YAMAHA

PORTATONE

PSR-730
PSR-630

Owner's Manual

GENERAL MIDI XG DDSK ORCHESTRA STYLE FILE

SPECIAL MESSAGE SECTION

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

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

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

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

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

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

Battery Notice:
This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

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

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

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

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

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

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

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FCC INFORMATION (U.S.A.)

IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!
This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

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

NOTE:
This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

- Relocate either this product or the device that is being affected by the interference.
- Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.
- In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

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

• This applies only to products distributed by Yamaha Corporation of America.

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

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

⚠ *WARNING*

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

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.
- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.
- Use the specified adaptor (PA-6 or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Before cleaning the instrument, always remove the electric plug from the outlet. Never insert or remove an electric plug with wet hands.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.

⚠ *CAUTION*

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

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

■ SAVING USER DATA

- Always save data to a floppy disk frequently, in order to help prevent the loss of important data due to a malfunction or user operating error.

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

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

Make sure to discard used batteries according to local regulations.

Congratulations!

You are the proud owner of a fine electronic keyboard. The Yamaha PSR-730/630 PortaTone combines the most advanced tone generation technology with state-of-the-art digital electronics and features to give you stunning sound quality with maximum musical enjoyment. A large graphic display and easy-to-use interface also greatly enhance the operability of this advanced instrument.

In order to make the most of your PortaTone's features and extensive performance potential, we urge you to read the manual thoroughly while trying out the various features described. Keep the manual in a safe place for later reference.

● The LCD displays as illustrated in this owner's manual are for instructional purposes only, and may appear somewhat different from those on your instrument. The displays from the PSR-730 are used for the instructions and descriptions in this manual.

Important Features

Touch-sensitive 61-key keyboard for a wide range of dynamic musical expression (page 115).

A variety of voices, 215 panel voices (200 panel voices for PSR-630), 12 drum kits and 480 XG voices, with the maximum polyphony of 64 voices (32 voices for PSR-630).

Voice set feature automaticaly selects the appropriate voice parameter settings for the panel voices (page 116).

Advanced auto-accompaniment technology gives you 100 fully-orchestrated accompaniment "styles" to back up what you play on the keyboard (page 22).

Virtual Arranger feature lets you add chord progressions to any of the auto-accompaniment styles for more musical, refined accompaniment (page 29).

One Touch Setting feature automatically selects appropriate voice, effect, and other settings for the selected accompaniment style — all you have to do is select a style and play (page 40).

PSR-730

The Groove & Dynamics function lets you individualize your arrangement of any style of music (page 35).

Large multi-function LCD display panel makes it easy to select and edit parameters.

The functional layout of the track buttons below the panel display makes operation easy.

Registration Memory saves your favorite panel settings for instant recall when needed (page 57).

Minus-one and Repeat functions are ideal for learning new songs and polishing your keyboard technique (page 79).

Digital effects (reverb, chorus, DSP and harmony) add depth and ambiance to your sound (page 42).

PSR-730

The Multi Effect function lets you combine two digital effects (page 48).

PSR-730

With the Digital Equalizer you can fine tune the sound of your performance on five different frequency bands (page 51).

User Song recording feature makes it easy to record and playback four melody tracks with an accompaniment track (page 83).

A total of sixteen tracks can be recorded with the Multi recording function, including keyboard, harmony and accompaniment (page 88).

Create original accompaniment styles with the User Style feature (you can also establish your own rules for changing pitch based on chord changes (page 98).

Multi Pads record and play short rhythmic and melodic sequences that can be used to add impact and variety to your performances (page 106).

The floppy disk drive plays XG disks and lets you easily manage User Song, User Style, User Pad and Registration data (page 64).

A range of MIDI functions for expanded musical enjoyment (XG format compatible), and a TO HOST terminal for easy connection to a personal computer (page 121)

MIDI templates for easy MIDI settings (page 129).

GM System Level 1

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

PSR-730/630 supports GM System Level 1.

XG

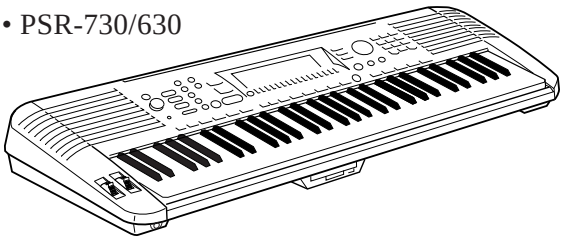
XG is a new MIDI format created by Yamaha which significantly improves and expands upon the "GM System Level 1" standard by providing a greater variety of high-quality voices plus considerably enhanced effect operation while being fully compatible with GM.

PSR-730/630 supports the XG format.

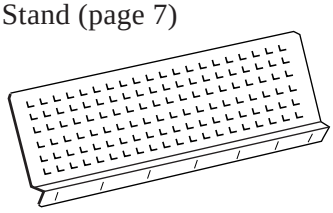
◆ Packing List

Please check that these items are packed with your PSR-730/630.

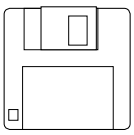
• PSR-730/630



• Music Stand (page 7)



• Sample Disk

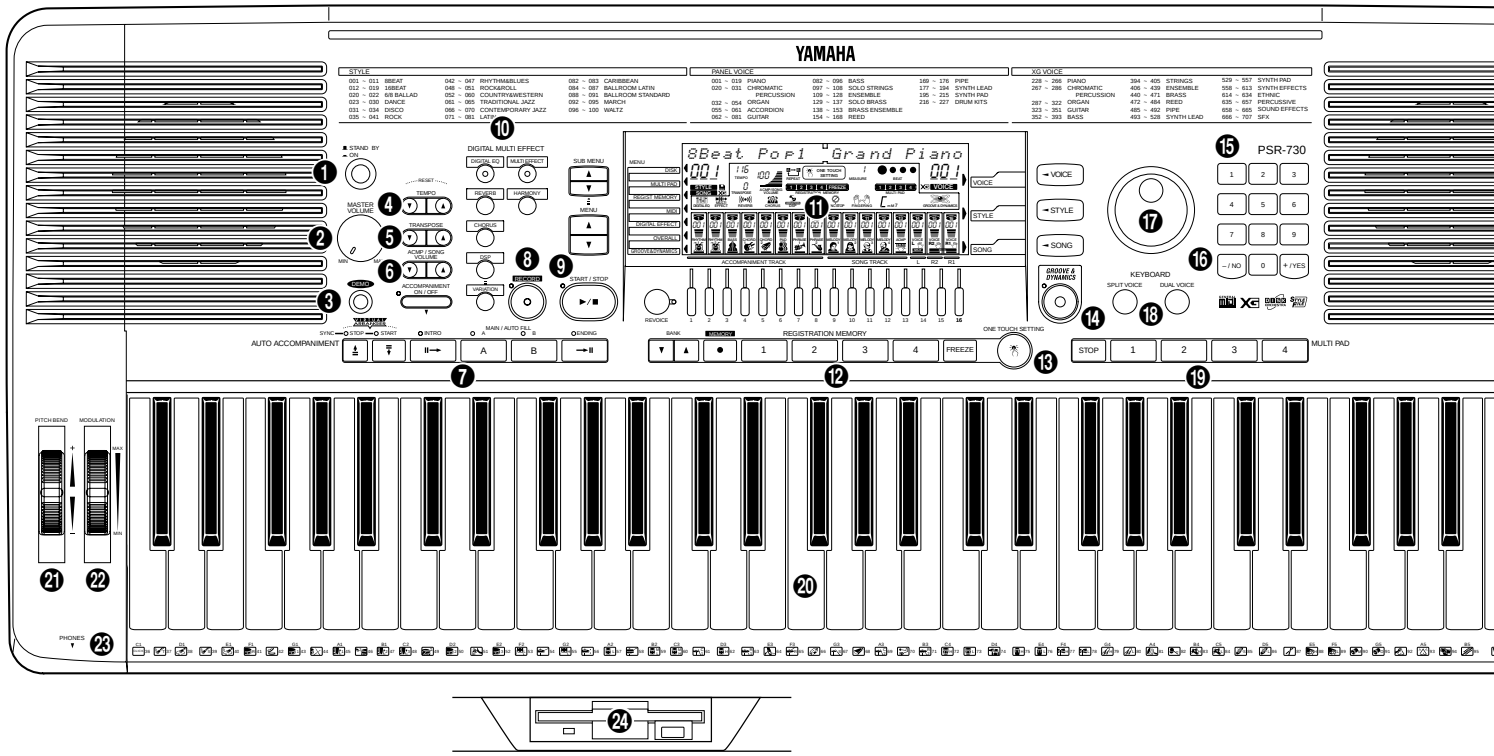


• Owner's manual

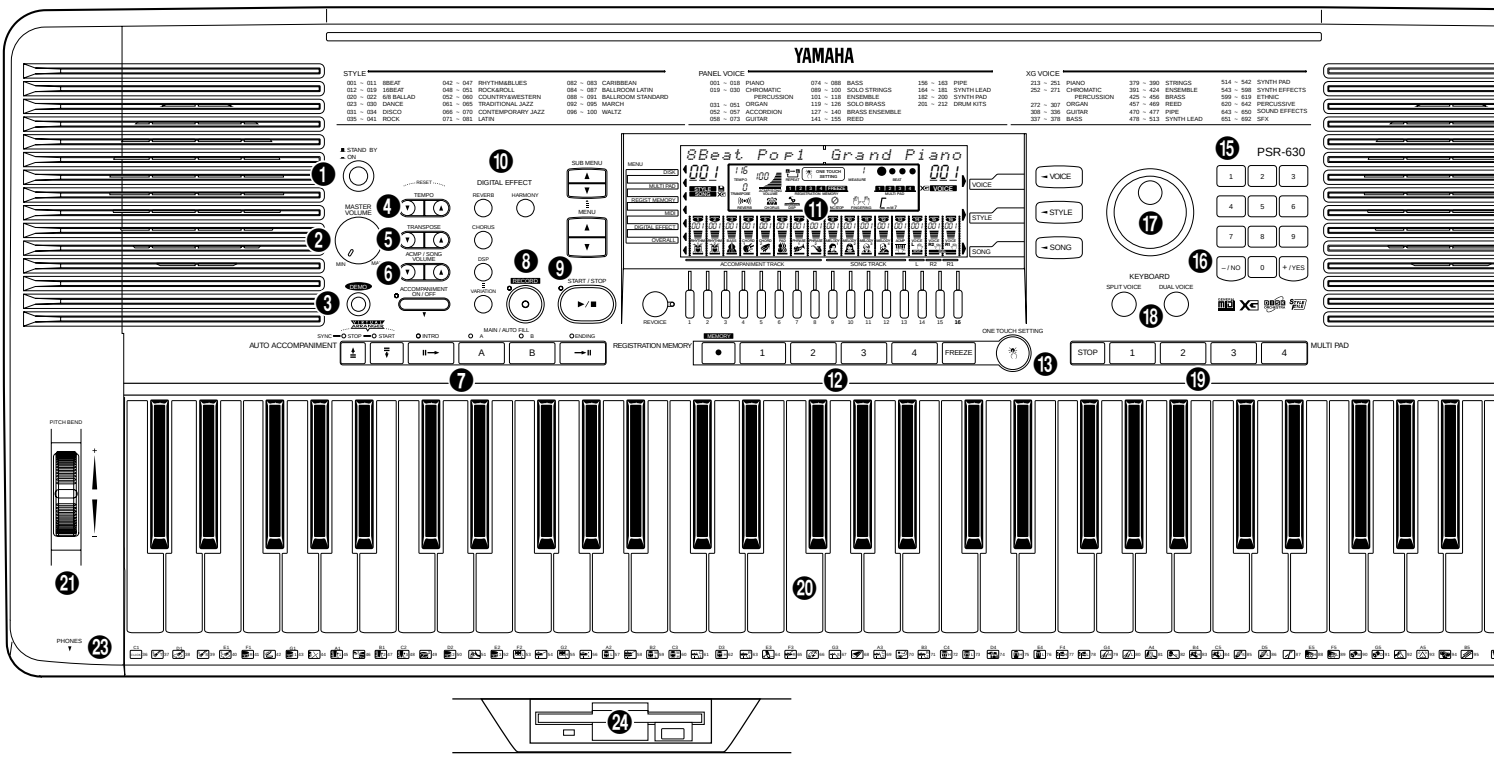
Contents

Panel Controls

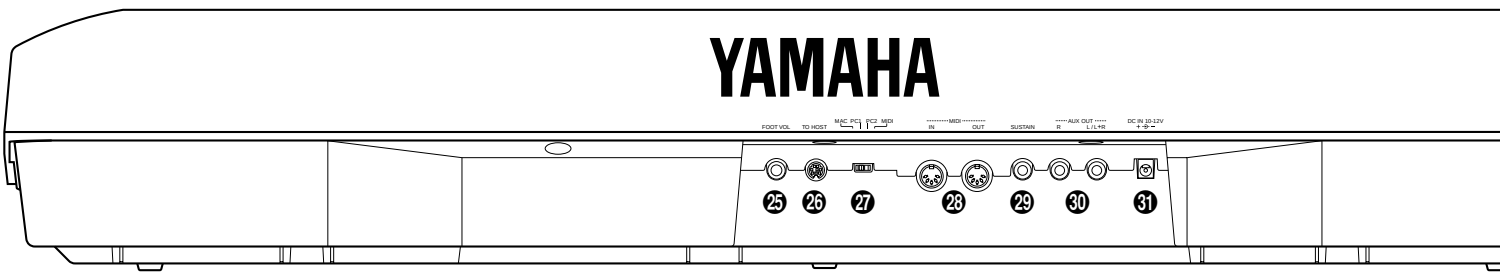
PSR-730

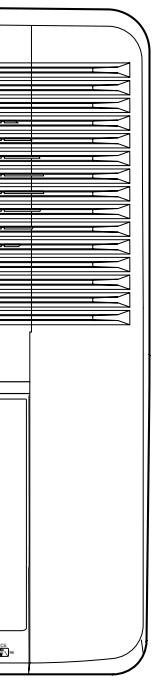


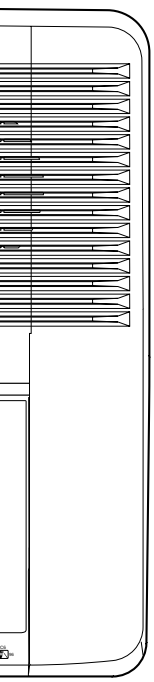
PSR-630

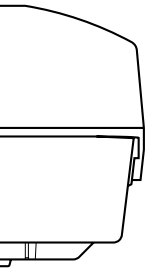


PSR-730/630





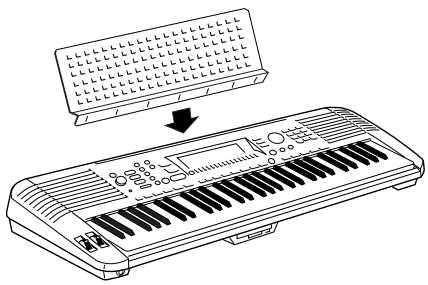




■ Top Panel Controls

■ Rear Panel Controls

◆ The Music Stand



The PSR-730/630 is supplied with a music stand that can be attached to the instrument by inserting it into the slot at the rear of the control panel.

Basic Display Operation

The PSR-730/630 LCD panel is a large multi-function type that simultaneously displays and provides access to a number of important parameters. Basic operation of the display as well as the MENU and SUB MENU buttons, and the meaning of the icons which appear in the display, are summarized briefly below.

The Display Icons

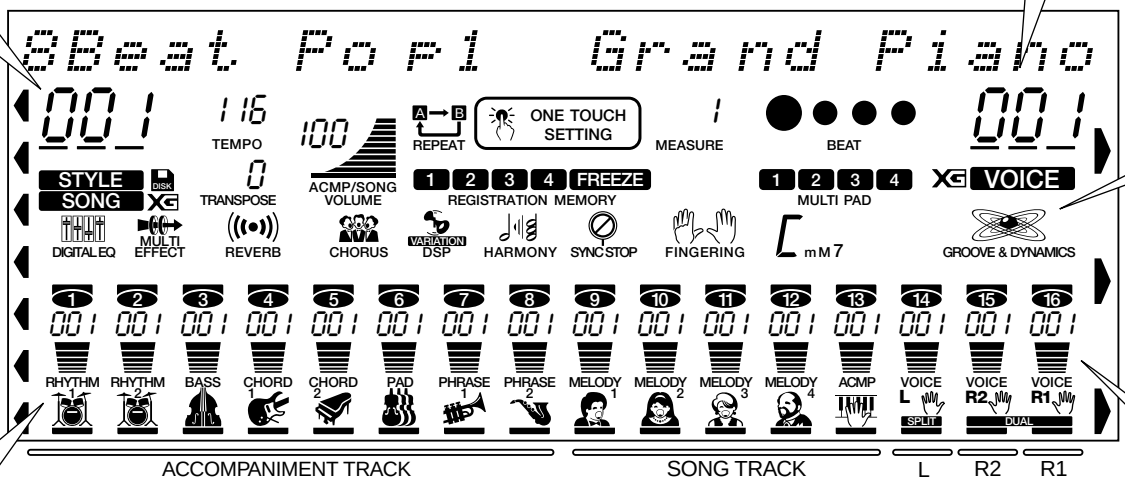
Style/Song Number
The style number or song number is displayed here when in the Song/Style Mode.

