



PORTATONE

PSR-270



Owner's Manual



SPECIAL MESSAGE SECTION

This product utilizes batteries or an external power supply (adapter). DO NOT connect this product to any power supply or adapter other than one described in the manual, on the name plate, or specifically recommended by Yamaha.

This product should be used only with the components supplied or; a cart, rack, or stand that is recommended by Yamaha. If a cart, etc., is used, please observe all safety markings and instructions that accompany the accessory product.

SPECIFICATIONS SUBJECT TO CHANGE:

The information contained in this manual is believed to be correct at the time of printing. However, Yamaha reserves the right to change or modify any of the specifications without notice or obligation to update existing units.

This product, either alone or in combination with an amplifier and headphones or speaker/s, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.

IMPORTANT: The louder the sound, the shorter the time period before damage occurs.

NOTICE:

Service charges incurred due to a lack of knowledge relating to how a function or effect works (when the unit is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owners responsibility. Please study this manual carefully and consult your dealer before requesting service.

ENVIRONMENTAL ISSUES:

Yamaha strives to produce products that are both user safe and environmentally friendly. We sincerely believe that our products and the production methods used to produce them, meet these goals. In keeping with both the letter and the spirit of the law, we want you to be aware of the following:

Battery Notice:

This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of

battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

This product may also use "household" type batteries. Some of these may be rechargeable. Make sure that the battery being charged is a rechargeable type and that the charger is intended for the battery being charged.

When installing batteries, do not mix batteries with new, or with batteries of a different type. Batteries MUST be installed correctly. Mismatches or incorrect installation may result in overheating and battery case rupture.

Warning:

Do not attempt to disassemble, or incinerate any battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by the laws in your area. Note: Check with any retailer of household type batteries in your area for battery disposal information.

Disposal Notice:

Should this product become damaged beyond repair, or for some reason its useful life is considered to be at an end, please observe all local, state, and federal regulations that relate to the disposal of products that contain lead, batteries, plastics, etc. If your dealer is unable to assist you, please contact Yamaha directly.

NAME PLATE LOCATION:

The name plate is located on the bottom of the product. The model number, serial number, power requirements, etc., are located on this plate. You should record the model number, serial number, and the date of purchase in the spaces provided below and retain this manual as a permanent record of your purchase.

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

92-BP (bottom)

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

2. IMPORTANT:

When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.

3. NOTE:

This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC

regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(class B)

Entsorgung leerer Batterien (nur innerhalb Deutschlands)

Leisten Sie einen Beitrag zum Umweltschutz. Verbrauchte Batterien oder Akkumulatoren dürfen nicht in den Hausmüll. Sie können bei einer Sammelstelle für Altbatterien bzw. Sondermüll abgegeben werden. Informieren Sie sich bei Ihrer Kommune.

(battery)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep these precautions in a safe place for future reference.



WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.
- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.
- Use the specified adaptor (PA-3B or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Before cleaning the instrument, always remove the electric plug from the outlet. Never insert or remove an electric plug with wet hands.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.



CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the instrument or other property. These precautions include, but are not limited to, the following:

- Do not place the AC adaptor cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.
- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord.
- Do not connect the instrument to an electrical outlet using a multiple-connector. Doing so can result in lower sound quality, or possibly cause overheating in the outlet.
- Unplug the AC power adaptor when not using the instrument, or during electrical storms.
- Always make sure all batteries are inserted in conformity with the +/- polarity markings. Failure to do so might result in overheating, fire, or battery fluid leakage.
- Always replace all batteries at the same time. Do not use new batteries together with old ones. Also, do not mix battery types, such as alkaline batteries with manganese batteries, or batteries from different makers, or different types of batteries from the same maker, since this can cause overheating, fire, or battery fluid leakage.
- Do not dispose of batteries in fire.
- Do not attempt to recharge batteries that are not intended to be charged.
- If the instrument is not to be in use for a long time, remove the batteries from it, in order to prevent possible fluid leakage from the battery.
- Keep batteries away from children.
- Before connecting the instrument to other electronic components, turn off the power for all components. Before turning the power on or off for all components, set all volume levels to minimum.
- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument near other electrical products such as televisions, radios, or speakers, since this might cause interference which can affect proper operation of the other products.
- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- When cleaning the instrument, use a soft, dry cloth. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wiping cloths. Also, do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Use only the stand/rack specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.
- Do not operate the instrument for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

■ SAVING USER DATA

- Save all data to an external device such as the Yamaha MIDI Data Filer MDF3, in order to help prevent the loss of important data due to a malfunction or user operating error.

Yamaha cannot be held responsible for damage caused by improper use or modifications to the instrument, or data that is lost or destroyed.

Always turn the power off when the instrument is not in use.

Make sure to discard used batteries according to local regulations.

* The illustrations and LCD screens as shown in this owner's manual are for instructional purposes only, and may be different from the ones on your instrument.

Congratulations on your purchase of the Yamaha PSR-270 PortaTone!

You now own a portable keyboard that combines advanced functions, great sound and exceptional ease-of-use in a highly compact package. Its outstanding features also make it a remarkably expressive and versatile instrument.

Read this Owner's Manual carefully while playing your new PortaTone in order to take full advantage of its various features.

Main Features

The PSR-270 is a sophisticated yet easy-to-use keyboard with the following features and functions:



Yamaha Education Suite

..... Pages 60-71

The PortaTone features the new Yamaha Education Suite — a set of learning tools that utilize the latest technology to make studying and practicing music more fun and fulfilling than ever before!

The Yamaha Education Suite includes:

Chord Guide functions in the Style mode —

Smart and Dictionary — that make it exceptionally easy to learn chords and chord relationships.

There's also a powerful EZ Chord function that lets you easily record and play back chord progressions.

- Smart lets you easily play harmonically “correct” chord progressions for whatever key you specify. It's great for learning — and performing!

- Dictionary is a built-in “chord encyclopedia” that teaches you how to play specific chords. You type in the chord name, and the PortaTone shows you which notes to play!

- EZ Chord is a powerful and simple way to program and play chord progressions. Record all the chord changes you need for a song, then play back the chords one after another by simply playing a single key!

Other powerful features include:

- Exceptionally realistic and dynamic sounds with 100 voices, utilizing digital recordings of actual instruments.
- Dual voice and Split voice modes that let you layer two voices together or assign two voices to separate sections of the keyboard
- Four high-quality effects — Reverb, Chorus, DSP, and Harmony — each with a variety of different types.
- 100 auto accompaniment styles, each with different Intro, Main A and B, and Ending sections. All styles (except for the Pianist styles) also have their own four Fill-in patterns. The PortaTone also gives you convenient control over accompaniment Styles — including Tempo and independent Accompaniment Volume.
- Powerful song recording operations for recording and playing back complete compositions (three User songs are available). Up to six tracks can be recorded to a song, including a special chord track for style accompaniment.
- One Touch Setting (OTS), for automatically calling up an appropriate voice for playing with the selected style. Plus, there are 16 User OTS memory spaces that let you save your custom panel settings for instant recall.
- Touch response (with front panel on/off switch) for maximum expressive level control over the voices. This also works in conjunction with the Dynamic Filter, which dynamically adjusts the timbre or tone of a voice according to your playing strength — just a like a real musical instrument!
- Convenient footswitch control over various functions — including sustain, start/stop, and more.
- GM (General MIDI) compatibility and full GM voice set.
- Large custom LCD (backlit) gives you easy, at-a-glance confirmation of all important settings, as well as chord and note indications.
- Comprehensive MIDI functions that let you integrate the PortaTone into a MIDI music system, for sequence recording and other advanced applications.
- Built-in, high-quality stereo amplifier/speaker system.



Portable Grand Page 24

The PortaTone also has a **Portable Grand** function for realistic piano performance. Pressing the PORTABLE GRAND button instantly calls up the stunningly authentic “Stereo Sampling Piano” voice and configures the entire PortaTone for optimum piano play. Special Pianist styles — with piano-only accompaniment — are also provided.

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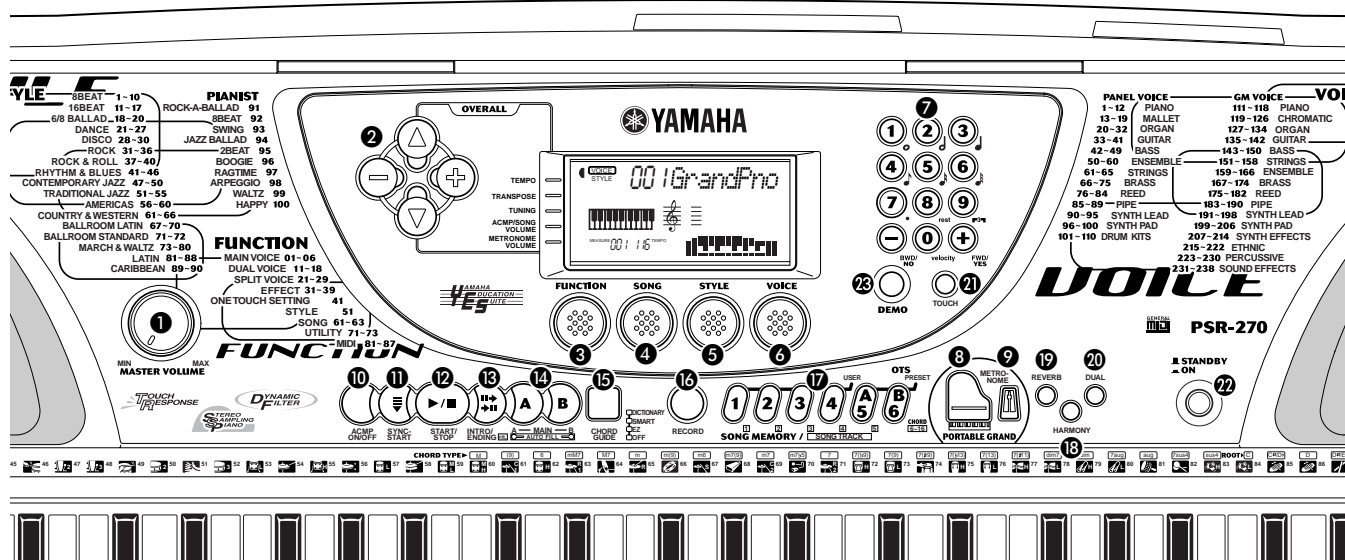
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PANEL CONTROLS AND TERMINALS

Front Panel



① MASTER VOLUME dial

This determines the overall volume of the PortaTone.

② OVERALL buttons (▲, ▼, +, -)

These are for selecting the various "overall" functions and setting their values. (See pages 22, 24.)

③ FUNCTION button

This selects the Function mode. (See page 18.)

④ SONG button

This selects the Song mode. (See pages 16, 75.)

⑤ STYLE button

This selects the Style mode. (See pages 12, 47.)

⑥ VOICE button

This selects the Voice mode. (See pages 10, 27.)

⑦ Numeric keypad, +/- buttons

These are for selecting songs, voices, and styles. (See pages 28, 47, and 76.) They are also used for making various settings, such as:

- Selecting and changing the Function parameters (page 18)
- Setting note values and other settings for the Step Record function (page 85)

- Setting the time signature for the Metronome (page 25)
- Setting the key signature for the Smart Chord function (page 64)

⑧ PORTABLE GRAND button

This instantly changes to the Voice mode and calls up the Grand Piano voice. (See page 24.)

⑨ METRONOME button

This turns the metronome on and off. (See page 24.)

⑩ ACMP ON/OFF button

When the Style mode is selected, this turns the auto accompaniment on and off. (See page 52.) This button has no function in the Song Play mode.

⑪ SYNC-START button

This turns the Sync-Start function on and off. (See page 48.)

⑫ START/STOP button

When the Style mode is selected, this alternately starts and stops the auto accompaniment. (See page 48.) In the Song mode, this alternately starts and stops song playback. (See page 76.)

13 INTRO/ENDING button

When the Style mode is selected, this is used to control the Intro and Ending functions. (See pages 49, 51.)

14 MAIN A/B (AUTO FILL) buttons

When the Style mode is selected, these are used to change auto accompaniment sections and control the Auto Fill function. (See page 54.)

15 CHORD GUIDE button

When the Style mode is selected, this is used to control the Chord Guide functions. (See page 62.)

16 RECORD button

This is used for selecting and enabling the recording functions: Song (pages 80, 84), EZ Chord (page 68), and One Touch Setting (page 72).

17 ONE TOUCH SETTING / SONG MEMORY buttons

When the Style mode is selected, these are used

to select the One Touch Setting registrations (page 73). When the Song mode is selected, these are used to select specific tracks (pages 81, 85).

18 HARMONY button

This turns the Harmony effect on and off. (See page 43.)

19 REVERB button

This turns the Reverb effect on and off. (See page 40.)

20 DUAL button

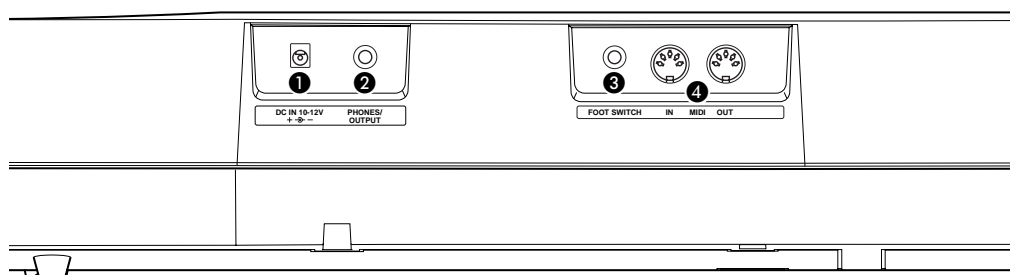
This turns the Dual mode on and off. (See page 34.)

21 TOUCH button

This turns the Touch function on and off. (See page 38.)

22 Power switch (STANDBY/ON)**23 DEMO button**

This is used to play the Demo songs. (See page 16.)

Rear Panel**1 DC IN 10-12V jack**

This is for connection to a PA-3B AC power adaptor. (See page 8.)

2 PHONES/OUTPUT jack

This is for connection to a set of stereo headphones or to an external amplifier/speaker system. (See page 9.)

3 FOOT SWITCH jack

This is for connection to an optional FC4 or FC5 Footswitch. The footswitch is generally used to control sustain, but it can conveniently be set to control one of a variety of functions instead. (See pages 9, 91.)

4 MIDI IN, OUT terminals

These are for connection to other MIDI instruments and devices. (See page 94.)

SETTING UP

This section contains information about setting up your PortaTone for playing. Make sure to read this section carefully before using the instrument.

POWER REQUIREMENTS

Although the PSR-270 will run either from an optional AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

CAUTION

Never interrupt the power supply (e.g. remove the batteries or unplug the AC adaptor) during any PSR-270 record operation! Doing so can result in a loss of data.

Using an AC Power Adaptor

To connect your PortaTone to a wall socket, you will need the optionally available Yamaha PA-3B Power Adaptor. Use of other AC adaptors could result in damage to the instrument, so be sure to ask for the right kind. Connect one end of the adaptor to the DC IN 10-12V jack on the rear panel of your PortaTone, and the other end to a suitable electrical outlet.

WARNING

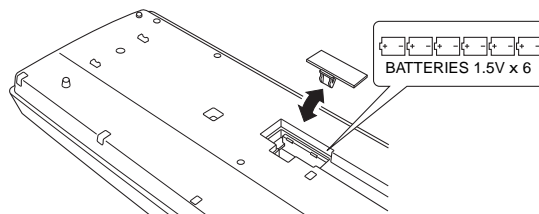
- Use **ONLY** a Yamaha PA-3B AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the PSR-270.

- Unplug the AC Power Adaptor when not using the PSR-270, or during electrical storms.

Using Batteries

■ Inserting Batteries

Turn the instrument upside-down and remove the battery compartment lid. Insert six 1.5-volt size "D" (SUM-1, R-20 or equivalent) batteries as shown in the illustration, making sure that the positive and negative terminals are properly aligned, and replace the lid.



■ When the Batteries Run Down

When the batteries run low and the battery voltage drops below a certain level, the PortaTone may not sound or function properly. As soon as this happens, replace them with a complete set of six new batteries.

CAUTION

- Never mix old and new batteries or different types of batteries (e.g., alkaline and manganese).
- To prevent possible damage from battery leakage, remove the batteries from the instrument if it is not to be used for a long time.

TURNING ON THE POWER

With the AC power adaptor connected or with batteries installed, simply press the power switch until it locks in the ON position. When the instrument is not in use, be sure to turn the power off. (Press the switch again so that it pops up.)

■ **STANDBY**
■ **ON**



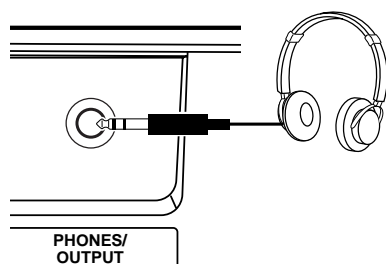
CAUTION

Even when the switch is in the "STANDBY" position, electricity is still flowing to the instrument at the minimum level. When you are not using the PSR-270 for a long time, make sure you unplug the AC power adaptor from the wall AC outlet, and/or remove the batteries from the instrument.

ACCESSORY JACKS

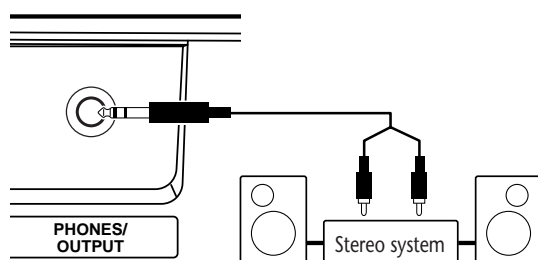
■ Using Headphones

For private practicing and playing without disturbing others, connect a set of stereo headphones to the rear panel PHONES/OUTPUT jack. Sound from the built-in speaker system is automatically cut off when you insert a headphone plug into this jack.



■ Connecting a Keyboard Amplifier or Stereo System

Though the PortaTone is equipped with a built-in speaker system, you can also play it through an external amplifier/speaker system. First, make sure the PortaTone and any external devices are turned off, then connect one end of a stereo audio cable to the LINE IN or AUX IN jack(s) of the other device and the other end to the rear panel PHONES/OUTPUT jack on the PortaTone.

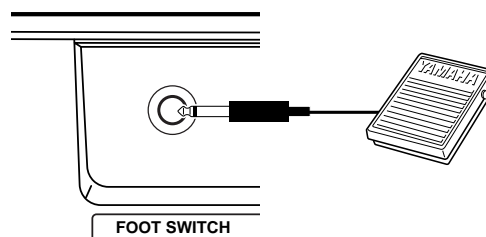


CAUTION ⚠

To prevent damage to the speakers, set the volume of the external devices at the minimum setting before connecting them. Failure to observe these cautions may result in electric shock or equipment damage.

■ Using a Footswitch

This feature lets you use an optional footswitch (Yamaha FC4 or FC5) to sustain the sound of the voices, or control a variety of other functions. (See page 91.) When this is used for sustain, the footswitch functions the same way as a damper pedal on an acoustic piano — press and hold down the footswitch as you play the keyboard to sustain the sound.

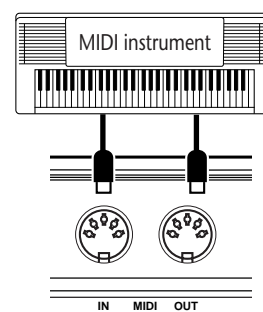


NOTE

- Make sure that the footswitch plug is properly connected to the FOOT SWITCH jack before turning on the power.
- Do not press the footswitch while turning the power on. Doing this changes the recognized polarity of the footswitch, resulting in reversed footswitch operation.

■ Using the MIDI Terminals

The PortaTone also features MIDI terminals, allowing you to interface the PortaTone with other MIDI instruments and devices. (For more information, see pages 20, 93.)



Quick Guide – How to Use Your New PSR-270 PortaTone

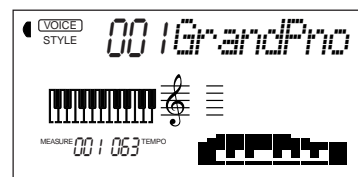
This brief, easy-to-follow section shows you how to use the basic features and functions of your new PSR-270 PortaTone. If you've never touched an electronic keyboard before, reading and going through the steps in this section will make you familiar with the PortaTone in a very short time. It will also give you the tools you need to explore the advanced capabilities of the instrument and use them effectively in your own music. Good luck...and enjoy!

Step 1 Voices

Playing the Piano Voice

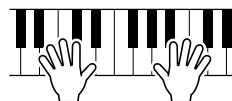
Portable Grand

- 1 Press the PORTABLE GRAND button.

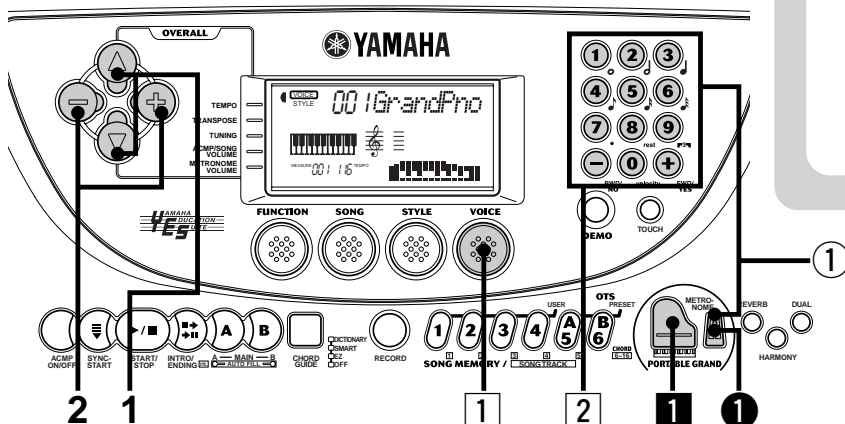


The Grand Piano voice is automatically selected.

- 2 Play the keyboard.



Want to find out more? See page 24.

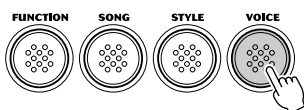


Selecting other voices

The PSR-270 features a total of 238 high-quality voices. Let's try a few of them out...

Panel voices 1 - 100 (100 voices)
 101 - 110 (10 drum kit voices)
 GM voices 111 - 238 (128 voices)

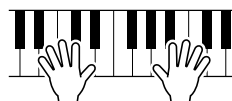
- 1 Enter the Voice mode.



- 2 Select a voice.



- 3 Play the keyboard.



Want to find out more? See page 27.

Playing along with the Metronome

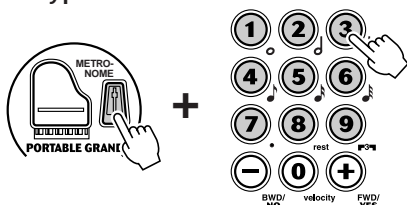
- 1 Press the METRONOME button.



Want to find out more? See page 24.

Changing the time signature of the Metronome

- 1 Simultaneously hold down the METRONOME button and one of the number buttons (1 - 9) on the numeric keypad.

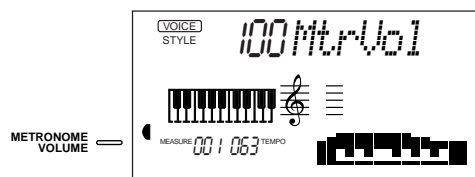
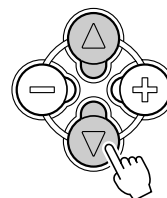


Normally, the Metronome is set to play in 4/4 time. To change this to 2/4, press number button "2." To change it to 3/4 time, press number button "3."

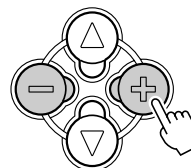
Want to find out more? See page 25.

Changing the Metronome Volume

- 1 Press one of the OVERALL ▲/▼ buttons until "MtrVol" is shown in the display.



- 2 Press the OVERALL + or - button to raise or lower the value.



Want to find out more? See page 26.

Panel Voice List

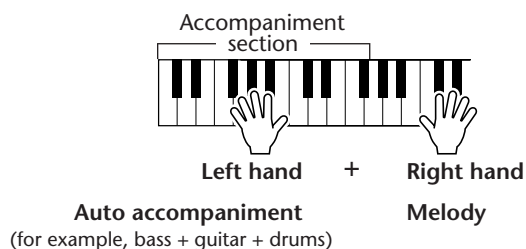
| No. | Voice Name | No. | Voice Name | No. | Voice Name | No. | Voice Name | No. | Voice Name |
|---------------|----------------------|---------------|-----------------------|-----------------|-------------------|-------------|------------------|-------------------|----------------|
| PIANO | | 023 | Full Organ | 046 | Slap Bass | 068 | Trombone | SYNTH LEAD | |
| 001 | Grand Piano | 024 | Rock Organ 1 | 047 | Synth Bass | 069 | Trombone Section | 090 | Square Lead |
| 002 | Bright Piano | 025 | Rock Organ 2 | 048 | Techno Bass | 070 | French Horn | 091 | Sawtooth Lead |
| 003 | Honky-tonk Piano | 026 | 16'+2' Organ | 049 | Dance Bass | 071 | Tuba | 092 | Voice Lead |
| 004 | Funky Electric Piano | 027 | 16'+4' Organ | ENSEMBLE | | 072 | Brass Section | 093 | Crystal |
| 005 | DX Electric Piano | 028 | Church Organ | 050 | Strings | 073 | Synth Brass | 094 | Brightness |
| 006 | MIDI Grand Piano | 029 | Reed Organ | 051 | Chamber Strings | 074 | Jump Brass | 095 | Analog Lead |
| 007 | CP 80 | 030 | Musette Accordion | 052 | Synth Strings | 075 | Techno Brass | SYNTH PAD | |
| 008 | Hyper Electric Piano | 031 | Traditional Accordion | 053 | Slow Strings | REED | | 096 | Fantasia |
| 009 | Bell Electric Piano | 032 | Bandoneon | 054 | Tremolo Strings | 076 | Soprano Sax | 097 | Bell Pad |
| 010 | Harpsichord | GUITAR | | 055 | Pizzicato Strings | 077 | Alto Sax | 098 | Xenon Pad |
| 011 | Clavi | 033 | Classical Guitar | 056 | Choir | 078 | Tenor Sax | 099 | Angels |
| 012 | Celesta | 034 | Folk Guitar | 057 | Choir Aahs | 079 | Baritone Sax | 100 | Dark Moon |
| MALLET | | 035 | 12Strings Guitar | 058 | Choir Oohs | 080 | Oboe | DRUM KITS | |
| 013 | Vibraphone | 036 | Jazz Guitar | 059 | Synth Choir | 081 | English Horn | 101 | Standard Kit 1 |
| 014 | Marimba | 037 | Octave Guitar | 060 | Orchestra Hit | 082 | Bassoon | 102 | Standard Kit 2 |
| 015 | Xylophone | 038 | Clean Guitar | STRINGS | | 083 | Clarinet | 103 | Room Kit |
| 016 | Tubular Bells | 039 | Muted Guitar | 061 | Violin | 084 | Harmonica | 104 | Rock Kit |
| 017 | Timpani | 040 | Overdriven Guitar | 062 | Cello | PIPE | | 105 | Electronic Kit |
| 018 | Steel Drums | 041 | Distortion Guitar | 063 | Contrabass | 085 | Piccolo | 106 | Analog Kit |
| 019 | Music Box | BASS | | 064 | Banjo | 086 | Flute | 107 | Dance Kit |
| ORGAN | | 042 | Acoustic Bass | 065 | Harp | 087 | Pan Flute | 108 | Jazz Kit |
| 020 | Jazz Organ 1 | 043 | Finger Bass | BRASS | | 088 | Recorder | 109 | Brush Kit |
| 021 | Jazz Organ 2 | 044 | Pick Bass | 066 | Trumpet | 089 | Ocarina | 110 | Symphony Kit |
| 022 | Jazz Organ 3 | 045 | Fretless Bass | 067 | Muted Trumpet | | | | |

Step 2

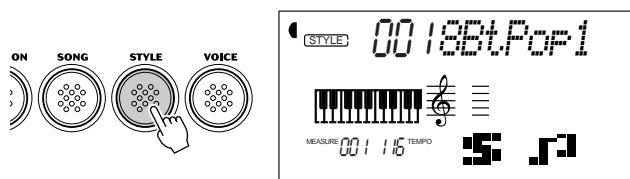
Auto Accompaniment

Using the auto accompaniment

The PSR-270 has powerful and easy-to-use auto accompaniment features. All you have to do is play chords with your left hand — and the PortaTone automatically produces appropriate bass, chord, and rhythm backing for your performance. Use your right hand to play melodies, and you'll sound like an entire band!

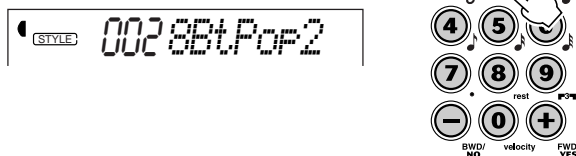


1 Enter the Style mode.

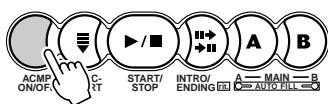


2 Select a style.

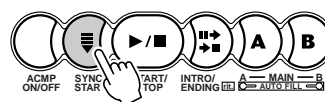
For a list of styles, see page 13.



3 Turn the auto accompaniment on.

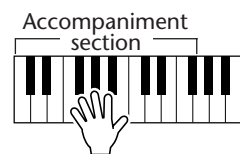


4 Turn the Sync-Start function on.



5 Play a chord with your left hand.

For help in learning how to play chords, refer to "Using the Chord Guide function" on page 14.



6 Select a section.

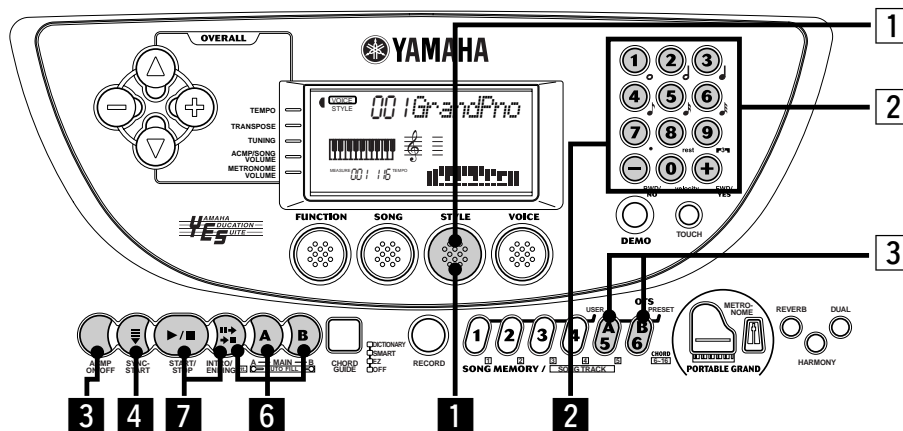
Try playing with the Intro, Main A/B, and Ending sections.



7 Stop the auto accompaniment.



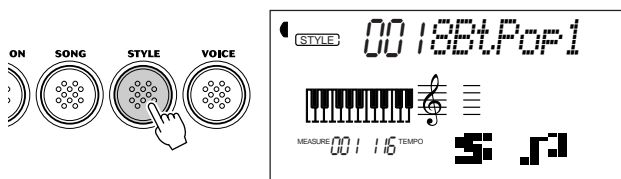
Want to find out more? See pages 47-61.



Selecting a complete music style with ideal voice and other settings – One Touch Setting

The PortaTone features 100 different styles in various music genres. With the One Touch Setting function, you can call up voice and other settings that best match the selected style. Each style has been programmed with two Preset One Touch Settings.

1 Enter the Style mode.



2 Select a style.

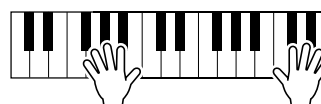
For a list of styles, see below.



3 Press one of the One Touch Setting buttons: Preset A or B.



4 Play the keyboard.



Want to find out more? See page 74.

Style List

| No. | Style Name | No. | Style Name | No. | Style Name | No. | Style Name | No. | Style Name |
|-------------------|------------------|------------------------|--------------------|---------------------------|-----------------|------------------------------|-------------------|------------------|---------------|
| 8BEAT | | DANCE | | RHYTHM & BLUES | | COUNTRY & WESTERN | | LATIN | |
| 1 | 8Beat Pop 1 | 21 | Dance Pop 1 | 41 | R&B | 61 | Bluegrass | 81 | Bossa Nova 1 |
| 2 | 8Beat Pop 2 | 22 | Dance Pop 2 | 42 | Funk 2 | 62 | Country 2/4 | 82 | Bossa Nova 2 |
| 3 | 8Beat Uptempo | 23 | Techno | 43 | Soul | 63 | Country Rock | 83 | Salsa |
| 4 | 8Beat Standard | 24 | Eurobeat | 44 | Gospel Shuffle | 64 | Country Ballad | 84 | Samba |
| 5 | Folkrock | 25 | Euro House | 45 | 6/8 Gospel | 65 | Country Shuffle | 85 | Mambo |
| 6 | Pop Rock | 26 | Hip Hop | 46 | 4/4 Blues | 66 | Country Waltz | 86 | Beguine |
| 7 | 8Beat Medium | 27 | Synth Boogie | CONTEMPORARY JAZZ | | BALLROOM LATIN | | 87 | Merengue |
| 8 | 8Beat Ballad | DISCO | | 47 | Cool Jazz | 67 | Cha Cha | 88 | Bolero Lento |
| 9 | Epic Ballad | 28 | 70s Disco | 48 | Jazz Ballad | 68 | Rhumba | CARIBBEAN | |
| 10 | Piano Ballad | 29 | Disco Tropical | 49 | Jazz Waltz | 69 | Pasodoble | 89 | Reggae 12 |
| 16BEAT | | 30 | Polka Pop | 50 | Fusion | 70 | Tango Continental | 90 | Pop Reggae |
| 11 | 16Beat Shuffle 1 | ROCK | | TRADITIONAL JAZZ | | BALLROOM STANDARD | | PIANIST | |
| 12 | 16Beat Shuffle 2 | 31 | 8Beat Rock Ballad | 51 | Swing | 71 | Foxtrot | 91 | Rock-A-Ballad |
| 13 | 16Beat Pop | 32 | 16Beat Rock Ballad | 52 | Big Band Swing | 72 | Jive | 92 | 8Beat |
| 14 | Funk 1 | 33 | Hard Rock | 53 | Big Band Ballad | MARCH & WALTZ | | 93 | Swing |
| 15 | 16Beat Ballad 1 | 34 | Rock Shuffle | 54 | Jazz Quartet | 73 | March 1 | 94 | Jazz Ballad |
| 16 | 16Beat Ballad 2 | 35 | 6/8 Heavy Rock | 55 | Dixieland | 74 | March 2 | 95 | 2Beat |
| 17 | Soul Ballad | 36 | US Rock | AMERICAS | | 75 | 6/8 March | 96 | Boogie |
| 6/8 BALLAD | | ROCK & ROLL | | 56 | Cajun | 76 | Polka | 97 | Ragtime |
| 18 | Slow Rock 1 | 37 | Rock & Roll 1 | 57 | Banda | 77 | Standard Waltz | 98 | Arpeggio |
| 19 | Slow Rock 2 | 38 | Rock & Roll 2 | 58 | Mariachi | 78 | German Waltz | 99 | Waltz |
| 20 | 6/8 Ballad | 39 | Boogie | 59 | Tejano | 79 | Viennese Waltz | 100 | Happy |
| | | 40 | Twist | 60 | Cumbia | 80 | Musette Waltz | | |

Using the Chord Guide function

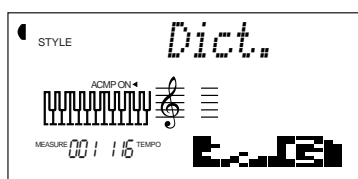
Learning how to play specific chords

Here, you'll learn how to use the Chord Guide functions to show the individual notes of chords.

