YAMAHA

GENERAL midi2 XG GS XF STYLE FILE GE

PSR-S950
PSR-S750

Digital Workstation

Reference Manual

This Reference Manual explains advanced features of the PSR-S950/S750 that are not explained in the Owner's Manual. Please read the Owner's Manual first, before reading this Reference Manual.

GENERAL midi2 XG GS XF STYLE FILE GE

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Table of Contents

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

Using the PDF manual

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

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

- The illustrations and LCD screens as shown in this manual are for instructional purposes only, and may appear somewhat different from those on your instrument.
- The displays are taken from the PSR-S950, and in English.
- The company names and product names in this manual are the trademarks or registered trademarks of their respective companies.

Panel Button Chart

No. ....Indicates the corresponding numbers in the "Panel Controls and Terminals" section of the Owner's Manual.
Button/Control ....Indicates the button/controller that you should use at first for using or entering the corresponding function.
Display ....Indicates the display title (and tab title) called up by operating the button/controller.
Page...............................Indicates the corresponding page number for related information in the Reference Manual.
Owner's Manual...........Indicates the corresponding chapter number in the Owner's Manual for related information.

No.	Button/Control		Display		Page	Owner's Manual
❶		[⏻] (Standby/On) switch	Opening display		—	Starting Up
❷		MASTER VOLUME dial	—		—	
❸		[DEMO]	Demo display		—	
❹		[MIC SETTING/VOCAL HARMONY] (PSR-S950)	MIC SETTING/VOCAL HARMONY display		81	8
❺	SONG	[SELECT]	Song Selection display		—	3
		[SCORE]	SCORE display		44	
		[LYRICS/TEXT]	LYRICS or TEXT display		46	
		[GUIDE]	—		50	
		[REPEAT]	—		—	
		[EXTRA TR], [TR 2], [TR 1]	—		—	
		[REC]	CHANNEL ON/OFF (SONG) display		—	
		[■] (STOP)	—		—	
		[▶/❚❚] (PLAY/PAUSE)	—		—	
		[◀◀] (REW) / [▶▶] (FF)	SONG POSITION (pop-up)		—	
❻	STYLE	[POP & ROCK] – [WORLD]	Style Selection display (PRESET)		—	2
		[EXPANSION/USER]	Style Selection display (USER)		—	
❼	(TEMPO)	[TAP TEMPO]	—		—	2
		TEMPO [-]/[+]	TEMPO (pop-up)		—	
❽		TRANSPOSE [-]/[+]	TRANSPOSE (pop-up)		—	1
❾		[METRONOME]	—		—	—
❿		[FADE IN/OUT]			—	2
⓫	STYLE CONTROL	[ACMP]	—		—	2
		[OTS LINK]	—		—	
		[AUTO FILL IN]	—		—	
		INTRO [I] – [III]	—		—	
		MAIN VARIATION [A] – [D]	—		—	
		[BREAK]	—		—	
		ENDING/rit. [I] – [III]	—		—	
		[SYNC STOP]	—		—	
		[SYNC START]	—		—	
		[START/STOP]	—		—	
⓬		PITCH BEND wheel	—		—	1
⓭		MODULATION wheel	—		—	1
⓮		PHONES jack	—		—	Panel Controls and Terminals
⓯		[LCD CONTRAST] knob (PSR-S750)	—		—	Starting Up
⓰	(LCD related controls)	TAB [◀][▶]	—		—	Basic Operations
		[A] – [J]	—		—	
		[DIRECT ACCESS]	(message)		—	
		[EXIT]	—		—	
		[1 ▲▼] – [8 ▲▼] buttons	—		—	
		DATA ENTRY dial	—		—	
		[ENTER]	—		—	
⓱		[BALANCE]	BALANCE display		—	2
⓲		[MIXING CONSOLE]	MIXING CONSOLE display	VOL/VOICE	92	9
				FILTER	93	
				TUNE	94	
				EFFECT	95	
				EQ	99	

No.	Button/Control		Display		Page	Owner's Manual
⑲		[CHANNEL ON/OFF]	CHANNEL ON/OFF display	SONG	—	2
				STYLE 1/2 or 2/2 (PSR-S950) STYLE (PSR-S750)	—	3
⑳		[FUNCTION]	MASTER TUNE/SCALE TUNE	MASTER TUNE	11	—
				SCALE TUNE	11	
			SONG SETTING		48	
			STYLE SETTING/SPLIT POINT/CHORD FINGERING	STYLE SETTING	23	
				SPLIT POINT	25	
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㉑	VOICE	[PIANO] – [PERC. & DRUM KIT]	Voice Selection display (PRESET)		—	1
		[ORGAN FLUTES]	Organ Flutes VOICE SET display	FOOTAGE	—	
				VOLUME/ATTACK	19	
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㉒		[USB AUDIO PLAYER]	USB AUDIO PLAYER display		—	4
㉓		[USB]	SONG, AUDIO, STYLE, VOICE, MULTI PAD, REGIST	Selection display (USB)	—	Basic Operations
㉔	VOICE CONTROL	[HARMONY/ECHO]	—		—	1
		[TOUCH]	—		—	
		[SUSTAIN]	—		—	
		[MONO]	—		—	
		[DSP]	—		—	
		[VARI.]	—		—	
㉕		[MUSIC FINDER]	MUSIC FINDER display	ALL	—	6
				FAVORITE	72	—
				SEARCH 1	—	6
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㉖	PART SELECT	[LEFT] – [RIGHT 2]	—		—	1
㉗	PART ON/OFF	[LEFT HOLD]	—		—	1
		[LEFT] – [RIGHT 2]	—		—	
㉘	REGISTRATION MEMORY	REGIST BANK [-]/[+]	REGISTRATION BANK		—	7
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㉙	MULTI PAD CONTROL	[SELECT]	Multi Pad Selection display		—	5
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㉚	ONE TOUCH SETTING	[1] – [4]	—		—	2
㉛		UPPER OCTAVE [-]/[+]	UPPER OCTAVE (pop-up)		—	1

1 Voices

Contents

Voice Types (Characteristics)

The particular type of Voice is indicated at the upper left of the Voice name in the Voice Selection display. The defining characteristics of these Voices and their performance advantages are described below.

S.Art! (Super Articulation)	These Voices provide many benefits with great playability and expressive control in real time. For example, with the Saxophone Voice, if you play a C and then a D in a very legato way, you will hear the note change seamlessly, as though a saxophone player played it in a single breath. Similarly with the Concert Guitar Voice and play the D note strongly, the D note would sound as a "hammer on," without the string being plucked again. Depending on how you play, other effects such as "shaking" or breath noises (for the Trumpet Voice), or finger noises (for the Guitar Voice) are produced. For details on how to best play each Super Articulation Voice, call up the information window (pressing the [7 ▲] (INFO.) button in the Voice Selection display).
Live!	These acoustic instrument sounds were sampled in stereo, to produce a truly authentic, rich sound—full of atmosphere and ambience.
Cool!	These Voices capture the dynamic textures and subtle nuances of electric instruments—thanks to a huge amount of memory and some very sophisticated programming.
Sweet!	These acoustic instrument sounds also benefit from Yamaha's sophisticated technology—and feature a finely detailed and natural sound.

NEXT PAGE

Drums	Various drum and percussion sounds are assigned to individual keys, letting you play the sounds from the keyboard.
SFX	Various special effect sounds and percussion sounds are assigned to individual keys, letting you play the sounds from the keyboard.
Organ Flutes!	This authentic organ Voice lets you use the Voice Set to adjust the various footages and craft your own original organ sounds. See page 18 for details.
MegaVoice	These Voices make special use of velocity switching. Each velocity range (the measure of your playing strength) has a completely different sound. For example, a guitar MegaVoice includes the sounds of various performance techniques. In conventional instruments, different Voices having those sounds would be called up via MIDI and played in combination to achieve the desired effect. However, now with MegaVoices, a convincing guitar part can be played with just a single Voice, using specific velocity values to play the desired sounds. Because of the complex nature of these Voices and the precise velocities need to play the sounds, they're not intended for playing from the keyboard. They are, however, very useful and convenient when creating MIDI data—especially when you want to avoid using several different Voices just for a single instrument part.
	The MegaVoices are in the "StyleVoices" folder in the Voice Selection display. For instructions on selecting MegaVoices, refer to the "Selecting GM&XG or Other Voices" on page 7.

NOTE Super Articulation and Mega Voices are not compatible with other instrument models. For this reason, any Song or Style you've created on this instrument using these Voices will not sound properly when played back on the instruments which do not have these types of Voices.

NOTE Super Articulation and Mega Voices sound differently depending on keyboard range, velocity, touch, etc. Hence, if you apply a HARMONY/ECHO effect, change the transpose setting or change the Voice Set parameters, unexpected or undesired sounds may result.

For a list of preset Voices of this instrument, refer to the "Voice List" in the Data List. The Data List is available at the online Yamaha Library.

Using MEGAEnhancer
MEGAEnhancer is a software program that converts XG/GM song data (Standard MIDI File) to song data specially enhanced to be played back using an instrument or tone generator containing MegaVoices. With the use of the sophisticated MegaVoices, MEGAEnhancer automatically makes conventional song files with guitar, bass, and other parts sound much more realistic and authentic. MEGAEnhancer can be downloaded from the Yamaha website.

http://download.yamaha.com/

Selecting GM&XG or Other Voices

This instrument features Voices provided specially for Style playback and XG/GM compatibility. These Voices cannot be called up directly from the VOICE category selection buttons. However, they can be called up as described below.

1 Press the PART SELECT button corresponding to the Voice you want to call up.

2 Press one of the VOICE category selection buttons (other than the [ORGAN FLUTES] and [USER/EXPANSION] buttons) to call up the Voice Selection display.

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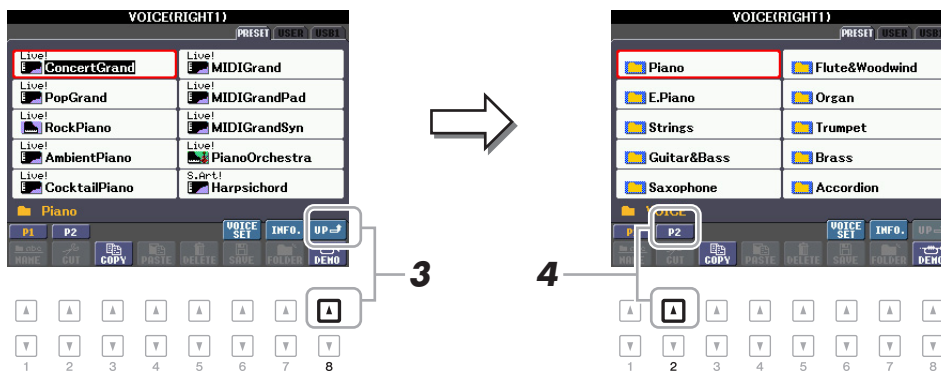
4 Press the [2 ▲] (P2) button to display Page 2.

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

> NOTE   You can find the "Legacy" folder in this display. This folder contains previous Yamaha keyboards' Voices (such as PSR-S910, PSR-S710, etc.) for data compatibility with other models.
> NOTE   The "StyleVoices" folder contains the MegaVoices (page 6).

6 Select the desired Voice.

Effect-Related Settings
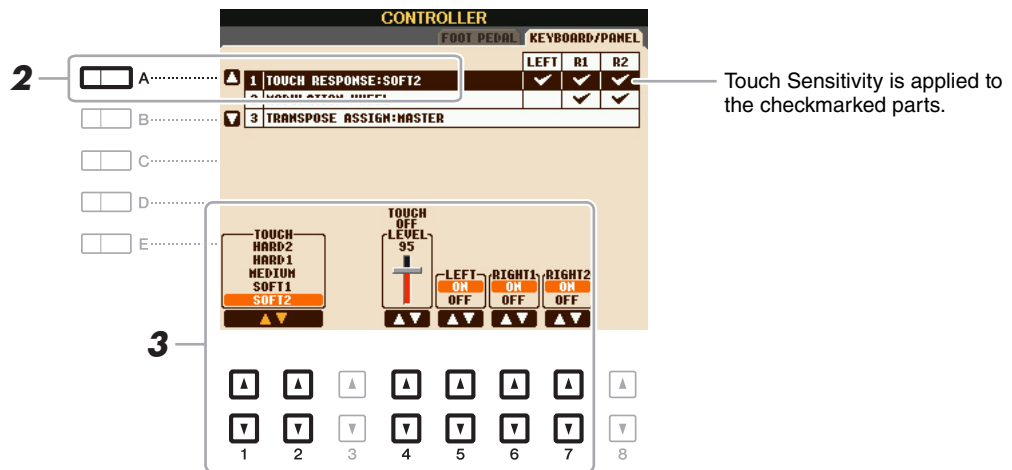
Setting the Touch Sensitivity of the Keyboard

Touch Sensitivity determines how the sound responds to your playing strength. The touch sensitivity type becomes the common setting for all Voices.

NOTE Some Voices are purposely designed without touch sensitivity, in order to emulate the true characteristics of the actual instrument (for example, conventional organs, which have no touch response).

1 **Call up the operation display.**

[FUNCTION] → [D] CONTROLLER → TAB [◄][►] KEYBOARD/PANEL

2 **Use the [A] button to select "1 TOUCH RESPONSE."**

Touch Sensitivity is applied to the checkmarked parts.

3 **Use the [1 ▲▼]–[7 ▲▼] buttons to set the touch response.**

1 TOUCH RESPONSE

|		
[1 ▲▼]/ [2 ▲▼]	TOUCH	Determines the Touch Sensitivity type. **HARD 2** Requires strong playing to produce high volume. Best for players with a heavy touch. **HARD 1** Requires moderately strong playing for higher volume. **MEDIUM** Standard Touch Sensitivity. **SOFT 1** Produces high volume with moderate playing strength. **SOFT 2** Produces relatively high volume even with light playing strength. Best for players with a light touch.
[4 ▲▼]	TOUCH OFF LEVEL	Determines the fixed volume level when Touch is set to "OFF."
[5 ▲▼]– [7 ▲▼]	LEFT–RIGHT2	Turns Touch on or off for each keyboard part.

Selecting the Harmony/Echo type

You can select the desired Harmony/Echo effect from a variety of types.

NOTE When the [MONO] button is turned to on or you use the Super Articulation Voices, the Harmony/Echo effect may not work properly.

1 **Turn the [HARMONY/ECHO] button on.**

2 **Call up the operation display.**

[FUNCTION] → [G] HARMONY/ECHO

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

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

— Harmony Types
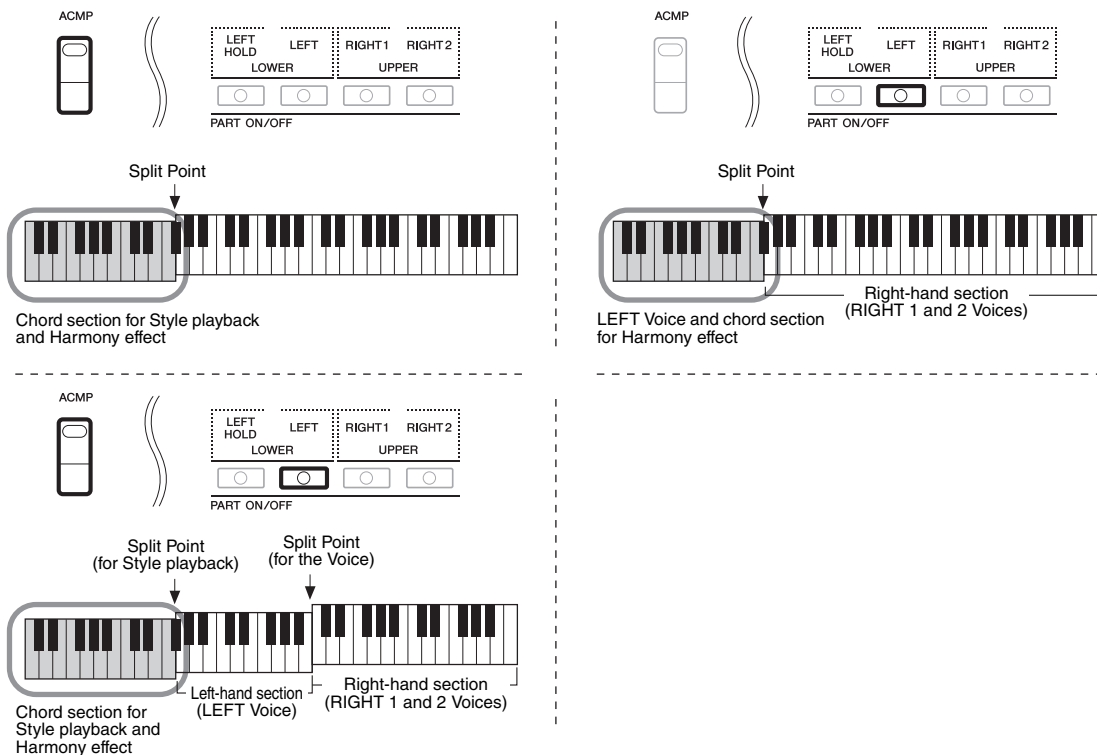
— Multi Assign Type
— Echo Types
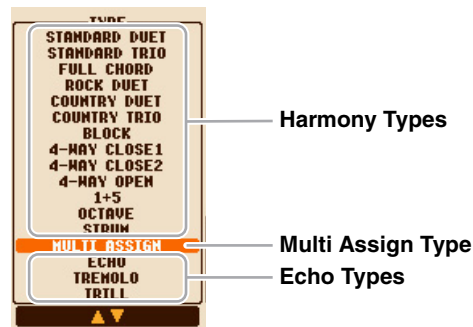
■ Harmony Types

The harmony effect is applied to the note played in the right-hand section of the keyboard according to the chord specified in the chord or left-hand section shown below.

NOTE The "1+5" and "Octave" settings are not affected by the chord.
NOTE For details on the sections, see page 25.
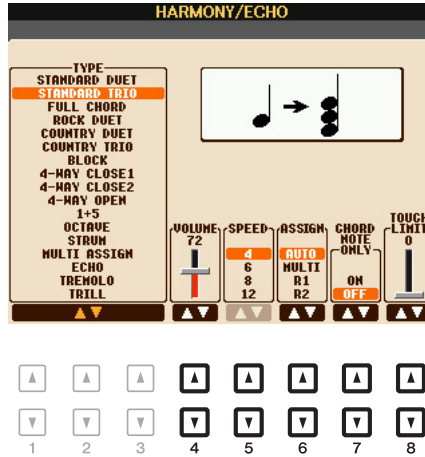

■ Multi Assign Type

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

 NEXT PAGE

■ Echo Types

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

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

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

[4 ▲▼]	VOLUME	This parameter is available for all types with the exception of "Multi Assign." It determines the volume level of the harmony/echo notes generated by the Harmony/Echo effect.
[5 ▲▼]	SPEED	This parameter is only available when Echo, Tremolo, or Trill is selected in Type above. It determines the speed of the Echo, Tremolo, and Trill effects.
[6 ▲▼]	ASSIGN	Determines the keyboard Part that the effect is assigned. **AUTO:** Applies the effect to the part for which PART ON/OFF is on. When the both parts are on, the RIGHT 1 part is given priority over the RIGHT 2 part. **MULTI:** When both parts are on, the note played on the keyboard is sounded by RIGHT 1 part and the harmonies (effect) are divided to the RIGHT 1 and RIGHT 2 parts. When only one part is on, the note played on the keyboard and effect are sounded by that part. **R1, R2:** Applies the effect to the selected part (RIGHT 1 or RIGHT 2). *NOTE* This parameter is not available for the Multi Assign type.
[7 ▲▼]	CHORD NOTE ONLY	This parameter is available when one of the Harmony Types is selected. When this is set to "ON," the Harmony effect is applied only to the note (played in the right-hand section of the keyboard) that belongs to a chord played in the chord section of the keyboard.
[8 ▲▼]	TOUCH LIMIT	This parameter is available for all types with the exception of "Multi Assign." It determines the lowest velocity value at which the harmony note will sound. This allows you to selectively apply the harmony by your playing strength, letting you create harmony accents in the melody. The harmony effect is applied when you play the key strongly (above the set value).

Pitch-Related Settings

Fine-tuning the Pitch of the Entire Instrument

You can fine-tune the pitch of the entire instrument such as keyboard, Style and Song parts (except the keyboard part played by the Drum Kit or SFX Kit Voices, and audio playback)—a useful feature when playing the PSR-S950/S750 along with other instruments or CD music.

_1_ **Call up the operation display.**

[FUNCTION] → [A] MASTER TUNE/SCALE TUNE → TAB [◀][▶] MASTER TUNE

_2_ **Use the [4 ▲▼]/[5 ▲▼] buttons to set the tuning in 0.2 Hz steps.**

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

Scale Tuning

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

_1_ **Call up the operation display.**

[FUNCTION] → [A] MASTER TUNE/SCALE TUNE → TAB [◀][▶] SCALE TUNE

**_2_** **Use the [A]/[B] buttons to select the desired scale.**
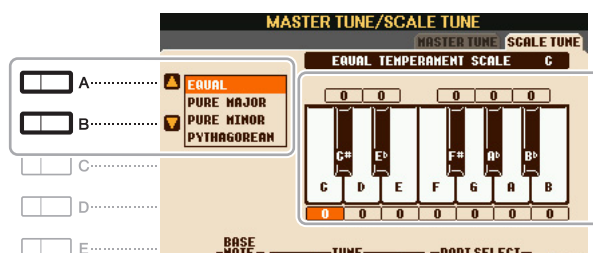
The tuning of each note for the currently selected scale is shown.

■ **Preset Scale types**

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

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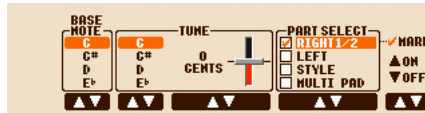
[2 ▲▼]	BASE NOTE	Determines the base note for each scale. When the base note is changed, the pitch of the keyboard is transposed, yet maintains the original pitch relationship between the notes.
[3 ▲▼]–[5 ▲▼]	TUNE	Select the desired note to be tuned by using the [3 ▲▼] buttons and tune it in cents by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

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

Changing the Part Assignment of the TRANSPOSE Buttons

You can determine to which parts the TRANSPOSE [-]/[+] buttons are applied.

1 **Call up the operation display.**

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

2 **Use the [B] button to select "3 TRANSPOSE ASSIGN."**

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

KEYBOARD	The TRANSPOSE [-]/[+] buttons affect the pitch of keyboard played Voices, Style playback (controlled by the performance in the chord section of the keyboard), and Multi Pad playback (when Chord Match is on, and left-hand chords are indicated)—but they do not affect Song playback.
SONG	The TRANSPOSE [-]/[+] buttons affect only the pitch of Song playback.
MASTER	The TRANSPOSE [-]/[+] buttons affect the overall pitch of the instrument, except audio playback.

The assignment can be confirmed by the pop-up window called up via the TRANSPOSE [-]/[+] buttons.

Editing Voices (Voice Set)

The Voice Set function allows you to create your own Voices by editing some parameters of the existing Voices. Once you've created a Voice, you can save it as a file to internal memory (User drive) or a USB flash memory for future recall.

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

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

2 **Press the [6 ▲] (VOICE SET) button to call up the VOICE SET display.**

3 **Use the TAB [◄][►] buttons to call up the relevant setting page.**

For information on the available parameters in each page, see the "Editable Parameters in the VOICE SET Displays" on .
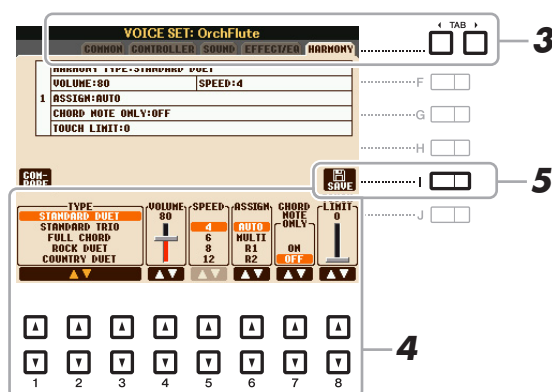
4 **As necessary, use the [A]/[B] buttons to select the item (parameter) to be edited and edit the Voice by using the [1 ▲▼]–[8 ▲▼] buttons.**

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

5 **Press the [I] (SAVE) button to save your edited Voice.**

For details on the Save operation, refer to the Owner's Manual, Basic Operations.

NOTICE

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

Editable Parameters in the VOICE SET Displays

The Voice Set parameters are organized into five different pages. The parameters in each page are described separately, below.

NOTE The available parameters differ depending on the Voice.

■ COMMON Page

[1 ▲▼]	VOLUME	Adjusts the volume of the current edited Voice.
[2 ▲▼]/ [3 ▲▼]	TOUCH SENSE	Adjusts the touch sensitivity (velocity sensitivity), or how greatly the volume responds to your playing strength. **TOUCH SENSE DEPTH** Changes to velocity curve according to VelDepth (with Offset set to 64) Actual Velocity for tone generator 127 — Depth = 127 (twice) — Depth = 64 (normal) 64 — Depth = 32 (half) — Depth = 0 0 — 64 — 127 Received Velocity (Actual KeyOn speed) **TOUCH SENSE OFFSET** Changes to velocity curve according to VelOffset (with Depth set to 64) Actual Velocity for tone generator Offset = 96 (+64) Offset = 127 (+127) 127 Offset = 64 (normal) 64 — Depends on offset — Offset = 32 (-64) 0 — Depends on offset — 64 — 127 Received Velocity (Actual KeyOn speed) Offset = 0 (-127) **DEPTH** Determines the velocity sensitivity, or how much the level of the Voice changes in response to your playing strength (velocity). **OFFSET** Determines the amount by which received velocities are adjusted for the actual velocity effect.
[4 ▲▼]/ [5 ▲▼]	PART OCTAVE	Shifts the octave range of the edited Voice up or down in octaves. When the edited Voice is used as any of the RIGHT 1–2 parts, the R1/R2 parameter is available; when the edited Voice is used as the LEFT part, the LEFT parameter is available.
[6 ▲▼]	MONO/POLY	Determines whether the edited Voice is played monophonically or polyphonically. This setting can also be made from the VOICE CONTROL [MONO] button on the panel.
[7 ▲▼]	PORTAMENTO TIME	Determines the pitch transition time when the edited Voice is set to MONO above. **NOTE** Portamento is a function that creates a smooth transition in pitch from the first note played on the keyboard to the next.