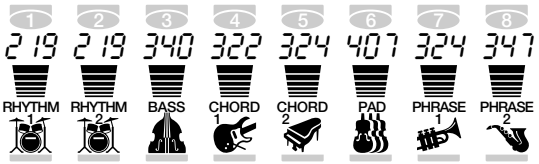
Disk
Appears when a floppy disk song is selected (page 76).

XG
Appears when XG voices are used in a floppy disk song.

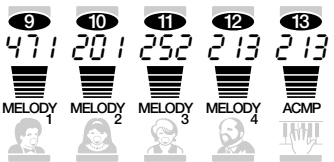
Voice Number (R1 Voice)
The currently selected R1 voice number (page 17) appears here.

XG
Appears when one of the PSR-730/630's XG voices is selected (page 16).





ACCOMPANIMENT TRACKS
These icons display the on/off status and volume/velocity settings for each of the 8 accompaniment tracks. They are also used to specify tracks when using the REVOICE function (page 110). When doing Multi recording/playback of songs, the on/off status and volume settings are shown for tracks 1-8 (page 89).



MELODY TRACKS 1 ... 4, ACCOMPANIMENT TRACK
In Song Quick Record mode, the recording track is indicated(page 86). When doing Multi recording/playback of songs, the on/off status and volume settings are shown for tracks 9-13 (page 89).

TEMPO
Shows the current tempo of accompaniment/song playback (page 26).

TRANSPOSE
The current transpose value (page 56).

ACMP/SONG VOLUME
In Song/Style Mode (page 11), the accompaniment or song volume is displayed (pagse 29,78).

REPEAT
Indicates the "A" and "B" repeat points when programming a repeat section, and whether REPEAT PLAY is on or off (page 80).

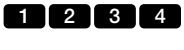
ONE TOUCH SETTING
Appears when the ONE TOUCH SETTING feature is engaged (page 41).

REGISTRATION 1 ... 4 (Registration Memory)
Indicates the currently selected REGISTRATION MEMORY or ONE TOUCH SETTING number (page 57).

FREEZE
Appears when the REGISTRATION MEMORY "FREEZE" function is on (page 60).

MEASURE
Indicates the current measure number during song recording and playback (page 78).

BEAT
Flashes at the current tempo and indicates the current beat during accompaniment and song playback. (page 26)



MULTI PAD 1 ... 4
Indicates the currently playing MULTI PAD numbers (page 62).

DIGITAL EQ (PSR-730)
Appears when the DIGITAL EQUALIZER is turned on (page 51).

MULTI EFFECT (PSR-730)
Appears when the MULTI EFFECT is turned on (page 49).

REVERB
Appears when the PSR-730/630 REVERB effect is turned on (page 43).

CHORUS
Appears when the CHORUS effect is turned on (page 44).

DSP
Appears when the DSP effect is turned on (page 45).

DSP VARIATION
Appears when the DSP VARIATION effect is turned on (page 46).

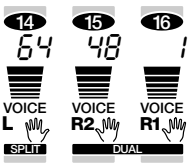
HARMONY
Appears when the HARMONY effect is turned on (page 47).

SYNC STOP
Appears when AUTO ACCOMPANIMENT SYNC STOP function is engaged (page 28).

FINGERING
Shows the currently selected fingering mode (page 32).

CHORD
Displays the current chord name during AUTO ACCOMPANIMENT playback or SONG recording/playback (page 25).

GROOVE & DYNAMICS (PSR-730)
Appears when the GROOVE & DYNAMICS function is engaged (page 36).



Keyboard Settings (VOICE R1/VOICE R2/VOICE L)
These icons indicate the on/off status and volume settings for the L, R2, and R1 voices when the DUAL VOICE and/or SPLIT VOICE functions are used (pages 19,20). They are also used to specify tracks when using the REVOICE function (page 110).
During Multi recording/playback of songs, they indicate the on/off status, volume/velocity and voice settings for tracks 14-16 (page 86).

The Menus

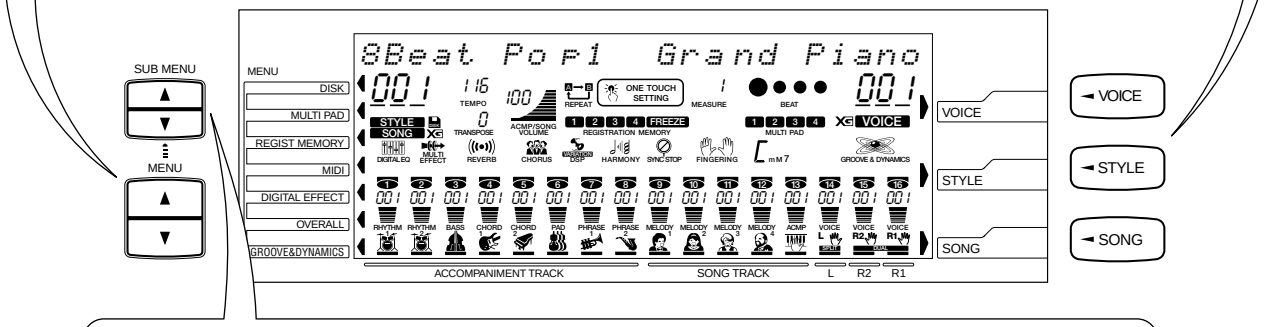
MENU

Main Menu Selection (VOICE/STYLE/SONG Buttons)

You can select one of the three main VOICE/STYLE/SONG menus by pressing the appropriate button to the right of the display. The menu icon ◗ will move to indicate the menu you have selected.

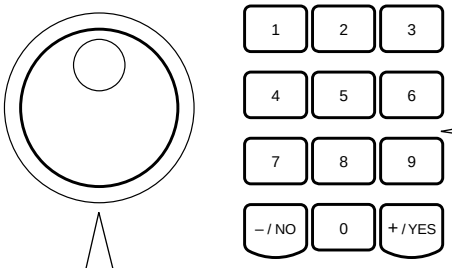
Selecting Other Menus (MENU [▲], [▼] Buttons)

You can select one of the seven "DISK" "MULTI PAD" "REGIST MEMORY" "MIDI" "DIGITAL EFFECT" "OVERALL" "GROOVE & DYNAMICS" menus on the left of the display by pressing the [▲], [▼] MENU buttons at the lower left. The menu icon ◖ will move to indicate the menu you have selected.



SUB MENU Selection (SUB MENU [▲], [▼] Buttons)

You can select one of the sub menus within the selected menu by pressing the [▲], [▼] SUB MENU buttons at the upper left of the display. At the top of the display, the MENU/SUB MENU you selected will displayed on the left and the current setting or value for that item on the right.



Dial

Like the number buttons [1]-[0], [+],[–], the dial is used to change settings and values. Rotating it to the right (clockwise) increases the value, while rotating it to the left (counter-clockwise) decreases it. The dial can also be used to toggle on/off settings.

Number Buttons [1]-[0], [+] (YES), [–] (NO) Buttons

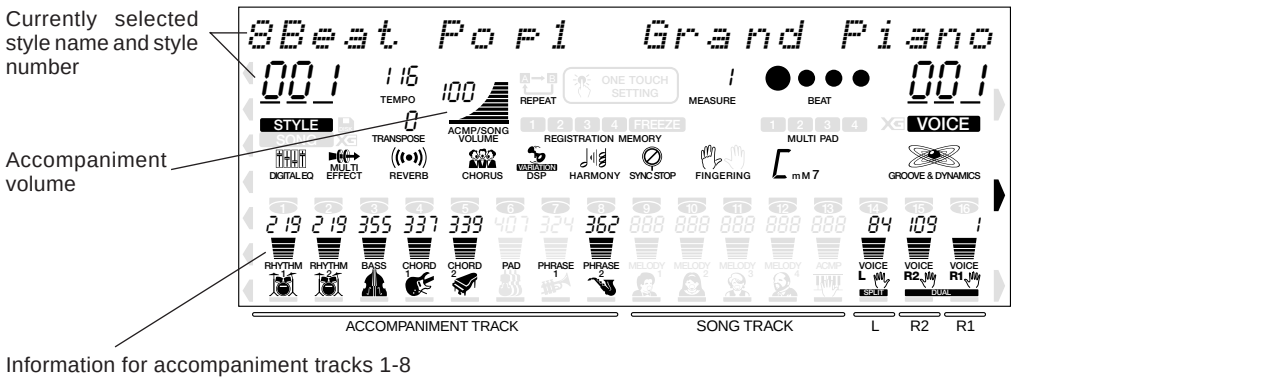
The number buttons [1] – [0], [+],[–], are used to change settings (values). Pressing the [+] button increases the displayed value by 1. Pressing the [–] button decreases it by 1. Pressing and holding either button causes a continuous increase or decrease. Pressing the [+] (YES) or [–] (NO) buttons also switches between on and off settings. For items that have initial default values, pressing the [+] and [–] buttons together at the same time will return the setting to the initial value.

NOTE

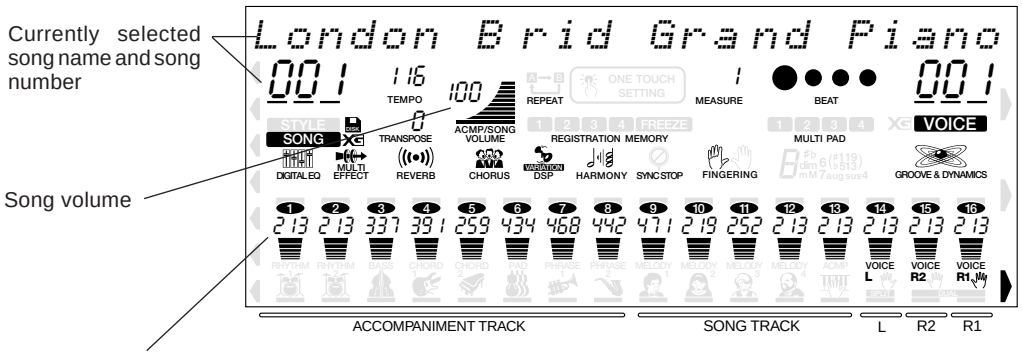
- *When the value displayed is a number like a style number, pressing and holding either the [+] or [–] button will cause the number to continue to the lowest value after the highest is reached or vice-versa (...99→100→1→2..., ...2→1→100→99...). If the number displayed is a value like a transpose value, it will stop changing when the maximum or minimum value is reached.*

There are two modes in the PSR-730/630: Style Mode and Song Mode, and normally one of them is selected. Pressing the STYLE button selects Style Mode, lighting the STYLE icon, while pressing the Song button selects Song Mode and lights the SONG icon, displaying the current mode.

STYLE **Style Mode** * Pressing the START/STOP button will start accompaniment playback.



SONG **Song Mode** * Pressing the START/STOP button will start song playback.



NOTE

- *When in Song Mode, AUTO ACCOMPANIMENT ON/OFF , SYNC START, SYNC STOP and other buttons connected with accompaniment will not function.*

Shortcuts

To make operation as easy and as efficient as possible, the PSR-730/630 features a number of "shortcuts" which allow you to jump directly to certain functions without having to use the MENU and SUB MENU buttons. All of these shortcuts work in the same way: press and hold a panel button for a few seconds to go to the related function. For example, if you press and hold the [REVERB] button for a few seconds, you will go directly to the REVERB type selection function. The shorcuts will also be described where appropriate throughout this manual.

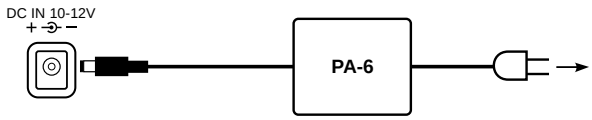
This section contains information about setting up your PSR-730/630 and preparing to play. Be sure to go through this section carefully before using your PSR-730/630.

Power Supply

Although the PSR-730/630 will run either from an optional AC adaptor or batteries, Yamaha recommends use of the more environmentally safe AC adaptor. Follow the instructions below according to the power source you intend to use.

Using An Optional AC Power Adaptor

1. Plug an optional Yamaha PA-6 Power Adaptor into a wall AC outlet.
2. Then plug the DC output cable from the PA-6 into the **DC IN 10-12V** jack on the rear panel of the PSR-730/630. The internal batteries are automatically disconnected when an AC Power Adaptor is used.



When turning the power OFF, simply reverse the procedure.

CAUTION

- ***Never interrupt the power supply (e.g. remove the batteries or unplug the AC adaptor) during any PSR-730/630 record operation! Doing so can result in a loss of data.***

WARNING

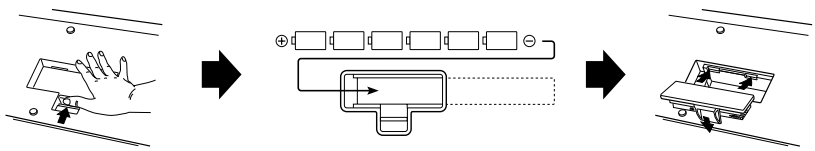
- ***Use ONLY a Yamaha PA-6 AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the PSR-730/630.***
- ***Unplug the AC Power Adaptor when not using the PSR-730/630, or during electrical storms.***

Using Batteries

For battery operation the PSR-730/630 requires six 1.5V SUM-1, "D" size, R-20 or equivalent batteries.
When the batteries need to be replaced "Lo Battery!!" may appear on top of the display, the volume may be reduced, the sound may be distorted, and other problems may occur. When this happens, turn the power off and replace the batteries.

Replace the batteries as follows:

1. Open the battery compartment cover located on the instrument's bottom panel.
2. Insert the six new batteries, being careful to follow the polarity markings on the inside of the compartment.
3. Replace the compartment cover, making sure that it locks firmly in place.



CAUTION

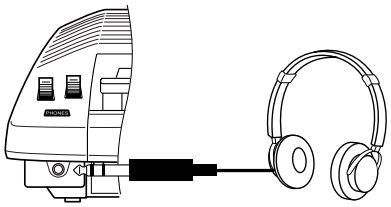
- ***When the batteries run down, replace them with a complete set of six new batteries. NEVER mix old and new batteries.***
- ***Do not use different kinds of batteries (e.g. alkaline and manganese) at the same time.***
- ***If the instrument is not to be in use for a long time, remove the batteries from it, in order to prevent possible fluid leakage from the battery.***
- ***Plugging or unplugging the AC power adaptor while the batteries are installed will reset the PSR-730/630 to the defaults.***

◆ Important Notes on Battery Use

- Since the PSR-730 and PSR-630 consume a considerable amount of power, Yamaha recommends the use of an AC power adaptor rather than batteries. The batteries should be considered an auxiliary power source for data backup.
- The floppy disk drive, in particular, uses a large amount of power, so it is important to always use an AC power adaptor when performing disk-intensive operations such as song recording/playback or data load/save. If you attempt to use battery power for these operations and the batteries do fail, you will lose not only the data you're recording or saving, but also other data in internal memory including user styles, user pads, registration memory, etc.
- Taking the above precautions into consideration, always use an AC power adaptor when using the PSR-630/730 for an important performance or when creating important data.
- When using batteries and the "Lo Battery!!" warning initially appears on the display, the volume will drop a little but you will be able to use the instrument for a while longer. When the "Lo Battery!!" warning begins to appear every few seconds, replace the batteries as soon as possible.

Connections

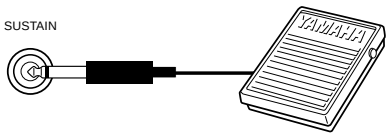
PHONES Jack



A standard pair of stereo headphones can be plugged in here for private practice or late-night playing. The internal stereo speaker system is automatically shut off when a pair of headphones is plugged into the **PHONES** jack.

Do not listen with the headphones at high volume for long periods of time. Doing so may cause hearing loss.