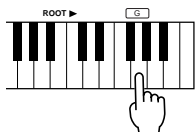
Example:

G M₇
Root note Chord type

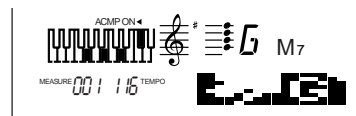
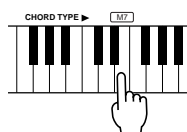
- 1 Enter the Style mode, then press the **CHORD GUIDE** button until "Dict." is shown in the display.



- 2 Specify the root note of the chord.



- 3 Specify the chord type of the chord.



- 4 Play the notes of the chord as indicated in the keyboard diagram in the display.



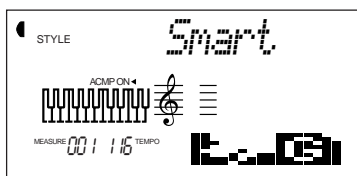
The notes in the keyboard diagram flash when the chord is played properly.

Want to find out more? See page 62.

Playing appropriate chords with just one finger

The PortaTone also lets you easily create appropriate chords for a given scale by simply playing single notes in the scale.

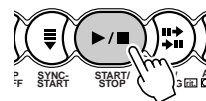
- 1 Enter the Style mode, then press the **CHORD GUIDE** button until "Smart" is shown in the display.



- 2 Set the key to match that of the song you wish to play.
Enter the number of sharps or flats of the corresponding key.

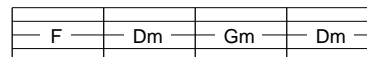


- 3 Start the auto accompaniment.



- 4 Play single note chords (root note) on the keyboard.

To play these chords....



.....press these keys (root notes)

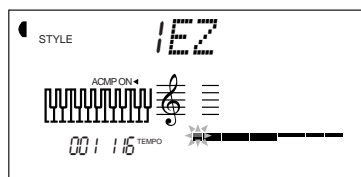


Want to find out more? See page 64.

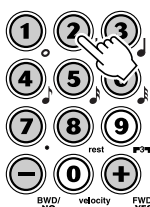
Playing chord progressions (songs) with just one finger

The EZ Chord function gives you an exceptionally easy way to play the chords of a song. Simply press single keys in succession, and the PortaTone automatically plays the proper chords for you!

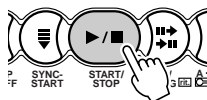
- 1 Enter the Style mode, then press the CHORD GUIDE button until "EZ." is shown in the display.



- 2** Select an EZ Chord bank.

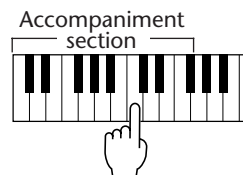


- 3 Start the auto accompaniment.**

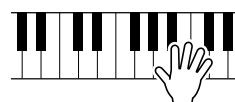


- 4** Press and release a single note on the keyboard to play a chord.

Continue pressing the same key each time you want a new chord to be played.



- 5** Play the melody with your right hand as the auto accompaniment plays.

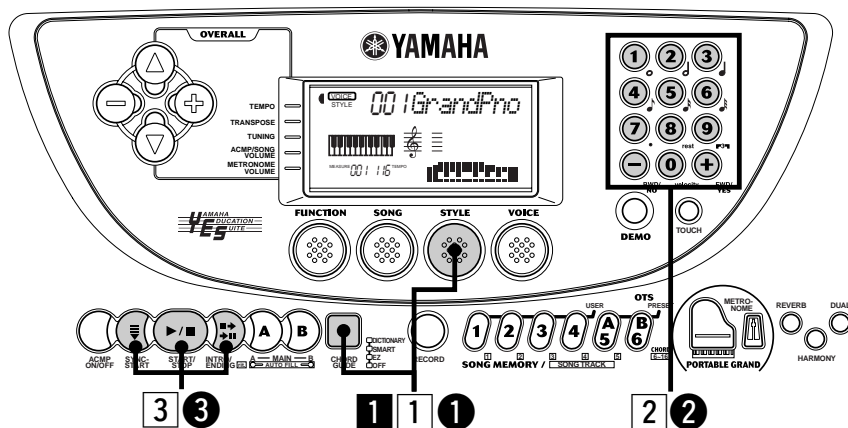


Want to find out more? See page 66.

Recording your own EZ Chord banks

You can also create your own custom chord progressions, and play along with those if you like.

Want to find out more? See page 68.

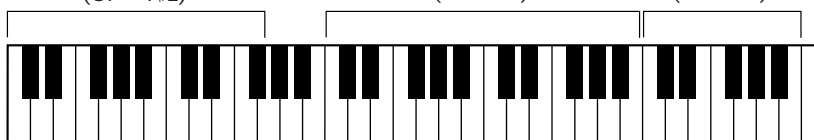


Use these keys for the Chord Guide Dictionary function.

Keys for playing the accompaniment
(C1 — F#2)

Keys for entering the chord type
(C3 — B4)

Keys for entering the chord root
(C5 — B5)

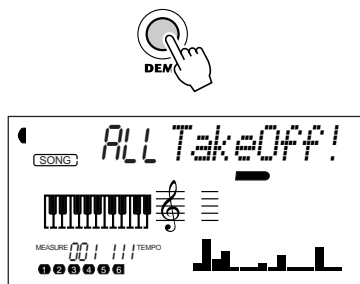


Playing a song

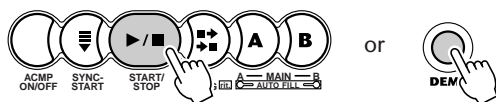
Playing back all three songs

The PSR-270 has three Demo songs that showcase the authentic voices and dynamic accompaniment of the instrument.

- 1 Press the DEMO button.



- 2 Stop the song.

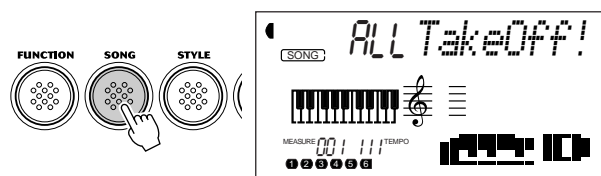


Want to find out more? See page 75.

Playing back a single song

Naturally, you can also individually select and play back any of the PortaTone's songs.

- 1 Enter the song mode.



- 2 Select a song.



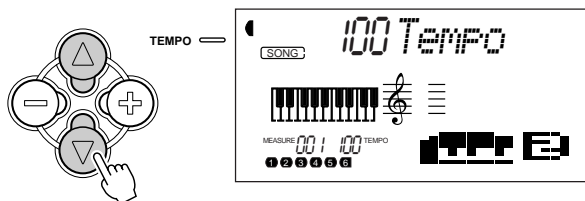
- 3 Start (and stop) the song.



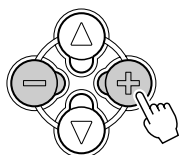
Want to find out more? See page 75.

Changing the tempo (speed) of the song

- 1 Press one of the OVERALL ▲/▼ buttons until "Tempo" is shown in the display.



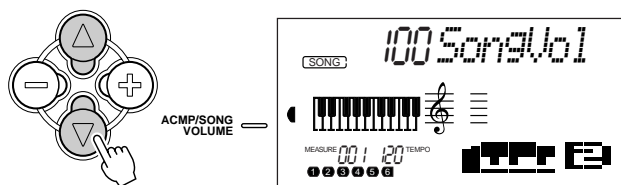
- 2 Press the OVERALL + or - button to speed up or slow down the tempo.



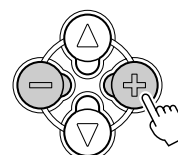
Want to find out more? See page 76.

Changing the volume of the song

- 1 Press one of the OVERALL ▲/▼ buttons until "SongVol" is shown in the display.



- 2 Press the OVERALL + or - button to raise or lower the volume of the song.



Want to find out more? See page 78.

Recording your own song

The PSR-270 lets you record your own songs by using two different methods — Realtime and Step. Try out both of these recording methods yourself...

- 1 Select the desired recording mode by pressing the RECORD button.



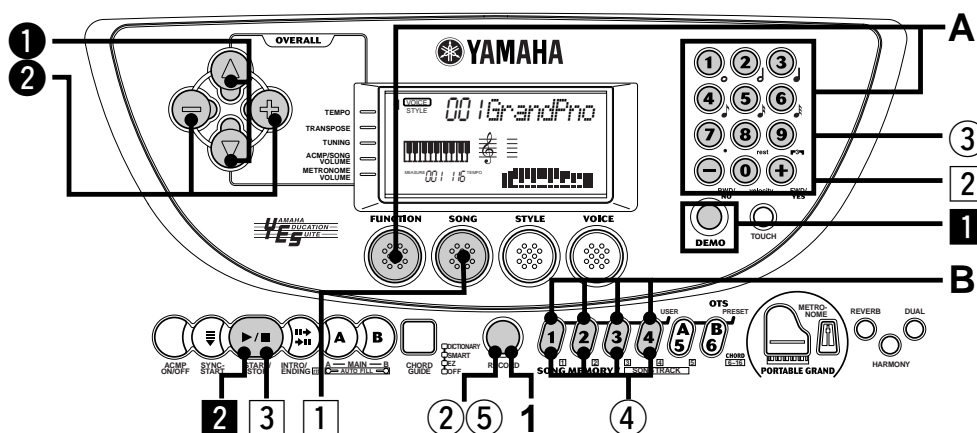
Realtime recording

This method is much like using a conventional tape recorder, letting you play and record the parts of the song in real time.

Step recording

This method is similar to using a pencil and paper to write down each note, entering the parts of the song step by step.

Want to find out more? See pages 79-90.



Creating your own custom One Touch Settings

You can also create your own One Touch Settings — letting you completely reconfigure virtually all PortaTone settings at the touch of a button! Up to 16 settings can be saved (4 User banks x 4 User buttons).

- 1 Make all desired settings on the PortaTone.
- 2 Select the User One Touch Setting record mode.
- 3 Select the desired User bank (1 - 4).
- 4 Select the desired User button (USER 1 - 4).
- 5 Turn off the User One Touch Setting record mode.



- 3 Select the desired User bank (1 - 4).

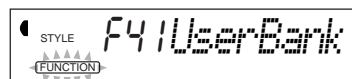


- 4 Select the desired User button (USER 1 - 4).



Calling up a User One Touch Setting

- A Select Function #41, and select the desired bank (1 - 4).



- B Press the appropriate USER button (1 - 4) to instantly call up your custom panel settings.



Want to find out more? See page 72.

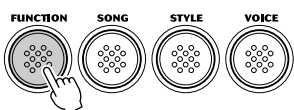
Step 5

Function Parameters

Using the Function parameters

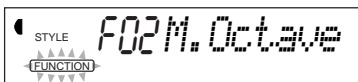
The PSR-270 has a variety of settings in the Function parameters. These give you detailed control over many of the PSR-270's features.

- 1 Press the FUNCTION button.



- 2 Select a Function number.

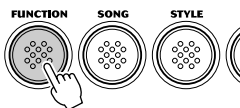
For a list of functions, see page 19.



The Function number can be selected while the "FUNCTION" indication is flashing.

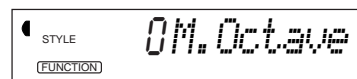


Enter the Function number on the numeric keypad.



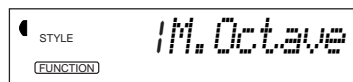
Press the FUNCTION button; each press advances through the numbers. Hold down the button to continuously advance through the numbers.

- 3 After "FUNCTION" in the display stops flashing, change the value or setting. After a couple of seconds, the "FUNCTION" indication stops flashing and remains lit. At the same time, the Function number ("F02" in the example above) changes automatically to the current value of the Function parameter.

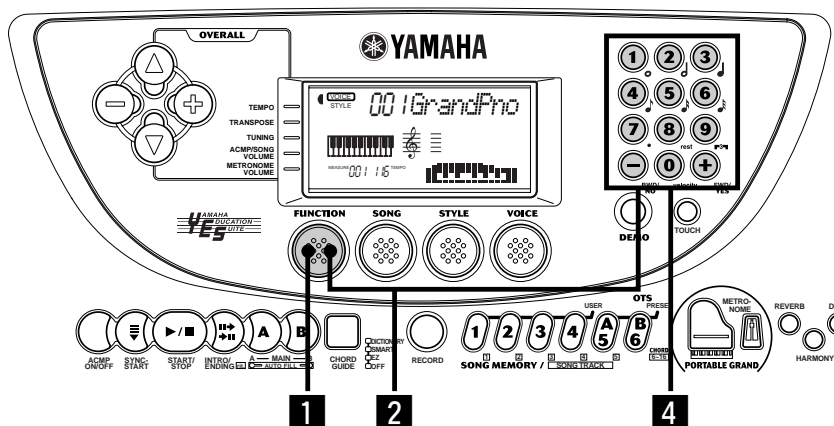


Current value of the selected Function parameter.

- 4 Use the numeric keypad to change the value or setting. For on/off settings, use the +/- buttons.



Want to find out more? See page 30.



Function Parameters List

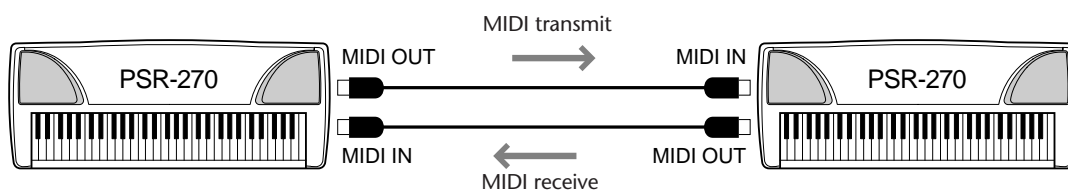
| Function | | | page |
|----------|-----------|-----------------------------------|------|
| F01 | M. Volume | Main Voice Volume | 31 |
| F02 | M. Octave | Main Voice Octave | 31 |
| F03 | M. Pan | Main Voice Pan | 31 |
| F04 | M. RevLv1 | Main Voice Reverb Send Level | 31 |
| F05 | M. ChoLv1 | Main Voice Chorus Send Level | 31 |
| F06 | M. DsPLv1 | Main Voice DSP Effect Send Level | 31 |
| F11 | D. Volume | Dual Voice Volume | 35 |
| F12 | D. Octave | Dual Voice Octave | 35 |
| F13 | D. Pan | Dual Voice Pan | 35 |
| F14 | D. RevLv1 | Dual Voice Reverb Send Level | 35 |
| F15 | D. ChoLv1 | Dual Voice Chorus Send Level | 35 |
| F16 | D. DsPLv1 | Dual Voice DSP Effect Send Level | 35 |
| F17 | D. Voice | Dual Voice | 35 |
| F18 | Dual | Dual On/Off | 35 |
| F21 | S. Volume | Split Voice Volume | 37 |
| F22 | S. Octave | Split Voice Octave | 37 |
| F23 | S. Pan | Split Voice Pan | 37 |
| F24 | S. RevLv1 | Split Voice Reverb Send Level | 37 |
| F25 | S. ChoLv1 | Split Voice Chorus Send Level | 37 |
| F26 | S. DsPLv1 | Split Voice DSP Effect Send Level | 37 |
| F27 | S. Voice | Split Voice | 37 |
| F28 | SPLIT | Split On/Off | 37 |
| F29 | SPLITPnt | Split Point | 37 |

| Function | | | page |
|----------|----------|-----------------------------|--------|
| F31 | Reverb | Reverb On/Off | 44 |
| F32 | RevType | Reverb Type | 44 |
| F33 | Chorus | Chorus On/Off | 44 |
| F34 | ChoType | Chorus Type | 44 |
| F35 | DSP | DSP On/Off | 44 |
| F36 | DsPType | DSP Type | 44 |
| F37 | Harmony | Harmony On/Off | 44 |
| F38 | HarmType | Harmony Type | 44 |
| F39 | HarmVol | Harmony Volume | 44 |
| F41 | UserBank | One Touch Setting User Bank | 73 |
| F51 | AcMPSPnt | Accompaniment Split Point | 59 |
| F61 | USng1Clr | User Song 1 Clear | 90 |
| F62 | USng2Clr | User Song 2 Clear | 90 |
| F63 | USng3Clr | User Song 3 Clear | 90 |
| F71 | FootSw | Footswitch | 92 |
| F72 | VoiceSet | Voice Set | 39 |
| F73 | TouchSns | Touch Sensitivity | 39 |
| F81 | RemoteCh | Remote Channel | 97 |
| F82 | KbdOut | Keyboard Out | 97 |
| F83 | AcMPOut | Accompaniment Out | 97 |
| F84 | Local | Local On/Off | 97 |
| F85 | ExtClock | External Clock | 98 |
| F86 | BulkSend | Bulk Data Send | 98,99 |
| F87 | InitSend | Initial Data Send | 98,102 |

Using MIDI

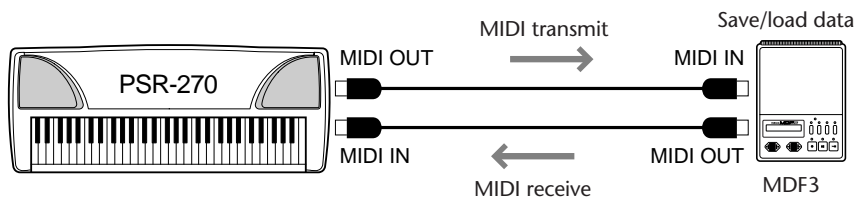
The PSR-270 also features rear panel MIDI terminals (MIDI IN and MIDI OUT) as well as a comprehensive set of MIDI functions, that let you use the instrument in a variety of recording and performance applications.

- Sending original song and One Touch Setting data to another PSR-270.



→ See "Using Bulk Dump Send to Save Data" on pages 99 - 102.

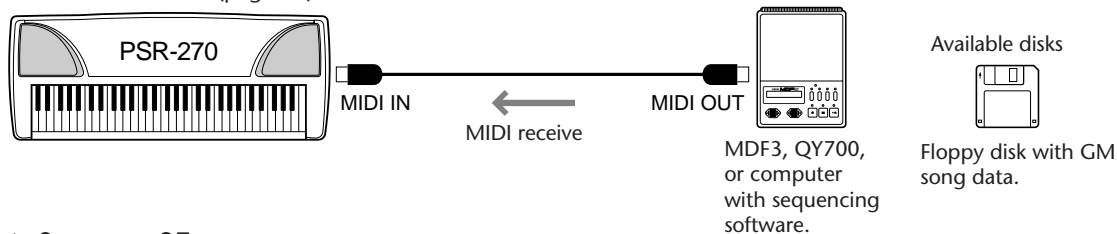
- Using the MDF3 MIDI Data Filer to store and recall original PSR-270 data.



→ See "Using Bulk Dump Send to Save Data" on pages 99 - 102.

- Playing back multi-track song data (up to 16 channels) on the PSR-270.

Set Remote Channel (page 97) to "off."



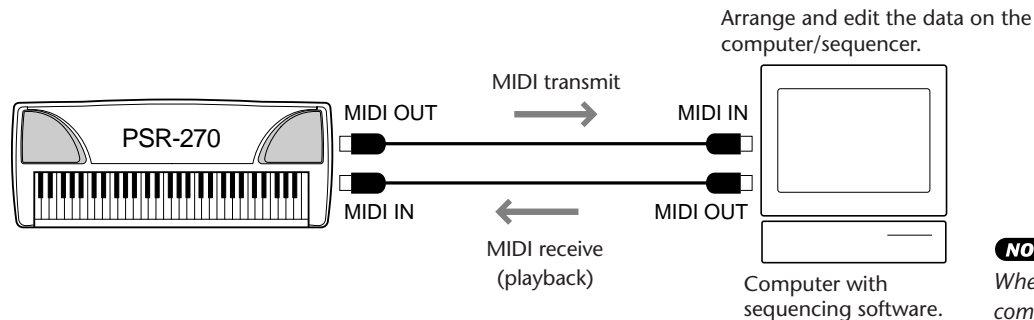
→ See page 97.

- Controlling the PSR-270 with a MIDI keyboard controller (not having a tone generator) (Auto accompaniment can also be used in this setup.)



→ See page 97.

- In this setup you can record your PSR-270 performance, including the auto accompaniment, to a connected computer or sequencer. (Up to 16 channels can be used.) You can then edit the recorded data on the computer or sequencer, and play it back using the sounds of the PSR-270.



→ See page 95.

→ See "Using Initial Setup Send with a Sequencer" on page 102.

NOTE

When using a personal computer, special software (sequencer software) is needed.



GM System Level 1

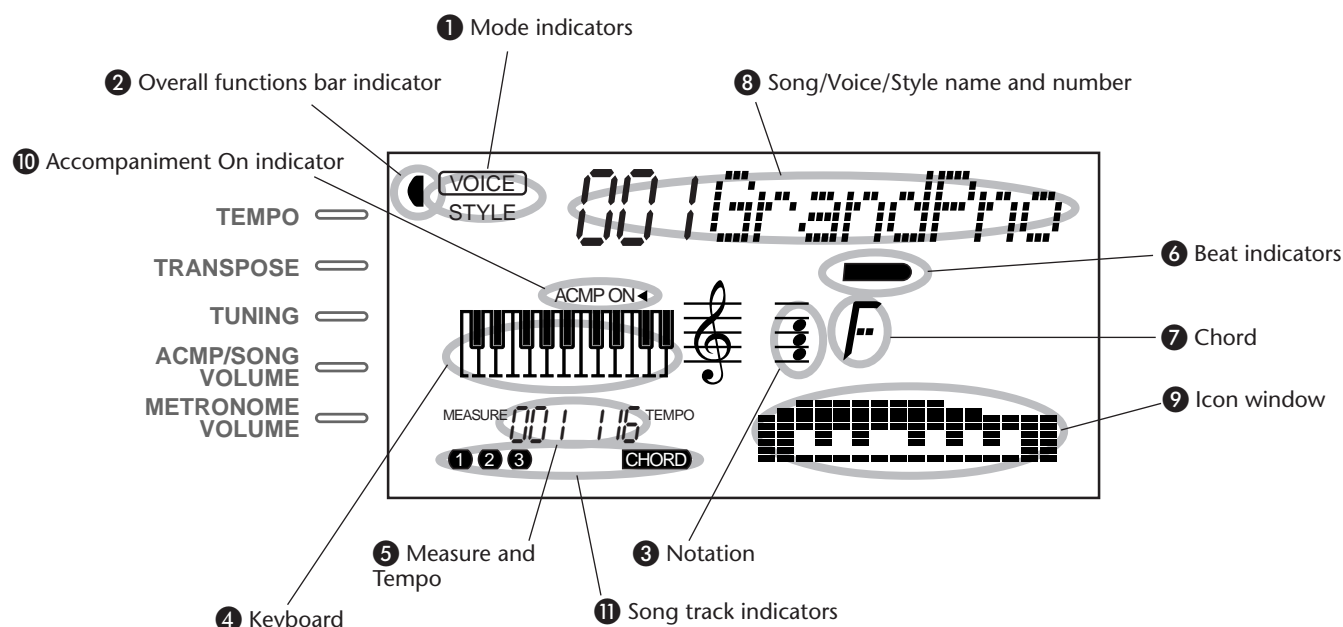
"GM System Level 1" is an addition to the MIDI standard which ensures that any GM-compatible music data can be accurately played by any GM-compatible tone generator, regardless of manufacturer. The GM mark is affixed to all software and hardware products that support GM System Level 1. The PSR-270 supports GM System Level 1.

PANEL DISPLAY INDICATIONS

The PortaTone features a large multi-function display that shows all important settings for the instrument. The section below briefly explains the various icons and indications in the display.

NOTE

The LCD's backlight will gradually dim over a long period of use. When the display becomes dim or hard to read, contact the store where you purchased the instrument or, Yamaha directly, to have the LCD replaced. A fee will be charged for replacement.



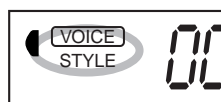
1 Mode indicators

These indicate the currently selected mode — Voice, Style, Song, or Function — with the mode name encircled in a rounded rectangle. When “STYLE” or “SONG” appear without the rectangle, the corresponding mode is active in the background.

In the first example, the Style mode is selected.



In the second example, the Voice mode has been selected, but the Style mode is still active in the background. (This means that the style controls are active and can be used to play the currently selected style.)



2 Overall functions bar indicator

The PortaTone has five Overall functions or controls. The currently selected function is indicated by a dark bar that appears next to its name (printed on the panel).

3 Notation

4 Keyboard

These two portions of the display conveniently indicate notes. When a user song (with chords) is being played back, they show the chord notes in succession. When the Style mode and auto accompaniment are active, the display also shows the specific notes of the current chord.

NOTE

For a few specific chords, not all notes may be shown in the notation section of the display. This is due to space limitations in the display.

5 Measure and Tempo

These show the current measure during playback of a song or style, and the currently set Tempo value for the song or style.

6 Beat indicators

These dark bars (one large, three small) flash in sequence and in time with the song or style. The large bar indicates the first beat of the measure. (See page 77.)

7 Chord

When a user song (with chords) is being played back, this indicates the current chord root and type. It also indicates chords played in the ACMP section of the keyboard when the Style mode and auto accompaniment are on.

8 Song/Voice/Style name and number

This portion of the display indicates the name and number of the currently selected song, voice, or style. It also displays the name and current value or setting of the Overall functions and the Function parameters, as well as other important operation messages.

9 Icon window

Depending on the mode or function selected, this displays various symbols (icons) and other messages to provide convenient, at-a-glance information about the PortaTone operation. For example, when a song or style accompaniment is playing, this displays the level of each instrumental track.



10 Accompaniment On indicator

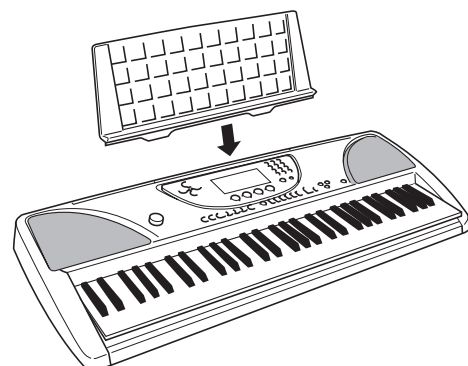
This appears when the auto accompaniment has been turned on. (See page 52.)

11 Song track indicators

In song recording and playback, these indicate the status of the tracks. (See pages 75, 83.)

Music Stand

Insert the bottom edge of the included music stand into the slot located at the top rear of the PortaTone control panel.



PORTABLE GRAND

This convenient function lets you automatically exit from any other mode or function and instantly call up the Grand Piano voice.



PLAYING THE PORTABLE GRAND

Press the *PORTABLE GRAND* button.



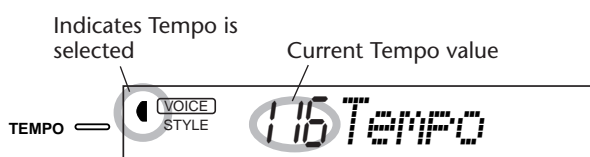
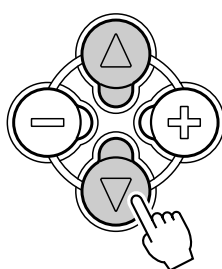
Doing this automatically cancels any other mode or function, and resets the entire instrument for playing the special “Stereo Sampling Piano” Grand Piano voice (voice 001). It automatically selects the Voice mode (with the Style mode active), and calls up style #91 (Rock Ballad). It also resets the footswitch to Sustain operation.

The Portable Grand setting is designed also for playing with the special Pianist styles (#91 - #100). When auto accompaniment is turned on, these provide piano-only accompaniment in a variety of music styles. (See page 52.)

USING THE METRONOME

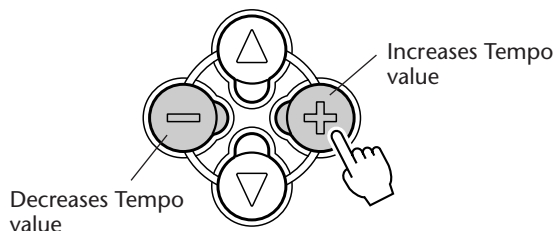
1 Set the desired tempo with the Tempo function in the Overall menu.

Press one of the OVERALL ▲/▼ buttons, repeatedly if necessary, until “Tempo” appears in the display.



2 Change the value.

Use the OVERALL +/- buttons to increase or decrease the Tempo value. Holding down either button continuously increases or decreases the value.

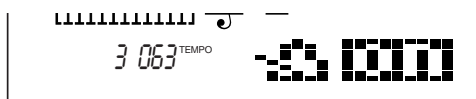


NOTE

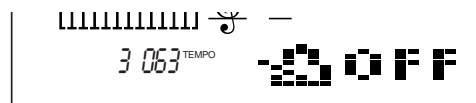
The numeric keypad cannot be used to change values for the Overall menu settings.

3 Turn on the Metronome.

Press the METRONOME button.



To turn the Metronome off, press the METRONOME button again.



Setting the Metronome Time Signature

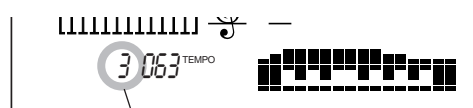
The time signature of the Metronome can be set to various quarter-note based meters.

NOTE

The time signature changes automatically when a style or song is selected.

Simultaneously hold down the METRONOME button and press the button on the numeric keypad that corresponds to the desired time signature (see chart at right).

| Number button | Time signature |
|---------------|--|
| 1 | 1/4 — Plays only "1" beats (all high clicks) |
| 2 | 2/4 |
| 3 | 3/4 |
| 4 | 4/4 |
| 5 | 5/4 |
| 6 | 6/4 |
| 7 | 7/4 |
| 8 | 8/4 |
| 9 | 9/4 |
| 0 | Plays no "1" beats (all low clicks) |



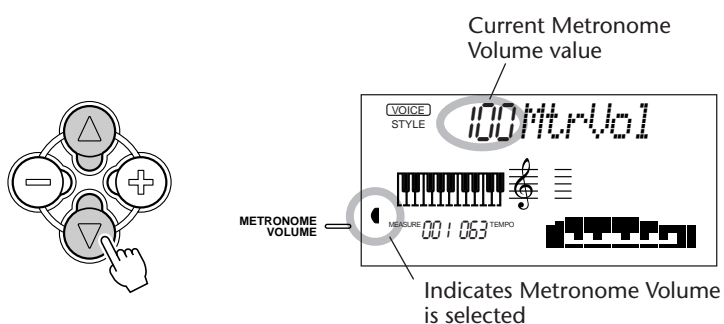
Indicates current beat number

Adjusting the Metronome Volume

You can adjust the volume of the Metronome sound independently of the other PortaTone sounds. The volume range is 000 - 127.

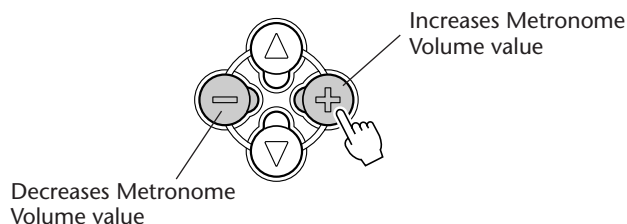
1 Select the Metronome Volume function in the Overall menu.

Press one of the OVERALL ▲/▼ buttons, repeatedly if necessary, until "MtrVol" appears in the display.



2 Change the value.

Use the OVERALL +/- buttons to increase or decrease the Metronome Volume value. Holding down either button continuously increases or decreases the value.



Restoring the Default Metronome Volume Value

To restore the default Metronome Volume value (100), press both OVERALL +/- buttons simultaneously (when Metronome Volume is selected in the Overall menu).

PLAYING VOICES – THE VOICE MODE

The Voice mode features 228 authentic voices (including 128 General MIDI voices), plus 10 special drum kits — all of which have been created with Yamaha’s sophisticated AWM (Advanced Wave Memory) tone generation system. The Voice mode gives you many powerful and versatile tools for playing and enhancing these Voices.

The voices are divided into various instrument categories, all of which are printed on the panel for convenience. For a complete list of the available voices, see page 109.

The Voice mode is actually divided into three separate modes: Main, Dual and Split. In the **Main Voice** mode (see below), you can play a single voice over the entire range of the keyboard. The **Dual Voice** mode (page 34) allows you to “layer” two different voices together for rich, complex sounds. The **Split Voice** mode (page 36) lets you set up two different voices for playing from separate sections of the keyboard. Moreover, each mode features special effect sections that let you enhance the sound of the Voice or Voices. These include Reverb, Chorus,

and Harmony, as well as a “DSP” section that provides miscellaneous effects such as tremolo, echo, delay, distortion, equalization, and wah. (See page 40.)

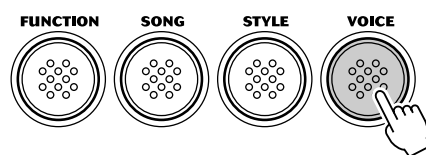
Other voice-related functions include Voice Set (page 38), which lets you automatically call up the ideal settings for each voice, and Touch Sensitivity (page 38), which determines how the voices respond to your playing technique.

The PortaTone includes special Drum Kit voices — #101 - #110 — that let you play various drum and percussion sounds from the keyboard. (Refer to the Drum Kit Voice chart on page 30.) Symbols are also printed above the keyboard, conveniently indicating which sounds are played from which keys.

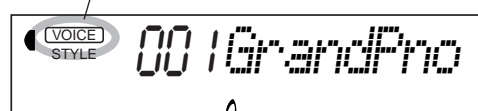
PLAYING A VOICE – MAIN VOICE

1 *Select the Voice mode.*

Press the VOICE button.

