YAMAHA

Clavinova®

CVP-701
Reference Manual

This Reference Manual explains advanced features of this instrument that are not explained in the Owner's Manual.
Please read the Owner's Manual first, before reading this Reference Manual.

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Contents

* Each chapter in this Reference Manual corresponds to the relevant chapters in the Owner's Manual

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Using the PDF manual

- To quickly jump to items and topics of interest, click on the desired items in the "Bookmarks" index to the left of the main display window. (Click the "Bookmarks" tab to open the index if it is not displayed.)
- Click the page numbers that appear in this manual to go directly to the corresponding page.
- Select "Find" or "Search" from the Adobe Reader "Edit" menu and enter a keyword to locate related information anywhere in the document.

  NOTE   The names and positions of menu items may vary according to the version of Adobe Reader being used.

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Piano Room

– Enjoying Piano Performance –

These operations are fully explained in the Owner's Manual. Refer to the corresponding chapter in the Owner's Manual.

Voices

– Playing the Keyboard –

Contents

Voice Characteristics

The Voice type and its defining characteristics are indicated above the Voice name in the Voice Selection display.

VRM (Virtual Resonance Modeling)	See the Owner's Manual, chapter 2.
Natural!	Natural! Voices are high quality sounds on many specialist sampling techniques. They are especially suited to recreating Piano and other keyboard instruments.
Live!	Live! Voices feature stereo sampling, to reproduce accurately the stereo image of an acoustic instrument, as well as the ambience of the room it was recorded in.
S.Art! (Super Articulation)	See the Owner's Manual, chapter 2.

NEXT PAGE

Cool!	Cool! Voices reproduce the complex characteristics of Electric Instruments, by utilizing sophisticated programming techniques in both voicing, and the use of DSP effects.
Sweet!	Sweet! Voices are acoustic instruments which feature the sampled vibrato of the original player, creating a far more realistic and emotional performance than synthesized vibrato.
Drums	Drum & Percussion instruments are mapped across the keyboard so you can play them directly, or use in music production.
Live! Drums	Stereo sampling is used for these high definition Drum and Percussion instruments, which are mapped across the keyboard so you can play them directly, or use in music production.
SFX	Special percussion and sound effects are mapped across the keyboard, so you can play them directly, or use in music production.
Live! SFX	Stereo sampling is used for these high definition special percussion and sound effects, which are mapped across the keyboard so you can play them directly, or use in music production.
Organ Flutes!	OrganFlutes! lets you create your own Organ registrations, by combining Organ Flute Footages at different pitches, just like a real organ. See page 17 for details.
MegaVoice	MegaVoice is a special Voice format designed for use in styles and songs, not for live performance. Different velocity ranges are used to select dramatically different playing styles simultaneously, and without changing the voice. Actual sound maps for the MegaVoices are given in the separate Data List booklet that comes with your instrument.

NOTE MegaVoices are not compatible with other models even though the model may have those types of Voices installed. Any Song or Style data you've created on the instrument using these Voices will not sound properly when played back on other instruments.

NOTE MegaVoices sound differently depending on the keyboard range, velocity, touch, etc. Hence, if you apply a harmony or echo effect, change the transpose setting or change the Voice Set parameters, unexpected or undesired sounds may result.

Selecting GM&XG, MegaVoices and Other Voices from the Panel

The GM&XG Voices and MegaVoice cannot be directly called up from the VOICE category selection buttons. However, they can be called up via panel operation by following the procedure below.

1 In the Main display, select the keyboard part to which the desired Voice is to be assigned.

2 Press one of the VOICE category selection buttons to call up the Voice Selection display.

3 Press the [8▲] (UP) button to call up the Voice categories.
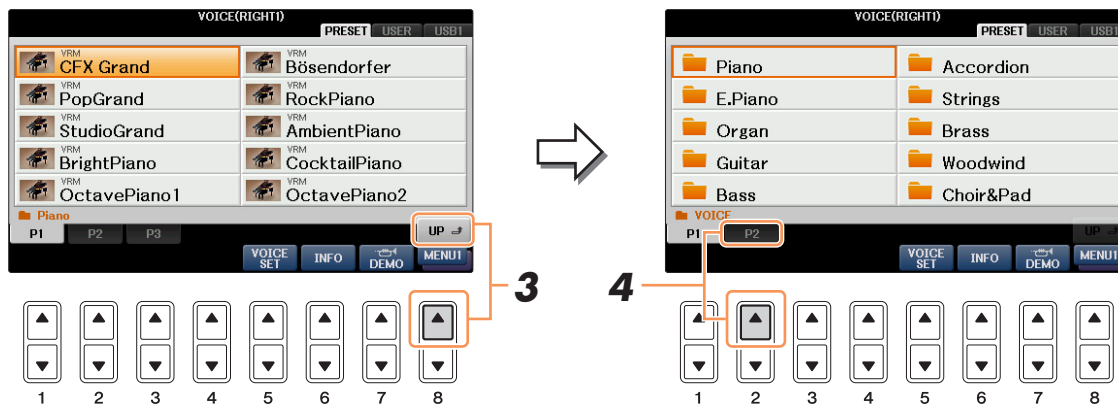
4 Press the [2▲] (P2) button to display Page 2.

5 Press the desired [A] – [J] button to call up the Voice Selection display of GM&XG Voices, GM2 Voices, etc.

6 Select the desired Voice.

Adjusting the Depth of Reverb and Chorus for VRM Voices

When you select a Piano Voice compatible with VRM (referred to as VRM Voices), you can adjust the depth of the Reverb and Chorus effect that is applied to the VRM Voices.

1 Select the VRM Voice.

Press the VOICE category [PIANO] button to call up the Voice Selection display, then select a Voice having a "VRM" indication above its name.
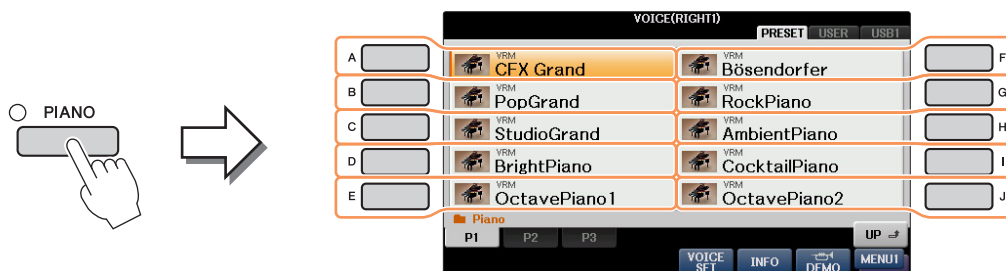
2 **Call up the operation display.**

[FUNCTION] → TAB [◀][▶] MENU1 → [F] VOICE SETTING → TAB [◀][▶] PIANO
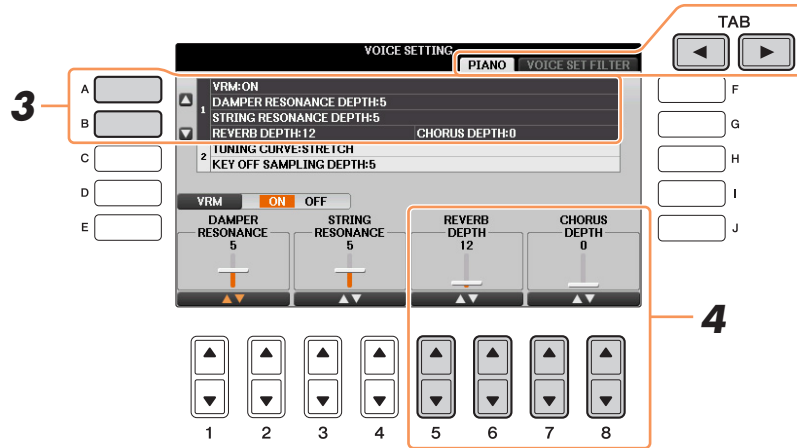
3 **Use the [A]/[B] buttons to select "1. VRM/DAMPER RESONANCE DEPTH/STRING RESONANCE DEPTH/REVERB DEPTH/CHORUS DEPTH."**

4 **Use the [5▲▼]/[6▲▼] buttons for adjusting the reverb depth and the [7▲▼]/[8▲▼] buttons for the chorus depth applied to the VRM Voices.**

This setting is applied commonly to all parts for which VRM Voices are selected.

Adjusting the Tuning Curve and Volume of the Key-Off Sound for Piano Voices

You can adjust the tuning curve and volume of the key-off sound (the subtle sound that occurs when you release a key) for Piano Voices.

1 **Call up the operation display.**

[FUNCTION] → TAB [◀][▶] MENU1 → [F] VOICE SETTING → TAB [◀][▶] PIANO

2 **Use the [A]/[B] buttons to select "2. TUNING CURVE/KEY OFF SAMPLING DEPTH."**
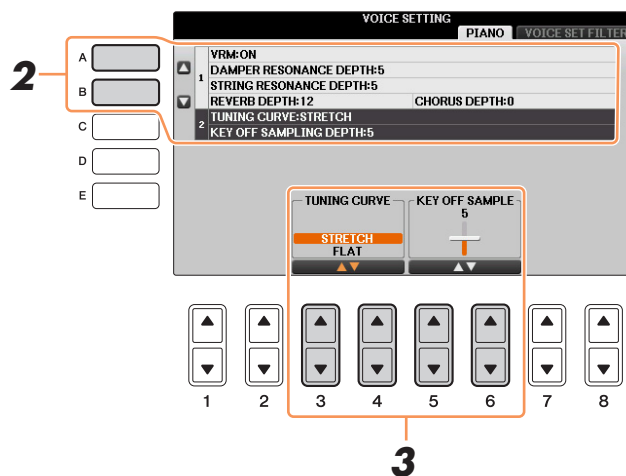
3 **Use the [3▲▼] – [6▲▼] buttons to select the appropriate settings or to adjust the value.**

[3▲▼]/ [4▲▼]	TUNING CURVE	Determines the tuning curve. Select "FLAT" if you want the tuning curve of the piano Voice to most accurately match that of other instruments Voices. **STRETCH:** Tuning curve often employed by piano tuners to make the upper octaves sound more natural. Best for solo piano performance. **FLAT:** Tuning curve in which the frequencies of the notes are repeated for each octave over the entire keyboard range.
[5▲▼]/ [6▲▼]	KEY OFF SAMPLE	Adjusts the volume of the key-off sound.

Confirm the Assignments of Drum Kit Voices

When you select one of the specific Drum Kit Voices below, you can confirm the key assignments in the Drum Kit Tutor display.

Compatible Drum Kit Voices:
StandardKit1, StandardKit2, HitKit, RoomKit, RockKit, JazzKit, BrushKit, SymphonyKit, StudioKit, PowerKit1, PowerKit2, AcousticKit, RealDrums

Call up the Drum Kit Tutor display.

Select the compatible Drum Kit Voice in the Voice Selection display → [8▼] MENU1 → [4▼] (DRUM KIT)
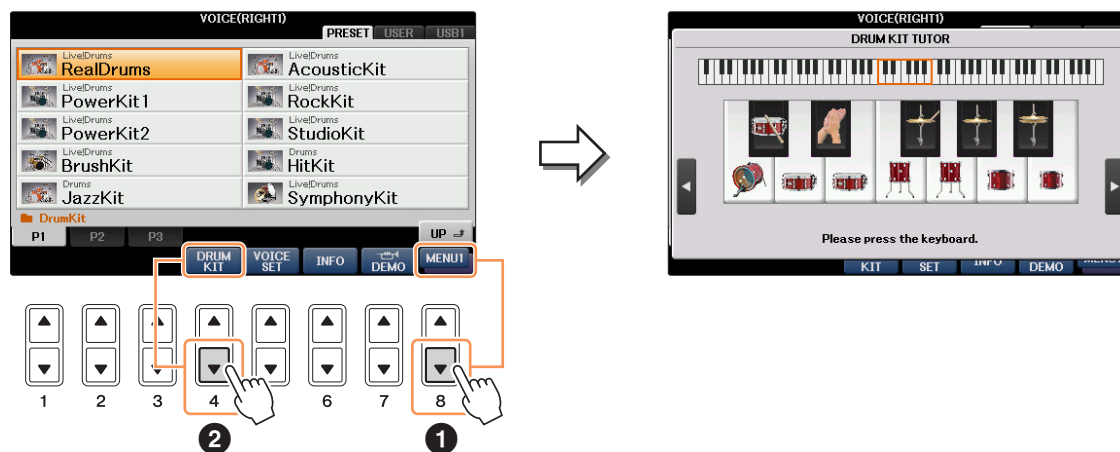
NOTE The Drum Kit Tutor display is not available for some Drum Kit Voices for which the "DRUM KIT" button is not available in MENU1 at the bottom of the Voice Selection display.

In the default setting, the C3-B3 range of the keyboard is shown for confirming the assignments. When you press a key, the instrument name assigned to the key is shown in the display. To confirm other assignments outside that range, use the [D]/[E] or [I]/[J] buttons to shift the keyboard illustration left or right by one octave in the display, or press a key in another octave.

Selecting the Harmony/Echo type

This function lets you apply harmonies to your right hand performance according to the chords you play with your left hand, and trigger automatic echo or tremolo even by pressing a single note or two notes.

1 **Press the [VOICE EFFECT] button.**

2 **Turn the Keyboard Harmony on by pressing the [I] (KEYBOARD HARMONY) button.**

3 **Call up the operation display by pressing the [J] (TYPE SELECT) button.**

4 **Use the [1▲▼] – [3▲▼] buttons to select the Harmony/Echo type.**

The Harmony/Echo types are divided into the following groups, depending on the particular effect applied.

Harmony Types
These types apply the harmony effect to notes played in the right-hand section of the keyboard according to the chord specified in the left-hand section of the keyboard. (Note that the "1+5" and "Octave" settings are not affected by the chord.)

Multi Assign Type
This type applies a special effect to chords played in the right-hand section of the keyboard.

Echo Types
These types apply echo effects to notes played in the right-hand section of the keyboard in time with the currently set tempo.

■ **Harmony Types**

When one of the Harmony Types is selected, the Harmony effect is applied to the note played in the right-hand section of the keyboard according to the type selected above and the chord specified in the chord section of the keyboard shown below.
If you want to use these Types, play back the style or set the "STOP ACMP" parameter () to a setting other than "DISABLED."

Chord section for Style playback and Harmony effect

LEFT Voice and chord section for Harmony effect

RIGHT 1 and 2 Voices

Chord section for Style playback and Harmony effect

LEFT Voice

RIGHT 1 and 2 Voices

NEXT PAGE
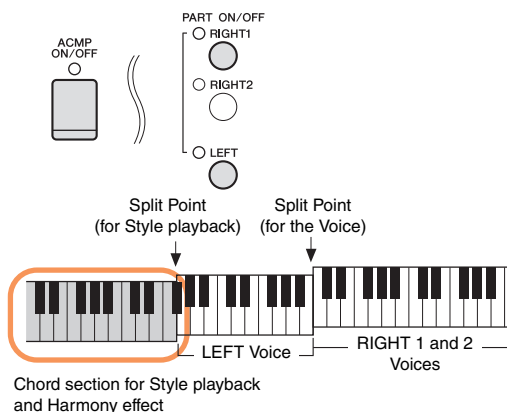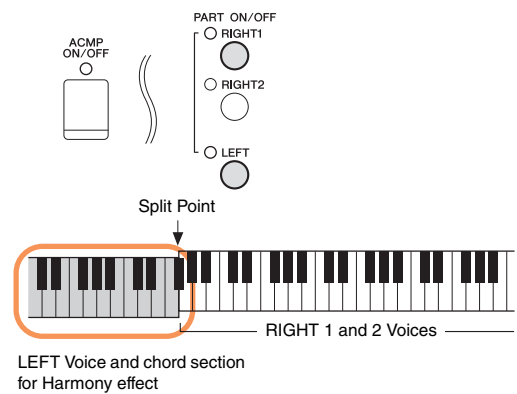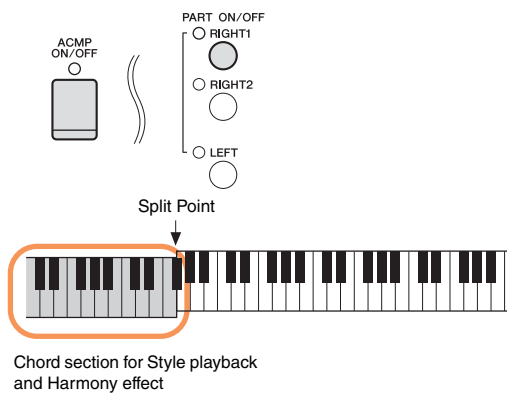
■ **Multi Assign Type**

The Multi Assign effect automatically assigns notes played simultaneously on the right-hand section of the keyboard to separate parts (Voices). Both keyboard parts [RIGHT 1] and [RIGHT 2] should be turned on when using the Multi Assign effect. The Right 1 and Right 2 Voices are alternately assigned to the notes in the order you play.

■ **Echo Types**

When one of the Echo Types is selected, the corresponding effect (echo, tremolo, trill) is applied to the note played in the right-hand section of the keyboard in time with the currently set tempo, regardless of the [ACMP ON/OFF] and the LEFT part on/off status. Keep in mind that Trill only works when you hold down two notes on the keyboard simultaneously (last two notes if more than two notes are held), and it plays those notes alternately.

5 Use the [4▲▼] – [8▲▼] buttons to select various Harmony/Echo settings.

The available settings differ depending on the Harmony/Echo type.

[4▲▼]	VOLUME	This parameter is available for all types with the exception of "Multi Assign." It determines the level of the harmony/echo notes generated by the Harmony/Echo effect.
[5▲▼]	SPEED	This parameter is only available when Echo, Tremolo, or Trill is selected in Type above. It determines the speed of the Echo, Tremolo, and Trill effects.
[6▲▼]	ASSIGN	This parameter is available for all types with the exception of "Multi Assign." This lets you determine the keyboard part via which the harmony/echo notes will be sounded.
[7▲▼]	CHORD NOTE ONLY	This parameter is available when one of the Harmony Types is selected. When this is set to "ON," the Harmony effect is applied only to notes (played in the right-hand section of the keyboard) that belong to a chord played in the chord section of the keyboard.
[8▲▼]	TOUCH LIMIT	This parameter is available for all types with the exception of "Multi Assign." It determines the lowest velocity value at which the harmony note will sound. This allows you to selectively apply the harmony by your playing strength, letting you create harmony accents in the melody. The harmony effect is applied when you play the key strongly (above the set value).

Pitch-Related Settings

Fine-tuning the Pitch of the Entire Instrument

You can fine-tune the pitch of the entire instrument — a useful feature when playing the Clavinova along with other instruments or CD music. Please note that the Tuning function does not affect the Drum Kit or SFX Kit Voices with name "*** kit" and audio files.

1 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [E] MASTER TUNE/SCALE TUNE → TAB [◄][►] MASTER TUNE

2 Use the [4▲▼]/[5▲▼] buttons to set the tuning in 0.2 Hz steps, from 414.8–466.8 Hz.

Press the both 4 or 5's [▲] and [▼] buttons simultaneously to reset the value to the factory setting of 440.0 Hz.

Scale Tuning

You can select various scales for playing in custom tunings for specific historical periods or music genres.

1 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [E] MASTER TUNE/SCALE TUNE → TAB [◄][►] SCALE TUNE

2 Use the [A]/[B] buttons to select the desired scale.
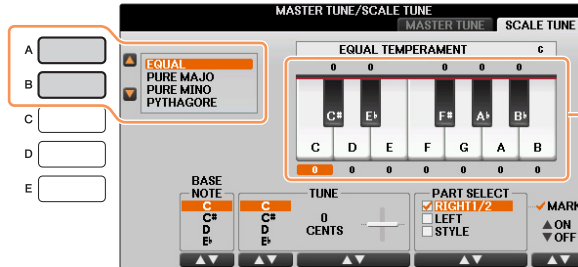
The tuning of each note for the currently selected scale is shown.

■ **Preset Scale types**

EQUAL	The pitch range of each octave is divided equally into twelve parts, with each half-step evenly spaced in pitch. This is the most commonly used tuning in music today.
PURE MAJOR, PURE MINOR	These tunings preserve the pure mathematical intervals of each scale, especially for triad chords (root, third, fifth). You can hear this best in actual vocal harmonies — such as choirs and a cappella singing.
PYTHAGOREAN	This scale was devised by the famous Greek philosopher and is created from a series of perfect fifths, which are collapsed into a single octave. The 3rd in this tuning is slightly unstable, but the 4th and 5th are beautiful and suitable for some leads.
MEAN-TONE	This scale was created as an improvement on the Pythagorean scale, by making the major third interval more "in tune." It was especially popular from the 16th century to the 18th century. Handel, among others, used this scale.
WERCKMEISTER, KIRNBERGER	This composite scale combines the Werckmeister and Kirnberger systems, which were themselves improvements on the mean-tone and Pythagorean scales. The main feature of this scale is that each key has its own unique character. The scale was used extensively during the time of Bach and Beethoven, and even now it is often used when performing period music on the harpsichord.
ARABIC1, ARABIC2	Use these tunings when playing Arabic music.

3 **Change the following settings as necessary.**
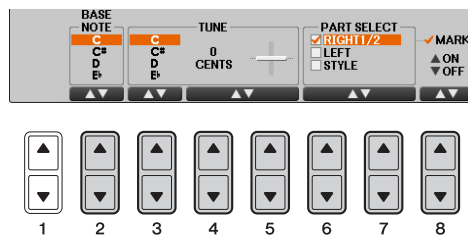
[2▲▼]	BASE NOTE	Determines the base note for each scale. When the base note is changed, the pitch of the keyboard is transposed, yet maintains the original pitch relationship between the notes.
[3▲▼] – [5▲▼]	TUNE	Select the desired note to be tuned by using the [3▲▼] buttons and tune it in cents by using the [4▲▼]/[5▲▼] buttons. *NOTE* In musical terms a "cent" is 1/100th of a semitone. (100 cents equal one semitone.)
[6▲▼]/ [7▲▼]	PART SELECT	Select the part to which the Scale Tune setting is applied by using the [6▲▼]/[7▲▼] buttons. Then press the [8▲] button to add a check-mark or press the [8▼] button to remove the checkmark.
[8▲▼]	MARK ON/OFF	

NOTE To register the Scale Tune settings to the Registration Memory, be sure to checkmark the SCALE item in the REGISTRATION MEMORY CONTENTS display.

NOTE If a VRM Voice is selected as the RIGHT1 part, the resonance of all VRM Voices is set to the same scale type as that of the RIGHT1 part. If a Voice other than a VRM Voice is selected as the RIGHT1 part, the resonance of any other VRM Voices is set to "Equal."

Changing the Part Assignment of the TRANSPOSE Buttons

You can determine to which part (keyboard, Song or both) the TRANSPOSE [-]/[+] buttons are applied. This lets you transpose the pitch of the keyboard but not that of the Song (or vice versa) — allowing you to play along with a Song in a more comfortable key, for example.

1 **Call up the operation display.**

[FUNCTION] → TAB [◀][▶] MENU1 → [D] CONTROLLER → TAB [◀][▶] KEYBOARD/PANEL

2 **Use the [A]/[B] buttons to select "2. TRANSPOSE ASSIGN."**

3 **Press the [4▲▼]/[5▲▼] buttons to select the desired transpose type.**

KEYBOARD	When this is selected, the TRANSPOSE [-]/[+] buttons affect the pitch of key-board played Voices and Style playback (controlled by the performance in the chord section of the keyboard) — but they do not affect Song playback.
SONG	When this is selected, the TRANSPOSE [-]/[+] buttons affect only the pitch of Song playback.
MASTER	When this is selected, the TRANSPOSE [-]/[+] buttons affect the overall pitch of the instrument, except audio playback.

You can confirm the setting here by viewing the pop-up window called up via the TRANSPOSE [-]/[+] buttons.

Editing Voices (Voice Set)

The instrument has a Voice Set feature that allows you to create your own Voices by editing some parameters of the existing Voices. Once you've created a Voice, you can save it as a User Voice to the USER drive or external devices for future recall.

1 **Select the desired Voice (other than an Organ Flutes Voice).**

Organ Flutes Voices have a different editing method than described here. For instructions on editing the Organ Flutes Voices, see page 17.

2 **Call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary.**

3 **Press the [5▼] (VOICE SET) button to call up the VOICE SET display.**
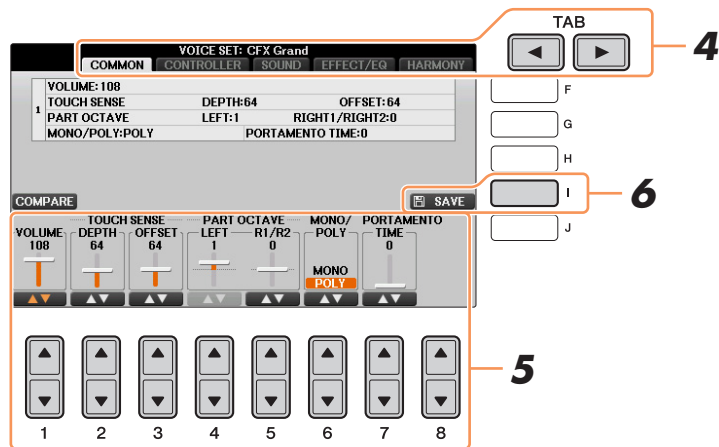
4 **Use the TAB [◄][►] buttons to call up the relevant setting display.**

For information on the available parameters in each display, see the "Editable Parameters in the VOICE SET Displays" on page 13.

5 **As necessary, use the [A]/[B] buttons to select the item (parameter) to be edited and edit the Voice by using the [1▲▼] – [8▲▼] buttons.**

By pressing the [D] (COMPARE) button, you can compare the sound of the edited Voice with the original (unedited) Voice.

6 **Press the [I] (SAVE) button, then follow the Save operation steps.**

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE

The settings will be lost if you select another Voice or turn the power to the instrument off without executing the Save operation.

Editable Parameters in the VOICE SET Displays

The Voice Set parameters are organized into several different displays. The parameters in each display are described separately, below.

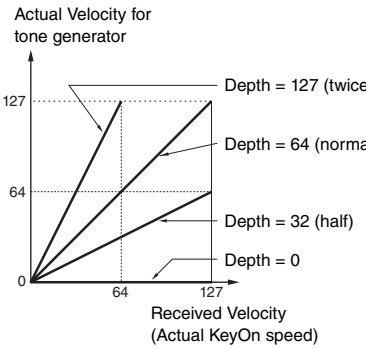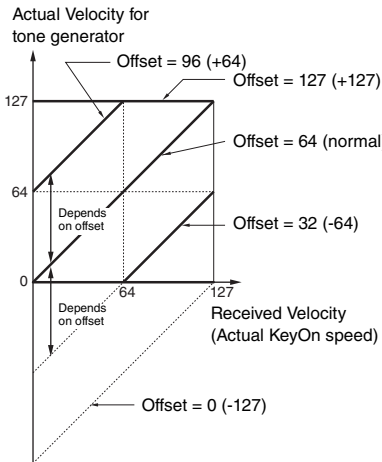*NOTE* The available parameters differ depending on the Voice.

■ COMMON Page

[1▲▼]	VOLUME	Adjusts the volume of the current edited Voice.
[2▲▼]/ [3▲▼]	TOUCH SENSE	Adjusts the touch sensitivity (velocity sensitivity), or how greatly the volume responds to your playing strength. **TOUCH SENSE DEPTH** — Changes to velocity curve according to VelDepth (with Offset set to 64) **TOUCH SENSE OFFSET** — Changes to velocity curve according to VelOffset (with Depth set to 64) **DEPTH** Determines the velocity sensitivity, or how much the level of the Voice changes in response to your playing strength (velocity). **OFFSET** Determines the amount by which received velocities are adjusted for the actual velocity effect.
[4▲▼]/ [5▲▼]	PART OCTAVE	Shifts the octave range of the edited Voice up or down in octaves. When the edited Voice is used as any of the RIGHT 1–2 parts, the R1/R2 parameter is available; when the edited Voice is used as the LEFT part, the LEFT parameter is available.
[6▲▼]	MONO/POLY	Determines whether the edited Voice is played monophonically or polyphonically.
[7▲▼]	PORTAMENTO TIME	Sets the portamento time (pitch transition time) when the edited Voice is set to "MONO" above. *NOTE* The Portamento Time determines the pitch transition time. Portamento is a function that creates a smooth transition in pitch from the first note played on the keyboard to the next.

NEXT PAGE

■ **CONTROLLER Page**

1 CENTER PEDAL

2 LEFT PEDAL

These allow you to select the function to be assigned to the center or left pedal.

[1▲▼]	FUNCTION	Selects the function to be assigned to the center or left pedal. For details on the pedal functions, see page 88.
[2▲▼] – [8▲▼]	RIGHT 1, RIGHT 2, LEFT, etc.	Determines whether the assigned function is effective or not for the respective keyboard part. This also determines the depth for the function. For details, see page 88.

3 MODULATION

When a pedal function is assigned to MODULATION, the pedal can be used to modulate the parameters below as well as the pitch (vibrato). Here, you can set the degree to which the pedal modulates each of the following parameters.

[2▲▼]	FILTER	Determines the degree to which the pedal modulates the Filter cutoff frequency. For details about the filter, see page 14.
[3▲▼]	AMPLITUDE	Determines the degree to which the pedal modulates the amplitude (volume).
[5▲▼]	LFO PMOD	Determines the degree to which the pedal modulates the pitch, or the vibrato effect.
[6▲▼]	LFO FMOD	Determines the degree to which the pedal modulates the Filter modulation, or the wah effect.
[7▲▼]	LFO AMOD	Determines the degree to which the pedal modulates the amplitude, or the tremolo effect.