SUSTAIN Pedal Jack

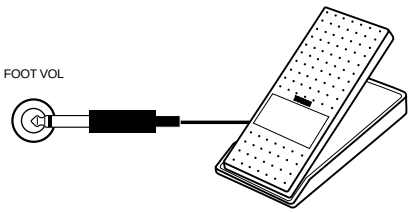


The sustain function causes the sound from a depressed key to continue, even after the key is released. Plug an optional Yamaha FC4 or FC5 footswitch into the sustain jack and use it to switch sustain on and off. The footswitch connected to this jack can also be set to replicate the functions of some panel buttons, doing things like starting and stopping accompaniment (page 117).

NOTE

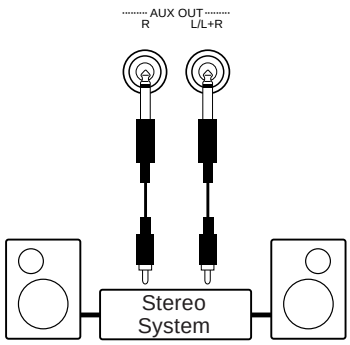
- *Be sure that you do not press the footswitch while turning the power on. If you do, the ON/OFF status of the footswitch will be reversed.*
- *When the sustain or sostenuto pedal functions are being used (page 117), some voices may sound continuously or have a long decay after the notes have been released while the pedal is held.*

FOOT VOLUME Jack



Connecting an optional Yamaha FC7 foot controller lets you use your foot to change the volume as you play the PSR-730/630 (expression function). The foot controller connected to this jack can also be set to replicate the functions of the main volume controls, such as accompaniment or song volume (page 117).

AUX OUT R and L/L+R Jacks



The rear-panel **AUX OUT R** and **L/L+R** jacks deliver the output of the PSR-730/630 for connection to a keyboard amplifier, stereo sound system, a mixing console, or tape recorder. If you will be connecting the PSR-730/630 to a monaural sound system, use only the **L/L+R** jack. When a plug is inserted into the **L/L+R** jack only, the left- and right-channel signals are combined and delivered via the **L/L+R** jack so you don't lose any of the PSR-730/630 sound. (Use phone plugs).

CAUTION

- ***Connecting PSR-730/630 to external equipment only after turning off power for all devices. To prevent damage to the speakers, set the volume of the external devices at the minimum setting before connecting them. Failure to observe these cautions may result in electric shock or equipment damage.***

MIDI IN/OUT and TO HOST Connectors

See page 121.

The Demonstration

Once you've set up your PSR-730/630, try listening to the pre-programmed demonstration songs. A total of 15 demo songs are provided.

1 Switch ON

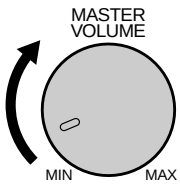
Turn the power ON by pressing the **[STAND BY/ON]** switch.

CAUTION

- ***Even when the switch is in the "STAND BY" position, electricity is still flowing to the instrument at the minimum level. When you are not using the PSR-730/630 for a long time, make sure you unplug the AC power adoptor from the wall AC outlet, and/or remove the batteries from the instrument.***

2 Set an Initial Volume Level

Turn the **[MASTER VOLUME]** control up (clockwise) about a quarter-turn from its minimum position. You can re-adjust the **[MASTER VOLUME]** control for the most comfortable overall volume level after playback begins.

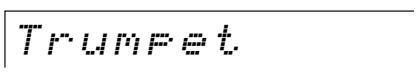


NOTE

- *If you play the PSR-730/630 with the volume at its maximum level when the batteries are used, the life of the batteries will be shorter.*

3 Press the [DEMO] Button

Press the **[DEMO]** button to start demo playback. The PSR-730/630 SONG menu will automatically be selected and the number and name of the first demo song will appear on the top line of the display. The demo will begin playing automatically. The demo songs will play in sequence, and the sequence will repeat until stopped.

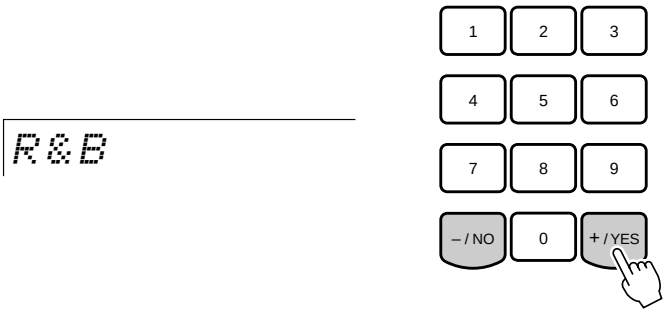


NOTE

- *You can either have all the demo songs played continuously, or have only one song play (page 77).*

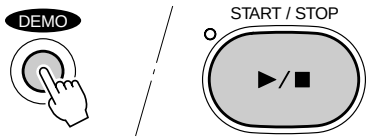
4 Skip to the Beginning Of a Different Demo Song

While the demonstration is playing you can select any of the demo songs by using the **[–]** and **[+]** buttons. Playback will skip to the beginning of the selected song.



5 Stop When Done

Press the **[DEMO]** button or the **[START/STOP]** button to stop demo playback.



NOTE

- *Stopping demo song playback, then starting it again by pressing the [START/STOP] button will cause demo song playback to automatically stop at the end of that song.*
- *If the [DEMO] button is pressed in Style Mode (page 11), the instrument will automatically switch to Song Mode (page 11).*

The PSR-730/630 actually includes two voice sets: the “panel” voices and percussion kits, and the XG voices. The panel voices include 215 “pitched” voices (200 “pitched” voices for PSR-630) and 12 drum kits, while the XG voice set includes 480 voices.
When an XG voice is selected, an XG icon XG is displayed under the voice number at the top of the display.

	PSR-730	PSR-630
Panel Voices	Voice numbers 1-215	Voice numbers 1-200
Drum Kits	Voice numbers 216-227	Voice numbers 201-212
XG Voices	Voice numbers 228-707	Voice numbers 213-692

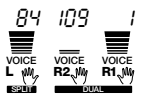
Choose a voice you like, and try it out!

NOTE

- *Refer to the panel voice list or XG voice list when selecting voices (page 133).*
- *See page 3 for information about XG.*

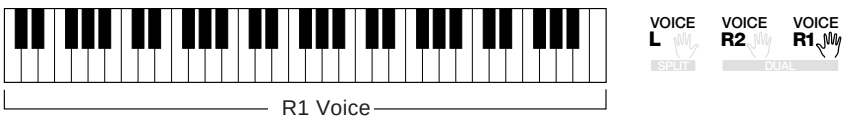
A Word About the “R1”, “R2”, and “L” Voices

The PSR-730/630 allows up to three voices to be selected at the same time: “R1” (Right-hand 1), “R2”, (Right-hand 2) and “L” (Left-hand). The “R1” voice is the basic voice of the PSR-730/630 and it’s used when you’re playing a single voice over the entire range of the keyboard as with an acoustic piano. You can also have two voices play together at the same time (R1 voice and R2 voice) or play different voices with the right and left hands (R1 voice and L voice) (pages 19, 20). The numbers of the currently selected R1, R2, and L voices are all shown at the lower right of on the display panel. Normally, the R1 voice number is also shown at the upper right of the display panel.



The R1 (Right-hand 1), the R2 (Right-hand 2) and the L (Left hand) voices are shown.

● **Playing with a Single Voice**



● **Playing with Two Voices** (Dual Voice Mode → page 19).

● **Playing Separate Voices with the Right and Left Hands** (Split Voice Mode → page 20)

(Split Voice Mode + Dual Voice Mode)

Selecting & Playing R1 Voices

1 Select the VOICE Menu

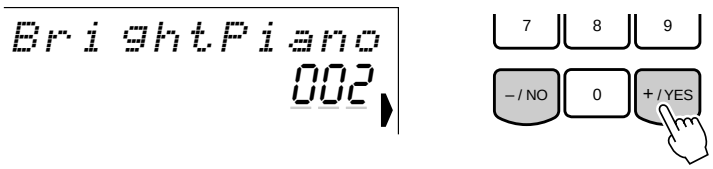
Press the **[VOICE]** button so that the triangular indicator appears in the display next to "VOICE" to the right of the display. The number and name of the currently selected "R1" voice appears on the top right of the display panel when the VOICE menu is selected.

2 Select a Panel Voice

The PSR-730/630 voices can be selected by using the **[–]** and **[+]** buttons, the number buttons, the data dial, or the **[VOICE]** button.

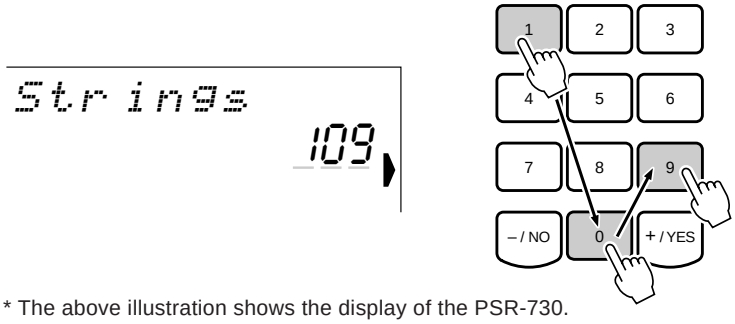
● The [–] and [+] Buttons

When the VOICE menu is selected these buttons step up or down through the PSR-730/630's voices. Press either button briefly to step to the next voice in the corresponding direction, or hold the button to scroll rapidly through the voices in the corresponding direction.



● The Number Buttons

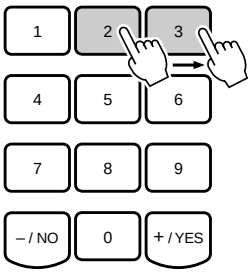
The number buttons can be used to directly enter the number of the desired voice, thereby immediately selecting that voice without having to step through a number of other voices. To select voice number 109, for example, press the **[1]**, **[0]**, and **[9]** number buttons in sequence.



* The above illustration shows the display of the PSR-730.

One- or two-digit voice numbers can be entered without leading zeros. To select voice number "23", for example, simply press the **[2]** button and then the **[3]** button. The bars below the voice number on the display will flash for a few seconds, and then disappear when the selected voice number has been recognized by the PSR-730/630.

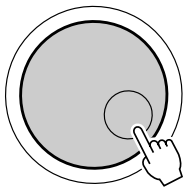
* The above illustration shows the display of the PSR-730.



One- or two-digit voice numbers can also be entered with leading zeroes: e.g. "23" can be entered as "023" by pressing the **[0]**, **[2]**, and **[3]** buttons. In this case the specified voice number will be immediately recognized by the PSR-730/630.

● The Data Dial

Simply rotate the dial clockwise to increment the voice number, or counter-clockwise to decrement the voice number.



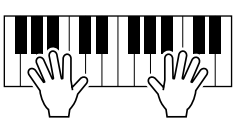
● The [VOICE] Button

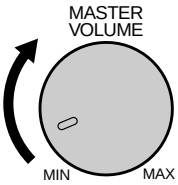
Pressing the **[VOICE]** button increments the voice number. Press briefly to increment by one, or hold for continuous incrementing.

3 Play & Adjust Volume

You can now play the selected voice on the PSR-730/630 keyboard. Use the **[MASTER VOLUME]** control to adjust the overall volume level.

If the Voice Set function (page 116) is turned "on", whenever a panel voice is selected appropriate "R2" and "L" voices (i.e. DUAL VOICE and SPLIT VOICE modes) as well as digital effects, etc., will be automatically selected at the same time.



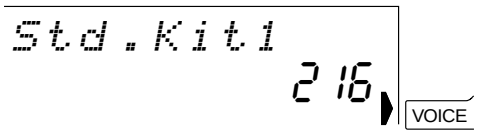


NOTE

- *When a XG voice is selected the XG icon will appear below the voice number.*
- *Refer to page 133 for a complete list of the panel and XG voices.*

◆ Keyboard Percussion

When one of the 12 panel DRUM KIT voices are selected you can play different drums and percussion instruments on the keyboard. The drums and percussion instruments played by the various keys are marked by symbols below the keys.



* The above illustration shows the display of the PSR-730.

● The Drum Kits

PSR-730	PSR-630	Kit Name
216	201	Standard Kit1
217	202	Standard Kit2
218	203	Room Kit
219	204	Rock Kit
220	205	Electronic Kit
221	206	Analog Kit

PSR-730	PSR-630	Kit Name
222	207	Dance Kit
223	208	Jazz Kit
224	209	Brush Kit
225	210	Classic Kit
226	211	SFX Kit 1
227	212	SFX Kit 2

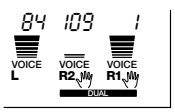
NOTE

- *The HARMONY effect (page 47) cannot be turned on while a drum kit is selected for the "R1" voice, and will automatically be turned off if a drum kit is selected while HARMONY is on.*
- *The TRANSPOSE parameter (page 56) has no effect on the drum kit voices.*
- *See page 140 for a complete listing of the keyboard percussion drum instrument assignments.*

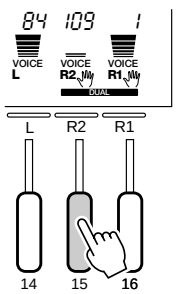
The Dual Voice Mode

When the DUAL VOICE mode is engaged you can play two voices (the R1 and R2 voices) simultaneously across the entire keyboard.

The DUAL VOICE mode is turned on and off by pressing the **[DUAL VOICE]** button. When the DUAL VOICE mode is turned on both R1 and R2 icons in the display will light. Press the **[DUAL VOICE]** button a second time to turn the DUAL VOICE mode off: the R2 icon in the display will go out leaving only the R1 icon lit.



In the Syle mode, the R2 **TRACK** button below the display (second from the right) can also be used to turn the R2 voice on or off as required.

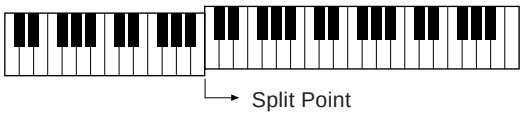


NOTE

- *The R1/R2 voice settings (voice parameters) can be changed as required by using the REVOICE function, described on page 110.*
- *The R1 voice cannot be turned off.*
- *The DUAL VOICE mode can be used at the same time as the SPLIT VOICE mode, described below. In this case the L voice is played on the left-hand section of the keyboard while both the R1 and R2 voices are played on the right-hand section of the keyboard. See the "The Split Voice Mode" section, below, for more information.*

The Split Voice Mode

The SPLIT VOICE mode lets you play different voices with the left and right hands. The "split point" forms a boundary on the keyboard with the R voice playing on the right side, and the L voice on the left.

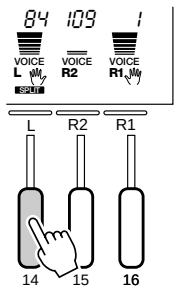


NOTE

- *The L voice settings (voice parameters) can be changed as required by using the REVOICE function, described on page 110.*
- *The split point can be changed as required as described below.*

The SPLIT VOICE mode is engaged by pressing the **[SPLIT VOICE]** button. When turned on, the L icon in the display will light in addition to the R1 or R1 and R2 icons. Press the **[SPLIT VOICE]** button a second time to disengage the SPLIT VOICE mode: the L icon will go out leaving only the R voice.

In the Syle mode, the L **TRACK** button below the display (third from the right) can also be used to turn the L voice on or off as required.

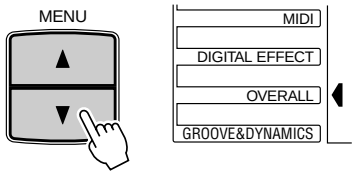


Changing the SPLIT VOICE Split Point

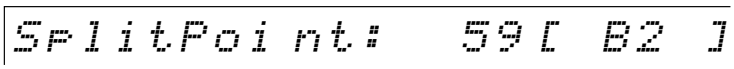
The SPLIT VOICE split point can be set to any key on the PSR-730/630 keyboard to match your individual playing requirements.

1 Select the SPLIT VOICE Split Point Function

Use the MENU **[▲]** and **[▼]** buttons to the left of the display to move the triangular indicator next to "OVERALL" on the left side of the display.

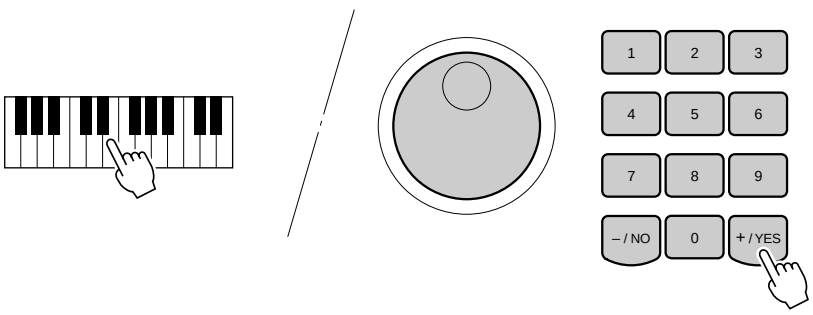


Then use the SUB MENU **[▲]** and **[▼]** buttons to select the "Split Point" function from within the OVERALL menu . The MIDI note number (see the bottom of the keyboard) corresponding to the current split point will appear to the right of "Split Point" on the top line of the display.



