**/Analog/**

***\*Bank 1: Oscillators\****

1: OSC 1 Level

2: OSC 1 Octave

3: OSC 1 Semi

4: OSC 1 Shape

5: OSC 2 Level

6: OSC 2 Octave

7: OSC 2 Semi

8: OSC 2 Shape

***\*Bank 2: Filters\****

1: F1/F2 Mix for OSC 1

2: F1 Freq

3: F1 Reso

4: F1 Type

5: F1/F2 Mix for OSC 2

6: F2 Freq

7: F2 Reso

8: F2 Type

***\*Bank 3: Filter Envelope\****

1: F1 Attack

2: F1 Decay

3: F1 Sustain

4: F1 Release

5: F2 Attack

6: F2 Decay

7: F2 Sustain

8: F2 Release

***\*Bank 4: Filter Modulation\****

1: F1 On/Off

2: F1 Frequency < LFO1

3: F1 Frequency < Env

4: F1 Resonance < LFO1

5: F2 On/Off

6: F2 Frequency < LFO2

7: F2 Frequency < Env

8: F2 Resonance < LFO2

***\*Bank 5: Volume Envelopes\****

1: AMP1 Attack

2: AMP1 Decay

3: AMP1 Sustain

4: AMP1 Release

5: AMP2 Attack

6: AMP2 Decay

7: AMP2 Sustain

8: AMP2 Release

***\*Bank 6: Mix\****

1: AMP1 Level

2: AMP1 Pan

4: LFO1 Shape

5: LFO1 Rate

5: AMP2 Level

6: AMP2 Pan

7: LFO2 Level

8: LFO2 Rate

***\*Bank 7: Output\****

1: Volume

2: Noise On/Off

3: Noise Volume

4: Noise Color

5: Uni On/Off

6: Uni Detune

7: Vib On/Off

8: Vib Amount

***\*Best-of Bank\****

1: Filter Frequency

2: Filter Resonance

3: OSC1 Octave

4: Vib On/Off

5: AMP1 Attack

6: AMP1 Release

7: Uni On/Off

8: Volume

**/Collision/**

***\*Bank 1: Mallet\****

1: Mallet On/Off

2: Mallet Volume

3: Mallet Noise Amount

4: Mallet Stiffness

5: Mallet Noise Color

***\*Bank 2: Noise\****

1: Noise Volume

2: Noise Filter Type

3: Noise Filter Freq

4: Noise Filter Q

5: Noise Attack

6: Noise Decay

7: Noise Sustain

8: Noise Release

***\*Bank 3: Resonator 1, Set A\****

1: Res 1 Decay

2: Res 1 Material

3: Res 1 Type

4: Res 1 Quality

5: Res 1 Tune

6: Res 1 Fine Tune

7: Res 1 Pitch Env.

8: Res 1 Pitch Env. Time

***\*Bank 4: Resonator 1, Set B\****

1: Res 1 Listening L

2: Res 1 Listening R

3: Res 1 Hit

4: Res 1 Brightness

5: Res 1 Inharmonics

6: Res 1 Radius

7: Res 1 Opening

8: Res 1 Ratio

***\*Bank 5: Resonator 2, Set A\****

1: Res 2 Decay

2: Res 2 Material

3: Res 2 Type

4: Res 2 Quality

5: Res 2 Tune

6: Res 2 Fine Tune

7: Res 2 Pitch Env.