■ **SOUND Page**

FILTER

Filter is a processor that changes the timbre or tone of a sound by either blocking or passing a specific frequency range. The parameters below determine the overall timbre of the sound by boosting or cutting a certain frequency range. In addition to making the sound either brighter or mellower, Filter can be used to produce electronic, synthesizer-like effects.

[1▲▼]	BRIGHT (Brightness)	Determines the cutoff frequency or effective frequency range of the filter (see diagram). Higher values result in a brighter sound.	
[2▲▼]	HARMO. (Harmonic content)	Determines the emphasis given to the cutoff frequency (resonance), set in BRIGHT. above (see diagram). Higher values result in a more pronounced effect.	

EG

The EG (Envelope Generator) settings determine how the level of the sound changes in time. This lets you reproduce many sound characteristics of natural acoustic instruments — such as the quick attack and decay of percussion sounds, or the long release of a sustained piano tone.
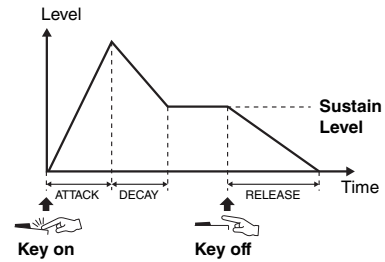
| [3▲▼]	ATTACK	Determines how quickly the sound reaches its maximum level after the key is played. The lower the value, the quicker the attack.
[4▲▼]	DECAY	Determines how quickly the sound reaches its sustain level (a slightly lower level than maximum). The lower the value, the quicker the decay.
[5▲▼]	RELES. (Release)	Determines how quickly the sound decays to silence after the key is released. The lower the value, the quicker the decay.

VIBRATO

Vibrato is a quavering, vibrating sound effect that is produced by regularly modulating the pitch of the Voice.
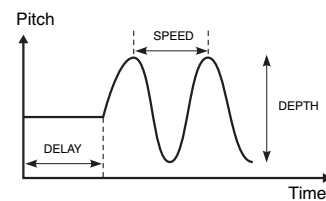
[6▲▼]	DEPTH	Determines the intensity of the Vibrato effect. Higher settings result in a more pronounced Vibrato.
[7▲▼]	SPEED	Determines the speed of the Vibrato effect.
[8▲▼]	DELAY	Determines the amount of time that elapses between the playing of a key and the start of the Vibrato effect. Higher settings increase the delay of the Vibrato onset.

■ EFFECT/EQ Page
1 REVERB DEPTH/CHORUS DEPTH/DSP DEPTH/VIB ROTOR

[1▲▼]/ [2▲▼]	REVERB DEPTH	Adjusts the reverb depth. The setting cannot be changed when a VRM Voice is selected.
[3▲▼]/ [4▲▼]	CHORUS DEPTH	Adjusts the chorus depth. The setting cannot be changed when a VRM Voice is selected.
[5▲▼]	DSP ON/OFF	Determines whether the DSP is on or off.
[6▲▼]	DSP DEPTH	Adjusts the DSP depth. If you want to re-select the DSP type, you can do so in the "2 DSP" menu explained on page 16.
[7▲▼]	VIBE ROTOR	This will be displayed only if VibeRotor is selected for the DSP Type parameter explained on page 16. Determines whether VibeRotor should be set to on or off when selecting the Voice.

2 DSP

[1▲▼] – [4▲▼]	DSP TYPE	Selects the DSP effect category and type. Select the desired category first, then a type.
[6▲▼]	VARI.	A Variation parameter is provided for each DSP type. By turning this on or off, you can instantly and significantly change the sound of the DSP effect. Here, you can edit the VARI. (Variation) on/off status and the parameter value for each status (in DETAIL below).
[5▲▼]/ [7▲▼]	DETAIL	Calls up the detailed setting display. Press the [5▲▼] button for editing the standard parameter value, and the [7▲▼] button for editing the Variation parameter value.
		In the detailed setting display, select the desired parameter by using the [2▲▼] – [4▲▼] buttons then adjust the value by using the [5▲▼] – [6▲▼] buttons. This differs depending on the effect type and cannot be changed. Press the [EXIT] button to close the setting display.

3 EQ

Determines the Frequency and Gain of the Low and High EQ bands. For information about EQ, refer to .

■ **HARMONY Page**

Harmony sets the Right 1 and 2 parts together. Before you set these parameters, make sure the Right 1 part is selected in the Main display. This has the same settings as the display of "Selecting the Harmony/Echo type" in step 3.

Disabling Automatic Selection of Voice Sets (Effects, etc.)

Each Voice is linked to its default VOICE SET parameter settings. Usually these settings are automatically called up when a Voice is selected. However, you can also disable this feature by the operation in the relevant display as explained below.
For example, if you want to change the Voice yet keep the same Harmony effect, set the KEYBOARD HARMONY parameter to OFF (in the display explained below).

1 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [F] VOICE SETTING → TAB [◄][►] VOICE SET FILTER

2 Use the [A]/[B] buttons to select a keyboard part.
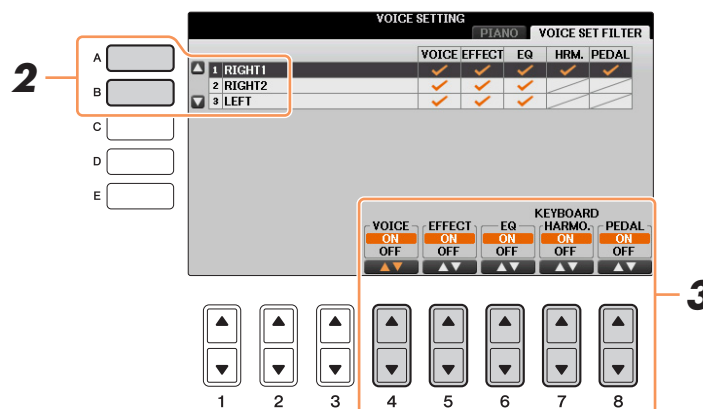
3 Use the [4▲▼] – [8▲▼] buttons to enable/disable automatic calling up of the settings (ON or OFF) independently for each parameter group.

Editing Organ Flutes Parameters

The Organ Flute Voices selected from the [ORGAN FLUTES] button can be edited by adjusting the footage levers, adding the attack sound, applying effects and equalizer, etc.

NOTICE

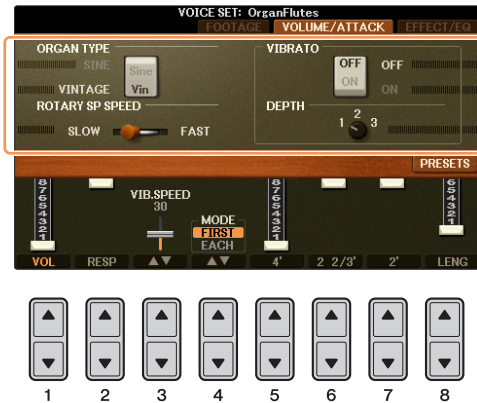After editing, go to the Voice Selection display by pressing the [I] (PRESETS) button and save the setting. The settings will be lost if you select another Voice or turn the power to the instrument off without executing the Save operation.

■ **FOOTAGE Page**

Refer to the Owner's Manual, chapter 2.

■ **VOLUME/ATTACK Page**

Same as the FOOTAGE Page.

[1▲▼]	VOL (Volume)	Adjusts the overall volume of the Organ Flutes. The longer the graphic bar, the greater the volume.
[2▲▼]	RESP (Response)	Affects both the attack and release (page 15) portion of the sound, increasing or decreasing the response time of the initial swell and release, based on the FOOTAGE controls. The higher the value, the slower the swell and release.
[3▲▼]	VIB. SPEED	Determines the speed of the vibrato effect controlled by the VIBRATO ON/OFF ([F]/[G] buttons) and VIBRATO DEPTH ([H] button).
[4▲▼]	MODE	The MODE control selects one of two modes: FIRST and EACH. In the FIRST mode, attack (percussive sound) is applied only to the first notes played and held simultaneously; while the first notes are held, any sub-sequently played notes have no attack applied. In the EACH mode, attack is applied equally to all notes.
[5▲▼] – [7▲▼]	4', 2 2/3', 2'	These determine the attack sound volume of the ORGAN FLUTE Voice. The 4', 2-2/3' and 2' controls increase or reduce the volume of attack sound at the corresponding footages. The longer the graphic bar, the greater the attack sound volume.
[8▲▼]	LENG (Length)	Affects the attack portion of the sound producing a longer or shorter decay immediately after the initial attack. The longer the graphic bar, the longer the decay.

■ **EFFECT/EQ Page**

Same parameters as in the VOICE SET "EFFECT/EQ" Page explained on page 15.

Styles

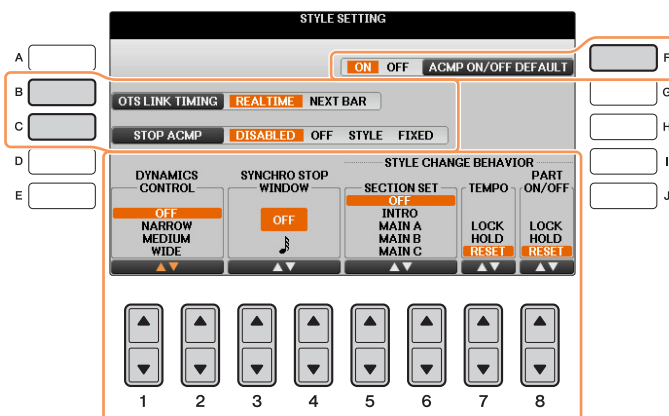## – Playing Rhythm and Accompaniment –

Contents

Style Playback Settings

The instrument has a variety of Style playback functions which can be accessed in the display below.

1 Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU1 → [G] STYLE SETTING

2 Use the [1▲▼] – [8▲▼] and [B]/[C]/[F] buttons for each setting.

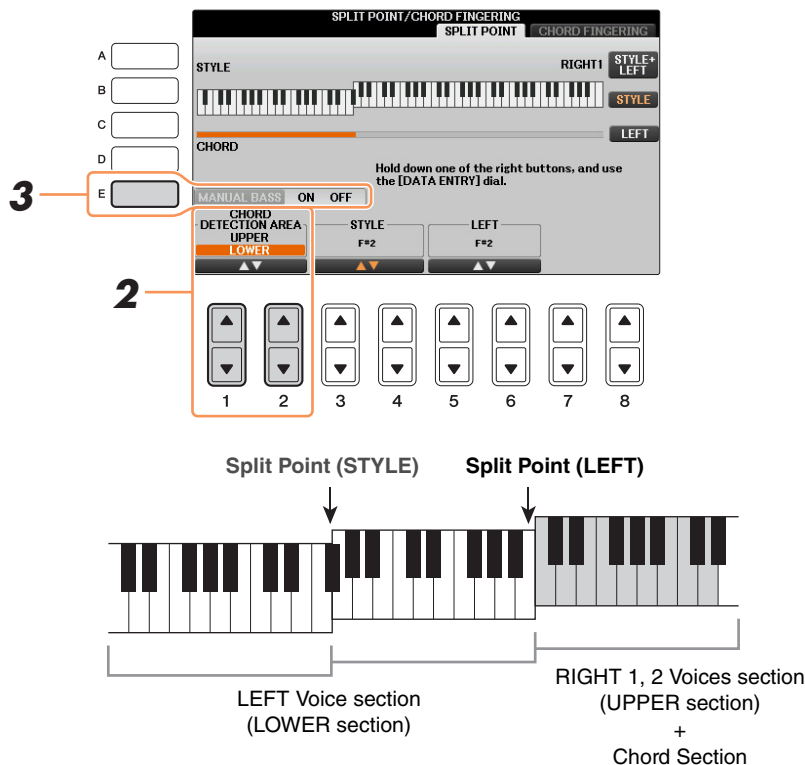|		
[B]	OTS LINK TIMING	This applies to the OTS Link function. This parameter determines the timing in which the One Touch Settings change with the MAIN VARIATION [A] – [D] change. (The [OTS LINK] button must be on.) **REAL TIME** One Touch Setting is immediately called up when you press a MAIN VARIATION button. **NEXT BAR** One Touch Setting is called up at the next measure, after you press a MAIN VARIATION button.
[C]	STOP ACMP	When the [ACMP ON/OFF] button is on, [SYNC START] is off, and this parameter is set to the value other than "DISABLED," you can play chords in the chord section of the keyboard with the Style stopped, and still hear the accompaniment chord. In this condition — called "Stop Accompaniment" — any valid chord fingerings are recognized and the chord root/type are shown in the display. Here, you can determine whether the chord played in the chord section will sound or not in the Stop Accompaniment status. **DISABLED** Disables the Stop Accompaniment feature. When Style playback is stopped, any pressed notes in the chord section of the keyboard will not be recognized as chords. **OFF** The chord played in the chord section will not sound. **STYLE** The chord played in the chord section will sound via the Voices for the Pad part and the Bass channel of the selected Style. **FIXED** The chord played in the chord section will sound via the specified Voice, regardless of the selected Style. *NOTE* When the selected Style contains MegaVoices, unexpected sounds may result when this is set to "STYLE." *NOTE* When you record a song, the chord detected by playing the Stop Accompaniment can be recorded regardless of the setting here. Please note that both the Voice that is sounded and the chord data will be recorded when set to "STYLE," and only the chord data will be recorded when set to "OFF" or "FIXED." *NOTE* When this is set to "DISABLED," chords are not recognized while the Style is stopped. This is why Keyboard Harmony (page 8) is not applied even if you play a chord in the chord section of the keyboard while the Style is stopped.
[F]	ACMP ON/OFF DEFAULT	Determines whether the [ACMP ON/OFF] button is on or off when the power is turned on.
[1▲▼]/ [2▲▼]	DYNAMICS CONTROL	This determines how the Style playback volume changes depending on the playing strength. • **WIDE** .... The volume changes over a wide range. • **MEDIUM**..... The volume changes over a medium range. • **NARROW** .... The volume changes over a narrow range. • **OFF** .... The volume is kept the same regardless of playing strength.

[3▲▼]/ [4▲▼]	SYNCHRO STOP WINDOW	This determines how long you can hold a chord before the Synchro Stop function is automatically cancelled. When the [SYNC STOP] button is turned on and this is set to a value other than "OFF," the Synchro Stop function is automatically cancelled if you hold a chord for longer than the time set here. This conveniently resets Style playback control to normal, letting you release the keys and still have the Style play. In other words, if you release the keys sooner than the time set here, the Synchro Stop function works.
[5▲▼]/ [6▲▼]	SECTION SET	Determines the default section that is automatically called up when selecting different Styles (when Style playback is stopped). When set to "OFF" and Style playback is stopped, the active section is maintained even if the different Style is selected. When any of the MAIN A – D sections is not included in the Style data, the nearest section is automatically selected. For example, when MAIN D is not contained in the selected Style, MAIN C will be called up.
[7▲▼]	TEMPO	This determines whether the tempo changes or not when you change Styles. If you want to avoid changing the tempo when selecting another Style, select LOCK or HOLD. **LOCK** The tempo setting of the previous Style is maintained. **HOLD** The tempo setting of the previous Style is maintained while Style is played back and another Style is selected. While Style playback is stopped and another Style is selected, the tempo changes to that of the initial default tempo for the selected Style. **RESET** The tempo changes to that of the initial default tempo for the selected Style.
[8▲▼]	PART ON/OFF	This determines whether the on/off status of the Style Channels (Parts) changes or not when you change Styles. If you want to avoid changing the Style Channel On/Off status when selecting another Style, select LOCK or HOLD. **LOCK** The Style Channel On/Off status of the previous Style is maintained. **HOLD** The Style Channel On/Off status of the previous Style is maintained while Style is played back and another Style is selected. While Style playback is stopped and another Style is selected, all Style Channels are set to On. **RESET** All Style Channels are set to On.

Specifying Chords with Your Right Hand while Playing Bass with Your Left Hand

By changing the Chord Detection area from the left-hand section to the right-hand section, you can play the bass line with your left hand while using your right hand to control Style playback.

1 **Call up the operation display.**

[FUNCTION] → TAB [◀][▶] MENU1 → [A] SPLIT POINT/CHORD FINGERING → TAB [◀][▶] SPLIT POINT

Split Point (STYLE)   **Split Point (LEFT)**

LEFT Voice section
(LOWER section)

RIGHT 1, 2 Voices section
(UPPER section)
+
Chord Section

2 **Set the CHORD DETECTION AREA value to "UPPER" with the [1▲▼]/[2▲▼] buttons.**

3 **Press the [E] button to turn the MANUAL BASS function on.**

With this setting, the whole right-hand (UPPER) section works as the Chord section as well as melody performance. In this condition, note the following points:

- In the right-hand (UPPER) section, you can specify the chord type as you play the melody.
- The Bass Part Voice of the current Style is assigned to the Keyboard LEFT part. This is referred to as the Manual Bass function, which can be turned off or on via the [E] button.
- Chord Fingering is set to a special type ("FINGERED*") automatically, in which you should press three or more notes simultaneously for specifying the chord. Pressing two or fewer notes does not change the chord type.
- Split Point (STYLE) is unavailable.

Searching for Suitable Songs for the Current Style (Repertoire)

You can search for music pieces and songs that are most suitable for playing with the current Style by using the Repertoire function. You can automatically call up appropriate settings such as Voice, effect and pedal by selecting the desired music piece.

> Before using the Repertoire function, you need to import Music Finder records (see instructions described in the Owner's Manual, chapter 8).

NOTE The settings shown here are Music Finder Records. You can choose additional settings by using the Music Finder feature.

1 **Select the desired Style from the Style Selection display.**

2 **Call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary.**

3 **Press the [4▼] (REPERTOIRE) button.**

Various appropriate panel settings matching the selected Style will be shown in the display.
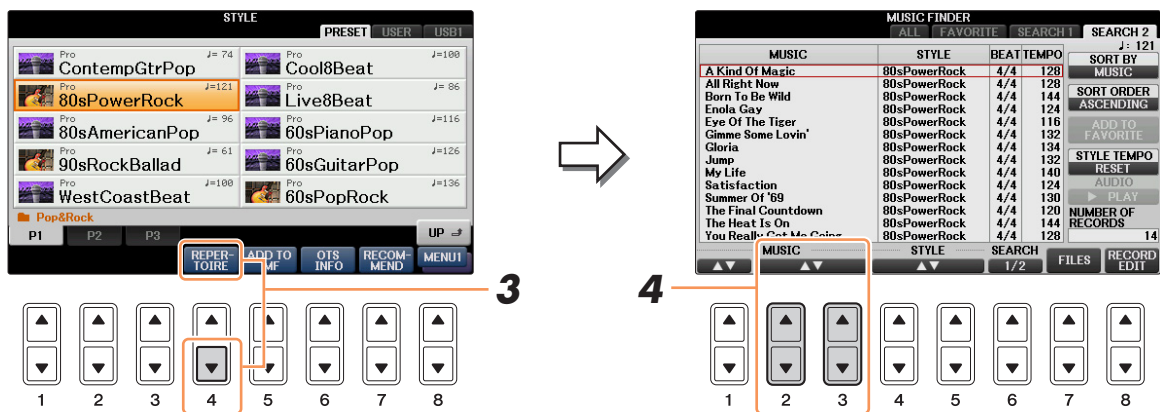
4 **Use the [2▲▼] – [3▲▼] buttons to select the desired panel setting.**

NOTE Depending on the particular selected Style, there may not be any panel settings in the Repertoire function.

Memorizing an Original One Touch Setting

While the panel settings appropriate for each preset Style are pre-programmed as One Touch Settings, you can also register your favorite settings to create original One Touch Settings. Because the One Touch Setting data is included in a Style, the Save operation will be done as a Style on the Style Selection display.

1 **Select the desired Style to correspond to your One Touch Setting.**

2 **Set up the panel controls (such as Voice, effects, and so on) as desired.**

3 **Press the [MEMORY] button in the REGISTRATION MEMORY section.**
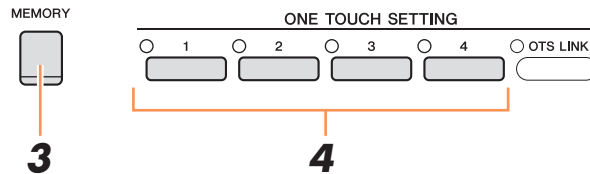
4 **Press one of the ONE TOUCH SETTING [1] – [4] buttons.**

A message appears in the display prompting you to save the panel settings.

5 **Press [G] (YES) button to call up the Style Selection display and save the panel settings as a Style file.**

NOTICE
The panel settings memorized to each OTS button will be lost if you change the Style or turn the power off without executing the Save operation.

Confirming the One Touch Setting Contents

You can check the information of the One Touch Setting [1] – [4] assigned to currently selected Style.

1 **In the Style Selection display, call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary, then press the [6▼] (OTS INFO) button to call up the Information display.**
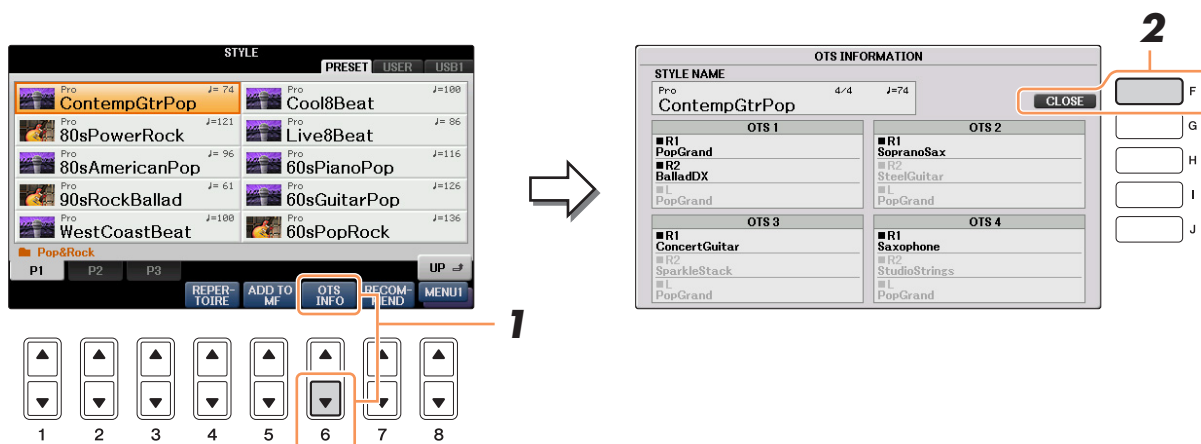

NOTE You can also call up the Information display by pressing the [DIRECT ACCESS] button then pressing one of the ONE TOUCH SETTING [1] – [4] buttons.

2 **Press the [F] (CLOSE) button to close the Information display.**

Creating/Editing Styles (Style Creator)

Styles are made up of fifteen different sections (Intro, Main, Ending, etc.) and each section has eight separate channels. With the Style Creator feature, you can create a Style by separately recording the channels, or by importing pattern data from other existing Styles.
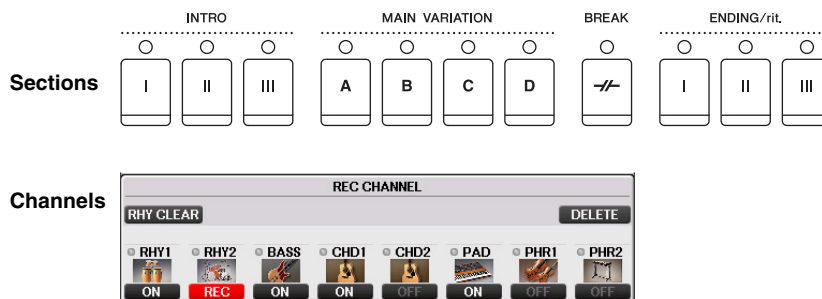

You can use one of the three different methods described below to create a Style. The created Style can also be edited.

- **Realtime Recording**   This method lets you record the Style by simply playing the keyboard. See page 25.

- **Step Recording**   This method lets you to enter each note individually. See page 28.

- **Style Assembly**   This method lets you create a composite Style by combining various patterns from the internal preset Styles or from Styles you have already created. See page 28.

Call up the operation display.
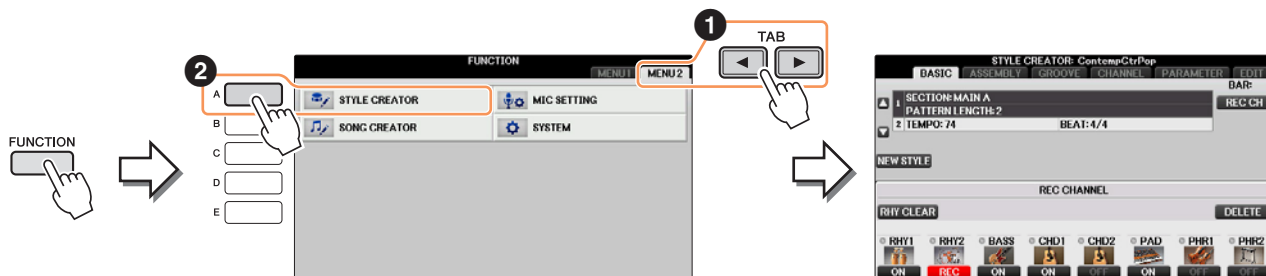
[FUNCTION] → TAB [◀][▶] MENU2 → [A] STYLE CREATOR

NOTE   The Style files created on this instrument can only be played back on instruments which are compatible with SFF GE.

There are several Pages (tabs) in the Style Creator display.

- **BASIC**   Creates the basic settings of the Style. You can also record your performance in real-time to create a new Style (Realtime Recording). See page 25.

- **ASSEMBLY**   Mixes the various parts (channels) from preset Styles or already created Styles to create a new Style. See page 28.

- **GROOVE**   Changes the rhythmic feel of your created Style. See page 30.

- **CHANNEL**   Edits data for each channel — quantizing, changing velocity, etc. See page 32.

- **PARAMETER**   Changes the settings related for Style File Format. See page 33.

- **EDIT**   Lets you enter notes one by one to create an original Style (Step Recording). See page 28.

Realtime Recording

In the BASIC Page, you can create a single Style by recording the individual channels one-by-one, using realtime recording.

Realtime Recording Characteristics — Loop Recording and Overdub Recording

- **Loop Recording**
  Style playback repeats the rhythm patterns of several measures in a "loop," and Style recording is also done using loops. For example, if you start recording with a two-measure MAIN section, the two measures are repeatedly recorded. Notes that you record will play back from the next repetition (loop), letting you record while hearing previously recorded material.

- **Overdub Recording**
  This method records new material to a channel already containing recorded data, without deleting the original data. In Style recording, the recorded data is not deleted, except when using functions such as Rhythm Clear (page 27) and Delete (page 26).
  For example, if you start recording with a two-measure MAIN section, the two measures are repeated many times. Notes that you record will play back from the next repetition, letting you overdub new material to the loop while hearing previously recorded material.
  When creating a Style based on an existing internal Style, overdub recording is applied only to the rhythm channels. For all other channels (except rhythm), you need to delete the original data before recording.

---

1 **When you want to create a Style based on an existing Style, select the desired Style to serve as the basis for recording/editing before calling up the Style Creator display.**

**2** **Call up the operation display.**

[FUNCTION] → TAB [◄][►] MENU2 → [A] STYLE CREATOR

The BASIC Page is shown.

3 **If you want to create a new Style from scratch, press the [C] (NEW STYLE) button to delete the data of all channels.**

4 **Select the desired section (Intro, Main, Ending, etc.) for your new Style.**

First close the RECORD display by pressing the [EXIT] button. Then use the [3▲▼]/[4▲▼] buttons to select the section to be recorded.
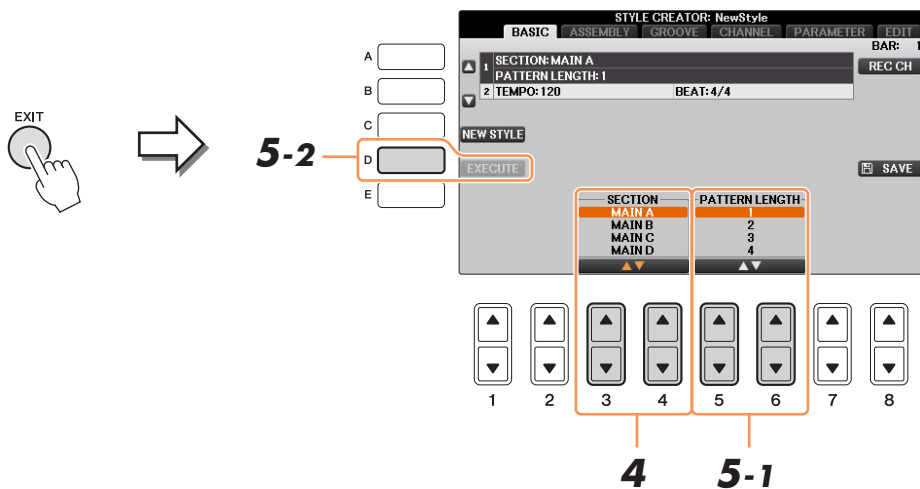

NOTE To call up the RECORD display again, press the [F] (REC CH) button.

NOTE You can specify the sections to be recorded by using the Section buttons on the panel. Refer to step 3 on page 28.

NOTE You cannot select INTRO 4 and ENDING 4 sections directly via panel operations.

▼▼ NEXT PAGE

5 Use the [5▲▼]/[6▲▼] buttons to determine the length (number of measures) of the selected section, then press the [D] (EXECUTE) button to actually enter the specified length.

6 Specify the channel to be recorded by simultaneously holding down the [F] (REC CH) button and pressing the appropriate numbered button, [1▼] – [8▼].