■ **CONTROLLER Page**
MODULATION
The MODULATION wheel can be used to modulate the parameters below as well as the pitch (vibrato). Here, you can set the degree to which the MODULATION wheel modulates each of the following parameters.

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

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

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

EG

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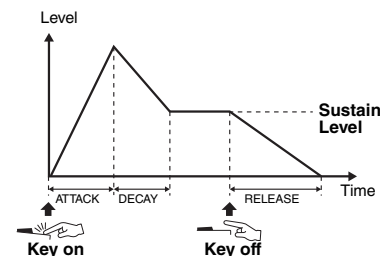
[3 ▲▼]	ATTACK	Determines how quickly the sound reaches its maximum level after the key is played. The lower the value, the quicker the attack.
[4 ▲▼]	DECAY	Determines how quickly the sound reaches its sustain level (a slightly lower level than maximum). The lower the value, the quicker the decay.
[5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

VIBRATO

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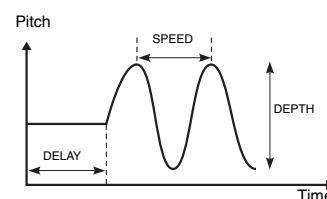
[6 ▲▼]	DEPTH	Determines the intensity of the Vibrato effect. Higher settings result in a more pronounced Vibrato.
[7 ▲▼]	SPEED	Determines the speed of the Vibrato effect.
[8 ▲▼]	DELAY	Determines the amount of time that elapses between the playing of a key and the start of the Vibrato effect. Higher settings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

■ **EFFECT/EQ Page**
 1 REVERB DEPTH/CHORUS DEPTH/DSP DEPTH/PANEL SUSTAIN

[1 ▲▼]/ [2 ▲▼]	REVERB DEPTH	Adjusts the reverb depth.
[3 ▲▼]/ [4 ▲▼]	CHORUS DEPTH	Adjusts the chorus depth.
[5 ▲▼]	DSP ON/OFF	Determines whether the DSP effect is on or off. This setting can also be made from the VOICE CONTROL [DSP] button on the panel.
[6 ▲▼]	DSP DEPTH	Adjusts the DSP depth. If you want to re-select the DSP type, you can do so in the "2 DSP" menu explained on page 17.
[7 ▲▼]	PANEL SUS-TAIN	Determines the sustain level applied to the edited Voice when the VOICE CONTROL [SUSTAIN] button on the panel is turned on.

2 DSP

[1 ▲▼]–[4 ▲▼]	DSP TYPE	Selects the DSP effect category and type. Select a type after selecting a category.
[5 ▲▼]–[8 ▲▼]	VARIATION	Two variations are provided for each DSP type. Here, you can edit the VARIATION on/off status and the variation's parameter value setting.
[5 ▲▼]	ON/OFF	Turns the DSP Variation on or off for the selected Voice. This setting can also be made from the VOICE CONTROL [DSP VARI.] button on the panel. (This button is effective only when the [DSP] button is on.)
	PARAMETER	Displays the variation parameter. (This differs depending on the effect type and cannot be changed.)
[6 ▲▼]–[8 ▲▼]	VALUE	Adjusts the value of the DSP variation parameter.

3 EQ

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

■ **HARMONY Page**

Same as in the [FUNCTION] → [H] HARMONY/ECHO display. See "Selecting the Harmony/Echo type" on .

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

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

1 Call up the operation display.

[FUNCTION] → [E] REGIST SEQUENCE/FREEZE/VOICE SET → TAB [◀][▶] VOICE SET

2 Use the [A]/[B] buttons to select a keyboard part.
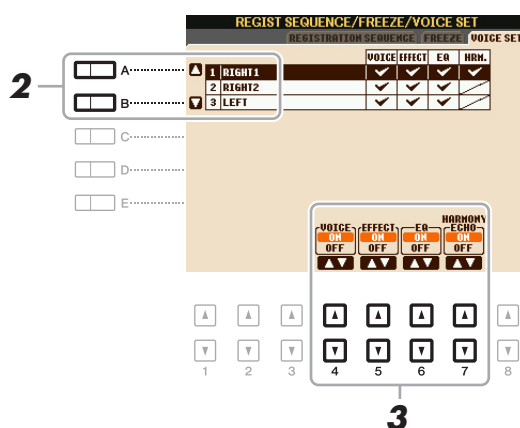
3 Use the [4 ▲▼]–[7 ▲▼] buttons to turn on or off of each item for the selected Part.

When the button is set to ON, the corresponding parameter settings are called up automatically together with the Voice selection. For information on which parameters are linked to each item, see below.

NEXT PAGE

1

Voices

[4 ▲▼]	VOICE	Corresponds to the parameter settings of the COMMON, CONTROLLER, and SOUND pages.
[5 ▲▼]	EFFECT	Corresponds to the parameter settings of 1 and 2 in the EFFECT/EQ page.
[6 ▲▼]	EQ	Corresponds to the parameter settings of 3 in the EFFECT/EQ page.
[7 ▲▼]	HARMONY/ ECHO	Corresponds to the HARMONY page.

Editing Organ Flutes Voices

The Organ Flute Voices can be edited by adjusting the footage levers, adding the attack sound, applying effects and equalizer, etc.

_1_ Select the desired Organ Flutes Voice.

    1-1 Press the [ORGAN FLUTES] button.

    1-2 Press the [I] (PRESET) button to call up the Voice Selection display.

    1-3 Press one of the [A]–[J] buttons to select the desired Voice.

_2_ Press the [6 ▲] (FOOTAGE) button to call up the VOICE SET display.

_3_ Use the TAB [◄][►] buttons to call up the relevant setting page (FOOTAGE, VOLUME/ ATTACK or EFFECT/EQ).

For information on the available parameters in each page, see .

_4_ Save your edited Voice.

NOTICE

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

    4-1 Press the [I] (PRESET) button.

    4-2 Select the appropriate page (USER or USB) to which you want to save the data by using the TAB [◄][►] buttons.

    4-3 Press the [6 ▼] (SAVE) button.

    For details on the Save operation, refer to the Owner's Manual, Basic Operations.

■ **FOOTAGE Page**
Refer to the Owner's Manual, chapter 1.

■ **VOLUME/ATTACK Page**

Same as the FOOTAGE Page.

[1 ▲▼]	VOL (Volume)	Adjusts the overall volume of the Organ Flutes. The longer the graphic bar, the greater the volume.
[2 ▲▼]	RESP (Response)	Affects both the attack and release (page 16) portion of the sound, increasing or decreasing the response time of the initial swell and release, based on the FOOTAGE controls. The higher the value, the slower the swell and release.
[3 ▲▼]	VIB. SPEED (Vibrato Speed)	Determines the speed of the vibrato effect controlled by the Vibrato On/Off ([F]/[G] buttons) and Vibrato Depth ([H] button).
[4 ▲▼]	MODE	The MODE control selects between two modes: FIRST and EACH. In the FIRST mode, attack (percussive sound) is applied only to the first notes played and held simultaneously; while the first notes are held, any subsequently played notes have no attack applied. In the EACH mode, attack is applied equally to all notes.
[5 ▲▼]– [7 ▲▼]	4', 2 2/3', 2'	These determine the attack sound volume of the Organ Flutes Voice. The 4', 2-2/3' and 2' controls increase or reduce the volume of attack sound at the corresponding footages. The longer the graphic bar, the greater the attack sound volume.
[8 ▲▼]	LENG (Length)	Affects the attack portion of the sound producing a longer or shorter decay immediately after the initial attack. The longer the graphic bar, the longer the decay.

■ **EFFECT/EQ Page**
Same parameters as in the VOICE SET "EFFECT/EQ" Page explained on page 16.

2

Styles

Contents

Style Types (Characteristics)
The particular type of Style is indicated at the upper left of the Style name in the Style Selection display. The defining characteristics of these Styles and their performance advantages are described below.
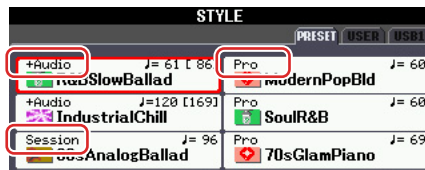
Pro: These Styles provide professional and exciting arrangements combined with perfect playability. The resulting accompaniment exactly follows the chords of the player. As a result, your chord changes and colorful harmonies are instantly transformed into lifelike musical accompaniment.

Session: These Styles provide even greater realism and authentic backing by mixing in original chord types and changes, as well as special riffs with chord changes, with the Main sections. These have been programmed to add "spice" and a professional touch to your performances of certain songs and in certain genres. Keep in mind, however, that the Styles may not necessarily be appropriate—or even harmonically correct—for all songs and for all chord playing. In some cases for example, playing a simple major triad for a country song may result in a "jazzy" seventh chord, or playing an on-bass chord may result in inappropriate or unexpected accompaniment.

+Audio (PSR-S950): Indicates the Audio Style. For more information on Audio Styles, refer to the Owner's Manual.

For the Preset Style List, refer to the Data List downloadable from Yamaha Manual Library.

Style file compatibility
This instrument uses the SFF GE file format. This instrument can play back existing SFF files, however they will be saved in the SFF GE format when the file is saved (or pasted) in this instrument. Please keep in mind that the saved file can only be played back on instruments that are compatible with the SFF GE format.
For information about SFF GE, refer to the Owner's Manual.

Selecting the Chord Fingering Type

The Chord Fingering type determines how chords are specified for Style playback. You can select desired one from the seven types.

1 **Call up the operation display.**

[FUNCTION] → [C] STYLE SETTING/SPLIT POINT/CHORD FINGERING → TAB [◄][►] CHORD FINGERING

2 **Press the [1 ▲▼]–[3 ▲▼] buttons to select a fingering.**

For information on each fingering type, see page 22.
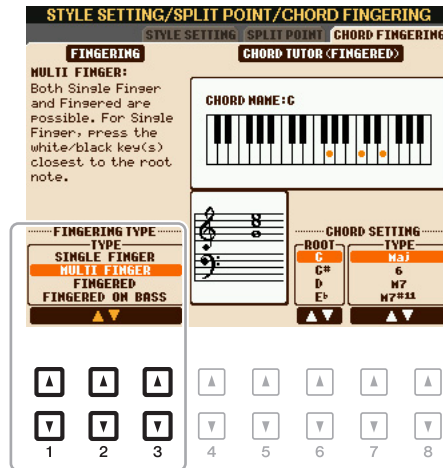
Chord Tutor Function

With this function shown in the right half of this display, you can see which notes to press for specifying the chord. If you know a chord name but don't know how to play it, use this function. Although this function shows how to play a chord only in case of "Fingered," the indication is useful also when a type other than "Single Finger" is selected.

Use the [6 ▲▼] buttons to select the chord root then use the [7 ▲▼]–[8 ▲▼] buttons to select the chord type. The notes you need to play are shown in the display.

NOTE Depending on the chord, some notes may be omitted.

2

Styles

Chord Fingering Types

SINGLE FINGER	Makes it simple to produce orchestrated accompaniment using major, seventh, minor and minor-seventh chords by pressing only one, two or three keys on the Chord section of the keyboard. C — **For a major chord,** press the root key only. C7 — **For a seventh chord,** simultaneously press the root key and a white key to its left. Cm — **For a minor chord,** simultaneously press the root key and a black key to its left. Cm7 — **For a minor-seventh chord,** simultaneously press the root key and both a white and black key to its left.
MULTI FINGER	Automatically detects Single Finger or Fingered chord fingerings, so you can use either type of fingering without having to switch fingering types.
FINGERED	Lets you specify the chord by pressing the notes making up a chord in the left hand section of the keyboard when ACMP is turned on or the Left part is turned on. For information on which notes to press for each chord, refer to the Data List (Chord Types Recognized in the Fingered Mode) downloadable from Yamaha Manual Library, or use the Chord Tutor function on the right-half of this display.
FINGERED ON BASS	Accepts the same fingerings as Fingered, but the lowest note played in the Chord section of the keyboard is used as the bass note, allowing you to play "on bass" chords. (In the Fingered type, the root of the chord is always used as the bass note.)
FULL KEYBOARD	Detects chords in the entire key range. Chords are detected in a way similar to Fingered, even if you split the notes between your left and right hands—for example, playing a bass note with your left hand and a chord with your right, or by playing a chord with your left hand and a melody note with your right.
AI FINGERED	Basically the same as Fingered, with the exception that less than three notes can be played to indicate the chords (based on the previously played chord, etc.).
AI FULL KEYBOARD	This type is similar to Full Keyboard, with the exception that less than three notes can be played to indicate the chords (based on the previously played chord, etc.). 9th, 11th and 13th chords cannot be played.

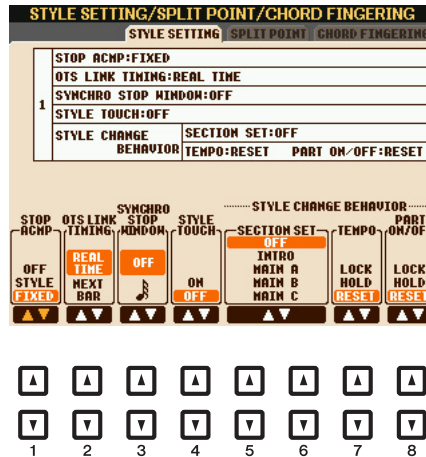**NOTE** "AI" stands for "Artificial Intelligence."

2

Styles

Style Playback Related Settings

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

1 Call up the operation display.

[FUNCTION] → [C] STYLE SETTING/SPLIT POINT/CHORD FINGERING → TAB [◀][▶] STYLE SETTING

**2 Use the [1 ▲▼]–[8 ▲▼] buttons for each setting.**

[1 ▲▼]	STOP ACMP	When [ACMP] is turned on and [SYNC START] is off, you can play chords in the chord section of the keyboard with the Style stopped, and still hear the accompaniment chord. In this condition—called "Stop Accompaniment"—any valid chord fingerings are recognized and the chord root/type are shown in the display. Here, you can determine whether the chord played in the chord section will sound or not in the Stop Accompaniment status.

OFF
The chord played in the chord section will not sound.

STYLE
The chord played in the chord section will sound via the Voices for the Pad part and the Bass channel of the selected Style.

FIXED
The chord played in the chord section will sound via the specified Voice, regardless of the selected Style.

NOTE When the selected Style contains MegaVoices, unexpected sounds may result when this is set to "STYLE."

NOTE When you record a Song, the chord detected by playing the Stop Accompaniment can be recorded regardless of the setting here. Please note that both the sounding Voice and chord data is recorded when set to "STYLE," and only the chord data is recorded when set to "OFF" or "FIXED."

2

Styles

[2 ▲▼]	OTS LINK TIM-ING	This applies to the OTS Link function. This parameter determines the timing in which the One Touch Settings change with the MAIN VARIATION [A]–[D] change. (The [OTS LINK] button must be on.) **REAL TIME** One Touch Setting is immediately called up when you press a MAIN VARIATION button. **NEXT BAR** One Touch Setting is called up at the next measure, after you press a MAIN VARIATION button.
[3 ▲▼]	SYNCHRO STOP WINDOW	This determines how long you can hold a chord before the Synchro Stop function is automatically cancelled. When the [SYNC STOP] button is turned on and this is set to a value other than "OFF," this automatically cancels the Synchro Stop function if you hold a chord for longer than the time set here. This conveniently resets Style playback control to normal, letting you release the keys and still have the Style play. In other words, if you release the keys sooner than the time set here, the Synchro Stop function works.
[4 ▲▼]	STYLE TOUCH	Turns touch response for the Style playback on/off. When this is set to "ON," the Style volume changes in response to your playing strength in the chord section of the keyboard.
[5 ▲▼]/ [6 ▲▼]	SECTION SET	Determines the default section that is automatically called up when selecting different Styles (when Style playback is stopped). When set to "OFF" and Style playback is stopped, the active section is maintained even if the different Style is selected. When any of the MAIN A–D sections is not included in the Style data, the nearest section is automatically selected. For example, when MAIN D is not contained in the selected Style, MAIN C will be called up.
[7 ▲▼]	TEMPO	This determines whether the tempo setting of the Style changes or not when you change Styles. **LOCK** The previous tempo setting is always maintained. **HOLD** During Style playback, the previous tempo setting is maintained. When Style playback is stopped, the tempo changes to that of the initial default tempo for the selected Style. **RESET** The tempo always changes to that of the initial default tempo for the selected Style.
[8 ▲▼]	PART ON/OFF	This determines whether the Style Channel On/Off status changes or not when you change Styles. **LOCK** The Channel On/Off status of the previous Style is always maintained. **HOLD** During Style playback, the Channel On/Off status of the previous Style is maintained. When Style playback is stopped, all Style Channels are set to On. **RESET** All Style Channels are set to On.

2

Styles

Split Point Settings

The key which divides the keyboard into two or three sections is referred to as "Split Point." There are two types of Split Point: "Split Point (L)" and "Split Point (S)." The "Split Point (L)" divides the keyboard into the left-hand and right-hand sections while the "Split Point (S)" divides the keyboard into chord and melody sections.

Split Point (S)   Split Point (L)

Chord section — Left-hand section (LEFT Voice) — Right-hand section (RIGHT 1 and 2 Voices)
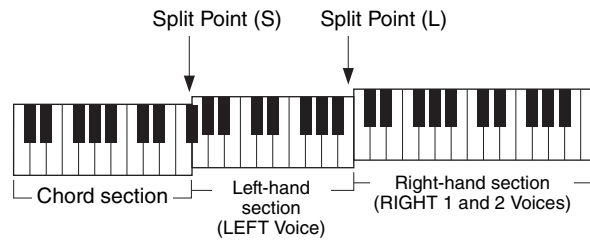
1 Call up the operation display.

[FUNCTION] → [C] STYLE SETTING/SPLIT POINT/CHORD FINGERING → TAB [◀][▶] SPLIT POINT

2 Set the Split Point.

|		
[F]	Split Point (S+L)	Sets the Split Point (S) and Split Point (L) to the same note. Press the [F] button and rotate the [DATA ENTRY] dial. You can also specify the Split Point directly from the keyboard by pressing the desired key on the keyboard while holding the [F] button. Split Point (S+L) — Chord + Left-hand (LEFT Voice) section — Right-hand section (RIGHT 1 and 2 Voices)
[G]	Split Point (S)	Sets each Split Point. Press one of the desired buttons and rotate the [DATA ENTRY] dial. You can also specify the Split Point directly from the keyboard by pressing the desired key on the keyboard while holding the [G] or [H] button.
[H]	Split Point (L)	**NOTE** Split Point (L) cannot be set lower than Split Point (S).
[1 ▲▼]/ [2 ▲▼]	STYLE	You can specify each Split Point by note name. "STYLE" indicates Split Point (S) and "LEFT" indicates Split Point (L).
[3 ▲▼]/ [4 ▲▼]	LEFT	

Memorizing Original Settings to One Touch Setting

You can memorize your original panel settings to the One Touch Setting. The newly created One Touch Setting will be saved in the User drive as a Style, and you can call up the One Touch Setting as a part of the Style.

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

2 **Make the desired panel settings, such as those for Voices and effects.**

3 **Press the [MEMORY] button in the REGISTRATION MEMORY section.**

The REGISTRATION MEMORY CONTENTS display appears, however you do not need to determine the items because the On/Off settings in this display do not affect to the One Touch Setting.
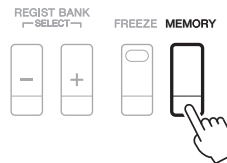
4 **Press one of the ONE TOUCH SETTING [1]–[4] buttons to which you wish to memorize your panel settings.**

A message appears. To memorize various panel settings to other buttons, press the [G] (NO) button, then repeat steps 2–4.
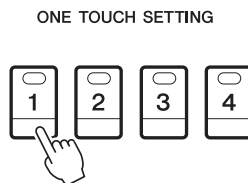
> **NOTE** For OTS buttons to which your original panel settings have not been memorized, the OTS settings of the original Style will be maintained.

5 **Press the [F] (YES) button to call up the Style Selection display and save the One Touch Setting as a Style.**

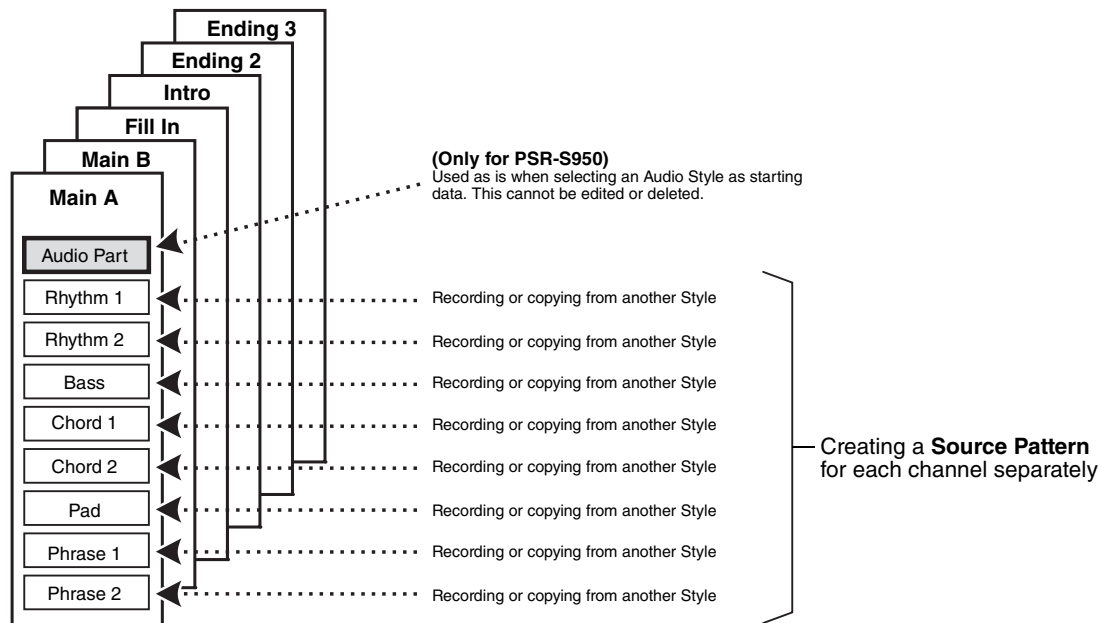For instructions on saving, refer to the Owner's Manual, Basic Operations.

> **NOTICE**
>
> **The memorized panel settings (One Touch Settings) will be lost if you change the Style or turn the power off without executing the Save operation.**

Creating/Editing Styles (Style Creator)

The Style Creator function lets you create your original Style by recording the rhythm pattern via the keyboard performance and using the already-recorded Style data. Basically, select a preset Style that is closest to the type you want to create, then record the rhythm pattern, bass line, chord backing, or phrase (referred to as "Source Pattern" in the Style Creator) for each channel of each Section.

■ Style Data Structure—Consisting of Source Patterns

A Style is made up of the different Sections (Intro, Main, Ending, etc.) and each Section has eight separate channels, each of which is referred to as "Source Pattern." With the Style Creator feature, you can create a Style by separately recording the Source Pattern for each channel, or by importing pattern data from other existing Styles.

(Only for PSR-S950)
Used as is when selecting an Audio Style as starting data. This cannot be edited or deleted.

Creating a **Source Pattern** for each channel separately

(PSR-S950) Limitations on the Audio part:
- If you select a preset Audio Style as starting data, the Audio part is to be used as is. The Audio part cannot be deleted, edited and created from scratch.
- The created Style containing the Audio part can be used only via an instrument that supports Audio Styles as well as the SFF GE format.
- The Audio part cannot be copied from another Style or Section in the ASSEMBLE page. If you want to use a specific Audio part, make sure to select the corresponding Audio Style before calling up the Style Creator display.

■ Basic Procedure for creating a Style

1 Select the desired Style as starting data.

2 Press the [FUNCTION] button, [F] (DIGITAL REC MENU) button, then [B] (STYLE CREATOR) button to call up the Style Creator display.

3 From the BASIC page, select a Section then make the other settings as necessary.

- Select a Section to be edited or recorded. If the REC CHANNEL indication is shown in the lower half section of the display, press the [EXIT] button, press the [A] to select "1 SECTION," then use the [3 ▲▼]–[4 ▲▼] buttons to select a Section.
- If you create a Style entirely from scratch, press the [C] (NEW STYLE) button to call up an empty new Style.
- For the current Section, select the pattern length via the [5 ▲▼]–[6 ▲▼] buttons. After selecting, press the [D] (EXECUTE) button to actually enter the specified length.
  Note that if an Audio Style is selected as starting data, changing the pattern length deletes the corresponding Audio part.
- For the entire current Style, set the Tempo and Time Signature in the display called up via the [B] button.
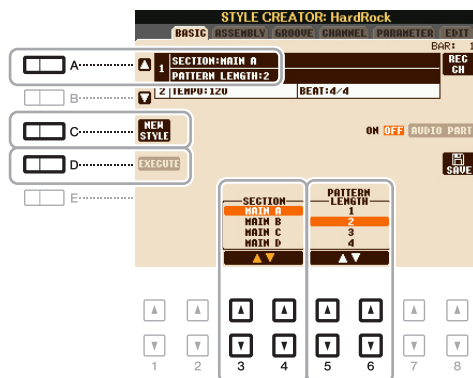
4 Create the Source Pattern for each channel.

- **Realtime Recording on the BASIC page (page 29)**
  Lets you record the Style by simply playing the keyboard.
- **Step Recording on the EDIT page (page 33)**
  Lets you enter each note individually.
- **Style Assembly on the ASSEMBLY page (page 33)**
  Lets you copy various patterns from other preset Styles or Styles you have already created.

5 Edit the already recorded channel data.

- **Editing the channel data on the GROOVE (page 35), CHANNEL (page 37), and EDIT (page 33) pages**
  Lets you change the rhythmic feel, quantizing and velocity, etc.
- **Editing the SFF parameters on the PARAMETER page (page 38)**
  Lets you copy various patterns from another preset Styles or Styles you have already created.

6 Repeat steps 3–5 as desired.

7 Press the [J] (SAVE) button to save the created Style.

For details, refer to "Basic Operations" in the Owner's Manual.

Realtime Recording

In the BASIC page, you can record your original rhythm pattern from the keyboard.

Realtime Recording Characteristics in the Style Creator

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

- **Overdub Recording**
  This method records new material to a channel already containing recorded data, without deleting the original data. In Style recording, the recorded data is not deleted, except when using functions such as Rhythm Clear (page 30) and Delete (page 31). For example, if you start recording with a two-measure MAIN section, the two measures are repeated many times. Notes that you record will play back from the next repetition, letting you overdub new material to the loop while hearing previously recorded material. When creating a Style based on an existing internal Style, overdub recording is applied only to the rhythm channels. For all other channels (except rhythm), you need to delete the original data before recording.