2 Set As Required

Simply press the key you want to assign as the split point. The key number of the key you press will appear to the right of "SplitPoint" on the top line of the display. You can also use the **[–]** and **[+]** buttons, number buttons, or data dial to enter the split point key number. The lowest key on the keyboard (C1) is key number "36", middle C (C3) is "60", and the highest key (C5) is 96. The split point can be set at any key number from 0 through 127, allowing the split point to be set outside the range of the PSR-730/630 keyboard for MIDI applications.



NOTE

- *The split point key becomes the highest key in the left-hand section of the keyboard.*
- *The default split point (54 for PSR-730 and 59 for PSR-630) can be instantly recalled by pressing the [–] and [+] buttons at the same time.*
- *For the relationship between the SPLIT VOICE split point and the AUTO ACCOMPANIMENT split point, see page 31.*
- *When setting the split point, that is, the sub menu "SplitPoint" is shown on the display, pressing the key on the keyboard doesn't either produce notes or detect chords in the accompaniment section, but only designates the split point.*

Auto Accompaniment

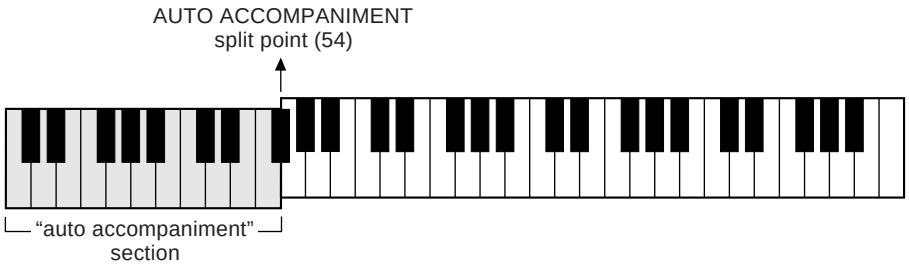
The PSR-730/630 has 100 different accompaniment "styles" from every musical type that can be used to provide fully-orchestrated or rhythm-only accompaniment. Just select one of the many styles available and play along.

What is Auto Accompaniment?

With the Auto Accompaniment feature, all you have to do is play the chords in your song and the accompaniment style that matches your music will automatically play along following the same chord progression. Using Auto Accompaniment, even a solo performer can enjoy playing with an entire band or orchestra backing them up.

● **When Auto Accompaniment is turned on...**

The specified left-hand section of the keyboard becomes the "Auto Accompaniment" section, and chords played in this section are automatically detected and used as a basis for fully automatic accompaniment with the selected style.



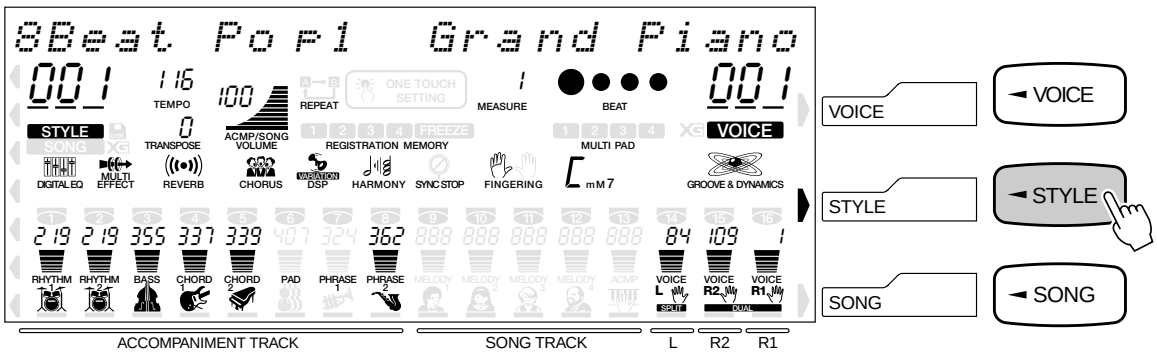
NOTE

• The default setting for the Auto Accompaniment split point is [54] (the Auto Accompaniment sections extends to the left of key [54]). To change the Auto Accompaniment split point, see page 30.

Using Auto Accompaniment

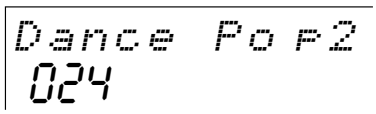
1 Select a Style

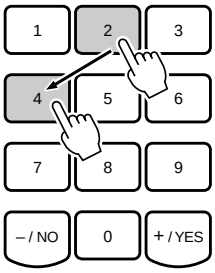
Press the **[STYLE]** button to select the STYLE menu (the triangular indicator will appear next to "STYLE" to the right of the display). The number and name of the currently selected style will appear on the top left of the display, and the **STYLE** icon will light, indicating that the PSR-730/630 is in Style Mode.



Find the style you want by referring to the style list (page 142), then pressing the **[1]**–**[0]** number buttons, enter the 1-3 digits of its style number.

Example: Select style number "24" (Dance Pop 2)
Press number buttons [2], [4] in sequence.

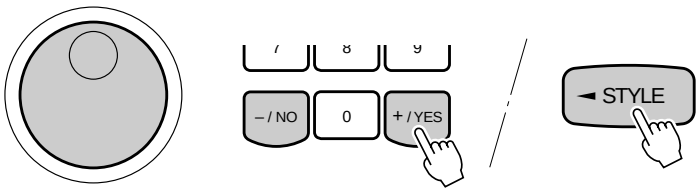




NOTE

- *Just like the voice numbers, when selecting 1 or 2 digit style numbers, if you add [0] at the beginning and enter a 3 digit number, it will be immediately recognized. For example, to select style number "95" (Polka) press buttons [0], [9], [5] in sequence.*

You can also change style numbers using the **[+]**, **[–]** buttons or the Data Dial. Also you can increment the style number by pressing the **[STYLE]** button. Press briefly to increment by one, or hold for continuous incrementing.



2 Turn AUTO ACCOMPANIMENT On

Press the AUTO ACCOMPANIMENT **[ON/OFF]** so that its indicator lights.

NOTE

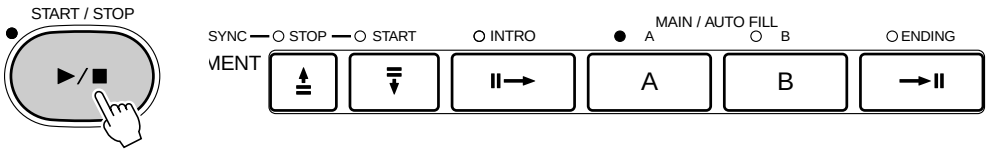
- *If AUTO ACCOMPANIMENT is off (not lit), only rhythm (drums and percussion) accompaniment will be produced.*
- *For information about the accompaniment tracks, see page 28.*

3 Start the Accompaniment

There are several ways to start the accompaniment:

● Straight start

Press the **[START/STOP]** button. The rhythm will begin playing immediately without bass and chord accompaniment. The currently selected MAIN **[A]** or **[B]** section will play.

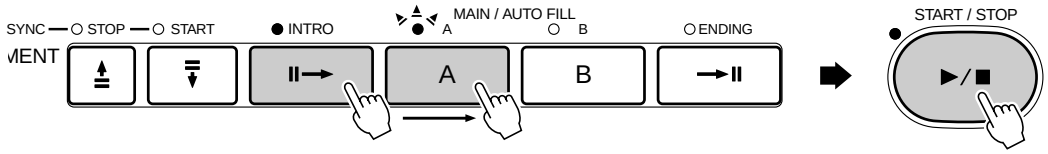


NOTE

- *It is possible to select the MAIN A or B section prior to a straight start — refer to "7. Select the MAIN A and B Sections as Required," below.*

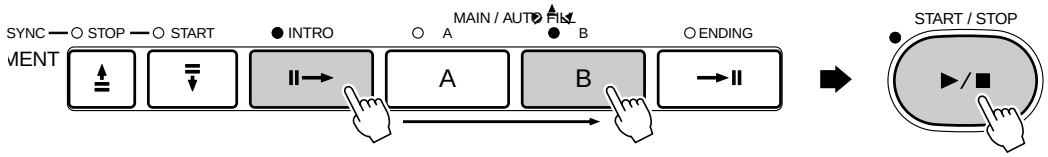
● Start with an introduction followed by the MAIN A section

Press the **[INTRO]** button so that its indicator lights, press the MAIN/AUTO FILL **[A]** button (not necessary if its indicator is already flashing), then press **[START/STOP]**.



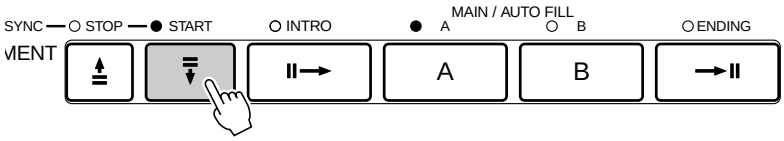
● Start with an introduction followed by the MAIN B section

Press the **[INTRO]** button so that its indicator lights, press the MAIN/AUTO FILL **[B]** button (not necessary if its indicator is already flashing), then press **[START/STOP]**.

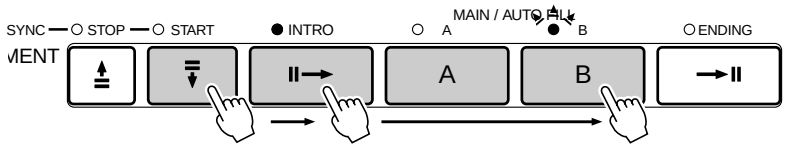


● Synchronized start

Any of the above start types can be synchronized to the first note or chord played on the left-hand section of the keyboard (i.e. keys to the left of and including the split-point key — normally 54) by first pressing the **[SYNC START]** button.



Pressing the **[SYNC START]** button alone causes a straight start to occur when the first note or chord is played. Press the **[SYNC START]** button and then the appropriate **[INTRO]** and **[MAIN/AUTO FILL]** buttons for a synchronized introduction start. The BEAT indicator will flash at the current tempo when a synchronized start mode has been selected. The synchro start mode can be disengaged prior to actually starting the accompaniment by pressing the **[SYNC START]** button a second time.



NOTE

- *If you press the [SYNC START] button while the accompaniment is playing, the accompaniment will stop and the synchro start mode will be engaged.*
- *The [INTRO] button can be used to select the INTRO section even while the accompaniment is playing.*
- *The accompaniment split point can be changed via the "Accompaniment Split Point" function in the OVERALL menu — see page 30.*

NOTE

- *When the AUTO ACCOMPANIMENT split point and SPLIT VOICE split point are set at different keys, the L voice can be played between the AUTO ACCOMPANIMENT split point and SPLIT VOICE split point when the AUTO ACCOMPANIMENT function is on.*
- *When the AUTO ACCOMPANIMENT split point and SPLIT VOICE split point are set to the same key, the L voice can be played anywhere to the left of the AUTO ACCOMPANIMENT split point and SPLIT VOICE split point while AUTO ACCOMPANIMENT is not playing.*

4 Play the Melody with the Accompaniment

As soon as you play any chord that the PSR-730/630 can "recognize" on the left-hand section of the keyboard, the PSR-730/630 will automatically begin to play the chord along with the selected rhythm and an appropriate bass line. The name of the current chord will appear on the display.

The chord will be recognized according to the rules set in the Fingering Mode.

• For the method for entering chords, see page 32 "Auto Accompaniment Fingering Modes."

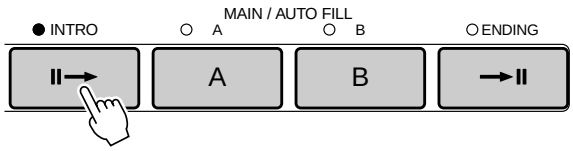
The Auto Accompaniment will continue playing even if the left hand releases the keys. As you press each chord in the song, you can play the melody along with the accompaniment.

NOTE

• When the Fingering Mode is set for "Single Finger," "Fingered 1," "Fingered 2," or "Multi-Finger," playing a chord in the auto accompaniment section while the rhythm is stopped will cause Bass + Chord to be played (for all styles). However, when the Auto Accompaniment split point and the Split Voice split point are the same key, playing a chord in the accompaniment section with the rhythm stopped will cause Bass + L voice to be played.

5 Changing Accompaniment Sections

You can vary the song by pressing **[INTRO]**, MAIN/AUTO FILL **[A]**/**[B]** or **[ENDING]** buttons and changing to a different accompaniment section (page 27). Try pressing the different buttons and see what happens.



NOTE

• The ending will begin playing immediately when you press the ENDING button while the accompaniment is playing the first beat of the measure. The ending will begin playing from the next measure when you press the button while the accompaniment is playing the second or larger numbered beat.

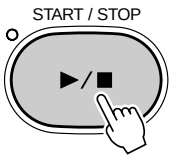
• If you press the INTRO button while the ending is playing, the intro section will begin playing after the ending is finished.

• If you press a MAIN/AUTO FILL (A,B) button while the ending is playing, fill-in accompaniment will immediately start playing, continuing with the main section.

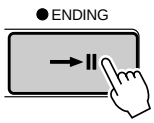
• If you press the SYNC START while an accompaniment is playing, the accompaniment will stop and the PSR-730/630 will enter Synchronized Start standby status.

6 Stop the Accompaniment

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



If you want to stop after playing the ending, press the **[ENDING]** button. The accompaniment will stop after playing the ending .



◆ Changing Tempo

You can change the tempo for accompaniment or song playback.

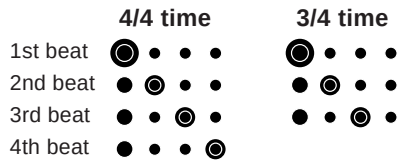
When you select a different style while the accompaniment is not playing, the "default" tempo for that style is also selected, and the tempo is displayed immediately above "TEMPO" in the display in quarter-note beats per minute. If the accompaniment is playing, the same tempo is maintained even if you select a different style.

You can change the tempo to any value between 32 and 280 beats per minute, however, by using the TEMPO **[▼]** and **[▲]** buttons. Press either button briefly to decrement or increment the tempo value by one, or hold the button for continuous decrementing or incrementing.

When either of the TEMPO buttons is pressed the current tempo value will appear on the top line of the display for a few seconds — during this time the **[–]** and **[+]** buttons, number buttons, or data dial can also be used to set the tempo. The default tempo for the selected style can be recalled at any time by pressing both the TEMPO **[▼]** and **[▲]** buttons simultaneously (or by pressing the **[–]** and **[+]** buttons simultaneously while the tempo value is showing on the top line of the display).

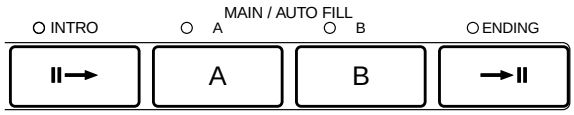
◆ The Beat Indicator

When Auto Accompaniment or song playback is started, the four dots of the BEAT indicator provide a visual indication of the selected tempo as shown below.



◆ Accompaniment Sections

There are 8 types of Auto Accompaniment sections that allow you to vary the arrangement of the accompaniment to match the song you are playing. They are: Intro, Main A and B, Fill-in (AA, AB, BA, BB) and Ending. By switching between them while playing you can put together a single song.



● INTRO Section

This is the beginning of the song. When the intro finishes playing, accompaniment shifts to the main section.

● MAIN Section

There are two variations that can play in the main section of the song: A and B. The Auto Accompaniment will automatically play following along with the chords that you play.

● FILL-IN Section

Fill-in livens up pauses in the song. Whenever you press the MAIN/AUTO FILL [A] or [B] button during accompaniment, the PSR-730/630 will generate an appropriate "fill-in" (one of four types: AA, AB, BA, and BB) which will smoothly connect the current section to the selected section — even if it is the same section.

● ENDING Section

This is the ending portion of the song. When the ending is finished, Auto Accompaniment will stop.