8: Res 2 Pitch Env. Time

***\*Bank 6: Resonator 2, Set B\****

1: Res 2 Listening L

2: Res 2 Listening R

3: Res 2 Hit

4: Res 2 Brightness

5: Res 2 Inharmonics

6: Res 2 Radius

7: Res 2 Opening

8: Res 2 Ratio

***\*Best-of Bank\****

1: Res 1 Decay

2: Res 1 Material

3: Res 1 Brightness

4: Res 1 Inharmonics

5: Res 1 Type

6: Res 1 Tune

7: Mallet Stiffness

8: Volume

**/Electric/**

***\*Bank 1: Mallet and Tine\****

1: Mallet Stiffness

2: Mallet Strength

3: Noise Pitch

4: Noise Decay

5: Noise Level

6: Fork Tine Color

7: Fork Tine Decay

8: Fork Tine Level

***\*Bank 2: Tone and Damper\****

1: Fork Tone Decay

2: Fork Tone Level

3: Fork Release

4: Damper Tone

5: Damper Att/Rel

6: Damper Level

***\*Bank 3: Pickup\****

1: Symmetry

2: Distance

3: Input

4: Output

5: Pickup Type

***\*Bank 4: Modulation\****

1: Mallet Stiffness < Velocity

2: Mallet Stiffness < Key

3: Mallet Strength < Velocity

4: Mallet Strength < Key

5: Noise < Key

6: Fork Tine < Key

7: Pickup Output < Key

***\*Bank 5: Global\****

1: Volume

2: Polyphony

3: Semitone

4: Detune

5: Keyboard Stretch

6: Pitchbend Range

***\*Best-of Bank\****

1: Mallet Stiffness

2: Mallet Force

3: Noise Level

4: Fork Tine Level

5: Fork Tone Level

6: Fork Release

7: Damper Level

8: Volume

**/Impulse/**

***\*Banks 1-8: Pads 1-8\****

1: Start

2: Transp (Transposition)

3: Stretch

4: Drive

5: Freq (Filter cutoff frequency)

6: Res (Filter resonance)

7: Pan

8: Pad Volume

***\*Best-of Bank\****

1: Global Time

2: Global Transpose

3: Transpose Pad 1

4: Transpose Pad 2

5: Transpose Pad 3

6: Transpose Pad 4

7: Transpose Pad 5

8: Transpose Pad 6

**/Operator/**

***\*Banks 1-4: Oscillators 1-4\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Coarse

6: Fine

7: Level<Vel

8: Level

***\*Bank 5: LFO\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Rate

6: Mod (Modulation amount)

7: Waveform

8: Rate<Key

***\*Bank 6: Filter\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Freq (Filter cutoff frequency)

6: Res (Filter resonance)

7: Freq<Vel

8: Envelope

***\*Bank 7: Pitch Mod\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Initial

6: Time (Glide Time)

7: Pitch Env (Pitch envelope amount)

8: Spread

***\*Bank 8: Routing\****

1: Time<Key

2: Pan

3: Key (Key<Pan)

4: Rnd (Rnd<Pan)

5: Algorithm

6: Time

7: Tone

8: Volume

***\*Best-of Bank\****

1: Coarse Osc A

2: Level Osc B

3: Coarse Osc B

4: Fine Osc B

5: Filter Freq (Filter cutoff frequency)

6: Filter Res (Filter resonance)

7: Time

8: Tone

**/Simpler/**

***\*Bank 1: Volume Envelope | Loop\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Start (Sample start)

6: Loop (Loop length)

7: Length (Sample length)

8: Fade (Loop crossfade amount)

***\*Bank 2: Filter\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Freq (Filter cutoff frequency)

6: Res (Filter resonance)

7: Vel (Filter cutoff < Velocity)

8: Env (Filter envelope amount)

***\*Bank 3: LFO\****

1: Attack (LFO attack time)

2: Rate

3: Key (LFO rate < Key)

4: Type

5: Volume < LFO

6: Filter cutoff < LFO

7: Pitch < LFO

8: Pan < LFO

***\*Bank 4: Pitch Envelope | Global\****

1: Attack

2: Decay

3: Sustain

4: Release

5: Glide (Glide time)

6: Spread

7: Pan

8: Volume

***\*Best-of Bank\****

1: Start (Sample start)

2: Loop (Loop length)

3: Length (Sample length)

4: Volume envelope Attack

5: Volume envelope Decay

6: Volume envelope Release

7: Filter Freq (Filter cutoff frequency)

8: Filter Res (Filter resonance)