■ Recording Rhythm Channels 1–2

The procedure below applies to Step 4 in the Basic Procedure on page 28.

- **If you select an Audio Style as starting data:**
  Playback of the Audio part can be turned on or off via the [H] button, but it cannot be edited or deleted. Note that the rhythm pattern of this part will be used in the new Style you intend to create. If you want to create a rhythm phrase in addition to the Audio part, follow the steps below.

1 **From the BASIC page, while holding down the [F] (REC CH) button, press the [1 ▼] or [2 ▼] button to select the desired channel as Record target.**

A Rhythm channel can be selected as Record target no matter whether already recorded data is included or not. If already recorded data is included in the selected channel, you can record notes additionally to the existing data.
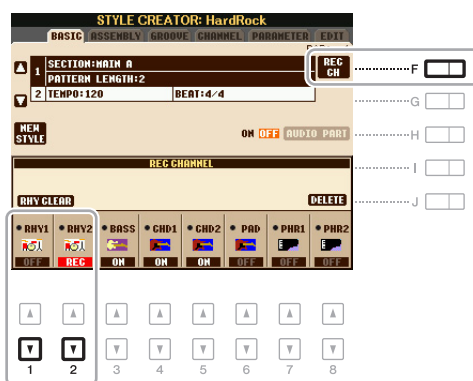
2 **If necessary, select a Voice then practice the rhythm pattern to be recorded.**

Press the [1 ▲] or [2 ▲] button (selected channel) to call up the Voice Selection display then select the desired Voice such as Drum Kit. After selecting, press the [EXIT] button to return to the original display. With the selected Voice, practice the rhythm pattern to be recorded.

- **Available Voices for recording**
  For the RHY1 channel, any except the Organ Flutes Voices can be used for recording.
  For the RHY2 channel, only drum/SFX kits can be used for recording.

3 **Press the STYLE CONTROL [START/STOP] button to start recording.**

As the already recorded data plays back, use the [1 ▼]–[8 ▼] buttons to turn each channel on or off as desired. If you selected an Audio Style as starting data, turn the Audio part on or off via the [H] button.

4 **As soon as loop playback returns to the first beat in the first measure, start playing the rhythm pattern to be recorded.**

If the rhythm is difficult to play in real time, break it up into individual parts and play each separately as the playback loops, as shown in the example below.

If you make a mistake or play any wrong notes:
You can delete notes of a specific drum instrument. While holding down the [E] (RHY CLEAR) button, press the corresponding key on the keyboard.

5 **Press the [START/STOP] button to stop playback.**

If you want to add more notes, press the [START/STOP] button again to continue recording.

6 **Press the [1 ▼] or [2 ▼] button to disengage Record.**

■ Recording Bass, Chord 1–2, Pad and Phrase 1–2

The procedure below applies to Step 4 in the Basic Procedure on .

1 From the BASIC page, while holding down the [F] (REC CH) button, press one of the [3 ▼]–[8 ▼] buttons to select the desired channel as Record target.

A confirmation message appears, prompting you whether or not to delete the already recorded data of the selected channel. Press the [G] (YES) button to delete data and the selected channel is specified as the Record target. Note that channel data of the preset Style cannot be overdubbed.
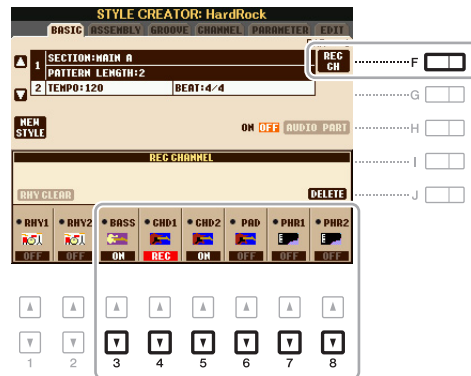
2 If necessary, select a Voice then practice the bass line, chord backing, or phrase to be recorded.

Press one of the [3 ▲]–[8 ▲] buttons (selected channel) to call up the Voice Selection display then select the desired Voice. After selecting, press the [EXIT] button to return to the original display. With the selected Voice, practice the phrase or chord backing to be recorded.

- **Available Voices for recording**
  Any except for the Organ Flutes Voice/Drum Kit/SFX kit Voices can be used for recording.

- **Record a phrase in C Maj7 which will play appropriate notes as change chords during performance**
  Rules when recording a Main or Fill
  With the default initial settings, the Source Root/Chord is set to CMaj7. This means that you should record a Source Pattern using a CMaj7 scale, which will change according to the chords you specify during normal performance. Record a bass line, phrase or chord backing which you want to hear when CMaj7 is specified. See below for details.
  - Use only the CMaj7 scale tones when recording the BASS and PHRASE channels (i.e., C, D, E, G, A, and B).
  - Use only the chord tones when recording the CHORD and PAD channels (i.e., C, E, G, and B).

C = Chord note
C, R = Recommended note
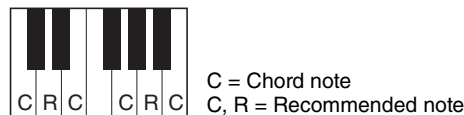
If you observe this rule, Style playback notes are appropriately converted depending on the chord changes you make during your performance.

Rules when recording an Intro or Ending
These Sections are designed assuming that the chord is not changed during playback. This is why you need not observe the rule for Main and Fill-In Sections described above, and you can create special chord progressions when recording. However, follow the rules below since the Source Root/Chord is set to CMaj7.
- When recording the Intro, make sure that the recorded phrase leads properly into the CMaj7 scale.
- When recording the Ending, make sure that the recorded phrase begins with or properly follows a CMaj7 scale.

NEXT PAGE

- **Setting the Source Root/Chord if necessary**
  Although the Source Root/Chord is set to CMaj7 as described above, you can change this to any desired key or chord. Use the TAB [◀][▶] buttons to call up the PARAMETER page, and set the SOURCE ROOT and CHORD to the favorite or desired Root and Chord type. Keep in mind that when you change the Source Chord from the default CMaj7 to another chord, the chord notes and recommended notes will also change. For details, refer to .

3 **Press the STYLE CONTROL [START/STOP] button to start recording.**

Since already recorded data plays back, use the [1 ▼]–[8 ▼] buttons to turn on or off each channel as desired. If you selected an Audio Style as starting data, turn on or off the Audio part via the [H] button.

4 **As soon as loop playback returns to the first beat in the first measure, start playing the bass line, chord backing or phrase to be recorded.**

5 **Press the [START/STOP] button to stop playback.**

If you want to add more notes, press the [START/STOP] button again to continue recording.

- **To hear the playback sound of the already recorded channels with another Source Chord/Root:**
  1) Use the TAB [◀][▶] buttons to call up the PARAMETER page.
  2) While holding down the [F] (REC CH) button, press the [1 ▼] or [2 ▼] button to set a Rhythm channel to REC.
  3) Press the STYLE CONTROL [START/STOP] button to start playback.
  4) On the PARAMETER page, set the PLAY ROOT and CHORD to the desired Chord root and Chord type.
  The above operation lets you hear how the Source Pattern is played back via chord changes during normal performance.

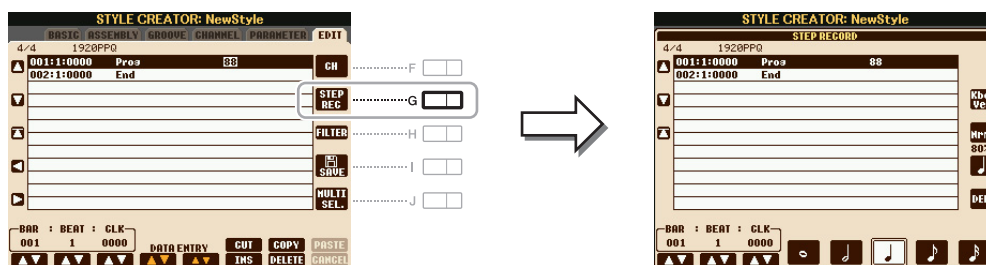**6** **Press the [1 ▲] or [2 ▲] button to disengage Record.**

Step Recording

This section applies to Step 4 of the Basic Procedure on page 28. After selecting a Section and make other settings on the BASIC page, call up the STEP RECORD display via the instructions below, then execute Step Recording.

1) From the BASIC page, while holding down the [F] (REC CH) button, press one of the [1 ▼]–[8 ▼] buttons to select the desired channel as Record target.
2) Use the TAB [▶] button to call up the EDIT page.
3) If the "SYS/EX." is shown at the position corresponding to the [F] button, press the [F] button to call up the Channel Edit display.
4) Press the [G] (STEP REC) button to call up the STEP RECORD display.

The Step Recording procedure in the Style Creator is essentially same as that in Song Creator (page 52) with the exception of the following points:

- Unlike in Song Creator, the End Mark position cannot be changed in the Style Creator. This is because setting the Pattern Length on the BASIC page determines the End Mark position. For example, if you select a Section of four measures or you set the Pattern Length to "4" on the BASIC page, the End Mark position is automatically set to the end of the fourth measure, and cannot be changed.
- Unlike in Song Creator, a Recording channel can be set on the BASIC page. It cannot be set on the EDIT page.
- Unlike in Song Creator, Chord and Lyrics data cannot be entered. This is because such data is not necessary for Style playback.

For instructions on Step Recording, refer to pages 52–55. For information on the EDIT page (called as Event List display in Song Creator), refer to page 65.

Style Assembly

This allows you to copy channel data as a Source Pattern from another preset Style to the currently created Style. Use this function if you find a favorite rhythm pattern, bass line, chord backing or phrase from another Style.

The instructions below apply to Step 4 of the Basic Procedure on page 28. After selecting a Section and make other settings on the BASIC page, execute the instructions below.

*NOTE* An Audio part cannot be copied from another Style.
NOTE If you select an Audio Style as starting data, the Audio part cannot be replaced with different data.

1 Call up the operation display.

[FUNCTION] → [F] DIGITAL REC MENU → [B] STYLE CREATOR → TAB [◀][▶] ASSEMBLY

2 If necessary, select the Section to be edited.

Even if the Section to be edited has already been selected on the BASIC page, you can change the Section also on this page. Press the desired Section button on the panel to call up the SECTION window, use the [6 ▲▼]–[7 ▲▼] buttons if you want to select a Fill in, then press the [8 ▲] (OK) button to actually enter the selection.

NEXT PAGE
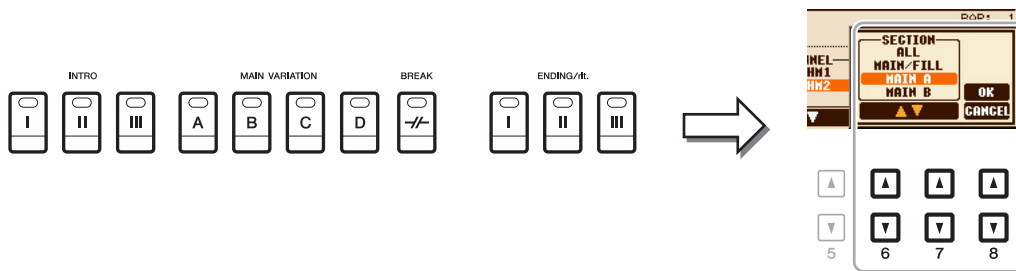
NOTE Intro 4 and Ending 4 can be selected on the display then created as your original Style although they are not available on the panel.

3 Replace the Source Pattern of the specific channel with that of another Style.

3-1 Select the desired channel to be replaced via the [A]–[D] and [F]–[I] buttons.

3-2 Press the same button of the selected channel to call up the Style Selection display.

3-3 Select the desired Style, then press the [EXIT] button to return to the original display.

3-4 Select the Section and Channel of the selected Style via the [2 ▲▼]–[5 ▲▼] buttons.

3-5 Confirm the sound with the newly assigned Source Pattern via the [6 ▲▼]–[7 ▲▼] buttons.

For details, see "Playing the Style During Style Assembly" below.
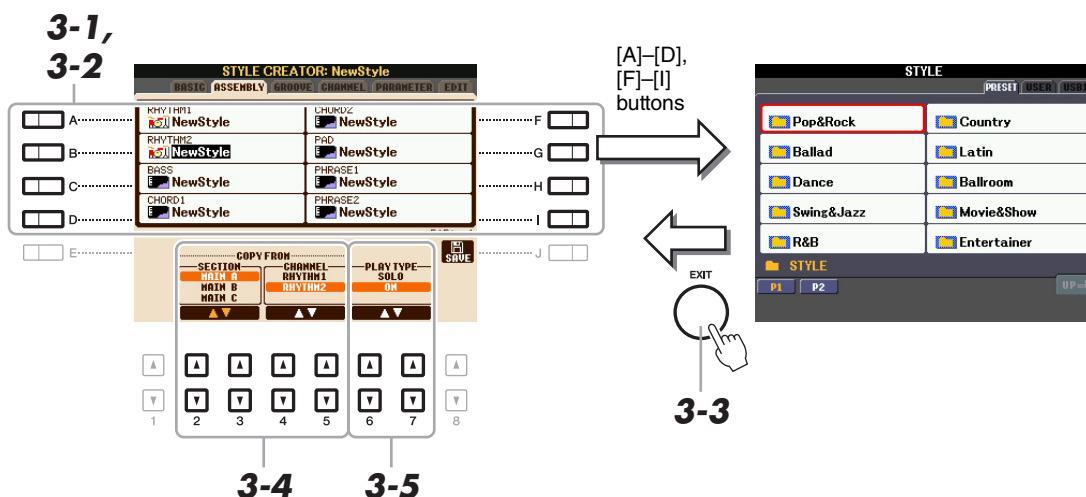
4 As desired, execute the same operations for another channel.

Playing the Style During Style Assembly

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

- **SOLO**
  Plays back the selected channel in the ASSEMBLY Page. Any channels set to REC in the REC CHANNEL display on the BASIC Page are played back simultaneously.

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

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

Editing the Rhythmic Feel (GROOVE)

By changing the timing of all the notes and velocities, you can edit the rhythmic feel for each channel of the current Section selected on the BASIC page or the panel button. The instructions below apply to Step 5 of the Basic Procedure on .
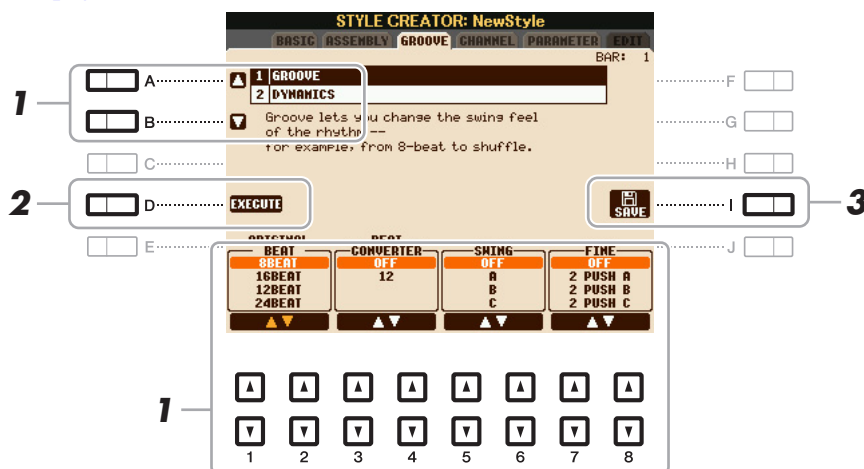
1 **In the GROOVE Page, use the [A]/[B] buttons to select the edit menu, then edit the data by using the [1 ▲▼]–[8 ▲▼] buttons.**

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

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

2 DYNAMICS

This changes the velocity/volume (or accent) of certain notes in the Style playback. The Dynamics settings are applied to each channel or all channels of the Section selected on the BASIC page.

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

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

The values which are shown in the STRENGTH, EXPAND/COMP. and BOOST/CUT parameters are expressed as a percentage of the last set value.

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

# Editing Data for Each Channel (CHANNEL)

You can edit recorded data for each channel of the current Section selected on the BASIC page or via the panel buttons. The instructions below apply to Step 5 of the Basic Procedure on .
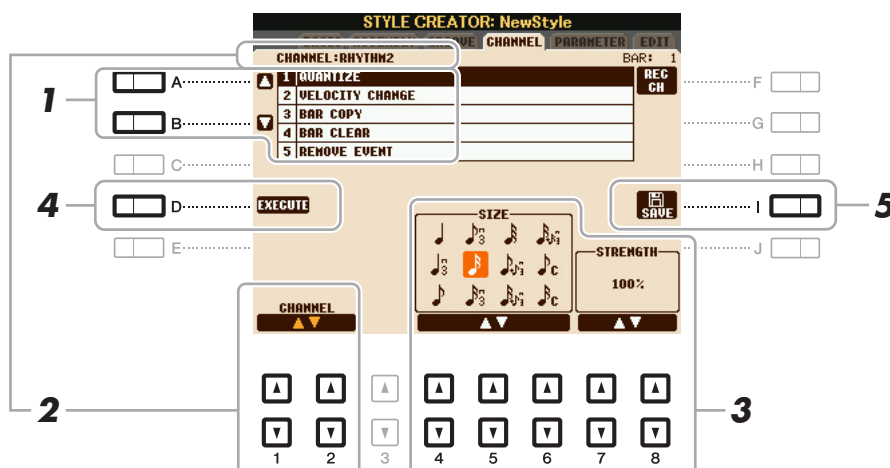
1 In the CHANNEL Page, use the [A]/[B] buttons to select the edit menu.

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

♪c Eighth notes with swing

♪c Sixteenth notes with swing
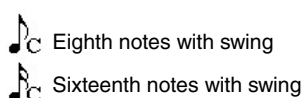
2 VELOCITY CHANGE
Boosts or cuts the velocity of all notes in the specified channel, according to the percentage specified here.

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

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

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

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

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

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

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

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

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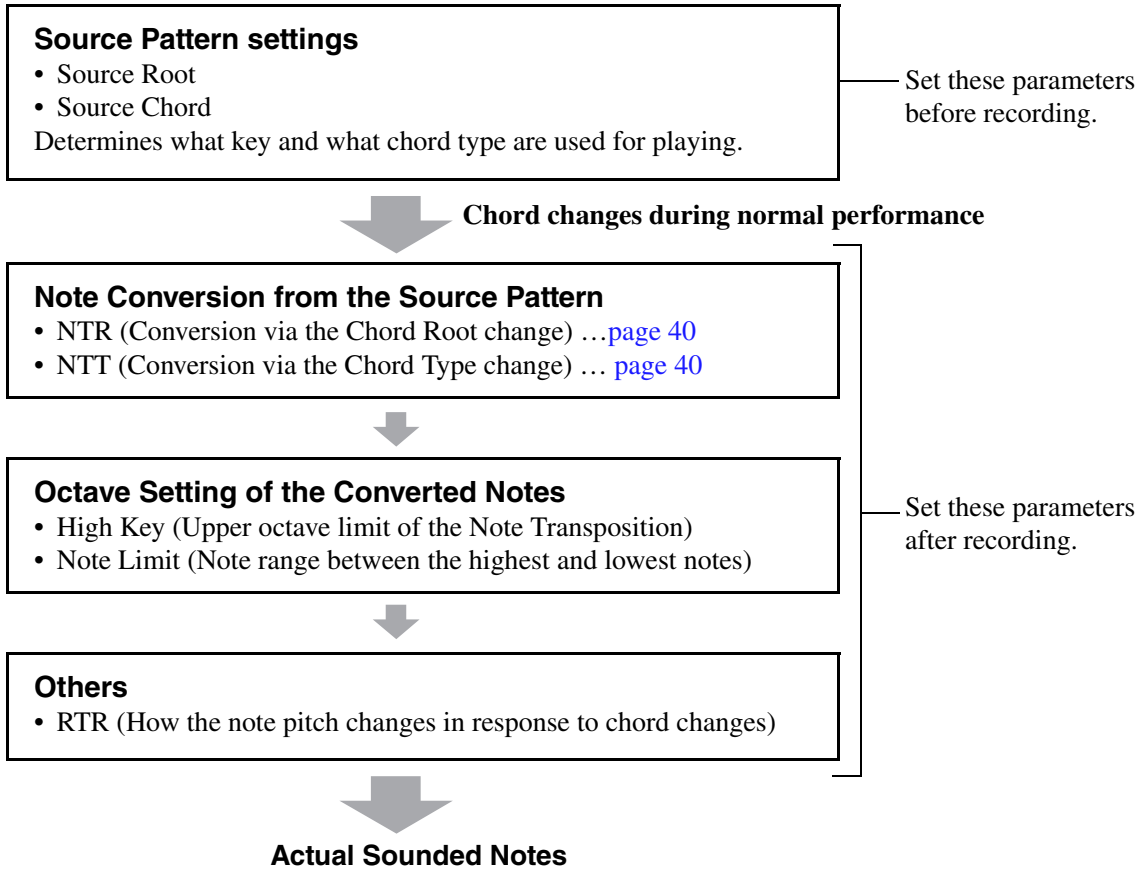
5 Press the [I] (SAVE) button to execute the Save operation.

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

Making Style File Format Settings (PARAMETER)

The Style File Format (SFF) combines all of Yamaha's auto accompaniment (Style playback) know-how into a single unified format. Setting the SFF related parameters determines how the original notes are converted to the actual sounded notes based on the chord you specify in the Chord area of the keyboard. The conversion flow is shown below.

<div style="border:1px solid">

Source Pattern settings
- Source Root
- Source Chord

Determines what key and what chord type are used for playing.

</div>

— Set these parameters before recording.

Chord changes during normal performance

<div style="border:1px solid">

Note Conversion from the Source Pattern
- NTR (Conversion via the Chord Root change) …page 40
- NTT (Conversion via the Chord Type change) … page 40

</div>

<div style="border:1px solid">

Octave Setting of the Converted Notes
- High Key (Upper octave limit of the Note Transposition)
- Note Limit (Note range between the highest and lowest notes)

</div>

— Set these parameters after recording.

<div style="border:1px solid">

Others
- RTR (How the note pitch changes in response to chord changes)

</div>

Actual Sounded Notes

The instructions below apply to Step 5 of the Basic Procedure on page 28.

> **NOTE** The parameters you can set here are compatible with the SFF GE format (page 20). This is why the Style files created on this instrument can be played back only on instruments which are compatible with SFF GE.

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

For details of the edit menu, see page 39.
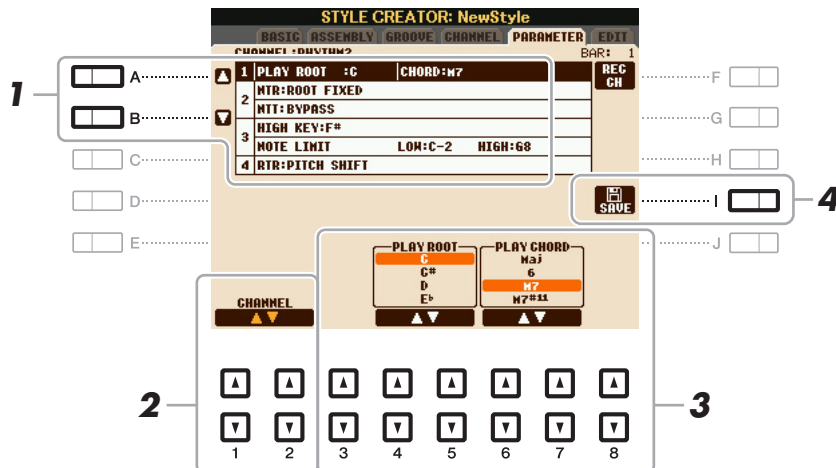
<div style="margin-left:2px">2</div>

Styles

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

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

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

For details on editable parameters, see .

4 Press the [I] (SAVE) button to execute the Save operation.

NOTICE

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

1 SOURCE (PLAY) ROOT/CHORD

Before recording, you should set these parameters which determine what key is used for playing when you record the Source Pattern to the Bass, Chord, Pad or Phrase channel. If you set this to "Fm7," your recorded original phrase (Source Pattern) will be triggered by specifying Fm7 during normal performance. CMaj7 (Source Chord Root = C and Source Chord Type = Maj7) is set by default. Depending on the settings here, the playable notes (chord notes and recommended scale notes) will differ. For details, see below.

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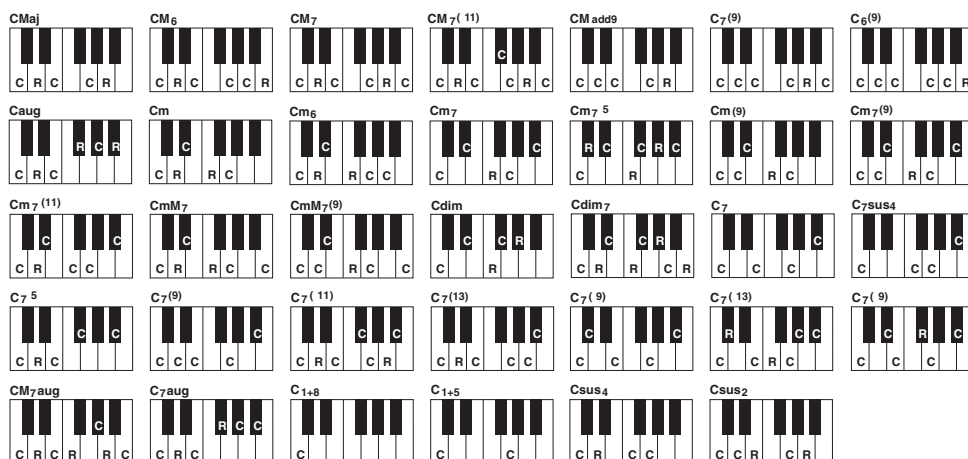
C = Chord notes
C, R = Recommended notes

IMPORTANT

The parameters here should be set before recording. If you change the settings after recording, the appropriate note conversion cannot be done even when you specify various chord types.

NOTE When Rhy1 or Rhy2 is selected as Record target, the parameter name here is shown as "PLAY ROOT" instead of "CHORD ROOT." In this situation, you can confirm the actual sound in response to each Chord type by changing the Chord Root and Type.
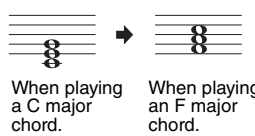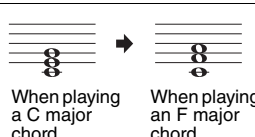
NOTE The settings here are not applied when NTR is set to GUITAR.