To cancel the selection, press the corresponding [1▼] – [8▼] button again.
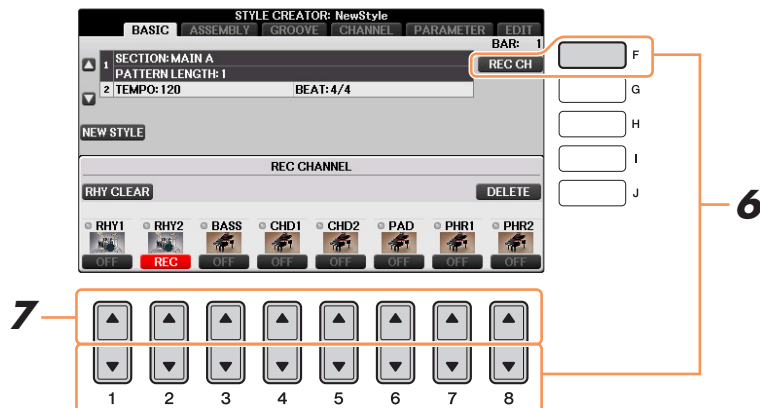
7 Call up the Voice Selection display by using the [1▲] – [8▲] buttons and select the desired Voice for the corresponding recording channels.

Press the [EXIT] button to close the Voice Selection display.

Recordable Voices

- **RHY1 channel**
  Any except your original Organ Flute and Super Articulation Voices are recordable.

- **RHY2 channel**
  Only drum/SFX kits are recordable.

- **BASS–PHR2 channels**
  Any except your original Organ Flute, drum/SFX kits and Super Articulation Voices are recordable.

NOTE Preset Organ Flute Voices can be recorded to the RHY1 and BASS–PHR2 channels.

---

8 If necessary, delete a channel by simultaneously holding down the [J] (DELETE) button and pressing the appropriate numbered button, [1▲] – [8▲].

You can cancel the deletion by pressing the same numbered button again before releasing your finger from the [J] button.

NOTE When recording channels BASS–PHR2 based on an existing Style, you have to delete the original data before recording.

9 Start recording by pressing the STYLE [START/STOP] button.
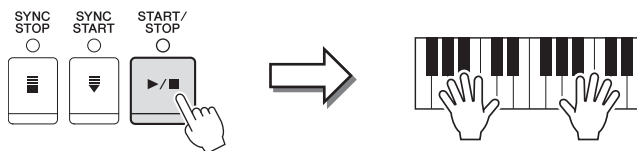
Playback of the specified section starts. Since the accompaniment pattern plays back repeatedly in a loop, you can record individual sounds one by one, listening to the previous sounds as they play. For information on recording to channels other than the rhythm channels (RHY1, 2), refer to the section "Rules when recording non-rhythm channels" below.

NOTE You can turn off the desired channels by pressing the corresponding [1▼] – [8▼] buttons.

Deleting recorded notes in the rhythm channel

When you are recording the rhythm channel (RHY1 or RHY2), you can delete a specific instrument sound by simultaneously holding down the [E] (RHY CLEAR) button and pressing the appropriate key on the keyboard.

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10 To continue recording with another channel, repeat steps 6 – 9.

11 Stop recording by pressing the STYLE [START/STOP] button.

12 Press the [EXIT] button to close the RECORD display.

13 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE
The edited Style will be lost if you change to another Style or turn the power to the instrument off without executing the Save operation.

Rules when recording non-rhythm channels

• **Use only the CM7 scale tones when recording the BASS and PHRASE channels (i.e., C, D, E, G, A, and B).**
• **Use only the chord tones when recording the CHORD and PAD channels (i.e., C, E, G, and B).**

C = Chord note
C, R = Recommended note

Using the data recorded here, the auto accompaniment (Style playback) is appropriately converted depending on the chord changes you make during your performance. The chord which forms the basis for this note conversion is called the Source Chord, and is set by default to CM7 (as in the example illustration above).

You can change the Source Chord (its root and type) from the PARAMETER display on page 34. Keep in mind that when you change the Source Chord from the default CM7 to another chord, the chord notes and recommended notes will also change. For details on chord notes and recommended notes, see page 34.

NOTE For the INTRO and ENDING sections, any desired chord or chord progression can be used.

Step Recording (Inputting events one by one)

In the EDIT Page, you can record notes with absolutely precise timing. This Step Recording procedure is essentially the same as that for Song Recording (page 50) with the exception of the points listed below:

- In the Song Creator, the End Mark position can be changed freely; in the Style Creator, it cannot be changed. This is because the length of the Style is automatically fixed, depending on the selected section. For example, if you create a Style based on a section of four measures length, the End Mark position is automatically set to the end of the fourth measure, and cannot be changed in the Step Recording display.

- Recording channels can be changed in the Song Creator 1-16 tab display; however, they cannot be changed in the Style Creator. Select the recording channel in the BASIC tab display.

- In the Style Creator, the channel data can be entered and System Exclusive data can be edited (delete, copy, or move). You can switch between the two by pressing the [F] button. However, Chord, Lyrics, and System Exclusive data cannot be entered.
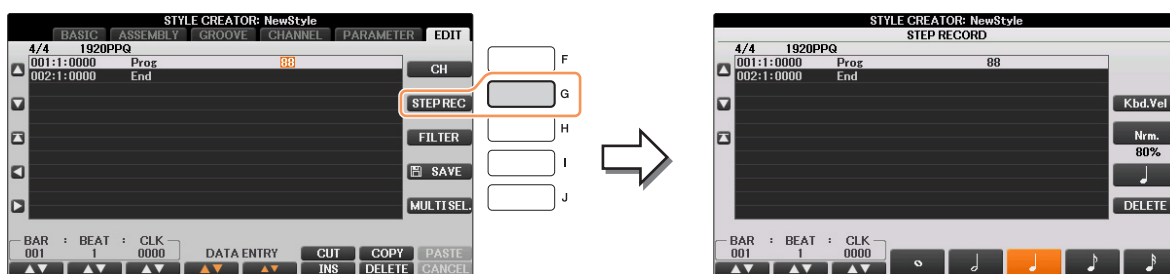

For instructions on Step Recording, refer to pages 50 – 53. For information on the EDIT display (Event List display), refer to page 63.

Style Assembly

Style Assembly allows you to create a single Style by mixing the various patterns (channels) from existing internal Styles.

1 Select the desired Style to serve as the basis for recording/editing before calling up the Style Creator display.

2 Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU2 → [A] STYLE CREATOR → TAB [◀][▶] ASSEMBLY

3 Select the desired section (Intro, Main, Ending, etc.) for your new Style.

First call up the SECTION Selection display by pressing one of the Section buttons (INTRO, MAIN, ENDING, etc.) on the panel. Then change the section as desired by using the [6▲▼]/[7▲▼] buttons and actually enter the selection by pressing the [8▲] (OK) button.
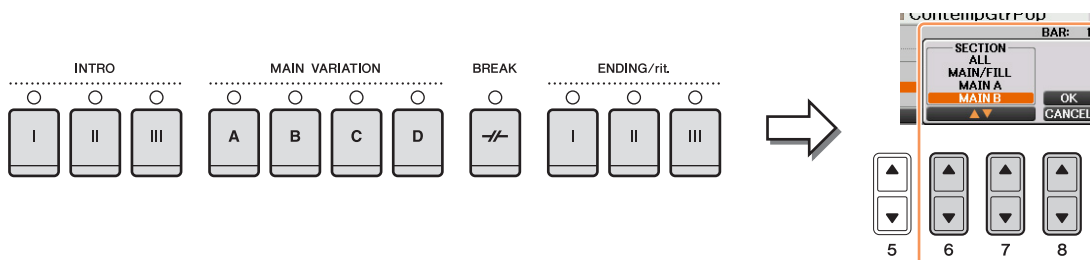
NOTE You cannot select INTRO 4 and ENDING 4 sections directly via panel operations.

4 **Select the channel for which you wish to replace the pattern by using the [A] – [D] and [F] – [I] buttons. Call up the Style Selection display by pressing the same button again. Select the Style containing the pattern you want to replace in the Style Selection display.**

To return to the previous screen, press the [EXIT] button after selecting the Style.
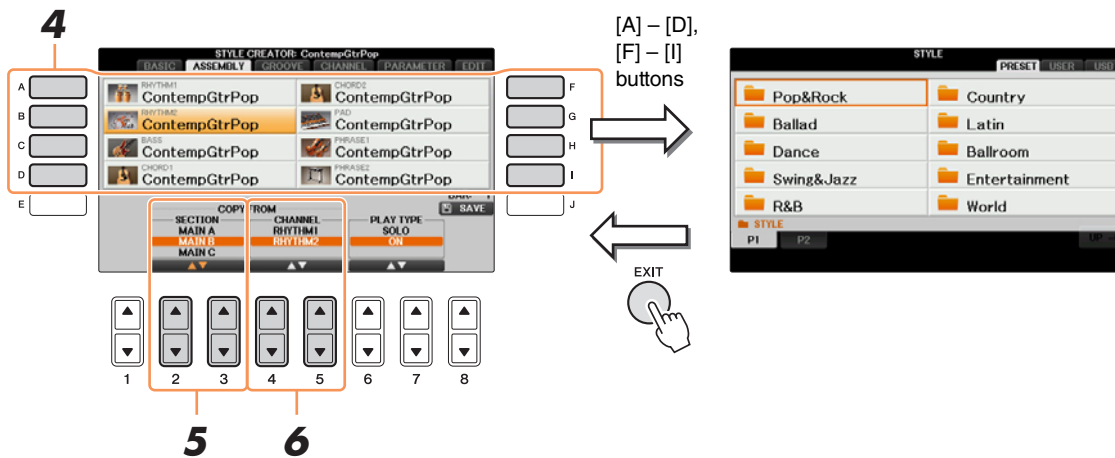
5 **Select the desired section of the newly imported Style (chosen in step 4) by using the [2▲▼]/[3▲▼] (SECTION) buttons.**

6 **Select the desired channel for the section (chosen in step 5) by using the [4▲▼]/ [5▲▼] (CHANNEL) buttons.**

Repeat steps 4 – 6 above to replace the patterns of other channels.

Playing the Style During Style Assembly

While you are assembling a Style, you can play back the Style (to check the sound of your edits) and conveniently select the method of playback. Use the [6▲▼]/[7▲▼] (PLAY TYPE) buttons in the Style Assembly display to select the playback method.

• **SOLO**
Mutes all but the selected channel in the ASSEMBLY Page. Any channels set to ON in the RECORD display on the BASIC Page are played back simultaneously.

• **ON**
Plays back the selected channel in the ASSEMBLY Page. Any channels set to other than OFF in the RECORD display on the BASIC Page are played back simultaneously.

• **OFF**
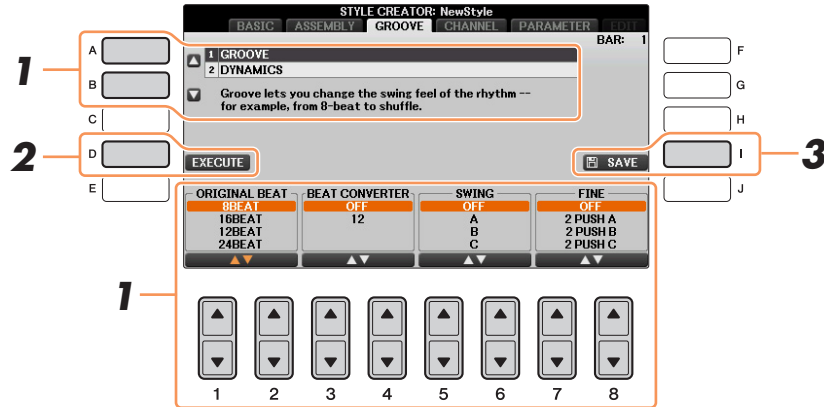Mutes the selected channel in the ASSEMBLY Page.

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7 **Press the [J] (SAVE) button, then follow the Save operation steps.**

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE
The edited Style will be lost if you change to another Style or turn the power to the instrument off without executing the Save operation.

Editing the Rhythmic Feel

1 In the GROOVE Page, use the [A]/[B] buttons to select the edit menu, then edit the data by using the [1▲▼] – [8▲▼] buttons.

1 GROOVE

This lets you add swing to the music or change the "feel" of the beat by making subtle shifts in the timing (clock) of the Style. The Groove settings are applied to all channels of the selected Style.

[1▲▼]/ [2▲▼]	ORIGINAL BEAT	Specifies the beats to which Groove timing is to be applied. In other words, if "8 Beat" is selected, Groove timing is applied to the 8th notes; if "12 Beat" is selected, Groove timing is applied to 8th-note triplets.
[3▲▼]/ [4▲▼]	BEAT CONVERTER	Actually changes the timing of the beats (specified in the ORIGINAL BEAT parameter above) to the selected value. For example, when ORIGINAL BEAT is set to "8 Beat" and BEAT CONVERTER is set to "12," all 8th notes in the section are shifted to 8th-note triplet timing. The "16A" and "16B" Beat Converter which appear when ORIGINAL BEAT is set to "12 Beat" are variations on a basic 16th-note setting.
[5▲▼]/ [6▲▼]	SWING	Produces a "swing" feel by shifting the timing of the back beats, depending on the ORIGINAL BEAT parameter above. For example, if the specified ORIGINAL BEAT value is "8 Beat", the Swing parameter will selectively delay the 2nd, 4th, 6th, and 8th beats of each measure to create a swing feel. The settings "A" through "E" produce different degrees of swing, with "A" being the most subtle and "E" being the most pronounced.
[7▲▼]/ [8▲▼]	FINE	Selects a variety of Groove "templates" to be applied to the selected section. The "PUSH" settings cause certain beats to be played early, while "HEAVY" settings delay the timing of certain beats. The numbered settings (2, 3, 4, 5) determine which beats are to be affected. All beats up to the specified beat — but not including the first beat — will be played early or delayed (for example, the 2nd and 3rd beats, if "3" is selected). In all cases, "A" types produce minimum effect, "B" types produce medium effect, and "C" types produce maximum effect.

2 DYNAMICS

This changes the velocity/volume (or accent) of certain notes in the Style playback. The Dynamics settings can be applied individually to each channel or globally to all channels of the selected Style.

[1▲▼]/ [2▲▼]	CHANNEL	Selects the desired channel (part) to which Dynamics is to be applied.
[3▲▼]/ [4▲▼]	ACCENT TYPE	Determines the type of accent applied — in other words, which notes in the part(s) are emphasized with the Dynamics settings.
[6▲▼]	STRENGTH	Determines how strongly the selected Accent Type (above) will be applied. The higher the value, the stronger the effect.
[7▲▼]	EXPAND/ COMP.	Expands or compresses the range of velocity values. Values higher than 100% expand the dynamic range, while values lower than 100% compress it.
[8▲▼]	BOOST/CUT	Boosts or cuts all velocity values in the selected section/channel. Values above 100% boost the overall velocity, while values below 100% reduce it.

2 Press the [D] (EXECUTE) button to actually enter the edits for each display.

After the operation is completed, this button changes to "UNDO," letting you restore the original data if you are not satisfied with the Groove or Dynamics results. The Undo function only has one level; only the previous operation can be undone.
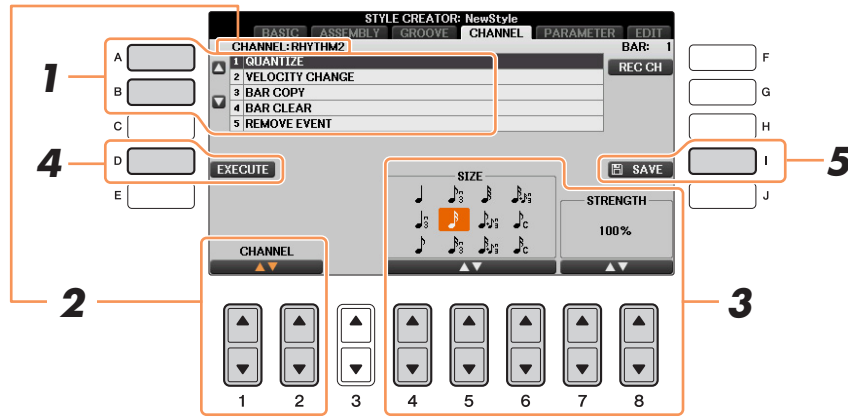
3 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE

The edited Style will be lost if you change to another Style or turn the power to the instrument off without executing the Save operation.

Editing Data for Each Channel

1 **In the CHANNEL Page, use the [A]/[B] buttons to select the edit menu.**

1 QUANTIZE

Same as in the Song Creator (page 61), with the exception of the two additional available parameters below.

♪C   Eighth notes with swing

♬C   Sixteenth notes with swing

2 VELOCITY CHANGE

Boosts or cuts the velocity of all notes in the specified channel, according to the percentage specified here.

3 BAR COPY

This function allows data to be copied from one measure or group of measures to another location within the specified channel.

[4▲▼]	TOP	Specifies the first (TOP) and last (LAST) measures in the region to be copied.
[5▲▼]	LAST	
[6▲▼]	DEST	Specifies the first measure of the destination location, to which the data is to be copied.

4 BAR CLEAR

This function clears all data from the specified range of measures within the selected channel.

5 REMOVE EVENT

This function lets you remove specific events from the selected channel.

2 **Use the [1▲▼]/[2▲▼] (CHANNEL) buttons to select the channel to be edited.**

The selected channel is shown at the upper left of the display.

3 **Use the [4▲▼] – [8▲▼] buttons to edit the data.**

4 **Press the [D] (EXECUTE) button to actually enter the edits for each display.**

After the operation is completed, this button changes to "UNDO," letting you restore the original data if you are not satisfied with the results of the edit. The Undo function only has one level; only the previous operation can be undone.

5 **Press the [I] (SAVE) button, then follow the Save operation steps.**

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE
The edited Style will be lost if you change to another Style or turn the power to the instrument off without executing the Save operation.

Making Style File Format Settings

The Style File Format (SFF) combines all of Yamaha's auto accompaniment (Style playback) know-how into a single unified format. By using the Style Creator, you can take advantage of the power of the SFF format and freely create your own Styles.
The chart shown below indicates the process by which the Style is played back. (This does not apply to the rhythm track.) These parameters can be set via the Style Creator feature, in the PARAMETER Page.

Source Pattern settings — SOURCE (PLAY) ROOT/CHORD (page 34)

The Style data is appropriately converted depending on chord changes you make during your performance. You can create the "Source Pattern" with the Style Creator, which determines how the played chord will be converted. Here the "Source Chord" (page 34) can be set, allowing you to record accompaniment channels.

Chord changes via the chord section of the keyboard.

Note Transposition settings — NTR and NTT (page 35)

This parameter group features two parameters that determine how the notes of the Source Pattern are to be converted in response to chord changes.

Other settings — HIGH KEY, NOTE LIMIT and RTR (page 37)

Using the parameters of this group, you can fine-tune how Style playback responds to the chords you play. For example, the Note Limit parameter allows you to have the Voices of the Style sound as realistic as possible by shifting the pitch to an authentic range — ensuring that no notes sound outside the natural range of the actual instrument (e.g., high bass sounds or low piccolo sounds).

Output

This instrument's Styles are compatible with SFF GE — an enhanced format of the original SFF with especially rich, expressive guitar parts.

NOTE The Style files created on this instrument can only be played back on instruments which are compatible with SFF GE.

NEXT PAGE

1 In the PARAMETER Page, use the [A]/[B] buttons to select the edit menu.

For details of the edit menu, see page 34.
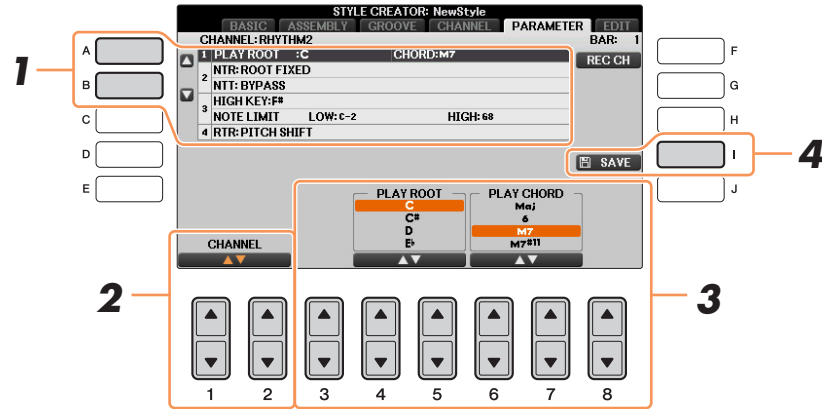
2 Use the [1▲▼]/[2▲▼] (CHANNEL) buttons to select the channel to be edited.

The selected channel is shown at the upper left of the display.

3 Use the [3▲▼] – [8▲▼] buttons to edit the data.

For details on editable parameters, see pages 34 – 37.

4 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE

The edited Style will be lost if you change to another Style or turn the power to the instrument off without executing the Save operation.

1 SOURCE (PLAY) ROOT/CHORD

These settings determine the original key of the source pattern (i.e., the key used when recording the pattern). When you change Source Root/Chord from the default CM7 to another chord, the chord notes and recommended notes will also change, depending on the newly selected chord type.

When the Source Root is C:
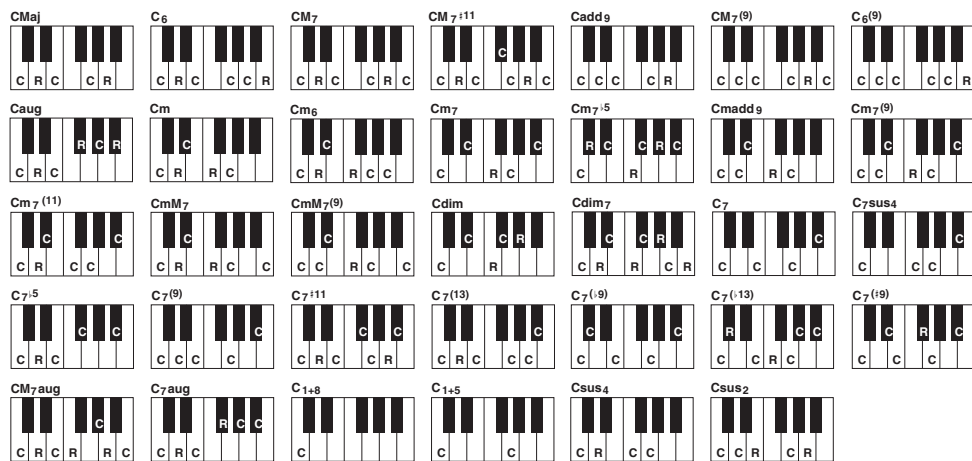
C = Chord notes
C, R = Recommended notes

NOTE When NTR is set to "Root Fixed," NTT is set to "Bypass" and NTT BASS is set to "OFF," the "Source Root" and "Source Chord" parameters are changed to "Play Root" and "Play Chord," respectively. In this case, you can change chords and hear the resulting sound for all channels.

NOTE SOURCE ROOT/CHORD is not applied when NTR is set to GUITAR.

2 NTR/NTT

[3▲▼]/ [4▲▼]	NTR (Note Transposition Rule)	Determines the relative position of the root note in the chord, when converted from the Source Pattern in response to chord changes. Refer to the list below.
[5▲▼] – [7▲▼]	NTT (Note Transposition Table)	Sets the note transposition table for the source pattern. Refer to the list below.
[8▲▼]	NTT BASS ON/ OFF	The channel for which this is set to ON will be played back by the bass root note, when the on-bass chord is recognized by the instrument. When NTR is set to GUITAR and this parameter is set to ON, only notes assigned to bass will be played back by the bass root note.

NTR (Note Transposition Rule)

ROOT TRANS (Root Transpose)	When the root note is transposed, the interval between notes is maintained. For example, the notes C3, E3 and G3 in the key of C become F3, A3 and C4 when they are transposed to F. Use this setting for channels that contain melody lines.	 When playing a C major chord. When playing an F major chord.
ROOT FIXED	The note is kept as close as possible to the previous note range. For example, the notes C3, E3 and G3 in the key of C become C3, F3 and A3 when they are transposed to F. Use this setting for channels that contain chord parts.	 When playing a C major chord. When playing an F major chord.
GUITAR	This is exclusively for transposing guitar accompaniment. Notes are transposed to approximate the chords played with natural guitar fingering.	

NTT (Note Transposition Table)

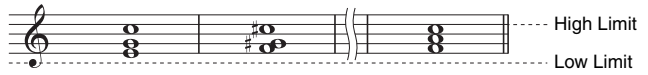When NTR is set to ROOT TRANS or ROOT FIXED

BYPASS	When NTR is set to ROOT FIXED, the transposition table used does not do any note conversion. When NTR is set to ROOT TRANS, the table used only converts the notes by maintaining the pitch relationship between notes.
MELODY	Suitable for melody line transposition. Use this for melody channels such as Phrase 1 and Phrase 2.
CHORD	Suitable for chordal parts transposition. Use this for the Chord 1 and Chord 2 channels, especially when they contain piano or guitar-like chordal parts.
MELODIC MINOR	When the played chord changes from a major to a minor chord, this table lowers the third interval in the scale by a semitone. When the chord changes from a minor to a major chord, the minor third interval is raised by a semitone. Other notes are not changed. Use this for melody channels of Sections which respond only to major/minor chords, such as Intros and Endings.
MELODIC MINOR 5th	In addition to the Melodic Minor transposition above, augmented and diminished chords affect the 5th intervals of the Source Pattern.

HARMONIC MINOR	When the played chord changes from a major to a minor chord, this table lowers the third and sixth intervals in the scale by a semitone. When the chord changes from a minor to a major chord, the minor third and flatted sixth intervals are raised by a semitone. Other notes are not changed. Use this for chord channels of Sections which respond only to major/minor chords, such as Intros and Endings.
HARMONIC MINOR 5th	In addition to the Harmonic Minor transposition above, augmented and diminished chords affect the 5th note of the Source pattern.
NATURAL MINOR	When the played chord changes from a major to a minor chord, this table lowers the third, sixth and seventh intervals in the scale by a semitone. When the chord changes from a minor to a major chord, the minor third, flatted sixth and flatted seventh intervals are raised by a semitone. Other notes are not changed. Use this for chord channels of Sections which respond only to a major/minor chord such as Intros and Endings.
NATURAL MINOR 5th	In addition to the Natural Minor transposition above, augmented and diminished chords affect the 5th note of the Source pattern.
DORIAN	When the played chord changes from a major to a minor chord, this table lowers the third and seventh intervals in the scale by a semitone. When the chord changes from a minor to a major chord, the minor third and flatted seventh intervals are raised by a semitone. Other notes are not changed. Use this for chord channels of Sections which respond only to a major/minor chord such as Intros and Endings.
DORIAN 5th	In addition to the Dorian transposition above, augmented and diminished chords affect the 5th note of the Source pattern.

When NTR is set to GUITAR

ALL-PURPOSE	This table covers both strummed- and arpeggio-played sound.
STROKE	Suitable for strumming sounds of the guitar. Some notes may sound as if they are muted—this is the normal condition when chords are played on guitar by strumming.
ARPEGGIO	Suitable for arpeggio-played sound of the guitar. Using this table, four notes arpeggio sounds most beautiful.

3 HIGH KEY / NOTE LIMIT

[4▲▼]/[5▲▼]	HIGH KEY	This sets the highest key (upper octave limit) of the note transposition for the chord root change. Any notes calculated to be higher than the highest key are transposed down to the next lowest octave. This setting is effective only when the NTR parameter (page 35) is set to "Root Trans." **Example — When the highest key is F** Root changes → CM C♯M ・・・ FM F♯M ・・・ Notes played → C3-E3-G3 C♯3-F3-G♯3 F3-A3-C4 F♯2-A♯2-C♯3
[6▲▼]	NOTE LIMIT LOW	These set the note range (highest and lowest notes) for Voices recorded to the Style channels. By judicious setting of this range, you can ensure that the Voices sound as realistic as possible — in other words, that no notes outside the natural range are sounded (e.g., high bass sounds or low piccolo sounds). **Example — When the lowest note is C3 and the highest is D4** Root changes → CM C♯M ・・・ FM ・・・ Notes played → E3-G3-C4 F3-G♯3-C♯4 F3-A3-C4 High Limit / Low Limit
[7▲▼]	NOTE LIMIT HIGH	

4 RTR (Retrigger Rule)

These settings determine whether notes stop sounding or not and how they change pitch in response to chord changes.

STOP	The notes stop sounding.
PITCH SHIFT	The pitch of the note will bend without a new attack to match the type of the new chord.
PITCH SHIFT TO ROOT	The pitch of the note will bend without a new attack to match the root of the new chord. However, the octave of the new note remains the same.
RETRIGGER	The note is retriggered with a new attack at a new pitch corresponding to the next chord.
RETRIGGER TO ROOT	The note is retriggered with a new attack at the root note of the next chord. However, the octave of the new note remains the same.

Styles – Playing Rhythm and Accompaniment –

CVP-701 Reference Manual   37

Song Playback

– Playing and Practicing Songs –

Contents

4

Editing Music Notation Settings

To view the music notation of the selected Song, press the [SCORE] button. You can change the notation display as desired to suit your personal preferences. The settings here are maintained even when the power is turned off.

> **NOTE** You can save the setting here as a part of a Song by accessing [FUNCTION] → TAB [◄][►] MENU2 → [B] SONG CREATOR → TAB[◄][►] SETUP. See .
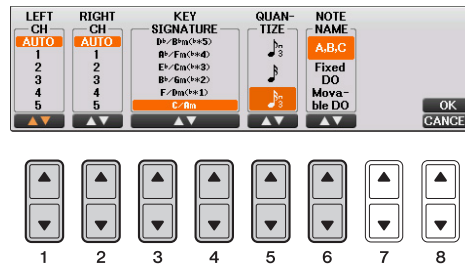

[1▲▼]	LEFT ON/ OFF	Enables/disables display of the left-hand key range. Depending on other settings, this parameter may be unavailable and may appear grayed out. If this is the case, go to the detailed setting display (on page 39) and set the LEFT CH. parameter to any channel except "AUTO." Or, go to the display [FUNCTION] → TAB [◄][►] MENU1 → [H] SONG SETTING → TAB [◄][►] GUIDE/ CHANNEL and set the TRACK 2 parameter to any channel except "OFF" (page 41). RIGHT (next parameter) and LEFT cannot be turned off at the same time.
[2▲▼]	RIGHT ON/ OFF	Enables/disables display of the right-hand key range. RIGHT and LEFT (above) cannot be turned off at the same time.
[3▲▼]	CHORD ON/OFF	Enables/disables display of the chords. If the selected Song does not contain chord data, chords are not displayed.