**/Sampler/**

***\*Bank 1: Volume\****

1: Volume

2: Attack

3: Decay

4: Sustain

5: Release

6: Volume<Vel

7: Global Time<Vel

8: Global Time

***\*Bank 2: Filter\****

1: Filter Type

2: Filter Morph

3: Filter Freq

4: Filter Res

5: Filter Vel

6: Filter Key

7: Filter Env

8: Shaper Amount

***\*Bank 3: Filter Envelope\****

1: FE Attack

2: FE Decay

3: FE Sustain

4: FE Release

5: FE End

6: FE Loop Mode

7: FE Loop Time

8: FE Loop Beats

***\*Bank 4: LFO 1\****

1: LFO 1 Wave

2: LFO 1 Sync

3: LFO 1 Rate

4: LFO 1 Freq

5: Volume < LFO 1

6: Filter < LFO 1

7: Pan < LFO 1

8: Pitch < LFO 1

***\*Bank 5: LFO 2\****

1: LFO 2 Wave

2: LFO 2 Sync

3: LFO 2 Rate

4: LFO 2 Freq

5: LFO 2 < Key

6: LFO 2 Stereo Mode

7: LFO 2 Spin

8: LFO 2 Phase

***\*Bank 6: LFO 3\****

1: LFO 3 Wave

2: LFO 3 Sync

3: LFO 3 Rate

4: LFO 3 Freq

5: LFO 3 < Key

6: LFO 3 Stereo Mode

7: LFO 3 Spin

8: LFO 3 Phase

***\*Bank 7: Oscillator\****

1: OSC Mode

2: OSC Volume

3: OSC Coarse

4: OSC Fine

5: OSC Attack

6: OSC Decay

7: OSC Sustain

8: OSC Release

***\*Bank 8: Pitch\****

1: Global Transpose

2: Global Spread

3: P Env Amount

4: P Env Attack

5: P Env Peak

6: P Env Decay

7: P Env Sustain

8: P Env Release

***\*Best-of Bank\****

1: Volume Attack

2: Volume Decay

3: Volume Release

4: Filter Freq

5: Filter Res

6: Filter Morph

7: OSC Volume

8: OSC Coarse

**/Tension/**

***\*Bank 1: Excitator and String\****

1: Excitator Type

2: String Decay Time

3: String Inharmonicity

4: String Damping Amount

5: Mass/Protrusion/Force

6: Friction/Stiffness

7: Excitator Velocity

8: Excitator Position

***\*Bank 2: Damper\****

1: Damper On/Off

2: Damper Mass

3: Damper Stiffness

4: Damper Velocity

5: Damper Position

6: Damper Damping

7: Damper Position < Velocity

8: Fix. Position On/off

***\*Bank 3: Termination and Pickup\****

1: Termination On/Off

2: Finger Mass

3: Finger Stiffness

4: Fret Stiffness

5: Pickup On/Off

6: Pickup Position

7: Finger Mass < Vel.

8: Finger Mass < Key

***\*Bank 4: Body\****

1: Body On/Off

2: Body Type

3: Body Size

4: Body Decay

5: Body Low Cut

6: Body high Cut

7: String/Body Balance

8: Global Vol.

***\*Bank 5: Vibrato\****

1: Vibrato On/Off

2: Vib Delay

3: Vib Attack

4: Vib Rate

5: Vib Amount

6: Vib > Mod Wheel Amount

7: Vib Error

8: Global Volume

***\*Bank 6: Filter\****

1: Filter On/Off

2: Filter Type

3: Freq

4: Reso

5: Env < Cutoff

6: Cutoff < LFO

7: Env < Reso

8: Reso < LFO

***\*Bank 7: Envelope and LFO\****

1: Env On/Off

2: Attack

3: Decay

4: Sustain

5: Release

6: LFO On/Off

7: LFO Type

8: LFO Rate

***\*Bank 8: Global\****

1: Unison On/Off

2: Fine Tuning (Detune)

3: Portamento On/Off

4: Portamento Time

5: Voices (Polyphony)