2 NTR/NTT

The settings here determine how the original notes of the Source Pattern are converted in response to the Chord change during normal performance.

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

NTR (Note Transposition Rule)

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

NTT (Note Transposition Table)

When NTR is set to ROOT TRANS or ROOT FIXED

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

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

When NTR is set to GUITAR

ALL-PURPOSE	This table covers both strummed- and arpeggio-played sounds.
STROKE	Suitable for stroke-played sound of the guitar. Some notes may sound as if it is muted—this is normal condition when the chord is played on guitar by stroke.
ARPEGGIO	Suitable for arpeggio-played sound of the guitar, resulting in beautiful four-note arpeggio sounds.

3 HIGH KEY / NOTE LIMIT

The settings here adjust the Octave of the notes converted from the original ones through NTT and NTR.

[4 ▲▼]/ [5 ▲▼]	HIGH KEY	This sets the highest key (upper octave limit) of the note transposition for the chord root change. Any notes calculated to be higher than the highest key are transposed down to the next lowest octave. This setting is available only when the NTR parameter (page 40) is set to "Root Trans." **Example—When the highest key is F.** Root changes ➡ CM C M · · · FM F M · · · Notes played ➡ C3-E3-G3 C 3-E 3-G 3 F3-A3-C4 F 2-A 2-C 3
[6 ▲▼]	NOTE LIMIT LOW	These set the note range (highest and lowest notes) for Voices recorded to the Style channels. By judicious setting of this range, you can ensure that the Voices sound as realistic as possible—in other words, that no notes outside the natural range are sounded (e.g., high bass sounds or low piccolo sounds). **Example—When the lowest note is C3 and the highest is D4.** Root changes ➡ CM C M · · · FM · · · Notes played ➡ E3-G3-C4 E 3-G 3-C 4 F3-A3-C4
[7 ▲▼]	NOTE LIMIT HIGH	

4 RTR (Retrigger Rule)

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

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

2

Styles

3 Songs

Contents

Restrictions for protected Songs

To prevent illegal copy or accidental erasure, protection is applied depending on the Song. The protection indication is marked at the upper left of the protected Song name on the display.

Prot.1: Indicates that the Preset Song is saved to the User drive. This type of Song cannot be copied, moved and transferred to external devices such as a USB flash memory and a computer.

Prot.2 Orig: Indicates Yamaha-protection-formatted Songs (commercially available Songs). This type of Song (which cannot be copied) can be only moved and saved to the User drive or USB storage device with ID.

Prot.2 Edit: Indicates the edited "Prot.2" Song. This type of Songs (which cannot be copied) can be only moved and saved to the User drive or USB storage device with ID.

IMPORTANT

Make sure that the "Prot.2 Orig" Song and the corresponding "Prot.2 Edit" Song reside in the same folder. Otherwise, the "Prot.2 Edit" Song cannot be played back. If you move this type of Song, make sure to move both the "Prot.2 Orig" and "Prot.2 Edit" Songs to the same folder.

IMPORTANT

Never change the "Prot2.Orig" Song name and icon on the display. Otherwise, the corresponding "Prot.2 Edit" Song cannot be played back.

3

Songs

Editing Music Notation Settings

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

NOTE You can save the setting here as a part of a Song by accessing [FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR → TAB [◀][▶] CHANNEL → [A]/[B] SETUP. See page 64.

NOTE Depending on the particular commercially available Song, Score display may not be possible.

NOTE The score of an Audio Song cannot be shown because the score is created based only on MIDI events.

[1 ▲▼]	LEFT ON/ OFF	Enables/disables display of the left-hand notation. Depending on other settings, this parameter may be unavailable and may appear grayed out. If this is the case, go to the detailed setting display (on page 45) and set the LEFT CH parameter to any channel except "AUTO." Or, go to the display [FUNCTION] → [B] SONG SETTING and set the TRACK 2 parameter to any channel except "OFF" (page 48). RIGHT (next parameter) and LEFT cannot be turned off at the same time.
[2 ▲▼]	RIGHT ON/ OFF	Enables/disables display of the right-hand notation. RIGHT and LEFT (above) cannot be turned off at the same time.
[3 ▲▼]	CHORD ON/ OFF	Enables/disables display of the chords. If the selected Song does not contain chord data, chords are not displayed.
[4 ▲▼]	LYRICS ON/ OFF	Enables/disables display of the lyrics. If the selected Song does not contain lyric data, lyrics are not displayed. When the Song contains Pedal events, pressing these buttons can display the Pedal events, instead of displaying Lyrics.
[5 ▲▼]	NOTE ON/ OFF	Enables/disables display of the note name (pitch). The note name is indicated at the left of the note. When the space between the notes is too small, the indication may be moved to the top left of the note. When the Song contains Fingering events, pressing these buttons can display the fingering, instead of displaying note names.
[6 ▲▼]	COLOR ON/ OFF (PSR-S950)	When this is set to ON, the notes in the display appear in color (C: red, D: yellow, E: green, F: orange, G: blue, A: purple, and B: gray).
[7 ▲▼]	SIZE	Determines the display zoom level of the notation.
[8 ▲▼]	SET UP	Calls up the detailed setting display. See page 45.

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

|		
[1 ▲▼]	LEFT CH	Determines which MIDI channel in the Song data is used for the left-hand/right-hand part. This setting returns to AUTO when a different Song is selected.
[2 ▲▼]	RIGHT CH	**AUTO** The MIDI channels in the Song data for the right- and left-hand parts are assigned automatically—setting the parts to the same channel as the channel which is specified in the [FUNCTION] → [B] SONG SETTING (page 48). **1–16** Assigns the specified MIDI channel (1–16) to each of the left- and right-hand parts. **OFF (Available setting only for LEFT CH)** Assigns no channel to the left-hand part. This disables display of the left-hand key range.
[3 ▲▼]/ [4 ▲▼]	KEY SIGNA-TURE	This lets you enter key signature changes in the middle of a Song, at the stopped position. This menu is useful when the selected Song contains no key signature settings for displaying notation.
[5 ▲▼]	QUANTIZE	This gives you control over the note resolution in the notation, letting you shift or correct the timing of all displayed notes so that they line up to a particular note value. Make sure to select the smallest note value used in the Song.
[6 ▲▼]	NOTE NAME	Selects the type of the note name indicated at the left of the note in the notation from among the following three types. The settings here are available when the NOTE ON/OFF parameter above is set to ON. **A, B, C** Note names are indicated as letters (C, D, E, F, G, A, B). **Fixed DO** Note names are indicated in solfeggio, with the note of C fixed to DO. The notes "C, D, E, F, G, A, B" are always indicated as "Do, Re, Mi, Fa, So, La, Ti" when the language is set to English. Note that the note name indication differs depending on the current language (page 49). **Movable DO** Note names are indicated in solfeggio according to the key of the current Song. When the Song with the D Major key is selected, for example, the notes "D, E, F♯, G, A, B, C♯" are indicated as "Do, Re, Mi, Fa, Sol, La, Ti" when the language is set to English. Note that the note name indication differs depending on the current language (page 49).

Editing Lyrics/Text Display Settings

To view the lyrics of the selected Song, press the [LYRICS/TEXT] button. If the selected Song contains lyric data, you can have the lyrics shown in the display. Even if the Song does not contain lyrics data, you can show the lyrics and other text by using a text file (.txt file less than 60KB) created on a computer.

NOTE When the lyrics are garbled or unreadable, you may need to change the Lyrics Language setting from the [FUNCTION] → [B] SONG SETTING.

NOTE When you create a text file on a computer, make sure to enter line breaks manually. This is necessary because the auto line breaks cannot be executed on this instrument. When you find that sentence extend beyond the display and cannot be shown properly, revise the text data by manually entering appropriate line breaks.

Lyrics display
The lyrics in the Song data are shown.
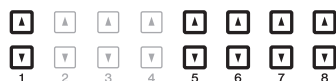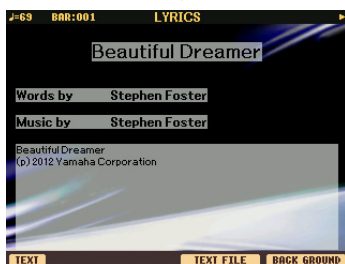
Press [1 ▲▼] buttons

Text display
The texts created on a computer are shown.
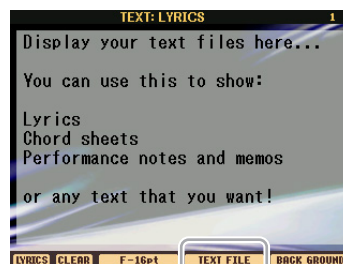
Press the [5 ▲▼]/[6 ▲▼] button to actually call up desired text file.

|		
[1 ▲▼]	TEXT/LYRICS	Switches the screen between the Lyrics display (lyrics data in the Song is shown) and the Text display (a text file selected via the [5 ▲▼]/[6 ▲▼] buttons).
[2 ▲▼]	CLEAR (Text display only)	Clears the text from the display. This operation does not delete the text file itself, but results in no text file being selected. If you want to restore the text indication, select the text file again via the [5 ▲▼]/[6 ▲▼] buttons.
[3 ▲▼]/ [4 ▲▼]	F-11pt–P-16pt (Text display only)	Determines the text type (fixed or proportional) and font size. Fixed is suitable for displaying lyrics with chord names, since the positions of chord names are "fixed" to the corresponding lyrics. Proportional is suitable for displaying lyrics without chord names or explanatory notes. The numbers 9–20 indicate font sizes. This menu appears only when a text file is selected.
[5 ▲▼]/ [6 ▲▼]	TEXT FILE	Calls up the text File Selection display. After selecting, press the [EXIT] button to return back to the Lyrics/Text display.
[7 ▲▼]/ [8 ▲▼]	BACK GROUND	(PSR-S950) Allows changing of the background picture of the Lyrics/Text display. After making the setting, press the [EXIT] button to return back to the Lyrics/Text display. *NOTE* When the background picture is specified in the Song data, the BACKGROUND setting cannot be changed. *NOTE* For information on available image files, refer to the MAIN PICTURE parameter on page 114.

Using the Auto Accompaniment Features with Song Playback

When playing back a Song and a Style at the same time, channels 9-16 in the Song data are replaced with Style channels—allowing you to play the accompaniment parts of the Song yourself. Try playing chords along with the Song playback as shown in the instructions below.

1 **Select a Song.**

2 **Select a Style.**

3 **While holding down the SONG [■] (STOP) button, press the [▶/ ❙❙] (PLAY/PAUSE) button to enable synchronized start of the Song.**
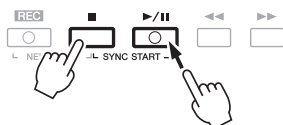
4 **Press the STYLE CONTROL [ACMP] button to turn on the auto accompaniment function, then press the [SYNC START] button to enable synchronized start of the accompaniment.**
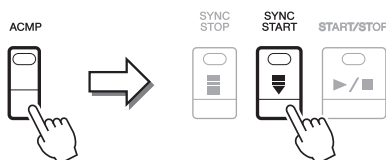
5 **Press the STYLE CONTROL [START/STOP] button or play chords in the chord section.**

The Song and Style starts playing. When you play chords, pressing the [SCORE] button and turning CHORD on (page 44) allows you to see the chord information.

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

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

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

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

Call up the operation display.

[FUNCTION] → [B] SONG SETTING

[A]/[B]	GUIDE MODE	See page 49.	
[H]	REPEAT MODE	Determines the method of repeat playback. **OFF** Plays through the selected Song, then stops. **SINGLE** Plays through the selected Song repeatedly. **ALL** Continues playback through all the Songs in the specified folder repeatedly. **RANDOM** Continues playback at random through all the Songs in the specified folder repeatedly.	
[I]	PHRASE MARK REPEAT	This parameter is available only when the current Song contains Phrase Marks, which specify certain locations (of several measures each) in the Song. When this is set to ON, the section corresponding to the Phrase Mark (specified via the SONG [◄◄] (REW) and [►►] (FF) buttons) is played back repeatedly. Note that this parameter can be set only when the Song playback is stopped.	
[1 ▲▼]	TRACK 2	These parameters determine which MIDI channel in the Song data is assigned to the Left- or Right-hand part of the Guide function and the Song Score function. In addition, the setting here also determines what channels are assigned to the [TR1] and [TR2] buttons.	
[2 ▲▼]	TRACK 1		
[3 ▲▼]	AUTO CH SET	When set to "ON," this automatically sets the proper MIDI channels for the Right- and Left hand parts pre-programmed in the commercially available Song data. Normally, this should be set to "ON."	

3

Songs

[5 ▲▼]/ [6 ▲▼]	LYRICS LAN-GUAGE	Determines the language displayed in the Lyrics display. **AUTO** When the language is specified in the Song data, the lyrics are displayed accordingly. When the language is not specified in the Song data, the lyrics language is regarded as INTERNATIONAL below. **INTERNATIONAL** Handles the displayed lyrics as a western language. **JAPANESE** Handles the displayed lyrics as Japanese.
[7 ▲▼]	QUICK START	On some commercially available Song data, certain settings related to the Song (such as Voice selection, volume, etc.) are recorded to the first measure, before the actual note data. When Quick Start is set to "ON," the instrument reads all initial non-note data of the Song at the highest possible speed, then automatically slows down to the appropriate tempo at the first note. This allows you to start playback as quickly as possible, with a minimum pause for reading of data.
[8 ▲▼]	P.A.T. (Perfor-mance Assistant)	See .

Keyboard and Vocal Practice Using the Guide Function

With the Guide function, the instrument indicates the timing you need to play notes in the Score display for ease in learning. This instrument also features convenient vocal practice tools that automatically adjust the timing of Song playback to match your vocal performance.

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

2 **Call up the setting display.**

[FUNCTION] → [B] SONG SETTING

3 **Use the [A]/[B] buttons to select the desired Guide function type.**
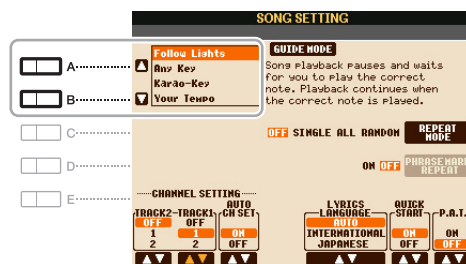
Guide menu for keyboard practice

• Follow Lights

When this is selected, Song playback pauses, waiting for you to play the notes correctly. When you play the correct notes, Song playback continues. Follow Lights was developed for the Yamaha Clavinova series. This function is used for practicing purposes, with built-in lamps on the keyboard indicating the notes to be played. Even though the PSR-S950/S750 does not have these lamps, you can use the same function by following the indications in the displayed notation with the Song Score function.

• Any Key

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

• Your Tempo

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

Guide menu for singing

• Karao-Key

This function lets you control the Song playback timing with just one finger, while you sing along. This is useful for singing to your own performance. Song playback pauses, waiting for you to sing. Simply play any key on the keyboard (playing the keyboard produces no sound) and Song playback continues.

4 Turn the [GUIDE] button on.
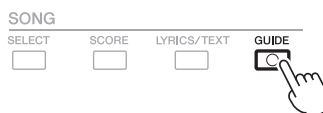
5 Call up the Score display by pressing the [SCORE] button.

6 Press the SONG [▶/❚❚] (PLAY/PAUSE) button to start playback.

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

7 Press the [■] (STOP) button to stop playback.

> **NOTE** You can save the Guide settings as a part of the Song data (page 64). For Songs to which the Guide settings have been saved, the Guide function will be automatically turned on and the related settings will be recalled when the Song is selected.

Playing Backing Parts with the Performance Assistant Technology

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

1 **Select a Song containing chord data.**

The Performance Assistant Technology is applied only to a Song containing chord data. To confirm whether the selected Song contains chord data or not, return to the Main display then start playback. If the current Song contains chord data, the Main display shows the current chord type. After stopping playback, go to the next step.
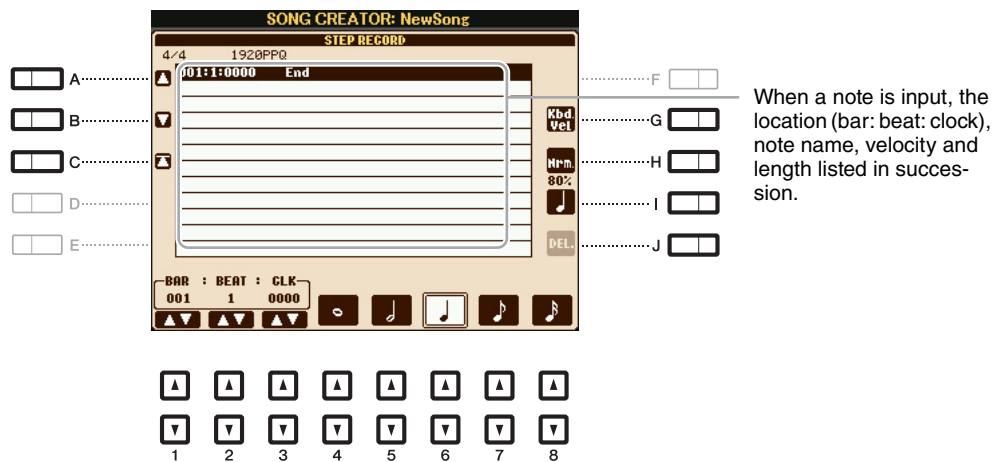
2 **Call up the operation display.**

[FUNCTION] → [B] SONG SETTING

3 **Press the [8 ▲] button to turn the "P.A.T." (performance assistant technology) on.**
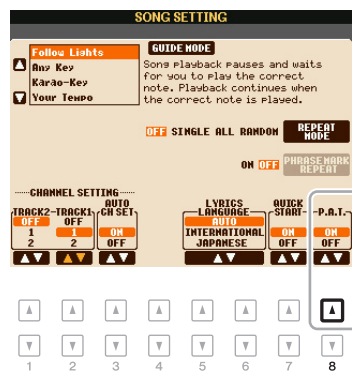
4 **Press the SONG [▶/❚❚] (PLAY/PAUSE) button to start playback.**

5 **Play the keyboard.**

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

Current chord

6 **Press the [■] (STOP) button to stop playback.**

7 **Press the [8 ▼] button to turn the "P.A.T." off.**

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

Creating/Editing Songs (Song Creator)

To create a Song, you can compose your performance by entering it one event at a time (called "Step Recording"), as well as recording your performance in real time (described in the Owner's Manual). This section explains operations of Step Recording and re-recording (Punch In/Out) or editing existing Song data.

Call up the operation display.

[FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR
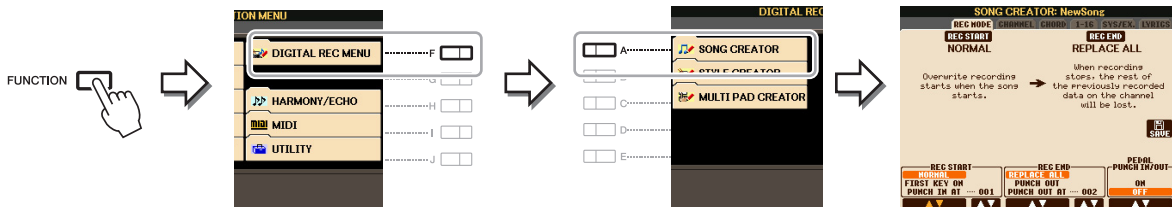
There are six Pages (tabs) in the Song Creator display.

- **REC MODE** Re-records the Song. See page 59.
- **CHANNEL** Edits Channel events. See page 61.
- **CHORD** Records chords and Sections with precise timing (page 56) or edits them (page 65).
- **1-16** Records melodies (Step Recording; see below) or edits the recorded melodies (page 65).
- **SYS/EX.** Edits System Exclusive events (tempo, time signature, etc.). See page 65.
- **LYRICS** Inputs/edits the Song name and lyrics. See page 65.

Recording Melodies (Step Recording)

1 Press the SONG [REC] and SONG [■] (STOP) buttons simultaneously.

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

2 Call up the operation display.

[FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR → TAB [◀][▶] 1-16
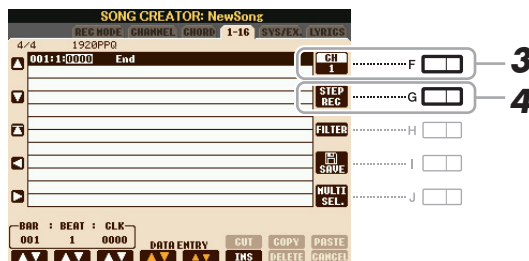
3 **Press the [F] button to select the channel for recording.**

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

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

Refer to the example on for specific instructions.

When a note is input, the location (bar: beat: clock), note name, velocity and length listed in succession.

[A]/[B]/[C]		Moves the cursor in the list.
[G]		Determines the velocity (loudness) of the note to be entered. The velocity value can be specified within a range from 1 to 127. The higher the velocity value, the louder the sound becomes.
		KBD.VEL: Actual resulting velocity 　**fff:** 127 　**ff:** 111 　**f:** 95 　**mf:** 79 　**mp:** 63 　**p:** 47 　**pp:** 31 　**ppp:** 15
[H]		Determines the gate time (actual length) of the note to be entered.
		Normal: 80% **Tenuto:** 99% **Staccato:** 40% **Staccatissimo:** 20% **Manual:** The gate time can be set to any desired percentage by using the [DATA ENTRY] dial.
[I]		Determines the note type to be entered: normal, dotted or triplet.
[J]	DELETE	Deletes the data of the current line.
[1 ▲▼]	BAR	Sets the position of the note to be entered. Note that a quarter note has a resolution of 1,920 clocks.
[2 ▲▼]	BEAT	
[3 ▲▼]	CLOCK	
[4 ▲▼]–[8 ▲▼]		Determines the note length to be entered: whole-note, half-note, quarter-note, eighth-note or sixteenth-note.

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6 Press the SONG [■] (STOP) button (or press the [C] button) to return to the top of the Song, then hear the newly entered Song by pressing the [▶/❚❚] (PLAY/PAUSE) button.

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

8 Press the [I] (SAVE) button to execute the Save operation.

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

Example of Step Recording—Melodies (detailed instructions of Step 5 on page 53)
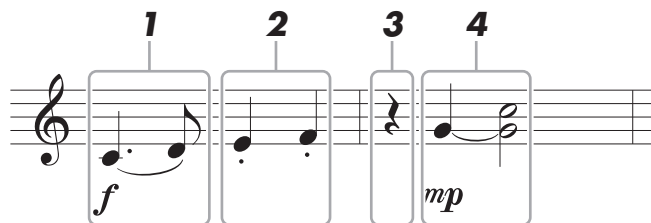
* The numbers shown in the illustration correspond to the following operation step numbers.

In this example, keep in mind that one of the steps involves holding down a key on the keyboard while executing the operation.
Before executing the instructions below, select the desired Voice on the STEP RECORD display. Note that only the Voice selection and Note input are possible during Step Recording.

NOTE Since the actual note length (determined via the Gate Time) may differ from the note length on the notation, the Score of the Song recorded here may be different from the notation above.

1 Enter the first and second notes with a slur.

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

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

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

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

1-5 Play the C3 key.

The first note is entered.

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

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

1-8 Play the D3 key.

The second note is entered.

NEXT PAGE

2 Enter the next notes and apply staccato.

2-1 Press the [H] button to select "Staccato."

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

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

The first measure has been completed.

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

To enter the rest, use the [4 ▲▼]–[8 ▲▼] buttons. (Press the button once to select the rest value, and once again to actually enter it.) The BAR:BEAT:CLOCK indication lets you confirm that a rest having the specified note length has been entered.

4 Enter the next notes and apply a tie.

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

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

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

This operation advances the input position from the current 2nd beat to the next 3rd beat. Do not release the G3 key yet. Keep holding it while executing the following steps.

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

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

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

After pressing the button, release the keys.

The G3 and C4 notes have been entered as shown in the notation above.

Recording Chords (Step Recording)

In Step Recording, you can record the precise change timing of chords and Sections (such as Intro, Main and Ending) of the current Style on the single display. After the operations are finished, the recorded informations or events will be converted to the actual MIDI notes or Song data.

1 **Press the SONG [REC] and SONG [■] (STOP) buttons simultaneously.**

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

NOTE   Selecting a blank Song initializes the panel settings.

2 **Select the Style you want to use in the Song.**

3 **Call up the operation display.**

[FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR → TAB [◄][►] CHORD

4 **Press the [G] (STEP REC) button to call up the STEP RECORD display.**
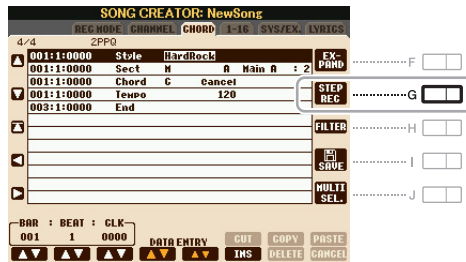
5 **Start Step Recording by using the [A]–[J] buttons and [1 ▲▼]–[8 ▲▼] buttons.**

Refer to the example on for specific instructions.

About these buttons, refer to .

6 **Press the SONG [■] (STOP) button (or press the [C] button) to return to the top of the Song, then hear the newly entered Song by pressing the [►/❙❙] (PLAY/PAUSE) button.**

NEXT PAGE
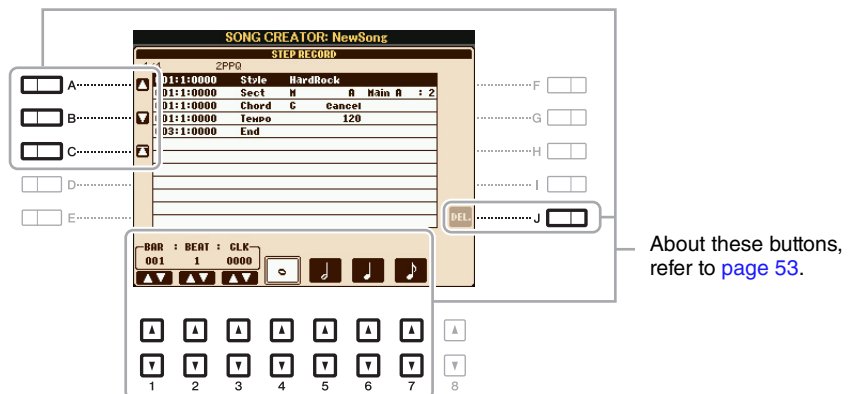
7 Press the [EXIT] button to exit from the Step Recording display.