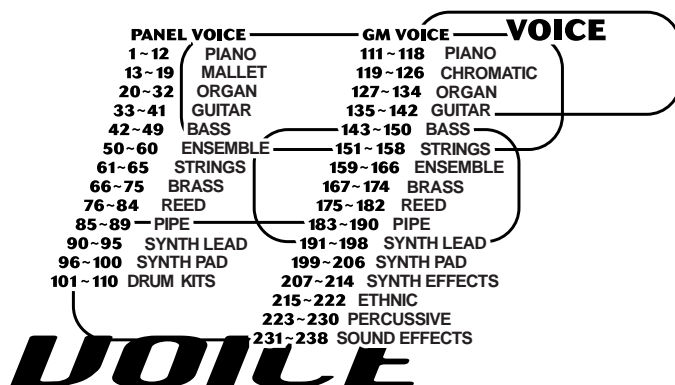


Indicates Voice mode is selected



2 Select the desired voice number.

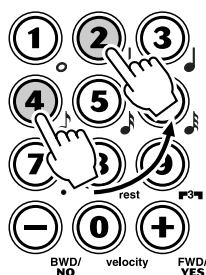
Use the numeric keypad. The basic categories of voices and their numbers are shown at the right side of the panel. A complete list of the available voices is given on page 109.



There are three ways to select voices: 1) directly entering the voice number with the numeric keypad, 2) using the +/- keys to step up and down through the voices, or 3) pressing the VOICE button to advance through the voice numbers.

Using the numeric keypad

Enter the digits of the voice number as indicated on the panel. For example, to select voice #42, press "4" on the numeric keypad, then "2."



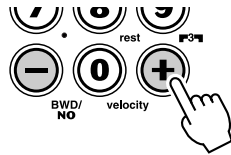
NOTE

All two-digit voice numbers can be selected without entering an initial "0." However, when selecting voice numbers 1 - 23, the PortaTone pauses briefly before actually calling up the voice. (This pause allows for entering three-digit voice numbers, such as "235." Entering the numbers "2" then "4" immediately calls up voice #24, since there are no voices #240 or higher.)

If you want to immediately call up voices #1 - #23, enter one or two zeros before the number; for example, select voice #9 by pressing "0," "0," then "9." Pressing only "0" does not change the voice.

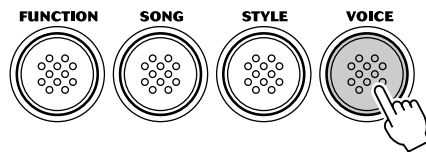
Using the +/- keys

Press the + key to select the next voice number, and press the - key to select the previous voice. Holding down either key continuously scrolls up or down through the numbers. The +/- keys have a “wrap around” feature. For example, pressing the + key from voice #238 returns to voice #1.



Using the VOICE button

Press the VOICE button to select the next voice number. (This functions exactly the same as the + button.)



NOTE

Each voice is automatically called up with the most suitable octave range setting. Thus, playing middle C with one voice may sound higher or lower than another voice at the same key.

NOTE

When you select a voice, the PortaTone also automatically calls up various settings that are appropriate for the voice. [This is true when Voice Set (Function #72, page 39) is set to on — the default setting.]

3 Play the selected voice.

To change to another voice, repeat step 2 above.

Since either the Style or Song mode is active in the background (as indicated by the mode name in the display, without the rectangle), you can also play styles or songs, respectively, in the Voice mode by simply pressing the START/STOP button. The last selected style or song will be played.

About Panel Voices and GM Voices

Keep in mind that the PortaTone has two separate sets of voices: 100 Panel voices and 128 GM (General MIDI) Voices. The GM Voices can also be used for optimum playback of GM-compatible song data. This means that any GM song data (played from a sequencer or other MIDI device) will sound just as the composer or programmer intended. When a GM voice is selected, the General MIDI icon appears at the top left of the display.



Drum Kit Voice Chart (voices 101 - 110)

When one of the 10 panel Drum Kit voices are selected you can play different drums and percussion instruments on the keyboard. The drums and percussion instruments played by the various keys are marked by symbols above the keys.



| No. | Name | LCD |
|-----|----------------|----------|
| 101 | Standard Kit 1 | Std.Kit1 |
| 102 | Standard Kit 2 | Std.Kit2 |
| 103 | Room Kit | Room Kit |
| 104 | Rock Kit | Rock Kit |
| 105 | Electronic Kit | Elct.Kit |
| 106 | Analog Kit | AnlogKit |
| 107 | Dance Kit | DanceKit |
| 108 | Jazz Kit | Jazz Kit |
| 109 | Brush Kit | BrushKit |
| 110 | Symphony Kit | SymphKit |

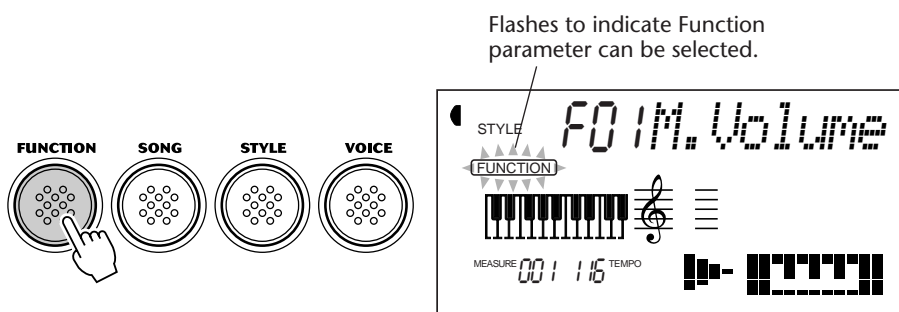
Function Parameters — Main Voice

The Function parameters provide additional settings for the Main voice. These settings are especially useful when using a second voice in the Dual or Split modes, since they let you change or enhance the sound of the Main voice separate from the Dual or Split voice. These settings include:

- Volume
- Octave
- Pan
- Reverb Send Level
- Chorus Send Level
- DSP Effect Send Level

1 Select the Function mode.

Press the FUNCTION button.



2 Select the desired Function parameter number.

While the "FUNCTION" indication is flashing, use the numeric keypad to select the desired Main Voice Function parameter number (1 - 6). (See the "Parameters" list below for details.)

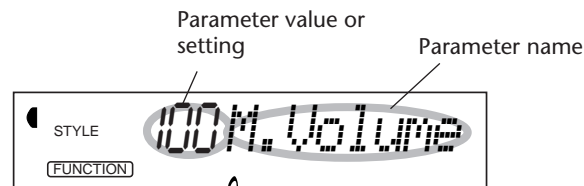
Function parameter numbers can be selected in the same way as with the voices (see page 28). You can use the numeric keypad to directly enter the number, use the +/- keys to step up and down through the parameters, or press the FUNCTION button to advance through the parameter numbers.

IMPORTANT

Since the "FUNCTION" indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

3 **Change the parameter setting or value.**

After the “FUNCTION” indication stops flashing, use the numeric keypad or +/- buttons to change the value or setting. (The value/setting is shown to the left of the parameter name.)



4 **Set other parameters as needed.**

To select and set other parameters, repeat steps 1 - 3 above.

5 **Exit the Function mode.**

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

Negative values

To directly enter negative values (for those parameters that have negative values), simultaneously hold down the - button and press the desired number button.

NOTE

These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|----------------------------------|--------------|--|--|
| F01 | Main Voice Volume | M.Volume | 0 — 127 | This determines the volume of the Main voice, letting you create an optimum mix with the Dual or Split voice. |
| F02 | Main Voice Octave | M.Octave | -2 — 2 (octaves) | This determines the octave range for the Main voice. Use this to set the most suitable range for the Main voice when using the Split mode, or use it to create an octave layer in the Dual mode. |
| F03 | Main Voice Pan | M.Pan | -7 (full left) — 0 (center) — 7 (full right) | This determines the pan position of the Main voice in the stereo image. |
| F04 | Main Voice Reverb Send Level | M.RevLvl | 0 — 127 | This determines how much of the Main voice's signal is sent to the Reverb effect. (See page 40.) Higher values result in a louder Reverb effect. |
| F05 | Main Voice Chorus Send Level | M.ChoLvl | 0 — 127 | This determines how much of the Main voice's signal is sent to the Chorus effect. (See page 41.) Higher values result in a louder Chorus effect. |
| F06 | Main Voice DSP Effect Send Level | M.DspLvl | 0 — 127 | This determines how much of the Main voice's signal is sent to the DSP effect. (See page 42.) Higher values result in a louder DSP effect. |

TRANPOSE AND TUNING

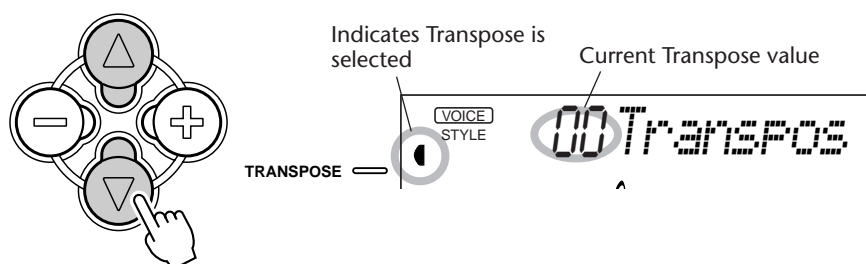
You can also adjust the tuning and change the transposition (key) of the entire PortaTone sound with the Transpose and Tuning functions.

Transpose

Transpose determines the key of both the main voice and the bass/chord accompaniment of the selected style. It also determines the pitch of the songs. This allows you to easily match the pitch of the PortaTone to other instruments or singers, or play in a different key without changing your fingering. The Transpose settings can be adjusted over a range of ± 12 semitones (± 1 octave).

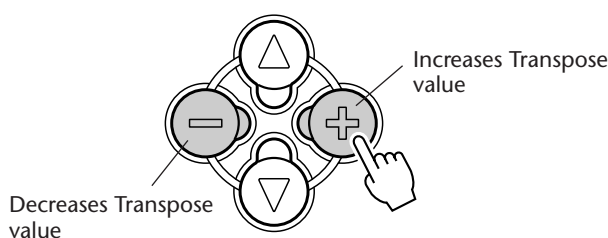
1 Select the Transpose function in the Overall menu.

Press one of the OVERALL $\blacktriangle/\blacktriangledown$ buttons, repeatedly if necessary, until "Transpos" appears in the display.



2 Change the value.

Use the OVERALL \pm buttons to increase or decrease the Transpose value. Holding down either button continuously increases or decreases the value.



NOTE

The Transpose and Tuning settings have no effect on the Drum Kit voices (#101 - #110).

Restoring the Default Transpose Value

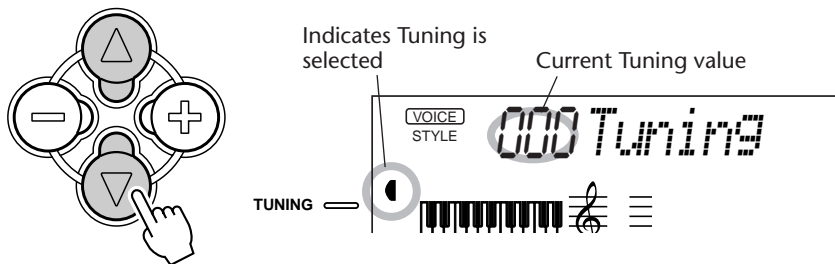
If you've changed the Transpose setting, you can instantly restore the default setting of "00" by pressing both OVERALL \pm buttons simultaneously (when Transpose is selected in the Overall menu).

Tuning

Tuning determines the fine pitch setting of both the main voice and the bass/chord accompaniment of the selected style. It also determines the pitch of the songs. This allows you to accurately match the tuning with that of other instruments. The Tuning settings can be adjusted over a range of ± 100 (approx. ± 1 semitone).

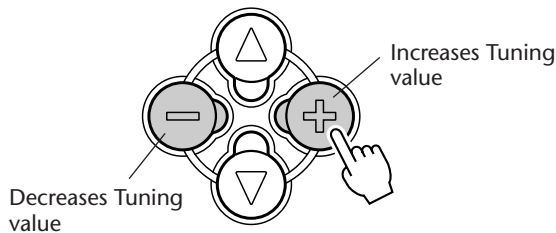
1 Select the Tuning function in the Overall menu.

Press one of the OVERALL $\blacktriangle/\blacktriangledown$ buttons, repeatedly if necessary, until “Tuning” appears in the display.



2 Change the value.

Use the OVERALL \pm buttons to increase or decrease the Tuning value. Holding down either button continuously increases or decreases the value.



Restoring the Default Tuning Value

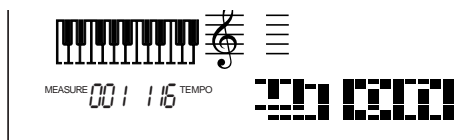
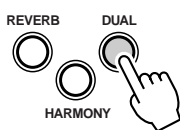
If you've changed the Tuning setting, you can instantly restore the default setting of "00" by pressing both OVERALL \pm buttons simultaneously (when Tuning is selected in the Overall menu).

PLAYING TWO VOICES — DUAL VOICE

The Dual Voice mode lets you create richly textured sounds by “layering” two different voices together — one voice being the Main voice selected in the normal way (page 27), and the other a Dual voice selected as described below.

1 Turn on the Dual Voice mode.

Press the DUAL button.



NOTE

The Dual Voice mode can also be turned on and off with a connected footswitch. (See page 91.)

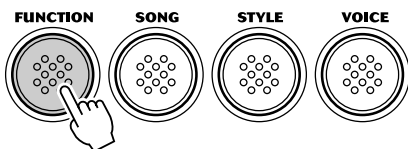
When you play the keyboard, both the currently selected Main and Dual voices will be heard.

To turn the Dual mode off, press the DUAL button again.



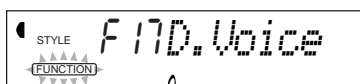
2 Select the desired Dual voice and make other settings for the voice (if desired) in the Function mode.

To do this, first call up the Function mode by pressing the FUNCTION button.



3 Select the desired Function parameter number.

While the “FUNCTION” indication is flashing, use the numeric keypad to select the desired Dual Voice Function parameter number (11 - 18). Actual selection of the Dual voice is made from parameter #17. (See the “Parameters” list below for details.)



Function parameter numbers can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.

IMPORTANT

- Since the “FUNCTION” indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 2 above.

- For the Dual voice to be heard properly, make sure to:

- * Select a different voice (#17, Dual Voice).
- * Set the volume to an appropriate level (#11, Dual Volume).

4 Change the parameter setting or value.

After the “FUNCTION” indication stops flashing, use the numeric keypad to change the value or setting. For on/off settings, use the +/- buttons.



Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

Negative values

To directly enter negative values (for those parameters that have negative values), simultaneously hold down the - button and press the desired number button.

NOTE

These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).

5 Set other parameters as needed.

To select and set other parameters, repeat steps 2 - 4 above.

6 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

Function Parameters — Dual Voice

The Function parameters provide all settings for the Dual voice. Like the similar settings in the Main Voice mode, these settings let you change or enhance the sound of the Dual voice separate from the Main voice. These settings include:

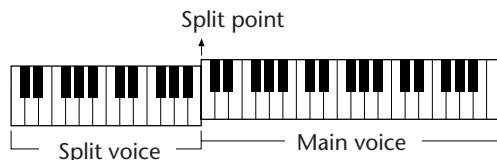
- Volume
- Octave
- Pan
- Reverb Send Level
- Chorus Send Level
- DSP Effect Send Level
- Dual Voice
- Dual On/Off

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|----------------------------------|--------------|--|--|
| F11 | Dual Voice Volume | D.Volume | 0 — 127 | This determines the volume of the Dual voice, letting you create an optimum mix with the Main voice. |
| F12 | Dual Voice Octave | D.Octave | -2 — 2 (octaves) | This determines the octave range for the Dual voice. Use this to create an octave layer with the Main voice. |
| F13 | Dual Voice Pan | D.Pan | -7 (full left) — 0 (center) — 7 (full right) | This determines the pan position of the Dual voice in the stereo image. For a spacious sounding effect, set this value at or near -7, and set the Main Voice Pan (page 31) at the opposite positive value. |
| F14 | Dual Voice Reverb Send Level | D.RevLvl | 0 — 127 | This determines how much of the Dual voice's signal is sent to the Reverb effect. (See page 40.) Higher values result in a louder Reverb effect for the Dual voice. |
| F15 | Dual Voice Chorus Send Level | D.ChoLvl | 0 — 127 | This determines how much of the Dual voice's signal is sent to the Chorus effect. (See page 41.) Higher values result in a louder Chorus effect for the Dual voice. |
| F16 | Dual Voice DSP Effect Send Level | D.DspLvl | 0 — 127 | This determines how much of the Dual voice's signal is sent to the DSP effect. (See page 42.) Higher values result in a louder DSP effect for the Dual voice. |
| F17 | Dual Voice | D.Voice | 1 — 238 | This determines the Dual voice. (See list on page 109.) |
| F18 | Dual On/Off | Dual | on, off | This turns the Dual Voice mode on/off. (This is the same function as that of the DUAL button. It can also be controlled by a connected footswitch; see page 91.) |

PLAYING TWO VOICES — SPLIT VOICE

In the Split Voice mode, you can assign two different Voices to opposite sections of the keyboard, and play one Voice with your left hand while your right plays another. For example, you could play bass with the left hand and play piano with the right. The right-hand (or upper) Voice is selected in the Main Voice mode (page 27), and the left-hand (or lower) Voice is selected in the Split Voice mode, as described below.

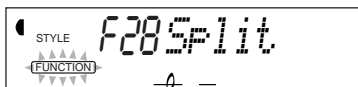


1 Call up the Function mode.

Press the FUNCTION button.

2 Select the Split On/Off parameter number.

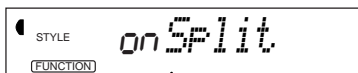
While the "FUNCTION" indication is flashing, use the numeric keypad to select parameter #28 (Split On/Off).



Function parameter numbers can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.

3 Set Split to "on."

After the "FUNCTION" indication stops flashing, press the + button to turn the Split Voice mode on. (Pressing the - button turns the Split Voice mode off.)



4 Make other settings for the Split voice (if desired).

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select the desired parameter (with the numeric keypad).
- 3) After "FUNCTION" stops flashing, change the value/setting (with the numeric keypad). For on/off settings, use the +/- buttons.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

Negative values

To directly enter negative values (for those parameters that have negative values), simultaneously hold down the - button and press the desired number button.

IMPORTANT

- Since the "FUNCTION" indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

IMPORTANT

- For the Split voice to be heard properly, make sure to:
 - * Set the volume to an appropriate level (#21, Split Volume).
 - * Set the octave to a musically appropriate setting (#22 Split Octave). For example, a bass voice might best be played with a "-1" setting, while a strings voice might sound best at "1."
 - * Set the desired Split Point (#29). For most purposes, however, the default Split Point of "059" (Main voice starts at middle C) is suitable. (See the "Parameters" list below for details.)

NOTE

These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).

5 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

Function Parameters — Split Voice

The Function parameters provide all settings for the Split voice. Like the similar settings in the Main Voice mode, these settings let you change or enhance the sound of the Split voice separate from the Main voice. These settings include:

- *Volume*
- *Octave*
- *Pan*
- *Reverb Send Level*
- *Chorus Send Level*
- *DSP Effect Send Level*
- *Split Voice*
- *Split On/Off*
- *Split Point*

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|-----------------------------------|--------------|--|---|
| F21 | Split Voice Volume | S.Volume | 0 — 127 | This determines the volume of the Split voice, letting you create an optimum mix with the Main voice. |
| F22 | Split Voice Octave | S.Octave | -2 — 2 (octaves) | This determines the octave range for the Split voice. Use this to set the most suitable range for the Split (lower) voice. |
| F23 | Split Voice Pan | S.Pan | -7 (full left) — 0 (center) — 7 (full right) | This determines the pan position of the Split voice in the stereo image. For a spacious sounding effect, set this value at or near -7, and set the Main Voice Pan (page 31) at the opposite positive value. |
| F24 | Split Voice Reverb Send Level | S.RevLvl | 0 — 127 | This determines how much of the Split voice's signal is sent to the Reverb effect. (See page 40.) Higher values result in a louder Reverb effect for the Split voice. |
| F25 | Split Voice Chorus Send Level | S.ChoLvl | 0 — 127 | This determines how much of the Split voice's signal is sent to the Chorus effect. (See page 41.) Higher values result in a louder Chorus effect for the Split voice. |
| F26 | Split Voice DSP Effect Send Level | S.DspLvl | 0 — 127 | This determines how much of the Split voice's signal is sent to the DSP effect. (See page 42.) Higher values result in a louder DSP effect for the Split voice. |
| F27 | Split Voice | S.Voice | 1 — 238 | This determines the Split voice. (See list on page 109.) |
| F28 | Split On/Off | Split | on, off | This turns the Split Voice mode on/off. This can also be controlled by a connected footswitch. (See page 91.) |
| F29 | Split Point | SplitPnt | 000 — 127 | This determines the highest key for the Split voice and sets the Split "point" — in other words, the key that separates the Split (lower) and Main (upper) voices. (The Split voice sounds up to and including the Split Point key.) The default Split Point is 059 (B2). The value can also be set directly by pressing the desired key while this parameter is selected. While this is being set, the keyboard does not produce any sound. After setting this, make sure to select a different parameter or exit the Function mode before playing the keyboard. |

NOTE

The Split Point setting is related to and affected by the Accompaniment Split Point setting. (See page 58.)

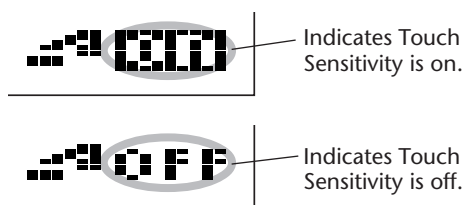
ADDITIONAL VOICE FUNCTIONS — VOICE SET AND TOUCH SENSITIVITY

Voice Set and Touch Sensitivity are two important voice-related parameters, and are found in the Utility section of the Function parameters.

When Voice Set (described in greater detail below) is set to on, you can automatically call up a variety of voice-related settings that best suit the selected voice.

Touch Sensitivity (also described below) gives you dynamic, expressive control over the voices by letting you set how the volume of the PortaTone responds to your playing strength.

Once the Touch Sensitivity parameter is set below, Touch response of the keyboard can be turned on or off by pressing the TOUCH button.



1 Call up the Function mode.

Press the FUNCTION button.

2 Select the desired Function parameter number.

While the “FUNCTION” indication is flashing, use the numeric keypad to select the Voice Set parameter (#72), or Touch Sensitivity (#73). (For details on these parameters, see below.)



Function parameter numbers can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.

3 Change the parameter setting or value.

After the “FUNCTION” indication stops flashing, use the numeric keypad to change the value or setting.



IMPORTANT

- Since the “FUNCTION” indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

Function Parameters — Voice Set and Touch Sensitivity

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|-------------------|--------------|----------------|---|
| F72 | Voice Set | VoiceSet | oFF, on | <p>When this is set to on, selecting a voice also automatically calls up special voice-related parameters and values that best suit the voice. The parameters included in Voice Set are:</p> <ul style="list-style-type: none"> • Main Voice — Volume, Octave, Pan • Dual Voice — Number, Volume, Octave, Pan, Reverb Send Level, Chorus Send Level, DSP Send Level • Harmony — Type, On/Off, Volume <p>Use the panel HARMONY and DUAL buttons to turn the respective functions on or off.</p> |
| F73 | Touch Sensitivity | TouchSns | 1 — 3 | <p>A setting of “1” results in limited touch response; this setting produces a relatively narrow dynamic range, no matter how lightly or strongly you play the keys. “2” lets you play over a normal dynamic range (soft to loud), while “3” is designed for playing very soft passages, giving you slightly more detailed control in the soft volume range. When Touch is turned off (page 38), a constant velocity value of 80 is produced (total velocity range = 0 - 127).</p> |

EFFECTS

The PortaTone is equipped with a wide variety of effects that can be used to enhance the sound of the voices. Four general categories of effects are provided — Reverb, Chorus, DSP, and Harmony — and each category has many effect types to choose from.

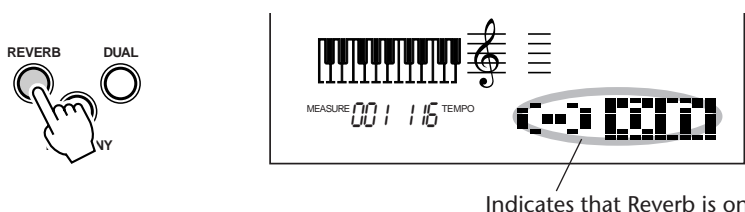
Application of the effects is also exceptionally flexible. All four effects can be used simultaneously, and the degree of the Reverb, Chorus, and DSP effects can be adjusted independently for each of the voices: Main, Dual, and Split.

REVERB

The Reverb effect reproduces the natural ambient “wash” of sound that occurs when an instrument is played in a room or concert hall. A total of eight different Reverb types simulating various different performance environments are available.

1 Turn on the Reverb effect.

Press the REVERB button.



2 Set the desired Reverb Type in the Function mode.

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select the desired Function parameter number (#31, #32) with the numeric keypad. (For a list of the Reverb Types, see page 45.)



- 3) After “FUNCTION” stops flashing, change the value (with the numeric keypad). For on/off settings, use the +/- buttons.

Restoring the Default Value

If you’ve changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

3 Set the Reverb Send Level for the desired voice(s).

The Main, Dual, and Split voices can each be set to have different amounts of Reverb. Use the corresponding Reverb Send Level parameters in the Function mode (Main: #04, Dual: #14, Split: #24) to control this. (See pages 31, 35, 37.)

HINT

Reverb can also be turned on and off with a connected footswitch (page 91), or from Function parameter #31 (page 44).

NOTE

• The panel REVERB on/off button affects only the keyboard played voices. If you want to turn off the Reverb effect for the overall PortaTone sound (including accompaniment and songs), set the Reverb Type (#9, page 45) to “off.”

• These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).

• Three additional Reverb Types are available when controlling the PortaTone from a MIDI device. (For details, see page 116.)

NOTE

If the Reverb Send Level is set to a value near or at “000,” the Reverb effect may not be heard.

4 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

CHORUS

The Chorus effect lets you enhance the sound of a voice with through the use of pitch modulation. Two basic types are provided: Chorus and Flanger. Chorus produces a thicker, warmer, and more animated sound, whereas Flanger creates a swirling, metallic effect. A total of four Chorus types are available.

1 Turn on the Chorus effect and set the Chorus Type in the Function mode.

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select the desired Function parameter number (#33, #34) with the numeric keypad. (For a list of the Chorus Types, see page 45.)



- 3) After "FUNCTION" stops flashing, change the value/setting (with the numeric keypad). For on/off settings, use the +/- buttons.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

2 Set the Chorus Send Level for the desired voice(s).

The Main, Dual, and Split voices can each be set to have different amounts of Chorus. Use the corresponding Chorus Send Level parameters in the Function mode (Main: #05, Dual: #15, Split: #25) to control this. (See pages 31, 35, 37.)

3 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

HINT

The Chorus effect can also be turned on and off with a connected footswitch. (See page 91.)

NOTE

- The Chorus effect is applied only to the keyboard-played voices.
- These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).
- Three additional Chorus Types are available when controlling the PortaTone from a MIDI device. (For details, see page 116.)

NOTE

If the Chorus Send Level is set to a value near or at "000," the Chorus effect may not be heard.

DSP

The DSP effect section provides many reverb and chorus effects, plus a wealth of other useful and dynamic effects for enhancing and changing the sound of the voices. Included among these miscellaneous effects are reverse gate reverb, phaser, rotary speaker, tremolo, echo, delay, distortion, equalization, and wah. A total of thirty-three DSP types are available.

1 Turn on the DSP effect and set the DSP Type in the Function mode.

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select the desired Function parameter number (#35, #36) with the numeric keypad. (For a list of the DSP Types, see page 45.)



- 3) After "FUNCTION" stops flashing, change the value/setting (with the numeric keypad). For on/off settings, use the +/- buttons.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

2 Set the DSP Send Level for the desired voice(s).

The Main, Dual, and Split voices can each be set to have different amounts of DSP. Use the corresponding DSP Send Level parameters in the Function mode (Main: #06, Dual: #16, Split: #26) to control this. (See pages 31, 35, 37.)

3 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

HINT

The DSP effect can also be turned on and off with a connected footswitch. (See page 91.)

NOTE

- The DSP effect is applied only to the keyboard-played voices.
- These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).
- Eighteen additional DSP Types are available when controlling the PortaTone from a MIDI device. (For details, see page 116.)

NOTE

If the DSP Send Level is set to a value near or at "000," the DSP effect may not be heard.

HARMONY

The Harmony section features a variety of performance effects that enhance the melodies you play when using the accompaniment styles of the PortaTone. A total of twenty-six Harmony types are available.

Tremolo, Trill and Echo effects can be used even if accompaniment is off. There are five different Harmony Types that automatically create harmony parts (for notes played in the upper section of the keyboard) to match the accompaniment chords.

1 Turn on the Harmony effect.

Press the HARMONY button.

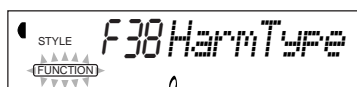
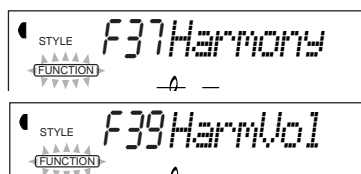


Indicates that Harmony is on

2 Set the Harmony Type and desired Harmony Volume in the Function mode.

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select the desired Function parameter number (#37, #38, #39) with the numeric keypad. (For a list of the Harmony Types, see page 46.)



- 3) After "FUNCTION" stops flashing, change the value (with the numeric keypad). For on/off settings, use the +/- buttons.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

HINT

The Harmony effect can also be turned on and off with a connected footswitch (page 91), or from Function parameter #37 (page 44).

IMPORTANT

- For the first five Harmony Types (Duet, Trio, Block, Country, and Octave), chords must be played in the Accompaniment section of the keyboard.

- The speed of the Trill, Tremolo, and Echo effects depends on the Tempo setting (page 76).

NOTE

If the Harmony Volume is set to a value near or at "000," the Harmony effect may not be heard.

NOTE

These settings are not saved when you turn off the power. If you wish to save them, save them to a User bank in the One Touch Setting feature (page 72).

3 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

Function Parameters — Effects

The Effect Function parameters provide all effect-related settings (with the exception of the Send parameters in the Main, Dual, and Split sections). These settings include:

- Reverb On/Off
- Reverb Type
- Chorus On/Off
- Chorus Type
- DSP On/Off
- DSP Type
- Harmony On/Off
- Harmony Type
- Harmony Volume

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|----------------|--------------|----------------------------------|--|
| F31 | Reverb On/Off | Reverb | on, off | This turns the Reverb effect on/off. (This is the same function as that of the REVERB button. It can also be controlled by a connected footswitch; see page 91.) |
| F32 | Reverb Type | RevType | (See "Reverb Type" list below.) | (See "Reverb Type" list below.) |
| F33 | Chorus On/Off | Chorus | on, off | This turns the Chorus effect on/off. This can also be controlled by a connected footswitch. (See page 91.) |
| F34 | Chorus Type | ChoType | (See "Chorus Type" list below.) | (See "Chorus Type" list below.) |
| F35 | DSP On/Off | Dsp | on, off | This turns the DSP effect on/off. This can also be controlled by a connected footswitch. (See page 91.) |
| F36 | DSP Type | DspType | (See "DSP Type" list below.) | (See "DSP Type" list below.) |
| F37 | Harmony On/Off | Harmony | on, off | This turns the Harmony effect on/off. (This is the same function as that of the HARMONY button. It can also be controlled by a connected footswitch; see page 91.) |
| F38 | Harmony Type | HarmType | (See "Harmony Type" list below.) | (See "Harmony Type" list below.) |
| F39 | Harmony Volume | HarmVol | 000 — 127 | This determines the level of the Harmony effect, letting you create the optimum mix with the original melody note. |

■ Effect Types

Reverb Types

| No. | Reverb Type | Display Name | Description |
|-----|-------------|--------------|-------------------------------|
| 1 | Hall 1 | Hall1 | Concert hall reverb. |
| 2 | Hall 2 | Hall2 | |
| 3 | Room 1 | Room1 | Small room reverb. |
| 4 | Room 2 | Room2 | |
| 5 | Stage 1 | Stage1 | Reverb for solo instruments. |
| 6 | Stage 2 | Stage2 | |
| 7 | Plate 1 | Plate1 | Simulated steel plate reverb. |
| 8 | Plate 2 | Plate2 | |
| 9 | Off | Off | No effect. |

Chorus Types

| No. | Chorus Type | Display Name | Description |
|-----|-------------|--------------|---|
| 1 | Chorus 1 | Chorus1 | Conventional chorus program with rich, warm chorusing. |
| 2 | Chorus 2 | Chorus2 | |
| 3 | Flanger 1 | Flanger1 | Pronounced three-phase modulation with a slight metallic sound. |
| 4 | Flanger 2 | Flanger2 | |
| 5 | Off | Off | No effect. |

DSP Types

| No. | DSP Type | Display Name | Description |
|-----|-----------------------------|----------------------|---|
| 1 | Hall 1 | Hall1 Hall2 | Concert hall reverb. |
| 2 | Hall 2 | | |
| 3 | Room 1 | Room1 Room2 | Small room reverb. |
| 4 | Room 2 | | |
| 5 | Stage 1 | Stage1 Stage2 | Reverb for solo instruments. |
| 6 | Stage 2 | | |
| 7 | Plate 1 | Plate1 Plate2 | Simulated steel plate reverb. |
| 8 | Plate 2 | | |
| 9 | Early Reflection 1 | ER1 ER2 | Early reflections only. |
| 10 | Early Reflection 2 | | |
| 11 | Gate Reverb | Gate1 | Gated reverb effect, in which the reverberation is quickly cut off for special effects. |
| 12 | Reverse Gate | Gate2 | Similar to Gate Reverb, but with a reverse increase in reverb. |
| 13 | Chorus 1 | Chorus1 Chorus2 | Conventional chorus effect with rich, warm chorusing. |
| 14 | Chorus 2 | | |
| 15 | Flanger 1 | Flanger1 Flanger2 | Pronounced three-phase modulation with slight metallic sound. |
| 16 | Flanger 2 | | |
| 17 | Symphonic | Symphony | Exceptionally rich & deep chorusing. |
| 18 | Phaser | Phaser | Pronounced, metallic modulation with periodic phase change. |
| 19 | Rotary Speaker 1 | Rotary1 Rotary2 | Rotary speaker simulation. |
| 20 | Rotary Speaker 2 | | |
| 21 | Tremolo 1 | Tremolo1 Tremolo2 | Rich Tremolo effect with both volume and pitch modulation. |
| 22 | Tremolo 2 | | |
| 23 | Guitar Tremolo | Tremolo3 | Simulated electric guitar tremolo. |
| 24 | Auto Pan | AutoPan | Several panning effects that automatically shift the sound position (left, right, front, back). |
| 25 | Auto Wah | AutoWah | Repeating filter sweep "wah" effect. |
| 26 | Delay Left - Center - Right | DelayLCR | Three independent delays, for the left, right and center stereo positions. |
| 27 | Delay Left - Right | DelayLR | Initial delay for each stereo channel, and two separate feedback delays. |
| 28 | Echo | Echo | Stereo delay, with independent feedback level settings for each channel. |
| 29 | Cross Delay | CrossDly | Complex effect that sends the delayed repeats "bouncing" between the left and right channels. |
| 30 | Distortion Hard | D Hard | Hard-edge distortion. |
| 31 | Distortion Soft | D Soft | Soft, warm distortion. |
| 32 | EQ Disco | EQ Disco | Equalizer effect that boosts both high and low frequencies, as is typical in most disco music. |
| 33 | EQ Telephone | EQ Tel | Equalizer effect that cuts both high and low frequencies, to simulate the sound heard through a telephone receiver. |
| 34 | Off | Off | No effect. |

Harmony Types

| No. | Harmony Type | Display Name | | Description |
|-----|-------------------|--------------|--|--|
| 1 | Duet | Duet | | Harmony types 1 - 5 are pitch-based and add one-, two- or three-note harmonies to the single-note melody played in the right hand. These types only sound when chords are played in the auto accompaniment section of the keyboard. |
| 2 | Trio | Trio | | |
| 3 | Block | Block | | |
| 4 | Country | Country | | |
| 5 | Octave | Octave | | |
| 6 | Trill 1/4 note | Tril1/4 | | <p>Types 6 - 26 are rhythm-based effects and add embellishments or delayed repeats in time with the auto accompaniment. These types sound whether the auto accompaniment is on or not; however, the actual speed of the effect depends on the Tempo setting (page 76). The individual note values in each type let you synchronize the effect precisely to the rhythm. Triplet settings are also available: 1/6 = quarter-note triplets, 1/12 = eighth-note triplets, 1/24 = sixteenth-note triplets.</p> <ul style="list-style-type: none"> • The Trill effect Types (6 - 12) create two-note trills (alternating notes) when two notes are held. • The Tremolo effect Types (13 - 19) repeat all held notes (up to four). • The Echo effect Types (20 - 26) create delayed repeats of each note played. |
| 7 | Trill 1/6 note | Tril1/6 | | |
| 8 | Trill 1/8 note | Tril1/8 | | |
| 9 | Trill 1/12 note | Tril1/12 | | |
| 10 | Trill 1/16 note | Tril1/16 | | |
| 11 | Trill 1/24 note | Tril1/24 | | |
| 12 | Trill 1/32 note | Tril1/32 | | |
| 13 | Tremolo 1/4 note | Trem1/4 | | |
| 14 | Tremolo 1/6 note | Trem1/6 | | |
| 15 | Tremolo 1/8 note | Trem1/8 | | |
| 16 | Tremolo 1/12 note | Trem1/12 | | |
| 17 | Tremolo 1/16 note | Trem1/16 | | |
| 18 | Tremolo 1/24 note | Trem1/24 | | |
| 19 | Tremolo 1/32 note | Trem1/32 | | |
| 20 | Echo 1/4 note | Echo1/4 | | |
| 21 | Echo 1/6 note | Echo1/6 | | |
| 22 | Echo 1/8 note | Echo1/8 | | |
| 23 | Echo 1/12 note | Echo1/12 | | |
| 24 | Echo 1/16 note | Echo1/16 | | |
| 25 | Echo 1/24 note | Echo1/24 | | |
| 26 | Echo 1/32 note | Echo1/32 | | |

AUTO ACCOMPANIMENT — THE STYLE MODE

The Style mode provides dynamic rhythm/accompaniment patterns — as well as voice settings appropriate for each pattern — for various popular music styles.