[4▲▼]	LYRICS ON/OFF	Enables/disables display of the lyrics. If the selected Song does not contain lyric data, lyrics are not displayed. When the Song contains Pedal events, pressing these buttons can display the Pedal events, instead of displaying Lyrics.
[5▲▼]	NOTE ON/ OFF	Enables/disables display of the note name (pitch). The note name is indicated at the left of the note. When the space between the notes is too small, the indication may be moved to the top left of the note. When the Song contains Fingering events, pressing these buttons can display the fingering, instead of displaying note names.
[6▲▼]	COLOR NOTE	When this is set to ON, the notes in the display are color-coded (C: red, D: yellow, E: green, F: orange, G: blue, A: purple, and B: gray).
[7▲▼]	SIZE	Determines the display resolution (or zoom level) of the notation.
[8▲▼]	SET UP	See below.

Pressing the [8▲▼] (SET UP) button calls up the detailed setting display. You can set the view type by using the [1▲▼] – [6▲▼] buttons, then press the [8▲] (OK) button.


[1▲▼]	LEFT CH	Determines which MIDI channel in the Song data is used for the left-hand/right-hand part. This setting returns to AUTO when a different Song is selected.
[2▲▼]	RIGHT CH	**AUTO** The MIDI channels in the Song data for the right- and left-hand parts are assigned automatically — setting the parts to the same channel as the channel which is specified in [FUNCTION] → TAB [◀][▶] MENU1 → [H] SONG SETTING → TAB [◀][▶] GUIDE/CHANNEL (page 41). **1 – 16** Assigns the specified MIDI channel (1 – 16) to the respective left- or right-hand parts. **OFF (LEFT CH only)** No channel assignment. This disables display of the left-hand key range.
[3▲▼]/ [4▲▼]	KEY SIGNATURE	This lets you enter key signature changes in the middle of a Song, at the stopped position. This setting is useful for Songs you've recorded with key changes, so the key signature changes are properly reflected in the notation.
[5▲▼]	QUANTIZE	This gives you control over the note resolution in the notation, letting you shift or correct the timing of all displayed notes so that they line up to a particular note value. Make sure to select the smallest note value used in the Song.

4

Song Playback – Playing and Practicing Songs –

[6▲▼]	NOTE NAME	Selects the type of the note name indicated at the left of the note in the notation from among the following three types. The settings here are available when the NOTE ON/OFF parameter above is set to ON.
		A, B, C Note names are indicated as letters (C, D, E, F, G, A, B).
		Fixed DO Note names are indicated in solfeggio and differ depending on the selected language.
		Movable DO Note names are indicated in solfeggio according to the scale intervals, and as such are relative to the key. The root note is indicated as Do. For example, in the key of G major the root note of "Sol" would be indicated as "Do." As with "Fixed Do," the indication differs depending on the selected language.

Using the Auto Accompaniment Features with Song Playback

When playing back a Song and a Style at the same time, channels 9-16 in the Song data are replaced with Style channels – allowing you to play the accompaniment parts of the Song yourself. Try playing chords along with the Song playback as shown in the instructions below. When playing back a Song and a Style at the same time, we recommend that you use the Preset Songs in the "Sing-a-long" folder.

1 Select a Song.

2 Select a Style.

3 Press the STYLE [ACMP ON/OFF] button to turn on the Auto Accompaniment function.
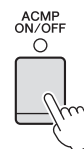
4 Press the STYLE [SYNC START] button to enable standby — letting you simultaneously start the accompaniment as soon as you start playing.
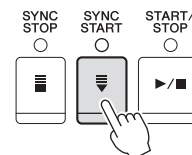
5 While holding down the SONG CONTROL [STOP] button, press the [PLAY/PAUSE] button to enable synchronized start for the Song.
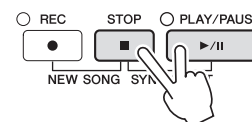
6 Press the STYLE [START/STOP] button or play chords with your left hand.

The Song and Style starts playing. When you play chords, pressing the [SCORE] button and turning CHORD on (page 38) allows you to see the chord information.

> **NOTE** When playing back a Song and a Style at the same time, the tempo value set in the Song is automatically used.

When Song playback is stopped, the Style playback is also stopped at the same time.

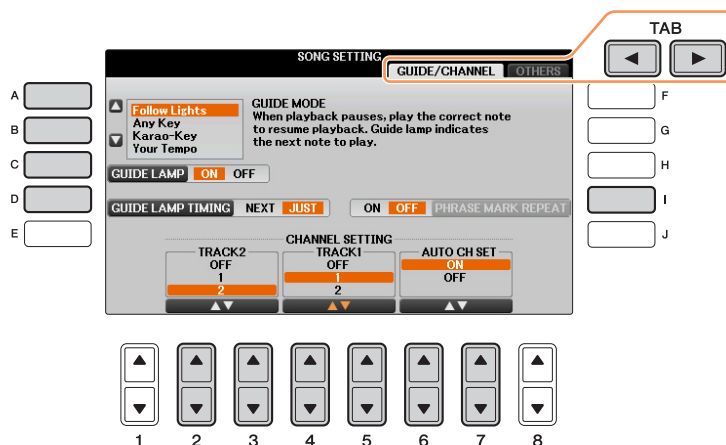# Song Playback Related Parameters (Repeat settings, Channel settings, Guide Function)

The instrument has a variety of Song playback functions — Repeat playback, various Guide settings, etc. — which can be accessed in the display below.

1 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [H] SONG SETTING

2 Select the desired page, GUIDE/CHANNEL or OTHERS, by using the TAB [◄][►] buttons.

Detailed settings for playback, such as Repeat mode, can be set in the OTHERS page of the Song Setting display.

■ GUIDE/CHANNEL Page

[A]/[B]	GUIDE MODE	See page 43.
[C]	GUIDE LAMP	
[D]	GUIDE LAMP TIMING	
[I]	PHRASE MARK REPEAT	Phrase Mark is a pre-programmed part of some Song data, which specifies a certain location (set of measures) in the Song. When this is on, the section corresponding to the specified Phrase Mark number is repeatedly played back.
[2▲▼]/ [3▲▼]	TRACK 2	These parameters determine which MIDI channel in the Song data is assigned to the Left- or Right-hand part of the Guide function and the Song Score function.
[4▲▼]/ [5▲▼]	TRACK 1	
[6▲▼]/ [7▲▼]	AUTO CH SET	When set to "ON," this automatically sets the proper MIDI channels for the Right- and Left hand parts pre-programmed in the commercially available Song data. Normally, this should be set to "ON."

■ OTHERS Page

[G]	REPEAT MODE	Determines the method of repeat playback. **OFF** Plays through the selected Song, then stops. **SINGLE** Plays through the selected Song repeatedly. **ALL** Continues playback through all the Songs in the specified folder repeatedly. **RANDOM** Continues playback at random through all the Songs in the specified folder repeatedly. *NOTE* The preset Songs in the "Follow Lights" folder contain the Guide settings. These Songs are inappropriate for use with ALL or RANDOM repeat.
[H]	CHORD DETECTION PRIORITY	Determines the priority of the chords for accompaniment, either the ones contained in the MIDI Song being played back or the chords you play in the chord section of the keyboard. • **MIDI SONG:** Gives priority to the chords contained in the MIDI Song. • **KEYBOARD:** Gives priority to the chords you play in the chord section of the keyboard. Set this if you want to practice playing chords with MIDI Song playback. Once you play in the chord section during MIDI Song playback, the instrument ignores the chords contained in the MIDI Song until the playback ends.
[I]	FAST FORWARD TYPE	Determines the fast forward type of when pressing [FF] button during MIDI Song playback. • **Jump:** Pressing [FF] button once instantly sets the playback position to the next measure without sounding. Holding [FF] button scrolls forward continuously. • **Scrub:** Pressing and holding [FF] button plays and sounds the MIDI Song at high speed. In the following cases, fast forwarding through a MIDI Song functions as the Jump type even if Scrub is selected. • When MIDI Clock is set to External • When the MIDI Song is fast-forwarded by Phrase marks *NOTE* Pressing [FF] button during while a MIDI Song is stopped functions as the Jump type.
[2▲▼]/ [3▲▼]	LYRICS LANGUAGE	Determines the language of the displayed lyrics. **AUTO** When the language is specified in the Song data, the lyrics are displayed accordingly. When the language is not specified in the Song data, the lyrics language is regarded as INTERNATIONAL below. **INTERNATIONAL** Handles the displayed lyrics as a western language. **JAPANESE** Handles the displayed lyrics as Japanese.

[4▲▼]/ [5▲▼]	QUICK START	On some commercially available Song data, certain settings related to the Song (such as Voice selection, volume, etc.) are recorded to the first measure, before the actual note data. When Quick Start is set to "ON," the instrument reads all initial non-note data of the Song at the highest possible speed, then automatically switches to the appropriate tempo at the first note. This allows you to start playback as quickly as possible, with a minimum pause for reading of data.
[6▲▼]/ [7▲▼]	P.A.T.	See page 45.

Keyboard Practice Using the Guide Function

The keyboard guide lamps indicate the notes (location and timing) for you to play.

1 Select the desired Song for practicing the keyboard or singing.

2 Call up the setting display.
[FUNCTION] → TAB [◄][►] MENU1 → [H] SONG SETTING → TAB [◄][►] GUIDE/CHANNEL

3 Use the [A]/[B] buttons to select the desired Guide function type.

Guide menu for keyboard practice

• **Follow Lights**
With this function, the keyboard guide lamps indicate which notes you should play. Song playback pauses and waits for you to play. When you play the correct notes, Song playback continues.

• **Any Key**
With this function, you can play the melody of a Song just by pressing a single key (any key is OK) in time with the rhythm. Song playback pauses and waits for you to play any key. Simply play a key on the keyboard in time with the music and Song playback continues.

• **Your Tempo**
The same as Follow Lights, except that Song playback matches the speed at which you play.

Guide menu for singing

• **Karao-Key**
This function lets you control the Song playback timing with just one finger, while you sing along. This is useful for singing to your own performance. Song playback pauses, waiting for you to sing. Simply play a key on the keyboard (any key is fine) and Song playback continues.

4 Turn the [GUIDE] button on.

SCORE LYRICS ○ GUIDE ○ REPEAT
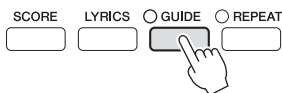
5 Call up the Score display by pressing the [SCORE] button.

6 Press the SONG CONTROL [PLAY/PAUSE] button to start playback.

Practice playing the keyboard or singing, along with the Guide type selected in step 3.

NOTE The guide lamps light according to Song channels recorded to Track 1 and 2 and the chord data in the Song (when such data is included). If the guide lamps do not light as intended, you may need to assign the appropriate right- and left-hand channels to Track 1 and 2 respectively (page 41).

7 Press the SONG CONTROL [STOP] button to stop playback.

Determining the timing by which the keyboard guide lamps light (GUIDE LAMP TIMING)

Press the [D] button in the SONG SETTING display in step 3 to select the timing by which the keyboard guide lamps light.

- **JUST**
  The guide lamps light in time with the music, at the same timing you should play.

- **NEXT**
  The guide lamps light slightly ahead of the music, indicating the notes you should play next. The guide lamps flash if you fail to play the keys with the correct timing.

NOTE If you want to turn the guide lamps off, press the [C] (GUIDE LAMP) button in the SONG SETTING display (in step 3 as described above).

NOTE You can save the Guide settings as a part of the Song data (page 59). For Songs to which the Guide settings have been saved, the Guide function will be automatically turned on and the related settings will be recalled when the Song is selected.

Playing Backing Parts with the Performance Assistant Technology

This feature lets you play your own backing parts on the keyboard along with Song playback, and have them sound perfectly appropriate (even though you might be playing wrong notes).

1 Select a Song containing chord data.

The Performance Assistant Technology applies only to Songs containing chord data. To confirm whether the selected Song contains chord data or not, return to the Main display, then start playback. If the current Song contains chord data, the Main display shows the current chord type. After stopping playback, go to the next step.

2 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [H] SONG SETTING → TAB [◄][►] OTHERS

3 Press the [6▲▼]/[7▲▼] button to turn the P.A.T. (Performance Assistant Technology) on.

4 Press the SONG CONTROL [PLAY/PAUSE] button to start playback.

5 Play the keyboard.

Along with Song playback, try playing a bass line in the left hand area while playing various phrases or chords in the right hand area. Even if you do not know what notes should be played, don't worry and play any keys as desired! Only the harmonically "correct" notes matching the current chord are sounded, regardless of the notes you actually play.

Current chord
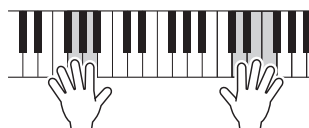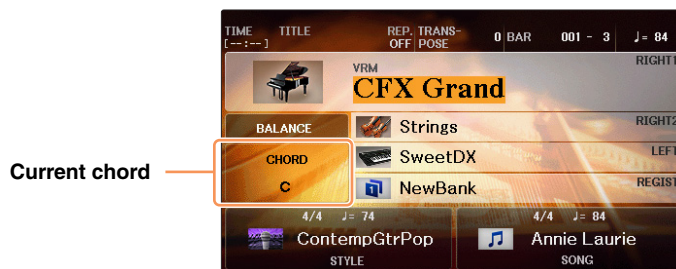
6 Press the SONG CONTROL [STOP] button to stop playback.

7 Press the [6▲▼]/[7▲▼] button to turn the P.A.T. off.

NOTE Selecting another Song may reset P.A.T. to OFF.

Song Recording via MIDI

– Recording Your Performance via MIDI –

Contents

Recording Style Playback First, Then Melodies

Here, you will learn how to record a style to channels 9 – 16 first and then a melody to channel 1 in a realtime recording. The instructions hereafter assume the following panel settings as an example. Before starting recording, make the panel settings as follows;

• Turn the PART ON/OFF [RIGHT1] button on, and then select the desired voice of the RIGHT1 part.

• Turn the [LEFT] and [RIGHT2] parts off.

• Select the desired Style.

• Set the Fingering Type to "MULTI FINGER" (default setting):
[FUNCTION] → TAB [◄][►] MENU1 → [A] SPLIT POINT/CHORD FINGERING → TAB [◄][►]
CHORD FINGERING

Recording a Style Performance

1 **Press the SONG CONTROL [REC] and SONG CONTROL [STOP] buttons simultaneously.**

A blank Song for recording is automatically set.
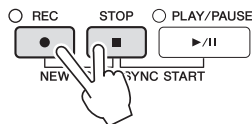
2 Specify the target channel and part for recording.

2-1 While holding down the SONG CONTROL [REC] button, press the [1▼] – [8▼] buttons to specify the desired channels (9 – 16) for recording.

As the default setting, Style parts (Rythm1-Phrase 2) are assigned to channels 9 – 16 as illustrated on page 49. You can change the parts to be recorded by performing step 2-2.
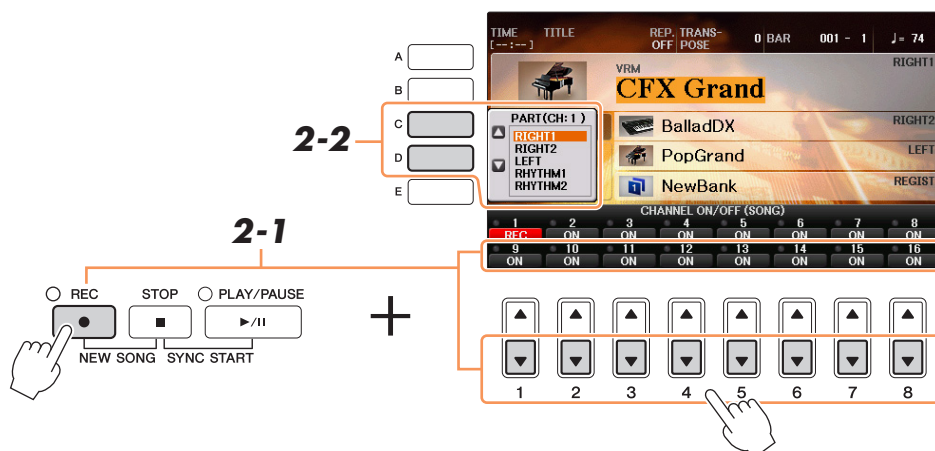

2-2 Select the desired part which will be recorded to the channel specified in step 2-1 by using the [C]/[D] buttons.

NOTE To cancel the recording, press the SONG CONTROL [STOP] button.

3 Press the STYLE [SYNC START] button, then play the style by specifying the chords in the chord section.

Recording begins automatically as soon as you play the Style. You can also start recording by pressing SONG CONTROL [PLAY/PAUSE] button. Perform as desired, playing the Style by changing chords and/or sections.

Chord section

Split Point (F♯2 as default)
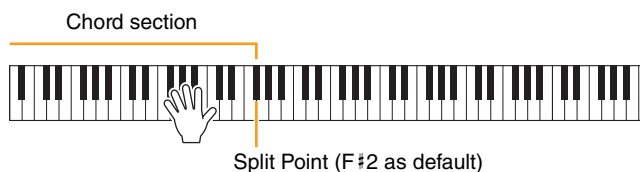
NOTE Make sure that the STYLE [ACMP ON/OFF] button is turned on.

4 After you finish your performance, press the SONG CONTROL [STOP] button to stop recording.

5 To hear the recorded performance, press the SONG CONTROL [PLAY/PAUSE] button.

This finishes recording of the Style. Now, let's record a melody to channel 1.

Recording a Melody

6 Specify the target channel and part for recording.

6-1 While holding down the SONG CONTROL [REC] button, press the [1▲] button to specify channel 1 for recording.

6-2 Select "RIGHT1" by using the [C]/[D] buttons.

NOTICE

Previously recorded data will be overwritten if you set channels which have recorded data to "REC."

NOTE To cancel the recording, press the SONG CONTROL [STOP] button.

7 Play a melody.

Recording begins automatically as soon as you play a note on the keyboard, or when you press the SONG CONTROL [PLAY/PAUSE] button. You can play a melody while listening to the already recorded Style performance.

When recording another channel, you can turn already recorded channels on or off in the display.

8 After you finish your performance, press the SONG CONTROL [STOP] button to stop recording.

9 To hear the recorded performance, press the SONG CONTROL [PLAY/PAUSE] button.

This finishes recording of the Style and the melody. Now, let's save the recorded performance as a file (below).

Saving the Recorded Performance

10 Save the recorded performance as a file. Press the [SONG SELECT] button to call up the Song Selection display. The recorded performance will be saved as a file in the Song Selection display. For the following instructions, see "Saving Files" in the Owner's Manual.

NOTICE

The recorded Song will be lost if you change to another Song or you turn the power off without executing the Save operation.

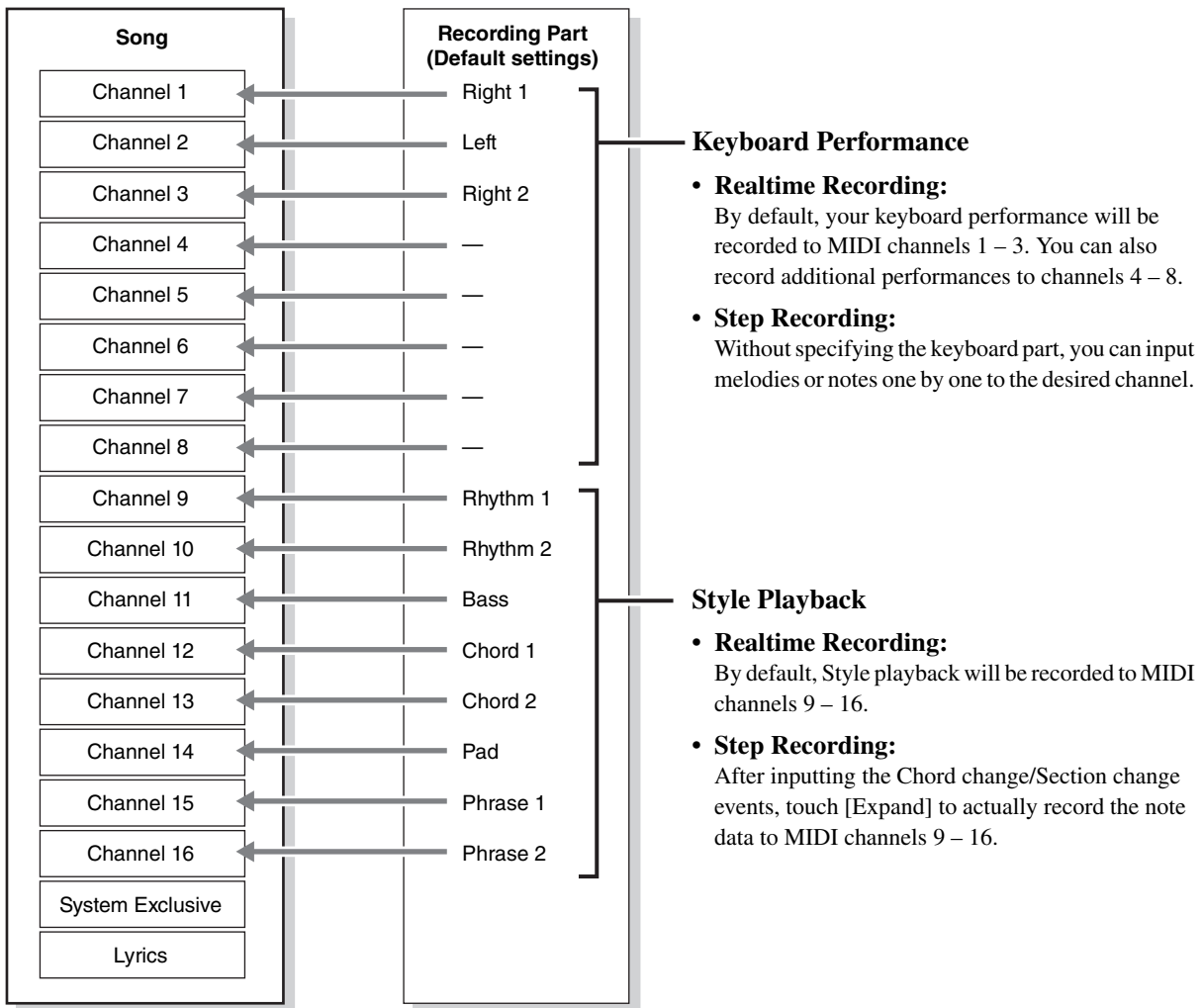# Creating/Editing Songs (Song Creator)

The Owner's Manual covers how to create an original Song by recording your keyboard performance (called "Realtime Recording"). This Reference Manual shows how to create an original Song by entering notes one by one (called "Step Recording") and how to improve an already created Song by editing the detailed parameters.

■ **Realtime Recording and Step Recording**

When creating a Song, these two Recording methods are available. With Realtime Recording, this instrument records the performance data as it is played. With Step Recording, you can compose your performance by "writing" it down one event at a time. This chapter primarily covers the instructions for Step Recording.

■ **MIDI Song Data Structure**

A MIDI Song consists of 16 MIDI channels. You can create data of a MIDI Song by recording your performance to a specific channel or channels in realtime, or by executing Step Recording.

Song	Recording Part (Default settings)	
Channel 1	← Right 1	**Keyboard Performance**
Channel 2	← Left	
Channel 3	← Right 2	• **Realtime Recording:**
Channel 4	← —	By default, your keyboard performance will be recorded to MIDI channels 1 – 3. You can also record additional performances to channels 4 – 8.
Channel 5	← —	
Channel 6	← —	• **Step Recording:**
Channel 7	← —	Without specifying the keyboard part, you can input melodies or notes one by one to the desired channel.
Channel 8	← —	
Channel 9	← Rhythm 1	
Channel 10	← Rhythm 2	
Channel 11	← Bass	**Style Playback**
Channel 12	← Chord 1	• **Realtime Recording:**
Channel 13	← Chord 2	By default, Style playback will be recorded to MIDI channels 9 – 16.
Channel 14	← Pad	
Channel 15	← Phrase 1	• **Step Recording:**
Channel 16	← Phrase 2	After inputting the Chord change/Section change events, touch [Expand] to actually record the note data to MIDI channels 9 – 16.
System Exclusive		
Lyrics		

▼ NEXT PAGE

Song Recording via MIDI – Recording Your Performance via MIDI –

■ **Song Creator Display Structure**

The Song Creator can be called up via [FUNCTION] → TAB [◄][►] MENU2 → [B] SONG CREATOR.
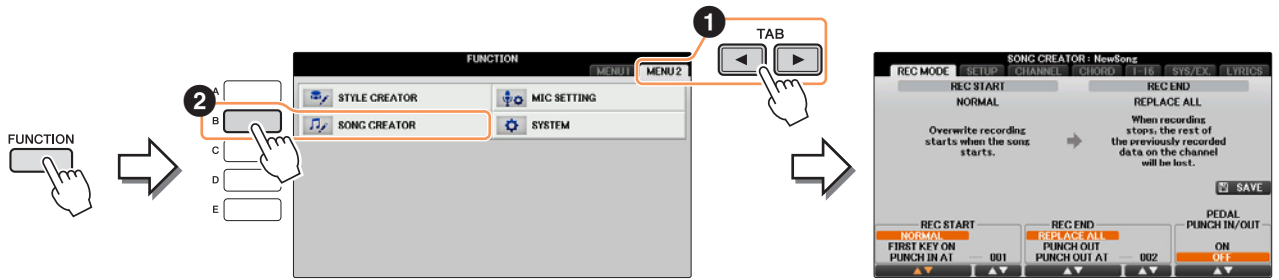
There are several Pages (tabs) in the Song Creator display.

- **REC MODE**   For re-recording the Song. See page 57.
- **SETUP**   For selecting the panel setups to be recorded to the top position of the Song. See page 59.
- **CHANNEL**   For editing the Channel events. See page 60.
- **CHORD**   For recording the Chords and Sections with timing (page 54) or editing them (page 64).
- **1-16**   For recording the melodies (Step Recording; see below) or editing them (page 64).
- **SYS/EX.**   For editing the System Exclusive events (tempo, time signature, etc.). See page 64.
- **LYRICS**   For inputting/editing the Song name and lyrics. See page 65.

Recording Melodies (Step Recording)

1 Press the SONG CONTROL [REC] and SONG CONTROL [STOP] buttons simultaneously.

A blank Song ("New Song") is called up for recording.

NOTE   Selecting a blank Song initializes the panel settings.
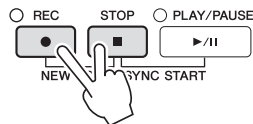
2 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU2 → [B] SONG CREATOR → TAB [◄][►] 1-16

3 Press the [F] button to select the channel for recording.

4 Press the [G] (STEP REC) button to call up the STEP RECORD display.

5 **Start Step Recording by using the [A] – [J] buttons and [1▲▼] – [8▲▼] buttons, as well as the keyboard.**

Refer to the example on page 52 for specific instructions.

When a note is input, the location (bar: beat: clock), note name, velocity and length are shown as a list.

[A]/[B]/[C]		Moves the cursor in the list.
[G]		Determines the velocity (loudness) of the note to be entered. The velocity value can be specified within a range from 1 to 127. The higher the velocity value, the louder the sound becomes.
		Kbd.Vel: Actual resulting velocity **fff:** 127 **ff:** 111 **f:** 95 **mf:** 79 **mp:** 63 **p:** 47 **pp:** 31 **ppp:** 15
[H]		Determines the gate time (note length) of the note to be entered. **Normal:** 80% **Tenuto:** 99% **Staccato:** 40% **Staccatissimo:** 20% **Manual:** The gate time can be set to any desired percentage by using the [DATA ENTRY] dial.
[I]		Determines the note type to be entered: normal, dotted or triplet.
[J]	DELETE	Deletes the selected data.
[1▲▼]	BAR	Sets the position of the note to be entered.
[2▲▼]	BEAT	
[3▲▼]	CLK	
[4▲▼] – [8▲▼]		Determines the note length to be entered: whole-note, half-note, quarter-note, eighth-note or sixteenth-note.

5

Song Recording via MIDI – Recording Your Performance via MIDI –

Example of Step Recording — Melodies
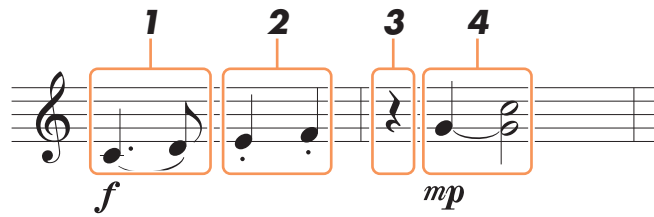
* The numbers shown in the illustration
correspond to the following operation
step numbers.

In this example, keep in mind that one of the steps involves holding down a key on the keyboard while executing the operation.

Select the Voice for recording after calling up the Step Recording display.

NOTE Since the music score displayed on the instrument is generated from the recorded MIDI data, it may not appear exactly the same as shown here.

NOTE The illustration given here is just a sample for entering. Non-note musical performance symbols will not be shown in the Score display, even if you've entered them.

1 **Enter the first and second notes with a slur.**

1-1 Press the [G] button to select "f."

1-2 Press the [H] button to select "Ten." (Tenuto).

1-3 Press the [I] button to select the dotted note type.

1-4 Select the dotted quarter-note by using the [6▲▼] buttons.