8 Press the [F] (EXPAND) button to convert the recorded data to the actual MIDI notes (Song data).

9 Press the [I] (SAVE) button to execute the Save operation.

NOTICE

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

Example of Step Recording—Chord (detailed instructions of Step 5 on page 56)

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

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

Before executing the instructions below, make sure that [AUTO FILL IN] button is turned off since no Fill in is included in the notation example above.

1 Enter the chords for the Main A section.

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

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

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

 NEXT PAGE

2 Enter the chords for the Break section.

2-1 Press the STYLE CONTROL [BREAK] button.

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

**2-3 Play the chords F and G7 in the chord section of the keyboard.**
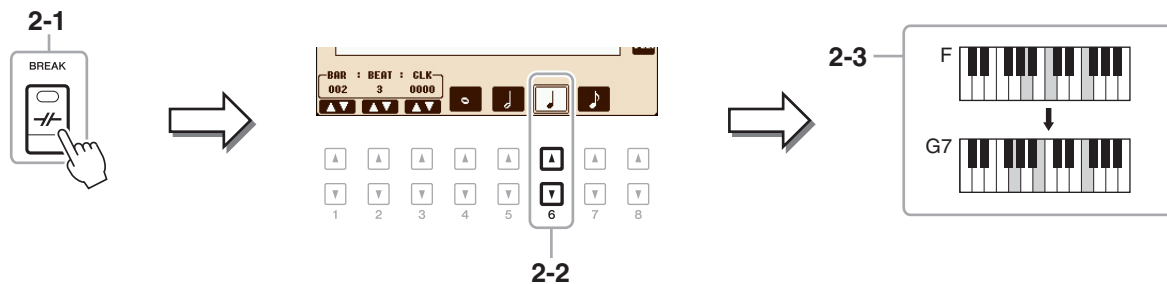
NOTE If you want to record the Fill In Section, turn on the [AUTO FILL IN] button, then press one of the MAIN VARIATION [A]–[D] buttons.

3 Enter the chords for the Main B section.

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

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

3-3 Play the chord C in the chord section of the keyboard.
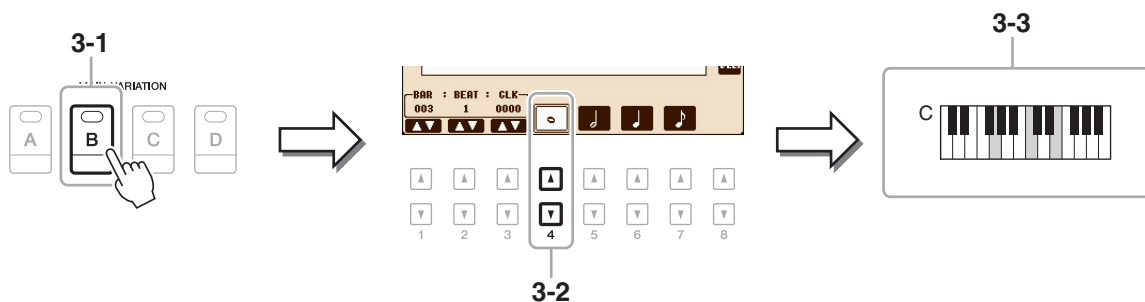
Re-Recording a Specific Section—Punch In/Out

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

1 **Select the desired Song for re-recording.**

2 **Call up the operation display.**
[FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR → TAB [◀][▶] REC MODE

3 **Determine the settings for recording.**

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

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[7 ▲▼]/ [8 ▲▼]	PEDAL PUNCH IN/OUT	When this is set to ON, you can use Foot Pedal 2 to control the Punch In and Punch Out points. While a Song is playing back, pressing (and holding) Foot Pedal 2 instantly enables Punch In recording, while releasing the pedal stops recording (Punch Out). You can press and release Foot Pedal 2 as often as you want during playback to punch in/out of overwrite recording. Note that the current function assignment of the Foot Pedal 2 is cancelled when the Pedal Punch In/Out function is set to ON.
		NOTE Pedal Punch In/Out operation may be reversed depending on the particular pedal you've connected to the instrument. If necessary, change the pedal polarity to reverse the control (page 102).

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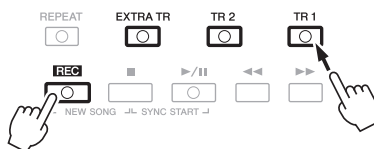
5 Press the SONG [▶/ ▋▋] (PLAY/PAUSE) button to start Punch In/Out recording.

According to the settings in Step 3, play the keyboard between the Punch In and Punch Out points. Refer to the examples of various settings illustrated below.

6 Press the [I] (SAVE) button to execute the Save operation.

NOTICE

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

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

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


*1 If you want to re-record from the 3rd measure in this setting, move the Song position to the 3rd measure then start Recording to avoid overwriting measures 1–2.

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

Editing Channel Events of Existing Song Data

You can apply various useful functions to already recorded data, such as Quantize and Transpose, on the CHANNEL page.
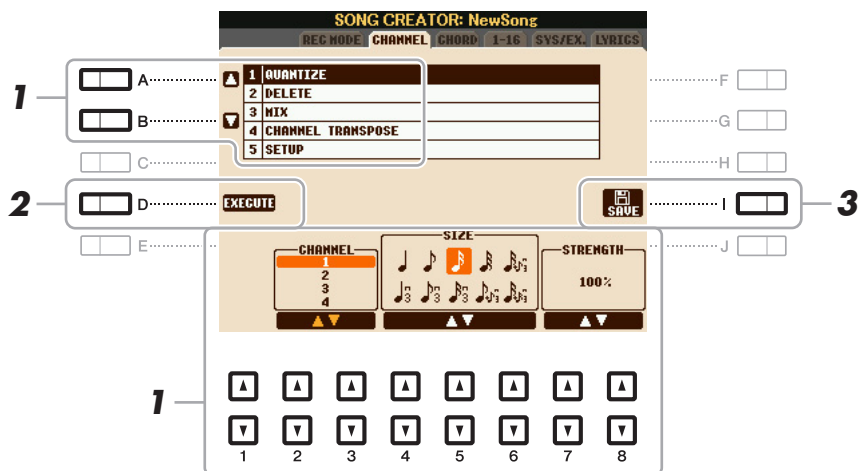
1 Select a Song to be edited.

2 Call up the operation display.

[FUNCTION] → [F] DIGITAL REC MENU → [A] SONG CREATOR → TAB [◄][►] CHANNEL

3 Use the [A]/[B] buttons to select the edit menu, then edit the data by using the [1 ▲▼]–[8 ▲▼] buttons.

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

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

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

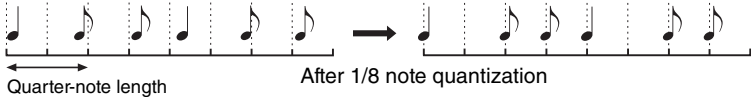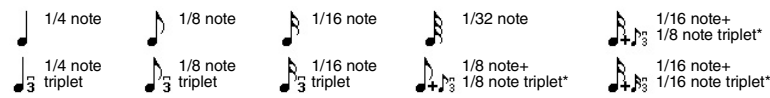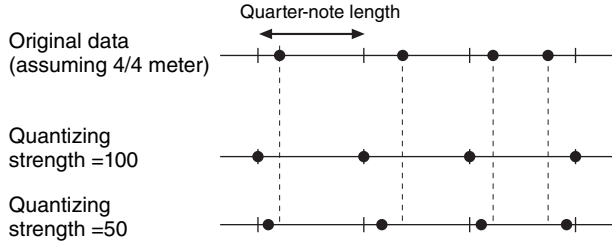## 5 Press the [I] (SAVE) button to execute the Save operation.

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

1 QUANTIZE

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

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

2 DELETE

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

3 MIX

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

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

4 CHANNEL TRANSPOSE

This allows you to transpose the recorded data of individual channels up or down by a maximum of two octaves in semitone increments.
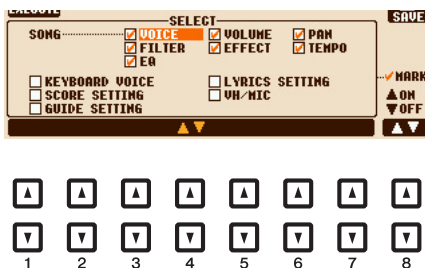
NOTE Make sure not to transpose channels 9 and 10. In general, Drum Kits are assigned to these channels. If you transpose the channels of Drum Kits, the instruments assigned to each key will be changed.

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

3

Songs

5 SETUP

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

NOTE Before executing the Setup operation, move the Song position to the top of the Song by pressing the SONG [■] (STOP) button.
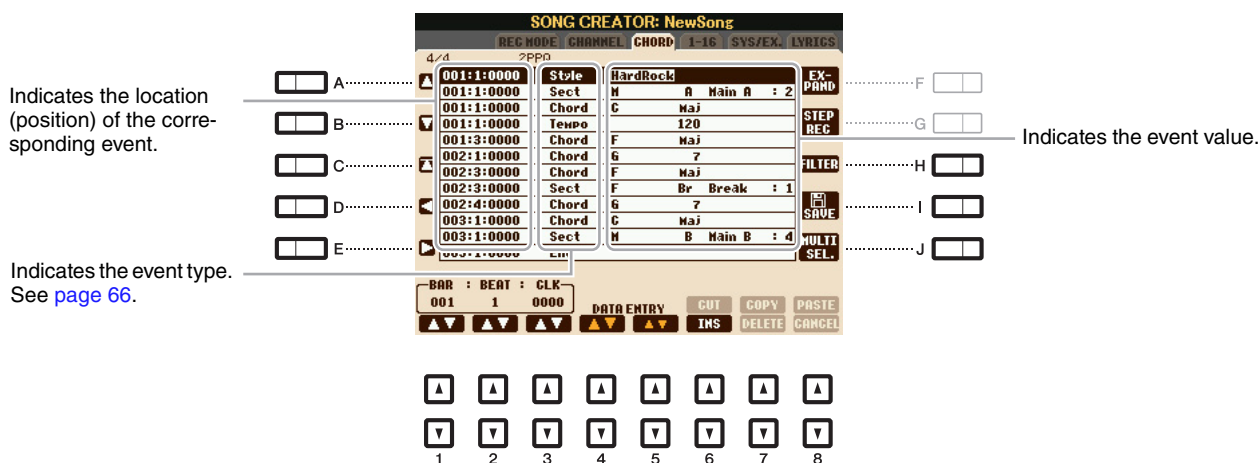

[1 ▲▼]– [7 ▲▼]	SELECT	Determines which playback features and functions will be automatically called up along with the selected Song. The items selected here can be recorded only to the top position of the Song, except for the KEYBOARD VOICE. **SONG** Records the tempo setting and all settings made from the Mixing Console. **KEYBOARD VOICE** Records the panel settings, including the Voice selection of the keyboard parts (RIGHT 1, 2, and LEFT) and their on/off status. Panel settings recorded here are same as the ones memorized to the One Touch Setting. This can be recorded at any point in a Song. **SCORE SETTING** Records the settings in the Score display. **GUIDE SETTING** Records the settings of the Guide functions including the Guide ON/OFF setting. **LYRICS SETTING** Records the settings in the Lyrics display. **VH/MIC (PSR-S950)** Records the microphone and the Vocal Harmony settings. For details about the parameters, refer to the Parameter Chart in the Data List.
[8 ▲]	MARK ON	Add or remove a checkmark to the selected item. Checked items are recorded to the Song.
[8 ▼]	MARK OFF	

Editing Chord Events, Notes, System Exclusive Events and Lyrics

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

Event List display

Indicates the location (position) of the corresponding event.

Indicates the event type. See page 66.

Indicates the event value.

[A]/[B]		Moves the cursor up/down and select the desired event.
[C]		Moves the cursor to the top (beginning of the Song).
[D]/[E]		Moves the cursor left/right and select the desired parameter of the highlighted event.
[H]	FILTER	Calls up the Filter display (page 67), letting you select only the events you wish to be shown in the event list.
[I]	SAVE	Press to save the edited Song.
[J]	MULTI SELECT	Holding this button while using the [A]/[B] buttons lets you select multiple events.
[1 ▲▼]	BAR	Determines the position (bar/beat/clock) of the data. One clock is equal to 1/1920th of a quarter note.
[2 ▲▼]	BEAT	
[3 ▲▼]	CLOCK	
[4 ▲▼]/[5 ▲▼]	DATA ENTRY	Adjusts the event value. For coarse adjustment, use the [4 ▲▼] buttons. For fine adjustment, use the [5 ▲▼] buttons or [DATA ENTRY] dial.
[6 ▲]	CUT	Executes the cut/copy/delete/paste operation.
[7 ▲]	COPY	
[7 ▼]	DELETE	
[8 ▲]	PASTE	
[6 ▼]	INS (INSERT)	Adds a new event.
[8 ▼]	CANCEL	Cancels editing and restores the original value.

NOTE After you edit events in the CHORD tab display, press the [F] (EXPAND) button to convert the data into Song data.
NOTE Chord section data recorded with Realtime Recording cannot be indicated and edited on this display.

■ **Chord Events (CHORD Page)**

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

■ **Note Events (1-16 Page)**

Note	An individual note within a Song. Includes the note number which corresponds to the key which was played, plus a velocity value based on how hard the key is played, and the gate time value (the length of a note).
Ctrl (Control Change)	Settings to control the Voice, such as volume, pan, filter and effect depth (edited via the Mixing Console described in chapter 8), etc.
Prog (Program Change)	MIDI program change number for selecting a Voice.
P.Bnd (Pitch Bend)	Data for changing the pitch of a Voice continuously. This event is generated by controlling the PITCH BEND wheel.
A.T. (Aftertouch)	This event is generated when pressure is applied to a key after the note is played.

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

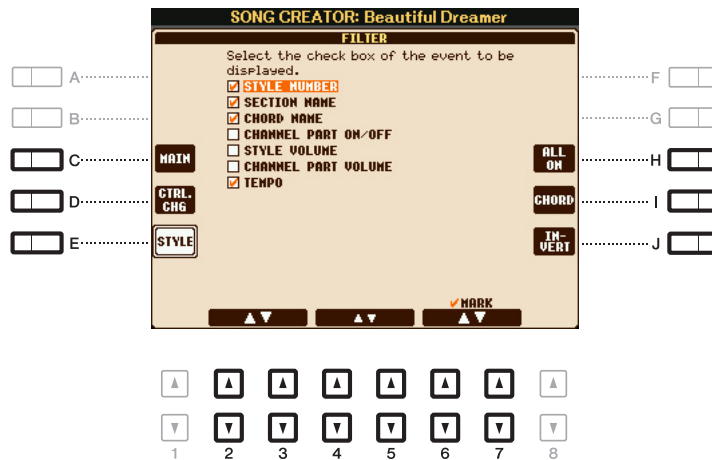| ScBar (Score Start Bar)	Determines the top measure of a Song.
Tempo	Determines the tempo value.
Time (Time signature)	Determines the time signature.
Key (Key signature)	Determines the key signature, as well as the major/minor setting, for the music score shown on the display.
XGPrm (XG parameters)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

■ **Lyrics Events (LYRICS Page)**

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

3

Songs

Displaying Specific Types of Events

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

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

2 Checkmark the desired item to be displayed.

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

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

4 USB Audio

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

5 Multi Pads

Contents

Multi Pad Creating (Multi Pad Creator)

This feature lets you create your original Multi Pad phrases, and also allows you to edit existing Multi Pad phrases to create your own. As with Song Creator, Multi Pad Creator features Realtime Recording and Step Recording. However, with Song Creator, each Multi Pad consists of only one channel and convenient functions such as Punch In/Out are not available.

Multi Pad—Realtime Recording via MIDI

Before starting operation, note the following points:
• Since only the Right 1 part performance will be recorded as Multi Pad phrases, you should select the desired Voice for the Right 1 part beforehand.
• The Super Articulation Voices and the Organ Flutes Voices cannot be used for Multi Pad Recording. If one of these Voices is set for Right 1 part, it will be replaced with the Grand Piano Voice when recording.
• Since recording can be done along with and synchronized to Style playback, you should select the desired Style beforehand. However, keep in mind that the Style is not recorded.

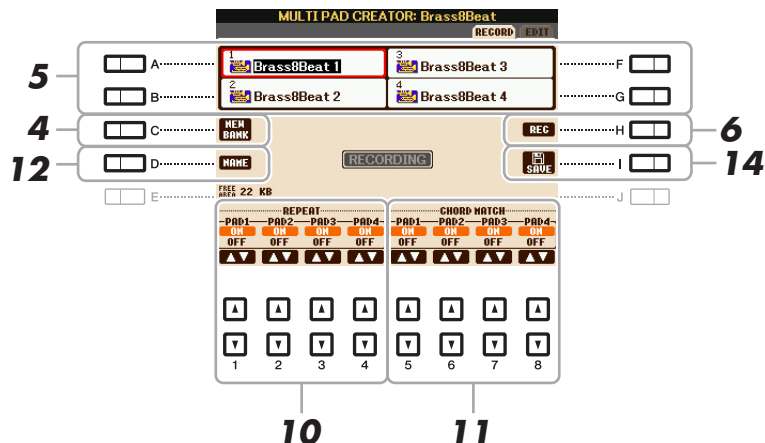*1* **If you want to create a new Multi Pad in the existing Bank, select the desired Multi Pad Bank.**

If you want to create a new Multi Pad in an empty new Bank, this step is unnecessary.

2 **Call up the operation display.**

[FUNCTION] → [F] DIGITAL REC MENU → [C] MULTI PAD CREATOR

3 **If necessary, select the desired Voice with the VOICE category selection buttons.**

After selecting the Voice, press the [EXIT] button to return to the previous display.

4 **If you want to create a new Multi Pad in an empty new Bank, press the [C] (NEW BANK) button.**

**5** **Select a particular Multi Pad for recording by pressing any of the [A], [B], [F] and [G] buttons.**

6 **Press the [H] (REC) button to enter recording standby status for the Multi Pad selected in step 5.**

7 **Play the keyboard to start recording.**

If you want to insert silence before the actual phrase, press the STYLE CONTROL [START/STOP] to start both the Recording and rhythm playback (of the current Style). Keep in mind that the rhythm part of the current Style plays back during recording although it is not recorded.

Recommended notes for the Chord Match phrase
If you intend to create a Chord Match phrase, use the notes of C, D, E, G, A and B, or in other words, play the phrase in the key of C major. This ensures that the phrase will stay harmonically constant and match whichever chord you play in the left hand section of the keyboard.

C = Chord note
C, R = Recommended note
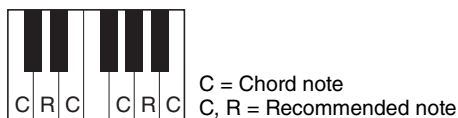
8 **Stop recording.**

Press the [H] (STOP) button or the panel MULTI PAD CONTROL [STOP] button or the STYLE CONTROL [START/STOP] button to stop recording when you've finished playing the phrase.

9 **Listen back to your newly recorded phrase, by pressing the appropriate MULTI PAD button, [1]–[4]. To re-record the phrase, repeat steps 6–8.**

10 **Turn the Repeat parameter of each pad On or Off by using the [1 ▲▼]–[4 ▲▼] buttons.**

If the Repeat parameter is on for the selected pad, playback of the corresponding pad will continue until the MULTI PAD [STOP] button is pressed. When you press a Multi Pad for which Repeat is turned on during Song or Style playback, playback will start and repeat in sync with the beat.
If the Repeat parameter is off for the selected pad, playback will end automatically as soon as the end of the phrase is reached.

5

Multi Pads

11 **Turn Chord Match of each pad On or Off by using the [5 ▲▼]–[8 ▲▼] buttons.**

If the Chord Match parameter is on for the selected pad, the corresponding pad is played back according to the chord specified in the chord section of the keyboard generated by turning [ACMP] on, or specified in the LEFT Voice section of the keyboard generated by turning [LEFT] on (when turning the [ACMP] off).

> **NOTE** Multi Pads indicated with the following icon (hand on fretboard) are created with Guitar NTT (page 40) to produce natural chord voicings characteristic of the guitar. Keep in mind that if the Chord Match setting is set to off, these Multi Pads may not sound appropriately.

12 **Press the [D] (NAME) button, then enter the desired name for each Multi Pad.**

13 **If you want to record other Multi Pads, repeat steps 5–12.**

14 **Press the [I] (SAVE) button to save the Multi Pad, then save the Multi Pad data as a Bank containing a set of four Pads.**

Multi Pad—Step Recording via MIDI

Step Recording can be executed in the EDIT page. After selecting a Multi Pad in step 5 on page 69, press the TAB [▶] button to select the EDIT page.
The EDIT page indicates the Event list, which lets you record notes with absolutely precise timing. This Step Recording procedure is essentially the same as that for Song Recording (pages 52–55), with the exception of the points listed below:

- There is no LCD button for switching channels, since Multi Pads contain data for only a single channel.
- In the Multi Pad Creator, only channel events and System Exclusive messages can be entered. Chord and Lyrics events are not available. You can switch between the two types of Event Lists by pressing the [F] button.

Multi Pad Editing

You can manage (rename, copy, paste and delete) your created Multi Pad Bank and each of the Multi Pads belonging to the Bank. For instructions on managing the Multi Pad Bank, refer to the Basic Operations of the Owner's Manual. This section covers how to manage each Multi Pad.

1 **Select the Multi Pad Bank containing the Multi Pad to be edited.**

Press the MULTI PAD CONTROL [SELECT] button to call up the Multi Pad Bank Selection display, use the TAB [◀][▶] buttons to call up "PRESET," "USER" or "USB" (when USB flash memory is connected), then use the [A]–[J] buttons to select the desired Multi Pad Bank.

> **NOTE** If you select a Preset Multi Pad Bank then edit the Multi Pads, save your edits to "USER" or "USB" (when USB flash memory is connected) as a User Bank.

2 **Press the [8 ▼] (EDIT) button to call up the MULTI PAD EDIT display.**

3 **Select a particular Multi Pad to be edited by pressing any of the [A], [B], [F] and [G] buttons.**

NEXT PAGE

4 **Edit the selected Pad.**
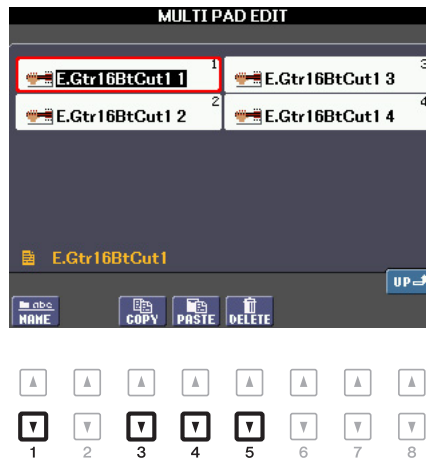
[1 ▼]	NAME	Changes the name of each Multi Pad.
[3 ▼]	COPY	Copies the Multi Pad(s). See below.
[4 ▼]	PASTE	Pastes the Multi Pad(s) copied by the [3 ▼] button.
[5 ▼]	DELETE	Deletes the selected Multi Pads.

Copying the Multi Pad

1 Press the [3 ▼] button in step 4 above.

2 Select the Multi Pads to be copied by using the [A], [B], [F] and [G] buttons, then press the [7 ▼] (OK) button.
The selected Multi Pad(s) is copied to the clipboard.

3 Select the destination location by using the [A], [B], [F] and [G] buttons. If you want to copy the selected Pad(s) to another bank, press the [8 ▲] (UP) button to call up the Multi Pad Bank Selection display, select the desired bank, press the [8 ▼] (EDIT) button, then select the destination.

4 Press the [4 ▼] (PASTE) button to execute the Copy operation.

---

5 **Save the current Bank containing the edited Multi Pads.**

Press the [8 ▲] button to call up the confirmation window, press the [G] (YES) button to call up the USER page, then press the [6 ▼] (SAVE) button to execute the Save operation. For details, refer to the Basic Operations of the Owner's Manual.

Music Finder

6

Contents

Creating a Set of Favorite Records

Even though the Search function lets you efficiently look for Music Finder Records, you may want to create a custom "folder" of your favorite Records—so you can quickly call up the panel settings, song data and Style data you use frequently.

1 **Select the desired Record from the MUSIC FINDER display.**

2 **Press the [H] (ADD TO FAVORITE) button, then press the [G] (YES) button to add the selected Record to the FAVORITE page.**
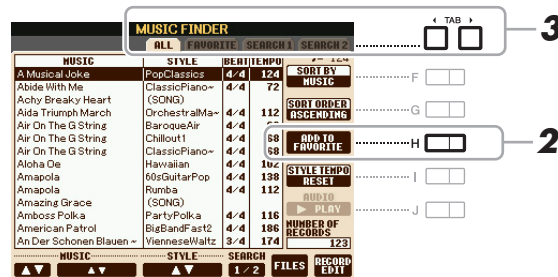
3 **Select the FAVORITE page by using the TAB [◄][►] buttons, and check to see if the Record has been added.**

As with the ALL page, you can select the Record in the FAVORITE page then start your performance.

> **Deleting Records from the FAVORITE Page**
>
> **1** Select the Record you want to delete from the FAVORITE page.
>
> **2** Press the [H] (DELETE FROM FAVORITE) button, then press the [G] (YES) button to actually delete the Record.

Music Finder

Editing Records

You can create your original Record by editing an existing Record. Your edits can be replaced with those of the current Record, or can be saved as a new separate Record.

1 Select the desired Record to be edited in the MUSIC FINDER display.

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

3 Edit the Record.

[A]	MUSIC	For entering the music title. Pressing the [A] button calls up the display for entering the music title.
[B]	KEYWORD	For entering the keyword to be used when executing the Search operation. Pressing the [B] button calls up the display for entering the keyword.
[C]	STYLE/SONG/ AUDIO	Changes the Style. Pressing the [C] button calls up the Style Selection display. After selecting the desired Style, press the [EXIT] button to return back to the EDIT display. For SONG or AUDIO Records, this field cannot be edited.
[D]	BEAT	Changes the beat (time signature) of the Record for search purposes. For SONG or AUDIO Records, this field cannot be edited. *NOTE* Keep in mind that the Beat setting made here is only for the Music Finder search function; this does not affect the actual Beat setting of the Style itself.
[E]	FAVORITE	Selects whether the edited Record is added to the FAVORITE page or not.
[1 ▲▼]	TEMPO	Changes the Tempo. For SONG or AUDIO Records, this field cannot be edited.
[2 ▲▼] [4 ▲▼]	SECTIONS	Selects the sections of Style that are called up as a set when the Record is selected. You can start the Record with the section selected by the [2 ▲▼] buttons. When the section finishes, Style playback automatically shifts to the section selected by the [4 ▲▼] buttons. For SONG or AUDIO Records, this field cannot be edited.
[5 ▲▼]/ [6 ▲▼]	GENRE	Selects the desired genre.
[7 ▲▼]	GENRE NAME	Creates a new genre.