NOTE

- *The MAIN A section is automatically selected whenever the PSR-730/630 power is initially turned on.*
- *The indicator of the destination section (MAIN A or B) will flash while the corresponding fill-in is playing. During this time you can change the destination section by pressing the appropriate MAIN/AUTO FILL [A] or [B] button.*
- *You can use the intro section even in the middle of the song by pressing the INTRO button during the song.*
- *If the MAIN/AUTO FILL A/B button is pressed after the final half beat (eighth note) of the measure, fill-in will begin from the next measure.*
- *You can begin the accompaniment by using the ending instead of the intro section.*

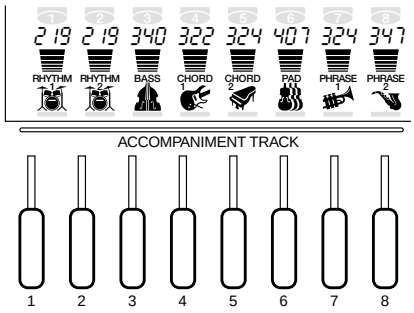
◆ Accompaniment Track Muting

The PSR-730/630 has eight accompaniment tracks — RHYTHM 1, RHYTHM 2, BASS, CHORD 1, CHORD 2, PAD, PHRASE 1, and PHRASE 2 — that you can control to modify the "orchestration" and therefore the overall sound of the accompaniment. When a style is selected the icons corresponding to the tracks which contain data for any section of that style will light.

Individual accompaniment tracks can be turned OFF (muted) or ON by pressing the **TRACK** buttons corresponding to the target tracks. The track icon will disappear when a track is muted. By turning the tracks OFF and ON in different combinations, you can create various arrangements from a single accompaniment style.

NOTE

- *Individual track voices, volume, and other parameters can be changed by using the REVOICE function — page 112.*



● What's in the Tracks

RHYTHM 1 & 2	These are the main rhythm tracks. The RHYTHM tracks produce the drum and percussion sounds.
BASS	The BASS track always plays a bass line, but the voice will change to fit the selected style … acoustic bass, synth bass, tuba, etc.
CHORD 1 & 2	These tracks provide the rhythmic chordal accompaniment required by each style. You'll find guitar, piano, and other chordal instruments here.
PAD	This track plays long chords where necessary, using sustained instruments such as strings, organ, choir.
PHRASE 1 & 2	This is where the musical embellishments reside. The PHRASE tracks are used for punchy brass stabs, arpeggiated chords, and other extras that make the accompaniment more interesting.

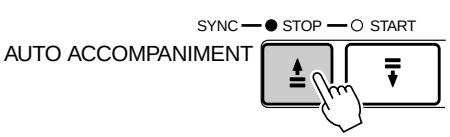
◆ The Synchro Stop Function

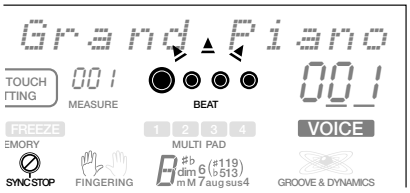
When the Synchro Stop function is engaged, accompaniment playback will stop completely when all keys in the auto-accompaniment section of the keyboard are released. Accompaniment playback will start again as soon as a chord is played. The BEAT indicators in the display will flash while the accompaneiment is stopped.

The Synchro Stop function is engaged by pressing the **[SYNC STOP]** button so that the SYNC STOP icon in the display appears. Press the **[SYNC STOP]** button again so that the icon disappears to turn the Synchro Stop function off.

NOTE

- *The Synchro Stop function can not be turned on when the FULL KEYBOARD AUTO ACCOMPANIMENT fingering mode is selected. The Synchro Stop function will be automatically turned off if the FULL KEYBOARD fingering mode is selected while the Synchro Stop function is on.*

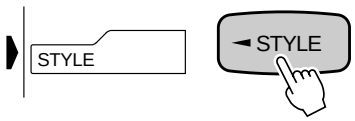




Using Virtual Arranger

When the Virtual Arranger function is turned on while Auto Accompaniment is active, simply pressing chords in the auto accompaniment section causes the Auto Accompaniment to automatically play slightly different chord variations, which creates a livelier and more melodic accompaniment. Turning the Virtual Arranger function off returns to normal Auto Accompaniment.

Press the **[STYLE]** button to select the STYLE menu. The triangular indicator will appear next to "STYLE" to the right of the display, and the PSR-730/630 will enter Style Mode (the STYLE icon will light).



When Style Mode is selected with the Style Menu (the STYLE icon is lit), the on/off setting of the Virtual Arranger can be changed with the Sub Menu. Select the "V.Arranger" sub menu using the SUB MENU **[▼]**, **[▲]** keys. The current on/off status will be shown at the top right of the display.

Change the on/off status using the **[+]**, **[–]** buttons or the Data Dial.

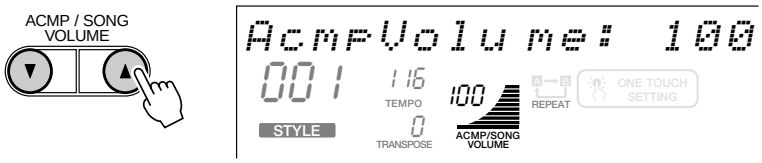
NOTE

- *Simultaneously pressing the [SYNC STOP] and [SYNC START] buttons causes the Virtual Arranger to switch between off and on. The current on/off status will be shown at the top right of the display. (The on/off display will return to its original condition after a few seconds.)*

Accompaniment Volume Control

The volume of the accompaniment in relation to the keyboard can be adjusted for the best overall balance by using the ACMP/SONG VOLUME **[▼]** and **[▲]** buttons. When either button is pressed the current accompaniment volume setting will appear on the top line of the display for a few seconds.

The accompaniment volume range is from "0" (no sound) to "127" (maximum volume). The default setting is "100". Press the ACMP/SONG VOLUME **[▼]** button to decrease the volume or the **[▲]** button to increase the volume. Press the button briefly to single step, or hold to continuously decrement or increment.



NOTE

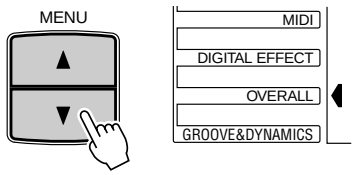
- *While the accompaniment volume setting appears on the top line of the display the [–] and [+] buttons, number buttons, or Data Dial can also be used to set the accompaniment volume.*

Changing the Accompaniment Split Point

The AUTO ACCOMPANIMENT split point (the boundary point between the melody section and accompaniment section) can be set to any key on the PSR-730/630 keyboard to match your individual playing requirements.

1 Select the Accompaniment Split Point Function

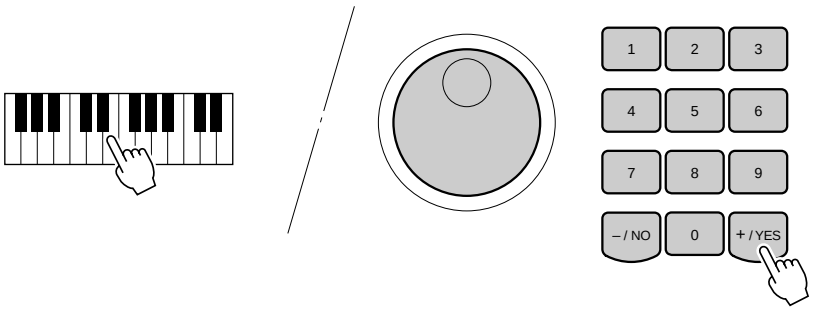
Use the MENU **[▲]** and **[▼]** buttons to the left of the display to move the triangular indicator next to "OVERALL" on the left side of the display.



Then use the SUB MENU **[▲]** and **[▼]** buttons to select the "AcmpSplit" function from within the OVERALL menu . The MIDI note number corresponding to the current split point will appear to the right of "AcmpSplit" on the top line of the display.

2 Set As Required

Simply press the key you want to assign as the split point. The key number of the key you press will appear to the right of "AcmpSplit" on the top line of the display. You can also use the **[–]** and **[+]** buttons, number buttons, or Data Dial to enter the split point key number. The split point can be set at any key number from 0 through 127.

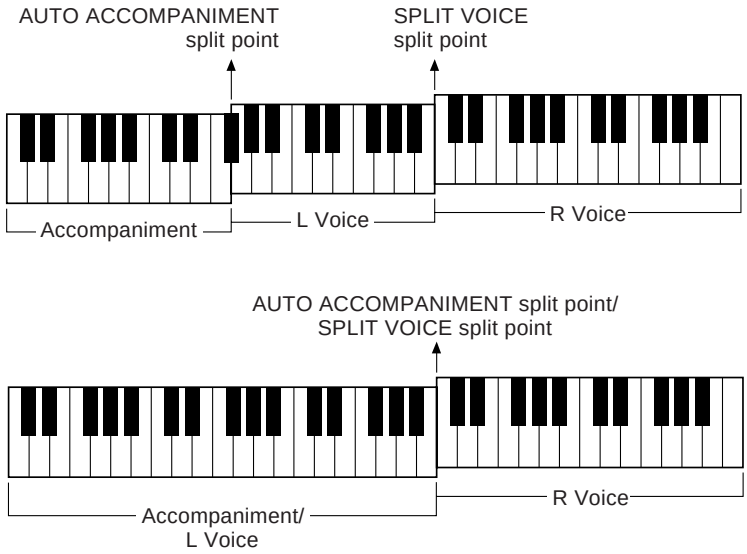


NOTE

- *The split point key becomes the highest key in the Auto Accompaniment section of the keyboard.*
- *When setting the split point, that is, the sub menu "AcmpSplit" is shown on the display, pressing the key on the keyboard doesn't either produce notes or detect chords in the accompaniment section, but only designates the split point.*

◆ Interaction Between the AUTO ACCOMPANIMENT and SPLIT VOICE Split Points

The SPLIT VOICE split point (page 21) and AUTO ACCOMPANIMENT split point can be independently specified, with the following limitations. The SPLIT VOICE split point cannot be set at a lower key than the AUTO ACCOMPANIMENT split point (if you attempt to do this the AUTO ACCOMPANIMENT split point will be set to the same key as the SPLIT VOICE split point). Conversely, the AUTO ACCOMPANIMENT split point cannot be set at a higher key than the SPLIT VOICE split point (if you attempt to do this the SPLIT VOICE split point will be set to the same key as the AUTO ACCOMPANIMENT split point).

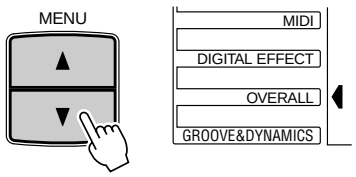


The Auto Accompaniment Fingering Modes

The PSR-730/630 AUTO ACCOMPANIMENT feature has five different fingering modes which can be selected as follows.

1 Select the Fingering Mode Function

Use the MENU **[▲]** and **[▼]** buttons to the left of the display to move the triangular indicator next to "OVERALL" on the left side of the display.



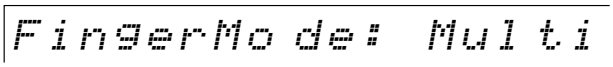
Shortcut

- *You can jump directly to the "FingerMode" function by pressing and holding the AUTO ACCOMPANIMENT [ON/OFF] button for a few seconds.*

Then use the SUB MENU **[▲]** and **[▼]** buttons to select the "FingerMode" function from within the OVERALL menu. The abbreviated name of the current fingering mode will appear to the right of "FingerMode" on the top line of the display.

NOTE

- *The default Fingering Mode is "Multi".*

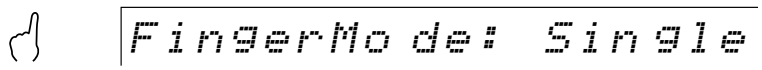


2 Select the Required Fingering Mode

Use the **[–]** and **[+]** buttons or Data Dial to select the desired fingering mode:

- **Single** (Single Finger)
- **Fingered 1**
- **Fingered 2**
- **Full Key** (Full Keyboard)
- **Multi** (Multi-finger)

● The SINGLE FINGER Mode

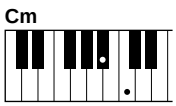


Single-finger accompaniment makes it simple to produce beautifully orchestrated accompaniment using major, seventh, minor and minor-seventh chords by pressing a minimum number of keys on the AUTO ACCOMPANIMENT section of the keyboard. The abbreviated chord fingerings described below are used:

C

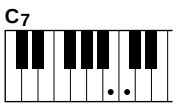
■ For a major chord, press the root key only.

Cm



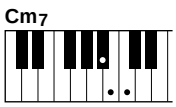
■ For a minor chord, simultaneously press the root key and a black key to its left.

C7



■ For a seventh chord, simultaneously press the root key and a white key to its left.

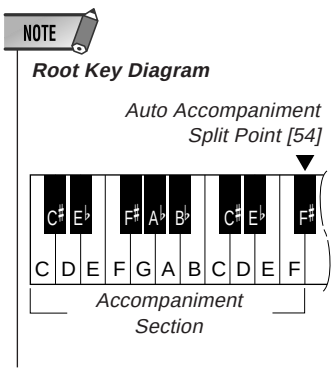
Cm7



■ For a minor-seventh chord, simultaneously press the root key and both a white and black key to its left.

NOTE

Root Key Diagram



● The FINGERED 1 Mode

FingerMode: Fingered 1

The Fingered 1 mode lets you finger your own chords on the AUTO ACCOMPANIMENT section of the keyboard (i.e. all keys to the left of and including the split-point key — normally 54) while the PSR-730/630 supplies appropriately orchestrated rhythm, bass, and chord accompaniment in the selected style.
The FINGERED 1 mode recognizes the following chords:

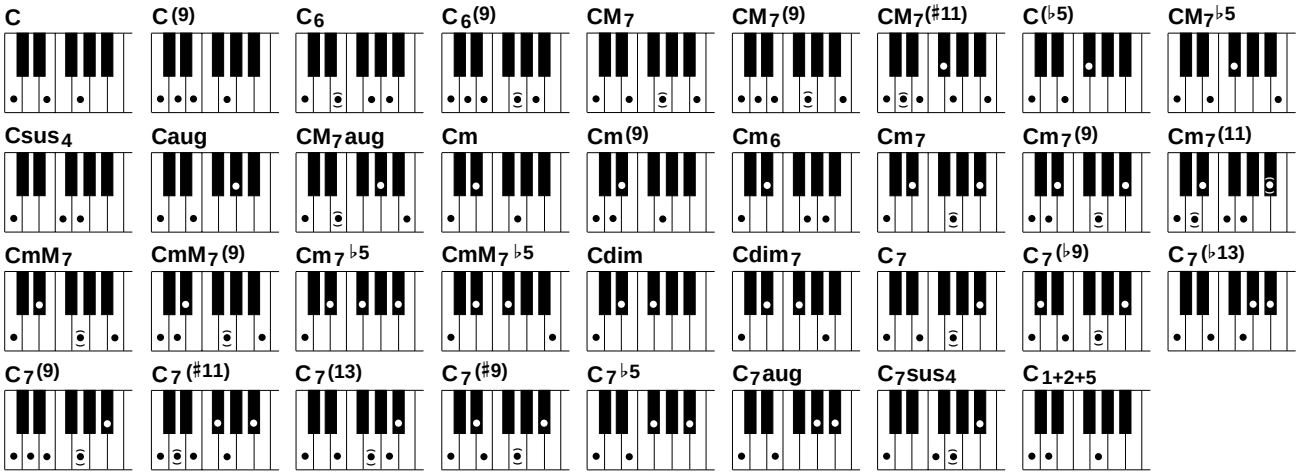
Chord Name/[Abbreviation]	Normal Voicing	Chord (C)	Display
Major [M]	1 - 3 - 5	C	C
Add ninth [(9)]	1 - 2 - 3 - 5	C(9)	C(9)
Sixth [6]	1 - (3) - 5 - 6	C6	C6
Sixth ninth [6(9)]	1 - 2 - 3 - (5) - 6	C6(9)	C6(9)
Major seventh [M7]	1 - 3 - (5) - 7 or 1 - (3) - 5 - 7	CM7	CM7
Major seventh ninth [M7(9)]	1 - 2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

NOTE

- *Notes in parentheses can be omitted.*
- *If you play any three adjacent keys (including black keys), the chord sound will be canceled and only the rhythm instruments will continue playing (CHORD CANCEL function).*
- *Playing a single key or two same root keys in the adjacent octaves produces accompaniment based only on the root.*
- *A perfect fifth (1 + 5) produces accompaniment based only on the root and fifth which can be used with both major and minor chords.*
- *The chord fingerings listed are all in "root" position, but other inversions can be used — with the following exceptions:*

  m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), m7(11), 1+2+5.
- *Inversion of the 7sus4 chord is not recognized if the 5th is omitted.*
- *The AUTO ACCOMPANIMENT will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).*
- *Two-note fingerings will produce a chord based on the previously played chord.*

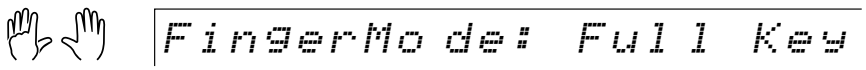
Example for "C" chords



● The FINGERED 2 Mode

This is essentially the same as the FINGERED 1 mode, described above, except that the FINGERED 2 mode additionally allows you to specify the lowest note of each chord — simply, the lowest note played in the AUTO ACCOMPANIMENT section of the keyboard is used as the accompaniment bass note. This means you can specify "on-bass" chords in which the main bass note for the chord is not the root of the chord. For a C major chord, for example, you could use E (the third) or G (the fifth) as the bass note rather than C.