1-5 Play the C3 key.

The first note is entered.

1-6 Press the [I] button to select the "normal" note type.

1-7 Press the [7▲▼] button to select the eighth-note length.

1-8 Play the D3 key.

The second note is entered.

2 **Enter the next notes and apply staccato.**

2-1 Press the [H] button to select "Sta." (Staccato).
There are two Staccato settings; choose the "40%" setting.

2-2 Press the [6▲▼] button to select the quarter-note length.

2-3 Play the keys E3 and F3 in order.

The first measure has been completed.

3 **To enter a quarter-note rest, press the [6▲▼] button again.**

To enter the rest, use the [4▲▼] – [8▲▼] buttons. (Press the button once to select the rest value, and once again to actually enter it.) A rest having the specified note length will be entered.

4 Enter the next notes and apply a tie.

4-1 Press the [G] button to select "mP."

4-2 Press the [H] button to select "Nrm." (Normal).

4-3 While holding G3 key on the keyboard, press the [6▲▼] button.

Do not release the G3 key yet. Keep holding it while executing the following steps.

4-4 While holding the G3 key, press the C4 key.

Do not release the G3 and C4 keys yet. Keep holding the notes while executing the following step.

4-5 While holding the keys G3 and C4, press the [5▲▼] button.

After pressing the button, release the keys.

5 Press the SONG CONTROL [STOP] button (or press the [C] button) to return to the top of the Song, then hear the newly entered Song by pressing the [PLAY/PAUSE] button.
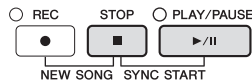
6 Press the [EXIT] button to exit from the Step Recording display.

7 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE

The recorded Song data will be lost if you select another Song or turn the power to the instrument off without executing the Save operation.
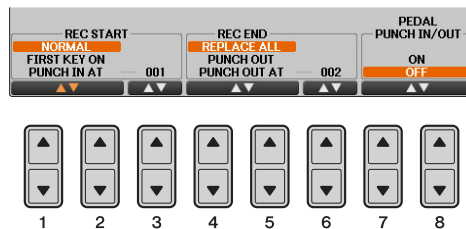
Recording Chords (Step Recording)

You can record Chords and Sections (Intro, Main, Ending, and so on) one at a time with precise timing. These instructions show how to record chord changes using the Step Record function.

1 **Press the SONG CONTROL [REC] and SONG CONTROL [STOP] buttons simultaneously.**

A blank Song ("New Song") is called up for recording.

NOTE Selecting a blank Song initializes the panel settings.
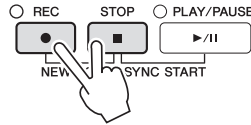
2 **Select the Style you want to use in the Song.**

3 **Call up the operation display.**

[FUNCTION] → TAB [◄][►] MENU2 → [B] SONG CREATOR → TAB [◄][►] CHORD

4 **Press the [G] (STEP REC) button to call up the STEP RECORD display.**

5 **Now, go on to the next section and start Step Recording.**

For information on these buttons, refer to .
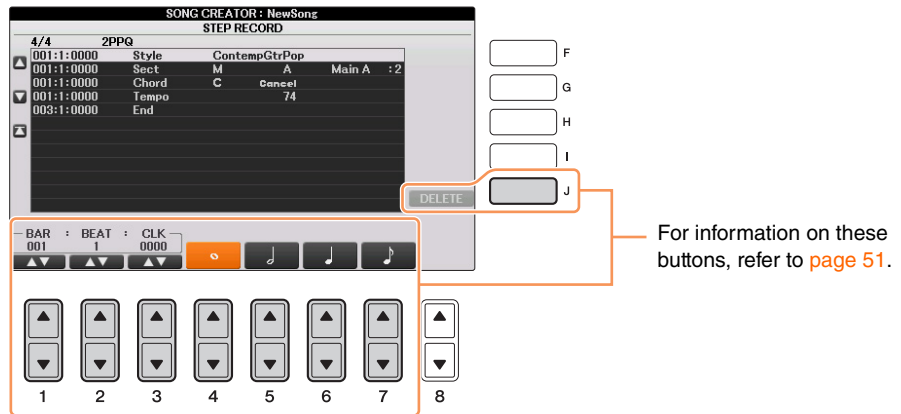
Example of Step Recording — Chords

NOTE This example uses a Style in 4/4 time.

* The numbers shown in the illustration correspond to the respective operation step numbers below.

Before starting, make sure the [AUTO FILL IN] button is set to off since no Fill in is included in the notation example above.

1 Enter the chords for the Main A section.

1-1 Press the STYLE [MAIN A] button.

1-2 Press the [5▲▼] button to select the half-note length.

1-3 Play the chord C, F and G in the chord section of the keyboard.

2 Enter the chords for the Break section.

2-1 Press the STYLE [BREAK] button.

2-2 Press the [6▲▼] button to select the quarter-note length.

2-3 Play the chords F and G7 in the chord section of the keyboard.

NOTE To enter fill-ins, turn the [AUTO FILL IN] button to ON, and simply press the desired MAIN VARIATION [A] – [D] button.

NEXT PAGE

3 Enter the chords for the Main B section.

3-1 Press the STYLE [MAIN B] button.

3-2 Press the [4▲▼] button to select the whole-note length.

3-3 Play the chord C in the chord section of the keyboard.
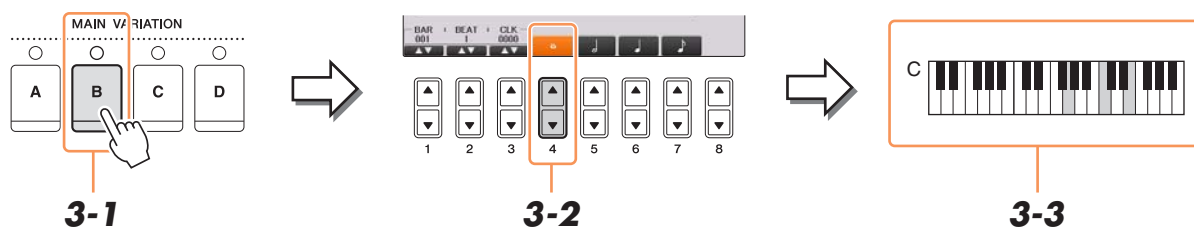
3-1 *3-2* *3-3*

4 Press the SONG CONTROL [STOP] button (or press the [C] button) to return to the top of the Song, then press the [PLAY/PAUSE] button to hear the newly entered Song.
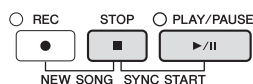
5 Press the [EXIT] button to exit from the Step Recording display.

6 Press the [F] (EXPAND) button to convert the input chord change data into the Song data.

7 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE

The recorded Song data will be lost if you select another Song or turn the power to the instrument off without executing the Save operation.

5

Song Recording via MIDI – Recording Your Performance via MIDI –

Re-recording a Specific Section — Punch In/Out

When re-recording a specific section of an already-recorded Song, use the Punch IN/OUT function. In this method, only the data between the Punch In point and the Punch Out point is overwritten with the newly recorded data. Keep in mind that the notes before and after the Punch In/Out points are not recorded over, although you will hear them play back normally to guide you in and out of the Punch In/Out timing.

1 **Select the Song you want to re-record.**

2 **Call up the operation display.**

[FUNCTION] → TAB [◄][►] MENU2 → [B] SONG CREATOR → TAB [◄][►] REC MODE

3 **Determine the settings for recording.**

[1▲▼] – [3▲▼]	REC START (Punch In)	Determines the recording start behavior. **NORMAL** Overwrite recording starts when pressing the SONG CONTROL [PLAY/PAUSE] button or when you play the keyboard in the Synchro Standby mode. **FIRST KEY ON** The Song plays back normally, then starts overwrite recording as soon as you play the keyboard. **PUNCH IN AT** The Song plays back normally up to the beginning of the indicated Punch In measure, then starts overwrite recording at that point. You can set the Punch In measure by pressing the [3▲▼] button.
[4▲▼] – [6▲▼]	REC END (Punch Out)	Determines the recording stop behavior, or how data is handled after recording is stopped. **REPLACE ALL** This deletes all data after the point at which recording is stopped. **PUNCH OUT** The Song position at which recording is stopped is regarded as the Punch Out point. This setting maintains all data after the point at which recording is stopped. **PUNCH OUT AT** Actual overwrite recording continues until the beginning of the specified Punch Out measure (set with the corresponding display button), at which point recording stops and normal playback continues. This setting maintains all data after the point at which recording is stopped. You can set the Punch Out measure by pressing the [6▲▼] buttons.

[7▲▼]/ [8▲▼]	PEDAL PUNCH IN/OUT	When this is set to ON, you can use the center pedal to control the Punch In and Punch Out points. While a Song is playing back, pressing (and holding) the center pedal instantly enables Punch In recording, while releasing the pedal stops recording (Punch Out). You can press and release the center pedal as often as you want during playback to punch in/out of overwrite recording. Note that the current function assignment of the center pedal is cancelled when the Pedal Punch In/Out function is set to ON. **NOTE** Pedal Punch In/Out operation may be reversed depending on the particular pedal you've connected to the instrument. If necessary, change the pedal polarity to reverse the control (page 89).

4 While holding the SONG CONTROL [REC] button, press the desired track button.
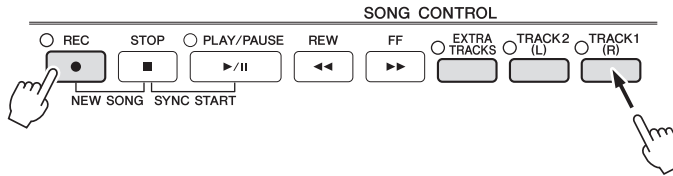
5 Press the SONG CONTROL [PLAY/PAUSE] button to start Punch In/Out recording.

Play the keyboard at the Punch In point and stop recording at the Punch Out point.

6 Press the [I] (SAVE) button, then follow the Save operation steps.

For details, refer to "Saving Files" in the Owner's Manual.

NOTICE
The recorded Song data will be lost if you select another Song or turn the power to the instrument off without executing the Save operation.

■ Examples of re-recording with various Punch In/Out settings

This instrument features several different ways you use the Punch In/Out function. The illustrations below indicate a variety of situations in which selected measures in an eight-measure phrase are re-recorded.

*1 To avoid overwriting measures 1 – 2, start recording from measure 3.

*2 To stop recording, press the [REC] button at the end of measure 5.

5

*Song Recording via MIDI – Recording Your Performance via MIDI –*

Changing the Setup Parameters Recorded to the Song

The current settings of the Mixing Console display and other panel settings can be recorded to the top position of the Song as the Setup data. The Mixing Console and panel settings recorded here are automatically recalled when the Song starts.

1 **Select the Song to which you want to record the Setup data.**

2 **Call up the operation display.**
[FUNCTION] → TAB [◄][►]MENU 2 → [B] SONG CREATOR → TAB[◄][►] SETUP
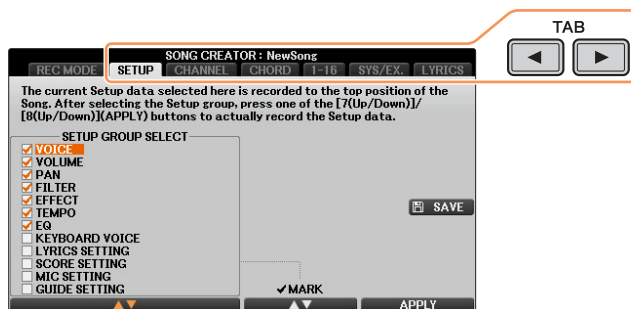
3 **Press the SONG CONTROL [STOP] button to move the Song position to the top of the Song.**

4 **Determine the Setup data to be recorded.**

[1▲▼] – [4▲▼]	SELECT	Determines which playback features and functions will be automatically called up along with the selected Song. The items selected here can be recorded only to the top position of the Song, except for the KEYBOARD VOICE.
		VOICE, VOLUME, PAN, FILTER, EFFECT, TEMPO, EQ Records the tempo setting and all settings made from the Mixing Console.
		KEYBOARD VOICE Records the panel settings, including the Voice selection of the keyboard parts (RIGHT 1, 2, and LEFT) and their on/off status. Panel settings recorded here are same as the ones memorized to the One Touch Setting. This can be recorded at any point in a Song.
		SCORE SETTING Records the settings in the Score display.
		GUIDE SETTING Records the settings of the Guide functions including the Guide ON/OFF setting.
		LYRICS SETTING Records the settings in the Lyrics display.
		MIC SETTING Records the microphone settings in the MIC SETTING display.
[5▲▼]/ [6▲▼]	MARK ON/OFF	For adding or removing checkmarks to/from the selected item. Checked items are recorded to the Song.
[7▲▼]/ [8▲▼]	APPLY	For recording the checked item to the top position of the Song.

5 **Press one of the [7▲▼]/[8▲▼] (APPLY) buttons to record the data.**

6 **Press the [I] (SAVE) button, then follow the Save operation steps.**
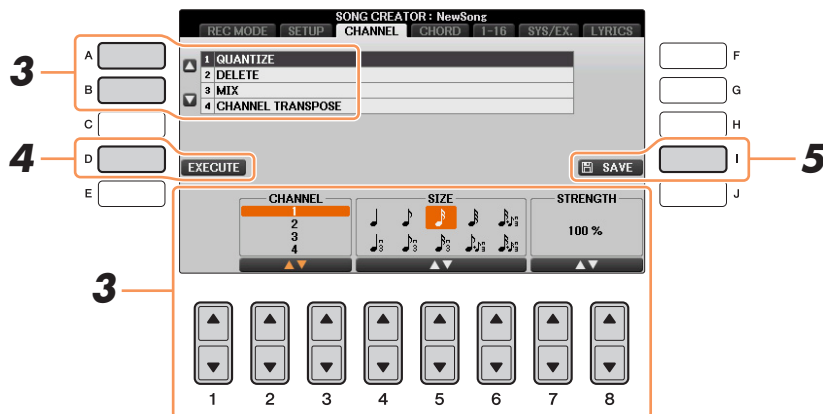
For details, refer to "Saving Files" in the Owner's Manual.

> **NOTICE**
> The edited Song data will be lost if you select another Song or turn the power to the instrument off without carrying out the Save operation.

Editing Channel Events

You can apply various useful functions to already recorded data, such as Quantize and Transpose, on the CHANNEL page.

1 **Select a Song to be edited.**

2 **Call up the operation display.**

[FUNCTION] → TAB [◀][▶] MENU2 → [B] SONG CREATOR → TAB [◀][▶] CHANNEL

3 **In the CHANNEL Page, use the [A]/[B] buttons to select the edit menu, then edit the data by using the [1▲▼] – [8▲▼] buttons.**

For details of the edit menu and available settings, see page 61.

4 **Press the [D] (EXECUTE) button to execute the operation for the current display.**

After the operation is completed, this button changes to "UNDO," letting you restore the original data if you are not satisfied with the operation results. The Undo function only has one level; only the previous operation can be undone.

5 **Press the [I] (SAVE) button, then follow the Save operation steps.**

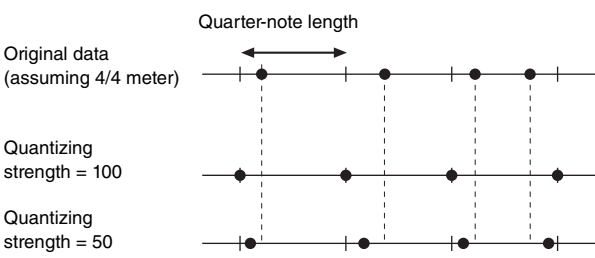For details, refer to "Saving Files" in the Owner's Manual.

> **NOTICE**
> The recorded Song data will be lost if you select another Song or turn the power to the instrument off without executing the Save operation.

1 QUANTIZE

The Quantize function allows you to align the timing of all the notes in a channel. For example, if you record the musical phrase shown below, you may not play it with absolute precision, and your performance may have been slightly ahead of or behind the precise timing. Quantize is a convenient way to correct for this.

[2▲▼]/ [3▲▼]	CHANNEL	Determines which MIDI channel in the Song data is to be quantized.
[4▲▼] – [6▲▼]	SIZE	Selects the quantize size (resolution). For optimum results, you should set the Quantize size to the shortest note value in the channel. For example, if eighth notes are the shortest in the channel, you should use 1/8 note as the Quantize size. The three Quantize settings marked with asterisks (*) are exceptionally convenient, since they allow you to quantize two different note values at the same time. For example, when the straight eighth notes and eighth notes triplet are contained in the same channel, if you quantize by the straight eighth notes, all notes in the channel are quantized to straight eighth notes — completely eliminating any triplet feel. However, if you use the eighth note + eighth note triplet setting, both the straight and triplet notes will be quantized correctly.
[7▲▼]/ [8▲▼]	STRENGTH	Determines how strongly the notes will be quantized. A setting of 100% produces exact timing. If a value less than 100% is selected, notes will be moved toward the specified quantization beats according to the specified percentage. Applying less than 100% quantization lets you preserve some of the "human" feel in the recording.

2 DELETE

You can delete the data of the specified channel in the Song. Select the channel whose data is to be deleted by using the [1▲▼] – [8▲▼] buttons, then press the [D] (EXECUTE) button to execute the operation.

NEXT PAGE

3 MIX

This function lets you mix the data of two channels and place the results in a different channel. It also lets you copy the data from one channel to another.

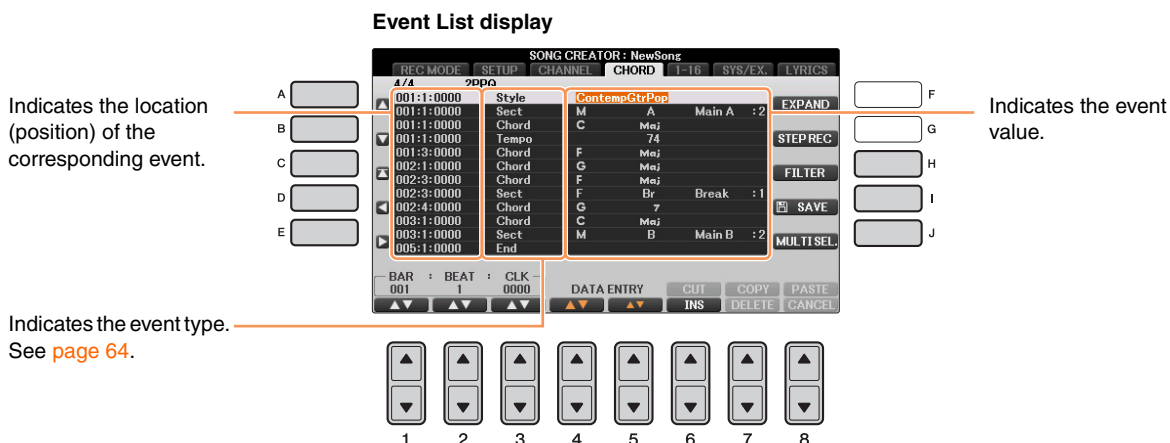| [2▲▼]/ [3▲▼]	SOURCE 1	Determines the MIDI channel (1 – 16) to be mixed. All MIDI events of the channel specified here are copied to the destination channel.
[4▲▼]/ [5▲▼]	SOURCE 2	Determines the MIDI channel (1 – 16) to be mixed. Only note events of the channel specified here are copied to the destination channel. Besides the values 1 – 16, there is a "COPY" setting that allows you to copy the data from Source 1 to the destination channel.
[6▲▼]/ [7▲▼]	DESTINATION	Determines the channel into which the mix or copy results will be placed.

4 CHANNEL TRANSPOSE

This allows you to transpose the recorded data of individual channels up or down by a maximum of two octaves in semitone increments.

NOTE Make sure not to transpose channels 9 and 10. In general, Drum kits are assigned to these channels. If you transpose the channels of Drum kits, the instruments assigned to each key will be changed.

[F]	CH 1–8/CH 9–16	Toggles between the two channel displays: Channels 1–8, and Channels 9–16.
[G]	ALL CH	To simultaneously set all channels to the same value, adjust the Channel Transpose for one of the channels while holding down this button.

5

Song Recording via MIDI – Recording Your Performance via MIDI –

Editing Chord Events, Notes, System Exclusive Events and Lyrics

You can edit chord events, note events, System Exclusive events and lyrics in the same manner on the corresponding display: CHORD, 1-16, SYS/EX. and LYRICS. These displays are called "Event List display" because some events are shown in a list view.

Event List display

Indicates the location (position) of the corresponding event.

Indicates the event value.

Indicates the event type. See page 64.

[A]/[B]		Moves the cursor up/down and select the desired event.
[C]		Moves the cursor to the top (beginning of the Song).
[D]/[E]		Moves the cursor left/right and select the desired parameter of the high-lighted event.
[H]	FILTER	Calls up the Filter display (page 65), letting you select only the events you wish to be shown in the event list.
[I]	SAVE	Press to save the edited Song.
[J]	MULTI SEL.	Holding this button while using the [A]/[B] buttons lets you select multiple events.
[1▲▼]	BAR	Determines the position (bar/beat/clock) of the data. One clock is equal to 1/1920th of a quarter note.
[2▲▼]	BEAT	
[3▲▼]	CLK	
[4▲▼]/ [5▲▼]	DATA ENTRY	Adjusts the event value. For coarse adjustment, use the [4▲▼] buttons. For fine adjustment, use the [5▲▼] buttons or [DATA ENTRY] dial.
[6▲]	CUT	Executes the cut/copy/delete/paste operation.
[7▲]	COPY	
[7▼]	DELETE	
[8▲]	PASTE	
[6▼]	INS (INSERT)	Adds a new event.
[8▼]	CANCEL	Cancels editing and restores the original value.

NOTE After you edit events in the CHORD tab display, press the [F] (EXPAND) button to convert the data into Song data.

NOTE Chord section data recorded with Realtime Recording cannot be indicated and edited on the Event List displays.

■ **Chord Events (CHORD Page)**

Style	Style
Tempo	Tempo
Chord	Chord root, Chord type, On Bass Chord
Sect	Style Section (Intro, Main, Fill In, Break, Ending)
OnOff	On/off status for each part (channel) of the Accompaniment Style
CH.Vol	Volume for each part (channel) of the Accompaniment Style
S.Vol	Overall volume of the Accompaniment Style

■ **Note Events (1-16 Page)**

Note	An individual note within a Song. Includes the note number which corresponds to the key which was played, plus a velocity value based on how hard the key is played, and the gate time value (the length of a note).
Ctrl (Control Change)	Settings to control the Voice, such as volume, pan, filter and effect depth (edited via the Mixing Console described in chapter 9), etc.
Prog (Program Change)	MIDI program change number for selecting a Voice.
P.Bnd (Pitch Bend)	Data for changing the pitch of a Voice continuously.
A.T. (Aftertouch)	This event is generated when pressure is applied to a key after the note is played. Note that the keyboard of this instrument does not feature Aftertouch.

■ **System Exclusive Events (SYS/EX. Page)**

| ScBar (Score Start Bar)	Determines the top measure of a Song.
Tempo	Determines the tempo value.
Time (Time signature)	Determines the time signature.
Key (Key signature)	Determines the key signature, as well as the major/minor setting, for the music score shown on the display.
XGPrm (XG parameters)	Allows you to make various detailed changes to the XG parameters. Refer to the "MIDI Data Format" in the MIDI Reference downloadable from the Yamaha Manual Library.
SYS/EX. (System Exclusive)	Displays the System Exclusive data in the Song. Keep in mind that you cannot create new data or change the contents of the data here; however, you can delete, cut, copy, and paste the data.
Meta (Meta event)	Displays the SMF meta events in the Song. Keep in mind that you cannot create new data or change the contents of the data here; however, you can delete, cut, copy, and paste the data.

■ **Lyrics Events (LYRICS Page)**

Name	Allows you to enter the Song name.
Lyrics	Allows you to enter lyrics.
Code	**CR:** Enters a line break in the lyrics text. **LF:** Clears the currently displayed lyrics and displays the next set of lyrics.

Displaying Specific Types of Events

In the Event List displays, various types of events are shown. It may sometimes be difficult to pinpoint the ones you want to edit. This is where the Filter function comes in handy. It lets you determine which event types will be shown in the Event List displays.

1 Press the [H] (FILTER) button in the CHORD, 1-16, SYS/EX. or LYRICS displays.

2 Checkmark the desired item to be displayed.
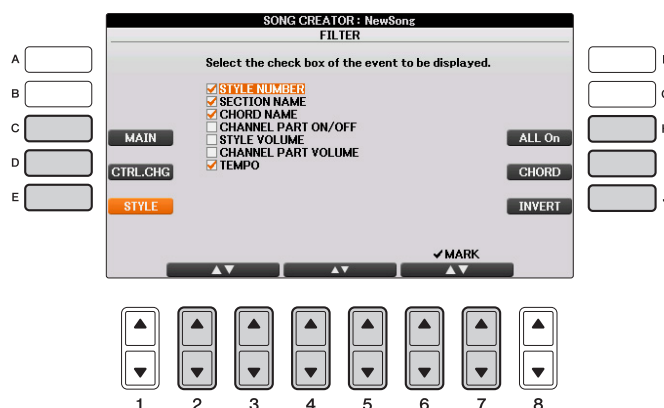
[C]	MAIN	Displays all main types of events.
[D]	CTRL. CHG	Displays all specific Control Change message events.
[E]	STYLE	Displays all types of Style playback related events.
[H]	ALL ON	Checkmarks all event types.
[I]	NOTE/ALL OFF/ CHORD	"NOTE" or "CHORD" selects only NOTE/CHORD data. "ALL OFF" removes all checkmarks.
[J]	INVERT	Reverses the checkmark settings for all boxes. In other words, this enters checkmarks to all boxes that were previously unchecked and vice versa.
[2▲▼] – [5▲▼]		Selects an event type to be checked or unchecked.
[6▲]/ [7▲]	MARK ON	Enters/removes the checkmark for the selected event type. The checked event types can be shown on the CHORD, 1-16, SYS/EX. or LYRICS Page.
[6▼]/ [7▼]	MARK OFF	

3 Press the [EXIT] button to execute the settings.

USB Audio Player/Recorder

– Playback and Recording Audio Files –

This function is fully explained in the Owner's Manual. Refer to the corresponding chapter in the Owner's Manual.

Microphone

– Connecting a Microphone and Singing Along with Your Performance –

Contents

Making and Saving the Microphone Settings (Vocal/Talk)

This section lets you set parameters for various Effects that are applied to the microphone sound. You should make both "Vocal" and "Talk" settings — "Vocal," for your singing performance, and "Talk," for making announcements between songs, for example.

1 Connect the microphone to the instrument, then call up the MIC SETTING display.

[FUNCTION] → TAB [◄][►] MENU2 → [F] MIC SETTING

2 Press the [F] button to turn the MIC on.

This lets you talk into the microphone and hear the changes made while setting the parameters.

3 Select the desired page, VOCAL or TALK, by using the TAB [◄][►] buttons.

VOCAL page

TALK page

❶ MIC ON/OFF

Turns the microphone sound on or off.

❷ TALK ON/OFF

Switches the microphone setup between the Vocal setup (for singing and normal performance) and Talk setup (for making announcements or talking between songs). When set to ON, only the Talk settings are active. When set to OFF, only the Vocal settings are active.

⤵ **NEXT PAGE**

To get the most convenient use of this Talk function, use the [1▲▼] button to assign one of the pedals (Left, Center, or AUX) to "TALK" in the following display: [DIRECT ACCESS] → press one of the pedals (Left, Center, or AUX)

This allows you to use one of the pedals to switch the Talk function on and off during your performance, without having to call up the menu above.

4 Use the [A] – [E] buttons to select the specific row (or group) of parameters to be adjusted.

5 Set the value of specific parameters in the row by using the [1▲▼] – [6▲▼] buttons.

For information on each parameter, see .

NOTICE

After setting, go to the Mic Setting Memory display by pressing the [H] (USER MEMORY) button and save the settings (see below section). The settings will be lost if you exit from this display or turn the power to the instrument off without executing the Save operation.

Saving the Microphone Settings

All the settings (VOCAL/TALK pages) are saved together as a single file. Up to ten files can be saved. For ease in future recall, you should assign a sufficiently descriptive name to the file or one that matches your performance.

1 On the MIC SETTING display (in step 3 above), press the [H] (USER MEMORY) button.

2 Press the [6▼] (SAVE) button to save the file to USER.

For details on the naming and deleting procedures, refer to the "Renaming a File/Folder" and "Deleting Files/Folders" sections in the Owner's Manual.

NOTE The microphone setting file can be saved only to the internal USER drive. If you want to save this setting to the USB flash drive, save the User Effect file on the display called up via [FUNCTION] → TAB [◄][►] MENU2 → [G] SYSTEM → TAB [◄][►] SETUP FILES → [H] (USER EFFECT FILES) → TAB [◄][►] USB → [6▼] (SAVE).

Calling Up the Microphone Settings Saved to USER

1 Call up the Mic Setting Memory display by pressing the [H] (USER MEMORY) button on the MIC SETTING display.

2 Use the [A] – [J] buttons to select the desired setting file.

VOCAL Page

3-BAND EQ (selected by [A]/[B] buttons)

EQ (Equalizer) is a processor that divides the frequency spectrum into multiple bands which can be boosted or cut as required to tailor the overall frequency response. This instrument features a high-grade three-band (LOW, MID and HIGH) digital equalizer function for the microphone sound.

[1▲▼]/ [3▲▼]/ [5▲▼]	Hz	Adjusts the center frequency of the corresponding band.
[2▲▼]/ [4▲▼]/ [6▲▼]	dB	Boosts or cuts the level of the corresponding band by up to 12 dB.

NEXT PAGE

NOISE GATE (selected by [C]/[D] buttons)

This effect mutes the input signal when the input from the microphone falls below a specified level. This effectively cuts off extraneous noise, allowing the desired signal (vocal, etc.) to pass.