A total of 100 different styles are available, in several different categories. Each style is made up of separate “sections” — Intro, Main A and B (with 4 Fill-ins), and Ending — letting you call up different accompaniment sections as you perform.

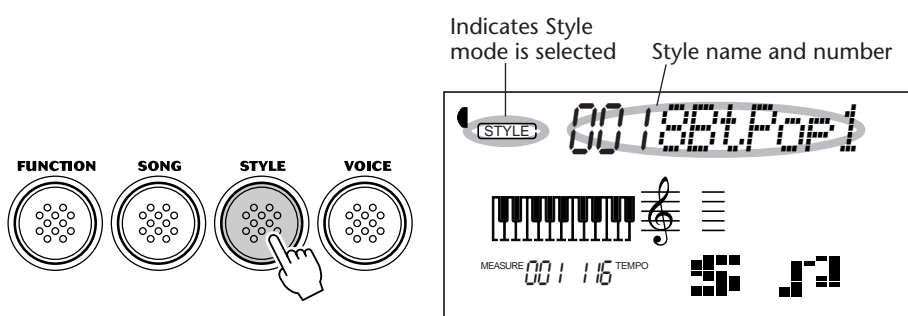
The auto accompaniment features that are built into the rhythms add the excitement of instrumental backing to your performance, letting you control the accompaniment by the chords you play. Auto accompaniment effectively splits the keyboard into two sections: The upper is used for playing a melody line, and the lower (set by default to keys F#2 and lower) is for the auto accompaniment function.

The Style mode also has the powerful Chord Guide features, which include three sophisticated learning and performance tools: Dictionary, Smart, and EZ Chord. The Dictionary and Smart functions (pages 62, 64) provide powerful, easy-to-use tools for learning chords and chord relationships. EZ Chord (page 66) lets you record chord progressions for an entire song, and then step through the chords by simply pressing a single key in the auto accompaniment section of the keyboard.

SELECTING A STYLE AND PLAYING THE ACCOMPANIMENT

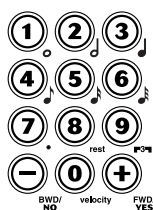
1 *Select the Style mode.*

Press the STYLE button.



2 *Select the desired style number.*

Use the numeric keypad. The basic categories of styles and their numbers are shown at the left of the panel. A complete list of the available styles is given on page 111.



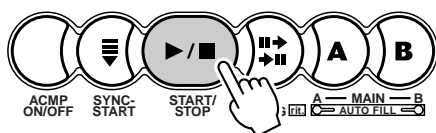
Style numbers can be selected in the same way as with the voices (see page 28). You can use the numeric keypad to directly enter the style number, use the +/- keys to step up and down through the styles, or press the STYLE button to advance through the style numbers.

3 Start the accompaniment.

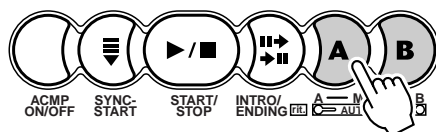
You can do this in one of the following ways:

Pressing the START/STOP button

The rhythm starts playing immediately without bass and chord accompaniment. The currently selected Main A or B section will play.

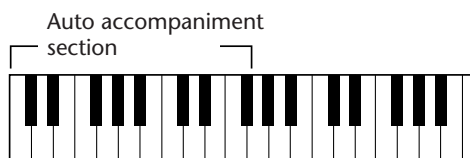
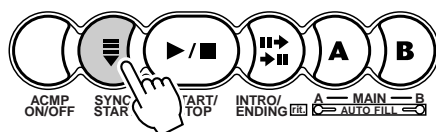


You can select the Main A or B section by pressing the appropriate button — MAIN A or MAIN B — before pressing the START/STOP button. (The icon section of the display briefly shows the letter of the selected section: “A” or “B.”)



Using Sync-Start

The PortaTone also has a Sync-Start function that allows you to start the rhythm/accompaniment by simply pressing a key on the keyboard. To use Sync-Start, first press the SYNC-START button (the beat bars below the style name all flash to indicate Sync-Start standby), then press any key on the keyboard. (When auto accompaniment is on, play a key or chord in the auto accompaniment section of the keyboard.)



NOTE

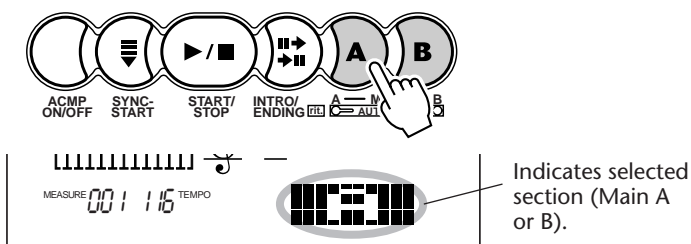
This function can also be controlled by using a connected footswitch. (See page 91.)

Starting with an Intro section

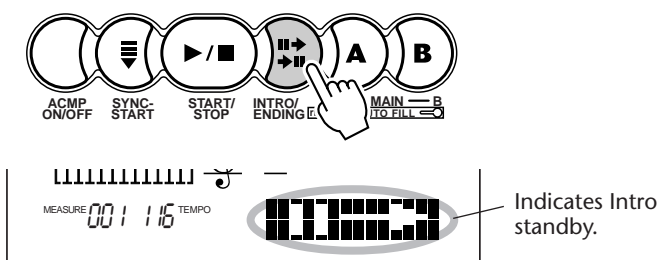
Each style has its own two- or four-measure Intro section. When used with the auto accompaniment, many of the Intro sections also include special chord changes and embellishments to enhance your performance.

To start with an Intro section:

- 1) Press the MAIN A or MAIN B button — to select which section (A or B) is to follow the Intro.



- 2) Press the INTRO button.



To actually start the Intro section and accompaniment, press the **START/STOP** button.

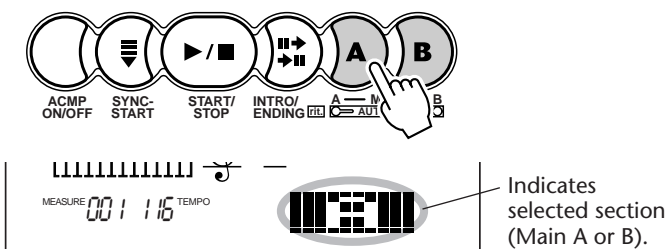
Once the Intro section is finished, the icon section of the display briefly shows the letter "A" or "B" to indicate that the selected Main section is currently playing.

Using Sync-Start with an Intro section

You can also use the Sync-Start function with the special Intro section of the selected style.

To use Sync-Start with an Intro section:

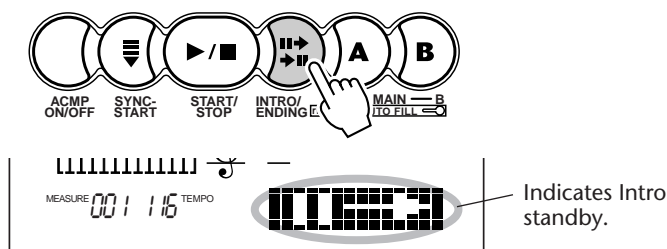
- 1) Press the MAIN A or MAIN B button — to select which section (A or B) is to follow the Intro.



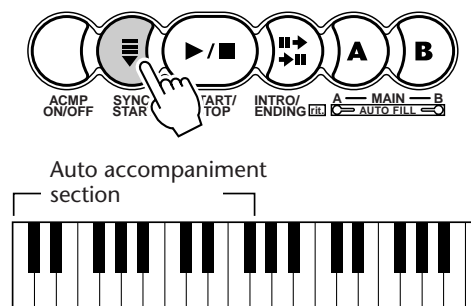
NOTE

This function can also be controlled by using a connected footswitch. (See page 91.)

2) Press the INTRO button.



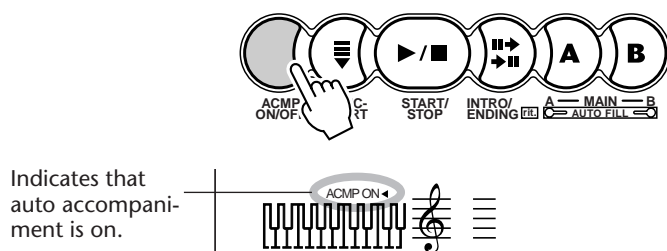
3) Press the SYNC-START button to enable Sync-Start, and start the Intro section and accompaniment by playing any key on the keyboard. (When auto accompaniment is on, play a key or chord in the auto accompaniment section of the keyboard.)



Once the Intro section is finished, the icon section of the display briefly shows the letter "A" or "B" to indicate that the selected Main section is currently playing.

About Auto Accompaniment

Auto accompaniment can be used with any of the above methods. Simply press the ACMP ON/OFF button to turn on the auto accompaniment. (This can be done at any point in the operation.)



When using Sync-Start with the auto accompaniment, only keys in the auto accompaniment section can be used to start the accompaniment. (For more information on auto accompaniment, see page 52.)

About the Beat Display

The dark bars underneath the style name in the display flash in time with the current tempo during playback (or Sync-Start standby) of the accompaniment. The flashing bars provide a visual indication of both the tempo and time signature of the accompaniment. (For more information, see page 77.)

4 Stop the accompaniment.

You can do this in one of three ways:

Pressing the START/STOP button

The rhythm/accompaniment stops playing immediately.

Using an Ending section

Press the INTRO/ENDING button. The accompaniment stops after the Ending section is finished.

Pressing the SYNC-START button

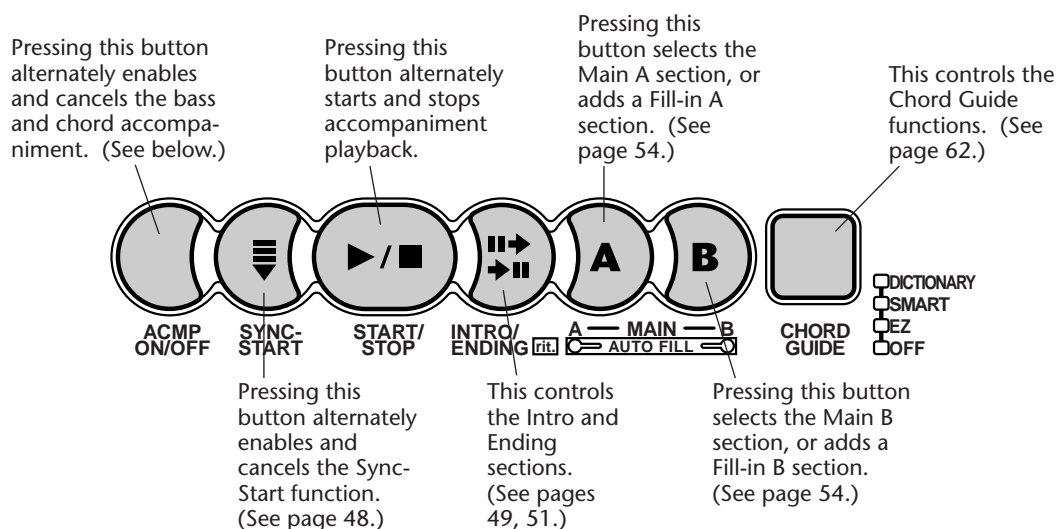
This immediately stops the accompaniment and automatically enables Sync-Start, letting you re-start the accompaniment by simply playing a chord or key in the auto accompaniment section of the keyboard.

NOTE

- This function can also be controlled by using a connected footswitch. (See page 91.)
- To have the Ending section gradually slow down as it is playing, press the INTRO/ENDING button twice quickly.

ACCOMPANIMENT CONTROLS

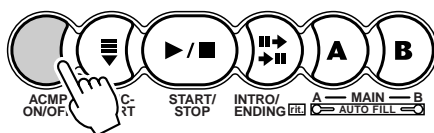
When the Style mode is active, the panel buttons below the display function as accompaniment controls.



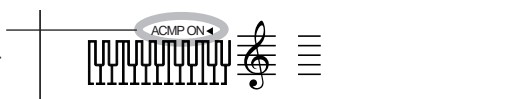
USING THE AUTO ACCOMPANIMENT FEATURES

1 Turn on the auto accompaniment.

Press the ACMP ON/OFF button to turn on (enable) the auto accompaniment.



Indicates that auto accompaniment is on.



2 Select a style and play the accompaniment.

Select one of the styles and start playback, as described in steps 1 - 3 on page 47.

3 **Change chords using the auto accompaniment feature.**

Try playing a few successive single notes with your left hand, and notice how the bass and chord accompaniment change with each key you play. You can also play full chords to control the auto accompaniment. (Refer to page 56 for more information on how to use auto accompaniment.)

HINT

- The ACMP ON/OFF button can also be used to turn off and on the bass/chord accompaniment while playing — allowing you to create dynamic rhythmic breaks in your performance.
- You can use the Sync-Start function to create a similar, yet even more dramatic break. While the accompaniment is playing, pressing the SYNC-START button immediately stops the accompaniment and enables Sync-Start. This lets you play unaccompanied until you press a key in the auto accompaniment section to start the accompaniment again. This is especially effective when you press the SYNC-START button at the end of a musical phrase.

NOTE

Chords played in the auto accompaniment section of the keyboard are also detected and played when the accompaniment is stopped. In effect, this gives you a “split keyboard,” with bass and chords in the left hand and the normally selected voice in the right.

CHANGING THE TEMPO

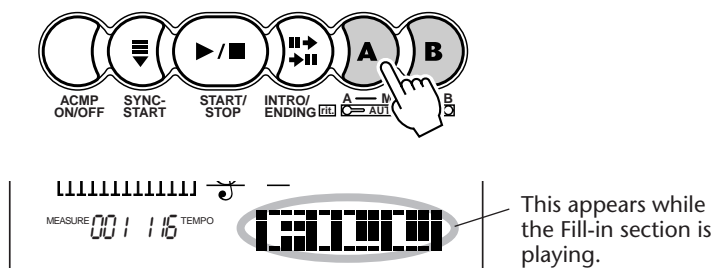
The Tempo of song (and accompaniment) playback can be adjusted over a range of 32 - 280 bpm (beats per minute). For instructions on changing the Tempo, see page 76.

NOTE

Each style has been given a default or standard tempo. (For instructions on restoring the default tempo, see page 77.) When accompaniment playback is stopped and a different style is selected, the tempo returns to the default setting of the new style. When switching styles during playback, the last tempo setting is maintained. (This allows you to keep the same tempo, even when changing styles.)

ACCOMPANIMENT SECTIONS (MAIN A, MAIN B AND FILL-INS)

While the accompaniment is playing, you can add variation in the rhythm/accompaniment by pressing the MAIN/AUTO FILL A or B button. This automatically plays one of four Fill-in sections, and smoothly leads into the next section — even if it is the same section.



Each style has four different Fill-in sections that play in the following conditions:

- Main A → Main A (Fill-in "AA")
- Main A → Main B (Fill-in "AB")
- Main B → Main A (Fill-in "BA")
- Main B → Main B (Fill-in "BB")

NOTE

• This function can also be controlled by using a connected footswitch. (See page 91.)

• If you press the MAIN A or B button, the Fill-in will begin immediately, and the newly selected section (A or B) will actually begin playing from the top of the next measure, unless the MAIN A or B button is pressed during the last beat of the measure — in which case the Fill-in will begin from the first beat of the next measure.

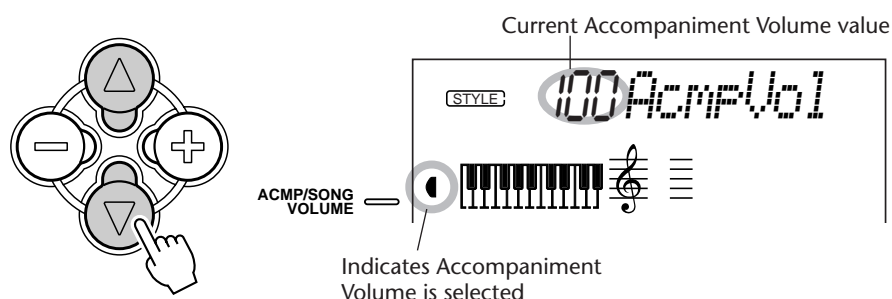
• Rhythm sounds and Fill-in sections are not available when one of the Pianist styles (#91 - #100) are selected.

ADJUSTING THE ACCOMPANIMENT VOLUME

The playback volume of the accompaniment can be adjusted. This volume control affects only the accompaniment volume. The volume range is 000 - 127.

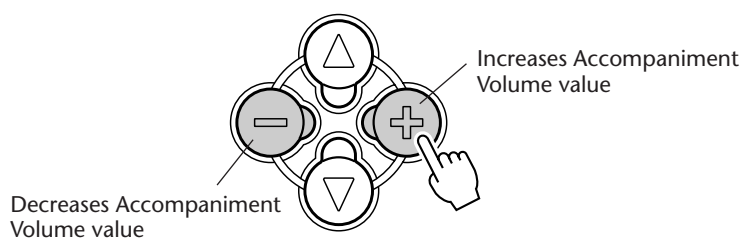
1 Select the Accompaniment Volume function in the Overall menu.

Press one of the OVERALL ▲/▼ buttons, repeatedly if necessary, until "AcmpVol" appears in the display.



2 Change the value.

Use the OVERALL +/- buttons to increase or decrease the Accompaniment Volume value. Holding down either button continuously increases or decreases the value.



Restoring the Default Value

To restore the default Accompaniment Volume value (100), press both OVERALL +/- buttons simultaneously (when Accompaniment Volume is selected in the Overall menu).

NOTE

Accompaniment Volume cannot be changed unless the Style mode is active.

USING AUTO ACCOMPANIMENT – MULTI FINGERING

When it is set to on (page 52), the auto accompaniment function automatically generates bass and chord accompaniment for you to play along with, by using Multi Fingering operation. You can change the chords of the accompaniment by playing keys in the auto accompaniment section of the keyboard using either the “Single Finger” or “Fingered” method. With Single Finger you can simply play a one-, two- or three-finger chord indication (see Single Finger Chords below). The Fingered technique is that of conventionally playing all the notes of the chord. Whichever method you use, the PortaTone “understands” what chord you indicate and then automatically generates the accompaniment.

Single Finger Chords

Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration shows how to produce the four chord types. (The key of C is used here as an example; other keys follow the same rules. For example, B \flat 7 is played as B \flat and A.)



To play a major chord: Press the root note of the chord.



To play a minor chord: Press the root note together with the nearest black key to the left of it.



To play a seventh chord: Press the root note together with the nearest white key to the left of it.

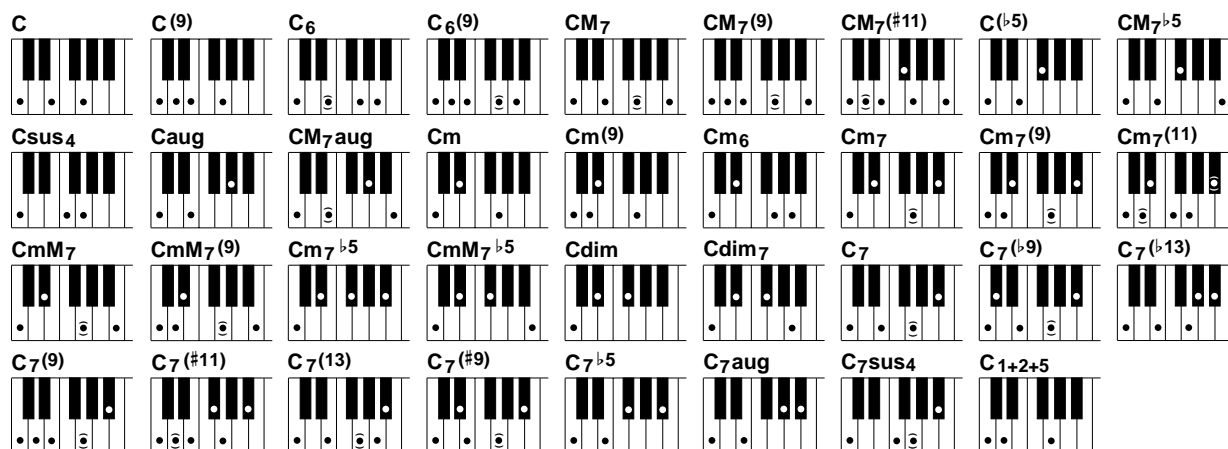


To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).

Fingered Chords

Using the key of C as an example, the chart below shows the types of chords that can be recognized in the Fingered mode.

Example for “C” chords



* Notes enclosed in parentheses are optional; the chords will be recognized without them.

| Chord Name/[Abbreviation] | Normal Voicing | Chord (C) | Display |
|--|---|-----------|----------|
| Major [M] | 1 - 3 - 5 | C | C |
| Add ninth [(9)] | 1 - 2 - 3 - 5 | C(9) | C(9) |
| Sixth [6] | 1 - (3) - 5 - 6 | C6 | C6 |
| Sixth ninth [6(9)] | 1 - 2 - 3 - (5) - 6 | C6(9) | C6(9) |
| Major seventh [M7] | 1 - 3 - (5) - 7 or 1 - (3) - 5 - 7 | CM7 | CM7 |
| Major seventh ninth [M7(9)] | 1 - 2 - 3 - (5) - 7 | CM7(9) | CM7(9) |
| Major seventh add sharp eleventh [M7(#11)] | 1 - (2) - 3 - #4 - 5 - 7 or 1 - 2 - 3 - #4 - (5) - 7 | CM7(#11) | CM7(#11) |
| Flatted fifth [(b5)] | 1 - 3 - b5 | C(b5) | Cb5 |
| Major seventh flatted fifth [M7b5] | 1 - 3 - b5 - 7 | CM7b5 | CM7b5 |
| Suspended fourth [sus4] | 1 - 4 - 5 | Csus4 | Csus4 |
| Augmented [aug] | 1 - 3 - #5 | Caug | Caug |
| Major seventh augmented [M7aug] | 1 - (3) - #5 - 7 | CM7aug | CM7aug |
| Minor [m] | 1 - b3 - 5 | Cm | Cm |
| Minor add ninth [m(9)] | 1 - 2 - b3 - 5 | Cm(9) | Cm(9) |
| Minor sixth [m6] | 1 - b3 - 5 - 6 | Cm6 | Cm6 |
| Minor seventh [m7] | 1 - b3 - (5) - b7 | Cm7 | Cm7 |
| Minor seventh ninth [m7(9)] | 1 - 2 - b3 - (5) - b7 | Cm7(9) | Cm7(9) |
| Minor seventh add eleventh [m7(11)] | 1 - (2) - b3 - 4 - 5 - (b7) | Cm7(11) | Cm7(11) |
| Minor major seventh [mM7] | 1 - b3 - (5) - 7 | CmM7 | CmM7 |
| Minor major seventh ninth [mM7(9)] | 1 - 2 - b3 - (5) - 7 | CmM7(9) | CmM7(9) |
| Minor seventh flatted fifth [m7b5] | 1 - b3 - b5 - b7 | Cm7b5 | Cm7b5 |
| Minor major seventh flatted fifth [mM7b5] | 1 - b3 - b5 - 7 | CmM7b5 | CmM7b5 |
| Diminished [dim] | 1 - b3 - b5 | Cdim | Cdim |
| Diminished seventh [dim7] | 1 - b3 - b5 - 6 | Cdim7 | Cdim7 |
| Seventh [7] | 1 - 3 - (5) - b7 or 1 - (3) - 5 - b7 | C7 | C7 |
| Seventh flatted ninth [7(b9)] | 1 - b2 - 3 - (5) - b7 | C7(b9) | C7(b9) |
| Seventh add flatted thirteenth [7(b13)] | 1 - 3 - 5 - b6 - b7 | C7(b13) | C7(b13) |
| Seventh ninth [7(9)] | 1 - 2 - 3 - (5) - b7 | C7(9) | C7(9) |
| Seventh add sharp eleventh [7(#11)] | 1 - (2) - 3 - #4 - 5 - b7 or 1 - 2 - 3 - #4 - (5) - b7 | C7(#11) | C7(#11) |
| Seventh add thirteenth [7(13)] | 1 - 3 - (5) - 6 - b7 | C7(13) | C7(13) |
| Seventh sharp ninth [7(#9)] | 1 - #2 - 3 - (5) - b7 | C7(#9) | C7(#9) |
| Seventh flatted fifth [7b5] | 1 - 3 - b5 - b7 | C7b5 | C7b5 |
| Seventh augmented [7aug] | 1 - 3 - #5 - b7 | C7aug | C7aug |
| Seventh suspended fourth [7sus4] | 1 - 4 - (5) - b7 | C7sus4 | C7sus4 |
| One plus two plus five [1+2+5] | 1 - 2 - 5 | C1+2+5 | C |

NOTE

• Notes in parentheses can be omitted.

• Playing two same root keys in the adjacent octaves produces accompaniment based only on the root.

• A perfect fifth (1 + 5) produces accompaniment based only on the root and fifth which can be used with both major and minor chords.

• The chord fingerings listed are all in “root” position, but other inversions can be used — with the following exceptions:

m7, m7b5, 6, m6, sus4, aug, dim7, 7b5, 6(9), 1+2+5.

• Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.

• The AUTO ACCOMPANIMENT will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).

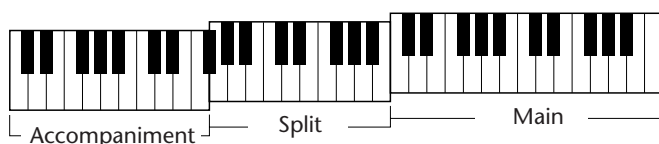
• Two-note fingerings will produce a chord based on the previously played chord.

SETTING THE ACCOMPANIMENT SPLIT POINT

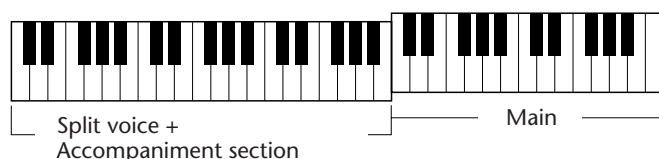
The Accompaniment Split Point determines the highest key for the accompaniment section. The accompaniment can be played with the keys up to and including the Accompaniment Split Point key.

This parameter can be set lower (but not higher) than the Split Point in the Split mode. When set to different values, the two settings affect one another in the following way:

- When the Split mode Split Point is set higher than the Accompaniment Split Point:

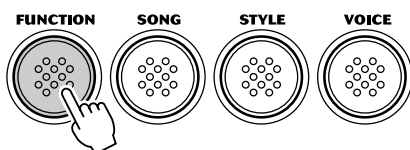


- When the Split mode Split Point is set to the same key as the Accompaniment Split Point:



1 Call up the Function mode.

Press the FUNCTION button.



2 Select the Accompaniment Split Point parameter.

While the "FUNCTION" indication is flashing, use the numeric keypad to select the Accompaniment Split Point parameter (#51). (For details on the parameter, see below.)

The Function parameter number can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.

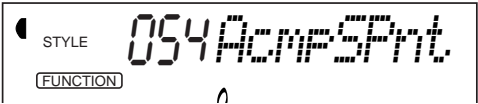


IMPORTANT

- Since the "FUNCTION" indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

3 Change the parameter setting or value.

After the “FUNCTION” indication stops flashing, use the numeric keypad to change the value or setting.



The value can also be set directly by pressing the desired key while this parameter is selected. After setting this, make sure to select a different parameter or exit the Function mode before playing the keyboard.

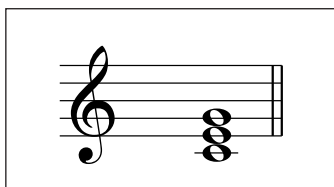
Function Parameter — Accompaniment Split Point

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings | Description |
|-----|---------------------------|--------------|----------------|---|
| F51 | Accompaniment Split Point | AcmpSPnt | 000 — 127 | This determines the highest key for the accompaniment section and sets the accompaniment split “point” — in other words, the key that separates the accompaniment section and the Main voice. (When accompaniment is turned on, the accompaniment section sounds up to and including the Accompaniment Split Point key.) This cannot be set higher than the Split Point in the Split mode (page 37). While this is being set, the keyboard does not produce any sound. After setting this, make sure to select a different parameter or exit the Function mode before playing the keyboard. |

WHAT IS A CHORD?

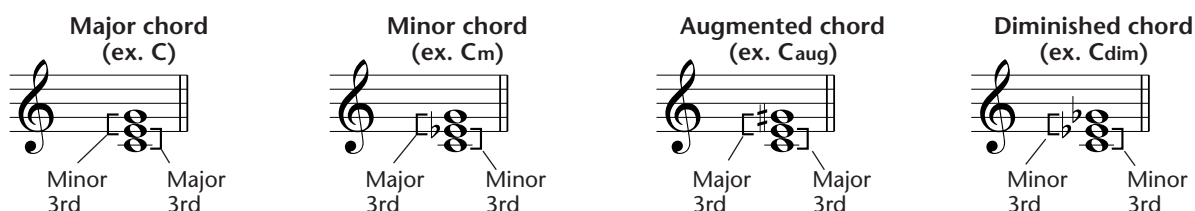
The simple answer: Three or more notes played simultaneously is a chord. (Two notes played together is an “interval” — an interval being the distance between two different notes. This is also referred to as a “harmony.”) Depending on the intervals between the three or more notes, a chord can sound beautiful or muddy and dissonant.



The organization of notes in the example at left — a triad chord — produces a pleasant, harmonious sound. Triads are made up of three notes and are the most basic and common chords in most music.

In this triad, the lowest note is the “root.” The root (also called the “tonic”) is the most important note in the chord, because it anchors the sound harmonically by determining its “key” and forms the basis for how we hear the other notes of the chord.

The second note of this chord is four semitones higher than the first, and the third is three semitones higher than the second. Keeping our root note fixed and changing these notes by a semitone up or down (sharp or flat), we can create four different chords.



Keep in mind that we can also change the “voicing” of a chord — for example, change the order of the notes (called “inversions”), or play the same notes in different octaves — without changing the basic nature of the chord itself.

Inversion examples for the key of C



Beautiful sounding harmonies can be built in this manner. The use of intervals and chords is one of the most important elements in music. A wide variety of emotions and feelings can be created depending on the types of chords used and the order in which they are arranged.

WRITING CHORD NAMES

Knowing how to read and write chord names is an easy yet invaluable skill. Chords are often written in a kind of shorthand that makes them instantly recognizable (and gives you the freedom to play them with the voicing or inversion that you prefer). Once you understand the basic principles of harmony and chords, it's very simple to use this shorthand to write out the chords of a song.

First, write the root note of the chord in an uppercase letter. If you need to specify sharp or flat, indicate that to the right of the root. The chord type should be indicated to the right as well. Examples for the key of C are shown below.

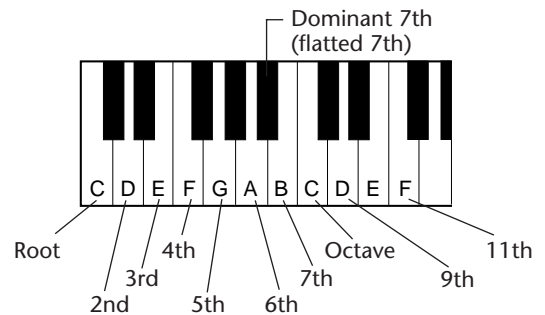
| Major chord | Minor chord | Augmented chord | Diminished chord |
|-------------|-------------|-----------------|------------------|
| C | Cm | Caug | Cdim |

For simple major chords, the type is omitted.

One important point: Chords are made up of notes “stacked” on top of each other, and the stacked notes are indicated in the chord name of the chord type as a number — the number being the distance of the note from the root. (See the keyboard diagram below.) For example, the minor 6th chord includes the 6th note of the scale, the major 7th chord has the 7th note of the scale, etc.