● The FULL KEYBOARD Mode (Full Key)



When the FULL KEYBOARD Mode is selected, the PSR-730/630 will automatically create appropriate accompaniment while you play just about anything using both hands, anywhere on the keyboard. You do not have to worry about specifying the accompaniment chords. The name of the detected chord will appear in the display.

NOTE

- *When the FULL KEYBOARD mode is selected, the split point setting (see page 30) for the auto accompaniment will be ignored.*
- *Chord detection occurs at approximately 8th-note intervals. Extremely short chords — less than an 8th note in length — may not be detected.*

● The MULTI-FINGER Mode (Multi)

This is the default accompaniment mode. The MULTI-FINGER mode automatically detects SINGLE FINGER or FINGERED 1 chord fingerings, so you can use either type of fingering without having to switch fingering modes.

NOTE

• If you want to play minor, seventh or minor seventh chords using the SINGLE FINGER operation in the MULTI-FINGER Mode, always press the closest white/black key(s) to the root of the chord.

◆ The Stop Accompaniment Function

While the SINGLE FINGER, FINGERED 1, FINGERED 2, or MULTI-FINGER mode is selected chords played in the AUTO ACCOMPNIMENT section of the keyboard are also detected and played by the PSR-730/630 Auto Accompaniment system when the accompaniment is stopped (except when the FULL KEYBOARD mode is engaged). In this case the bass note and chord voices are selected automatically.

NOTE

• When the AUTO ACCOMPANIMENT split point and SPLIT VOICE split point are set to the same key, the L voice and the automatically selected bass note will sound.

Groove and Dynamics (PSR-730)

The PSR-730 Groove & Dynamics function lets you temporarily change the timing, velocity and gate time of notes during playback of any of the preset accompaniment styles (style numbers 1-100).

● **Groove .....** Lets you play the music with some swing or put a little groove in the beat by making subtle shifts in the timing (clock) of the accompaniment.

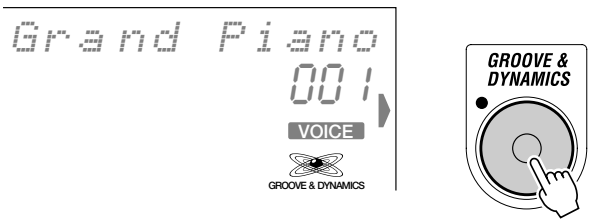
● **Dynamics .....** Changes the impression of the accompaniment by varying the velocity of the notes in relation to the timing.

The Groove & Dynamics function is composed of the four items below. When you choose an accompaniment style, the most appropriate template or value for each item will be automatically set.

- Beat Groove Template (Automatically selected from 49 types)
- Measure Groove Template (Automatically selected from 25 types)
- Dynamics Template (Automatically selected from 17 types)
- Dynamics Rate (Automatically set within a range of 0-100%)
- Expand Rate (Automatically set within a range of 0-400%)
- Boost Rate (Automatically set within a range of 0-400%)

Applying Groove & Dynamics

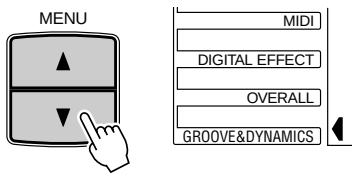
When you press the **[GROOVE & DYNAMICS]** button, the GROOVE & DYNAMICS icon will light, and the Groove & Dynamics effect will be applied to the accompaniment.



Arranging the Groove & Dynamics Effect (User Settings)

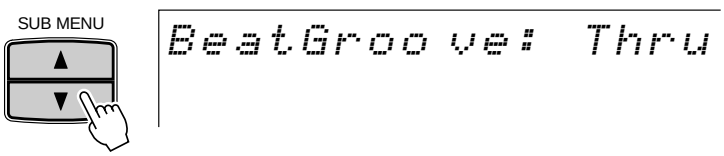
You can arrange any of the Groove & Dynamics settings (Beat Groove Template, Measure Groove Template, Dynamics Template, Dynamics Rate, Expand Rate or Boost Rate) that have been preset for each accompaniment style, and apply any kind of effect you want.

Use the MENU **[▲]** and **[▼]** buttons to the left of the display to move the triangular indicator next to "GROOVE & DYNAMICS" on the left side of the display.



● Select the Beat Groove Template

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "BeatGroove" function from within the GROOVE & DYNAMICS menu. The name of the currently selected Beat Groove Template will appear on the right of the top line of the display.



Referring to the "Beat Groove Template List" below, use the **[+]**, **[–]** buttons or the Data Dial to select one of the 49 template types.

Beat Groove Template List

The templates in this list shift the timing of the accompaniments by beats.
These templates add lifelike effect to your accompaniments by converting a specific beat to another and slightly shifting the converted beat.

Name: Indicates each template name.
No.1"Thru" (No.1) adds no effect as its name implies.

Targeted Beat: Beats to be converted.

8 = Eighth note
12 = Eighth note triplet
16 = 16th note
24 = 16th note triplet

Converted Beat: Converted results.
For example, selecting one of the templates, 12-17 (16 as Targeted Beat and 8 as Converted Beat), indicates every 16th note will be converted to eighth notes.

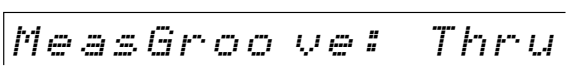
Swing: Delays the timing of the converted beat. There are six types: A (Min.), B, C, D, E (Max.) and off (no effect).

No.	Name	Targeted Beat	Converted Beat	Swing
1	Thru	8	off	off
2	8_off_A	8	off	A
3	8_off_B	8	off	B
4	8_off_C	8	off	C
5	8_off_D	8	off	D
6	8_off_E	8	off	E
7	16_off_A	16	off	A
8	16_off_B	16	off	B
9	16_off_C	16	off	C
10	16_off_D	16	off	D
11	16_off_E	16	off	E
12	16_16to8_off	16	8	off
13	16_16to8_A	16	8	A
14	16_16to8_B	16	8	B
15	16_16to8_C	16	8	C
16	16_16to8_D	16	8	D
17	16_16to8_E	16	8	E
18	16_16to12_off	16	12	off
19	12_12to8_off	12	8	off
20	12_12to8_A	12	8	A
21	12_12to8_B	12	8	B
22	12_12to8_C	12	8	C
23	12_12to8_D	12	8	D
24	12_12to8_E	12	8	E
25	12_12to16A_off	12	16A	off

No.	Name	Targeted Beat	Converted Beat	Swing
26	12_12to16A_A	12	16A	A
27	12_12to16A_B	12	16A	B
28	12_12to16A_C	12	16A	C
29	12_12to16A_D	12	16A	D
30	12_12to16A_E	12	16A	E
31	12_12to16B_off	12	16B	off
32	12_12to16B_A	12	16B	A
33	12_12to16B_B	12	16B	B
34	12_12to16B_C	12	16B	C
35	12_12to16B_D	12	16B	D
36	12_12to16B_E	12	16B	E
37	24_24to8_off	24	8	off
38	24_24to8_A	24	8	A
39	24_24to8_B	24	8	B
40	24_24to8_C	24	8	C
41	24_24to8_D	24	8	D
42	24_24to8_E	24	8	E
43	24_24to16_off	24	16	off
44	24_24to16_A	24	16	A
45	24_24to16_B	24	16	B
46	24_24to16_C	24	16	C
47	24_24to16_D	24	16	D
48	24_24to16_E	24	16	E
49	24_24to12_off	24	12	off

● Select the Measure Groove Template

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "MeasGroove" function from within the GROOVE & DYNAMICS menu. The name of the currently selected Measure Groove Template will appear on the right of the top line of the display.



Referring to the "Measure Groove Template List" below, use the **[+]**, **[–]** buttons or the Data Dial to select one of the 25 template types.

Measure Groove Template List

The templates in this list shift the timing of the accompaniments by measures. These templates add lifelike effect to your accompaniments by hastening or delaying the timing of the first beat of every measure.

Name: Indicates each template name and content.
No.1"Thru" (No.1) adds no effect as its name implies.
"Push" in the template names indicates those templates hasten the timing.
"Heavy" indicates the templates delay the timing. The suffixes "A", "B" and "C" indicate min., med. and max., respectively.

Time Signature: Indicates the appropriate time signatures for you to use.
Be sure to match the time signature here to your song.

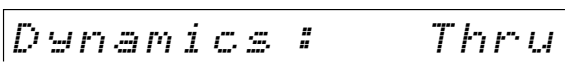
No.	Name	Time Signature
1	Thru	-
2	2_PushA	2
3	2_PushB	2
4	2_PushC	2
5	2_HeavyA	2
6	2_HeavyB	2
7	2_HeavyC	2
8	3_PushA	3
9	3_PushB	3

No.	Name	Time Signature
10	3_PushC	3
11	3_HeavyA	3
12	3_HeavyB	3
13	3_HeavyC	3
14	4_PushA	4
15	4_PushB	4
16	4_PushC	4
17	4_HeavyA	4

No.	Name	Time Signature
18	4_HeavyB	4
19	4_HeavyC	4
20	5_PushA	5
21	5_PushB	5
22	5_PushC	5
23	5_HeavyA	5
24	5_HeavyB	5
25	5_HeavyC	5

● Select the Dynamics Template

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "Dynamics" function from within the GROOVE & DYNAMICS menu. The name of the currently selected Dynamics Template will appear on the right of the top line of the display.



Referring to the "Dynamics Template List" below, use the **[+]**, **[–]** buttons or the Data Dial to select one of the 17 template types.

Dynamics Template List

The templates in this list strengthen or weaken the notes on a specific timing. The stress degree can be determined by changing the Dynamics Rate.

Name: Indicates each template name.
No.1"Thru" (No.1) adds no effect as its name implies.
The templates from No.7 to No.17 are programmed to put an emphasis on a specific timing.

No.	Name
1	Thru
2	8beat_on
3	8beat_off
4	16beat_on
5	16beat_off
6	2nd Beat_Off
7	Dance
8	Disco
9	Techno
10	Fusion
11	Reggae
12	BossaNova
13	Tango
14	Rhumba Bass
15	Rhumba Chord
16	Latin
17	Samba

● Set the Dynamics Rate

The Dynamics Rate sets the amount of the Dynamics template applied to the PSR-730/630 within the range, 0-100%.

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "DynamcsRate" function from within the GROOVE & DYNAMICS menu. The currently set Dynamics Rate value will appear on the right of the top line of the display.

Use the **[1]**–**[0]** number buttons, the **[+]**, **[–]** buttons or the Data Dial to set the Dynamics Rate value within a range of 0-100%.

● Set the Expand Rate

The Expand Rate widens or narrows the dynamic range of the Accompaniment within the range, 0-100 (original)-400%.

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "ExpandRate" function from within the GROOVE & DYNAMICS menu. The currently set Expand Rate value will appear on the right of the top line of the display.

Use the **[1]**–**[0]** number buttons, the **[+]**, **[–]** buttons or the Data Dial to set the Expand Rate value within a range of 0-400%.

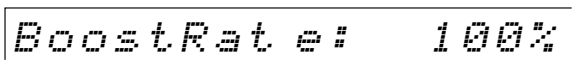
NOTE

• Though Expand Rate can be adjusted by a rate of 1 in 100, the rate actually applied will be rounded down to nearest 10. For example, the rates 1 through 9 result in 0, no effect. The rates 29 and 53 result in 20 and 50, respectively. When using the Registration Memory function, the result rate will be memorized.

● Set the Boost Rate

The Boost Rate strengthens or weakens the Accompaniment by offsetting the velocity value of the Style data, within the range, 0-100 (original)-400%.

Use the SUB MENU **[▲]** and **[▼]** buttons to select the "BoostRate" function from within the GROOVE & DYNAMICS menu. The currently set Boost Rate value will appear on the right of the top line of the display.



Use the **[1]**–**[0]** number buttons, the **[+]**, **[–]** buttons or the Data Dial to set the Boost Rate value within a range of 0-400%.

Shortcut

- *You can jump directly to the "BeatGroove" sub menu of the GROOVE & DYNAMICS menu (Beat Groove Template selection screen) by pressing and holding the GROOVE & DYNAMICS button for a few seconds.*

NOTE

- *User settings will be lost when another accompaniment style is selected. To be able to recall your original settings anytime, save them using the Registration Memory function (page 57).*
- *Though Boost Rate can be adjusted by a rate of 1 in 100, the rate actually applied will be rounded down to nearest 10. For example, the rates 1 through 9 result in 0, no effect. The rates 29 and 53 result in 20 and 50, respectively. When using the Registration Memory function, the result rate will be memorized.*

One Touch Setting

The PSR-730/630's 100 internal styles each have four recommended "panel setups" that can be instantly selected via the **[ONE TOUCH SETTING]** and REGISTRATION MEMORY **[1]** … **[4]** buttons. The One Touch Setting feature automatically sets the following parameters:

● One Touch Setting Parameter List

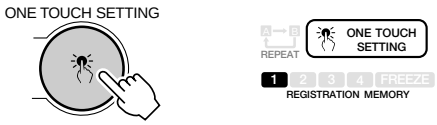
- R1 Voice
  (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Dual Voice ON/OFF
- R2 Voice
  (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Split Voice ON/OFF
- L Voice
  (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Split Point : Split Voice=54
  : Auto Accompaniment=54
- Auto Accompaniment=ON
- Main A/B section
- Accompaniment Track=ON
- Synchro start=ON
- Accompaniment volume=100
- Harmony ON/OFF, type, volume
- Reverb ON/OFF
- Chorus ON/OFF
- DSP ON/OFF, type, variation ON/OFF
- Multi Pad Set number
- Chord Match ON/OFF=Default (Multi Pad1...4)

1 Select a Style

Select the STYLE menu and select an accompaniment style as described on page 22.

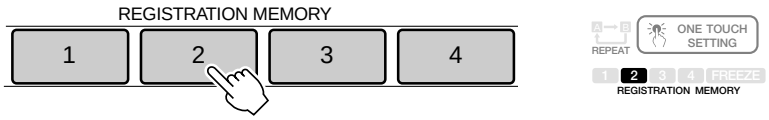
2 Press the [ONE TOUCH SETTING] Button

Press the **[ONE TOUCH SETTING]** button. The ONE TOUCH SETTING and REGIST **[1]** icons will appear in the display, and the One Touch Setting type 1 panel settings will be recalled. At the same, Auto Accompaniment will automatically be turned on if it was off, and the Sync Start mode will be engaged.



3 Select a ONE TOUCH SETTING Type, as Required

If you want to select a different REGISTRATION MEMORY, use the REGISTRATION MEMORY buttons to select the desired ONE TOUCH SETTING type. The corresponding number will appear in the display, and all setting will change according to the recalled data.



4 Turn ONE TOUCH SETTING Off When Done

Press the **[ONE TOUCH SETTING]** button again and the ONE TOUCH SETTING icon in the display will disappear and the One Touch Setting feature will turn off.

NOTE

- *If the style is changed when One Touch Setting is on, the panel settings appropriate to the selected style that have the same One Touch Setting number will immediately be set.*
- *You can also try changing the established One Touch Setting data, making your own original settings. To be able to recall your original settings anytime, save them using the Registration Memory function (page 57).*
- *If you press ONE TOUCH SETTING buttons [1]–[4] when a user style is selected, the voice data won't be changed, but the style data will change to the user style settings (values).*

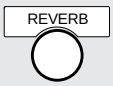
Digital Effects

With the digital effects built into the PSR-730/630 you can add ambiance and depth to your music in a variety of ways—such as adding reverb that makes you sound like you are playing in a concert hall or adding harmony notes for a full, rich sound

With the PSR-730, you can take advantage of even more sophisticated features like the Multi Effect function that lets apply several effects together or the Digital Equalizer that lets you adjust volume for each of 5 frequency bands.

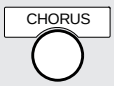
Digital Effects

REVERB Button



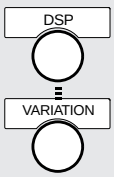
You can create a reverb effect that makes you sound like you are playing in places like a concert hall, or live in a club.