[1▲▼]	SW (Switch)	Turns the Noise Gate on or off.
[2▲▼]	TH. (Threshold)	Adjusts the input level at which the gate begins to open.

COMPRESSOR (selected by [C]/[D] buttons)

This effect holds down the output when the input signal from the microphone exceeds a specified level. This is especially useful for smoothing out vocals that have widely varying dynamics. It effectively "compresses" the signal, making soft parts louder and loud parts softer. For a maximum compression effect, set RATIO to a high setting and adjust the OUT parameter for optimum volume.

[3▲▼]	SW (Switch)	Turns the Compressor on or off.
[4▲▼]	TH. (Threshold)	Adjusts the input level above which the Compressor is applied.
[5▲▼]	RATIO	Adjusts the compression ratio. Higher ratios result in a more compressed sound, with a reduced dynamic range.
[6▲▼]	OUT	Adjusts the final output level.

TALK Page

The settings here are for your speech or announcements (NOT your singing performance), and are active when the TALK (page 66) is set to ON. All indications and parameters (with the exception of TALK MIXING below) are the same as in the VOCAL page. However, the settings are independent from those in the VOCAL page.

TALK MIXING (selected by [E] button)

[1▲▼]	VOLUME	Determines the output volume of the microphone sound.
[2▲▼]	PAN	Determines the stereo pan position of the microphone sound.
[3▲▼]	REVERB DEPTH	Determines the depth of the reverb effects applied to the microphone sound.
[4▲▼]	CHORUS DEPTH	Determines the depth of the chorus effects applied to the microphone sound.
[5▲▼]/ [6▲▼]	REDUCTION LEVEL	Determines the amount of reduction to be applied to the overall sound (excepting the microphone input) — allowing you to effectively adjust the balance between your voice and the overall instrument sound.

Music Finder

## – Calling Up Ideal Setups (Voice, Style, etc.) for Each Song –

Contents

Registering a Song, Audio or Style File (SONG/AUDIO/STYLE)

By registering a Song, Audio or Style file in various locations (Preset, User and USB) into Music Finder, you can conveniently and easily call up the file from the Song title.
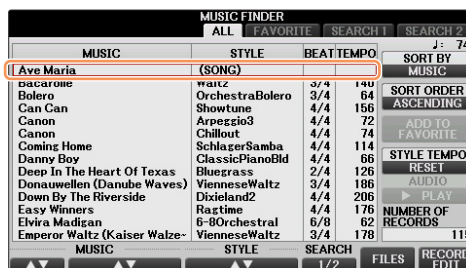
NOTE If you want to register files in the USB flash drive, connect the USB flash drive containing the data to the [USB TO DEVICE] terminal.

1 **On the corresponding File Selection display, select a Song, Audio or Style File to be registered to the Music Finder.**

2 **Call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary.**

3 **Press the [5▼] (ADD TO MF) button to register the selected file to Music Finder.**

The display automatically changes to the Music Finder Record Edit display.
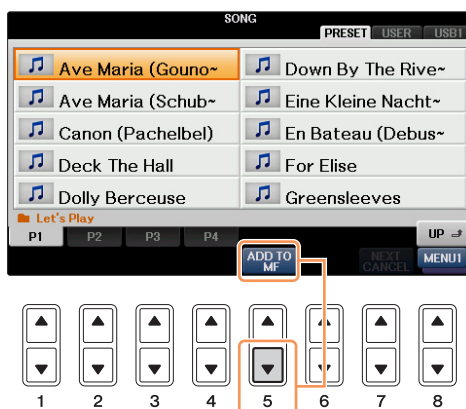
4 **Press [8▲] (OK) button to start the registration.**

Press the [8▼] (CANCEL) button to cancel the registration.

NEXT PAGE

5 **Confirm that the registered file name is shown in the MUSIC column while (SONG), (AUDIO) or the Style name is shown in the STYLE column.**

Recalling the Registered Data from Music Finder

You can recall the registered Song, Audio or Style data in the same way as done in the "Selecting Desired Panel Settings from the Records" and "Searching for the Panel Settings" in the Owner's Manual, chapter 8.
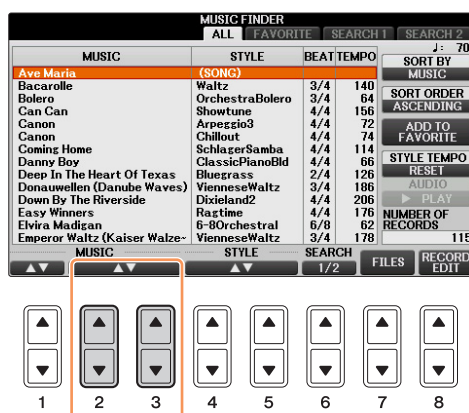
NOTE If you want to play back files in the USB flash drive, connect the USB flash drive containing the data to the [USB TO DEVICE] terminal beforehand.

To play back the registered files

• To play back a recalled Song file, press the SONG CONTROL [PLAY/PAUSE] button after selecting the SONG record.
• To play back a recalled Audio file, press the [J] (AUDIO) button in the MUSIC FINDER display after selecting the AUDIO record.
• To play back a recalled Style file, select the Style record then follow the same procedure as in Style playback described in the Owner's Manual, chapter 3.

Creating a Set of Favorite Records

As convenient as the Search function is in exploring the depths of the Music Finder records, you may want to create a custom "folder" of your favorite records — so you can quickly call up the panel settings and song data you use frequently.

1 Call up the MUSIC FINDER display by pressing the [MUSIC FINDER] button and select the desired record.

2 Press the [H] (ADD TO FAVORITE) button to add the selected record to the FAVORITE display, then press the [G] (YES) button to actually add the record.
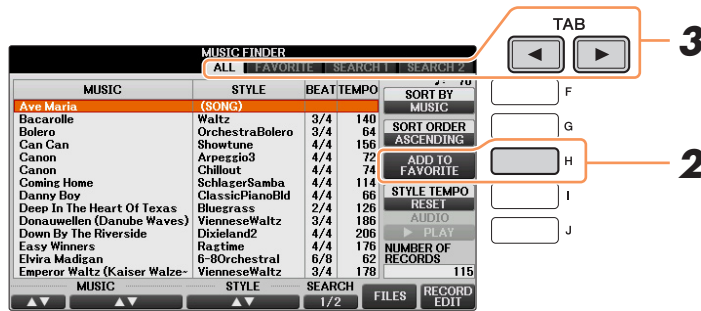
3 Call up the FAVORITE display by using the TAB [◀][▶] buttons, and check to see if the record has been added.

Deleting Records from the FAVORITE Display

1 Select the record you want to delete from the FAVORITE display.

2 Press the [H] (DELETE FROM FAVORITE) button, then press the [G] (YES) button to actually delete the record.

Editing Records

You can create a new record by editing the currently selected record. The newly created records are automatically saved in the internal memory.

1 Call up the MUSIC FINDER display by pressing the [MUSIC FINDER] button and select the desired record to be edited.

2 Press the [8▲▼] (RECORD EDIT) button to call up the EDIT display.

3 Edit the record as desired.

[A]	MUSIC	Edits the song name. Pressing the [A] button calls up the pop-up window for entering the song name.
[B]	KEYWORD	Edits the keyword. Pressing the [B] button calls up the pop-up window to enter the keyword.
[C]	STYLE/SONG/AUDIO	Changes the Style in case of STYLE record (panel settings). Pressing the [C] button calls up the Style Selection display. After selecting the desired Style, press the [EXIT] button to return back to the Edit display. For SONG or AUDIO records, this field cannot be edited.
[D]	BEAT	Changes the beat (time signature) of the record for search purposes. For SONG or AUDIO records, this field cannot be edited. **NOTE** Keep in mind that the Beat setting made here is only for the Music Finder search function; this does not affect the actual Beat setting of the Style itself.
[E]	FAVORITE	Selects whether the edited record is entered to the FAVORITE display or not.
[1▲▼]	TEMPO	Changes the Tempo. For SONG or AUDIO records, this field cannot be changed.
[2▲▼] [4▲▼]	SECTION	Selects the section that will automatically be called up set when the record is selected. This is useful, for example, when you want to have a selected Style automatically be set up to start with an Intro section. For SONG or AUDIO records, this field cannot be changed.
[5▲▼]/ [6▲▼]	GENRE	Selects the desired genre.
[7▲▼]	GENRE NAME	Creates a new genre.
[I]	DELETE RECORD	Deletes the currently selected record.

NEXT PAGE

4 **Enter the edits you've made to the record as described below.**

Creating a new record

Press the [J] (NEW RECORD) button. The record is added to the ALL display. If you've entered the record to the FAVORITE display in step 3, the record is added to both the ALL display and the FAVORITE display.

Overwriting an existing record

Press the [8▲] (OK) button. If you set the record as a Favorite in step 3, the record is added to the FAVORITE display. When you edit the record in the FAVORITE display, the record is overwritten.

To cancel and quit the Edit operation, press the [8▼] (CANCEL) button.

Saving the Record as a Single File

The Music Finder feature handles all the Records including the presets and additionally created records as a single file. Keep in mind that individual records (panel settings and song data) cannot be handled as separate files.

1 **Call up the Save display.**

[MUSIC FINDER] → [7▲▼] FILES

2 **Press the TAB [◄][►] buttons to select the location for saving (USER or USB).**

3 **Press the [6▼] (SAVE) button to save the current file.**

All records are saved together as a single file.

Calling Up Music Finder Records Saved to USER or USB

1 **Call up the File Selection display.**

[MUSIC FINDER] → [7▲▼] FILES

2 **Use the TAB [◄][►] buttons to select USER or USB.**

3 **Press the [A] – [J] buttons to select the desired Music Finder file.**

When the file is selected, a message is displayed according to the content of the file. Press the desired button.

| [F]	REPLACE	All Music Finder records currently in the instrument are deleted and replaced with the records of the selected file. **NOTICE** **Selecting "REPLACE" automatically deletes all your original records from internal memory. Make sure that all important data has been archived to another location beforehand.**
[G]	APPEND	The records called up are added to the record currently in the instrument.
[H]	CANCEL	Selecting this button aborts the operation (the selected file is not called up).

Registration Memory

– Saving and Recalling Custom Panel Setups –

Contents

Deleting or Renaming the Registration

1 **Press the REGIST BANK [+] and [-] buttons simultaneously to call up the REGISTRATION BANK Selection display, then select the Registration Memory bank which contains the Registration you want to delete or rename.**
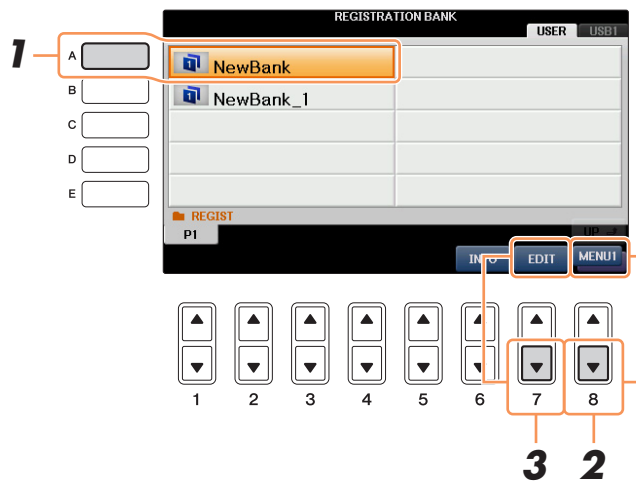
> **NOTE** No Registration banks will be shown in this display unless you have saved one or more beforehand.

2 **Call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary.**

3 **Press the [7▼] (EDIT) button to call up the REGISTRATION EDIT display.**

Registrations in the selected bank will be displayed.

NEXT PAGE

4 **To delete the Registration, press the [5▼] (DELETE) button; to rename it, press the [1▼] (NAME) button.**

5 **Select a Registration you want to delete or rename by pressing one of the [A] – [D] and [F] – [I] buttons.**

The subsequent procedures are basically the same as those of renaming or deleting files described in the Owner's Manual.

Confirming the Registration Memory Information

You can call up the information display to take a look which Voices and Style are memorized to the [1] – [8] buttons of a Registration Memory Bank.

1 **Simultaneously press the REGIST BANK [+] and [-] buttons to call up the Registration Bank Selection display, then use the [A] – [J] buttons to select the desired Bank.**

> *NOTE* You can instantly call up the information display of the currently selected Registration Memory Bank by pressing the [DIRECT ACCESS] button and one of the REGISTRATION MEMORY [1] – [8] buttons in sequence.

2 **Call up MENU1 at the right bottom of the display by pressing the [8▼] button as necessary.**
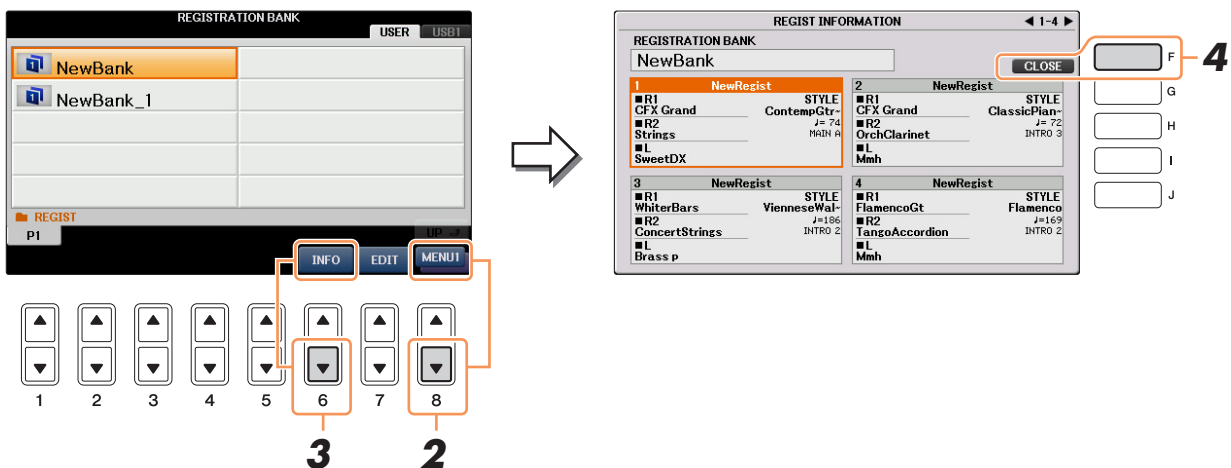
3 **Press the [6▼] (INFO) button to call up the information display.**

By using the TAB [◄][►] buttons, you can switch between the two information display pages: information for the Registration Memory [1] – [4] buttons and information for the [5] – [8] buttons.

4 **Press the [F] (CLOSE) button to close the information display.**

> *NOTE* If certain Voice parts are set to off, the Voice part names for the corresponding parts are shown in gray.

# Disabling Recall of Specific Items (Freeze)

Registration Memory lets you recall all the panel setups you made with a single button press. However, there may be times that you want certain items to remain the same, even when switching Registration Memory setups. For example, you may want to switch Voices or effect settings while keeping the same accompaniment Style. This is where the Freeze function comes in handy. It lets you maintain the settings of certain items and leave them unchanged, even when selecting other Registration Memory buttons.

1 Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU1 → [C] REGIST SEQUENCE/FREEZE → TAB [◀][▶] FREEZE

2 Determine the items to be "frozen."

Select the desired item by using the [1▲▼] – [3▲▼] buttons, then enter or remove the checkmark by using the [4▲]/[5▲] (MARK ON)/[4▼]/[5▼] (MARK OFF) buttons.
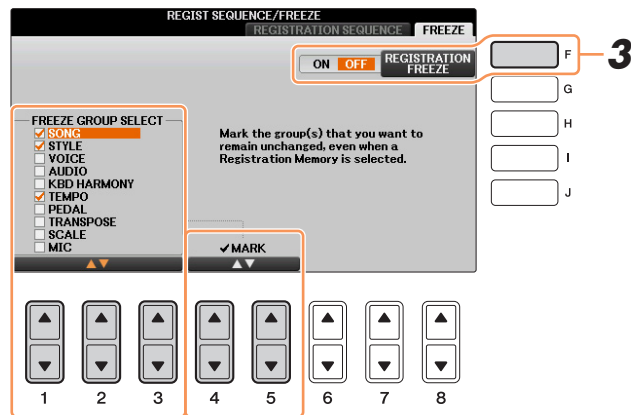
3 Press the [F] (REGISTRATION FREEZE) button to turn the Freeze function on.

4 Press the [EXIT] button to exit from the operation display.

Calling Up Registration Memory Numbers in Order (Registration Sequence)

As convenient as the Registration Memory buttons are, there may be times during a performance when you want to quickly switch between settings — without having to take your hands from the keyboard. The convenient Registration Sequence function lets you call up the eight setups in any order you specify, by simply using the TAB [◀][▶] buttons or the pedal as you play.

1 Press the REGIST BANK [+] and [-] buttons simultaneously to call up the REGISTRATION BANK Selection display, then select the desired Registration Memory bank to program a sequence.

2 Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU1 → [C] REGIST SEQUENCE/FREEZE → TAB [◀][▶] REGISTRATION SEQUENCE

3 If you intend to use a pedal to switch Registration Memory settings, specify here how the pedal will be used — to advance or to reverse through the sequence.

Use the [C] (REGIST+ PEDAL) button to select the pedal for advancing through the sequence.
Use the [D] (REGIST- PEDAL) button to select the pedal for reversing through the sequence.

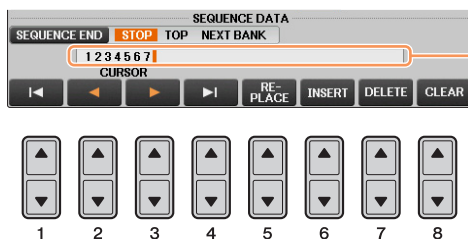Indicates the name of the currently selected Registration Memory Bank.
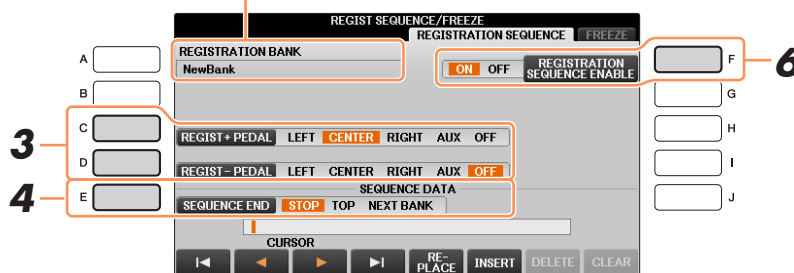
NOTE If you assign the function to a pedal here, the other function set in the PEDAL display (page 88) becomes invalid.

4 Use the [E] (SEQUENCE END) button to determine how Registration Sequence behaves when reaching the end of the sequence.

- **STOP** Pressing the TAB [▶] button or the "advance" pedal has no effect. The sequence is "stopped."

- **TOP** The sequence starts again at the beginning.

- **NEXT BANK** The sequence automatically moves to the beginning of the next Registration Memory Bank in the same folder.

5 Program the Sequence order, from left to right.

Press one of the REGISTRATION MEMORY [1] – [8] buttons on the panel, then press the [6▲▼] (INSERT) button to input the number.

Indicates the Registration Memory numbers, in the order of the current Registration Sequence.

| [1▲▼] – [4▲▼]	CURSOR	Moves the cursor.
[5▲▼]	REPLACE	Replaces the number at the cursor position with the currently selected Registration Memory number.
[6▲▼]	INSERT	Inserts the number of the currently selected Registration Memory number before the cursor position.
[7▲▼]	DELETE	Deletes the number at the cursor position.
[8▲▼]	CLEAR	Deletes all numbers in the sequence.

6 Press the [F] button to turn the Registration Sequence function on.

7 Press the [EXIT] button to exit from the operation display.

NOTE If you do not close the setting display and it remains open, you cannot call up the Registration Sequence even when you press the pedal.

Registration Memory – Saving and Recalling Custom Panel Setups –

9

Confirming the Registration Sequence Setting in the Main Display

In the Main display, you can confirm whether the Registration Memory numbers are called up according to the sequence programmed on pages 76 – 77.
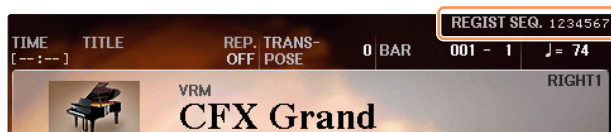
The Registration Sequence is indicated at the top right of the Main display, letting you confirm the currently selected number.

To shift the Registration Memory numbers, use the TAB [◄][►] buttons when the Main display is shown. When pedal operation has been set in step 3 on page 77, you can also use a pedal to select the Registration Memory numbers in order.

Pressing the TAB [◄] and [►] buttons simultaneously when the Main display is shown cancels the currently selected Sequence number (the box indicator at the top right goes out). The first Sequence will be selected by pressing one of the TAB [◄][►] buttons or by pressing the pedal.

NOTE The pedal can be used for Registration Sequence no matter which display is called up (except for the display in step 3 on page 77).

Saving the Registration Sequence Settings

The settings for the Sequence order and how Registration Sequence behaves when reaching the end of the sequence (SEQUENCE END) are included as part of the Registration Memory Bank file. To store your newly programmed Registration Sequence, save the current Registration Memory Bank file.

NOTICE
Keep in mind that all Registration Sequence data is lost when changing Registration Memory Banks, unless you've saved it with the Registration Memory Bank file.

1 Press the REGIST BANK [+] and [-] buttons simultaneously to call up the REGISTRATION BANK Selection display.

2 Call up MENU2 at the bottom right of the display by pressing the [8▼] button as necessary.

3 Press the [6▼] (SAVE) button to save the Bank file.

9

Registration Memory – Saving and Recalling Custom Panel Setups –

Mixing Console

– Editing the Volume and Tonal Balance –

Contents

The MIXING CONSOLE display called up via the [MIXING CONSOLE] button consists of several pages of parameters. Use the TAB [◀]/[▶] buttons to call up the desired page, and set various parameters for each part to adjust the balance between parts and create your desired sound. Note that the Save operation for your settings will differ depending on the part. For instructions, refer to the Owner's Manual.

Editing VOL/VOICE Parameters

Adjusting Panning/Volume for Each Part

1 Press the [D] (or [I]) button to select the PANPOT parameter or press the [E] (or [J]) button to select the VOLUME parameter.

2 Use the [1▲▼] – [8▲▼] buttons to adjust panning/volume for the desired part.

NOTE When the display for SONG CH 1-8 or SONG CH 9-16 is selected, you can switch between the two by pressing the [A] (PART) button.

3 Save your settings.

Refer to the Owner's Manual, chapter 10.

Changing the Voice for Each Part

You can change the Voice for each keyboard part, Style channel or Song channel.

1 **Press the [C] (or [H]) button to select the VOICE parameter.**
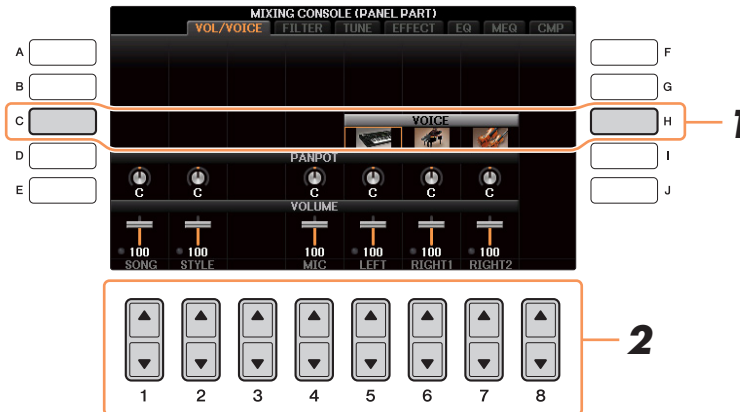
2 **Press one of the [1▲▼] – [8▲▼] buttons to select the desired part.**

The Voice Selection display appears.

3 **Select a Voice.**

Press one of the Voice category selection buttons on the panel, then select a Voice by using the [A] – [J] buttons.

> **NOTE** When the display for SONG CH 1- 8 or SONG CH 9-16 is selected, you can switch between the two by pressing the [A] (PART) button.
>
> **NOTE** Some Voices (such as Organ Flutes) cannot be selected for Style channels.
>
> **NOTE** Only Drum kit Voices and SFX kit Voices can be assigned to the RHY2 channel in the STYLE PART display.
>
> **NOTE** When playing GM Song data, channel 10 can only be used for a Drum kit Voice.

4 **Press the [EXIT] button to return to the MIXING CONSOLE display.**

5 **Save your settings.**

Refer to the Owner's Manual, chapter 10.

Mixing Console – Editing the Volume and Tonal Balance –

10

Editing FILTER Parameters

[A]	PART	This will be displayed only if SONG CH 1-8 or SONG CH 9-16 is selected for the part. Toggles between the two channel displays: SONG CH 1-8 and SONG CH 9-16. For details, refer to chapter 10 in the Owner's Manual.
[D]/[I]	HARMONIC CONTENT	Allows you to adjust the resonance effect (page 14) for each part.
[E]/[J]	BRIGHTNESS	Determines the brightness of the sound for each part by adjusting the cut-off frequency (page 14).

Editing TUNE Parameters

| [A]/[B]/ [F]/[G]	PORTAMENTO TIME	Portamento is a function that creates a smooth transition in pitch from the first note played on the keyboard to the next. The Portamento Time determines the pitch transition time. Higher values result in a longer pitch change time. Setting this to "0" results in no effect. This parameter is available when the selected keyboard part is set to Mono.
[C]/[H]	PITCH BEND RANGE	Determines the range of the PITCH BEND for each keyboard part (when a pedal is assigned to this function; page 88). The range is from "0" to "12" with each step corresponding to one semitone.
[D]/[I]	OCTAVE	Determines the range of the pitch change in octaves, over two octaves up or down for each keyboard part.
[E]/[J]	TUNING	Determines the pitch of each keyboard part.
[1▲▼]– [3▲▼]	TRANSPOSE	Allows you to set transposition for overall sound of the instrument (MASTER), Song playback (SONG), or the keyboard pitch (KBD), respectively.

Editing EFFECT Parameters

This instrument has an effect system featuring six separate blocks (Reverb, Chorus and DSP1-4). For each block, you can assign the desired effect type individually. The effects are applied independently for each part or globally for the entire sound according to the blocks: the effects of Reverb and Chorus blocks are applied to all of the parts input to the Mixing Console, DSP1 is applied only to the Style and Song sounds (or applied to a specific part of the Style or Song depending on the setting), and DSP2-4 are applied to the specific keyboard parts and Song parts. Use these instructions to set up various effects for blocks and parts to enhance the sound as desired.

Selecting an Effect Type for Each Block

NOTE When the display for SONG CH 1-8 or SONG CH 9-16 is selected, you can switch between the two by pressing the [A] (PART) button.

1 **Press the [F] (TYPE) button in the EFFECT Page of the Mixing Console display.**

The Effect Type Selection display is called up.
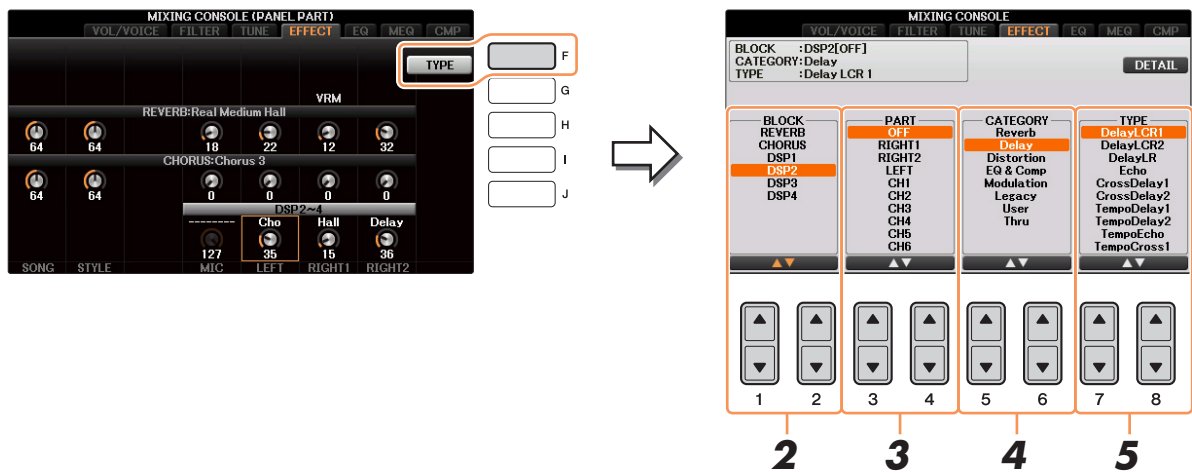
2 **Use the [1▲▼]/[2▲▼] buttons to select the effect BLOCK.**

Effect Block	Applicable parts	Effect characteristics
REVERB	All parts	Reproduces the warm ambience of playing in a concert hall or jazz club.
CHORUS	All parts	Produces a rich, "fat" sound as if several identical instruments are being played simultaneously. In addition, other type effects (such as reverb, delay, etc.) can also be selected in this effect block.
DSP1	STYLE PART, SONG CHANNEL 1-16	This effect is applied only to Style/Song parts. When the "Connection" parameter selected in step 3 of "Creating an Original Effect" section (on page 83) is set to "System," the DSP1 effect will be applied overall to the Style and Song. When it is set to "Insertion," the DSP1 effect will be applied to a specific part of the Style or Song.
DSP2-4	RIGHT 1, RIGHT 2, LEFT, SONG CHANNEL 1-16	For each of DSP2-4, you can select one of the parts or channels listed at left. When you select "RIGHT2" for DSP2, for example, the DSP2 Effect is applied only to the Right 2 part. Note that if you select a Song or Style which requires the DSP2-4 Blocks, the part assignment of these three Blocks will be changed automatically with last priority according to the data.