The Intervals of the Scale

To better understand the intervals and the numbers used to represent them in the chord name, study this diagram of the C major scale:



Other Chords

Csus4

5th 4th

C7

Dominant 7th Major chord

Cm7

Dominant 7th Minor chord

CM7

7th Major chord

Cm7b5

Dominant 7th Diminished chord

Cm6

Minor chord 6th

C(9)

9th

Cdim7

Diminished 7th (double flatted 7th) Diminished chord

CHORD GUIDE

The Chord Guide functions of the PortaTone provide powerful, easy-to-use tools for learning chords and chord relationships. Chord Guide features three different types of operation: Dictionary, Smart, and EZ Chord.

IMPORTANT

- Pressing the CHORD GUIDE button automatically turns on the auto accompaniment.
- When you wish to use the Style mode normally without the Chord Guide functions, make sure that OFF is selected. To do this:
 - 1) Press the STYLE button to select the Style mode.
 - 2) Press the CHORD GUIDE button so that a style name is shown in the display (instead of "Dict.," "Smart," or "EZ").

Dictionary

The Dictionary type is essentially a built-in "chord book" that shows you the individual notes of chords. It is ideal when you know the name of a certain chord and want to quickly learn how to play it.

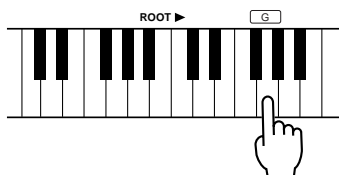
1 With the Style mode active, select the Dictionary Chord Guide.

Press the CHORD GUIDE button so that "Dict." appears in the display.



2 Specify the root of the chord.

Press the key on the keyboard that corresponds to the desired chord root (as printed on the panel).

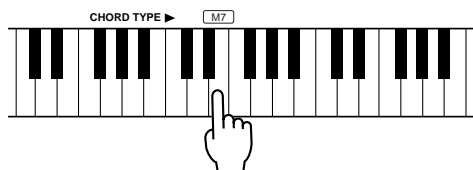


Pressing this key selects the root G.

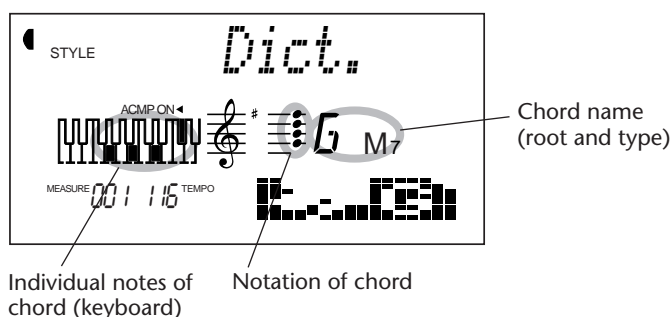


3 Specify the type of the chord (major, minor, seventh, etc.).

Press the key on the keyboard that corresponds to the desired chord type (as printed on the panel).



Pressing this key selects the major seventh chord type (M7). The display shows the name of the chord, and the individual notes — both in notation and on the keyboard diagram.

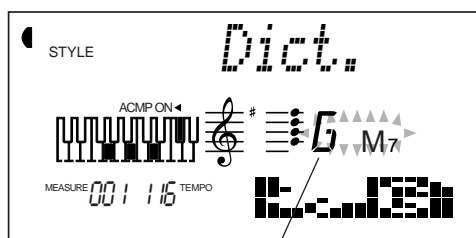


NOTE

For a few specific chords, not all notes may be shown in the notation section of the display. This is due to space limitations in the display.

4 Play the chord.

Play the chord (as indicated in the display) in the auto accompaniment section of the keyboard. The chord name flashes when the correct notes are held down. (Inversions for many of the chords are also recognized.)



Indicates notes to be played.
Flashes when correct notes are held.

Smart

The Smart type allows you to set the basic key for the chord accompaniment. Once this is set, you can simply press single keys in the scale and have harmonically appropriate chords played automatically. For example, with the key set to C, playing an D will result in an D minor chord (rather than a harmonically inappropriate D major).

The Smart type is not only a convenient feature for easily playing various chord progressions in a specified key, it's also an excellent learning tool to find out how chords relate to each other harmonically in a given key.

1 Select a style.

Select one of the styles, as described in steps 1 - 2 on page 47.

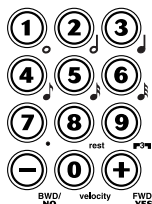
2 Select the Smart Chord Guide.

Press the CHORD GUIDE button so that "Smart" appears briefly in the display.

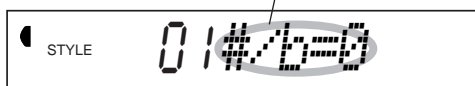


3 Set the desired key.

Use the +/- buttons on the numeric keypad to step through the available keys, or use the numeric keypad to directly enter the number corresponding to the desired key (see chart below).



Indicates selected key signature (shows number of sharps or flats in key).



| Number | Key (display indication, actual key) |
|--------|--------------------------------------|
| 01 | #/b=0 (C, or Am) |
| 02 | #=1 (G, or Em) |
| 03 | #=2 (D, or Bm) |
| 04 | #=3 (A, or F#m) |
| 05 | #=4 (E, or C#m) |
| 06 | #=5 (B, or G#m) |
| 07 | #=6 (F#, or D#m) |
| 08 | #=7 (C#, or A#m) |

| Number | Key (display indication, actual key) |
|--------|--------------------------------------|
| 09 | b=7 (Cb, or Abm) |
| 10 | b=6 (Gb, or Ebm) |
| 11 | b=5 (Db, or Bbm) |
| 12 | b=4 (Ab, or Fm) |
| 13 | b=3 (Eb, or Cm) |
| 14 | b=2 (Bb, or Gm) |
| 15 | b=1 (F, or Dm) |

[illegible]

For example, when the key has been set to F major, you can play the following chords by pressing the single root notes indicated below:

| | | | |
|---|----|----|----|
| | | | |
| F | Dm | Gm | Dm |
| | | | |



Smart Chord List

| No. | Display indication | Root note | | | | | | | | | | | |
|-----|--------------------|-----------|---------|------|---------|------|------|---------|------|---------|------|---------|------|
| | | C | C# (D♭) | D | E♭ (D#) | E | F | F# (G♭) | G | A♭ (G#) | A | B♭ (A#) | B |
| 01 | #/♭=0 | C | C#dim | Dm | E♭ | Em | F | F#dim | G | A♭ | Am | B♭ | Bm |
| 02 | #=1 | C | C#dim | D | E♭ | Em | F | F#m | G | A♭dim | Am | B♭ | Bm |
| 03 | #=2 | C | C#m | D | E♭dim | Em | F | F#m | G | A♭dim | A | B♭ | Bm |
| 04 | #=3 | C | C#m | D | E♭dim | E | F | F#m | G | A♭m | A | B♭dim | Bm |
| 05 | #=4 | C | C#m | D | E♭m | E | Fdim | F#m | G | A♭m | A | B♭dim | B |
| 06 | #=5 | Cdim | C#m | D | E♭m | E | Fdim | F# | G | A♭m | A | B♭m | B |
| 07 | #=6 | Cdim | C# | D | E♭m | E | Fm | F# | Gdim | A♭m | A | B♭m | B |
| 08 | #=7 | Cm | C# | Ddim | E♭m | E | Fm | F# | Gdim | A♭ | A | B♭m | B |
| 09 | ♭=7 | Cdim | C#m | D | E♭m | E | Fdim | F# | G | A♭m | A | B♭m | B |
| 10 | ♭=6 | Cdim | C# | D | E♭m | E | Fm | F# | Gdim | A♭m | A | B♭m | B |
| 11 | ♭=5 | Cm | C# | Ddim | E♭m | E | Fm | F# | Gdim | A♭ | A | B♭m | B |
| 12 | ♭=4 | Cm | C# | Ddim | E♭ | E | Fm | F# | Gm | A♭ | Adim | B♭m | B |
| 13 | ♭=3 | Cm | C# | Dm | E♭ | Edim | Fm | F# | Gm | A♭ | Adim | B♭ | B |
| 14 | ♭=2 | Cm | C# | Dm | E♭ | Edim | Fm | F# | Gm | A♭ | Am | B♭ | Bdim |
| 15 | ♭=1 | C | C# | Dm | E♭ | Em | F | F#dim | Gm | A♭ | Am | B♭ | Bdim |

EZ Chord

The EZ Chord function is an exceptionally flexible and easy way to program semi-automatic backing for your performances. It lets you record all necessary chord changes for an entire song, and then allows you to “play” each chord in the sequence you programmed by simply pressing a single key in the auto accompaniment section of the keyboard.

Besides being a convenient performance tool, EZ Chord is also ideal for practicing right hand melodies and soloing techniques, since it lets you easily produce the chord accompaniment with your left hand — allowing you to concentrate on your right hand.

EZ Chord gives you eight separate banks (each of which contains up to 128 chord spaces) to which you can record chords. A special bank chain function allows you to connect all banks, letting you switch automatically from one bank to the next, without breaking up your chord progression.

EZ Chord — Playback

Once you’ve recorded your own EZ Chord bank (page 68), you can play it back using the operation steps below.

However, you can try out EZ Chord on your own right now, without having to record your own EZ Chord bank. Several chord progressions have already been recorded to EZ Chord banks 1 and 2, letting you try out this convenient feature and get some ideas on how to best use EZ Chord in your own performances. (For your convenience, the scores for factory-programmed banks 1 and 2 are given on page 107.)

1 Call up the Style mode and select a style. Also select an OTS setting, if desired.

Press the STYLE button and select the desired style with the numeric keypad. (For more information on OTS, see page 72.)

2 Select the EZ Chord function.

Press the CHORD GUIDE button, repeatedly if necessary, until “EZ” appears. The auto accompaniment is automatically turned on when EZ Chord is selected.



3 Select the desired EZ Chord bank.

Use the numeric keypad. Buttons 1 - 8 select EZ Chord banks #1 - #8, respectively. Button 9 selects the bank chain “A-1” bank (see box below).

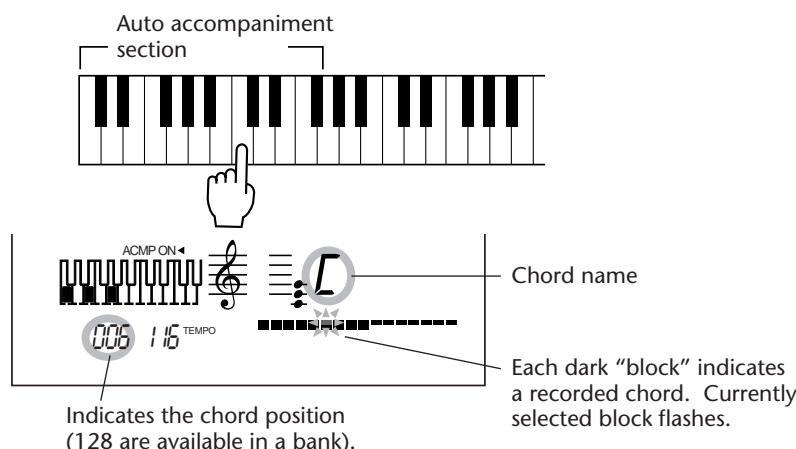
4 Start the accompaniment.

Use any one of the methods described on page 48 to start the accompaniment.

The EZ Chord chords can also be played back without the full (bass and rhythm) accompaniment. To do this, simply skip step #4.

5 Play the chords.

To play a chord, press any one key in the auto accompaniment section of the keyboard.



Each time you press a single key in the accompaniment section of the keyboard, EZ Chord plays the recorded chord and automatically advances to the next one. (Unrecorded “empty” blocks are skipped.) In this way, you can control the timing of chords with just a single finger of your left hand, and still use the powerful auto accompaniment features to create full backing — while you play melodies or solo with your right hand.

HINT

- To reset the position to the first chord in the bank, simply select the same bank again by pressing the corresponding number button of the numeric keypad.
- The accompaniment Split Point can be freely set, letting you determine what keys comprise the auto accompaniment section of the keyboard. (See page 59.)
- You can use the footswitch to select successive chords, letting you play the full keyboard while still being able to use EZ Chord. (See page 91.)

Bank Chain

A special bank chain function allows you to connect all banks, letting you go automatically from one bank to the next, without breaking up your chord progression. This, for example, lets you program chord changes for an entire set of songs, and not have to interrupt your performance by changing banks.

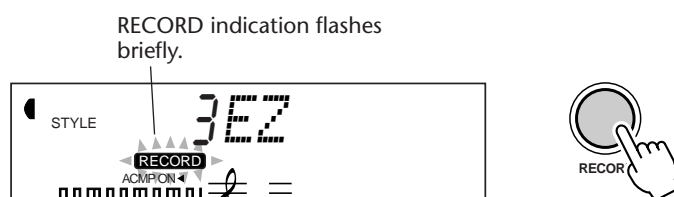
To use this, go to step #3 above (in “EZ Chord Playback”) and press the “9” button of the numeric keypad.



EZ Chord — Recording

1 Enable recording.

Press the RECORD button, repeatedly if necessary, until EZ Chord recording is selected. ("EZ" appears in the display and the "RECORD" indication flashes for a couple of seconds.)



IMPORTANT — Clearing the Bank

Before recording, you may want to erase (clear) all recorded chords for the selected EZ Chord bank. For instructions on doing this, see "Clearing an EZ Chord Bank" on page 71.

2 Select the desired EZ Chord bank.

Use the numeric keypad. Buttons 1 - 8 select EZ Chord banks #1 - #8, respectively.

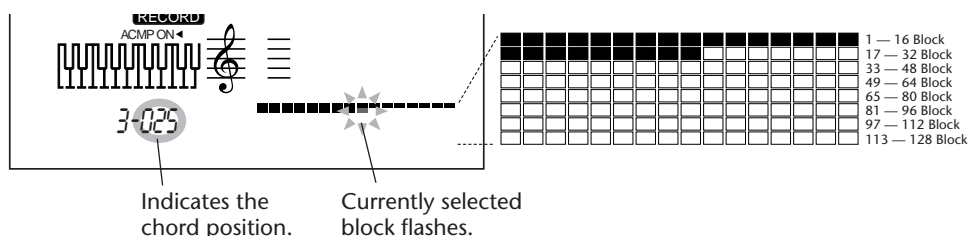
NOTE

Even if you've recorded over (erased) the factory set EZ Chord banks, you can restore the original banks. (See page 105.)

3 Start recording.

When the "RECORD" indication stops flashing (and is lit continuously), you can start recording. Recording chords in EZ Chord is essentially a three-step operation:

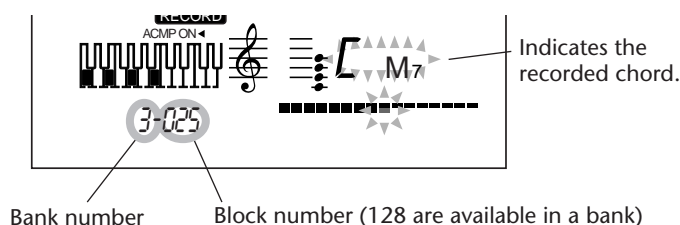
- 1) Select the desired block with the +/- buttons.



- 2) At the selected block, record the desired chord.

You can do this in one of two ways:

- Play Multi Fingering chords in the auto accompaniment section. (See page 56.)
- Enter the chord root and name manually from the ROOT and CHORD TYPE section of the keyboard.



3) Press the + button in the numeric keypad.

This actually records the chord to the selected block and automatically moves to the next block.

This step is necessary; the chord is not actually recorded until you press the + button. (Pressing the - button will select the previous block without recording the chord.)

To record a sequence of chords, repeat steps 2) and 3) above (play a chord, select the next step, play a different chord, select the next step, etc.).

4 Stop recording and exit from the record mode.

When finished recording the chords, press the RECORD button. This exits from the record mode and lets you playback your newly recorded chords. (See page 66.)

Recording a Space

To leave a block empty (creating a space between blocks), simply select the next block without entering a chord. To leave the rest of a row empty and start at the next row, use the + button to move to the first block in the next row and start recording from that position. (For more information, see the hint “Using Spaces” on page 70.)

Playing the Accompaniment During EZ Chord Recording

It may be helpful for you to hear the style and auto accompaniment as you are recording chords in the EZ Chord function. To do this:

1) Press the STYLE button.

This briefly calls up the Style mode, while keeping EZ Chord recording active.

2) Select the desired style.

Before the display reverts back to EZ Chord (a couple of seconds after pressing the STYLE button), use the numeric keypad to select a style.

3) Start accompaniment playback.

Press the START/STOP button.

4) Record the chord.

Play the desired chord in the auto accompaniment section of the keyboard. Remember that the chord is not actually recorded until you press the + button to move to the next block.

NOTE

If you manually enter the chord root and type (as described on page 68), the chord and bass accompaniment will not sound.

HINT — Using Spaces

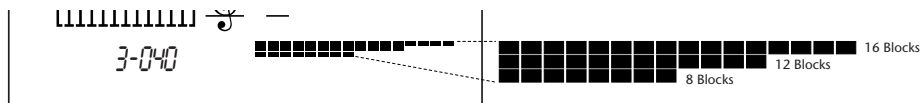
If your chord progressions are not long and the maximum memory space for chords isn't very important to you, you can use the spaces between recorded blocks to good advantage. (Keep in mind that spaces have no effect during playback; the EZ Chord function automatically skips the space or spaces and plays the next chord.)

To record a space:

Press the + button without recording a chord.

Some advantages to using spaces:

- Put one or two spaces between recorded chord blocks — for example, between the different sections (verse, chorus, bridge, etc.) of your song. This gives you a clear visual indication of where you are in a song, and makes it easier to perform the chord changes.
- Regardless of the musical genre — rock, pop, country, jazz, and even much contemporary music — the structure of most songs and music, in terms of length in measures, is based on the number four and its multiples. Examples of this include four- and eight-measure melodic phrases, the popular “twelve-bar” blues, and the sixteen-measure length of verses and choruses in many pop songs and jazz standards. What does this have to do with “spaces”? If your chord progression follows this kind of structure closely, you may want to group the chord changes for each section in four-, eight, twelve- or sixteen-block groups. For example, the first song in the illustration below shows a sixteen-block group, followed by a group of twelve, then one of eight.



Clearing an EZ Chord Bank

This operation lets you erase (clear) all recorded chords for the selected EZ Chord bank.

1 *Enable the EZ Chord Record mode.*

Press the RECORD button, repeatedly if necessary, until EZ Chord recording is selected. ("EZ" appears in the display and the "RECORD" indication flashes for a couple of seconds.)

2 *Select the desired point from which chords will be cleared.*

Use the +/- buttons. All chords following the selected point will be erased.

3 *Call up the EZ Chord Clear function.*

Wait for a couple of seconds until the "RECORD" indication stops flashing and "EZ" appears in the display. Then, hold down the "0" button until the "Clear?" prompt appears.



4 *Execute the Clear function.*

At the "Clear?" prompt, press the + button ("YES") to actually clear the bank, or press the - button to cancel.

5 *Continue recording, or exit the Record mode.*

Operation returns to EZ Chord Record, letting you record a new bank of chords. To exit, simply press the RECORD button.

Erasing a Single Chord

To erase (clear) a single recorded chord in an EZ Chord bank:

1) Enable the EZ Chord Record mode.

Press the RECORD button, repeatedly if necessary, until EZ Chord recording is selected.

2) Select the desired point at which the chord will be cleared.

Use the +/- buttons.

3) Execute the Clear function.

Press the C6 key (highest key on the keyboard) to actually clear the chord data.

ONE TOUCH SETTING (OTS)

One Touch Setting is a powerful and convenient Style mode function that lets you instantly reconfigure virtually all settings of the PortaTone — with the touch of a single button. Two types of One Touch Settings are available: User and Preset.

ONE TOUCH SETTING — USER

Four User banks each with four different settings — a total of sixteen — are available for your custom settings. Each of the sixteen User One Touch Settings can have different settings for the following parameters:

- Main voice number
- All Main voice settings (Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Dual voice number
- All Dual voice settings (On/Off, Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Split voice number
- All Split voice settings (On/Off, Split Point, Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Reverb Type and On/Off
- Chorus Type and On/Off
- DSP Type and On/Off
- Harmony Type, On/Off, and Volume
- Style number, and style-related settings: Accompaniment On/Off, Section (Main A or B), and Accompaniment Split Point
- Overall menu settings: Tempo, Transpose, Tuning, and Accompaniment Volume
- Footswitch assignment
- Touch Sensitivity setting

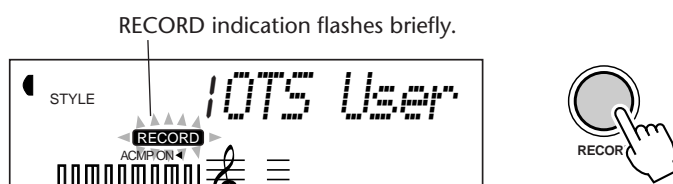
Recording a User One Touch Setting

1 Make all desired settings for the PortaTone.

Virtually all PortaTone settings can be saved to a User button. Refer to the list above for details.

2 Select the OTS Record mode.

Press the RECORD button, repeatedly if necessary, until “OTS User” appears at the top of the display.



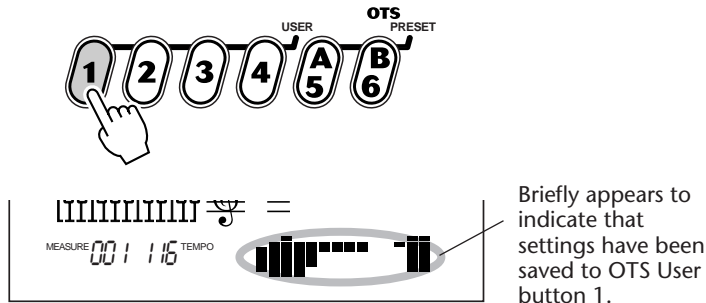
3 Select the desired bank.

Use the +/- buttons or the numeric keypad to select the desired User bank number (1 - 4).



4 Select the desired User number.

Press the corresponding USER ONE TOUCH SETTING button (1 - 4).
Doing this records the settings to the selected button.



5 Exit from the Record mode.

Press the RECORD button.

Recalling a User One Touch Setting

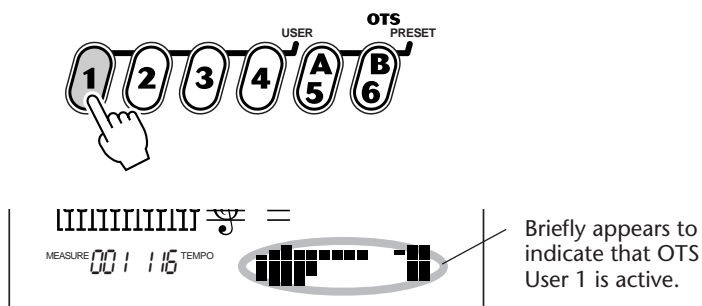
Once you've recorded your settings to a User button, you can instantly recall those settings any time you want.

1 Call up the Style mode.

Press the STYLE button.

2 Press the appropriate ONE TOUCH SETTING USER button.

Press the USER button (1 - 4) corresponding to the desired settings.



Selecting a User Bank

Before selecting a User One Touch Setting (in step #2), you may want to select a different bank. To do this:

- 1) Select Function #41. (Press the FUNCTION button, then use the +/- buttons or the numeric keypad to select #41.)
- 2) After the "FUNCTION" indication stops flashing, select the desired bank number with the +/- buttons or the numeric keypad.

ONE TOUCH SETTING – PRESET

Preset One Touch Settings are used in a slightly different way than the User settings. First, select a style, then select a Preset OTS. The Preset A and B settings have been specially programmed at the factory to match the selected style. This means that you can select the style you want, then choose a Preset that has the best suited voice, effect, and other settings for that style.

- Main voice number
- All Main voice settings (Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Dual voice number
- All Dual voice settings (On/Off, Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Split voice number
- All Split voice settings (Volume, Octave, Pan, Reverb Level, Chorus Level, and DSP Level)
- Reverb Type and On/Off
- Chorus Type and On/Off
- DSP Type and On/Off
- Harmony Type, On/Off, and Volume
- Style-related settings: Accompaniment On/Off, Section (Main A or B), and Accompaniment Split Point

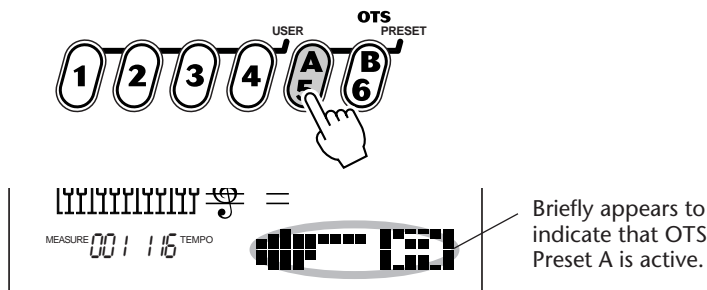
Selecting a Preset One Touch Setting

1 Select a style.

Select one of the styles, as described in steps 1 - 2 on page 47.

2 Press the appropriate **ONE TOUCH SETTING PRESET** button.

Press the PRESET button (A, B) corresponding to the desired settings.



3 Play the accompaniment.

Since both Sync-Start and auto accompaniment are automatically set to On when One Touch Setting is on, playing a key or chord in the auto accompaniment section of the keyboard starts the accompaniment.

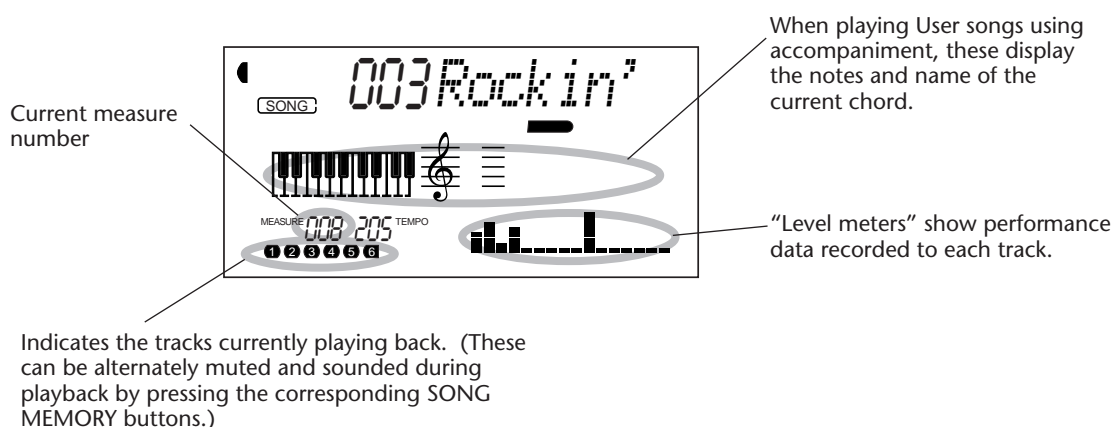
SELECTING AND PLAYING SONGS – THE SONG MODE

The Song mode features six songs — three demo songs that have been created using the rich and dynamic sounds of the PortaTone, and three User songs to which you can record your own performance.

The demo songs are generally for your listening enjoyment; however, you can also play along with them on the keyboard.

The User songs are “empty” and cannot be played until something has been recorded to them. (For instructions on recording your own songs, see page 79.)

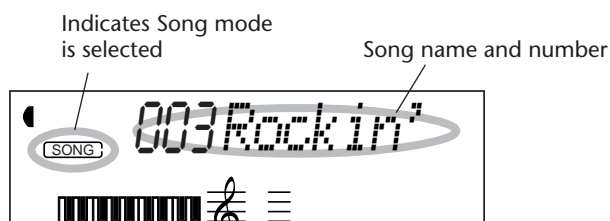
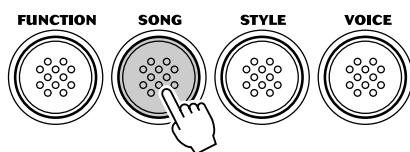
Song Playback Display



SELECTING AND PLAYING A SONG

1 Select the Song mode.

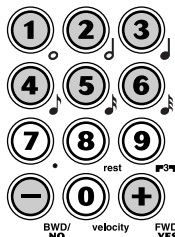
Press the SONG button.



2 Select the desired song number.

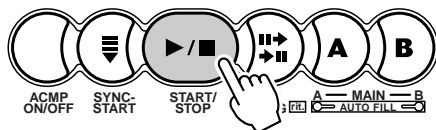
Use the numeric keypad.

Song numbers can be selected in the same way as with the voices (see page 28). You can use the numeric keypad to directly enter the song number, use the +/- keys to step up and down through the songs, or press the SONG button to advance through the song numbers.



3 Start the selected song.

Press the START/STOP button. As the song plays back, the measure number and chords are shown in the display.



NOTE

• You can play along with the song using the currently selected voice, or even select a different voice for playing along. Simply call up the Voice mode while the song is playing back and select the desired voice.

• This function can also be controlled by using a connected footswitch. (See page 91.)

4 If you want to change to another song, repeat step 2 above.

5 Stop the song.

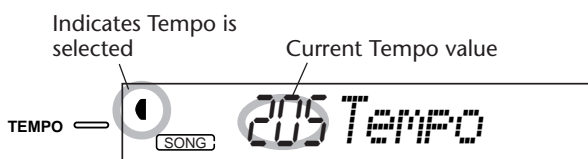
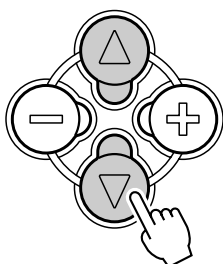
Press the START/STOP button. If playback was started by pressing the START/STOP button, the selected song stops automatically.

CHANGING THE TEMPO

The tempo of song (and style) playback can be adjusted over a range of 32 - 280 bpm (beats per minute).

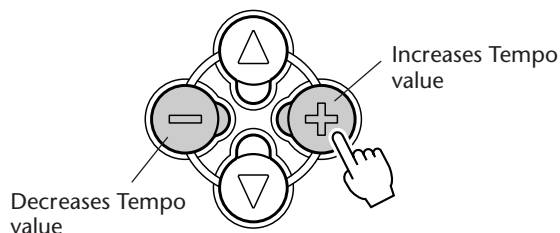
1 Select the Tempo function in the Overall menu.

Press one of the OVERALL ▲/▼ buttons, repeatedly if necessary, until "Tempo" appears in the display.



2 Change the value.

Use the OVERALL +/- buttons to increase or decrease the Tempo value. Holding down either button continuously increases or decreases the value.



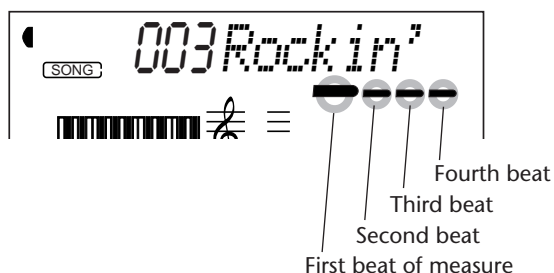
Restoring the Default Tempo Value

Each song and style has been given a default or standard tempo. If you've changed the tempo, you can restore the original default setting by pressing both OVERALL +/- buttons simultaneously (when Tempo is selected in the Overall menu).

Also, the tempo of a song or style returns to the default setting when selecting a different song or style. (The set tempo remains, however, when switching styles during playback.) When you turn on the power of the PortaTone, the tempo is automatically set to 116 bpm.

ABOUT THE BEAT DISPLAY

This section of the display provides a convenient, easy-to-understand indication of the rhythm for song and style playback. The dark bars below the name section in the display flash in time with the beat. The first dark bar indicates the first beat of the measure, and the other bars flash in sequence to indicate subsequent beats.

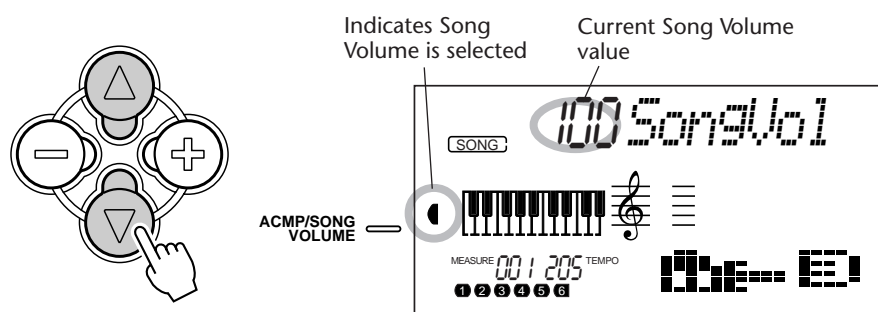


ADJUSTING THE SONG VOLUME

The playback volume of the song can be adjusted. This volume control affects only the song volume. The volume range is 000 - 127.

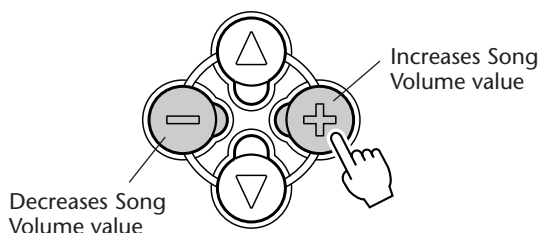
1 Select the Song Volume function in the Overall menu.

Press one of the OVERALL ▲/▼ buttons, repeatedly if necessary, until “SongVol” appears in the display.



2 Change the value.

Use the OVERALL +/- buttons to increase or decrease the Song Volume value. Holding down either button continuously increases or decreases the value.



NOTE

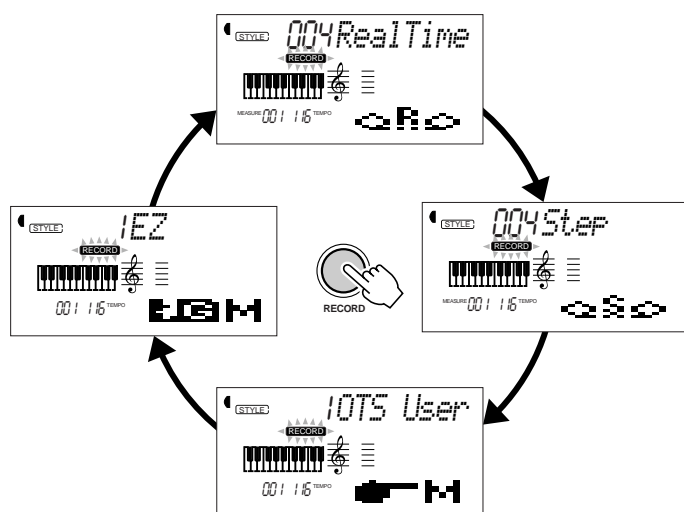
Song Volume cannot be changed unless the Song mode is active. (This function becomes Accompaniment Volume when the Style mode is active.)

Restoring the Default Value

To restore the default Song Volume value (100), press both OVERALL +/- buttons simultaneously (when Song Volume is selected in the Overall menu).

SONG RECORDING

The PortaTone features powerful and easy-to-use song recording features that let you record your keyboard performances — using up to six separate tracks — and create your own complete, fully orchestrated compositions. Up to three User songs can be recorded and saved. There are two record modes: Realtime and Step.



Each press of the RECORD button cycles through the four Record modes — Realtime, Step, OTS, and EZ Chord — before exiting back to normal operation. (The OTS and EZ Chord modes are unrelated to Song recording; they are described on pages 72 and 68, respectively.)