CHORUS Button



You can add a chorus effect that makes your playing sound as though multiple parts were being played together at the same time.

DSP Button



In addition to the reverb and chorus types, the effects usually used to a specific part, such as the distortion and tremolo, can be selected.

PSR-730

MULTI-EFFECT Button

You can apply reverb, chorus or DSP effects to particular parts, or combine them together.

PSR-730

DIGITAL EQ Button

You can apply volume adjustments to the output of the PSR-730, to five different frequency bands, enhancing the impression your music gives.

HARMONY Button

You can add a variety of harmony notes to the R1 voice, or to your playing in the right-hand section, as well as adding an tremolo or other effect.

NOTE

• *For details about using Digital Effects (Reverb, Chorus, DSP, Multi-Effect, Digital Equalizer) see page 143.*

Reverb

If you press the **[REVERB]** button, the REVERB icon will light up, and the Reverb effect will be turned on. After setting the Reverb type, the effect will be applied to the R1 voice from the keyboard.

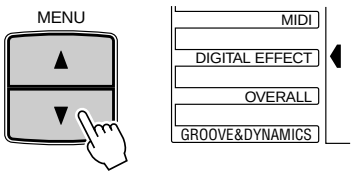
NOTE

• The REVERB ON/OFF status will be set automatically according to the selected R1 panel voice.

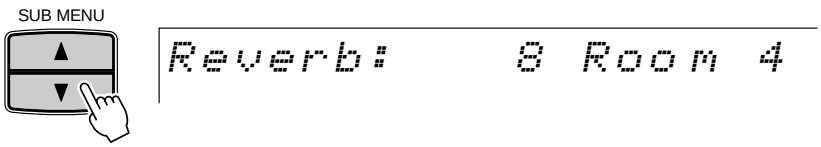
Selecting a Reverb Type

Select one of the 13 Reverb types.

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.



Then use the SUB MENU **[▲]** and **[▼]** buttons to select “Reverb”. The name of the currently selected Reverb type will appear on the right of the top line of the display.
Referring to the Reverb Type List on page 145, use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or Data Dial to select the desired Reverb effect from 1-13.



Shortcut

• You can also jump directly to the DIGITAL EFFECT REVERB TYPE function by pressing and holding the [REVERB] button for a few seconds.

NOTE

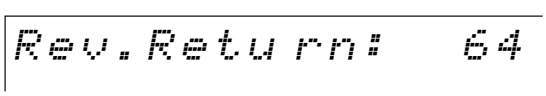
• When you select a different Style, the appropriate Reverb type will be selected accordingly. Some of the Styles contain Reverb types which cannot be selected on the PSR-730/630. In this case “XG Reverb” will be displayed when you select the SUB MENU Reverb of the DIGITAL EFFECT.

• If you don’t want to apply the Reverb effect to Styles or Songs, select “13: OFF” from the Reverb types, or set the Reverb Return Level to [0]. In either case no Reverb will be applied to the entire system. If you use the Revoice function, you can set the Reverb Depth for each track of the Style independently (see page 110).

Reverb Return Level

The Rev.Return (Reverb Return Level) parameter sets the amount of reverb effect returned from the reverb effect stage, thus making it possible to adjust the degree of reverb effect applied to the overall sound.

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”, then use the SUB MENU **[▲]** and **[▼]** buttons to select “Rev.Return”. The currently set return level will be displayed on the right of the top line of the display.



Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to set the desired reverb return level (the current return level value appears to the right of “Rev.Return” on the display). The range is from “0” to “127”. The higher the value the greater the return level.

Chorus

If you press the **[CHORUS]** button, the CHORUS icon will light up, and the Chorus effect will be turned on. After setting the Chorus type, the effect will be applied to the R1 voice from the keyboard.

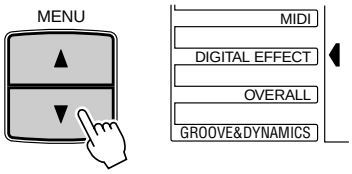
NOTE

- *The CHORUS ON/OFF status will be set automatically according to the selected R1 panel voice.*

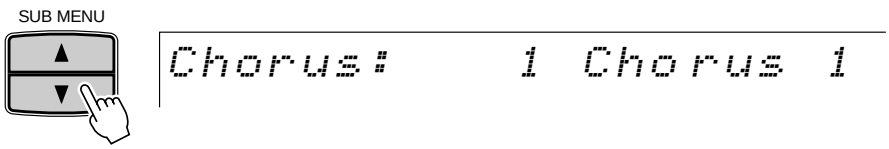
Selecting a Chorus Type

Select one of the 10 Chorus types.

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.



Then use the SUB MENU **[▲]** and **[▼]** buttons to select “Chorus”. The name of the currently selected Chorus type will appear on the right of the top line of the display.
Referring to the Chorus Type List on page 145, use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to select the desired Chorus effect from 1-10.



Shortcut

- *You can also jump directly to the DIGITAL EFFECT Chorus function by pressing and holding the [CHORUS] button for a few seconds.*

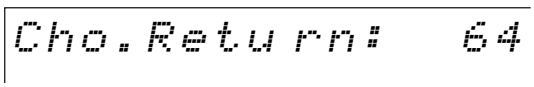
NOTE

- *When you select a different Style, the appropriate Chorus type will be selected accordingly. Some of the Styles contain Chorus types which cannot be selected on the PSR-730/630. In this case “XG Chorus” will be displayed when you select the SUB MENU Chorus of the DIGITAL EFFECT.*
- *If you don’t want to apply the Chorus effect to Styles or Songs, select “10: OFF” from the Chorus types, or set the Chorus Return Level to [0]. In either case no Chorus will be applied to the entire system. If you use the Revoice function, you can set the Chorus Depth for each track of the Style independently (see page 110).*

Chorus Return Level

The Cho.Return (Chorus Return Level) parameter sets the amount of chorus effect returned from the chorus effect stage, thus making it possible to adjust the degree of chorus effect applied to the overall sound.

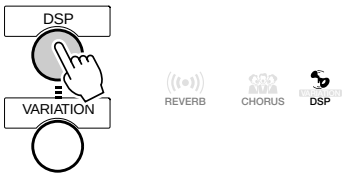
Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”, then use the SUB MENU **[▲]** and **[▼]** buttons to select “Cho.Return”.



Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to set the desired chorus return level (the current return level value appears to the right of “Cho.Return” on the display). The range is from “0” to “127”. The higher the value the greater the return level.

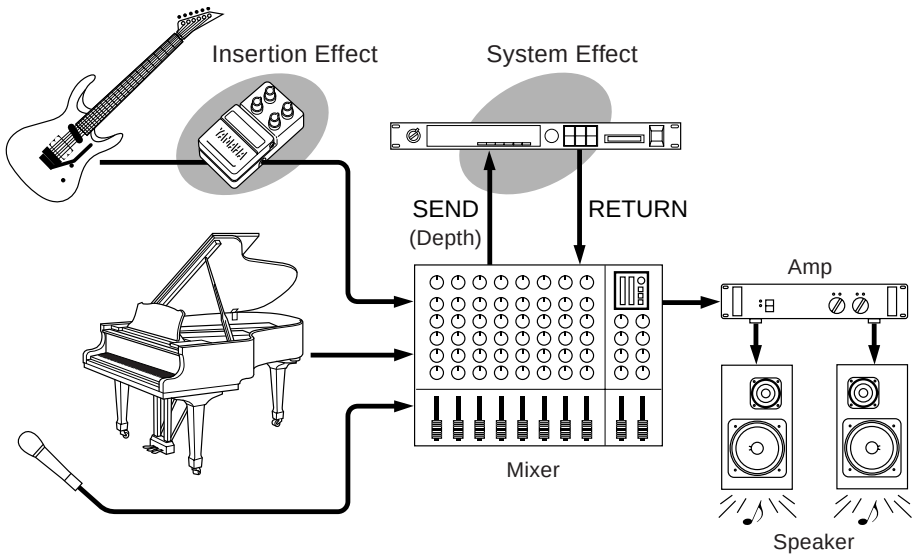
DSP

If you press the **[DSP]** button, the DSP icon will light up, and the DSP effect will be turned on. After setting the DSP type, the effect will be applied when you play the R1, R2 and L voice from the keyboard.



Select the DSP Type

The PSR-730/630 features an extensive range of 46 DSP (Digital Signal Processor) effects. There are two types of digital effects, system effects and insertion effects. The illustration below will give you an idea of how DSP effects work, centering on the mixer.



NOTE

• The DSP effect and variation settings may change according to the selected R1 panel voice.

Shortcut

• You can also jump directly to the DIGITAL EFFECT DSP function by pressing and holding the [DSP] button for a few seconds.

- **System Effect:**
  Applies to all of the parts input to the mixer. You can set the DSP Depth and DSP Return Level. The System Effect includes Reverb and Chorus types.

- **Insertion Effect:**
  Applies only to a designated part before inputting the signal to the mixer. You can effectively use the digital effects by applying the effect to the specific part. With the Insertion Effect, you can only designate the DSP Depth. The Insertion Effect includes Distortion and Tremolo.

NOTE

• DSP Depth cannot be modified for some Insertion effects. In this case the display shows "- - -", indicating that it's not accessible.

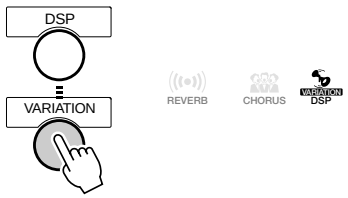
(See page 143, "About Digital Effects" and the Type List)

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.

Then use the SUB MENU **[▲]** and **[▼]** buttons to select “DSP”. After a few seconds the name of the currently selected DSP effect will appear on the right of the top line of the display.

Referring to the DSP Type List on page 145, use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to select the desired DSP effect from 1-46

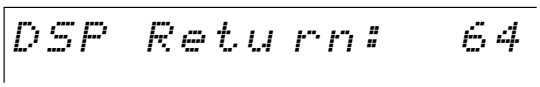
For each DSP type, there is a variation. Pressing the DSP VARIATION button will cause the VARIATION icon to display, and the variation type will be applied.



DSP Return Level

The DSP Return (DSP Return Level) parameter sets the amount of DSP effect returned from the DSP effect stage, thus making it possible to adjust the degree of DSP effect applied to the overall sound.

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”, then use the SUB MENU **[▲]** and **[▼]** buttons to select “DSP Return” (the current return level value appears to the right of “DSP Return” on the display).



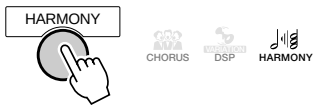
Use the **[–]** and **[+]** buttons, the **[1]**–**[0]**number buttons, or Data Dial to set the desired DSP return level. The range is from “0” to “127”. The higher the value the greater the return level.

NOTE

- *If DSP Insertion Effect is selected (page 145), you won’t be able to set the DSP Return Level. In this case, “- - -” will be shown on the display.*
- *When the Voice Set function is ON (page 116), selecting the panel voice for the R1 voice will reset the DSP Return level to 64 (fixed at 64).*

Harmony

If you press the **[HARMONY]** button, the HARMONY icon will light up, and the Harmony effect will be turned on. After setting the Harmony type, it will be applied to the R1 voice.



The Harmonies except for the types 6, 7 and 9 are applied to the R1 voice according to the chords detected in the Accompaniment section.

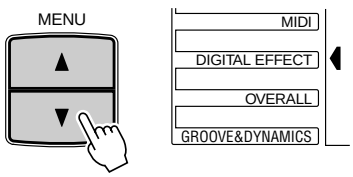
NOTE

- *Harmony can not be turned on when a drum kit is selected for the R1 voice.*
- *Harmony can not be turned on when the Full Keyboard Auto accompaniment fingering mode is selected even if Auto Accompaniment is on. Harmony will be automatically turned off if the Full Keyboard fingering mode is selected while the Harmony effect is on.*
- *If a drum kit voice is selected for R1 when Harmony is turned on, Harmony will be automatically be turned off.*

Selecting a Harmony Type

Select one of the 16 Harmony types. There are various harmony effects, depending on the Harmony type, with some adding a number of higher notes to the note of the pressed key, and some adding a number of lower notes.

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.



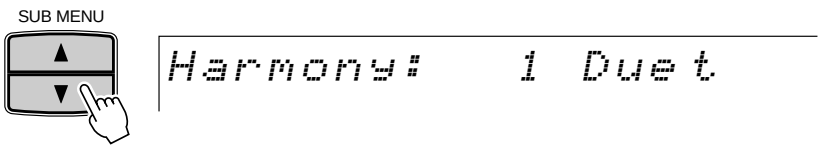
Shortcut

- *You can also jump directly to the DIGITAL EFFECT HARMONY TYPE function by pressing and holding the [HARMONY] button for a few seconds.*

Then use the SUB MENU **[▲]** and **[▼]** buttons to select “Harmony”. The name of the currently selected Harmony type will appear on the right of the top line of the display.

NOTE

- *When the Voice Set function is ON (see page 116), the HARMONY type may change according to the selected R1 panel voice.*

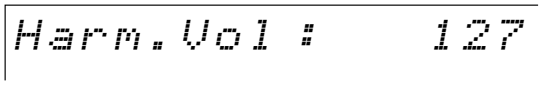


Referring to the Harmony Type List on page 147, use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to select the desired Harmony effect from 1-16.

Adjusting the Harmony Volume

The volume of the harmony sound in relation to the keyboard sound can be adjusted for Harmony types 1 through 16 as follows:

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to "DIGITAL EFFECT", then use the SUB MENU **[▲]** and **[▼]** buttons to select "Harm.Vol". The current harmony volume setting will appear to the right of "Harm.Vol" on the display.



Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to adjust the harmony volume as required. The range is from "0" to "127".

NOTE

- *When the Voice Set function is ON (see page 116), the Harmony Volume may change according to the selected R1 panel voice.*
- *Changing the volume of the harmony sound may not produce audible effect for some R1 voices (ex. organ sounds) when you select Harmony types 1 through 6.*

Multi Effect (PSR-730)

Multi Effect allows you to apply three types of effects (reverb, chorus and DSP) more powerfully and effectively.

How Multi Effect Works

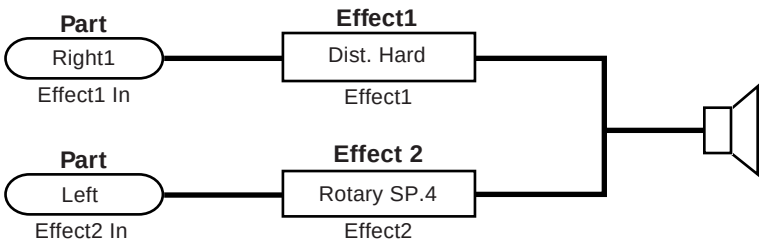
With Multi Effect, you can combine 2 effects (Effect 1/2) and apply them to the output from the keyboard (R1/R2/L parts).

There are 2 ways to combine the effects; in series or in parallel.

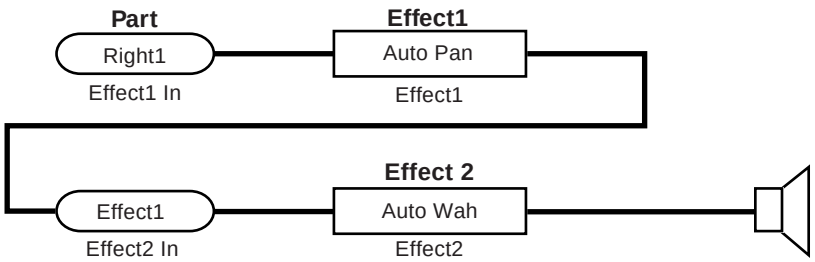
NOTE

- *By adding Multi-Effect to Reverb, Chorus and DSP, the PSR-730 can have up to 5 system effects.*
- *Since Multi-Effect is installed closer to the tone generator than Reverb, Chorus or DSP, it can function as an insertion effect. See page 143, "About Digital Effects."*

Example 1) Applying Effects 1 and 2 to separate parts (parallel)



Example 2) Applying Effects 1 and 2 to a single part (series)



Applying Multi Effect (PSR-730)

Pressing the **[MULTI EFFECT]** button will cause the Multi Effect icon to light on the display. After making part settings for Effect 1/2 and type settings, the Multi Effect will be applied.