⤵ NEXT PAGE

3 **Use the [3▲▼]/[4▲▼] buttons to select the part to which you want to apply the effect.**

Note that a part cannot be selected if "REVERB" or "CHORUS" is selected, or if the CONNECTION parameter of "DSP1" is set to "System" (in step 3 of "Creating an Original Effect" below). This is because only one of the Effect Types can be selected to be commonly applied to all available Parts.

4 **Use the [5▲▼]/[6▲▼] buttons to select the effect CATEGORY.**

5 **Use the [7▲▼]/[8▲▼] buttons to select the effect TYPE.**

If you want to edit the effect parameters, go on to the next operation.

Creating an Original Effect

1 **Once you've selected an Effect Block and Effect Type above, press the [F] button to call up the display for editing the effect parameters.**

2 **Select the desired parameter for editing by using the [2▲▼] – [4▲▼] buttons, then adjust the value by using the [5▲▼]/[6▲▼] buttons.**

If you have selected the REVERB, CHORUS or DSP1 effect block, you can adjust the Effect Return Level by pressing [7▲▼] button.

NOTE Keep in mind that in some cases noise may result if you adjust the effect parameters while playing the instrument.
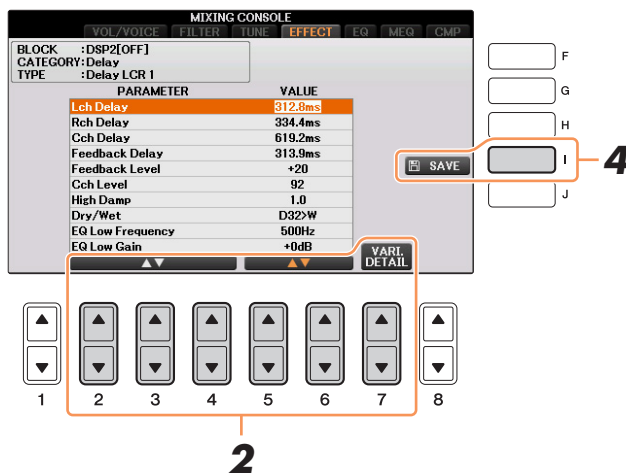
3 **If DSP 2 – 4 is selected as the Effect Block, edit the Variation parameter if desired.**

Press the [7▲▼] (VARI. DETAIL) button to call up the Variation parameter, select a parameter via the [2▲▼] – [4▲▼] buttons, and then use the [5▲▼]/[6▲▼] buttons to edit the value. This parameter is effective only when the DSP VARIATION in the VOICE EFFECT display is set to on. To close the Variation parameter display, press the [EXIT] button.

  NEXT PAGE

4 Press the [I] (SAVE) button to call up the display for saving your original effect.
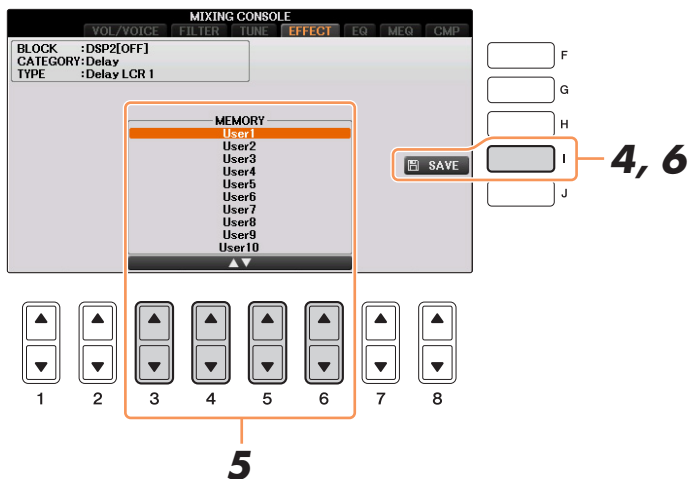
5 Use the [3▲▼] – [6▲▼] buttons to select the destination for saving the effect.

The maximum number for effects that can be saved differs depending on the effect block.

6 Press the [I] (SAVE) button to save the effect.

In the Naming window called up via this operation, assign the name to the User Effect Type then press the [8▲] (OK) button to save the User Effect Type. If you want to call up the User Effect Type saved here, use the same procedure as in steps 4 – 5 of "Selecting an Effect Type for Each Block."

Editing EQ Parameters

[A]	PART	This will be displayed only if SONG CH 1-8 or SONG CH 9-16 is selected for the part. Toggles between the two channel displays: SONG CH 1-8 and SONG CH 9-16. For details, refer to chapter 10 in the Owner's Manual.
[D]/[I]	EQ HIGH	Boosts or attenuates the high EQ band for each part.
[E]/[J]	EQ LOW	Boosts or attenuates the low EQ band for each part.

Equalizer (also called "EQ") is a sound processor that divides the frequency spectrum into multiple bands that can be boosted or cut as required to tailor the overall frequency response. Usually an equalizer is used to correct the sound from speakers to match the special character of the room. For example, you can cut some of the low range frequencies when playing in large spaces where the sound is too "boomy," or boost the high frequencies in rooms and close spaces where the sound is relatively "dead" and free of echoes.

Selecting the Master EQ Type

The instrument possesses a high-quality five-band digital EQ. With this function, a final effect — tone control — can be added to the output of your instrument. You can select one of the five preset EQ settings in the MEQ display. You can even create your own custom EQ settings by adjusting the frequency bands, and save the settings to one of two User Master EQ types.
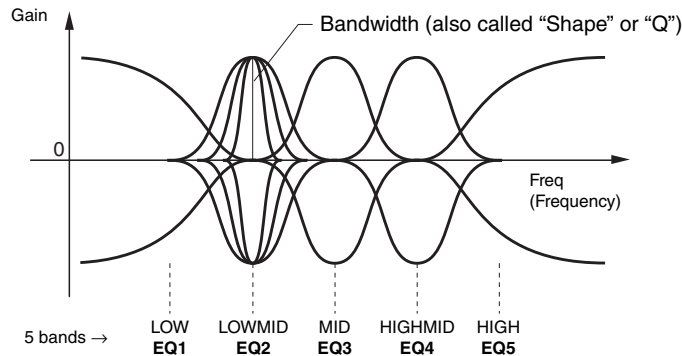
1 **Use the [A]/[B] buttons to select a preset Master EQ type.**

- **FLAT:** Flat EQ settings. The gain of each frequency is set to 0dB.
- **LOW CUT:** EQ setting for decreasing the level of the low frequencies, making the sound clearer.
- **LOW BOOST:** EQ setting for boosting the level of the low frequencies, making the sound more powerful.
- **HIGH CUT:** EQ setting for decreasing the level of the high frequencies, making the sound more mellow.
- **HIGH BOOST:** EQ setting for boosting the level of the high frequencies, making the sound brighter.
- **USER1/2:** Your own custom EQ settings saved in step 4.

The set parameters of the selected Master EQ type are automatically shown at the bottom of the display.
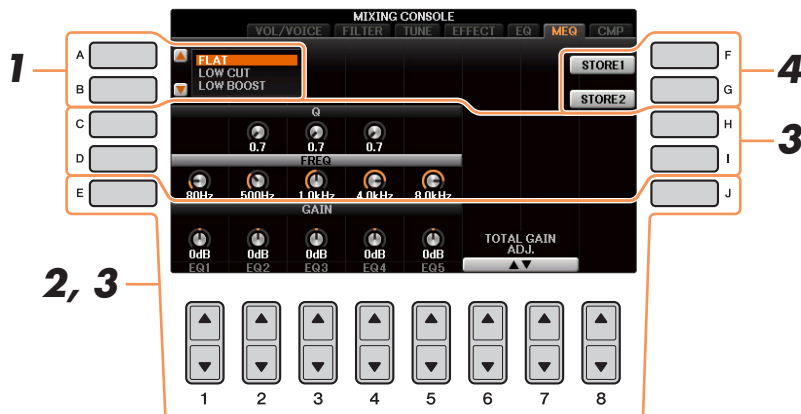
2 **Use the [E]/[J] buttons to move the cursor to the GAIN row, then use the [1▲▼] – [5▲▼] buttons to adjust the GAIN level to boost or cut each of the five bands.**

To boost or cut all the five bands at the same time, use the [6▲▼]/[7▲▼] buttons.

3 **Adjust the Q (bandwidth) and the FREQ (center frequency) of the band selected in step 2.**

To adjust the bandwidth (also called "Shape" or "Q"), use the [C]/[H] buttons to move the cursor to the Q row, then use the [2▲▼] – [4▲▼] buttons. The higher the value of Q, the narrower the band width.

To adjust the FREQ (center frequency), use the [D]/[I] buttons to move the cursor to the FREQ row, then use the [1▲▼] – [5▲▼] buttons. The available FREQ range is different for each band.

4 **Press the [F] or [G] (STORE 1 or 2) button to save the edited Master EQ type.**

In the Naming display called up via this operation, assign the name then press the [8▲] (OK) button to store your settings as a User Master EQ Type, which can be called up via the [A]/[B] buttons.

Editing Master Compressor Settings

Compressor is an effect commonly used to limit and compress the dynamics (softness/loudness) of an audio signal. For signals that vary widely in dynamics, such as vocals and guitar parts, it "squeezes" the dynamic range, effectively making soft sounds louder and loud sounds softer. When used with gain to boost the overall level, this creates a more powerful, more consistently high-level sound.
This instrument features a Master Compressor which is applied to the entire sound of this instrument. Although preset Master Compressor settings are provided, you can also create and save your original Master Compressor by adjusting the related parameters.

NOTE Master Compressor cannot be applied to an audio file or the Metronome sound.

The indication "GAIN REDUCTION" shows the Gain Reduction (compressed level) while "OUTPUT" shows the output level according to the instrument sound in real time.
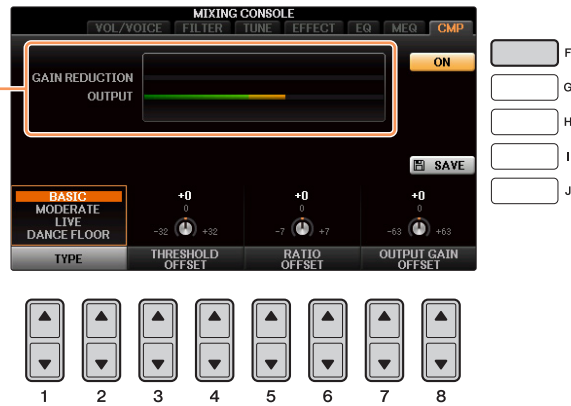
[F]	ON/OFF	Turns the Master Compressor effect on or off.
[1▲▼]/ [2▲▼]	TYPE	Selects a Master Compressor type.
[3▲▼]/ [4▲▼]	THRESHOLD OFFSET	Determines the threshold (minimum level at which compression starts).
[5▲▼]/ [6▲▼]	RATIO OFFSET	Determines the ratio of compression (how much the dynamic range is compressed).
[7▲▼]/ [8▲▼]	OUTPUT GAIN OFFSET	Determines the output level.

Mixing Console – Editing the Volume and Tonal Balance –

10

Saving Master Compressor Settings

The Master Compressor settings you have edited on can be saved as a User Compressor type.

1 Press the [I] (SAVE) button to enter the USER MASTER COMPRESSOR display.
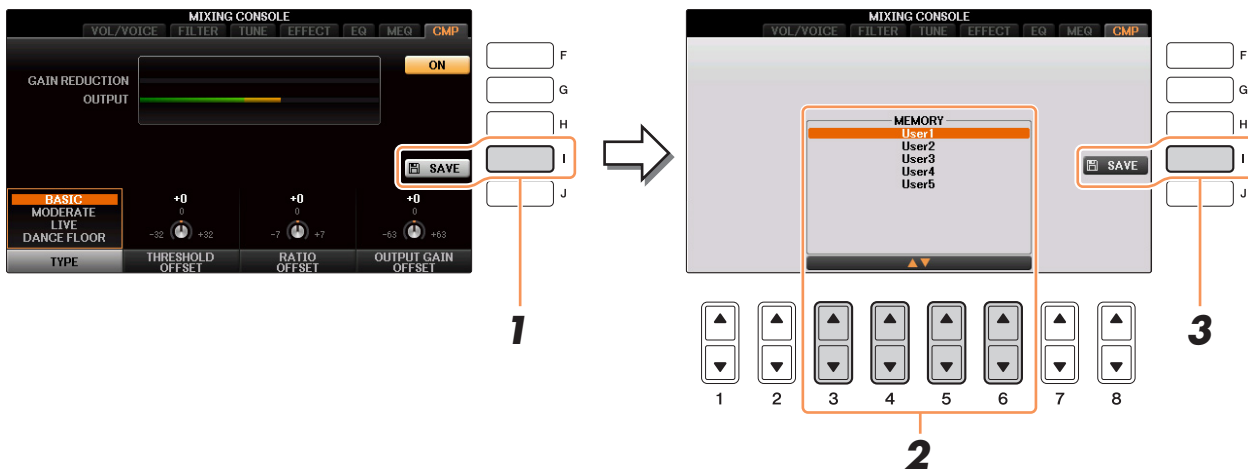
2 Select the destination to which the User Master Compressor is to be saved, by using the [3▲▼] – [6▲▼] buttons.

3 Press the [I] (SAVE) button to open the SAVE display.

4 Enter the name of the edited Compressor type, then press the [8▲] (OK) button to actually save the settings.

5 Press the [EXIT] button to return to the previous display.

The saved Compressor type is shown in the TYPE selection at the bottom left of the display and can be selected in the same way as the preset types.

Connections

– Using Your Instrument with Other Devices –

Contents

Footswitch/Foot Controller Settings

Assigning Specific Functions to Each Foot Pedal

In addition to the footswitch or foot controller, the three piano pedals installed to the instrument (Right, Center and Left pedals) can also be assigned to various functions here. The following explanations cover the related operations and assignable functions (parameters).

NOTE For information on how to connect a Footswitch or Foot Controller, refer to the Owner's Manual, chapter 11.

1 Call up the operation display.
[FUNCTION] → TAB [◄][►] MENU1 → [D] CONTROLLER → TAB [◄][►] PEDAL

2 Use the [A]/[B] buttons to select one of the three pedals or the AUX-connected pedal, to which the function is to be assigned.
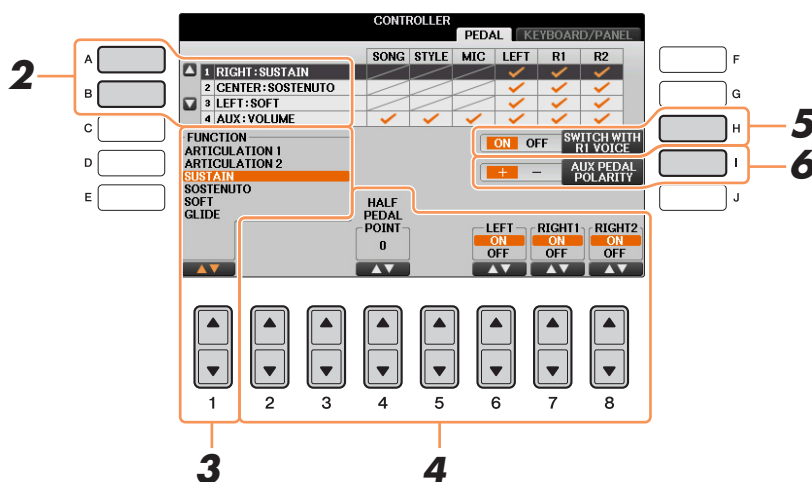
3 **Use the [1▲▼] buttons to select the function to be assigned to the pedal specified in step 2.**

For information on available parameters, see .

> *NOTE* You can also assign other functions to the pedal — Punch in/out of Song (page 57) and Registration Sequence (page 76). If you assign multiple functions to the pedal, the priority is: Punch in/out of Song → Registration Sequence → functions assigned here.

4 **Use the [2▲▼] – [8▲▼] buttons to set the details of the selected functions (the part for which the function is applied, etc.).**

The available parameters differ depending on the function selected in step 3.

5 **When you have selected the left or center pedal in step 2, press the [H] (SWITCH WITH R1 VOICE) button to turn this parameter OFF.**

This setting locks the pedal function so that it does not change automatically when you change the Right 1 Voice.

6 **If necessary, set the polarity of the pedal by using the [I] button.**

Pedal on/off operation may differ depending on the particular pedal you've connected to the instrument. For example, pressing down on one pedal may turn the selected function on, while pressing a different make/brand of pedal may turn the function off. If necessary, use this setting to reverse the operation.

■ **Assignable Pedal Functions**

For functions indicated with "*", use only the foot controller; proper operation cannot be done with a footswitch.

ARTICULATION	When you use a Super Articulation Voice that has an effect assigned to the pedal/footswitch, you can enable the effect by pressing the pedal/footswitch. You can turn this function on or off for each keyboard part on this display.
VOLUME*	Allows you to use a foot controller to control the volume. This function is available only for the pedal connected to the instrument's AUX PEDAL jack.
SUSTAIN	Allows you to use a pedal to control the sustain. When you press and hold the pedal, all notes played on the keyboard have a longer sustain. Releasing the pedal immediately stops (damps) any sustained notes. If you are using the right pedal or connected foot controller, the "HALF PEDAL POINT" parameter allows you to specify how far down you should press on the pedal until the damper effect starts working.
SOSTENUTO	Allows you to use a pedal to control the Sostenuto effect. If you play a note or chord on the keyboard and press the pedal while holding the note(s), the notes will sustain as long as the pedal is held. However, all subsequent notes will not sustain. This makes it possible to sustain a chord, for example, while other notes are played staccato. *NOTE* This function will not affect any of the Organ Flutes and only some of the Super Articulation Voices, even if this has been assigned to the Foot Pedals.
SOFT	Allows you to use a pedal to control the Soft effect. Pressing this pedal reduces the volume and changes the timbre of the notes you play. This is effective only for certain appropriate Voices. You can turn this pedal function on or off for each keyboard part on this display. If you are using the right pedal or connected foot controller, the "HALF PEDAL POINT" parameter allows you to specify how far down you should press on the pedal until the soft effect starts working.

11

GLIDE	When the pedal is pressed, the pitch changes, and then returns to normal pitch when the pedal is released. The following parameters can be set for this function on this display. **UP/DOWN** Determines whether the pitch change goes up (is raised) or down (is lowered). **RANGE** Determines the range of the pitch change, in semitones. **ON SPEED** Determines the speed of the pitch change when the pedal is pressed. **OFF SPEED** Determines the speed of the pitch change when the pedal is released. **LEFT, RIGHT 1, 2** Turns this pedal function on or off for each keyboard part.
PORTAMENTO	The portamento effect (a smooth slide between notes) can be produced while the pedal is pressed. Portamento is produced when notes are played legato style (i.e., a note is played while the preceding note is still held). The portamento time can also be adjusted form the Mixing Console display (page 81). This function does not affect certain Natural Voices, which would not sound appropriately with this function. *NOTE* This function will not affect any of the Organ Flutes, Super Articulation Voices and only some of the Super Articulation Voices, even if this has been assigned to the Foot Pedals.
PITCH BEND*	Allows you to bend the pitch of notes up or down by using the pedal. This function can be assigned to the right pedal or connected foot controller. The following parameters can be set for this function on this display. **UP/DOWN** Determines whether the pitch change goes up (is raised) or down (is lowered). **RANGE** Determines the range of the pitch change, in semitones. **LEFT, RIGHT 1, 2** Turns this pedal function on or off for each keyboard part.
MODULATION*	Applies a vibrato effect to notes played on the keyboard. Moreover, various effects can be added to the Super Articulation Voice. The effect becomes deeper when pressing down the foot controller. You can turn this pedal function on or off for each keyboard part on this display.
MODULATION (ALT)	This is a slight variation on MODULATION above, in which the effects (waveform) can be switched on/off by each press of the pedal/footswitch. The modulation effect is alternately turned on and off each time the pedal/footswitch is pressed. You can turn this function on or off for each keyboard part on this display.
DSP VARIATION	Switches Voice Effect DSP VARIATION on and off.
VIBE ROTOR ON/OFF	Switches the VIBRATE SW parameter on and off when the VIBE VIBRATE effect type is selected.
KEYBOARD HARMONY	Switches the Harmony or Echo effect on and off.
TALK	Switches the microphone setup settings between Vocal and Talk.

⬇ NEXT PAGE

SCORE PAGE +/-	While the Song is stopped, you can turn to the next/previous score page (one page at a time).
LYRICS PAGE +/-	While the Song is stopped, you can turn to the next/previous lyrics page (one page at a time).
SONG PLAY/PAUSE	Same as the SONG CONTROL [PLAY/PAUSE] button.
STYLE START/STOP	Same as the STYLE [START/STOP] button.
TAP TEMPO	Same as the [TAP TEMPO] button.
SYNCHRO START	Same as the [SYNC START] button.
SYNCHRO STOP	Same as the [SYNC STOP] button.
INTRO 1–3	Same as the INTRO [I]–[III] buttons.
MAIN A–D	Same as the MAIN VARIATION [A]–[D] buttons.
FILL DOWN	Plays a fill-in, which is automatically followed by the Main section of the button on the immediate left.
FILL SELF	Plays a fill-in.
FILL BREAK	Plays a break.
FILL UP	Plays a fill-in, which is automatically followed by the Main section of the button on the immediate right.
ENDING1–3	Same as the ENDING/rit. [I]–[III] buttons.
FADE IN/OUT	Switches Fade In /Fade Out function on and off.
FINGERD/FING ON BASS	The pedal alternately switches the Chord Fingering types between the Fingered and Fingering On Bass.
BASS HOLD	While the pedal is pressed, the Accompaniment Style bass note will be held even if the chord is changed during Style playback. If the fingering is set to "AI FULL KEYBOARD," the function does not work.
PERCUSSION	The pedal plays a percussion instrument selected by the [4▲▼] – [8▲▼] buttons. You can use the keyboard to select the desired percussion instrument. **NOTE** When you select the percussion instrument by pressing a key on the keyboard, the velocity with which you press the key determines the percussion volume.
RIGHT 1 ON/OFF	Same as the PART ON/OFF [RIGHT 1] button.
RIGHT 2 ON/OFF	Same as the PART ON/OFF [RIGHT 2] button.
LEFT ON/OFF	Same as the PART ON/OFF [LEFT] button.
OTS +/-	Calls up the next/previous One Touch Setting.

Wireless LAN Settings

By using a USB wireless LAN adaptor UD-WL01 (sold separately), you can connect this instrument with an iPhone/iPad via a wireless network. For general operating instructions, refer to the iPhone/iPad Connection Manual. This section covers only operations that are specific to this instrument.
Before starting operations, make sure that the USB wireless LAN adaptor is connected to the [USB TO DEVICE] terminal and call up the setup display via [FUNCTION] → TAB [◀][▶] MENU 2 → [H] WIRELESS LAN.

NOTE If the USB wireless LAN adaptor is not recognized by the instrument, "WIRELESS LAN" for the [H] button is not shown. When "WIRELESS LAN" is not shown even though a USB wireless LAN adaptor has been connected, turn the instrument off then on again.

Infrastructure Mode

[A]/[B]		Selects the network.
[G]	UPDATE	Updates the network list on the display.
[I]	DETAIL	Sets the detailed parameters. After making these settings, press one of the [7▲▼]/[8▲▼] (SAVE) button to actually save them.
		IP ADDRESS: Sets the IP address and other related parameters.
		OTHERS: When the instrument is connected to the network with the Infrastructure Mode, the current time is shown on the Main display. You can set the Time Zone via the [B] button and Daylight Saving Time via the [C] button for your local time.
[1▲▼]/ [2▲▼]	WPS	Connects this instrument to the network via WPS. After pressing this button, press the WPS button on your access point within two minutes. **NOTE** Make sure that your access point supports WPS. About the confirmation and changes in the access point settings, refer to the manual of the access point.
[3▲▼]/ [4▲▼]	MODE CHANGE	Switches to the Ad Hoc Mode.
[5▲▼]/ [6▲▼]	INITIALIZE	Initializes the connection setup to the default factory status.

[7▲▼]/ [8▲▼]	CONNECT	Connects to the selected network. If you select "Other" by using the [A]/[B] buttons, this calls up the Manual Setup display in which you set the SSID, security method, and password. After entering those, press one of the [7▲▼]/[8▲▼] buttons in the Manual Setup display to connect to the network.

Ad Hoc Mode

[I]	DETAIL	Sets the detailed parameters. After making these settings, press one of the [7▲▼]/[8▲▼] (SAVE) button to actually save them. **WIRELESS NETWORK:** Sets the SSID, security, password, and channel. **IP ADDRESS:** Sets the IP address and other related parameters. **OTHERS:** Enters the Host name or shows MAC address, etc.
[3▲▼]/ [4▲▼]	MODE CHANGE	Switches to the Infrastructure Mode.
[5▲▼]/ [6▲▼]	INITIALIZE	Initializes the connection setup to the default factory status.

MIDI Settings

In this section, you can make MIDI-related settings for the instrument. This instrument gives you a set of ten pre-programmed templates that let you instantly and easily reconfigure the instrument to match your particular MIDI application or external device. Also, you can edit the pre-programmed templates and save up to ten of your original templates to the USER display.

> **NOTE** You can save all your original templates as a single file to USB flash drive: [FUNCTION] → TAB [◄][►] MENU2 → [G] SYSTEM → TAB [◄][►] SETUP FILES → [G] MIDI SETUP FILES. See page 106.

1 Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [I] MIDI

2 Select a pre-programmed template from the PRESET Page (page 95).

If you have already created an original template and saved it to the USER Page, you can also select that template from the USER Page.
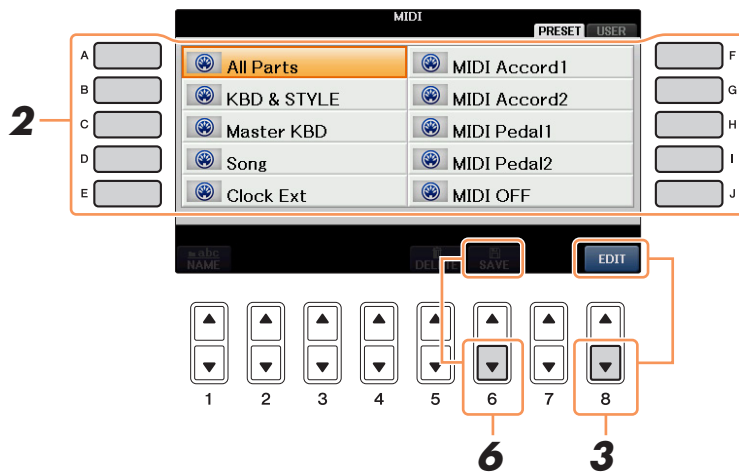
3 Press the [8▼] (EDIT) button to call up the MIDI display to edit the selected template.

4 Use the TAB [◄][►] buttons to call up the relevant setting display.

- **SYSTEM**   MIDI System Settings (page 96)
- **TRANSMIT**   MIDI Transmission Settings (page 97)
- **RECEIVE**   MIDI Reception Settings (page 98)
- **BASS**   Settings for the bass note of chord for Style playback via MIDI reception data (page 99)
- **CHORD DETECT**   Settings for the chord type for Style playback via MIDI reception data (page 99)

5 When you've finished editing, press the [EXIT] button to return to the MIDI template Selection display.

6 Select the USER tab display by using the TAB [◄][►] buttons, then press the [6▼] (SAVE) button to save the edited template.

▼▼ NEXT PAGE

■ **Pre-programmed MIDI Templates**

All Parts	Transmits all parts including the keyboard parts (RIGHT 1, 2, and LEFT), with the exception of Song parts.
KBD & STYLE	Basically the same as "ALL PARTS" with the exception of how keyboard parts are managed. The right-hand parts are handled as "UPPER" instead of RIGHT 1 and 2 and the left-hand part is handled as "LOWER."
Master KBD	In this setting, the instrument functions as a "master" keyboard, playing and controlling one or more connected tone generators or other devices (such as a computer/sequencer).
Song	All transmit channels are set to correspond to Song channels 1–16. This is used to play Song data with an external tone generator and to record Song data to an external sequencer.
Clock Ext	Playback or recording (Song, Style, etc.) synchronizes with an external MIDI clock instead of the instrument's internal clock. This template should be used when you wish to set the tempo on the MIDI device connected to the instrument.
MIDI Accord1	MIDI accordions allow you to transmit MIDI data and play connected tone generators from the keyboard and bass/chord buttons of the accordion. This template lets you play melodies from the keyboard and control Style playback on the instrument with the left-hand buttons.
MIDI Accord2	Basically the same as "MIDI Accord1" above, with the exception that the chord/bass notes you play with your left hand on a MIDI Accordion are recognized also as MIDI note events.
MIDI Pedal1	MIDI pedal units allow you play connected tone generators with your feet (especially convenient for playing single note bass parts). This template lets you play/control the chord root in Style playback with a MIDI pedal unit.
MIDI Pedal2	This template lets you play the bass part for Style playback by using a MIDI pedal unit.
MIDI OFF	No MIDI signals are sent or received.

MIDI Settings

The explanations here apply to the SYSTEM Page in step 4 on .
Use the [A]/[B] buttons to select the parameters (below), then set the ON/OFF status by using the [1▲▼] – [8▲▼] buttons.
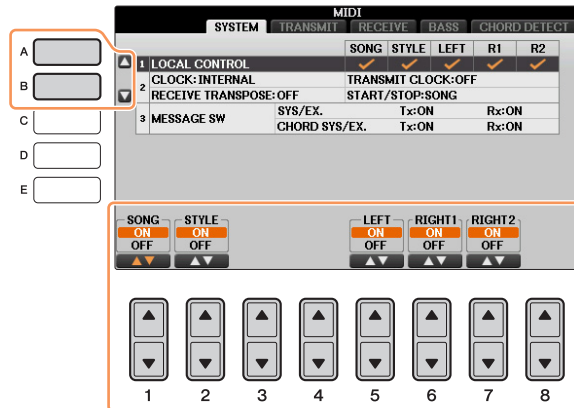
1 Local Control

Turns the Local Control for each part on or off. When Local Control is set to "ON," the keyboard of the instrument controls its own (local) internal tone generator, allowing the internal Voices to be played directly from the keyboard. If you set Local to "OFF," the keyboard and controllers are internally disconnected from the instrument's tone generator section so that no sound is output when you play the keyboard or use the controllers. For example, this allows you to use an external MIDI sequencer to play the instrument's internal Voices, and use the instrument keyboard to record notes to the external sequencer and/or play an external tone generator.