Realtime recording is similar to using a tape recorder; whatever you play on the keyboard is recorded in real time as you play it. Also, when you record subsequent parts to other tracks, you can hear the previously recorded parts as you record new ones.

Step recording allows you to enter notes individually. As such, it is very similar to writing down the notes on a sheet of music paper; each note is entered one at a time.

Each method has its own advantages and uses. Step recording is excellent for precision and for entering notes whose placement, rhythmic value, and velocity are fixed or consistent — such as individual drum parts in a rhythm pattern, or single notes in a syncopated bass part. It also gives you precise control in recording fast or complex passages that would be difficult or impossible to record in real time. Realtime

recording on the other hand, is best for capturing the natural “feel” of a performance, since it allows you to record as you are playing and simultaneously hear what you are recording.

Which method you use depends partly on the type of music you wish to create and partly on your own personal preference. You can even use both methods in tandem. For example, you could record a basic song guide to track 1 with Realtime, then use Step to record your “precision” parts to other tracks (and perhaps even re-record track 1, once all the other parts are in place). Or you could program basic riffs and patterns with Step first, then use Realtime to add melodies and embellishments.

NOTE

Keep in mind that all recording operations “replace” the data. In other words, if you record to a track that already has recorded data, all previous data in the track will be erased and replaced by the newly recorded data.

RECORDING A USER SONG – REALTIME RECORDING

In brief, the basic operation for recording is:

- 1) Make all desired PortaTone settings.
- 2) Select the Realtime Record mode.
- 3) Select a User song for recording.
- 4) Select a track number.
- 5) Start recording.
- 6) Stop recording.
- 7) Listen to your new recording.
- 8) Record to other tracks as desired.
- 9) Exit from the Record mode.

Data that can be recorded to the normal (melody) tracks:

- Note on/off
- Velocity
- Main voice settings (Voice Number*, Volume*, Octave, Pan*, Reverb Send Level, Chorus Send Level, DSP Send Level)
- Dual voice settings (Dual on/off, Voice Number*, Volume*, Octave, Pan*, Reverb Send Level, Chorus Send Level, DSP Send Level)
- Reverb on/off, Reverb Type*
- Chorus on/off, Chorus Type*
- DSP on/off, DSP Type*
- Harmony on/off, Harmony Type
- Sustain on/off
- Tempo*, Time Signature* (if there is no such data in the Chord track)

Data that can be recorded to the Chord track:

- Style number*
- Chord changes and timing
- Changing sections (Intro, Main A/B, etc.)
- Accompaniment Volume*
- Tempo, Time Signature*

** These settings can only be recorded once at the beginning of a song; other settings can be changed in the middle of a song.*

1 **Make all desired PortaTone settings.**

Before you actually start recording, you'll need to make various settings for the song — such as selecting a style, setting the Tempo, and selecting a voice. (See pages 47, 76, and 27.)

Selecting a style lets you use the sophisticated auto accompaniment features as part of your song. In this way, you can simply play the chords, and the PortaTone automatically creates the appropriate bass and chord backing. (For more information on auto accompaniment, see page 52.)

If desired, also make other settings. Refer to the list above for settings that can be recorded to a song.

Using the Metronome

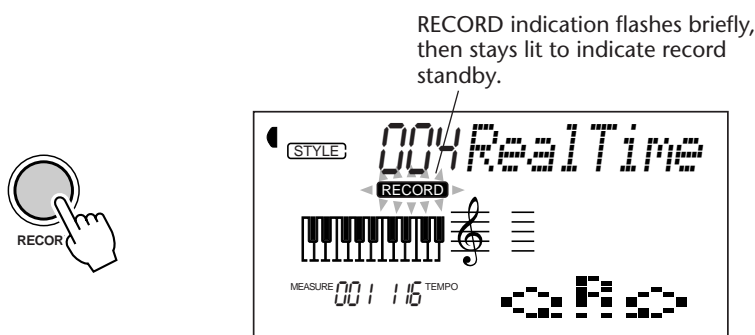
You can use the Metronome instead of a style if desired. This allows you to keep your performance "in time," even when recording without rhythmic accompaniment. To do this, press the METRONOME button before recording in step #5 below. After the song is completely recorded, simply play back the song with the Metronome turned off.

2 Select the Realtime Record mode.

Press the RECORD button, repeatedly if necessary, until "RealTime" appears at the top of the display.

NOTE

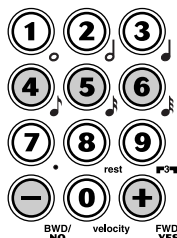
Realtime and Step recording methods can be mixed in the same song, but not the same track.



3 Select a User song for recording.

Use the numeric keypad to select the desired song: User 1 (004), User 2 (005), or User 3 (006).

User song numbers can be selected in the same way as with the voices (see page 28). You can use the numeric keypad to directly enter the song number, use the +/- keys to step up and down through the songs, or press the SONG button to advance through the song numbers.



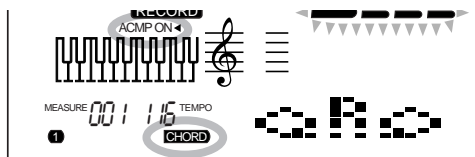
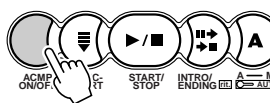
4 Select a track number.

Press the SONG MEMORY button corresponding to the desired track. (This step is optional; the PortaTone automatically selects the first available track. When there is no song data, track 1 is automatically selected.)



Recording to the Chord Track

A special Chord track is provided for recording accompaniment data. This is automatically recorded to the Chord track (track 6). To select the Chord track and turn on the accompaniment, press the ACMP ON/OFF button.



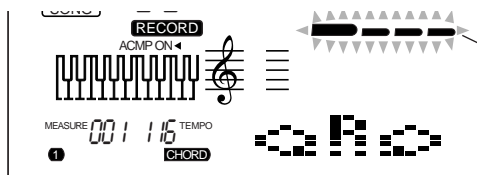
You can also simultaneously record one of the melody tracks (1 - 5) and the Chord track (6).

NOTE

If accompaniment has already been turned on before entering the Record mode, the Chord track is automatically selected.

5 Start recording.

When the "RECORD" indication stops flashing and the beat bars and track number start flashing, you can start recording simply by playing the keyboard (or by pressing the START/STOP button).



Indicates Record standby.
Flashing beat bars indicate Sync-Start is on.

NOTE

This function can also be controlled by using a connected footswitch. (See page 91.)

If you want to rehearse your part before recording, press the SYNC-START button to turn Sync-Start off. After rehearsing, press SYNC-START again to return to the above condition.

When recording the Chord track

With Sync-Start on, play the first chord of the song in the auto accompaniment section of the keyboard. The accompaniment starts automatically and you can continue recording, playing other chords in time with the accompaniment.

If you wish to cancel recording at this point, press the RECORD button again.

6 Stop recording.

After you've finished playing the part, press the START/STOP button.

7 Listen to your new recording.

To play back the song from the beginning, simply press the START/STOP button again. Playback stops automatically at the end of the song, or when the START/STOP button is pressed again.

8 Record to other tracks as desired.

To do this, simply repeat steps #4 - #7 above. Make sure that when you press the SONG MEMORY button corresponding to the desired track, the track number in the display flashes.

9 Exit from the Record mode.

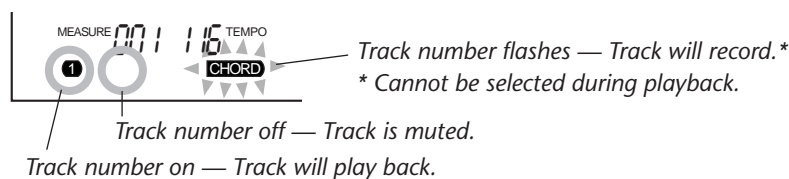
Press the RECORD button.

■ Additional Operations

Muting Tracks During Playback

While recording is enabled, you can selectively mute different tracks. This is useful for when you want to clearly hear certain tracks, and not others, during recording. Muting can also be done “on the fly” during playback. To use muting, press the corresponding SONG MEMORY button, repeatedly if necessary, until the desired track number in the display is off.

Each press of a SONG MEMORY button (when playback is stopped) cycles through the following settings:



Re-recording a Track

If you've made a mistake and wish to record a track over again:

Press the corresponding SONG MEMORY button, repeatedly if necessary, until the desired track number in the display flashes (indicating record standby for that track). Since doing this turns Sync-Start off, press the SYNC-START button to turn Sync-Start on again, then start recording (as explained in step #5 above). Alternately, simply press the START/STOP button to start recording.

Clearing a Single Track

If you wish to erase a single track without clearing the entire song (in the Song Clear operation, page 90):

- 1) Press the RECORD button.
- 2) Select the desired track (with the corresponding SONG MEMORY button).
- 3) Press the START/STOP button once to start recording, and once again to stop (without playing any keys). This erases previous data, and creates a blank track.

RECORDING A USER SONG – STEP RECORDING

The basic steps for Step recording are similar to those for Realtime recording. In brief, the basic operation is:

- 1) Make all desired PortaTone settings.
- 2) Select the Step Record mode.
- 3) Select a User song for recording.
- 4) Select a track number.
- 5) Start recording. Enter notes and rests individually, playing back the song occasionally to hear the results.
- 6) Listen to your new recording.
- 7) Record to other tracks as desired.
- 8) Exit from the Record mode.

Data that can be recorded to the normal (melody) tracks:

- Note on/off
- Velocity**
- Main voice settings (Voice Number*, Volume*, Octave, Pan*, Reverb Send Level*, Chorus Send Level*, DSP Send Level*)
- Dual voice settings (Dual on/off, Voice Number*, Volume*, Octave, Pan*, Reverb Send Level*, Chorus Send Level*, DSP Send Level*)
- Reverb on/off, Reverb Type*
- Chorus on/off, Chorus Type*
- DSP on/off, DSP Type*
- Tempo*, Time Signature* (if there is no such data in the Chord track)

Data that can be recorded to the Chord track:

- Style number*
- Chord changes and timing
- Changing sections (Intro, Main A/B, etc.)
- Accompaniment Volume*
- Tempo*, Time Signature*

* These settings can only be recorded once at the beginning of a song; other settings can be changed in the middle of a song.

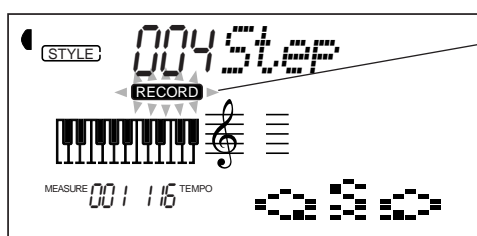
** All notes are entered at the same velocity; however, this can be changed in various ways with the Velocity Curve function (page 89).

1 Make all desired PortaTone settings.

This operation is the same as that of Realtime recording (page 80).

2 Select the Step Record mode.

Press the RECORD button, repeatedly if necessary, until “Step” appears at the top of the display.



RECORD indication flashes briefly, then stays lit to indicate record standby.

NOTE

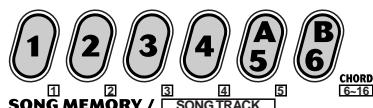
Realtime and Step recording methods can be mixed in the same song, but not the same track.

3 Select a User song for recording.

This operation is the same as that of Realtime recording (page 81).

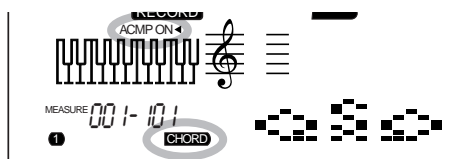
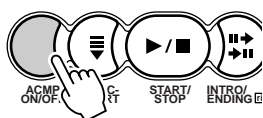
4 Select a track number.

Press the SONG MEMORY button corresponding to the desired track.



Recording to the Chord Track

A special Chord track is provided for recording accompaniment data. This is automatically recorded to the Chord track (track 6). To select the Chord track and turn on the accompaniment, press the ACMP ON/OFF button.



NOTE

Unlike Realtime Recording, Step Recording only allows you to record one track at a time; the Chord track cannot be recorded simultaneously with another track.

5 Start recording.

When the RECORD indication stops flashing and the track number starts flashing, you can start recording. Record each note (or chord) and rest individually, as described below:

Recording Notes

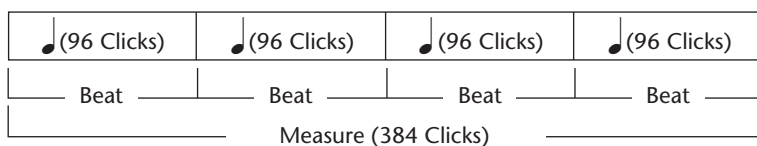
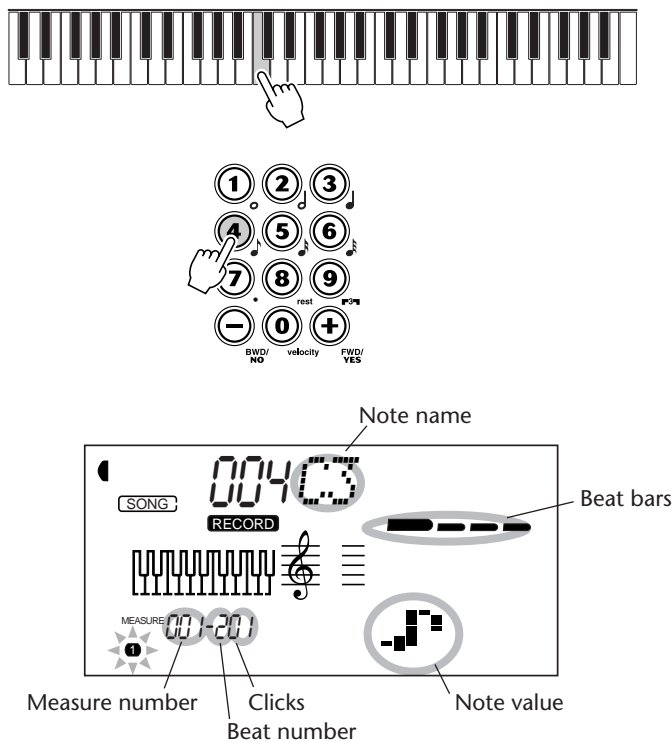
- 1) Select the desired position in the song (measure/beat) with the +/- buttons. (Each press of the button moves one beat forward or backward.)
 - 2) Play the desired key or keys. (The note name is shown at the top of display.)
- When recording chords to the Chord track, make sure the accompaniment is on, then play the desired chord in the accompaniment section of the keyboard.

NOTE

More than one note can be recorded at a time; however, only the last pressed note appears in the display.

3) Select the note (time) value with the numeric keypad. (The note value is shown as an icon in the display.)

For example, play middle C (C3), then press the “4” button (1/8 note).



The beat bars also indicate the current recording position (as the beat of the measure).

The note is automatically entered and Step recording moves to the next available position. For example, if a whole note is entered at the beginning of measure 1, the next position is the beginning of measure 2.

As mentioned above, you can use the +/- keys to move backward and forward in the track. When material has been recorded, this steps through and sounds each note in succession.

■ Additional Operations

Recording Chords and Sections to the Chord Track:

- 1) Play a chord in the accompaniment section of the keyboard. ("Chord" and the chord name appears in the display.)

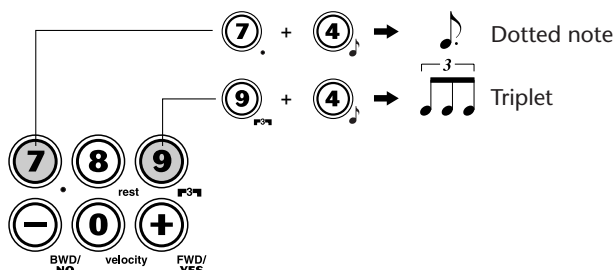


Chords can be entered manually (with the Dictionary function), or played with Multi Fingering. (See page 62, 56.)

- 2) Select a section by pressing the corresponding button. When selecting an Intro or Ending section, the length is fixed, and need not be entered in step 3 below.
- 3) Select the note (time) value with the numeric keypad.

Recording Triplets and Dotted Notes:

- 1) At the desired position, press the corresponding numeric keypad button ("7" for dotted or "9" for triplets).
- 2) Press the numeric keypad button for the desired note value.



Recording Rests:

- 1) Select the desired position in the song with the +/- buttons.
- 2) Press the "8" (rest) button in the numeric keypad.
- 3) If you want to record a dotted rest or triplet rest, press the appropriate numeric keypad button ("7" for dotted or "9" for triplets).
- 4) Press the numeric keypad button (1 - 6) corresponding to the desired rest value. (The specified rest value appears as an icon in the display.)



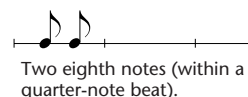
- 5) After recording the desired rest value(s), record the next note.

NOTE

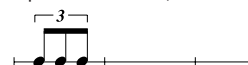
- The Intro section can only be recorded at the beginning of a song.
- When an Ending section is selected, no further notes can be recorded.

NOTE

Triplets are three notes within a single beat — in other words, one beat is divided up into three equal units. Each note (or rest) of a triplet must be entered separately.



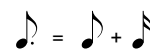
Two eighth notes (within a quarter-note beat).



Three eighth-note triplets (within a quarter-note beat).

NOTE

Dotted notes extend the length of a note by half — in other words, the length of a dotted eighth note is an eighth note plus a sixteenth note.



HINT

If you want to enter two or more consecutive beats of rest, you can simply use the + button to move forward in the track (for as many beats rest as desired). This saves you the trouble of repeatedly entering rests when there are several beats or measures of silence between notes.

6 **Listen to your new recording.**

You can listen to the entire step recorded track at any time by pressing the START/STOP button. The track you are working on plays back (until stopped), and returns to Step recording at the next position.

Keep in mind that this only plays the selected track. To hear all tracks of the song, exit from Step Rec (press the RECORD button), then press the START/STOP button to start song playback.

7 **Record to other tracks as desired.**

To do this, simply repeat steps #4 - #6 above. Make sure that when you press the SONG MEMORY button corresponding to the desired track, the track number in the display flashes.

8 **Exit from the Record mode.**

This operation is the same as step #9 of Realtime recording (page 83).

Replacing a Note or Rest

If you want to change a note or rest you've just recorded, you can easily replace it with a new one. To do this:

- 1) Select the desired position in the song with the +/- buttons.
- 2) Press the new note on the keyboard (or the appropriate rest value button on the numeric keypad).
- 3) Enter the new note value on the numeric keypad. (Enter dotted note or triplet first, if desired.)
- 4) At the "Delete?" prompt press the + button. To cancel, press the - button.

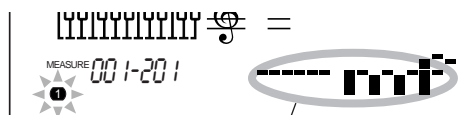
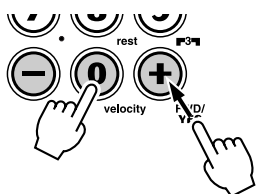
CAUTION

This operation deletes all previously recorded notes that follow the note to be replaced. Make sure you wish to delete any subsequent notes before actually replacing the selected note or rest.

Entering Velocity Curves

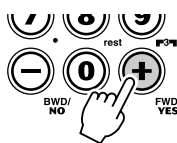
In Step recording, all notes are recorded at the same velocity or volume. To make a Step-recorded track sound more natural or to create some dynamic changes in the track, use the Velocity Curve function.

- 1) Select the first note to be affected by the Velocity Curve (by using the +/- buttons of the numeric keypad). All subsequent notes will be velocity-transformed.
- 2) Simultaneously hold down the VELOCITY button ("0" in the numeric keypad) and press + or - to select the desired Velocity Curve.



Selected Velocity Curve appears as icon in the display.

- 3) At the "Change?" prompt, press the + button ("YES") to actually enter the selected Velocity Curve, or press the - button to cancel the operation.



NOTE

You can specify a Velocity Curve in the middle of a track BEFORE recording the notes that the curve will affect. To do this, select the last note of the track (by using the +/- buttons), then enter the desired Velocity Curve. In this case, the Velocity Curve is NOT applied to that last note, but affects all subsequently entered notes.

Velocity Curve Chart

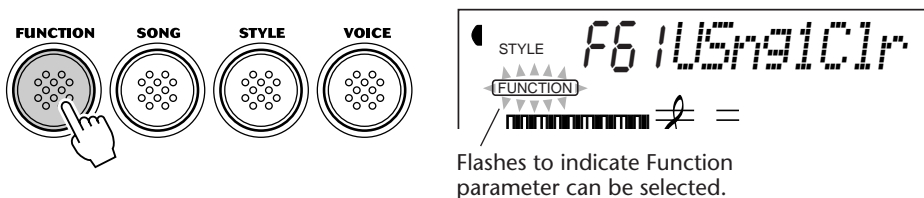
| Display | Type/Description | Display | Type/Description |
|---------|--|---------|--|
| | Mezzoforte This sets all subsequent notes to a velocity value of 80. | | Diminuendo 1 This creates a two-measure diminuendo, starting with the current velocity at the selected note and ending with a velocity decrease of 40. |
| | Forte This sets all subsequent notes to a velocity value of 100. | | Diminuendo 2 This creates a two-measure diminuendo, starting with the current velocity at the selected note and ending with a velocity decrease of 20. |
| | Fortissimo This sets all subsequent notes to a velocity value of 120. | | Diminuendo 3 This creates a two-measure diminuendo, starting with the current velocity at the selected note and ending with a velocity decrease of 10. |
| | Mezzopiano This sets all subsequent notes to a velocity value of 60. | | Accent 1 This increases the velocity of notes at the top (1st beat) of all measures by 30. (Display icon represents two measures.) |
| | Piano This sets all subsequent notes to a velocity value of 40. | | Accent 2 This increases the velocity of notes at the top and halfway points of all measures by 30. (Display icon represents two measures.) |
| | Pianissimo This sets all subsequent notes to a velocity value of 20. | | Triangle wave This alternately and gradually increases and decreases the velocity by 30 in the pattern of a triangle wave. The wave repeats every two measures throughout the track. (Display icon represents two measures.) |
| | Crescendo 1 This creates a two-measure crescendo, starting with the current velocity at the selected note and ending with a velocity increase of 40. | | Square wave This alternately and abruptly increases and decreases the velocity by 30 in the pattern of a square wave. The wave repeats every two measures throughout the track. (Display icon represents two measures.) |
| | Crescendo 2 This creates a two-measure crescendo, starting with the current velocity at the selected note and ending with a velocity increase of 20. | | |
| | Crescendo 3 This creates a two-measure crescendo, starting with the current velocity at the selected note and ending with a velocity increase of 10. | | |

CLEARING A SONG

The Song Clear operation (of the Function parameters) completely erases all recorded data on all tracks of a selected User song. Use this operation only when you're sure you want to erase a song and record a new one.

1 Select the Function mode.

Press the FUNCTION button.



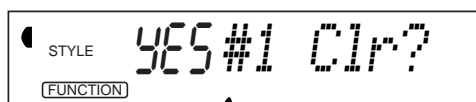
2 Select the Function parameter (61 - 63) corresponding to the song you wish to clear.

While the "FUNCTION" indication is flashing, use the numeric keypad to select the desired Function parameter number:

- 61 — Clear song #1 ("F61 USng1Clr")
- 62 — Clear song #2 ("F62 USng2Clr")
- 63 — Clear song #3 ("F63 USng3Clr")

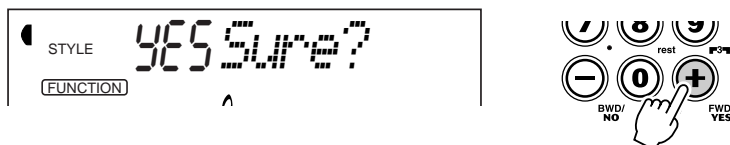
3 Start the Song Clear operation.

After the "FUNCTION" indication stops flashing and the "Clr?" prompt appears, press the + button to start the Song Clear operation.



4 At the "Sure?" prompt, clear the selected song.

Press + to actually clear the corresponding song, or press - to cancel the operation and return to step 3.



To exit from the Song Clear operation, press one of the other mode buttons: SONG, STYLE, or VOICE.

NOTE

These parameter numbers can be selected in the same way as with the voices (see page 28). You can use the numeric keypad to directly enter the number, use the +/- keys to step up and down through the parameters, or press the FUNCTION button to advance through the parameter numbers.

IMPORTANT

Since the "FUNCTION" indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

FOOTSWITCH

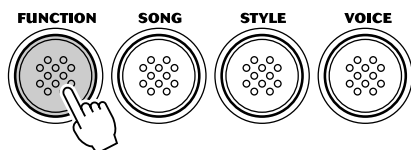
The PortaTone has a footswitch feature that can be used to control a variety of functions and operations. By using your foot to conveniently control these functions, you free your hands to concentrate on your performance.

Normally, this is used as a damper pedal, producing pedal-controlled sustain for piano and other instrument sounds that have a natural decay. It can also be assigned to any of these eleven other functions:

- EZ Chord increment
- START/STOP
- INTRO/ENDING
- MAIN A
- MAIN B
- Harmony On/Off
- Dual On/Off
- Split On/Off
- Reverb On/Off
- Chorus On/Off
- DSP On/Off

1 Call up the Function mode.

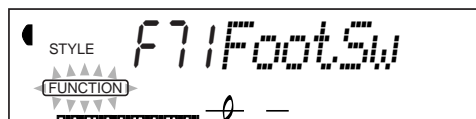
Press the FUNCTION button.



2 Select the Footswitch Assign parameter.

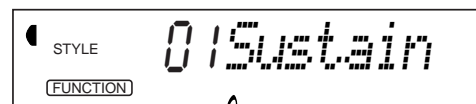
While the "FUNCTION" indication is flashing, use the numeric keypad to select Footswitch Assign (#71).

Function parameter numbers can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.



3 Select the desired footswitch function.

After the "FUNCTION" indication stops flashing, use the numeric keypad to change the setting. (See the "Footswitch Assign Functions" list below for details.)



IMPORTANT

Since the "FUNCTION" indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting (Sustain) by pressing both +/- buttons simultaneously.

Footswitch Assign Functions

| Function Name | Display Name | Description |
|--------------------|--------------|--|
| Sustain | Sustain | Damper pedal or sustain operation. Pressing the footswitch applies a natural sustain to the keyboard-played voice. |
| EZ Chord Increment | EZChdInc | <p>When using EZ Chord (page 66), this provides the same function as pressing a key in the accompaniment section of the keyboard. Each press of the footswitch advances to and plays the next EZ Chord entry. When accompaniment is playing back, simply press and release the footswitch; when accompaniment playback is off, hold down the footswitch to keep playing the chord.</p> <p>NOTE <i>This does not disable the accompaniment section of the keyboard; either the footswitch or the keyboard can be used for EZ Chord increment when this is selected.</i></p> |
| Start/Stop | StartStp | When the Song mode or Style mode is active, this provides the same function as the START/STOP button (see pages 48). Each press of the footswitch alternately starts and stops song or accompaniment playback. |
| Intro/Ending | IntroEnd | When the Style mode is active, this provides the same function as the INTRO/ENDING button (see page 49). Pressing the footswitch twice while the accompaniment is playing back causes the Ending section to gradually slow down (page 51). |
| Main A | Main A | When the Style mode is active, this provides the same function as the MAIN A (AUTO FILL) button (see page 54). |
| Main B | Main B | When the Style mode is active, this provides the same function as the MAIN B (AUTO FILL) button (see page 54). |
| Harmony On/Off | Harmony | When the Style mode is active, this provides the same function as the HARMONY button (and the Harmony On/Off parameter, #37). (See page 43.) |
| Dual On/Off | Dual | This provides the same function as the DUAL button (and the Dual On/Off parameter, #18). (See page 34.) |
| Split On/Off | Split | This provides the same function as the Split On/Off parameter, #28. (See page 36.) |
| Reverb On/Off | Reverb | This provides the same function as the REVERB button (and the Reverb On/Off parameter, #31). (See page 40.) |
| Chorus On/Off | Chorus | This provides the same function as the Chorus On/Off parameter, #33. (See page 41.) |
| DSP On/Off | Dsp | This provides the same function as the DSP On/Off parameter, #35. (See page 42.) |

4 Exit the Function mode.

Once you've made the desired setting, press one of the other mode buttons (SONG, STYLE, or VOICE).

MIDI FUNCTIONS

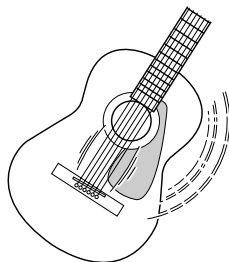
The PortaTone is MIDI-compatible, featuring MIDI IN and MIDI OUT terminals and providing a variety of MIDI-related controls. By using the MIDI functions you can expand your musical possibilities. This section explains what MIDI is, and what it can do, as well as how you can use MIDI on your PSR-270.

IMPORTANT *The MIDI functions cannot be used in the Song mode.*

WHAT IS MIDI?

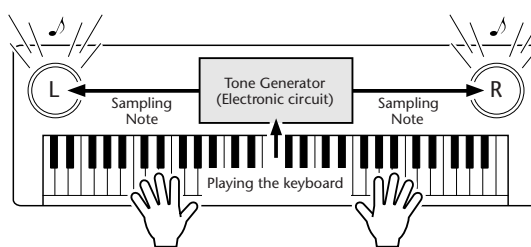
No doubt you have heard the terms “acoustic instrument” and “digital instrument.” In the world today, these are the two main categories of instruments. Let’s consider an acoustic piano and a classical guitar as representative acoustic instruments. They are easy to understand. With the piano, you strike a key, and a hammer inside hits some strings and plays a note. With the guitar, you directly pluck a string and the note sounds. But how does a digital instrument go about playing a note?

Acoustic guitar note production



Pluck a string and the body resonates the sound.

Digital instrument note production



Based on playing information from the keyboard, a sampling note stored in the tone generator is played through the speakers.

As shown in the illustration above, in an electronic instrument the sampling note (previously recorded note) stored in the tone generator section (electronic circuit) is played based on information received from the keyboard. So then what is the information from the keyboard that becomes the basis for note production?

For example, let’s say you play a “C” quarter note using the grand piano sound on the PSR-270 keyboard. Unlike an acoustic instrument that puts out a resonated note, the electronic instrument puts out information from the keyboard such as “with what voice,” “with which key,” “about how strong,” “when was it pressed,” and “when was it released.” Then each piece of information is changed into a number value and sent to the tone generator. Using these numbers as a basis, the tone generator plays the stored sampling note.

Example of Keyboard Information

| | |
|---|---|
| Voice number (with what voice) | 01 (grand piano) |
| Note number (with which key) | 60 (C3) |
| Note on (when was it pressed) and note off (when was it released) | Timing expressed numerically (quarter note) |
| Velocity (about how strong) | 120 (strong) |

MIDI is an acronym that stands for Musical Instrument Digital Interface, which allows electronic musical instruments to communicate with each other, by sending and receiving compatible Note, Control Change, Program Change and various other types of MIDI data, or messages.

The PSR-270 can control a MIDI device by transmitting note related data and various types of controller data. The PSR-270 can be controlled by the incoming MIDI messages which automatically determine tone generator mode, select MIDI channels, voices and effects, change parameter values and of course play the voices specified for the various parts.

MIDI messages can be divided into two groups: Channel messages and System messages. Below is an explanation of the various types of MIDI messages which the PSR-270 can receive/transmit.

● Channel Messages

The PSR-270 is an electronic instrument that can handle 16 channels. This is usually expressed as “it can play 16 instruments at the same time.” Channel messages transmit information such as Note ON/OFF, Program Change, for each of the 16 channels.

| Message Name | PSR-270 Operation/Panel Setting |
|----------------|--|
| Note ON/OFF | Messages which are generated when the keyboard is played. Each message includes a specific note number which corresponds to the key which is pressed, plus a velocity value based on how hard the key is struck. |
| Program Change | Voice number (along with corresponding bank select MSB/LSB settings, if necessary). |
| Control Change | Messages that are used to change some aspect of the sound (modulation, volume, pan, etc.). |

● System Messages

This is data that is used in common by the entire MIDI system. System messages include messages like Exclusive Messages that transmit data unique to each instrument manufacturer and Realtime Messages that control the MIDI device.

| Message Name | PSR-270 Operation/Panel Setting |
|-------------------|---------------------------------------|
| Exclusive Message | Reverb/chorus/DSP settings, etc. |
| Realtime Messages | Clock setting Start/stop operation |

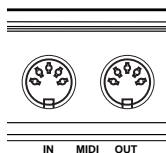
The messages transmitted/received by the PSR-270 are shown in the MIDI Implementation Chart on page 114.

MIDI Terminals

In order to exchange MIDI data between multiple devices, each device must be connected by a cable. The MIDI terminals of the PSR-270 are located on the rear panel.

MIDI IN Receives MIDI data from another MIDI device.

MIDI OUT Transmits the PSR-270's keyboard information as MIDI data to another MIDI device.



NOTE

- Special MIDI cables (sold separately) must be used for connecting to MIDI devices. They can be bought at music stores, etc.
- Never use MIDI cables longer than about 15 meters. Cables longer than this can pick up noise which can cause data errors.

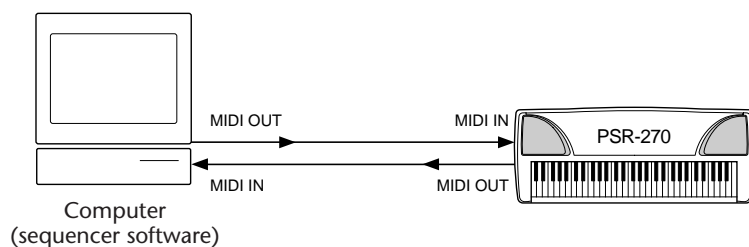
CONNECTING TO A PERSONAL COMPUTER

By connecting your PSR-270's MIDI terminals to a personal computer, you can have access to a wide variety of music software.

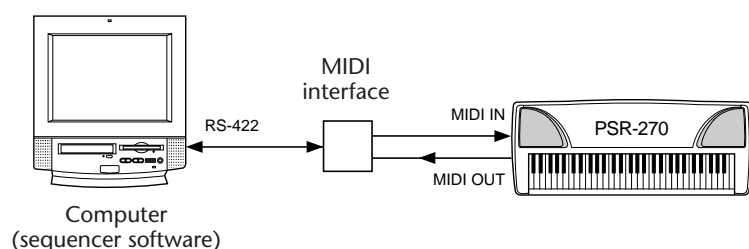
When using a MIDI interface device installed in the personal computer, connect the MIDI terminals of the personal computer and the PSR-270.

Use only special MIDI cables when connecting MIDI devices.

- Connect the MIDI terminals of the PSR-270 to the MIDI terminals of the personal computer.



- When using a MIDI interface with a Macintosh series computer, connect the RS-422 terminal of the computer (modem or printer terminal) to the MIDI interface, as shown in the diagram below.



NOTE

- When using a Macintosh series computer, set the MIDI interface clock setting in the application software to match the setting of the MIDI interface you are using. For details, carefully read the owner's manual for the software you are using.