6: Keyboard Octave

7: Keyboard Semitone

8: Volume

***\*Best-of Bank\****

1: Excitator Type

2: Excitator Position

3: String Decay

4: String Damping

5: Vibrato Amount

6: Filter Frequency

7: Filter Reso

8: Volume

**/Arpeggiator/**

***\*Bank 1: Style\****

1: Style

2: Groove

3: Offset

4: Rate

5: Retrigger Source

6: Retrigger Number

7: Repeat

8: Gate

***\*Bank 2: Pitch/Velocity\****

1: Transpose

2: Key

3: Steps

4: Distance

5: Velocity Decay

6: Target

7: Velocity On/Off

8: Velocity Retrigger

***\*Best-of Bank\****

1: Sync Rate

2: Free Rate

3: Steps

4: Distance

5: Gate

6: Key

7: Decay

8: Target

**/Chord/**

***\*Bank 1: Shift\****

1: Shift 1

2: Shift 2

3: Shift 3

4: Shift 4

5: Shift 5

6: Shift 6

7: not assigned

8: not assigned

***\*Bank 2: Shift %\****

1: Shift % 1

2: Shift % 2

3: Shift % 3

4: Shift % 4

5: Shift % 5

6: Shift % 6

7: not assigned

8: not assigned

***\*Best-of Bank\****

1: Shift 1

2: Shift 2

3: Shift 3

4: Shift 4

5: Shift 5

6: Vel 5

7: Shift 6

8: Vel 6

**/Note Length/**

1: Mode

2: Length (Time Mode)

3: Length (Sync Mode)

4: Gate

5: Decay Time

6: On/Off Balance

7: Key Scale

8: not assigned

**/Pitch/**

1: Pitch

2: Range

3: Lowest

4: not assigned

5: not assigned

6: not assigned

7: not assigned

8: not assigned

**/Random/**

1: Chance

2: Choices

3: Scale

4: Sign

5: not assigned

6: not assigned

7: not assigned

8: not assigned

**/Scale/**

1: Base

2: Transpose

3: Range

4: Lowest

5: not assigned

6: not assigned

7: not assigned

8: not assigned

**/Velocity/**

1: Drive

2: Comp. (Compand)

3: Random

4: Mode

5: Out Hi

6: Out Low

7: Range

8: Lowest

**/Amp/**

***\*Bank 1:\****

1: Gain

2: Bass

3: Middle

4: Treble

5: Presence

6: Volume

7: Dry/Wet

8: Amp Type

***\*Bank 2:\****

1: Dual/Mono

***\*Best-of Bank\****

1: Gain

2: Bass

3: Middle

4: Treble

5: Presence

6: Volume

7: Dry/Wet

8: Amp Type

**/Auto Filter/**

1: Frequency

2: Q

3: Attack

4: Release

Filter

5: Envelope Amount

6: LFO Amount

7: Rate

8: Phase

**/Auto Pan/**

1: Amount

2: Rate (Hz)

3: Phase

4: Shape

5: Shape Select

6: Rate (Beat-time)