2 Clock setting, etc.

■ CLOCK

Determines whether the instrument is controlled by its own internal clock or a MIDI clock signal received from an external device. INTERNAL is the normal Clock setting when the instrument is being used alone or as a master keyboard to control external devices. If you are using the instrument with an external sequencer, MIDI computer, or other MIDI device, and you want to synchronize it to that device, set this parameter to the appropriate setting: MIDI, USB 1, or USB 2. In this case, make sure that the external device is connected properly (e.g., to the instrument's MIDI IN terminal), and that it is properly transmitting a MIDI clock signal. When this is set for control by an external device (MIDI, USB 1 or USB 2), the Tempo is indicated as "Ext." in the Main display.

> **NOTE** If the Clock is set to something other than INTERNAL, the Style or Song cannot be played from the panel buttons.
> **NOTE** When a USB wireless LAN adaptor is connected to the [USB TO DEVICE] terminal, the "WIRELESS LAN" parameter can also be selected.

■ TRANSMIT CLOCK

Turns MIDI clock (F8) transmission on or off. When set to OFF, no MIDI clock or Start/Stop data is transmitted even if a Song or Style is played back.

■ RECEIVE TRANSPOSE

Determines whether or not the instrument's transpose setting is applied to the note events received by the instrument via MIDI.

■ START/STOP

Determines whether incoming FA (start) and FC (stop) messages affect Song or Style playback.

3 MESSAGE SW (Message Switch)

■ SYS/EX.

The "Tx" setting turns MIDI transmission of MIDI System Exclusive messages on or off. The "Rx" setting turns MIDI reception and recognition of MIDI System Exclusive messages generated by external equipment on or off.

■ **CHORD SYS/EX.**

The "Tx" setting turns MIDI transmission of MIDI Chord System Exclusive data (chord detect, root and type) on or off. The "Rx" setting turns MIDI reception and recognition of MIDI chord exclusive data generated by external equipment on or off.

MIDI Transmit Settings

The explanations here apply to the TRANSMIT Page in step 4 on . This determines which parts will be sent as MIDI data and over which MIDI channel the data will be sent.
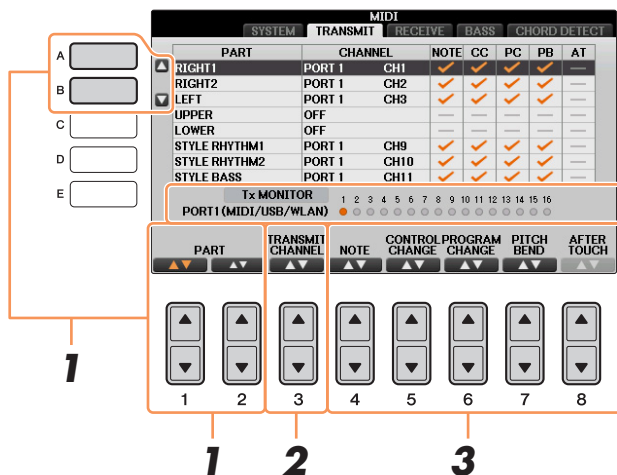
The dots corresponding to each channel (1–16) flash briefly whenever any data is transmitted on the channel(s).

NOTE If "WLAN" is shown, this instrument can handle MIDI messages received via the USB wireless LAN adaptor connected to the [USB TO DEVICE] terminal. When "WLAN" is not shown although the USB wireless LAN adaptor is connected, turn the instrument off then on again.

1 **Use the [A]/[B] buttons or [1▲▼]/[2▲▼] buttons to select the part for changing transmit settings.**

With the exception of the two parts below, the configuration of the parts is the same as those already explained elsewhere in the Owner's Manual.

UPPER

A keyboard part played on the right side of the keyboard from the Split Point for the Voices (RIGHT 1 and/or 2).

LOWER

A keyboard part played on the left side of the keyboard from the Split Point for the Voices. This is not affected by the on/off status of the [ACMP ON/OFF] button.

2 **Use the [3▲▼] buttons to select a channel via which the selected part will be transmitted.**

NOTE If the same transmit channel is assigned to several different parts, the transmitted MIDI messages are merged to a single channel — resulting in unexpected sounds and possible glitches in the connected MIDI device.
NOTE Protected Songs cannot be transmitted even if the proper Song channels 1-16 are set to be transmitted.

3 **Use the [4▲▼] – [8▲▼] button to determine the types of data to be sent.**

The following MIDI messages can be set on the TRANSMIT/RECEIVE display.

NOTE (Note events) ....page 64

CONTROL CHANGE ....page 64

PROGRAM CHANGE .....page 64

PITCH BEND ....page 64

AFTER TOUCH ....page 64

Connections – Using Your Instrument with Other Devices –

11

MIDI Receive Settings

The explanations here apply to the RECEIVE Page in step 4 on . This determines which parts will receive MIDI data and over which MIDI channels the data will be received.
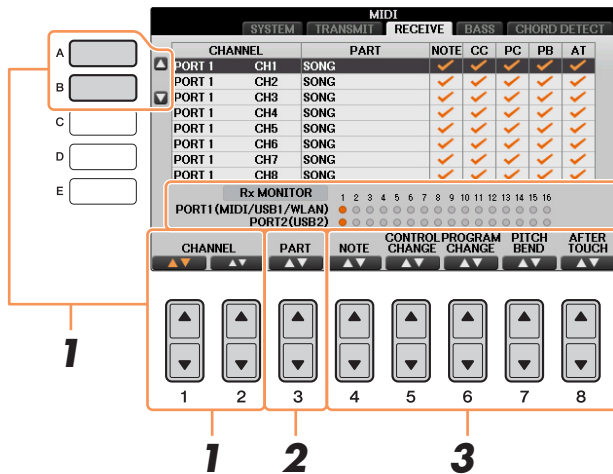
The dots corresponding to each channel (1–16) flash briefly whenever any data is received on the channel(s).

NOTE If "WLAN" is shown, this instrument can handle MIDI messages received via the USB wireless LAN adaptor connected to the [USB TO DEVICE] terminal. When "WLAN" is not shown although the USB wireless LAN adaptor is connected, turn the instrument off then on again.

1 Use the [A]/[B] buttons or [1▲▼]/[2▲▼] buttons to select the channel to be received.

The instrument can receive MIDI messages over 32 channels (16 channels x 2 ports) by USB connection.

2 Use the [3▲▼] buttons to select the part via which the selected channel will be received.

With the exception of the two parts below, the configuration of the parts is the same as those already explained elsewhere in the Owner's Manual.

KEYBOARD

The received note messages control the instrument's keyboard performance.

EXTRA PART 1–5

There are five parts specially reserved for receiving and playing MIDI data. Normally, these parts are not used by the instrument itself. The instrument can be used as a 32-channel multi-timbral tone generator by using these five parts in addition to the parts.

3 Use the [4▲▼] – [8▲▼] button to determine the types of data to be received.

MIDI transmission/reception via the USB terminal and MIDI terminals

The relationship between the [MIDI] terminals and the [USB] terminal which can be used for transmitting/receiving 32 channels (16 channels x 2 ports) of the MIDI messages is as follows:
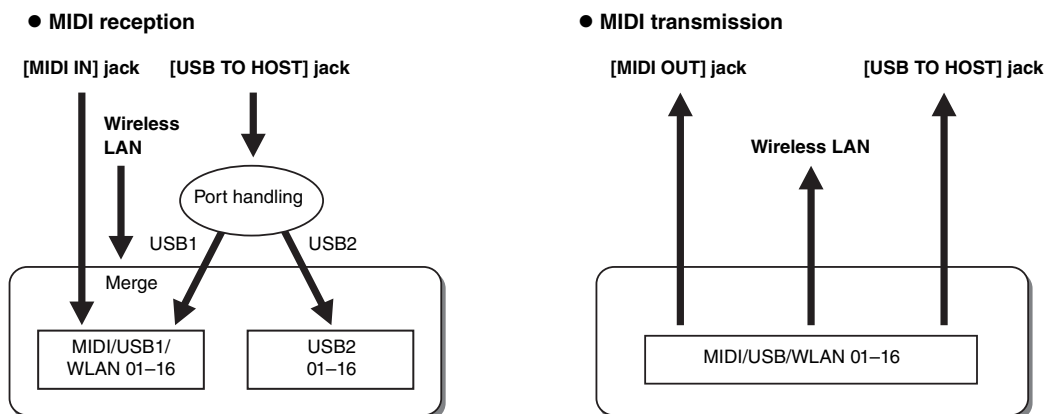
Setting the Bass Note for Style Playback via MIDI Receive

The explanations here apply to the BASS Page in step 4 on . These settings let you determine the bass note for Style playback, based on the note messages received via MIDI. The note on/off messages received at the channel(s) set to "ON" are recognized as the bass notes of the chords of Style playback. The bass note will be detected regardless of the [ACMP ON/OFF] or split point settings. When several channels are simultaneously set to "ON," the bass note is detected from merged MIDI data received over the channels
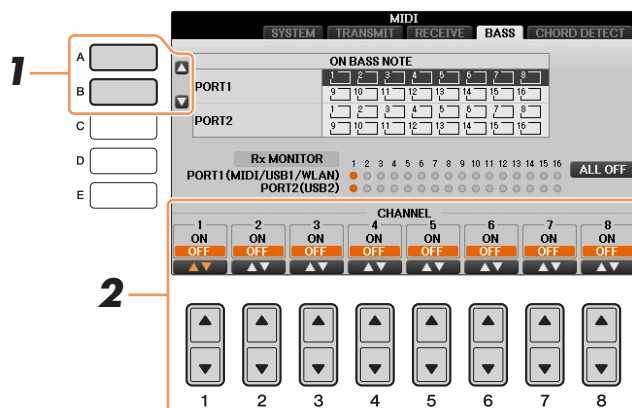
1 Use the [A]/[B] buttons to select the channel.

2 Use the [1▲▼] – [8▲▼] buttons to set the desired channel to ON or OFF.

You can also set all channels to OFF by pressing the [I] (ALL OFF) button.

Setting the Chord Type for Style Playback via MIDI Receive

The explanations here apply to the CHORD DETECT Page in step 4 on . These settings let you determine the chord type for Style playback, based on the note messages received via MIDI. The note on/off messages received at the channel(s) set to "ON" are recognized as the notes for detecting chords in Style playback. The chords to be detected depend on the fingering type. The chord types will be detected regardless of the [ACMP ON/OFF] or Split Point settings. When several channels are simultaneously set to "ON," the chord type is detected from merged MIDI data received over the channels.
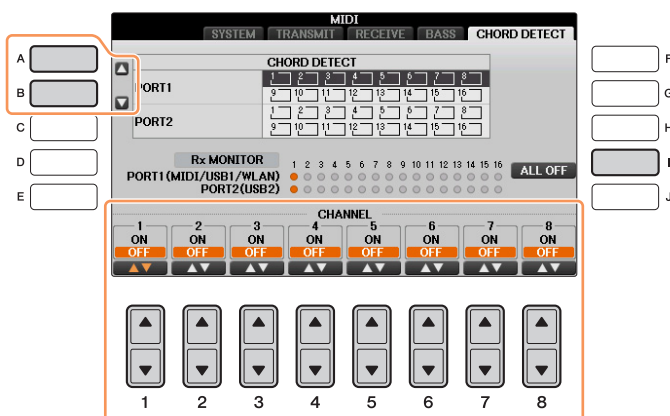
The operation procedure is basically the same as that of the BASS display above.

Utility / System
– Making Global Settings –

Contents

CONFIG1

Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [J] UTILITY → TAB [◄][►] CONFIG1

Select the desired parameter:
1 Fade In/Out
2 Metronome
3 Tap Percussion
4 AUTO POWER OFF
5 LCD BRIGHTNESS
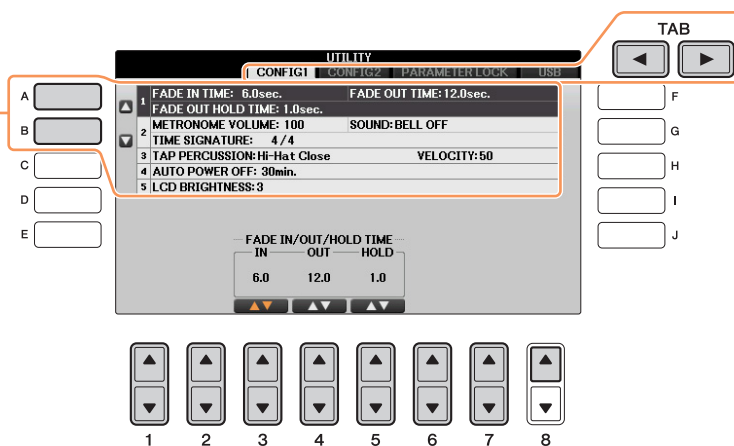
1 Fade In/Out

These parameters determine the behavior when the Style or Song playback is faded in/out.

[3▲▼]	FADE IN TIME	Determines the time it takes for the volume to fade in, or go from minimum to maximum (range of 0 – 20.0 seconds).
[4▲▼]	FADE OUT TIME	Determines the time it takes for the volume to fade out, or go from maximum to minimum (range of 0 – 20.0 seconds).
[5▲▼]	FADE OUT HOLD TIME	Determines the time the volume is held at 0 following the fade out (range of 0 – 5.0 seconds).

NEXT PAGE

2 Metronome

[2▲▼]	VOLUME	Determines the level of the metronome sound.

[3▲▼] – [5▲▼]	SOUND	Determines which sound is used for the metronome.
		  BELL OFF..................Conventional metronome sound, with no bell accent.
		  BELL ON ....Conventional metronome sound, with bell accent.
		  ENGLISH VOICE......Count in English
		  GERMAN VOICE......Count in German
		  JAPANESE VOICE ....Count in Japanese
		  FRENCH VOICE ....Count in French
		  SPANISH VOICE.......Count in Spanish

[6▲▼]/ [7▲▼]	TIME SIGNATURE	Determines the time signature of the metronome sound.

3 Tap Percussion

This allows you to set the drum sound and the velocity which will sound when the Tap function is used.

[2▲▼] – [4▲▼]	PERCUSSION	Selects the instrument.
[5▲▼]/ [6▲▼]	VELOCITY	Sets the velocity.

4 AUTO POWER OFF

[4▲▼]/ [5▲▼]	AUTO POWER OFF	Determines the amount of time that elapses before the power is automatically turned off. The setting range is DISABLED/5/10/15/30/60/120 (minutes).

5 LCD BRIGHTNESS
Refer to the Owner's Manual.

CONFIG2

Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU1 → [J] UTILITY → TAB [◄][►] CONFIG2

Select the desired parameter:
1 Speaker
2 Voice Category Button Options/Display-related Settings
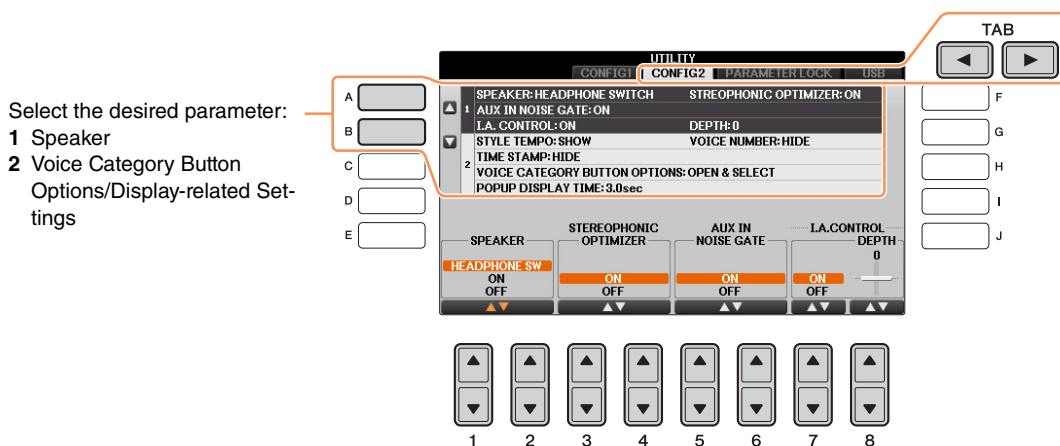
1 Speaker-related settings

[1▲▼]/ [2▲▼]	SPEAKER	Determines whether or not the speaker will sound. **HEADPHONE SW** Speaker sounds normally, but is cut off when headphones are inserted to the PHONES jack. **ON:** Speaker sound is always on. **OFF:** Speaker sound is off. You can only hear the instrument sound via the headphones.
[3▲▼]/ [4▲▼]	STEREOPHONIC OPTIMIZER	Turns the Stereophonic Optimizer on or off. • **On**......This function is effective on the VRM Voices sounded from the headphone(s) connected to the [PHONE] jack(s). **NOTE** In case the "Speaker" setting above is "On" and headphone(s) are connected to the [PHONES] jack(s), this function is effective on the VRM Voices from the headphone(s) as well as from the speakers of the instrument. **NOTE** In case the headphone(s) are connected to the [PHONES] jack(s) and external audio devices are connected to the AUX OUT[L/L+R]/[R] jacks, this function is effective on the VRM Voices from the headphone(s) as well as from the audio devices. • **Off** .....The effect of Stereophonic Optimizer is not applied.
[5▲▼]/ [6▲▼]	AUX IN NOISE GATE	This effect mutes the input signal when the input from the AUX IN falls below a specified level.
[7▲▼]	I.A. CONTROL ON/OFF	I.A. Control (Intelligent Acoustic Control) is a function which automatically adjusts and controls the sound quality according to the overall volume of the instrument. Even when the volume is low, it permits both low sounds and high sounds to be clearly heard. I.A. Control is effective only from the sound output of the instrument speakers.
[8▲▼]	I.A. CONTROL DEPTH	This sets the depth of the I.A. Control. The higher the value, the more clearly that low and high sounds are heard at lower volume levels.

⯆ **NEXT PAGE**

Utility / System – Making Global Settings –

12

2 Voice Category Button Options/Display-related settings

[1▲▼]	STYLE TEMPO	Selects whether the default tempo of each Style is displayed above the Style name or not in the Style Selection display.
[2▲▼]	VOICE NUMBER	Determines whether or not the Voice bank and number are shown in the Voice Selection display. This is useful when you want to check which bank select MSB/LSB values and program change number you need to specify when selecting the Voice from an external MIDI device. ***NOTE*** The numbers displayed here start from "1." Accordingly the actual MIDI program change numbers are one lower, since that number system starts from "0." ***NOTE*** For the GS Voices, the Display Voice Number is not available (the program change numbers are not shown).
[3▲▼]	TIME STAMP	Determines whether the time stamp of a file is shown on the USER/USB tabs of the File Selection display or not. ***NOTE*** When the instrument is connected to a network via the USB wireless LAN adaptor (UD-WL01), the current time is taken from the network and displayed.
[5▲▼]/ [6▲▼]	VOICE CATEGORY BUTTON OPTIONS	Determines how the Voice Selection display is opened when one of the VOICE buttons is pressed. **OPEN & SELECT** Opens the Voice Selection display with the previously selected Voice in the Voice category automatically selected (when one of the VOICE buttons is pressed). **OPEN ONLY** Opens the Voice Selection display with the currently selected Voice (when one of the VOICE buttons is pressed).
[7▲▼]/ [8▲▼]	POPUP DISPLAY TIME	Determines the time which elapses before the pop-up windows close. (Pop-up windows are displayed when you press buttons such as TEMPO, TRANSPOSE, etc.)

Utility / System – Making Global Settings –

12

PARAMETER LOCK

Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU1 → [J] UTILITY → TAB [◀][▶] PARAMETER LOCK
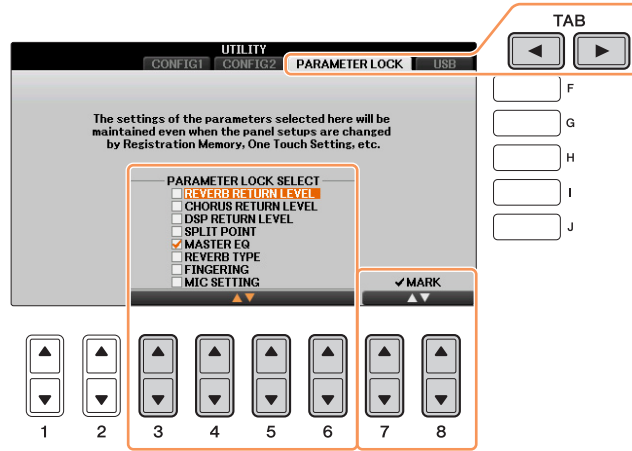
This function is used to "lock" specific parameters (effect, split point, etc.) to make them selectable only via the panel control — in other words, instead of being changed via Registration Memory, One Touch Setting, Music Finder, or Song and sequence data. Use the [3▲▼] – [6▲▼] buttons to select the desired parameter, then enter or remove the checkmark by using the [7▲]/[8▲] (mark on) and [7▼]/[8▼] (mark off) buttons.

USB

You can set or execute important USB media-related operations for the instrument.

Call up the operation display.

[FUNCTION] → TAB [◀][▶] MENU1 → [J] UTILITY → TAB [◀][▶] USB
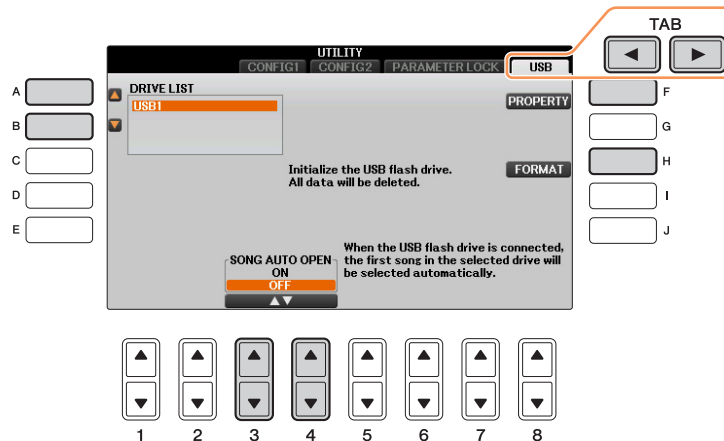
[A]/[B]	DRIVE LIST	Selects the desired USB flash drive for checking the remaining memory of (see "PROPERTY" below) or for formatting (see the Owner's Manual).
[F]	PROPERTY	Opens the Property display of the USB flash drive selected by [A]/[B] buttons, from which you can check the amount of remaining memory. **NOTE** The displayed remaining memory value is an approximate value.

⟱ NEXT PAGE

[H]	FORMAT	Formats the USB flash drive selected by [A]/[B] buttons. Refer to the Owner's Manual, chapter 11.
[3▲▼]/ [4▲▼]	SONG AUTO OPEN	Turns the Song Auto Open function on or off. When this is set to "ON" and the USB flash drive selected in the Drive List above is inserted, the instrument automatically calls up the first MIDI Song in the USB flash drive.

OWNER

Call up the operation display.
[FUNCTION] → TAB [◄][►] MENU2 → [G] SYSTEM → TAB [◄][►] OWNER
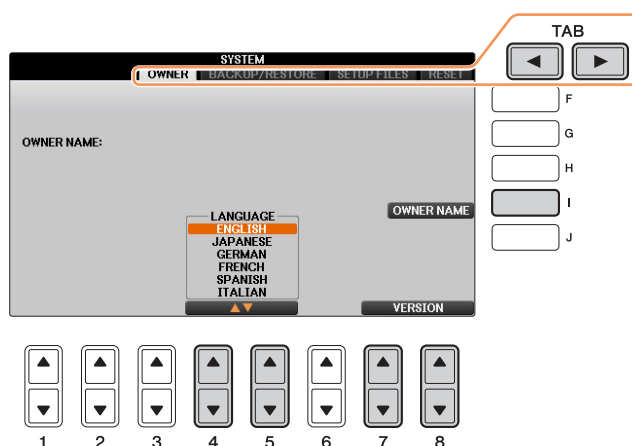
[I]	OWNER NAME	Allows you to enter your name as the owner. The Owner name is indicated on the opening display when you turn the power on. Refer to the Owner's Manual.
[4▲▼]/ [5▲▼]	LANGUAGE	Determines the language used for the display messages. Once you change this setting, all messages will be shown in the selected language.
[7▲▼]/ [8▲▼]	VERSION	Displays the version number of this instrument.

BACKUP/RESTORE

Refer to the Owner's Manual.

SETUP FILES

For the items below, you can save your Original Settings as a Single File for future recall.
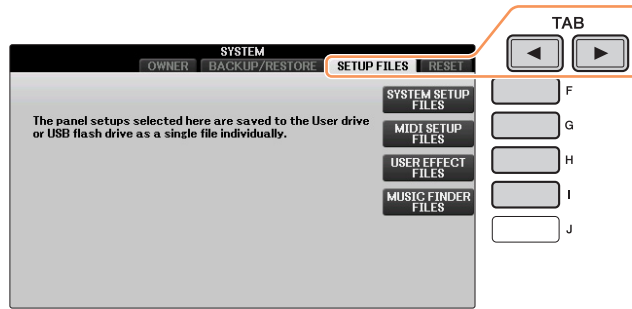
1 Make all desired settings on the instrument.

2 Call up the operation display.
[FUNCTION] → TAB [◀][▶] MENU2 → [G] SYSTEM → TAB [◀][▶] SETUP FILES

3 Press one of the [F] – [I] buttons to call up the relevant display for saving your data.

[F]	SYSTEM SETUP FILES	Parameters set on the various displays such as the [FUNCTION] → TAB [◀][▶] MENU1 → [J] UTILITY are handled as a single System Setup file. Refer to the Data List for details on which parameters belong to the System Setup.
[G]	MIDI SETUP FILES	The MIDI settings including the MIDI templates on the USER tab display are handled as a single file.
[H]	USER EFFECT FILES	The User Effect settings including the following data are managed as a single file. • **User Effect Types** ....**page 83** • **User Master EQ Types** ....**page 85** • **User Compressor Types**...............**page 86** • **User Microphone Settings** ....**page 67**
[I]	MUSIC FINDER FILES	All the preset and created records of the Music Finder are handled as a single file.

4 Use the TAB [◀][▶] buttons to select one of the tabs (other than PRESET) to which your settings will be saved.

5 Press the [6▼] (SAVE) button to save your file.

6 To recall your file, press the desired [F] – [I] buttons in the SETUP FILES display, then select the desired file.
If you want to call up the factory default files, select the file in the PRESET tab. When the file is selected, a message is displayed according to the content of the file. Press the desired button.

RESET

This function lets you restore the status of the instrument to the original factory settings.

Call up the operation display.

[FUNCTION] → TAB [◄][►] MENU2 → [G] SYSTEM → TAB [◄][►] RESET

Factory Reset
(see below)
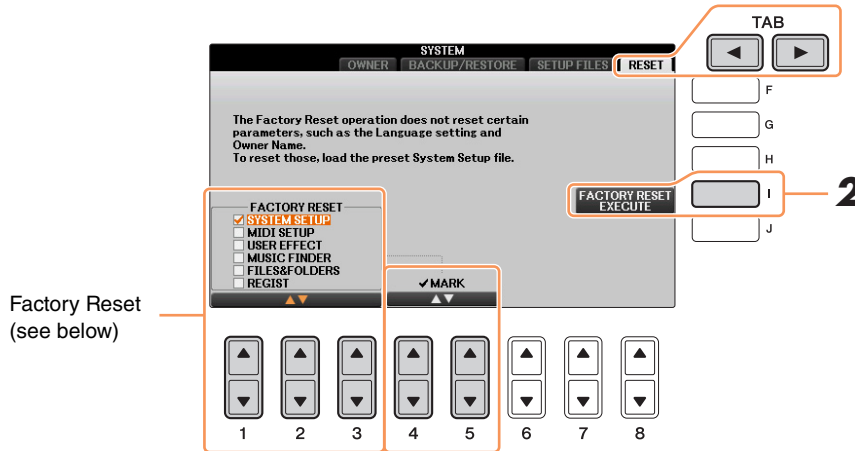
1 **Select the desired item to be restored by using [1▲▼] – [3▲▼] buttons and add a checkmark to it by pressing the [4▲]/[5▲] button.**

To remove the checkmark, press the [4▼]/[5▼] button.

SYSTEM SETUP	Restores the System Setup parameters to the original factory settings. Refer to the Data List for details about which parameters belong to the System Setup.
MIDI SETUP	Restores the MIDI settings including the MIDI templates on the USER tab display to the original factory status.
USER EFFECT	Restores the User Effect settings including the following data to the original factory settings. • **User Effect Types**.......................... page 83 • **User Master EQ Types**................ page 85 • **User Compressor Types**.............. page 86 • **User Microphone Settings**........... page 67
MUSIC FINDER	Restores the Music Finder data (all records) to the original factory settings.
FILES & FOLDERS	Deletes all files and folders stored in the USER tab display.
REGIST	Temporarily deletes the current Registration Memory settings of the selected Bank. The same can be done also by turning the power button ON while holding the B6 key (right-most B key on the keyboard).

2 **Press the [I] (FACTORY RESET EXECUTE) button to carry out the Factory Reset operation for all checkmarked items.**

Utility / System – Making Global Settings –

12

Index