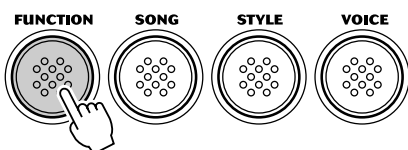
FUNCTION PARAMETERS – MIDI

The Function parameters provide additional, more detailed MIDI settings for the PortaTone. These settings include:

- Remote Channel
- Keyboard Out
- Accompaniment Out
- Local Control
- External Clock
- Bulk Dump Send
- Initial Setup Send

1 Call up the Function mode.

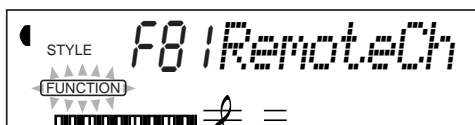
Press the FUNCTION button.



2 Select the desired Function parameter.

While the “FUNCTION” indication is flashing, use the numeric keypad to select the desired MIDI Function parameter number (81 - 87). (See the “Parameters” list below for details.)

Function parameter numbers can be selected in the same way as with the voices (see page 28) — with the numeric keypad, +/- keys, or the FUNCTION button.



3 Change the parameter setting or value.

After the “FUNCTION” indication stops flashing, use the numeric keypad to change the value or setting.

Restoring the Default Value

If you've changed the parameter setting, you can instantly restore the default setting by pressing both +/- buttons simultaneously.

4 Set other parameters as needed.

To select and set other parameters, repeat steps 1 - 3 above.

5 Exit the Function mode.

Once you've made all desired settings, press one of the other mode buttons (SONG, STYLE, or VOICE).

IMPORTANT

- Since the “FUNCTION” indication flashes for only a couple of seconds, make sure to select the parameter quickly after step 1 above.

NOTE

The MIDI settings below are saved even when the power is turned off. However, MIDI settings are NOT included in the data saved to the User banks in the One Touch Setting feature (page 72).

Function Parameters

| No. | Parameter Name | Display Name | Range/Settings |
|-----|----------------|--------------|----------------|
|-----|----------------|--------------|----------------|

| | | | |
|----|----------------|----------|--------------|
| 81 | Remote Channel | RemoteCh | off, 01 - 16 |
|----|----------------|----------|--------------|

This determines how the PortaTone is controlled by a “remote” (external) MIDI keyboard.

Set this to one of the 16 channels (01 - 16) for using an external keyboard to remotely control the PortaTone functions over the selected channel. (The remaining 15 channels can be used for multi-timbral operation.)

When this is set to “off,” the PortaTone can be used as a full 16-channel multi-timbral sound source.

The default setting is “off.”

| | | | |
|----|--------------|--------|--------|
| 82 | Keyboard Out | KbdOut | on/off |
|----|--------------|--------|--------|

This determines whether the keyboard performance data of the PortaTone is transmitted or not.

When this is set to “off,” notes played on the PortaTone will not affect (not be transmitted to) the connected MIDI device. When this is set to “on,” the following keyboard data is transmitted: Main voice part over channel 1, Split voice part over channel 2, and Dual voice part over channel 11. The default setting is “on.”

NOTE

If both Keyboard Out and Local Control (#84 below) are set to “off,” neither the connected MIDI device nor the PortaTone voices will sound when playing the keyboard.

| | | | |
|----|-------------------|---------|--------|
| 83 | Accompaniment Out | AcmpOut | on/off |
|----|-------------------|---------|--------|

This determines whether Auto Accompaniment data is transmitted via MIDI OUT or not.

When set to “on,” Auto Accompaniment data is transmitted over channels 3 - 10 (as listed below).

The default setting is “on.”

Accompaniment Transmit Channels:

| | | |
|------------|---|---------------|
| Channel 3 | — | Bass |
| Channel 4 | — | Chord part 1 |
| Channel 5 | — | Chord part 2 |
| Channel 6 | — | Pad |
| Channel 7 | — | Phrase part 1 |
| Channel 8 | — | Phrase part 2 |
| Channel 9 | — | Rhythm part 2 |
| Channel 10 | — | Rhythm part 1 |

HINT

You can use Accompaniment Out in several ways. One useful application would be to play all or selected parts on a connected MIDI tone generator. In this way you could reinforce the PortaTone sounds by layering (or substituting) with the sounds of the tone generator. In a different application, you could record the individual parts from each channel to a sequencer, and use the comprehensive editing features of the sequencer to re-arrange the accompaniment parts.

| | | | |
|----|---------------|-------|--------|
| 84 | Local Control | Local | on/off |
|----|---------------|-------|--------|

This determines whether the keyboard is “connected” to the internal Voices of the PortaTone.

When set to “on,” the Voices respond to notes played from the keyboard. When set to “off,” the Voices respond only to incoming MIDI data (via MIDI IN). The default setting is “on.” If you are routing the MIDI OUT on the PortaTone to a sequencer and back to the MIDI IN, you may want to set this to “off” to avoid MIDI “feedback.”

| No. | Parameter Name | Display Name | Range/Settings |
|-----|----------------|--------------|----------------|
|-----|----------------|--------------|----------------|

| | | | |
|----|----------------|----------|--------|
| 85 | External Clock | ExtClock | on/off |
|----|----------------|----------|--------|

This determines whether the style and song playback functions are controlled by the PortaTone's internal clock (off) or by MIDI clock data from an external sequencer or computer (on).

This should be set to "on" when you want to have style or song playback follow the external device (such as a rhythm machine or a sequencer). The default setting is "off."

NOTE

- When this is set to "on," style playback CANNOT be controlled from the PortaTone panel controls.
- External Clock is automatically set to "off" when the Song mode is selected.

| | | | |
|----|----------------|----------|--|
| 86 | Bulk Dump Send | BulkSend | |
|----|----------------|----------|--|

This lets you save important PortaTone data and settings to another device (such as a sequencer, computer, or MIDI data filer).

The saved settings are: User One Touch Setting banks 1 - 4, User Songs 1 - 3, and EZ Chord banks 1 - 8), which you can then reload any time you need. For example, you can save data to floppy disk on a computer or a MIDI data filer (such as the Yamaha MDF3), and have unlimited storage capability for your valuable PortaTone data. (For detailed instructions, see the section "USING BULK DUMP SEND TO SAVE DATA" on page 99.)

| | | | |
|----|--------------------|----------|--|
| 87 | Initial Setup Send | InitSend | |
|----|--------------------|----------|--|

This function lets you transmit the initial setup settings of the PortaTone to a sequencer and record them as part of a song.

This ensures that when you playback the song, the PortaTone is instantly and automatically reconfigured to the proper settings for the song. (For detailed instructions, see the section "USING INITIAL SETUP SEND WITH A SEQUENCER" on page 102.)

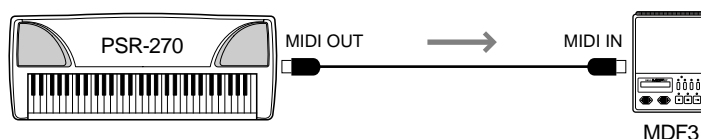
USING BULK DUMP SEND TO SAVE DATA

Saving Bulk Data

1 First, set up the connected MIDI device for recording the data.

The actual procedure may differ depending on your particular equipment and software. For example, if you are using the Yamaha MDF3 MIDI Data Filer:

- 1) Make the appropriate MIDI connections.

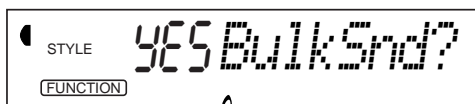
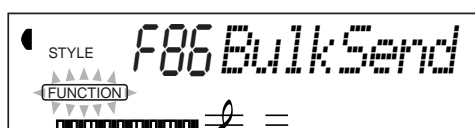


- 2) Set up the MDF3 for recording MIDI data. (Refer to the MDF3 Owner's Manual.)

2 On the PortaTone, select the Bulk Dump Send function.

Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select parameter #86 (with the numeric keypad).



3 At the "BulkSnd?" prompt above, set the operation to standby.

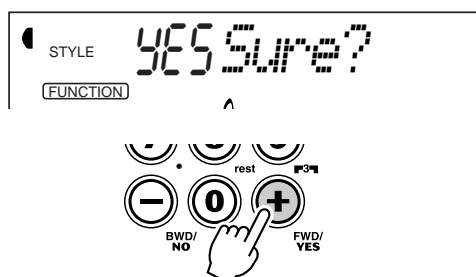
Press the + button to start the Bulk Dump Send operation.

NOTE

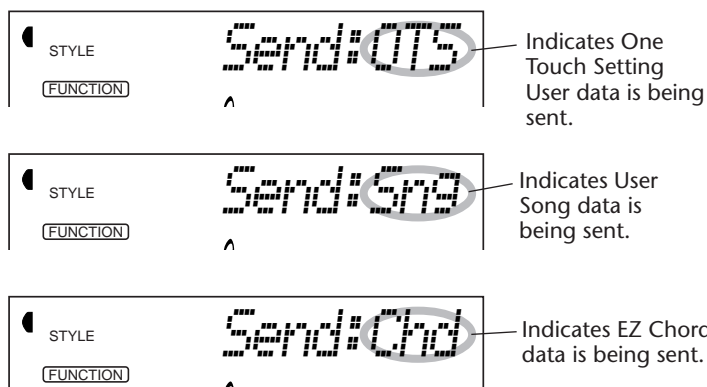
This function cannot be used in the Song mode or when the accompaniment is playing.

4 At the "Sure?" prompt, start sending the data.

Press the + button to actually start transmitting the data, or press the - button to cancel the operation and return to step 3.



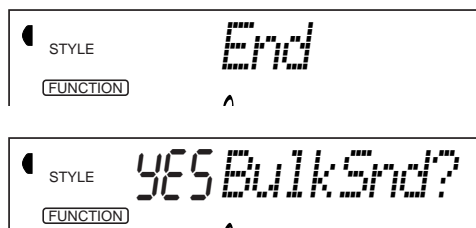
As the data is being sent, the display indicates the various stages of data transmission until the operation is complete:



NOTE

Bulk Dump Send can be cancelled in mid-operation by pressing the - button.

When the operation is completed, the following displays appear:



5 Exit from the Bulk Dump Send operation.

To exit from Bulk Dump Send, press one of the other mode buttons: SONG, STYLE, or VOICE.

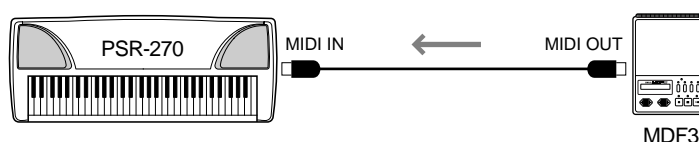
Loading Bulk Data

Once you've saved PortaTone data as described above, you can easily reload the data back to the PortaTone.

1 Set up the connected MIDI device for sending the appropriate data.

The actual procedure may differ depending on your particular equipment and software. For example, if you are using the Yamaha MDF3 MIDI Data Filer:

- 1) Make the appropriate MIDI connections.



- 2) Insert the appropriate floppy disk (containing the desired data) into the MIDI Data Filer.

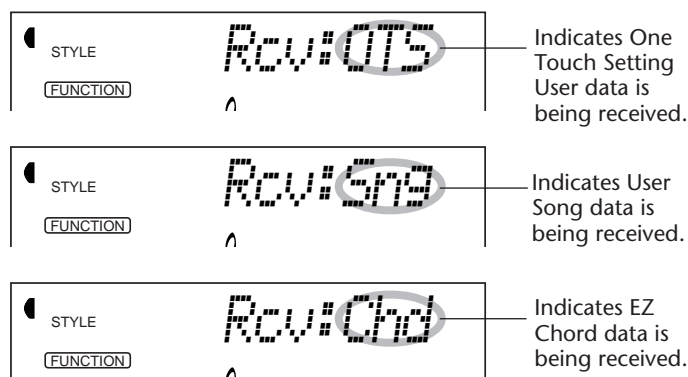
2 Make sure that the PortaTone is set to the Style mode.

Make sure that the PortaTone is NOT set to the Song mode, and that it is not in the middle of an operation, such as song recording or playback, accompaniment playback, EZ Chord recording, Bulk Dump Send, etc.

3 Start sending the data from the connected MIDI device.

Send the data from the connected device. (Refer to the owner's manual of the device for details.)

The PortaTone automatically receives the data. As the data is being received, the PortaTone display indicates the various stages of data reception until the operation is complete:



NOTE

When the PortaTone is receiving bulk data, none of the panel controls can be used.

When the operation is completed, the following display briefly appears (before returning to the original operation).



USING INITIAL SETUP SEND WITH A SEQUENCER

The most common use for the Initial Setup Send function is in recording a song on a sequencer that is intended for playback with the PortaTone. Essentially, this takes a “snapshot” of the PortaTone settings and sends that data to the sequencer. By recording this “snapshot” at the start of the song (before any actual performance data), you can instantly restore the necessary settings on the PortaTone. Provided there is a pause in the song, you could also do this in the middle of a song — for example, completely changing the PortaTone settings for the next section of the song.

Sending Initial Setup Data

1 First, set up the sequencer for recording.

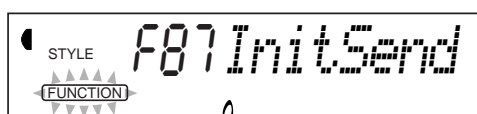
The actual procedure may differ depending on your particular equipment and software.

Ideally, you should leave two or more measures of silence (no performance data) before the song begins. The Initial Setup data should then be recorded to this space in the song.

2 On the PortaTone, select the Initial Setup Send function.

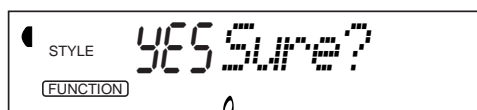
Do this in the normal way:

- 1) Press the FUNCTION button.
- 2) Select parameter #87 (with the numeric keypad).



3 *At the “InitSnd?” prompt above, set the operation to standby.*

Press the + button.



4 *Start recording on the sequencer, then send the Initial Setup data.*

Start recording on the sequencer in the normal way, then — with as little delay as possible — press the + button to actually start transmitting the data.

An “End” message briefly appears in the display when the operation is complete, followed by the “InitSnd?” prompt.

5 *Stop recording on the sequencer.*

Stop recording on the sequencer in the normal way. Make sure that any subsequently recorded performance data is recorded at least one measure following the Initial Setup data.

6 *Exit from the Initial Setup Send operation.*

To exit from Initial Setup Send, press one of the other mode buttons: SONG, STYLE, or VOICE.

TROUBLESHOOTING

| Problem | Possible Cause and Solution |
|---|--|
| When the PortaTone is turned on or off, a popping sound is temporarily produced. | This is normal and indicates that the PortaTone is receiving electrical power. |
| When using a mobile phone, noise is produced. | Using a mobile phone in close proximity to the PortaTone may produce interference. To prevent this, turn off the mobile phone or use it further away from the PortaTone. |
| There is no sound even when the keyboard is played or when a song is being played back. | Check that nothing is connected to the PHONES/OUTPUT jack on the rear panel. When a set of headphones is plugged into this jack, no sound is output. |
| The selected voice does not sound properly, or is too low in volume. | Make sure that the following settings are appropriate: Main Voice Volume (#01, page 31), Dual Voice Volume (#11, page 35), and Split Voice Volume (#21, page 37). |
| There is no sound when playing the keyboard. | When setting the Split Point, the keyboard is used only to change the value and does not produce any sound. |
| Playing keys in the right hand section of the keyboard does not produce any sound. | When using the Dictionary type (Chord Guide, page 62), the keys in the right hand section are used only for entering the chord root and type. |
| The sound of the voices or rhythms seems unusual or strange. | The battery power is too low. Replace the batteries. (See page 8.) |
| The accompaniment does not play back even when pressing the START/STOP button. | When External Clock (page 98) is set to "on," style playback CANNOT be controlled from the PortaTone panel controls. |
| There is no sound on either the PortaTone or the connected MIDI device. | <ul style="list-style-type: none"> • If Local Control (Function #84, page 97) is set to "off," the PortaTone voices will not sound even when playing the keyboard. • If Keyboard Out (Function #82, page 97) is set to "off," the connected MIDI device will not sound when playing the PortaTone keyboard. |
| The accompaniment does not sound properly. | <ul style="list-style-type: none"> • Make sure that the Accompaniment Volume (page 55) is set to an appropriate level. • Make sure that the Accompaniment Split Point (#51, page 59) is set to an appropriate value. |
| The Reverb/Chorus/DSP/Harmony cannot be heard properly. | <ul style="list-style-type: none"> • Make sure that the Send Level parameter for the effect (and the intended voice: Main, Dual, or Split) is set to an appropriate value. (See pages 31, 35, 37) • Make sure that the corresponding effect is turned on. (See pages 40, 41, 42, 43) • For the Harmony effect, make sure that Harmony Volume (#39, page 44) is set to an appropriate value. |
| When playing back one of the Pianist styles (#91 - #100), the rhythm cannot be heard. | <ul style="list-style-type: none"> • This is normal. The Pianist styles have no drums or bass — only piano accompaniment. The accompaniment of the style can only be heard when accompaniment is set to ON and keys are played in the auto accompaniment section of the keyboard. |
| Not all of the voices seem to sound, or the sound seems to be cut off. | The PortaTone is polyphonic up to a maximum of 32 notes. If the Dual voice or Split voice mode is being used and a style or song is playing back at the same time, some notes/sounds may be omitted (or "stolen") from the accompaniment or song. (See the note on page 108.) |

| Problem | Possible Cause and Solution |
|---|--|
| A strange “flanging” or “doubling” sound occurs when using the PortaTone with a sequencer. (This may also sound like a “dual” layered sound of two voices, even when Dual is turned off.) | <ul style="list-style-type: none"> • If you are routing the MIDI OUT on the PortaTone to a sequencer and back to the MIDI IN, you may want to set Local Control (page 97) to “off” to avoid MIDI “feedback.” • When using the accompaniment with a sequencer, set MIDI Echo (or the relevant control) to “off.” (Refer to the owner’s manual of your particular device and/or software for details.) |
| The footswitch seems to produce the opposite effect. For example, when using the footswitch for sustain, pressing the footswitch cuts off the sound and releasing it sustains the sounds. | The polarity of the footswitch is reversed. Make sure that the footswitch plug is properly connected to the FOOT SWITCH jack before turning on the power. |
| The sound of the voice changes from note to note. | The AWM tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the voice may be slightly different from note to note. |

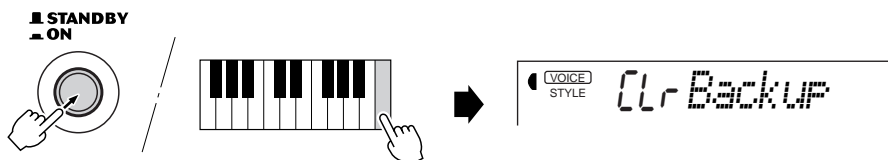
DATA BACKUP & INITIALIZATION

Except for the data listed below, all PSR-270 panel settings are reset to their initial settings whenever the power is turned on. The data listed below are backed up — i.e. retained in memory — as long as an AC adaptor is connected or a set of batteries is installed.

- User Song Data
- User One Touch Setting Data
- One Touch Setting Bank Number
- EZ Chord Data
- EZ Chord Bank Number Data
- Smart Chord Number
- Metronome Volume
- Touch On/Off
- Touch Sensitivity
- Split Point
- Accompaniment Split Point
- Footswitch Assign Function

Data Initialization

All data can be initialized and restored to the factory preset condition by turning on the power while holding the highest (rightmost) white key on the keyboard. “CLr Backup” will appear briefly on the display.



CAUTION

• All one touch setting (user) and song memory data, plus the other settings listed above, will be erased and/or changed when the data initialization procedure is carried out.

• Carrying out the data initialization procedure will usually restore normal operation if the PSR-270 freezes or begins to act erratically for any reason.

SPECIFICATIONS

Keyboards

- 61 standard-size keys (C1 - C6), with Touch Response and Dynamic Filter.

Display

- Large multi-function LCD display (backlit)

Setup

- STANDBY/ON
- MASTER VOLUME : MIN - MAX

Panel Controls

- OVERALL (▲▼, +, -), FUNCTION, SONG, VOICE, STYLE, PORTABLE GRAND, METRONOME, [0]-[9], [+](YES/FWD), [-](NO/BWD), DEMO, TOUCH

Demo Song

- 3 songs

Voice

- 100 panel voices + 10 Drum Kits + 128 GM Voices
- Polyphony : 32
- Voice Set
- Dual Voice Mode
- Split Voice Mode

Auto Accompaniment

- 100 styles
- Accompaniment Control : ACMP ON/OFF, SYNC-START, START/STOP, INTRO/ENDING, MAIN A/B(AUTO FILL)
- Beat Indicator
- Fingering : Multi fingering
- Accompaniment Volume

Yamaha Educational Suite

- Chord Guide : Dictionary, Smart Chord, EZ Chord

One Touch Setting

- Preset A and B (for each style)
- User (4 Setups x 4 Banks)

Overall controls

- Tempo
- Transpose
- Tuning
- Accompaniment Volume
- Song Volume
- Metronome Volume

Effects

- Reverb : 8 types
- Chorus : 4 types
- DSP : 33 types
- Harmony : 26 types

Song

- 3 Preset Songs (Demo) + 3 User Songs
- Song Clear

Recording

- Song
 - User Song : 3 Songs
 - Real Time Recording/Step Recording
 - Recording Tracks : 1, 2, 3, 4, 5, 6/CHORD
- EZ Chord
 - 8 Banks + Bank Chain
- OTS (One Touch Setting)
 - User : 4 Setups x 4 Banks

MIDI

- Transmit Settings
- Receive Settings
- Local Control
- Clock
- Bulk Send/Receive
- Initial Send

Auxiliary jacks

- PHONES/OUTPUT, DC IN 10-12V, MIDI IN/OUT, FOOTSWITCH

Amplifier

- 3.0W + 3.0W

Speakers

- 12cm x 2

Power Consumption

- 15 W (when using PA-3B power adaptor)

Power Supply

- Adaptor : Yamaha PA-3B AC power adaptor
- Batteries : Six "D" size, SUM-1, R-20 or equivalent batteries

Dimensions (W x D x H)

- 933 x 370 x 129 mm (36-3/4" x 14-5/8" x 5-1/6")

Weight

- 5.7 kg (12.6 lbs.)

Supplied Accessories

- Music Stand
- Owner's Manual

Optional Accessories

- Headphones : HPE-150
- AC power adaptor : PA-3B
- Footswitch : FC4, FC5
- Keyboard stand : L-2L, L-2C

* Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

EZ Chord Bank 1

Style No.1 8Beat Pop 1

Menuet

♩ = 116

Chord progression for 'Menuet':
 C F C Dm G7 C F G Am D7 G G7 C Em Am F C Am Dm G7 C F Dm G7 C

EZ Chord Bank 2

Style No.93 Swing

The Entertainer

♩ = 192

Chord progression for 'The Entertainer':
 C C7 F C G7 C C C7 F D7 G7 C C7 F C G7 C C C7 F Fm C G7 C

■ Maximum Polyphony

The PSR-270 has 32-note maximum polyphony. This means that it can play a maximum of up to 32 notes at once, regardless of what functions are used. Auto Accompaniment uses a number of the available notes, so when Auto Accompaniment is used the total number of available notes for playing on the keyboard is correspondingly reduced. The same applies to the Dual Voice, Split Voice, and Song functions.

NOTE

- *The Voice List includes MIDI program change numbers for each voice. Use these program change numbers when playing the PSR-270 via MIDI from an external device.*
- *Some voices may sound continuously or have a long decay after the notes have been released while the sustain pedal (footswitch) is held.*

Panel Voice List

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|--------------|-------------|-----|----------------------|-----------------------|
| | MSB | LSB | | |
| PIANO | | | | |
| 001 | 0 | 112 | 0 | Grand Piano |
| 002 | 0 | 112 | 1 | Bright Piano |
| 003 | 0 | 112 | 3 | Honky-tonk Piano |
| 004 | 0 | 112 | 4 | Funky Electric Piano |
| 005 | 0 | 112 | 5 | DX Electric Piano |
| 006 | 0 | 112 | 2 | MIDI Grand Piano |
| 007 | 0 | 113 | 2 | CP 80 |
| 008 | 0 | 113 | 5 | Hyper Electric Piano |
| 009 | 0 | 114 | 5 | Bell Electric Piano |
| 010 | 0 | 112 | 6 | Harpsichord |
| 011 | 0 | 112 | 7 | Clavi |
| 012 | 0 | 112 | 8 | Celesta |
| MALLET | | | | |
| 013 | 0 | 112 | 11 | Vibraphone |
| 014 | 0 | 112 | 12 | Marimba |
| 015 | 0 | 112 | 13 | Xylophone |
| 016 | 0 | 112 | 14 | Tubular Bells |
| 017 | 0 | 112 | 47 | Timpani |
| 018 | 0 | 112 | 114 | Steel Drums |
| 019 | 0 | 112 | 10 | Music Box |
| ORGAN | | | | |
| 020 | 0 | 112 | 16 | Jazz Organ 1 |
| 021 | 0 | 113 | 16 | Jazz Organ 2 |
| 022 | 0 | 112 | 17 | Jazz Organ 3 |
| 023 | 0 | 116 | 16 | Full Organ |
| 024 | 0 | 114 | 18 | Rock Organ 1 |
| 025 | 0 | 112 | 18 | Rock Organ 2 |
| 026 | 0 | 118 | 16 | 16'+2' Organ |
| 027 | 0 | 119 | 16 | 16'+4' Organ |
| 028 | 0 | 112 | 19 | Church Organ |
| 029 | 0 | 112 | 20 | Reed Organ |
| 030 | 0 | 112 | 21 | Musette Accordion |
| 031 | 0 | 113 | 21 | Traditional Accordion |
| 032 | 0 | 113 | 23 | Bandoneon |
| GUITAR | | | | |
| 033 | 0 | 112 | 24 | Classical Guitar |
| 034 | 0 | 112 | 25 | Folk Guitar |
| 035 | 0 | 113 | 25 | 12Strings Guitar |
| 036 | 0 | 112 | 26 | Jazz Guitar |
| 037 | 0 | 113 | 26 | Octave Guitar |
| 038 | 0 | 112 | 27 | Clean Guitar |
| 039 | 0 | 112 | 28 | Muted Guitar |
| 040 | 0 | 112 | 29 | Overdriven Guitar |
| 041 | 0 | 112 | 30 | Distortion Guitar |
| BASS | | | | |
| 042 | 0 | 112 | 32 | Acoustic Bass |
| 043 | 0 | 112 | 33 | Finger Bass |
| 044 | 0 | 112 | 34 | Pick Bass |
| 045 | 0 | 112 | 35 | Fretless Bass |
| 046 | 0 | 112 | 36 | Slap Bass |
| 047 | 0 | 112 | 38 | Synth Bass |
| 048 | 0 | 113 | 38 | Techno Bass |
| 049 | 0 | 113 | 39 | Dance Bass |
| ENSEMBLE | | | | |
| 050 | 0 | 112 | 48 | Strings |
| 051 | 0 | 112 | 49 | Chamber Strings |
| 052 | 0 | 112 | 50 | Synth Strings |
| 053 | 0 | 113 | 49 | Slow Strings |
| 054 | 0 | 112 | 44 | Tremolo Strings |
| 055 | 0 | 112 | 45 | Pizzicato Strings |
| 056 | 0 | 112 | 52 | Choir |

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|-------------------|-------------|-----|----------------------|------------------|
| | MSB | LSB | | |
| 057 | 0 | 113 | 52 | Choir Aahs |
| 058 | 0 | 112 | 53 | Choir Oohs |
| 059 | 0 | 112 | 54 | Synth Choir |
| 060 | 0 | 112 | 55 | Orchestra Hit |
| STRINGS | | | | |
| 061 | 0 | 112 | 40 | Violin |
| 062 | 0 | 112 | 42 | Cello |
| 063 | 0 | 112 | 43 | Contrabass |
| 064 | 0 | 112 | 105 | Banjo |
| 065 | 0 | 112 | 46 | Harp |
| BRASS | | | | |
| 066 | 0 | 112 | 56 | Trumpet |
| 067 | 0 | 112 | 59 | Muted Trumpet |
| 068 | 0 | 112 | 57 | Trombone |
| 069 | 0 | 113 | 57 | Trombone Section |
| 070 | 0 | 112 | 60 | French Horn |
| 071 | 0 | 112 | 58 | Tuba |
| 072 | 0 | 112 | 61 | Brass Section |
| 073 | 0 | 112 | 62 | Synth Brass |
| 074 | 0 | 113 | 62 | Jump Brass |
| 075 | 0 | 114 | 62 | Techno Brass |
| REED | | | | |
| 076 | 0 | 112 | 64 | Soprano Sax |
| 077 | 0 | 112 | 65 | Alto Sax |
| 078 | 0 | 112 | 66 | Tenor Sax |
| 079 | 0 | 112 | 67 | Baritone Sax |
| 080 | 0 | 112 | 68 | Oboe |
| 081 | 0 | 112 | 69 | English Horn |
| 082 | 0 | 112 | 70 | Bassoon |
| 083 | 0 | 112 | 71 | Clarinet |
| 084 | 0 | 112 | 22 | Harmonica |
| PIPE | | | | |
| 085 | 0 | 112 | 72 | Piccolo |
| 086 | 0 | 112 | 73 | Flute |
| 087 | 0 | 112 | 75 | Pan Flute |
| 088 | 0 | 112 | 74 | Recorder |
| 089 | 0 | 112 | 79 | Ocarina |
| SYNTH LEAD | | | | |
| 090 | 0 | 112 | 80 | Square Lead |
| 091 | 0 | 112 | 81 | Sawtooth Lead |
| 092 | 0 | 112 | 85 | Voice Lead |
| 093 | 0 | 112 | 98 | Crystal |
| 094 | 0 | 112 | 100 | Brightness |
| 095 | 0 | 115 | 81 | Analog Lead |
| SYNTH PAD | | | | |
| 096 | 0 | 112 | 88 | Fantasia |
| 097 | 0 | 113 | 100 | Bell Pad |
| 098 | 0 | 112 | 91 | Xenon Pad |
| 099 | 0 | 112 | 94 | Angels |
| 100 | 0 | 113 | 89 | Dark Moon |
| DRUM KITS | | | | |
| 101 | 127 | 0 | 0 | Standard Kit 1 |
| 102 | 127 | 0 | 1 | Standard Kit 2 |
| 103 | 127 | 0 | 8 | Room Kit |
| 104 | 127 | 0 | 16 | Rock Kit |
| 105 | 127 | 0 | 24 | Electronic Kit |
| 106 | 127 | 0 | 25 | Analog Kit |
| 107 | 127 | 0 | 27 | Dance Kit |
| 108 | 127 | 0 | 32 | Jazz Kit |
| 109 | 127 | 0 | 40 | Brush Kit |
| 110 | 127 | 0 | 48 | Symphony Kit |

GM Voice List

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|--------------|-------------|-----|----------------------|-------------------------|
| | MSB | LSB | | |
| PIANO | | | | |
| 111 | 0 | 0 | 0 | Acoustic Grand Piano |
| 112 | 0 | 0 | 1 | Bright Acoustic Piano |
| 113 | 0 | 0 | 2 | Electric Grand Piano |
| 114 | 0 | 0 | 3 | Honky-tonk Piano |
| 115 | 0 | 0 | 4 | Electric Piano 1 |
| 116 | 0 | 0 | 5 | Electric Piano 2 |
| 117 | 0 | 0 | 6 | Harpsichord |
| 118 | 0 | 0 | 7 | Clavi |
| CHROMATIC | | | | |
| 119 | 0 | 0 | 8 | Celesta |
| 120 | 0 | 0 | 9 | Glockenspiel |
| 121 | 0 | 0 | 10 | Music Box |
| 122 | 0 | 0 | 11 | Vibraphone |
| 123 | 0 | 0 | 12 | Marimba |
| 124 | 0 | 0 | 13 | Xylophone |
| 125 | 0 | 0 | 14 | Tubular Bells |
| 126 | 0 | 0 | 15 | Dulcimer |
| ORGAN | | | | |
| 127 | 0 | 0 | 16 | Drawbar Organ |
| 128 | 0 | 0 | 17 | Percussive Organ |
| 129 | 0 | 0 | 18 | Rock Organ |
| 130 | 0 | 0 | 19 | Church Organ |
| 131 | 0 | 0 | 20 | Reed Organ |
| 132 | 0 | 0 | 21 | Accordion |
| 133 | 0 | 0 | 22 | Harmonica |
| 134 | 0 | 0 | 23 | Tango Accordion |
| GUITAR | | | | |
| 135 | 0 | 0 | 24 | Acoustic Guitar (nylon) |
| 136 | 0 | 0 | 25 | Acoustic Guitar (steel) |
| 137 | 0 | 0 | 26 | Electric Guitar (jazz) |
| 138 | 0 | 0 | 27 | Electric Guitar (clean) |
| 139 | 0 | 0 | 28 | Electric Guitar (muted) |
| 140 | 0 | 0 | 29 | Overdriven Guitar |
| 141 | 0 | 0 | 30 | Distortion Guitar |
| 142 | 0 | 0 | 31 | Guitar Harmonics |
| BASS | | | | |
| 143 | 0 | 0 | 32 | Acoustic Bass |
| 144 | 0 | 0 | 33 | Electric Bass (finger) |
| 145 | 0 | 0 | 34 | Electric Bass (pick) |
| 146 | 0 | 0 | 35 | Fretless Bass |
| 147 | 0 | 0 | 36 | Slap Bass 1 |
| 148 | 0 | 0 | 37 | Slap Bass 2 |
| 149 | 0 | 0 | 38 | Synth Bass 1 |
| 150 | 0 | 0 | 39 | Synth Bass 2 |
| STRINGS | | | | |
| 151 | 0 | 0 | 40 | Violin |
| 152 | 0 | 0 | 41 | Viola |
| 153 | 0 | 0 | 42 | Cello |
| 154 | 0 | 0 | 43 | Contrabass |
| 155 | 0 | 0 | 44 | Tremolo Strings |
| 156 | 0 | 0 | 45 | Pizzicato Strings |
| 157 | 0 | 0 | 46 | Orchestral Harp |
| 158 | 0 | 0 | 47 | Timpani |
| ENSEMBLE | | | | |
| 159 | 0 | 0 | 48 | Strings Ensemble 1 |
| 160 | 0 | 0 | 49 | Strings Ensemble 2 |
| 161 | 0 | 0 | 50 | Synth Strings 1 |
| 162 | 0 | 0 | 51 | Synth Strings 2 |
| 163 | 0 | 0 | 52 | Choir Aahs |
| 164 | 0 | 0 | 53 | Voice Oohs |
| 165 | 0 | 0 | 54 | Synth Voice |