7: Offset

8: Width

**/Beat Repeat/**

***\*Bank 1: Repeat Rate\****

1: Interval

2: Offset

3: Grid

4: Variation

5: Filter Frequency

6: Filter Resonance

7: Volume

8: Decay

***\*Bank 2: Gate/Pitch\****

1: Chance

2: Gate

3: Pitch

4: Pitch Decay

5: Filter Frequency

6: Filter Resonance

7: Volume

8: Decay

***\*Best-of Bank\****

1: Interval

2: Offset

3: Gate

4: Chance

5: Grid

6: Variation

7: Pitch

8: Filter Frequency

**/Cabinet/**

1: Cabinet Type

2: Mic Position

3: Mic Type

4: Dual/Mono

5: Dry/Wet

**/Chorus/**

1: Delay 1 Time

2: Delay 2 Time

3: Mod Amount

4: Dry/Wet

5: Delay 1 HP

6: Delay 2 Mode

7: Mod Rate

8: Feedback

**/Compressor/**

***\*Bank 1: Compression\****

1. Threshold

2. Ratio

3. Attack

4. Release

5. Knee

6. EF Mode

7. Look Ahead

8. Model

***\*Bank 2: Side Chain\****

1. External In On/Off

2. External In Gain

3. External In Mix

4. Side Listen

5. EQ On

6. EQ Frequency

7. EQ Q

8. EQ Mode

***\*Bank 3: Output\****

1. EQ Gain

2. Makeup Gain

3. Output Gain

***\*Best-of Bank\****

1. Threshold

2. Ratio

3. Attack

4. Release

5. External In Gain

6. External In Mix

7. EQ Frequency

8. Output Gain

**/Corpus/**

***\*Bank 1: \****

1: Decay

2: Material

3: Mid Freq

4: Width

5: Bleed

6: Width

7: Gain

8: Dry Wet

***\*Bank 2:\****

1: Listening L

2: Listening R

3: Hit

4: Brightness

5: Inharmonics

6: Radius

7: Opening

8: Ratio

***\*Bank 3:\****

1: Resonance Type

2: Tune

3: Transpose

4: Fine

5: Spread

6: Resonator Quality

7: Note Off

8: Off Decay

***\*Best-of Bank\****

1: Decay

2: Material

3: Brightness

4: Inharmonics

5: Resonance Type

6: Tune

7: Gain

8: Dry Wet

**/Dynamic Tube/**

1: Drive

2: Bias

3: Tone

4: Envelope

5: Attack

6: Release

7: Dry/Wet

8: Output

**/EQ Eight/**

***\*Bank 1: Band On/Off\****

1: EQ 1 On/Off

2: EQ 2 On/Off

3: EQ 3 On/Off

4: EQ 4 On/Off

5: EQ 5 On/Off

6: EQ 6 On/Off

7: EQ 7 On/Off

8: EQ 8 On/Off

***\*Bank 2: Frequency\****

1: Freq EQ 1

2: Freq EQ 2

3: Freq EQ 3

4: Freq EQ 4

5: Freq EQ 5

6: Freq EQ 6

7: Freq EQ 7

8: Freq EQ 8

***\*Bank 3: Gain\****

1: Gain EQ 1

2: Gain EQ 2

3: Gain EQ 3

4: Gain EQ 4

5: Gain EQ 5

6: Gain EQ 6

7: Gain EQ 7

8: Gain EQ 8

***\*Bank 4: Resonance\****

1: Res EQ 1

2: Res EQ 2

3: Res EQ 3

4: Res EQ 4

5: Res EQ 5

6: Res EQ 6

7: Res EQ 7

8: Res EQ 8

***\*Bank 5: Filter Type\****

1: FilterType EQ 1

2: FilterType EQ 2

3: FilterType EQ 3

4: FilterType EQ 4

5: FilterType EQ 5

6: FilterType EQ 6

7: FilterType EQ 7

8: FilterType EQ 8

***\*Bank 6: General\****

1: Output Gain

2: Scale

3: not assigned

4: not assigned

5: not assigned

6: not assigned

7: not assigned

8: not assigned

***\*Bank 7: EQs 1-3\****

1: Gain EQ 1

2: Freq EQ 1

3: Res EQ 1

4: Gain EQ 2

5: Freq EQ 2

6: Res EQ 2

7: Gain EQ 3

8: Freq EQ 3

***\*Best-of Bank\****

1: Freq EQ 1

2: Gain EQ 1

3: Freq EQ 2

4: Gain EQ 2

5: Freq EQ 3

6: Gain EQ 3

7: Freq EQ 4

8: Gain EQ 4

**/EQ Three/**

1: Gain Low

2: Gain Mid

3: Gain High

4: not assigned

5: Frequency Low

6: Frequency High

7: Slope

8: not assigned

**/Erosion/**

1: Freq

2: Width

3: Amount

4: Noise | Wide Noise | Sine