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

4 Save the edited Record.

When creating a new Record
Press the [J] (NEW RECORD) button. The Record is added to the ALL page.

When overwriting an existing Record
Press the [8 ▲] (OK) button.

Deleting the Record

By executing the Delete operation, the Record is deleted from all pages (ALL, FAVORITE and SEARCH 1/ 2).

1 Select the Record to be deleted from the MUSIC FINDER display.

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

3 Press the [I] (DELETE RECORD) button.

4 Press the [F] (YES) button to delete the current Record.
The Record is deleted from all pages.

Saving the Records as a Single File

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

1 Press the [7 ▲▼] (FILES) button in the MUSIC FINDER display to call up the File Selection display.

2 Press the TAB [◀][▶] buttons to select the location for saving (USER/USB).

3 Press the [6 ▼] (SAVE) button to save the file.
All Records are saved together as a single file.

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Music Finder

Selecting a Music Finder file and calling up the Records

By selecting a Music Finder file, you can recall the Records saved to the User or USB drive as a file.

1 **Press the [7 ▲▼] (FILES) button in the MUSIC FINDER display to call up the File Selection display.**

2 **Use the TAB [◄][►] buttons to select the location to which the file is saved.**

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

A message appears, prompting you to select one of the following options.

[F]	REPLACE	All Music Finder Records currently in the instrument are deleted and replaced with the Records of the selected file. **NOTICE** **Selecting "REPLACE" automatically deletes all your original Records from internal memory. Make sure that all important data has been archived to another location beforehand.**
[G]	APPEND	The Records called up are added to the Records currently in the instrument.
[H]	CANCEL	Cancels the file selection operation.

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Music Finder

7 Registration Memory

Contents

Editing the Registration Memory

You can edit (rename and delete) each of Registration Memories belongs to the Bank.

1 **Select the Registration Memory Bank containing the Registration Memory to be edited.**

Press the REGISTRATION BANK [+]/[-] buttons simultaneously to call up the Registration Bank Selection display, then press one of the [A]–[J] buttons to select the desired Bank.

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

3 **Select a particular Registration Memory to be edited by pressing any of the [A]–[D] and [F]–[I] buttons.**

4 **Press the [1 ▼] button to rename or the [5 ▼] button to delete the selected Registration Memory.**

For details on the Rename and Delete operations, refer to the Basic Operations of the Owner's Manual.
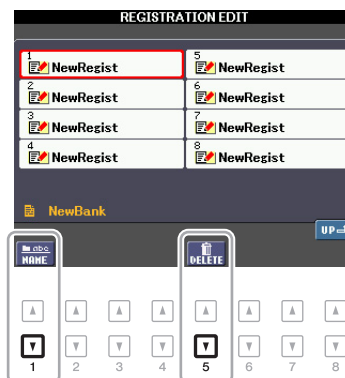
5 **Save the current Bank containing the edited Registration Memories.**

Press the [8 ▲] button to call up the Registration Memory Selection display, then press the [6 ▼] (SAVE) button to execute the Save operation.

Disabling Recall of Specific Items (Freeze)

Registration Memory lets you recall all the panel setups you made with a single button press. However, there may be times that you want certain items to remain the same, even when switching Registration Memory setups. When you want to switch the Voice settings but still maintain the Style settings, for example, you can "freeze" only the Style settings and have those Style settings remain, even when you select another Registration Memory number.

1 Call up the operation display.

[FUNCTION] → [E] REGIST SEQUENCE/FREEZE/VOICE SET → TAB [◀][▶] FREEZE

2 Use the [2 ▲▼]–[7 ▲▼] buttons to select the desired item, then use the [8 ▲▼] buttons to enter or remove the checkmark.

Items having checkmarks will be frozen when [FREEZE] is turned on.
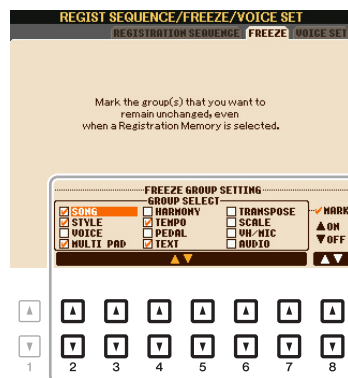
3 Press the [EXIT] button to exit from the operation display.

NOTICE

Settings in the REGISTRATION FREEZE display are automatically saved to the instrument when you exit from this display. However, if you turn the power off without exiting from this display, the settings will be lost.

4 Press the [FREEZE] button on the panel to turn the Freeze function on.

With this operation, you can "freeze" or maintain checkmarked items, even when you select another Registration Memory number. To turn off the Freeze function, press the [FREEZE] button again.

7

Registration Memory

Calling Up Registration Memory Numbers in Order (Registration Sequence)

As convenient as the Registration Memory buttons are, there may be times during a performance when you want to quickly switch between settings. The convenient Registration Sequence function lets you call up the eight setups in any order you specify, by simply using the TAB [◀][▶] buttons (in the Main display) or the pedal as you play.

1 **If you intend to use a pedal or pedals to switch the Registration Memory number, connect the optional pedals to the appropriate FOOT PEDAL jacks.**

For instructions, refer to Chapter 10 of the Owner's Manual.

2 **In the REGISTRATION BANK display, select the desired Bank to be programmed.**

3 **Call up the operation display.**

[FUNCTION] → [E] REGIST SEQUENCE/FREEZE/VOICE SET → TAB [◀][▶] REGISTRATION SEQUENCE

4 **If you use a pedal, specify here how the pedal will be used—to advance or to reverse through the sequence.**

Use the [C] or [D] button to select the pedal for advancing or reversing through the Registration Sequence. For example, if two pedals are connected, Pedal 1 is used for advancing while Pedal 2 is used for reversing. Note that the pedal settings here (other than OFF) will take priority over the settings in the FOOT PEDAL display (page 101). If you want to use the pedal for a function other than Registration Sequence, make sure to set this to OFF.

Indicates the name of the currently selected Registration Memory Bank.
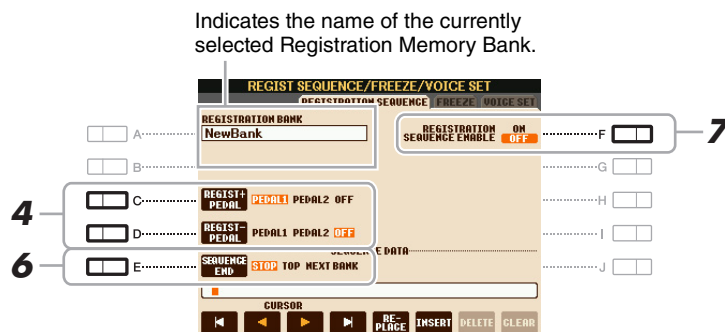
5 **Program the Sequence order, from left to right.**

Press one of the REGISTRATION MEMORY [1]–[8] buttons on the panel, then press the [6 ▲▼] (INSERT) button to input the number.
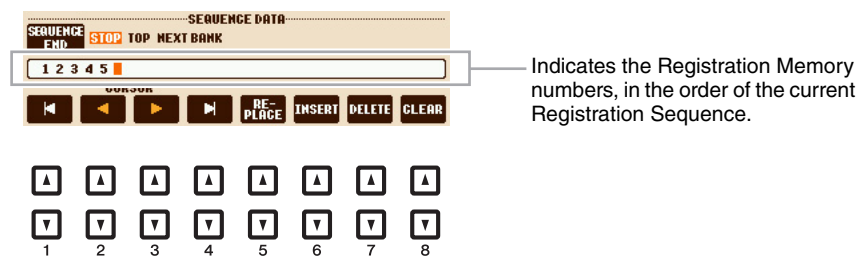
Indicates the Registration Memory numbers, in the order of the current Registration Sequence.

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

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

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

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

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

7 **Press the [F] (REGISTRATION SEQUENCE ENABLE) button to turn the Registration Sequence function on.**

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

After the confirmation message appears, press the [G] (YES) button to store the Registration Sequence program temporarily.

9 **Press the REGIST BANK [+] and [-] buttons simultaneously to call up the REGISTRATION BANK display, then press the [6 ▼] (Save) button to save the current Registration Bank.**

This operation is necessary because the Registration Sequence program can be saved to a Registration Bank.

NOTICE

For future recall, make sure to execute the Save operation. Failing to do so results in the loss of the Registration Sequence program.

Using the Registration Sequence

1 **Select the desired Registration Bank.**

2 **At the right top of the Main display, confirm the Registration Sequence.**
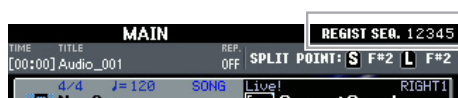
The Registration Sequence is indicated at the top right of the Main display, letting you confirm the currently selected number.

3 **Press the TAB [◀] or [▶] button, or press the Foot Pedal to select the first Registration Memory number.**

The box appears around the left-most number, indicating that this Registration Memory number is currently selected.

4 **Use the TAB buttons or Foot Pedal during your keyboard performance.**

To return to the status in which no Registration Memory number is selected, press the [◀] and [▶] buttons simultaneously in the Main display.

NOTE The pedal can be used for Registration Sequence no matter which display is called up (except for the REGIST SEQUENCE display).

7

Registration Memory

Microphone

S950 **S750**

Contents

Vocal Harmony and Talk Setting

The Vocal Harmony effect has various available parameters as shown below. The chart shown at left indicates the relationship between the Vocal Harmony related parameters while the figure shown right indicates the corresponding display which can be called up via the [MIC SETTING/VOCAL HARMONY] button. Each number of the chart corresponds to the same number of the display.

Relationship between the Vocal Harmony parameters

Corresponding display

MIC (Microphone) on/off ①

When TALK is set to OFF:

Vocal Harmony
• Vocal Harmony on/off ③
• Vocal Harmony Type ④
• Vocal Effect on/off ⑤
• Microphone settings ⑥

Used for singing into the microphone during your performance.

When TALK is set to ON:

Talk
• Microphone settings ⑥

Used for talking into the microphone and making announcements between songs.

②
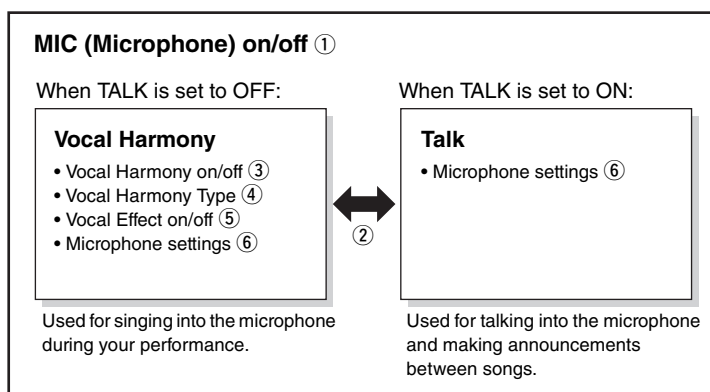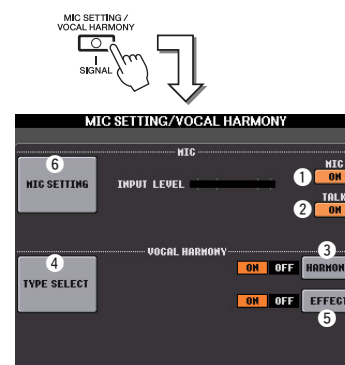
① **Microphone on/off (MIC ON/OFF)**
If you want to use the microphone, make sure to set this parameter to ON.

② **Talk on/off (TALK ON/OFF)**
This parameter switches the microphone setup between the Vocal Harmony setup (used during microphone performance) and Talk setup (used during talk or between a certain performance and the next performance). When set to ON, only the Talk settings are active. When set to OFF, only the Vocal Harmony settings are active.

③ **Vocal Harmony on/off (HARMONY ON/OFF)**
Turns on or off the Vocal Harmony.

④ **Vocal Harmony Type (TYPE SELECT)**
Lets you select the desired one from a wide variety of Vocal Harmony Types.

⑤ **Vocal Effect on/off (EFFECT ON/OFF)**
Turns on or off the Vocal Harmony Effect which can be set on the display called up via [MIC SETTING/ VOCAL HARMONY] → [D]/[E] (TYPE SELECT) → [8 ▼] (EDIT). For details, refer to .

⑥ **Microphone settings (MIC SETTING)**
Lets you set various parameters related to the microphone sound for the Vocal Harmony and Talk separately.

8

Microphone

Microphone (Vocal/Talk) Settings

This section explains how to make and save the detailed settings for the microphone.

1 **Connect the microphone, press the [MIC SETTING/VOCAL HARMONY] button to call up the operation display, then press the [F] button to set the MIC to ON.**

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

2 **Use the [A]/[B] buttons to call up the MIC SETTING display.**

3 **Select the desired page, VOCAL or TALK, by using the TAB [◀][▶] buttons.**
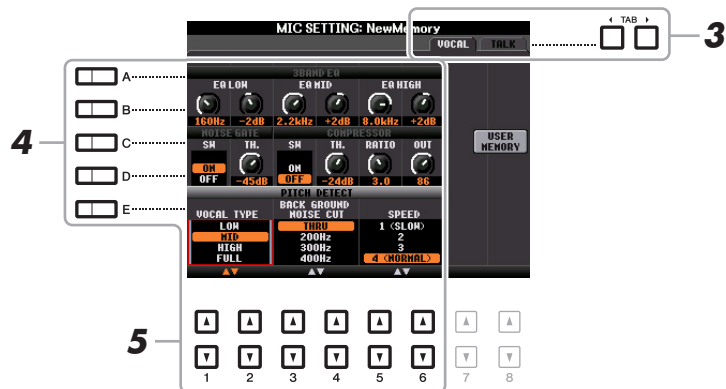
NOTE The settings on the TALK page are microphone settings that are active when the Talk function is on.

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

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

For information on each parameter, see pages 83–84.

NOTICE

After setting, go to the Mic Setting Memory display by pressing the [H] (USER MEMORY) button and save the settings (see page 83). The settings will be lost if you exit from this display or turn the power to the instrument off without executing the Save operation.

Saving the Microphone Settings

All the settings (VOCAL/TALK pages) are saved together as a single file. Up to ten files can be saved.

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

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

For details on the naming and deleting procedures, refer to the Basic Operations section in the Owner's Manual.

NOTE The microphone setting file can be saved only to internal USER drive. If you want to save this setting on the USB flash memory, save the User Effect file on the display called up via [FUNCTION] → [I] (UTILITY) → SYSTEM RESET → [H] (USER EFFECT).

Calling Up the Microphone Settings Saved to USER

1 Call up the MIC SETTING MEMORY display.
[MIC SETTING] → [H] USER MEMORY

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

8

Microphone

VOCAL Page

■ 3BAND EQ (selected by [A] or [B] button)

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

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

■ NOISE GATE (selected by [C] or [D] button)

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

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

■ COMPRESSOR (selected by [C] or [D] button)

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

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

■ PITCH DETECT (selected by [E] button)

Determines how this instrument detects or recognizes the pitch of the microphone sound you input during performance.

[1 ▲▼]/ [2 ▲▼]	VOCAL TYPE	Set this to obtain the most natural vocal harmony, depending on your voice. **LOW:** Setting for lower voices. This setting is also appropriate for growling and shouting. **MID:** Setting for mid-range voices. **HIGH:** Setting for higher voices. This setting is also appropriate for singing close to the microphone. **FULL:** Setting for vocalists having a wide range, from low to high.
[3 ▲▼]/ [4 ▲▼]	BACKGROUND NOISE CUT	**THRU, 200Hz, 300Hz, 400Hz, 500Hz** This allows you to filter out low noises that would interfere with the Vocal Harmony effect. A setting of "THRU" turns the noise filter off.
[5 ▲▼]/ [6 ▲▼]	SPEED	**1 (SLOW) – 4 (NORMAL) – 15 (FAST)** Adjusts the response of the Vocal Harmony effect, or how quickly harmonies are generated in response to your voice. *NOTE* When the Vocal Harmony's Pitch Detect Speed of one or both parts of Lead and Harm. are set to "as Mic Setting" in the Detail tab (page 91), this parameter is effective. In other settings, the setting of the Vocal Harmony's Pitch Detect Speed is effective.

8

Microphone

TALK Page

The settings here are for your speech or announcements (NOT your singing performance), and are active when the TALK (page 81) is set to ON. All indications and parameters (with the exception of TALK MIXING below) are the same as in the VOCAL page. However, the settings are independent from those in the VOCAL page.


■ TALK MIXING (selected by [E] button)

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

8

Microphone

Setting up the Vocal Harmony Control Parameters

You can set which part controls the Vocal Harmony regardless of the current Vocal Harmony Type.

1 **Call up the Vocal Harmony Type Selection display.**

[MIC SETTING/VOCAL HARMONY] → [D]/[E] TYPE SELECT
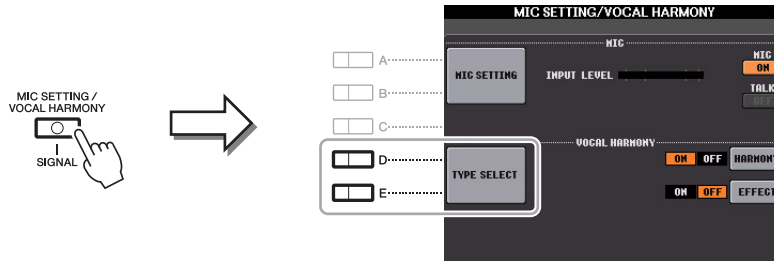
> **NOTE**   Check that the microphone is properly connected (Owner's Manual, chapter 8) and the settings (Reference Manual, page 82) are adjusted correctly before setting the Vocal Harmony Control parameters here.

2 **Press the [8 ▲] (SETUP) button to call up the Setup display, then set the value by using the [2 ▲▼]–[5 ▲▼] and [7 ▲▼] buttons.**

For information on each parameter, see page 86.
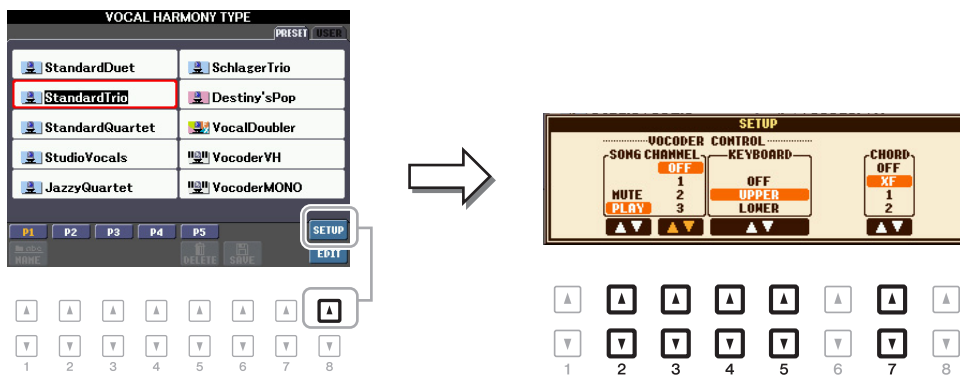
3 **After you finish setting the value, press the [EXIT] button to close the Setup display.**

NEXT PAGE

8

Microphone

■ Setup Parameters

[2 ▲▼]– [5 ▲▼]	VOCODER CONTROL	The Vocal Harmony effect in the Vocoder and Vocoder-Mono modes is controlled by the notes you play on the keyboard and/or Song data.
[2 ▲▼]	SONG CHANNEL MUTE/PLAY	When set to "MUTE," the channel selected below (to control Harmony) is muted (turned off) during Song playback. This enables you to sing a song with harmony, even without backing or accompaniment.
[3 ▲▼]	SONG CHANNEL OFF/1–16	When set to OFF, Song playback does not affect the Vocal Harmony. When set to one of the values 1–16, note data (played from a Song on this instrument or external MIDI sequencer) contained on the corresponding channel is used to control the harmony.
[4 ▲▼] /[5 ▲▼]	KEYBOARD	**OFF:** Keyboard performance does not affect the Vocal Harmony. **UPPER:** Notes played to the right of the Split Point control the harmony. **LOWER:** Notes played to the left of the Split Point control the harmony. *NOTE* The separate point of the Keyboard settings (OFF/UPPER/LOWER) is Split Point (L). For details on Split Point Settings, refer to page 25. *NOTE* When the settings of both keyboard performance and Song data are applied, those settings are merged to control the harmony.
[7 ▲▼]	CHORD	In Chordal mode, the following parameters determine which data in a Song is used for chord detection. **OFF:** Chords are not detected from the Song data. **XF:** Chords of XF format are used for the Vocal Harmony. **1–16:** Chords are detected from note data in the specified Song channel. *NOTE* The Vocal Harmony may not work properly regardless of the setting here depending on the Song data. It is because the selected Song may contain no chord data or insufficient note data for chord detection.

8

Microphone

Editing the Vocal Harmony Types

This section explains briefly how to create your own Vocal Harmony types, and lists the detailed parameters for editing. A sum total of sixty types can be created and saved.

1 **Call up the Vocal Harmony Type Selection display.**

[MIC SETTING/VOCAL HARMONY] → [D]/[E] TYPE SELECT
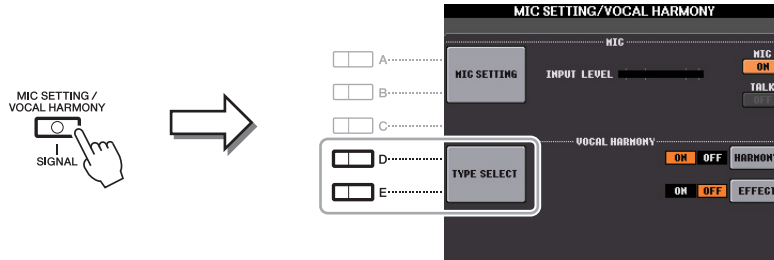
2 **Select a Vocal Harmony type to be edited by using the [A]–[J] buttons.**

To call up the other display pages for further selections, press one of the [1 ▲]–[5 ▲] buttons.
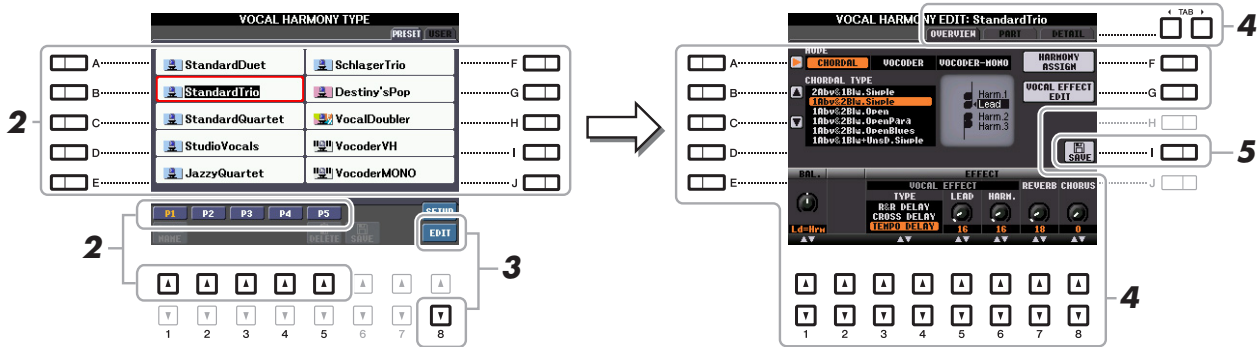
3 **Press the [8 ▼] (EDIT) button to call up the Vocal Harmony Edit display.**

4 **Use the TAB [◄][►] buttons to call up the desired tab, then edit the Vocal Harmony by using [A]–[G] buttons and [1 ▲▼]–[8 ▲▼] buttons.**

There are three tabs in the Vocal Harmony Edit display; refer to for editing each tab.

- **OVERVIEW**   Edits basic parameters for Vocal Harmony type, including mode, Chordal Type and Vocal Effect, etc.
- **PART**   Adjusts volume and panning, etc. for each of the harmony notes (Harm.1, 2, 3 and Lead).
- **DETAIL**   Detailed editing for Vocal Harmony type.

NOTICE

The settings here will be lost if you change to another Vocal Harmony type or you turn the power off without executing the Save operation.

5 **Press the [I] (SAVE) button to save your edited Vocal Harmony type.**

For details on the Save operation, refer to the Owner's Manual, Basic Operations.

NOTE The edited Vocal Harmony Type can be saved only to internal USER drive as a file. If you want to save this to the USB flash memory, save the User Effect file on the display called up via [FUNCTION] → [I] (UTILITY) → SYSTEM RESET → [H] (USER EFFECT).

Editing the Overview Tab Parameters
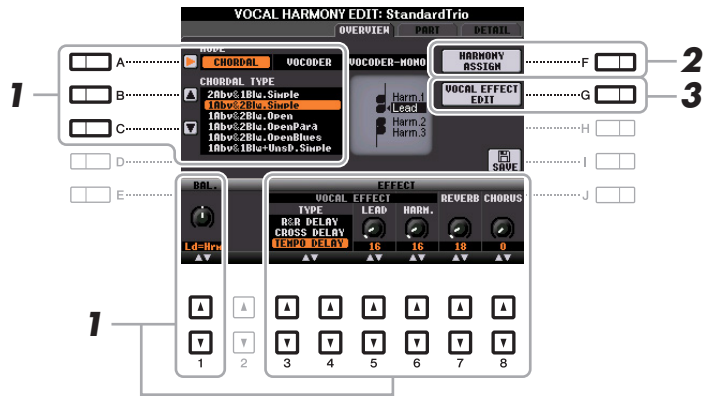
1 **Set the value by using the [A]–[C] buttons, [1 ▲▼] and [3 ▲▼]–[8 ▲▼] buttons.**

For information on each parameter, see .