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|----------------------|-------------|-----|----------------------|---------------------|
| | MSB | LSB | | |
| 166 | 0 | 0 | 55 | Orchestra Hit |
| BRASS | | | | |
| 167 | 0 | 0 | 56 | Trumpet |
| 168 | 0 | 0 | 57 | Trombone |
| 169 | 0 | 0 | 58 | Tuba |
| 170 | 0 | 0 | 59 | Muted Trumpet |
| 171 | 0 | 0 | 60 | French Horn |
| 172 | 0 | 0 | 61 | Brass Section |
| 173 | 0 | 0 | 62 | Synth Brass 1 |
| 174 | 0 | 0 | 63 | Synth Brass 2 |
| REED | | | | |
| 175 | 0 | 0 | 64 | Soprano Sax |
| 176 | 0 | 0 | 65 | Alto Sax |
| 177 | 0 | 0 | 66 | Tenor Sax |
| 178 | 0 | 0 | 67 | Baritone Sax |
| 179 | 0 | 0 | 68 | Oboe |
| 180 | 0 | 0 | 69 | English Horn |
| 181 | 0 | 0 | 70 | Bassoon |
| 182 | 0 | 0 | 71 | Clarinet |
| PIPE | | | | |
| 183 | 0 | 0 | 72 | Piccolo |
| 184 | 0 | 0 | 73 | Flute |
| 185 | 0 | 0 | 74 | Recorder |
| 186 | 0 | 0 | 75 | Pan Flute |
| 187 | 0 | 0 | 76 | Blown Bottle |
| 188 | 0 | 0 | 77 | Shakuhachi |
| 189 | 0 | 0 | 78 | Whistle |
| 190 | 0 | 0 | 79 | Ocarina |
| SYNTH LEAD | | | | |
| 191 | 0 | 0 | 80 | Lead 1 (square) |
| 192 | 0 | 0 | 81 | Lead 2 (sawtooth) |
| 193 | 0 | 0 | 82 | Lead 3 (calliope) |
| 194 | 0 | 0 | 83 | Lead 4 (chiff) |
| 195 | 0 | 0 | 84 | Lead 5 (charang) |
| 196 | 0 | 0 | 85 | Lead 6 (voice) |
| 197 | 0 | 0 | 86 | Lead 7 (fifth) |
| 198 | 0 | 0 | 87 | Lead 8 (bass+Lead) |
| SYNTH PAD | | | | |
| 199 | 0 | 0 | 88 | Pad 1 (new age) |
| 200 | 0 | 0 | 89 | Pad 2 (warm) |
| 201 | 0 | 0 | 90 | Pad 3 (polysynth) |
| 202 | 0 | 0 | 91 | Pad 4 (choir) |
| 203 | 0 | 0 | 92 | Pad 5 (bowed) |
| 204 | 0 | 0 | 93 | Pad 6 (metallic) |
| 205 | 0 | 0 | 94 | Pad 7 (halo) |
| 206 | 0 | 0 | 95 | Pad 8 (sweep) |
| SYNTH EFFECTS | | | | |
| 207 | 0 | 0 | 96 | FX 1 (rain) |
| 208 | 0 | 0 | 97 | FX 2 (soundtrack) |
| 209 | 0 | 0 | 98 | FX 3 (crystal) |
| 210 | 0 | 0 | 99 | FX 4 (atmosphere) |
| 211 | 0 | 0 | 100 | FX 5 (brightness) |
| 212 | 0 | 0 | 101 | FX 6 (goblins) |
| 213 | 0 | 0 | 102 | FX 7 (echoes) |
| 214 | 0 | 0 | 103 | FX 8 (sci-fi) |
| ETHNIC | | | | |
| 215 | 0 | 0 | 104 | Sitar |
| 216 | 0 | 0 | 105 | Banjo |
| 217 | 0 | 0 | 106 | Shamisen |
| 218 | 0 | 0 | 107 | Koto |
| 219 | 0 | 0 | 108 | Kalimba |
| 220 | 0 | 0 | 109 | Bagpipe |

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|--------------|-------------|-----|----------------------|----------------|
| | MSB | LSB | | |
| 221 | 0 | 0 | 110 | Fiddle |
| 222 | 0 | 0 | 111 | Shanai |
| PERCUSSIVE | | | | |
| 223 | 0 | 0 | 112 | Tinkle Bell |
| 224 | 0 | 0 | 113 | Agogo |
| 225 | 0 | 0 | 114 | Steel Drums |
| 226 | 0 | 0 | 115 | Woodblock |
| 227 | 0 | 0 | 116 | Taiko Drum |
| 228 | 0 | 0 | 117 | Melodic Tom |
| 229 | 0 | 0 | 118 | Synth Drum |
| 230 | 0 | 0 | 119 | Reverse Cymbal |

| Voice Number | Bank Select | | MIDI Program Change# | Voice Name |
|---------------|-------------|-----|----------------------|-------------------|
| | MSB | LSB | | |
| SOUND EFFECTS | | | | |
| 231 | 0 | 0 | 120 | Guitar Fret Noise |
| 232 | 0 | 0 | 121 | Breath Noise |
| 233 | 0 | 0 | 122 | Seashore |
| 234 | 0 | 0 | 123 | Bird Tweet |
| 235 | 0 | 0 | 124 | Telephone Ring |
| 236 | 0 | 0 | 125 | Helicopter |
| 237 | 0 | 0 | 126 | Applause |
| 238 | 0 | 0 | 127 | Gunshot |

STYLE LIST

| Style Number | Style Name |
|--------------|------------------|
| 8BEAT | |
| 001 | 8Beat Pop 1 |
| 002 | 8Beat Pop 2 |
| 003 | 8Beat Uptempo |
| 004 | 8Beat Standard |
| 005 | Folkrock |
| 006 | Pop Rock |
| 007 | 8Beat Medium |
| 008 | 8Beat Ballad |
| 009 | Epic Ballad |
| 010 | Piano Ballad |
| 16BEAT | |
| 011 | 16Beat Shuffle 1 |
| 012 | 16Beat Shuffle 2 |
| 013 | 16Beat Pop |
| 014 | Funk 1 |
| 015 | 16Beat Ballad 1 |
| 016 | 16Beat Ballad 2 |
| 017 | Soul Ballad |
| 6/8 BALLAD | |
| 018 | Slow Rock 1 |
| 019 | Slow Rock 2 |
| 020 | 6/8 Ballad |
| DANCE | |
| 021 | Dance Pop 1 |
| 022 | Dance Pop 2 |
| 023 | Techno |
| 024 | Eurobeat |
| 025 | Euro House |
| 026 | Hip Hop |
| 027 | Synth Boogie |

| Style Number | Style Name |
|-------------------|--------------------|
| DISCO | |
| 028 | 70s Disco |
| 029 | Disco Tropical |
| 030 | Polka Pop |
| ROCK | |
| 031 | 8Beat Rock Ballad |
| 032 | 16Beat Rock Ballad |
| 033 | Hard Rock |
| 034 | Rock Shuffle |
| 035 | 6/8 Heavy Rock |
| 036 | US Rock |
| ROCK & ROLL | |
| 037 | Rock & Roll 1 |
| 038 | Rock & Roll 2 |
| 039 | Boogie |
| 040 | Twist |
| RHYTHM & BLUES | |
| 041 | R&B |
| 042 | Funk 2 |
| 043 | Soul |
| 044 | Gospel Shuffle |
| 045 | 6/8 Gospel |
| 046 | 4/4 Blues |
| CONTEMPORARY JAZZ | |
| 047 | Cool Jazz |
| 048 | Jazz Ballad |
| 049 | Jazz Waltz |
| 050 | Fusion |

| Style Number | Style Name |
|-------------------|-------------------|
| TRADITIONAL JAZZ | |
| 051 | Swing |
| 052 | Big Band Swing |
| 053 | Big Band Ballad |
| 054 | Jazz Quartet |
| 055 | Dixieland |
| AMERICAS | |
| 056 | Cajun |
| 057 | Banda |
| 058 | Mariachi |
| 059 | Tejano |
| 060 | Cumbia |
| COUNTRY & WESTERN | |
| 061 | Bluegrass |
| 062 | Country 2/4 |
| 063 | Country Rock |
| 064 | Country Ballad |
| 065 | Country Shuffle |
| 066 | Country Waltz |
| BALLROOM LATIN | |
| 067 | Cha Cha |
| 068 | Rhumba |
| 069 | Pasodoble |
| 070 | Tango Continental |
| BALLROOM STANDARD | |
| 071 | Foxtrot |
| 072 | Jive |

| Style Number | Style Name |
|---------------|----------------|
| MARCH & WALTZ | |
| 073 | March 1 |
| 074 | March 2 |
| 075 | 6/8 March |
| 076 | Polka |
| 077 | Standard Waltz |
| 078 | German Waltz |
| 079 | Viennese Waltz |
| 080 | Musette Waltz |
| LATIN | |
| 081 | Bossa Nova 1 |
| 082 | Bossa Nova 2 |
| 083 | Salsa |
| 084 | Samba |
| 085 | Mambo |
| 086 | Beguine |
| 087 | Merengue |
| 088 | Bolero Lento |
| CARIBBEAN | |
| 089 | Reggae 12 |
| 090 | Pop Reggae |
| PIANIST | |
| 091 | Rock-a-Ballad |
| 092 | 8Beat |
| 093 | Swing |
| 094 | Jazz Ballad |
| 095 | 2Beat |
| 096 | Boogie |
| 097 | Ragtime |
| 098 | Arpeggio |
| 099 | Waltz |
| 100 | Happy |

DRUM KIT LIST

- “<—” indicates that the drum sound is the same as “Standard Kit 1”.
- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than listed. For example, in “101: Standard Kit 1”, the “Seq Click H” (Note# 36/Note C1) corresponds to (Note# 24/Note C0).
- Key Off: Keys marked “O” stop sounding the instant they are released.
- Voices with the same Alternate Note Number (*1 ... 4) cannot be played simultaneously. (They are designed to be played alternately with each other.)

| Voice# | | | | | | 101 | 102 | 103 | 104 | 105 |
|-----------------|------|-------|-------|---------|------------------|----------------------|----------------|------------|--------------|----------------|
| Bank MSB# | | | | | | 127 | 127 | 127 | 127 | 127 |
| Bank LSB# | | | | | | 0 | 0 | 0 | 0 | 0 |
| Program Change# | | | | | | 0 | 1 | 8 | 16 | 24 |
| Keyboard | | MIDI | | Key off | Alternate Assign | Standard Kit 1 | Standard Kit 2 | Room Kit | Rock Kit | Electronic Kit |
| Note# | Note | Note# | Note | | | | | | | |
| 25 | C# 0 | 13 | C# -1 | | *3 | Surdo Mute | <— | <— | <— | <— |
| 26 | D 0 | 14 | D -1 | | *3 | Surdo Open | <— | <— | <— | <— |
| 27 | D# 0 | 15 | D# -1 | | | Hi-Q | <— | <— | <— | <— |
| 28 | E 0 | 16 | E -1 | | | Whip | <— | <— | <— | <— |
| 29 | F 0 | 17 | F -1 | | *4 | Scratch H | <— | <— | <— | <— |
| 30 | F# 0 | 18 | F# -1 | | *4 | Scratch L | <— | <— | <— | <— |
| 31 | G 0 | 19 | G -1 | | | Finger Snap | <— | <— | <— | <— |
| 32 | G# 0 | 20 | G# -1 | | | Click | <— | <— | <— | <— |
| 33 | A 0 | 21 | A -1 | | | Metronome Click | <— | <— | <— | <— |
| 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | <— | <— | <— | <— |
| 35 | B 0 | 23 | B -1 | | | Seq Click L | <— | <— | <— | <— |
| 36 | C 1 | 24 | C 0 | | | Seq Click H | <— | <— | <— | <— |
| 37 | C# 1 | 25 | C# 0 | | | Brush Tap | <— | <— | <— | <— |
| 38 | D 1 | 26 | D 0 | O | | Brush Swirl | <— | <— | <— | <— |
| 39 | D# 1 | 27 | D# 0 | | | Brush Slap | <— | <— | <— | <— |
| 40 | E 1 | 28 | E 0 | O | | Brush Swirl W/Attack | <— | <— | <— | Reverse Cymbal |
| 41 | F 1 | 29 | F 0 | O | | Snare Roll | <— | <— | <— | <— |
| 42 | F# 1 | 30 | F# 0 | | | Castanet | <— | <— | <— | Hi Q |
| 43 | G 1 | 31 | G 0 | | | Snare H Soft | Snare H Soft2 | <— | SD Elec M | Snare L |
| 44 | G# 1 | 32 | G# 0 | | | Sticks | <— | <— | <— | <— |
| 45 | A 1 | 33 | A 0 | | | Bass Drum L | Bass Drum L2 | <— | <— | Bass Drum H |
| 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | Open Rim Shot2 | <— | <— | <— |
| 47 | B 1 | 35 | B 0 | | | Bass Drum M | <— | <— | Bass Drum H3 | BD Rock |
| 48 | C 2 | 36 | C 1 | | | Bass Drum H | Bass Drum H 2 | <— | BD Rock | BD Rock 2 |
| 49 | C# 2 | 37 | C# 1 | | | Side Stick | <— | <— | <— | <— |
| 50 | D 2 | 38 | D 1 | | | Snare L | Snare L2 | SD Room L | SD Rock | SD Elec M |
| 51 | D# 2 | 39 | D# 1 | | | Hand Clap | <— | <— | <— | <— |
| 52 | E 2 | 40 | E 1 | | | Snare H Hard | Snare H Hard2 | SD Room H | SD Rock Rim | SD Elec H |
| 53 | F 2 | 41 | F 1 | | | Floor Tom L | <— | Room Tom 1 | Rock Tom 1 | E Tom 1 |
| 54 | F# 2 | 42 | F# 1 | | *1 | Hi-Hat Closed | <— | <— | <— | <— |
| 55 | G 2 | 43 | G 1 | | | Floor Tom H | <— | Room Tom 2 | Rock Tom 2 | E Tom 2 |
| 56 | G# 2 | 44 | G# 1 | | *1 | Hi-Hat Pedal | <— | <— | <— | <— |
| 57 | A 2 | 45 | A 1 | | | Low Tom | <— | Room Tom 3 | Rock Tom 3 | E Tom 3 |
| 58 | A# 2 | 46 | A# 1 | | *1 | Hi-Hat Open | <— | <— | <— | <— |
| 59 | B 2 | 47 | B 1 | | | Mid Tom L | <— | Room Tom 4 | Rock Tom 4 | E Tom 4 |
| 60 | C 3 | 48 | C 2 | | | Mid Tom H | <— | Room Tom 5 | Rock Tom 5 | E Tom 5 |
| 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | <— | <— | <— | <— |
| 62 | D 3 | 50 | D 2 | | | High Tom | <— | Room Tom 6 | Rock Tom 6 | E Tom 6 |
| 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | <— | <— | <— | <— |
| 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | <— | <— | <— | <— |
| 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | <— | <— | <— | <— |
| 66 | F# 3 | 54 | F# 2 | | | Tambourine | <— | <— | <— | <— |
| 67 | G 3 | 55 | G 2 | | | Splash Cymbal | <— | <— | <— | <— |
| 68 | G# 3 | 56 | G# 2 | | | Cowbell | <— | <— | <— | <— |
| 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | <— | <— | <— | <— |
| 70 | A# 3 | 58 | A# 2 | | | Vibraslap | <— | <— | <— | <— |
| 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | <— | <— | <— | <— |
| 72 | C 4 | 60 | C 3 | | | Bongo H | <— | <— | <— | <— |
| 73 | C# 4 | 61 | C# 3 | | | Bongo L | <— | <— | <— | <— |
| 74 | D 4 | 62 | D 3 | | | Conga H Mute | <— | <— | <— | <— |
| 75 | D# 4 | 63 | D# 3 | | | Conga H Open | <— | <— | <— | <— |
| 76 | E 4 | 64 | E 3 | | | Conga L | <— | <— | <— | <— |
| 77 | F 4 | 65 | F 3 | | | Timbale L | <— | <— | <— | <— |
| 78 | F# 4 | 66 | F# 3 | | | Timbale L | <— | <— | <— | <— |
| 79 | G 4 | 67 | G 3 | | | Agogo H | <— | <— | <— | <— |
| 80 | G# 4 | 68 | G# 3 | | | Agogo L | <— | <— | <— | <— |
| 81 | A 4 | 69 | A 3 | | | Cabasa | <— | <— | <— | <— |
| 82 | A# 4 | 70 | A# 3 | | | Maracas | <— | <— | <— | <— |
| 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | <— | <— | <— | <— |
| 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | <— | <— | <— | <— |
| 85 | C# 5 | 73 | C# 4 | | | Guiro Short | <— | <— | <— | <— |
| 86 | D 5 | 74 | D 4 | O | | Guiro Long | <— | <— | <— | <— |
| 87 | D# 5 | 75 | D# 4 | | | Claves | <— | <— | <— | <— |
| 88 | E 5 | 76 | E 4 | | | Wood Block H | <— | <— | <— | <— |
| 89 | F 5 | 77 | F 4 | | | Wood Block L | <— | <— | <— | <— |
| 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | <— | <— | <— | Scratch Push |
| 91 | G 5 | 79 | G 4 | | | Cuica Open | <— | <— | <— | Scratch Pull |
| 92 | G# 5 | 80 | G# 4 | | *2 | Triangle Mute | <— | <— | <— | <— |
| 93 | A 5 | 81 | A 4 | | *2 | Triangle Open | <— | <— | <— | <— |
| 94 | A# 5 | 82 | A# 4 | | | Shaker | <— | <— | <— | <— |
| 95 | B 5 | 83 | B 4 | | | Jingle Bell | <— | <— | <— | <— |
| 96 | C 6 | 84 | C 5 | | | Bell Tree | <— | <— | <— | <— |

| Voice# | | | | | | 106 | 107 | 108 | 109 | 110 |
|-----------------|------|-------|-------|---------|------------------|-------------------|--------------------|------------|--------------|--------------------|
| Bank MSB# | | | | | | 127 | 127 | 127 | 127 | 127 |
| Bank LSB# | | | | | | 0 | 0 | 0 | 0 | 0 |
| Program Change# | | | | | | 25 | 27 | 32 | 40 | 48 |
| Keyboard | | MIDI | | Key off | Alternate Assign | Analog Kit | Dance Kit | Jazz Kit | Brush Kit | Symphony Kit1 |
| Note# | Note | Note# | Note | | | | | | | |
| 25 | C# 0 | 13 | C# -1 | | *3 | <— | <— | <— | <— | <— |
| 26 | D 0 | 14 | D -1 | | *3 | <— | <— | <— | <— | <— |
| 27 | D# 0 | 15 | D# -1 | | | <— | <— | <— | <— | <— |
| 28 | E 0 | 16 | E -1 | | | <— | <— | <— | <— | <— |
| 29 | F 0 | 17 | F -1 | | *4 | <— | <— | <— | <— | <— |
| 30 | F# 0 | 18 | F# -1 | | *4 | <— | <— | <— | <— | <— |
| 31 | G 0 | 19 | G -1 | | | <— | <— | <— | <— | <— |
| 32 | G# 0 | 20 | G# -1 | | | <— | <— | <— | <— | <— |
| 33 | A 0 | 21 | A -1 | | | <— | <— | <— | <— | <— |
| 34 | A# 0 | 22 | A# -1 | | | <— | <— | <— | <— | <— |
| 35 | B 0 | 23 | B -1 | | | <— | <— | <— | <— | <— |
| 36 | C 1 | 24 | C 0 | | | <— | <— | <— | <— | <— |
| 37 | C# 1 | 25 | C# 0 | | | <— | <— | <— | <— | <— |
| 38 | D 1 | 26 | D 0 | ○ | | <— | <— | <— | <— | <— |
| 39 | D# 1 | 27 | D# 0 | | | <— | <— | <— | <— | <— |
| 40 | E 1 | 28 | E 0 | ○ | | Reverse Cymbal | Reverse Cymbal | <— | <— | <— |
| 41 | F 1 | 29 | F 0 | ○ | | <— | <— | <— | <— | <— |
| 42 | F# 1 | 30 | F# 0 | | | Hi Q | Hi Q | <— | <— | <— |
| 43 | G 1 | 31 | G 0 | | | SD Elec H2 | SD Analog 2 | <— | Brush Slap L | <— |
| 44 | G# 1 | 32 | G# 0 | | | <— | <— | <— | <— | <— |
| 45 | A 1 | 33 | A 0 | | | Bass Drum H | BD Analog 2 | <— | <— | Bass Drum L3 |
| 46 | A# 1 | 34 | A# 0 | | | <— | SD Analog Open Rim | <— | <— | <— |
| 47 | B 1 | 35 | B 0 | | | BD Analog 1L | BD Analog 3 | <— | <— | Gran Casa |
| 48 | C 2 | 36 | C 1 | | | BD Analog 1H | BD Analog 4 | BD Jazz | BD Jazz | Gran Casa Mute |
| 49 | C# 2 | 37 | C# 1 | | | Analog Side Stick | Analog Side Stick | <— | <— | <— |
| 50 | D 2 | 38 | D 1 | | | SD Analog 1H | SD Analog 3 | SD Jazz L | Brush Slap H | Marching SD M |
| 51 | D# 2 | 39 | D# 1 | | | <— | <— | <— | <— | <— |
| 52 | E 2 | 40 | E 1 | | | SD Analog 1L | SD Analog 4 | SD Jazz H | Brush Tap | Marching SD H |
| 53 | F 2 | 41 | F 1 | | | Analog Tom 1 | Analog Tom 1 | Jazz Tom 1 | Brush Tom 1 | Jazz Tom 1 |
| 54 | F# 2 | 42 | F# 1 | | *1 | Analog HH Closed1 | Dance HH Closed1 | <— | <— | <— |
| 55 | G 2 | 43 | G 1 | | | Analog Tom 2 | Analog Tom 2 | Jazz Tom 2 | Brush Tom 2 | Jazz Tom 2 |
| 56 | G# 2 | 44 | G# 1 | | *1 | Analog HH Closed2 | Dance HH Closed2 | <— | <— | <— |
| 57 | A 2 | 45 | A 1 | | | Analog Tom 3 | Analog Tom 3 | Jazz Tom 3 | Brush Tom 3 | Jazz Tom 3 |
| 58 | A# 2 | 46 | A# 1 | | *1 | Analog HH 1 Open | HH Open2 | <— | <— | <— |
| 59 | B 2 | 47 | B 1 | | | Analog Tom 4 | Analog Tom 4 | Jazz Tom 4 | Brush Tom 4 | Jazz Tom 4 |
| 60 | C 3 | 48 | C 2 | | | Analog Tom 5 | Analog Tom 5 | Jazz Tom 5 | Brush Tom 5 | Jazz Tom 5 |
| 61 | C# 3 | 49 | C# 2 | | | Analog Cymbal | Analog Cymbal | <— | <— | Hand Cym.L Open |
| 62 | D 3 | 50 | D 2 | | | Analog Tom 6 | Analog Tom 6 | Jazz Tom 6 | Brush Tom 6 | Jazz Tom 6 |
| 63 | D# 3 | 51 | D# 2 | | | <— | <— | <— | <— | Hand Cym. L Closed |
| 64 | E 3 | 52 | E 2 | | | <— | <— | <— | <— | <— |
| 65 | F 3 | 53 | F 2 | | | <— | <— | <— | <— | <— |
| 66 | F# 3 | 54 | F# 2 | | | <— | <— | <— | <— | <— |
| 67 | G 3 | 55 | G 2 | | | <— | <— | <— | <— | <— |
| 68 | G# 3 | 56 | G# 2 | | | Analog Cowbell | Analog Cowbell | <— | <— | <— |
| 69 | A 3 | 57 | A 2 | | | <— | <— | <— | <— | Hand Cym. H Open |
| 70 | A# 3 | 58 | A# 2 | | | <— | <— | <— | <— | <— |
| 71 | B 3 | 59 | B 2 | | | <— | <— | <— | <— | Hand Cym. H Closed |
| 72 | C 4 | 60 | C 3 | | | <— | <— | <— | <— | <— |
| 73 | C# 4 | 61 | C# 3 | | | <— | <— | <— | <— | <— |
| 74 | D 4 | 62 | D 3 | | | Analog Conga H | Analog Conga H | <— | <— | <— |
| 75 | D# 4 | 63 | D# 3 | | | Analog Conga M | Analog Conga M | <— | <— | <— |
| 76 | E 4 | 64 | E 3 | | | Analog Conga L | Analog Conga L | <— | <— | <— |
| 77 | F 4 | 65 | F 3 | | | <— | <— | <— | <— | <— |
| 78 | F# 4 | 66 | F# 3 | | | <— | <— | <— | <— | <— |
| 79 | G 4 | 67 | G 3 | | | <— | <— | <— | <— | <— |
| 80 | G# 4 | 68 | G# 3 | | | <— | <— | <— | <— | <— |
| 81 | A 4 | 69 | A 3 | | | <— | <— | <— | <— | <— |
| 82 | A# 4 | 70 | A# 3 | | | Analog Maracas | Analog Maracas | <— | <— | <— |
| 83 | B 4 | 71 | B 3 | ○ | | <— | <— | <— | <— | <— |
| 84 | C 5 | 72 | C 4 | ○ | | <— | <— | <— | <— | <— |
| 85 | C# 5 | 73 | C# 4 | | | <— | <— | <— | <— | <— |
| 86 | D 5 | 74 | D 4 | ○ | | <— | <— | <— | <— | <— |
| 87 | D# 5 | 75 | D# 4 | | | Analog Claves | Analog Claves | <— | <— | <— |
| 88 | E 5 | 76 | E 4 | | | <— | <— | <— | <— | <— |
| 89 | F 5 | 77 | F 4 | | | <— | <— | <— | <— | <— |
| 90 | F# 5 | 78 | F# 4 | | | Scratch Push | Scratch Push | <— | <— | <— |
| 91 | G 5 | 79 | G 4 | | | Scratch Pull | Scratch Pull | <— | <— | <— |
| 92 | G# 5 | 80 | G# 4 | | *2 | <— | <— | <— | <— | <— |
| 93 | A 5 | 81 | A 4 | | *2 | <— | <— | <— | <— | <— |
| 94 | A# 5 | 82 | A# 4 | | | <— | <— | <— | <— | <— |
| 95 | B 5 | 83 | B 4 | | | <— | <— | <— | <— | <— |
| 96 | C 6 | 84 | C 5 | | | <— | <— | <— | <— | <— |

MIDI IMPLEMENTATION CHART

[Portable Keyboard]
Model: PSR-270

MIDI Implementation Chart

Date: 7-Dec-1998
Version: 1.0

| Function | Transmitted | Recognized | Remarks |
|---|--|--|---|
| Basic Default Channel Changed | 1 - 16 1 - 16 | 1 - 16 *1 1 - 16 *1 | |
| Mode Default Messages Altered | 3 X ***** | 3 X X | |
| Note Number : True voice | 0 - 127 ***** | 0 - 127 0 - 127 | |
| Velocity Note ON Note OFF | O 9nH, v=1 - 127 O 9nH, v=0 | O 9nH, v=1 - 127 O 9nH, v=0 or 8nH | |
| After key's Touch Ch's | X X | X X | |
| Pitch Bender | X | O | |
| Control Change 0, 32 1 7, 10 11 6, 38 64 84 91, 93, 94 96, 97 100, 101 120 121 | O X *2 O X *2 X *2 O X *2 O X X *2 X X X | O O O O O O O O O O O O | Bank Select Modulation Expression Data Entry Sustain Portamento Control Effect Depth Data Inc, Dec RPN LSB, MSB All Sound Off Reset All Controllers |
| Program Change : True # | O 0 - 127 ***** | O 0 - 127 | |
| System Exclusive | O *3 | O *3 | |
| System : Song Position : Song Select Common : Tune | X X X | X X X | |
| System : Clock Real Time : Commands | O O *5 | O *4 O *5 | |
| Aux : Local ON/OFF : All Notes OFF Messages : Active Sense : Reset | X X O X | X O (123 - 127) O X | |

Mode 1 : OMNI ON, POLY
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

NOTE:

*1 By default (factory settings) the PSR-270 ordinarily functions as a 16-channel multi-timbral tone generator, and incoming data does not affect the panel voices or panel settings. However, the MIDI messages listed below do affect the panel voices, auto accompaniment, and songs.

- MIDI Master Tuning
- System exclusive messages for changing the Reverb Type, Chorus Type, and DSP Type.

The Remote Channel can be designated by using Function parameter #81. The messages received over the set channel are handled in the same way as key data received from the PSR-270 itself. The following messages can be received over the designated channel set in this Function parameter; all other messages will be ignored.

- Note ON
- Note OFF
- Control change : Bank select MSB, LSB (Main Voice Only), Modulation, Volume, Expression, Sustain, All sound off, All note off
- Program Change (Main Voice Only)
- Pitch Bend

*2 Messages for these control change numbers cannot be transmitted from the PSR-270 itself. However, they may be transmitted when playing the accompaniment or using the Harmony effect.

*3 Exclusive

<GM System ON> F0H, 7EH, 7FH, 09H, 01H, F7H

- This message automatically restores all default settings for the instrument, with the exception of MIDI Master Tuning.

<MIDI Master Volume> F0H, 7FH, 7FH, 04H, 01H, II, mm, F7H

- This message allows the volume of all channels to be changed simultaneously (Universal System Exclusive).
- The values of "mm" is used for MIDI Master Tuning. (Values for "II" are ignored.)

<MIDI Master Tuning> F0H, 43H, 1nH, 27H, 30H, 00H, 00H, mm, II, cc, F7H

- This message simultaneously changes the tuning value of all channels.
- The values of "mm" and "II" are used for MIDI Master Tuning.
- The default value of "mm" and "II" are 08H and 00H, respectively. Any values can be used for "n" and "cc."

<Bulk Dump>

- This is used for saving (recording) User data (User songs, User One Touch Setting, and EZ Chord).

<Internal Clock, External Clock> (Receive Only)

F0H, 43H, 73H, 01H, 02H, F7H (Internal Clock)

F0H, 43H, 73H, 01H, 03H, F7H (External Clock)

- These messages control the clock setting for the accompaniment.

<Reverb Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 00H, mmH, IIH, F7H

- mm : Reverb Type MSB
- II : Reverb Type LSB

Refer to the Effect Map (page 116) for details.

<Chorus Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 20H, mmH, IIH, F7H

- mm : Chorus Type MSB
- II : Chorus Type LSB

Refer to the Effect Map (page 116) for details.

<DSP Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 40H, mmH, IIH, F7H

- mm : DSP Type MSB
- II : DSP Type LSB

Refer to the Effect Map (page 116) for details.

<DRY Level> F0H, 43H, 1nH, 4CH, 08H, 0mH, 11H, IIH, F7H

- II : Dry Level
- 0m : Channel Number

*4 It is possible to switch between External and Internal Clock.

*5 When the accompaniment is started, an FAH message is transmitted. When accompaniment is stopped, an FCH message is transmitted. When the clock is set to External, both FAH (accompaniment start) and FCH (accompaniment stop) are recognized.

No MIDI messages can be received or transmitted in the Song mode.

■ Effect map

* If the received value does not contain an effect type in the TYPE LSB, the LSB will be directed to TYPE 0.

* Panel Effects are based on the “(Number) Effect Name”.

* By using an external sequencer, which is capable of editing and transmitting the system exclusive messages and parameter changes, you can select the Reverb, Chorus and DSP effect types which are not accessible from the PSR-270 panel itself. When one of the effects is selected by the external sequencer, “-” will be shown on the display.

REVERB

| TYPE MSB | TYPE LSB | | | | | | | | |
|-------------|-----------|----|----|----|-----------|-----------|----|----------|----|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000 | NO EFFECT | | | | | | | | |
| 001 | (1)HALL1 | | | | | (2)HALL2 | | | |
| 002 | ROOM | | | | | (3)ROOM1 | | (4)ROOM2 | |
| 003 | STAGE | | | | (5)STAGE1 | (6)STAGE2 | | | |
| 004 | PLATE | | | | (7)PLATE1 | (8)PLATE2 | | | |
| 005...127 | NO EFFECT | | | | | | | | |

CHORUS

| TYPE MSB | TYPE LSB | | | | | | | | |
|-------------|-----------|----|------------|-------------|----|-------------|----|----|----|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000...064 | NO EFFECT | | | | | | | | |
| 065 | CHORUS | | (2)CHORUS2 | | | | | | |
| 066 | CELESTE | | | | | (1)CHORUS1 | | | |
| 067 | FLANGER | | | (3)FLANGER1 | | (4)FLANGER2 | | | |
| 068...127 | NO EFFECT | | | | | | | | |

DSP

| TYPE MSB | TYPE LSB | | | | | | | | |
|-------------|----------------------|-----------------------|-------------|--------------|---------------------|---------------------|---------------------|--------------|--------------------|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000 | NO EFFECT | | | | | | | | |
| 001 | (1)HALL1 | | | | | (2)HALL2 | | | |
| 002 | ROOM | | | | | (3)ROOM1 | | (4)ROOM2 | |
| 003 | STAGE | | | | (5)STAGE1 | (6)STAGE2 | | | |
| 004 | PLATE | | | | (7)PLATE1 | (8)PLATE2 | | | |
| 005 | DELAY L,C,R | | | | (26)DELAY L,C,R | | | | |
| 006 | (27)DELAY L,R | | | | | | | | |
| 007 | (28)ECHO | | | | | | | | |
| 008 | (29)CROSS DELAY | | | | | | | | |
| 009 | (9)EARLY REFLECTION1 | (10)EARLY REFLECTION2 | | | | | | | |
| 010 | (11)GATE REVERB | | | | | | | | |
| 011 | (12)REVERSE GATE | | | | | | | | |
| 012...019 | NO EFFECT | | | | | | | | |
| 020 | KARAOKE | | | | | | | | |
| 021...063 | NO EFFECT | | | | | | | | |
| 064 | THRU | | | | | | | | |
| 065 | CHORUS | | (14)CHORUS2 | | | | | | |
| 066 | CELESTE | | | | | (13)CHORUS1 | | | |
| 067 | FLANGER | | | (15)FLANGER1 | | (16)FLANGER2 | | | |
| 068 | SYMPHONIC | | | | (17)SYMPHONIC | | | | |
| 069 | ROTARY SPEAKER | | | | (19)ROTARY SPEAKER1 | | | | |
| 070 | TREMOLO | | | | (21)TREMOLO1 | | | | |
| 071 | AUTO PAN | | | | (24)AUTO PAN | | (20)ROTARY SPEAKER2 | (22)TREMOLO2 | (23)GUITAR TREMOLO |
| 072 | (18)PHASER | | | | | | | | |
| 073 | DISTORTION | | | | | | | | |
| 074 | OVERDRIVE | | | | | | | | |
| 075 | AMP SIMULATION | | | | (30)DISTORTION HARD | (31)DISTORTION SOFT | | | |
| 076 | 3BAND EQ | | | | (32)EQ DISCO | (33)EQ TEL | | | |
| 077 | 2BAND EQ | | | | | | | | |
| 078 | AUTO WAH | | | | (25)AUTO WAH | | | | |
| 079...127 | THRU | | | | | | | | |

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90 DAYS LABOR

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3. Shipping and/or insurance costs are the consumers responsibility.* Units shipped for service should be packed securely.

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