5: not assigned

6: not assigned

7: not assigned

8: not assigned

**/Filter Delay/**

***\*Bank 1: Input L Filter\****

1: Frequency

2: Resonance

3: Delay Time

4: Sync %

5: Feedback

6: Pan

7: Volume

8: Overall

***\*Bank 2: Input L+R Filter\****

1: Frequency

2: Resonance

3: Delay Time

4: Sync %

5: Feedback

6: Pan

7: Volume

8: Overall

***\*Bank 3: Input R Filter\****

1: Frequency

2: Resonance

3: Delay Time

4: Sync %

5: Feedback

6: Pan

7: Volume

8: Overall

***\*Best-of Bank\****

1: Frequency L

2: Beat Delay L

3: Feedback L

4: Volume L

5: Frequency R

6: Beat Delay R

7: Feedback R

8: Volume R

**/Flanger/**

***\*Bank 1: Frequency Controls\****

1: High Pass

2: Dry/Wet

3: Delay Time

4: Feedback

5: Envelope

6: Attack

7: Release

8: not assigned

***\*Bank 2: LFO/S&H\****

1: Amount

2: Rate

3: Phase

4: Hz/Beat-time

5: Offset

6: Note Rate

7: Width

8: Shape

***\*Best-of Bank\****

1: High Pass

2: Delay Time

3: Feedback

4: LFO Amount

5: LFO Rate (Hz)

6: LFO (Beat-time)

7: Envelope

8: Dry/Wet

**/Frequency Shifter/**

1: Coarse

2: Fine

3: Mode

4: Ring Mod Frequency

5: Drive On/Off

6: Drive

7: Wide

8: Dry/Wet

**/Gate/**

1: Threshold

2: Gain

3: not assigned

4: not assigned

5: Attack

6: Hold

7: Release

8: not assigned

**/Grain Delay/**

1: Spray

2: Frequency

3: Pitch

4: Random Pitch

5: Feedback

6: Dry/Wet

7: Sync %

8: Time

**/Looper/**

1: State

2: Speed

3: Reverse

4: Quantization

5: Monitor

6: Song Control

7: Tempo Control

8: Feedback

**/Multiband Dynamics/**

***\*Bank 1: Global Controls\****

1: Output Gain

2: Amount

3: Time

4: Soft Knee

5: RMS/Peak

6: High On

7: Mid On

8: Low On

***\*Bank 2: Low Band\****

1: Pre Gain Low

2: Threshold Below Low

3: Ratio Below Low

4: Threshold Above Low

5: Ratio Above Low

6: Attack Low

7: Release Low

8: Post Gain Low

***\*Bank 3: Mid Band\****

1: Pre Gain Mid

2: Threshold Below Mid

3: Ratio Below Mid

4: Threshold Above Mid

5: Ratio Above Mid

6: Attack Mid

7: Release Mid

8: Post Gain Mid

***\*Bank 4: High Band\****

1: Pre Gain High

2: Threshold Below High

3: Ratio Below High

4: Threshold Above High

5: Ratio Above High

6: Attack High

7: Release High

8: Post Gain High

***\*Bank 5: Split Frequencies\****

1: Low/Mid Split Freq

2: Mid/High Split Freq

3: not assigned

4: not assigned

5: not assigned

6: not assigned

7: not assigned

8: not assigned

***\*Best-of Bank\****

1: Threshold Below Low

2: Ratio Below Low

3: Threshold Below Mid

4: Ratio Below Mid

5: Threshold Below High

6: Ratio Below High

7: Output Gain

8: Amount

**/Overdrive/**

1: Filter Freq

2: Filter Width

3: Drive

4: Tone

5: Dry/Wet

6: Preserve Dynamics

**/Phaser/**

***\*Bank 1: Frequency Controls\****

1: Poles

2: Color

3: Dry/Wet

4: Frequency

5: Envelope Amount

6: Attack

7: Release

8: Feedback

***\*Bank 2: LFO/S&H\****

1: Amount

2: Rate (Hz)

3: Phase

4: Hz/Beat-time

5: Offset

6: Rate (Beat-time)

7: Spin

8: Shape

***\*Best-of Bank\****

1: Poles

2: Color

3: Frequency

4: Feedback

5: LFO Amount

6: LFO Rate

7: Envelope Amount

8: Dry/Wet

**/Ping Pong Delay/**

1: Frequency

2: Width

3: Time (ms)