2 **Press the [F] (HARMONY ASSIGN) button to set how the Vocal Harmony is applied to your singing voice.**

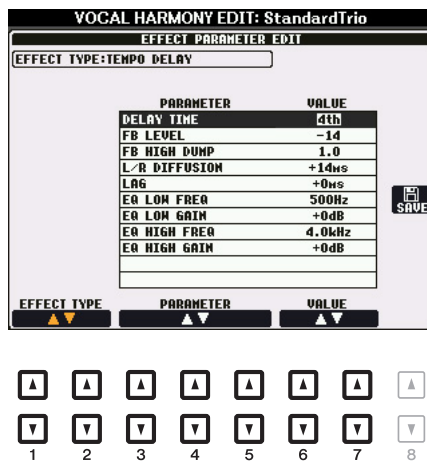For information on each parameter, see .
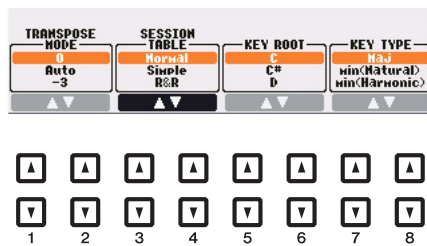
3 **Press the [G] (VOCAL EFFECT EDIT) button to edit the Vocal Effect.**

On the display called up via this operation, use the [3 ▲▼]–[5 ▲▼] buttons to select the parameter then use the [6 ▲▼]–[7 ▲▼] buttons to set the value. If necessary, you can change the Effect Type from the one selected in Step 1 also on this display via the [1 ▲▼]/[2 ▲▼] buttons.
For information on each parameter, refer to the Data List (Vocal Harmony Parameter List) on the website.

8

Microphone

■ Overview Tab Parameters

[A]	MODE	Determines the mode of the Vocal Harmony effect: Chordal, Vocoder or Vocoder-Mono. Chordal is for conventional vocal harmonies, while Vocoder and Vocoder-Mono are for Vocoder effects. (Vocoder-Mono is for single-note melodies.) When Vocoder or Vocoder-Mono is selected, the Chordal Type parameter below is not available.
[B]/[C]	CHORDAL TYPE	Determines the particular notes and voicings used for generating the vocal harmonies. The harmony and lead notes are also shown as notation in the display. For a list of the Chordal Types, refer to the Data List (Vocal Harmony Parameter List) on the website.
[1 ▲▼]	BALANCE	Lets you set the balance between the lead vocal (your own voice) and Vocal Harmony. Raising this value increases the volume of the Vocal Harmony and decreases that of the lead vocal. When this is set to L<H63 (L: Lead Vocal, H: Vocal Harmony), only the Vocal Harmony is output; when it is set to L63>H, only the lead vocal is output.
[3 ▲▼]–[6 ▲▼]	VOCAL EFFECT	Determines the Vocal Effect type and the amount of the effect applied to the lead and harmony vocal sounds.
[3 ▲▼]–[4 ▲▼]	TYPE	Determines the specific Vocal Effect type applied to the lead and harmony vocal sounds. A wide range of reverb, delay, modulation, distortion and other special effects are available. For a list of the effect types, refer to the Data List (Vocal Harmony Parameter List) on the website.
[5 ▲▼]	LEAD	Determines the amount of Vocal Effect that is applied to the lead vocal sound.
[6 ▲▼]	HARM. (Harmony)	Determines the amount of Vocal Effect that is applied to the harmony vocal sound.
[7 ▲▼]	REVERB	Determines the amount of reverb applied to the overall Vocal Harmony sound, both lead and harmony.
[8 ▲▼]	CHORUS	Determines the amount of chorus effect applied to the overall Vocal Harmony sound, both lead and harmony.

■ HARMONY ASSIGN

For detailed information on each parameter, refer to the Data List (Vocal Harmony Parameter List) on the website.

[1 ▲▼]/[2 ▲▼]	TRANS. (TRANSPOSE) MODE	Determines the amount by which the harmony parts are transposed. A setting of "0" results in no transposition, while the "Auto" setting results in automatic transposition. When the mode is set to Vocoder or Vocoder-Mono, this parameter is available. **Settings:** 0, Auto, -3 – +3
[3 ▲▼]/[4 ▲▼]	SESSION TABLE	Determines how the harmonies will be voiced, or what type of chord will be used in creating the harmonies, according to different musical styles. This parameter is available only when the mode is set to Chordal and the type is set to something other than ScaleDiatonic or Parallel. **Settings:** Normal, Simple, R&R, UrbanA, UrbanB, Blues7, UrbanC
[5 ▲▼]/[6 ▲▼]	KEY ROOT	Determines the root key for the transposition. Use this in combination with Key Type below to enable modal scale harmony transposition. When the Chordal Type parameter is set to ScaleDiatonic, this parameter is available. **Settings:** C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B

[7 ▲▼]/ [8 ▲▼]	KEY TYPE	Determines the scale type for the transposition. Use this in combination with Key Root above to enable modal scale harmony transposition. When the Chordal Type parameter is set to ScaleDiatonic, this parameter is available.
		Settings: Maj, Min (Natural), Min (Harmonic)

Editing the Part Tab Parameters

The parameters are arranged in a matrix.
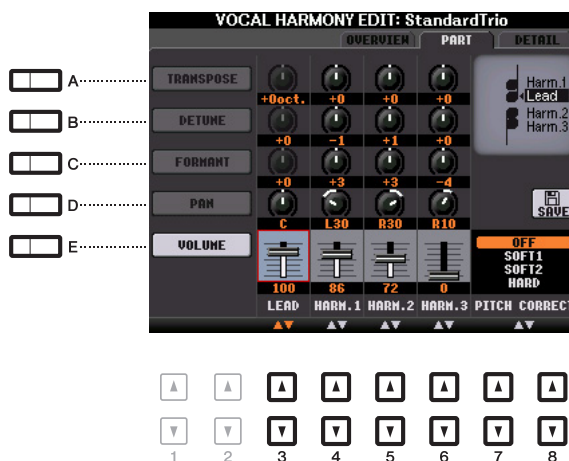
Use the [A]–[E] buttons to select the desired parameter, then edit each of the Vocal Parts including the Harmony notes (Harm.1, 2, 3) and Lead voice (your own voice) via the [3 ▲▼]–[8 ▲▼] buttons.

For information on each parameter, see below.

■ **TRANSPOSE (selected by [A] button)**
Determines the pitch transposition for each part. The range for all parts is the same; however, the lead vocal sound can only be adjusted in octaves. When the Chordal Type is set to ScaleDiatonic, this parameter changes to Degree. When Pitch Correct is set to Off, the Lead part is not available. When the Vocoder or Vocoder-Mono mode is selected, the Harmony parts are not available.

TRANSPOSE Settings
Lead: -3 octaves – +3 octaves
Harmony 1, 2, 3: -36 semitones – +36 semitones

DEGREE Settings
Lead: -3 octaves – +3 octaves
Harmony 1, 2, 3: -3 octaves (-22 scale degrees) – Unison – +3 octaves (+22 scale degrees)

■ **DETUNE (selected by [B] button)**
Determines the fine pitch setting for each part. Adjust this to produce a warm chorusing effect, or to achieve a natural, less-than-perfect vocal sound. When the Pitch Correct is set to Off, the Lead part is not available.
Settings: -50 cents – +50 cents

■ **FORMANT (selected by [C] button)**
Determines the formant setting for each part. This parameter can be used to finely change the character of the vocal sound. The higher the value, the more "feminine" the harmony voice becomes. The lower the value, the more "masculine" the voice. When the Pitch Correct is set to Off, the Lead part is not available.
Settings: -62 – +62

■ **PAN (selected by [D] button)**
Determines the pan position setting for each part. Setting each vocal part to a different pan position, with
the lead vocal at center, for example, results in a naturally wide stereo sound.
Settings: L63 (Left) – C (Center) – R63 (Right)

■ **VOLUME (selected by [E] button)**
Determines the volume setting for each part. Use this to adjust the relative level balance among the vocal
parts.
Settings: 0–127

■ **PITCH CORRECT MODE (set by [7 ▲▼]–[8 ▲▼] buttons)**
Determines how the Pitch Correct affects your voice. For information on each parameter, refer to the Data
List (Vocal Harmony Parameter List) on the website.
Settings: OFF, SOFT1, SOFT2, HARD

Editing the Detail Tab Parameters

**Use the [2 ▲▼]–[5 ▲▼] buttons to select the desired parameter, then set the value of
the selected parameter by using the [6 ▲▼]/[7 ▲▼] buttons.**

For information on each parameter, refer to the Data List (Vocal Harmony Parameter List) on the website.

8

Microphone

Mixing Console

Contents

Regarding the Mixing Console, the Reference Manual covers detailed descriptions of each parameter while the Owner's Manual covers the basic instructions including the Save operation. You can edit various parameters for the Parts called up via the [MIXING CONSOLE] button, then save your edits for future recall.

Editing VOL/VOICE Parameters

[C]/[H]	VOICE	Allows you to re-select the Voices for each part.
		NOTE Note the following operation limitations. • For each Style channel, you can select only the Voices for recording on pages 30 and 31. • For each Style or Song channel, you cannot select Voices in the User drive. • For each Multi Pad, you cannot change the Voice. • When a GM Song is selected, only a Drum Kit Voice can be selected for channel 10 (in the SONG CH9-16 page).
		NOTE For a Style or Song channel, calling up a rhythm/percussion Voice (Drum Kit, etc.) will replace the channel settings with those for the new Voice. In such a case, the original settings may not be restored even if you re-select the original Voice. To restore the original sound, select the same Style or Song again without executing the Save operation.
[D]/[I]	PANPOT	Determines the stereo position of the selected part (channel).
[E]/[J]	VOLUME	Determines the volume of each part or channel, giving you fine control over the balance of all the parts.

Editing FILTER Parameters

[D]/[I]	HARMONIC CONTENT	Allows you to adjust the Resonance (page 15) for each part.
[E]/[J]	BRIGHTNESS	Determines the brightness of the sound for each part by adjusting the Cut-off Frequency (page 15).

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Mixing Console

Editing TUNE Parameters

[A]/[B]/ [F]/[G]	PORTAMENTO TIME	Portamento is a function that creates a smooth transition in pitch from the first note played on the keyboard to the next. The Portamento Time determines the pitch transition time. Higher values result in a longer pitch change time. Setting this to "0" results in no effect. This parameter is available when the selected keyboard part is set to Mono.
[C]/[H]	PITCH BEND RANGE	Determines the range of the PITCH BEND wheel for each keyboard part. The range is from "0" to "12" with each step corresponding to one semitone.
[D]/[I]	OCTAVE	Determines the range of the pitch change in octaves, over two octaves up or down for each keyboard part. The value set here is added to the setting made via the OCTAVE [-]/[+] buttons.
[E]/[J]	TUNING	Determines the pitch of each keyboard part in cents. **NOTE** In musical terms a "cent" is 1/100th of a semitone. (100 cents equal one semitone.)
[1 ▲▼]– [3 ▲▼]	TRANSPOSE	Allows you to set transposition for overall sound of the instrument (MASTER), Song playback (SONG), or the keyboard pitch (KEYBOARD), respectively. Please note that the "KEYBOARD" also transposes the pitch of Style playback and the Multi Pads (since these are also affected by keyboard play in the left-hand section).

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Mixing Console

Editing EFFECT Parameters

This instrument features six Effect Blocks, giving you powerful tools to richly enhance the sounds of the instrument or completely transform them. The Effects are divided into the following groups:

■ **Reverb, Chorus:**
The Effects of these Blocks are applied to the overall sound or all Parts. In each of these Effect Blocks, you can select only one Effect Type at a time and adjust the Send Level (Depth) for each Part as well as the Return Level for all Parts.

■ **DSP1:**
When the Connection is set to "System" on the EFFECT PARAMETER EDIT display (page 97), the Effects of this Block are applied only to the Style and Song sounds. In this status, you can select only one Effect Type at a time and adjust the Send Level (Depth) for each Part as well as Return Level for all Parts. When the Connection is set to "Insertion" on the EFFECT PARAMETER EDIT display, the Effect of this Block is applied to a specific channel of the Style and Song.

■ **DSP2-4:**
The Effects of these Blocks are applied to a specific Part or Channel, with the exception of the Multi Pads and microphone input. Different Effect Types can be selected for each of the available Parts or Channels.

Adjusting the Effect Depth for Each Part

Use the [C]–[E] or [H]–[J] buttons to select the desired Effect Block, then use the [1 ▲▼]–[7 ▲▼] buttons to adjust the Effect Depth for each Part.

Selecting an Effect Type for each Block

This section covers how to change the Effect Type of each Effect Block. The settings here can be saved to a Registration Memory, Song or Style.

1 Call up the desired page from PANEL, SONG or STYLE via the [MIXING CONSOLE] button.

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Mixing Console

2 In the EFFECT page, press the [F] (TYPE) button to call up the Effect Type Selection display.
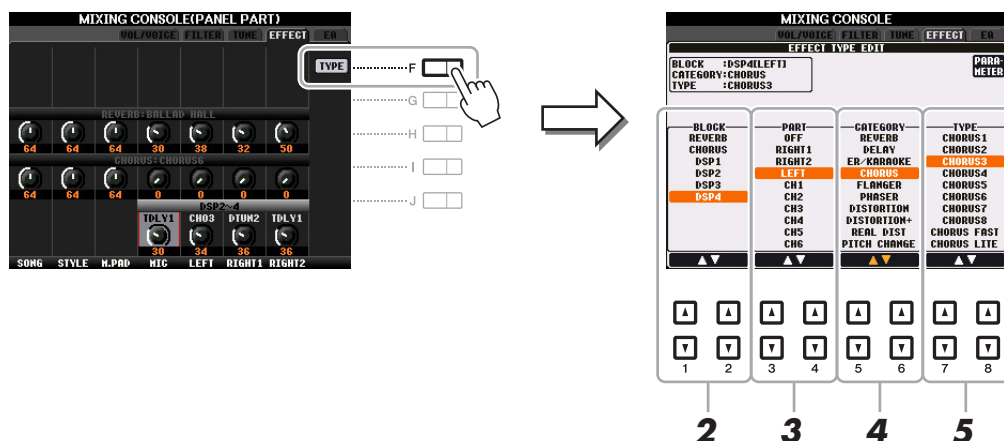
3 Use the [1 ▲▼]/[2 ▲▼] buttons to select the Effect Block.

Effect Block	Effect-applicable parts	Effect characteristics
REVERB	All parts	Recreates the warm ambience of playing in a concert hall or jazz club.
CHORUS	All parts	Produces a richly textured sound as if several parts are being played simultaneously. In addition, other type effects (such as reverb, delay, etc.) can also be selected in this effect block.
DSP1	STYLE PART, SONG CHANNEL 1–16	In addition to Reverb and Chorus, a wide variety of Effect Types are provided, such as Distortion and Wah. When the Connection is set to "System" in the EFFECT PARAMETER EDIT display (page 97), the DSP1 Effect is applied to the entire Style and Song sound. When the Connection is set to "Insertion," the DSP1 Effect is applied to a specific Channel of the Style and Song.
DSP2, DSP3, DSP4	RIGHT 1, RIGHT 2, LEFT, SONG CHANNEL 1–16, Microphone sound* (PSR-S950)	In addition to Reverb and Chorus, a wide variety of Effect Types are provided, such as Distortion and Wah. For each of DSP2–4, you can select one of the Parts or Channels listed at left. When you select "RIGHT2" for DSP2, for example, the DSP2 Effect is applied only to the Right2 part. Note that if you select a Song or Style which needs the DSP2–4 Blocks, the Part assignment of these three Blocks will be changed automatically with last priority according to the data. * Supported only via DSP4. If you want to apply a certain Effect only to the microphone sound, select "MIC" for the DSP4.

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

Note that a Part cannot be selected if "REVERB," "CHORUS," or "DSP1" is selected. This is because only one of the Effect Types can be selected to be commonly applied to all available Parts.

5 Use the [5 ▲▼]/[6 ▲▼] buttons to select the Category then use the [7 ▲▼]/[8 ▲▼] buttons to select the Effect Type.

Note that the Reverb Block is not divided into any Categories.
If you want to edit detailed Parameters of the selected Effect Type, press the [F] (PARAMETER) button. For details, refer to the next section.

6 Save the Effect Settings to a Registration Memory, Song or Style.

For instructions, refer to the Owner's Manual.

Editing and Saving Your Original Effect Type

You can edit detailed parameters of the selected Effect Type. The parameter settings can be saved as your original Effect Type as well as to a Registration Memory, Style or Song as described in the previous section. This section covers how to save the settings as an original Effect Type.

1 Once you've selected an Effect Block and Effect Type above, press the [F] (PARAMETER) button to call up the display for editing the effect parameters.
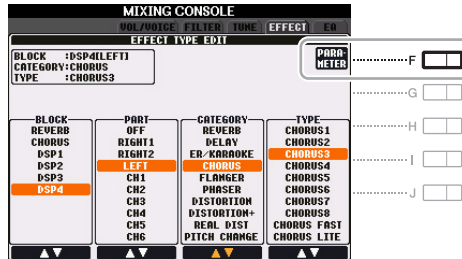
2 Use the [4 ▲▼]/[5 ▲▼] buttons to select a parameter then use the [6 ▲▼]/[7 ▲▼] buttons to edit the value.

When Reverb, Chorus, or DSP1 is selected as the Effect Block, you can adjust the Return Level via the [8 ▲▼] button. If you want to change the Effect Block and Type, use the [1 ▲▼]–[3 ▲▼] buttons.
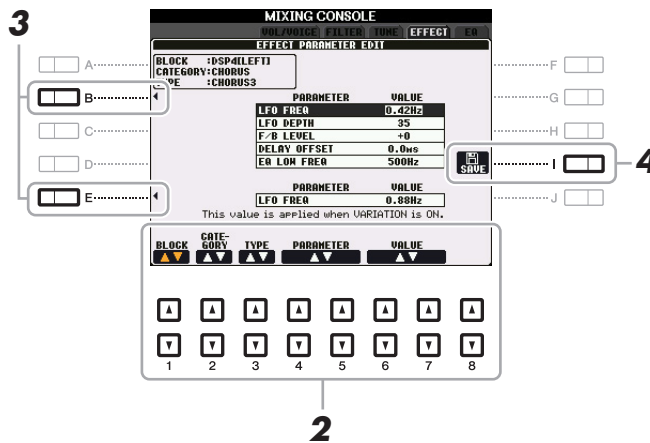
3 If DSP2, 3 or 4 is selected as the Effect Block, edit the Variation parameter if desired.

Press the [E] button to move the cursor to the Variation parameter, then edit the value via the [6 ▲▼]/[7 ▲▼] buttons. This parameter is effective only when the [VARI.] button lamp lights on the panel. To move the cursor to the normal parameters, press the [B] button.

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Mixing Console

4 Press the [I] (SAVE) button to call up the User Effect display.
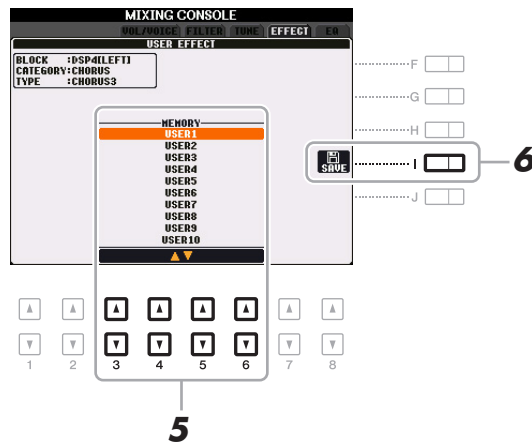
5 Use the [3 ▲▼]–[6 ▲▼] buttons to select the destination for saving the settings as a User Effect.

The available amount of User Effect Types differs depending on the Effect Block.

6 Press the [I] (SAVE) button again to execute the Save operation.

In the Naming window called up via this operation, assign the name to the User Effect Type then press the [8 ▲] (OK) button to save the User Effect Type. If you want to call up the User Effect Type saved here, select the corresponding Effect Block and "USER" Category in the Effect Type Selection display.

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Mixing Console

Editing EQ Parameters

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

As shown below, this instrument possesses a high grade five-band Master EQ which is applied to the entire sound. You can select one of five preset EQ types and create two User Master EQ types by editing the related parameters. In addition to the Master EQ, Part EQ is available, letting you boost/cut the high band or low band for each Part.

MASTER EQ

[B]/[C]	TYPE	Selects the desired Master EQ type. This affects the overall sound of the instrument.
		SOFT: Relatively soft, mellow EQ settings in which the mid- and high-frequency bands are reduced slightly.
		HOME: Standard EQ settings for optimum sound in the home.
		POWERFUL: Relatively strong and punchy EQ settings in which the low-frequency sounds of bass, drum and percussion instruments are emphasized.
		LINEOUT PA: Optimum EQ settings for sending the instrument's sound to external audio devices through the OUTPUT [L/L+R]/[R] jacks.
		FLAT: Flat EQ settings. The gain of each frequency is set to 0dB.
		USER1/2: Your own custom EQ settings. For instructions on how to create custom EQ settings, refer to "Editing and Saving the Selected Master EQ" on .
[F]	EDIT	For editing the Master EQ. See .

PART EQ

[D]/[I]	EQ HIGH	Boosts or attenuates the high EQ band for each part.
[E]/[J]	EQ LOW	Boosts or attenuates the low EQ band for each part.

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Mixing Console

Editing and Saving Your Original Master EQ Type

1 Press the [F] (EDIT) button in the EQ Page.

The MASTER EQ EDIT display is called up.
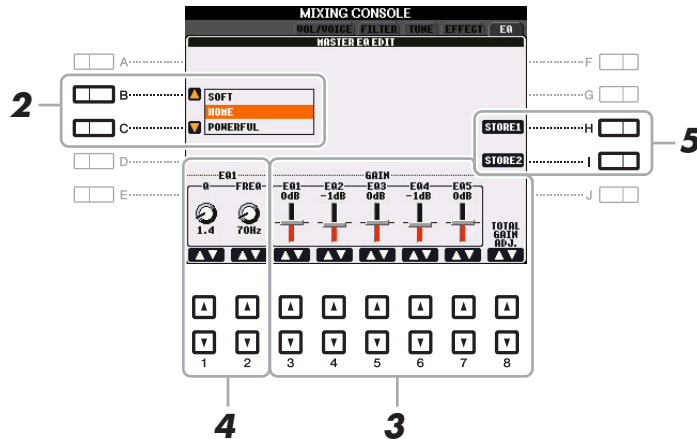
2 Use the [B]/[C] buttons to select a preset EQ type.

The set parameters of the selected EQ type are automatically shown at the bottom of the display.

3 Use the [3 ▲▼]–[7 ▲▼] buttons to boost or cut each of the five bands.

Use the [8 ▲▼] buttons to boost or cut all the five bands at the same time.

4 If desired, adjust the Q (bandwidth) and the FREQ (center frequency) of the band selected in step 3.

To adjust the bandwidth (also called "Shape" or "Q"), use the [1 ▲▼] buttons. The higher the value of Q, the narrower the band width.
To adjust the FREQ (center frequency), use the [2 ▲▼] buttons. The available FREQ range is different for each band.

5 Press the [H] or [I] (STORE 1 or 2) button to execute the Store operation.

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

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Connections

Contents

Footswitch/Foot Controller Settings

Assigning a Specific Function to Each Pedal

The functions of the foot pedals connected to the FOOT PEDAL 1/2 jacks can be changed individually from the default settings (sustain, etc.)—for example, letting you use the footswitch to start/stop Style playback, or use the foot controller to produce pitch bends.

NOTE For information on how to connect a foot pedal or what kinds of pedals can be connected, refer to the Owner's Manual, chapter 10.

1 Call up the operation display.

[FUNCTION] → [D] CONTROLLER → TAB [◄][►] FOOT PEDAL

2 Use the [A]/[B] buttons to select one of the two foot pedals to which the function is to be assigned.

On the display, 1 corresponds to the FOOT PEDAL 1 jack while 2 corresponds to the FOOT PEDAL 2 jack.
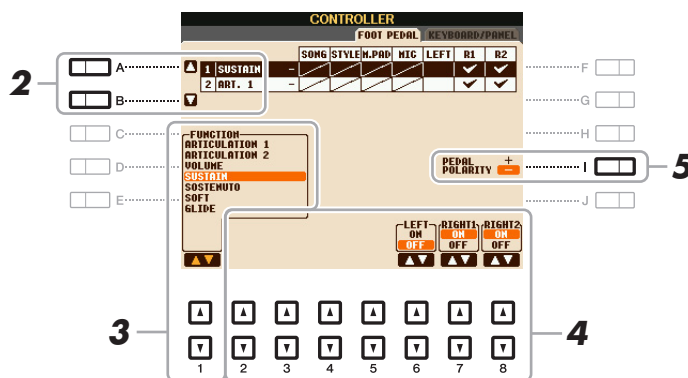
3 Use the [1 ▲▼] buttons to select the function to be assigned to the pedal specified in step 2.

For information on available functions, see .

NOTE

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

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

NEXT PAGE

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

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

■ Assignable Pedal Functions

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

ARTICULATION 1/2 (PSR-S950)	When you use a Super Articulation Voice that has an effect assigned to the pedal/footswitch, you can enable the effect by pressing the pedal/footswitch.
VOLUME*	Allows you to use a foot controller to control the volume.
SUSTAIN	Allows you to use a pedal to control sustain. When you press and hold the pedal, all notes played on the keyboard have a longer sustain. Releasing the pedal immediately stops (damps) any sustained notes.
SOSTENUTO	Allows you to use a pedal to control the Sostenuto effect. If you play a note or chord on the keyboard and press the pedal while holding the note(s), the notes will sustain as long as the pedal is held. However, all subsequent notes will not sustain. This makes it possible to sustain a chord, for example, while other notes are played staccato. **NOTE** This function will not affect any of the Organ Flutes and only some of the Super Articulation Voices, even if this has been assigned to the Foot Pedals.
SOFT	Allows you to use a pedal to control the Soft effect. Pressing this pedal reduces the volume and changes the timbre of the notes you play. This is effective only for certain appropriate Voices.
GLIDE	When the pedal is pressed, the pitch changes, and then returns to normal pitch when the pedal is released. **UP/DOWN** Determines whether the pitch change goes up (is raised) or down (is lowered). **RANGE** Determines the range of the pitch change, in semitones. **ON SPEED** Determines the speed of the pitch change when the pedal is pressed. **OFF SPEED** Determines the speed of the pitch change when the pedal is released.
PORTAMENTO	The portamento effect (a smooth slide between notes) can be produced while the pedal is pressed. Portamento is produced when notes are played legato style (i.e., a note is played while the preceding note is still held). The portamento time can also be adjusted from the Mixing Console display (page 94). **NOTE** This function will not affect any of the Organ Flutes and only some of the Super Articulation Voices, even if this has been assigned to the Foot Pedals.
PITCH BEND*	Allows you to bend the pitch of notes up or down by using the pedal. **UP/DOWN** Determines whether the pitch change goes up (is raised) or down (is lowered). **RANGE** Determines the range of the pitch change, in semitones.
MODULATION*	Applies a vibrato effect to notes played on the keyboard.
MODULATION (ALT) (PSR-S950)	As a variation on MODULATION, the effects (waveform) can be switched on/off by the pedal/footswitch. The effects (waveform) is alternately turned on and off each time the pedal/footswitch is pressed.

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Connections

DSP VARIATION	Same as the [DSP VARI.] button on the panel.
HARMONY/ECHO	Same as the [HARMONY/ECHO] button.
VOCAL HARMONY (PSR-S950)	Same as the [I] (VOCAL HARMONY) button in the MIC SETTING/VOCAL HARMONY display.
VOCAL EFFECT	Same as the [J] (EFFECT) button in the MIC SETTING/VOCAL HARMONY display.
TALK (PSR-S950)	Same as the [TALK] button in the MIC SETTING/VOCAL HARMONY display.
SCORE PAGE +/-	While the Song is stopped, you can turn to the next/previous score page (one page at a time).
LYRICS PAGE +/-	While the Song is stopped, you can turn to the next/previous lyrics page (one page at a time).
TEXT PAGE +/-	You can turn to the next/previous text page (one page at a time).
SONG PLAY/PAUSE	Same as the SONG [▶/❙❙] (PLAY/PAUSE) button.
STYLE START/STOP	Same as the STYLE CONTROL [START/STOP] button.
TAP TEMPO	Same as the [TAP TEMPO] button.
SYNCHRO START	Same as the [SYNC START] button.
SYNCHRO STOP	Same as the [SYNC STOP] button.
INTRO 1–3	Same as the INTRO [I]–[III] buttons.
MAIN A–D	Same as the MAIN VARIATION [A]–[D] buttons.
FILL DOWN	Plays a fill-in, which is automatically followed by the Main section of the button on the immediate left.
FILL SELF	Plays a fill-in.
FILL BREAK	Plays a break.
FILL UP	Plays a fill-in, which is automatically followed by the Main section of the button on the immediate right.
ENDING1–3	Same as the ENDING/rit. [I]–[III] buttons.
FADE IN/OUT	Same as the [FADE IN/OUT] button.
FINGERD/FING ON BASS	The pedal alternately switches between the FINGERED and FINGERED ON BASS modes (page 22).
BASS HOLD	While the pedal is pressed, the Accompaniment Style bass note will be held even if the chord is changed during Style playback. If the fingering is set to "AI FULL KEYBOARD," the function does not work.
PERCUSSION	The pedal plays a percussion instrument selected by the [4 ▲▼]–[8 ▲▼] buttons. You can use the keyboard to select the desired percussion instrument. **NOTE** When you select the percussion instrument by pressing a key on the keyboard, the velocity with which you press the key determines the percussion volume.
RIGHT 1 ON/OFF	Same as the PART ON/OFF [RIGHT 1] button.
RIGHT 2 ON/OFF	Same as the PART ON/OFF [RIGHT 2] button.
LEFT ON/OFF	Same as the PART ON/OFF [LEFT] button.
OTS +/-	Calls up the next/previous One Touch Setting.

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Connections

MIDI Settings

In this section, you can make MIDI-related settings for the instrument. The PSR-S950/S750 gives you a set of ten pre-programmed templates that let you instantly and easily reconfigure the instrument to match your particular MIDI application or external device. Also, you can edit the pre-programmed templates and save up to ten of your original templates to USER memory.

> **NOTE** You can save all your original templates as a single file to internal memory (User drive) or a USB flash memory: [FUNCTION] → [I] UTILITY → TAB [◀][▶] SYSTEM RESET → [G] MIDI SETUP FILES. See page 116.

1 Call up the operation display.

[FUNCTION] → [H] MIDI
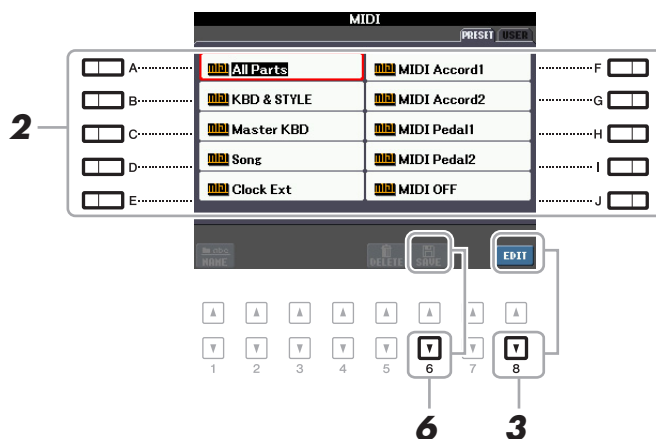
2 Select a pre-programmed template from the Preset page (page 105).

If you have already created your original template and saved it to the User page, you can also select that template from the User page.

3 To edit the template, press the [8 ▼] (EDIT) button to call up the MIDI display.

4 Use the TAB [◀][▶] buttons to call up the relevant page, then set various parameters to edit the current MIDI template.

• **SYSTEM**	MIDI System Settings (page 106)
• **TRANSMIT**	MIDI Transmit Settings (page 107)
• **RECEIVE**	MIDI Receive Settings (page 108)
• **BASS**	Bass Note Settings for Style Playback via MIDI Receive (page 109)
• **CHORD DETECT**	Chord Type Settings for Style Playback via MIDI Receive (page 109)

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

6 Select User page by using the TAB [◀][▶] buttons, then press the [6 ▼] (SAVE) button to save the edited template.

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Connections

■ Pre-programmed MIDI Templates

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

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Connections

MIDI System Settings

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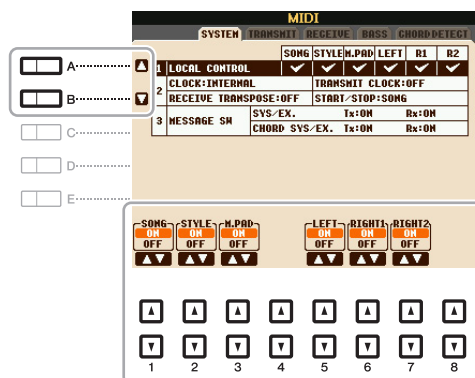
1 Local Control

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

2 Clock setting, etc.

■ **CLOCK**

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

> **NOTE** When CLOCK is set to a value other than INTERNAL, the tempo is indicated as "EXT." on the Main display. This means that playback of this instrument is controlled only from an external MIDI device or computer. In this condition, Styles, Songs, Multi Pads or the Metronome cannot be played back even if you execute the start operation.

■ **TRANSMIT CLOCK**

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

■ **RECEIVE TRANSPOSE**

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

■ **START/STOP**

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

3 MESSAGE SW (Message Switch)

■ **SYS/EX.**

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

■ **CHORD SYS/EX.**

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

MIDI Transmit Settings

The explanations here apply to the TRANSMIT page in step 4 on . This determines which parts will be sent as MIDI data and over which MIDI channel the data will be sent.

The dots corresponding to each channel (1–16) flash briefly whenever any data is transmitted on the channel(s).
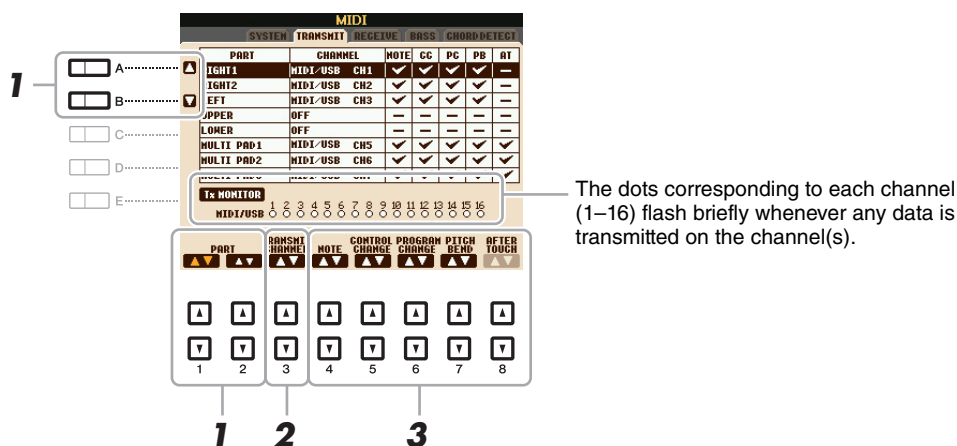
1 Use the [A]/[B] buttons or [1 ▲▼]/[2 ▲▼] buttons to select the part for changing transmit settings.

The Parts listed on this display are the same as those shown in the MIXING CONSOLE display and CHANNEL ON/OFF display with the exception of the two parts below.

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

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

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

NOTE If the same transmit channel is assigned to several different parts, the transmitted MIDI messages are merged to a single channel—resulting in unexpected sounds and possible glitches in the connected MIDI device.

NOTE Protected Songs cannot be transmitted even if the proper Song channels 1–16 are set to be transmitted.

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

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

NOTE (Note events) .... page 66

CC (Control Change) .... page 66

PC (Program Change) .... page 66

PB (Pitch Bend) .... page 66

AT (Aftertouch) .... page 66

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Connections

MIDI Receive Settings

The explanations here apply to the RECEIVE page in step 4 on . This determines which parts will receive MIDI data and over which MIDI channels the data will be received.

The dots corresponding to each channel (1–16) flash briefly whenever any data is received on the channel(s).
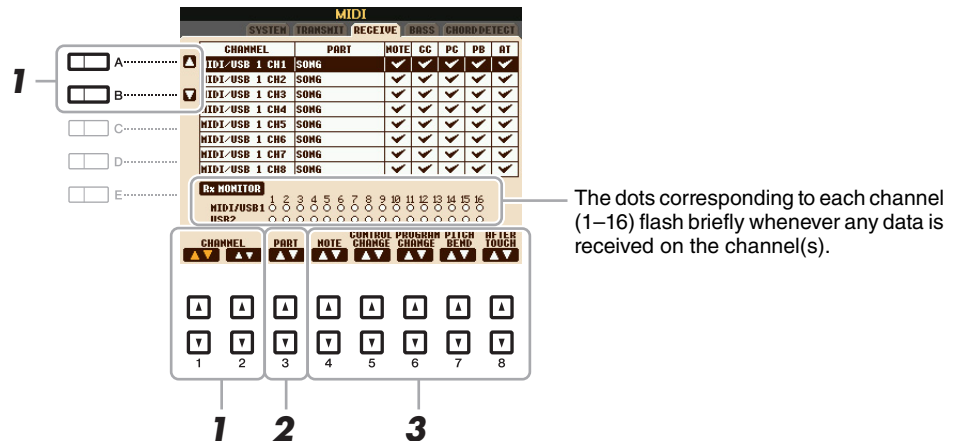
1 Use the [A]/[B] buttons or [1 ▲▼]/[2 ▲▼] buttons to select the channel to be received.

The PSR-S950/S750 can receive MIDI messages over 32 channels (16 channels x 2 ports) by USB connection.

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

The Parts listed on this display are the same as those shown in the MXING CONSOLE display and CHANNEL ON/OFF display with the exception of the following parts.

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

EXTRA PART 1–5
There are five parts specially reserved for receiving and playing MIDI data. Normally, these parts are not used by the instrument itself. The PSR-S950/S750 can be used as a 32-channel multi-timbral tone generator by using these five parts in addition to the parts (except for the microphone sound).

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

MIDI transmission/reception via the [USB TO HOST] terminal and MIDI [IN]/[OUT] terminals
The relationship between the MIDI [IN]/[OUT] terminals and the [USB TO HOST] terminal which can be used for transmitting/receiving 32 channels (16 channels x 2 ports) of the MIDI messages is as follows:

● **MIDI reception**

[MIDI IN] terminal   [USB TO HOST] terminal

Port handling

USB1   USB2

Merge

MIDI/USB1 01–16   USB2 01–16

● **MIDI transmission**

[MIDI OUT] terminal   [USB TO HOST] terminal

MIDI/USB 01–16
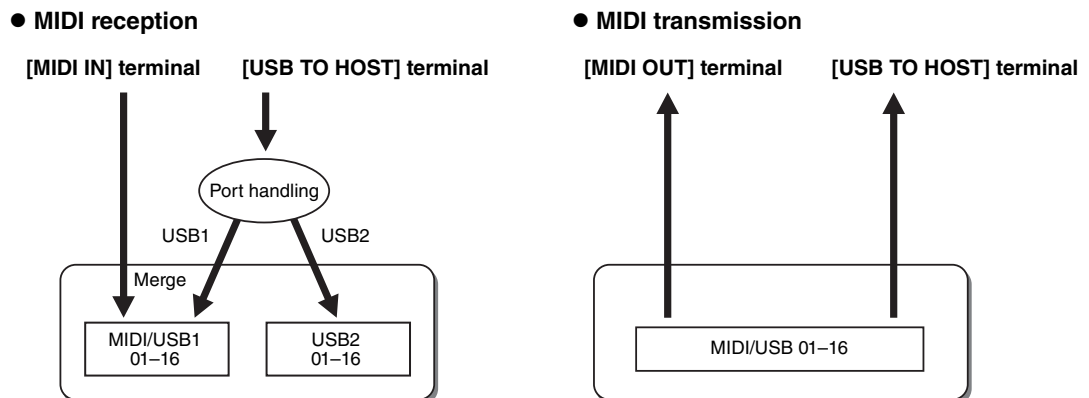
Bass Note Settings for Style Playback via MIDI Receive

The explanations here apply to the BASS page in step 4 on page 104. These settings let you determine the bass note for Style playback, based on the note messages received via MIDI. The note on/off messages received at the channel(s) set to "ON" are recognized as the bass note of the chord of Style playback. The bass note will be detected regardless of the [ACMP] or split point settings. When several channels are simultaneously set to "ON," the bass note is detected from merged MIDI data received over the channels.
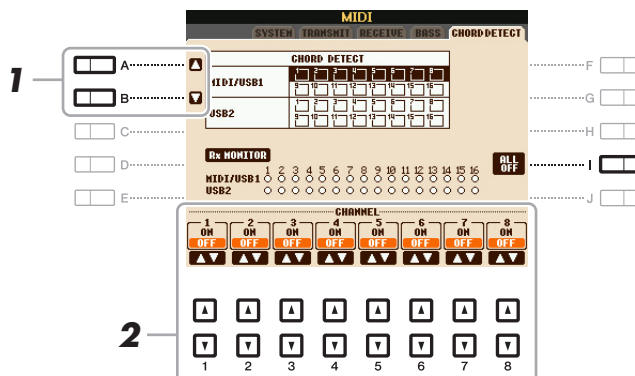
1 **Use the [A]/[B] buttons to select the channel.**

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

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

Chord Type Settings for Style Playback via MIDI Receive

The explanations here apply to the CHORD DETECT page in step 4 on page 104. This page lets you select the MIDI channels over which the MIDI data from the external device will be used to detect the Chord Type for Style playback. The note on/off messages received at the channel(s) set to "ON" are recognized as the notes for detecting chords in Style playback. The chords to be detected depend on the fingering type. The chord types will be detected regardless of the [ACMP] or split point settings. When several channels are simultaneously set to "ON," the chord type is detected from merged MIDI data received over the channels.
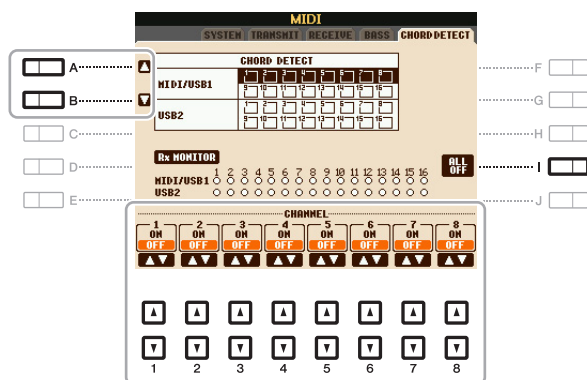
The operation procedure is basically the same as that of the BASS display above.

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Connections

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Contents

CONFIG 1

Select the desired parameter:
1 Fade In/Out
2 Metronome
3 Parameter Lock
4 Tap
5 Auto Power Off

1 Fade In/Out

These parameters determine how Style or Song playback is faded in/out when using the [FADE IN/OUT] button.

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

2 Metronome

[2 ▲▼]	VOLUME	Determines the volume of the metronome sound.
[3 ▲▼]–[5 ▲▼]	SOUND	Determines whether a bell accent is sounded or not at the first beat of each measure.
[6 ▲▼]/[7 ▲▼]	TIME SIGNA-TURE	Determines the time signature of the metronome sound.

3 Parameter Lock
This lets you lock or maintain the settings of specific parameters (such as Effect and Split Point), even when the panel setups are changed by Registration Memory, One Touch Setting, etc. To set this function, use the [1 ▲▼]–[7 ▲▼] (SELECT) buttons to select the desired parameter then use the [8 ▲]/[8 ▼] (MARK ON/OFF) buttons to enter or remove the checkmarks. Repeat this step as desired. Items having checkmarks will be locked.

4 Tap
This allows you to set the percussion sound and the velocity which sounds when the [TAP TEMPO] button is tapped.

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

5 Auto Power Off
This sets the amount of time that elapses before the power is automatically turned off. Press the [4 ▲▼]/[5 ▲▼] (AUTO POWER OFF) buttons to set the time.

NOTICE

Depending on the instrument status, the power may not turn off automatically, even after the elapse of the specified period of time. Always turn off the power manually when the instrument is not in use.

NOTICE

Data which is not saved to the USER or USB drive will be lost if the power automatically turns off. Make sure to save your data before the power turns off.

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CONFIG 2

[1 ▲▼]/ [2 ▲▼]	VOICE CATE- GORY BUTTON OPTIONS	Determines which Voice is selected when you press one of the VOICE buttons. **OPEN & SELECT** Pressing one of the VOICE buttons will open the Voice Selection display then automatically call up the last selected Voice when the display was opened previously. **OPEN ONLY** Pressing one of the VOICE buttons will simply open the Voice Selection display with the current Voice maintained.
[3 ▲▼]/ [4 ▲▼]	DISPLAY VOICE NUM- BER	Determines whether or not the Voice bank and number are shown in the Voice Selection display. Displaying these is helpful when you want to check which bank select MSB/LSB values and program change number you need to specify when selecting the Voice from an external MIDI device. **NOTE** The numbers displayed here start from "1." Accordingly the actual MIDI program change numbers are one lower, since that number system starts from "0." **NOTE** For the GS Voices, the program change numbers are not available even when this parameter is set to ON.
[5 ▲▼]/ [6 ▲▼]	DISPLAY STYLE TEMPO	Selects whether the default tempo of each preset Style is displayed above the Style name or not in the Style Selection display.
[7 ▲▼]/ [8 ▲▼]	POPUP DIS- PLAY TIME	Determines the time in which the pop-up windows close. (Pop-up windows are displayed when you press buttons such as TEMPO, TRANSPOSE or UPPER OCTAVE, etc.)

SCREEN OUT

Refer to the Owner's Manual, chapter 10.

MEDIA

You can set or execute important media-related operations for the instrument. The word "media" refers to the connected USB flash memory device. Before using a USB flash memory, be sure to read "Connecting a USB Flash Memory" in the Owner's Manual.
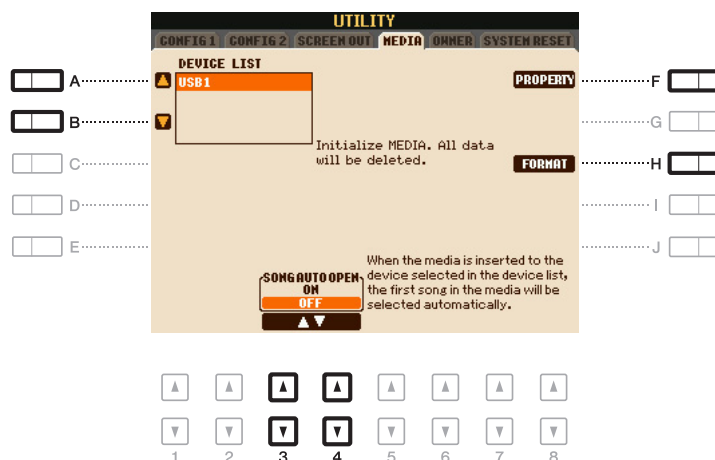
[A]/[B]	DEVICE LIST	Selects the desired device to be formatted or to be checked for remaining memory.
[F]	PROPERTY	Opens the Property display of the device selected by [A]/[B] buttons. You can check the amount of remaining memory on the device. **NOTE** The displayed remaining memory value is an approximate value.
[H]	FORMAT	Formats the device selected by [A]/[B] buttons. For instructions, refer to Chapter 10 in the Owner's Manual.
[3 ▲▼]/ [4 ▲▼]	SONG AUTO OPEN	Turns the Song Auto Open function on or off. When this is set to "ON," simply connecting the USB flash memory (selected in the Device List above) calls up the first Song in the USB flash memory.

OWNER

[D]	BACKUP	Lets you backup all data on the instrument to a USB flash memory. For instructions, refer to the Basic Operation in the Owner's Manual.
[E]	RESTORE	Loads the backup file from the USB flash memory. For instructions, refer to the Basic Operation in the Owner's Manual.
[I]	OWNER NAME	Lets you enter your name as the owner. The Owner name is indicated on the opening display when you turn the power on. For instructions, refer to the Basic Operation in the Owner's Manual.
[J]	MAIN PICTURE (PSR-S950)	Lets you select a background picture for the Main display. You can select a picture from among various pictures provided on the Preset Page. After selecting, press the [EXIT] button to close the Selection display. If you want to use an original picture, prepare the desired file (a bitmap ".BMP" file no greater than 320 x 240 pixels) in the USB flash memory, copy it from the USB flash memory to the USER page, then select it from the USER page. Due to access speed limitations, it is not recommended to select the desired file from the USB flash memory. **NOTE** The explanation about picture compatibility above applies also to the background of the Song Lyric display (page 46).
[4 ▲▼]/ [5 ▲▼]	LANGUAGE	Determines the language used for the display messages. Once you change this setting, all messages will be shown in the selected language.
[7 ▲▼]/ [8 ▲▼]	VERSION	Displays the version number of this instrument.

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SYSTEM RESET

In this display, you can execute one of two reset methods: Factory Reset and Custom Reset. Factory Reset lets you call up the default initial settings for each item while Custom Reset lets you call up your original settings with a single touch.
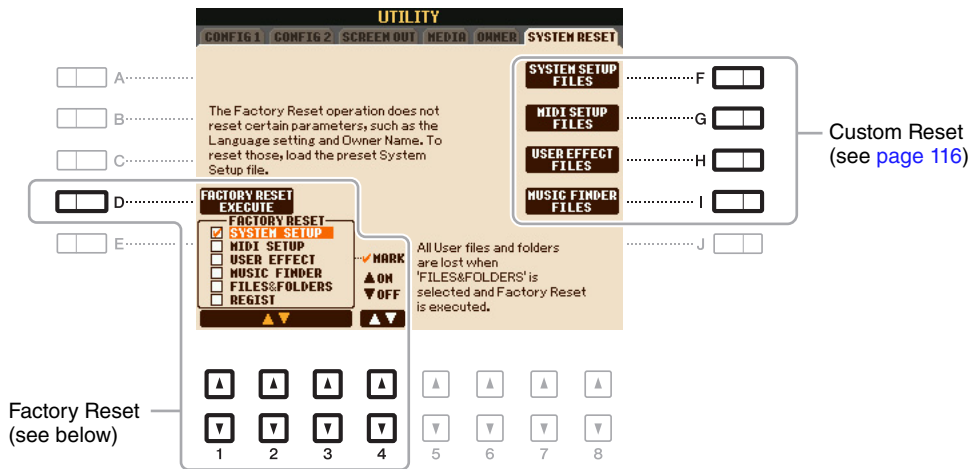
Factory Reset—Restoring the Factory Programmed Settings

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

1 Use the [1 ▲▼]–[3 ▲▼] buttons to select the desired item then press the [4 ▲▼] buttons to enter or remove the checkmark.

When an item is checkmarked, the corresponding parameters will be reset as described below:

SYSTEM SETUP	Resets the System Setup parameters to the original factory settings. Refer to the Data List (Parameter Chart) for details about which parameters belong to System Setup.
MIDI SETUP	Resets the MIDI settings including the MIDI Setups on the USER tab display to the original factory status.
USER EFFECT	Resets the current Effect settings and the following data: • User Effect Types .... page 97 • User Master EQ Types .... page 100 • User Vocal Harmony Types (PSR-S950 only) .... page 87 • User Microphone Setting Memories (PSR-S950 only)............... page 82
MUSIC FINDER	Resets the Music Finder data (all Records) to the original factory settings.
FILES & FOLDERS	Deletes all files and folders including the Expansion folder stored in the USER tab display.
REGIST	Turns off all the Registration Memory [1]–[8] lamps, indicating that no Registration Memory Bank is selected although all the Registration Memory Bank files are maintained. In this status, you can create Registration Memory setups from the current panel settings. **NOTE** The same operation can be done by turning the power on while holding the B5 key (rightmost B key). In this case, you can create Registration Memory setups from the default panel settings.

2 Press the [D] (FACTORY RESET EXECUTE) button to execute the Factory Reset operation for all checkmarked items.

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Custom Reset—Saving and Recalling Your Original Settings as a Single File

For the items below, you can save your original settings to USER or USB drive as a single file for future recall.

1 Make all desired settings on the instrument.

2 Call up the operation display.
[FUNCTION] → [I] UTILITY → TAB [◀][▶] SYSTEM RESET

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

[F]	SYSTEM SETUP FILES	Parameters set on the various displays such as the [FUNCTION] → [I] UTILITY and microphone setting display (PSR-S950) are handled as a single System Setup file. Refer to the Data List (Parameter Chart) for details on which parameters belong to System Setup.
[G]	MIDI SETUP FILES	The MIDI settings including the MIDI Setups on the USER tab display are handled as a single file.
[H]	USER EFFECT FILES	The following data can be managed as a single file. • User Effect Types ....page 97 • User Master EQ Types ....page 100 • User Vocal Harmony Types (PSR-S950 only) ....page 87 • User Microphone Setting Memories (PSR-S950 only).............page 82
[I]	MUSIC FINDER FILES	All the preset and created Records of the Music Finder are handled as a single file.

4 Use the TAB [◀][▶] buttons to select one of the tabs (USER or USB) to which your settings will be saved.

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

6 To recall your file, press the desired [F]–[I] buttons in the SYSTEM RESET display, then select the desired file.

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

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