4: Synced Delay Time (1-16)

5: Swing

6: Mode (Sync/Time)

7: Feedback

8: Dry/Wet

**/Redux/**

1: Bit Reduction

2: Hard/Soft

3: Downsample Hard

4: Downsample Soft

5: Bit Reduction On

6: not assigned

7: not assigned

8: not assigned

**/Saturator/**

***\*Bank 1: General Controls\****

1: Drive

2: Base

3: Frequency

4: Width

5: Depth

6: Output

7: Dry/Wet

8: Curve Select

***\*Bank 2: Waveshaper Controls\****

1: WS Drive

2: WS Lin

3: WS Curve

4: WS Damp

5: WS Depth

6: WS Period

7: Dry/Wet

8: not assigned

***\*Best-of Bank\****

1: Drive

2: Base

3: Frequency

4: Depth

5: WS Curve

6: WS Depth

7: WS Period

8: WS Damp

**/Resonators/**

***\*Bank 1: General/Mode I\****

Resonators

1: Filter Frequency

2: Width

3: Global Gain

4: Dry/Wet

5: Decay

6: Note

7: Color

8: I Gain

***\*Bank 2: Mode II - V\****

1: II Gain

2: III Gain

3: IV Gain

4: V Gain

5: II Pitch

6: III Pitch

7: IV Pitch

8: V Pitch

***\*Best-of Bank\****

1: Decay

2: Note

3: II Pitch

4: III Pitch

5: IV Pitch

6: V Pitch

7: Global Gain

8: Dry/Wet

**/Simple Delay/**

1: Delay Time L

2: Sync % L

3: Time (ms) L

4: Dry/Wet

5: Delay Time R

6: Sync % R

7: Time (ms) R

8: Feedback

**/Utility/**

1: Width

2: Panorama

3: Mute

4: Block DC

5: Mode

6: Gain

7: Phz-L

8: Phz-R

**/Reverb/**

***\*Bank 1: Reflections\****

1: Filter Frequency

2: Filter Resonance

3: Predelay

4: Spin

5: Early ref. Frequency

6: Early ref. Resonance

7: Early ref. Shape

8: Diff. Net. Decay

***\*Bank 2: Diffusion Network\****

1: High Frequency

2: Low Frequency

3: Chorus Frequency

4: Density

5: High Resonance

6: Low Resonance

7: Chorus Amount

8: Scale

***\*Bank 3: Global\****

1: Decay Time

2: Freeze

3: Room Size

4: Stereo Image

5: Reflect Level

6: Diffuse Level

7: Dry/Wet

8: Global Select

***\*Best-of Bank\****

1: Decay Time

2: Room Size

3: Chorus Amount

4: In Frequency

5: High Frequency

6: High Gain

7: Stereo Image

8: Dry/Wet

**/Vinyl Distortion/**

1: Tracing Frequency

2: Tracing B

3: Tracing Amount

4: Crackle Density

5: Pinch Frequency

6: Pinch B

7: Pinch Amount

8: Crackle Volume

**/Vocoder/**

***\*Bank 1: Global Controls\****

1: Formant Shift

2: Attack

3: Release

4: Mono/Stereo

5: Output Gain

6: Gate Level

7: Depth

8: Dry/Wet

***\*Bank 2: Filters/Voicing\****

1: Bandwidth

2: High Frequency

3: Low Frequency

4: Retro

5: Unvoiced Level

6: Unvoiced Sensitivity

7: Unvoiced Switch Rate

8: Enhance Carrier

***\*Bank 3: Carrier Parameters\****

1: Noise Rate

2: Noise Crackle

3: Detection Upper Bound

4: Detection Lower Bound

5: Oscillator Pitch

6: Oscillator Waveform

7: Ext. In Gain

8: not assigned

***\*Best-of Bank\****

1: Formant Shift

2: Attack

3: Release

4: Unvoiced Level

5: Gate Level

6: Bandwidth

7: Depth

8: Dry/Wet