NOTE

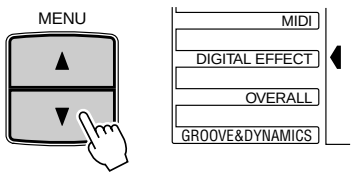
- *The MULTI EFFECT ON/OFF status will be set automatically according to the selected R1 panel voice.*
- *Some of the song files may contain Multi Effect settings. When you play back such songs, Multi Effect button on the panel will automatically be turned off.*

Setting Parts for Effect 1/2

Select a part each for Effect 1 and Effect 2

- **Effect 1** ..... Select Right 1 (R1 part), Right 2 (R2 part), Left (L part) .
- **Effect 2** ..... Right 1 (R1 part), Right 2 (R2 part), Left (L part) or Effect 1 (Effect 1 in series).

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.

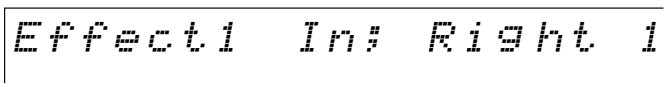


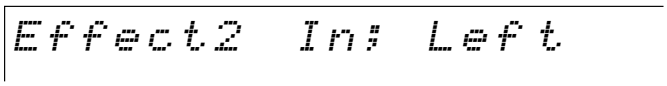
Shortcut

- *You can jump directly to the “Effect1 IN” sub menu of the DIGITAL EFFECTS menu by pressing and holding the MULTI-EFFECT button for a few seconds.*

Then use the SUB MENU **[▲]** and **[▼]** buttons to select “Effect1 In” or “Effect2 In”. The name of the currently selected part will appear on the right of the top line of the display.

Use the **[–]** and **[+]** buttons or Data Dial to select the part you want to apply the effect to.





NOTE

- *The Effect 1/2 part settings may automatically change according to the selected R1 panel voice.*
- *“- - -” may appear on the display if you play back the songs containing Multi Effect settings.*

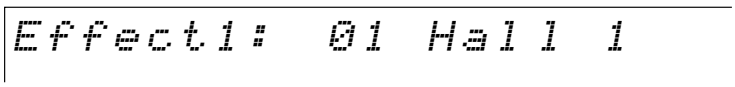
Select the Effect Type for Effect 1/2

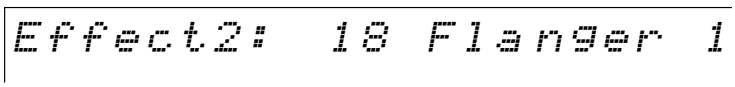
Select one of the 42 effect types for Effect 1 and Effect 2

Use the MENU **[▼]** and **[▲]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”. The icon for “DIGITAL EFFECT” will light.

Then use the SUB MENU **[▼]** and **[▲]** buttons to select “Effect1” or “Effect2”. The name of the currently selected type will appear on the right of the top line of the display.

Referring to the Multi-Effect Type List on page 146, use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or Data Dial to select the desired effect type.





NOTE

- *The Effect 1/2 type settings may automatically change when a panel voice is selected for R1.*
- *“** XG Ins Eff” may appear on the display if you play back the songs containing Multi Effect settings.*

Adjust the Dry/Wet Settings for Effect 1/2

Set the Dry/Wet settings for Effect 1 and Effect 2

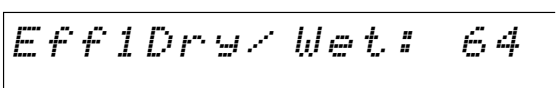
Dry refers to an original sound that has no effects applied to it, while Wet means that effects are applied to a sound. Dry/Wet is a setting value that regulates the level of effects that are applied.

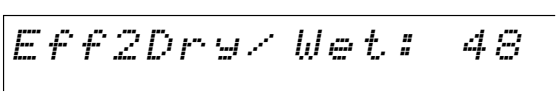
- **Dry/Wet [0]**..... Only dry sound is output.
- **Dry/Wet [64]** ..... Output with the same amount of the dry/wet sounds.
- **Dry/Wet [127]** ..... Only wet sound is output.

Use the MENU **[▼]** and **[▲]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”. The icon for “DIGITAL EFFECT” will light.

Then use the SUB MENU **[▼]** and **[▲]** buttons to select “Eff1 Dry/Wet” or “Eff2 Dry/Wet”. The currently set Dry/Wet value will appear on the right of the top line of the display.

Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to select the Dry/Wet value within a range of 0-127.





NOTE

- *The dry/wet settings cannot be done for some of the Effect 1/2 types. In that case, “- - -” will be displayed.*
- *The Dry/Wet settings for Effect 1/2 may automatically change when a panel voice is selected for R1.*

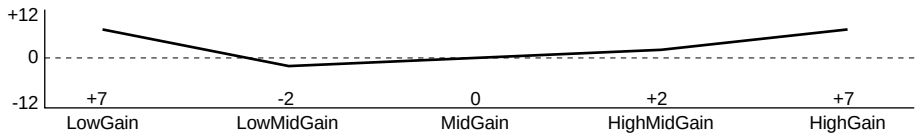
The Digital Equalizer (PSR-730)

Usually an equalizer is used to correct the sound output from amps or speakers to match the special character of the room. The sound is divided into several frequency bands, then by raising or lowering the level for each band, the correction is made.

Adjusting the sound you play according to the genre—classical music more refined, pops music more crisp, and rock music more dynamic—can also serve to draw out the special characteristics of the music and make your performance more enjoyable.

The PSR-730 possesses a high grade 5 band digital equalizer function. With this function, a final effect—tone control—can be added to the output of your instrument.

Example) 04 (Bright)



Frequency Bands (5 bands)

LowGain	80 Hz
LowMidGain	500 Hz
MidGain	1.0 kHz
HighMidGain	4.0 kHz
HighGain	8.0 kHz

NOTE

• The range of each frequency band can be changed by transmitting the system exclusive message from an external MIDI device to the PSR-730/630 (see page 156).

The digital equalizer adjusts the gain (amplitude change) in each of the 5 frequency bands within a range of -12 to 0 to +12 decibels [dB]. Try listening to each of the five preset equalizer settings and compare them.

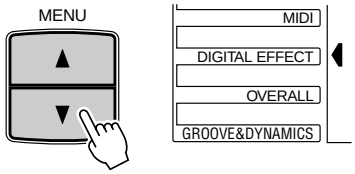
Using the Digital Equalizer (PSR-730)

If you press the **[DIGITAL EQ]** button, the DIGITAL EQ icon will light up, and the Digital EQ effect will be turned on. After setting the Digital EQ type, the equalizer effect will be applied to the overall output of the PSR-730.

Selecting a Digital EQ Type.

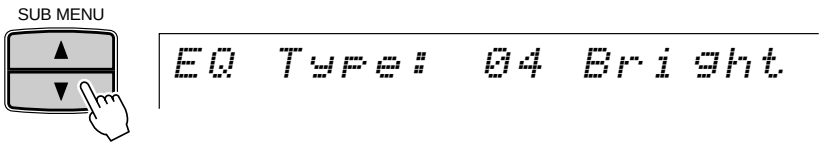
Select one of the 5 Digital EQ types.

Use the MENU **[▼]** and **[▲]** buttons to move the triangular indicator in the display next to “DIGITAL EFFECT”.



Then use the SUB MENU **[▼]** and **[▲]** buttons to select “EQ Type”. The name of the currently selected Digital EQ type will appear on the right of the top line of the display.

Referring to the Equalizer Type List below, use the **[–]** and **[+]** buttons, the **[1]**–**[5]** number buttons, or Data Dial to select the desired equalizer type.

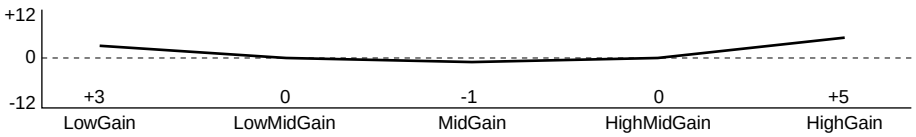


Shortcut

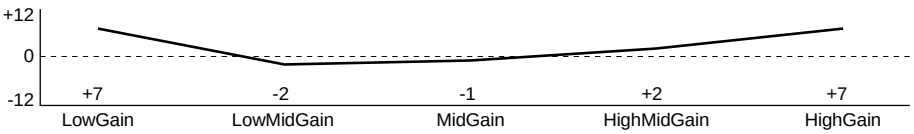
- *You can jump directly to the “Digital EQ” sub menu of the DIGITAL EFFECTS menu by pressing and holding the DIGITAL EQ button for a few seconds.*

● Equalizer Type List

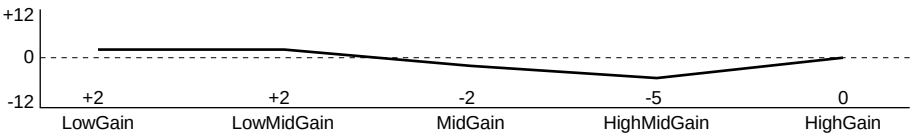
01 Standard



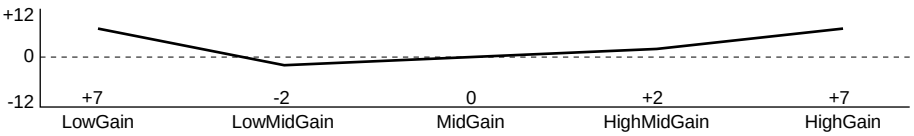
02 Disco



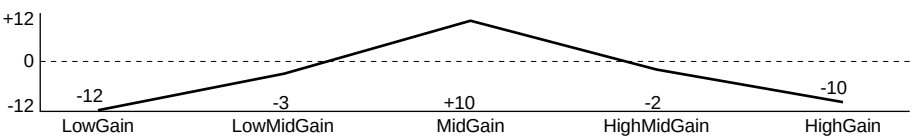
03 Mild



04 Bright



05 Lo Fi



Setting the Gain (User Setting)

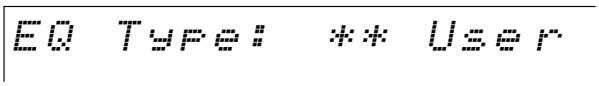
You can change the settings for any of the 5 preset equalizer types, adjusting the output to meet your own needs.

Select the equalizer type you wish to use as a base for your settings, then use the SUB MENU **[▼]** and **[▲]** buttons to select "LowGain". The current LowGain value for the type you selected will be shown on the right of the upper line of the display.

Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to set the LowGain amplitude change within a range of -12 to 0 to +12 decibels [dB].

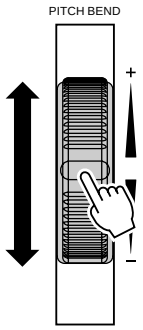
Switch to each of the other bands: "LowMidGain," "MidGain," "HighMidGain," and "HighGain", and set them in the same way as the "LowGain."

After finishing the gain settings, use the SUB MENU **[▼]** and **[▲]** buttons to select "EQ Type". "** User" will appear on the right of the top line of the display.



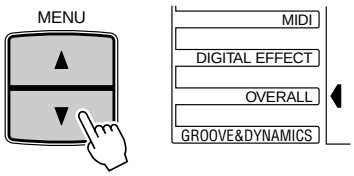
The Pitch Bend Wheel

Use the PSR-730/630 pitch bend wheel to bend notes up (roll the wheel away from you) or down (roll the wheel toward you) while playing the keyboard. The pitch bend wheel is self-centering and will automatically return to nornal pitch when released.



Setting the Pitch Bend Range

The maximum pitch bend range can be set via the PITCH BEND RANGE function in the OVERALL function group. Use the MENU **[▼]** and **[▲]** buttons to move the triangular indicator in the display next to “OVERALL”.



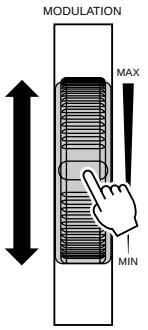
Then use the SUB MENU **[▼]** and **[▲]** buttons to select “PB Range”. The current pitch bend range setting will appear to the right of the function name on the top line of the display. Use the **[–]** and **[+]** buttons, the **[1]**–**[0]** number buttons, or Data Dial to set the pitch bend range from “01” to “12” as required. Each increment corresponds to one semitone.

NOTE

- *When the Voice Set function is ON (page 116), the Pitch Bend Range will be changed according to the selected R1 panel voice.*
- *The default pitch bend range can be instantly recalled by pressing the [+] and [–] buttons simultaneously.*

The Modulation Wheel (PSR-730)

The Modulation function applies a vibrato effect to notes played on the keyboard (R1, R2, L voices). Rolling the MODULATION wheel all the way towards yourself minimizes the depth of the effect, while rotating it away from yourself increases it.



NOTE

- *In order to avoid accidentally applying modulation when you don't intend to, set the depth at its minimum setting.*
- *You can also assign other functions to the MODULATION Wheel (see below).*

Changing the Modulation Wheel Function

It's possible to change the effect that is applied when you rotate the **MODULATION** Wheel. You can select from 3 types: modulation, brightness or resonance

- **Modulation** ..... Applies vibrato effects to the voices from the keyboard.
- **Brightness** ..... Adjusts the brightness of the R1 voice played on the keyboard. Increasing the depth makes the sound brighter, while decreasing it makes it softer.
- **Resonance** ..... Adds resonance to the R1 voices played on the keyboard.

Use the MENU **[▼]** and **[▲]** buttons to move the triangular indicator in the display next to "OVERALL".

Then use the SUB MENU **[▼]** and **[▲]** buttons to select "ModWheel". The effect currently set for the modulation wheel will appear to the right of the top line of the display.

```
ModWheel :    Modulation
```

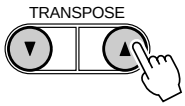
Referring to the information above, use the **[–]** and **[+]** buttons or the Data Dial to select one of the 3 effects.

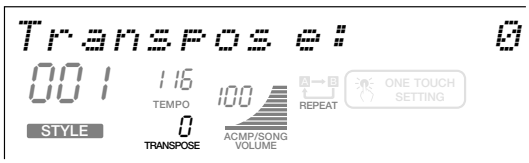
Transpose

This functions allow the overall pitch of the PSR-730/630 to be transposed up or down by a maximum of one octave in semitone increments.

Setting Transposition

Use the TRANSPOSE **[▼]** and **[▲]** buttons to set the desired degree of transposition. Press either button briefly to decrement or increment by one, or hold for continuous decrementing or incrementing. The current transpose value will appear on the top line of the display for a few seconds whenever one of the TRANSPOSE buttons is pressed — during this time the **[–]** and **[+]** buttons, number buttons, or data dial can also be used to set the transpose value (the transpose value also appears continuously above "TRANSPOSE" in the display).





The transpose range is from –12 to +12. Each step corresponds to one semitone, allowing a maximum upward or downward transposition of 1-octave. A setting of "0" produces the normal pitch.

NOTE

- *The Transpose function cannot be applied when a drum kit is the selected voice (page 19).*
- *Press the TRANSPOSE [▼] and [▲] buttons simultaneously to instantly reset the transpose value to "0".*
- *The new TRANSPOSE value will take effect from the next key played.*
- *When the Transpose value is shown at the top of the display, you can use the [1]–[0] number keys, the [+],[–] buttons or the Data Dial to change it.*

Registration Memory

The PSR-730/630 Registration Memory feature can be used to memorize 128 complete control-panel setups (32 banks, 4 setups each) that you can recall whenever needed.

NOTE

• The PSR-730/630's initial Registration Memory [1]–[4] settings (when it shipped from the factory) are the same panel settings as when the power switch is first turned on.

Registering the Panel Settings

1 Set Up the Controls as Required

Make the desired control settings. The following settings are memorized by the Registration Memory function:

● Data Stored By the Registration Memory

VOICE PARAMETERS

- R1 Voice (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Dual Voice ON/OFF
- R2 Voice (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Split Voice ON/OFF
- L Voice (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Pedal 1 function
- Pedal 2 function
- Split Point (Split Voice)
- Touch Sensitivity
- Reverb ON/OFF
- Chorus ON/OFF
- DSP ON/OFF, variation ON/OFF
- DSP type
- Multi Effect (ON/OFF, Effect 1/2: part, type, dry/wet)
- Harmony ON/OFF, type, volume
- Pitch bend range
- Modulation wheel function
- Scale Tuning

ACCOMPANIMENT PARAMETERS

- Auto Accompaniment ON/OFF
- Fingering mode
- Tempo
- Split point (Auto Accompaniment)
- Accompaniment volume
- Track data (Track ON/OFF, voice, volume, pan, reverb depth, chorus depth)
- Accompaniment section (Main A/B)
- Multi Pad Set number
- Chord Match ON/OFF (Multi Pad1…4)
- Transpose
- Reverb type
- Chorus type
- Groove & Dynamics (ON/OFF, templates, rates)
- Style number (Style names [page 104] for the user styles)

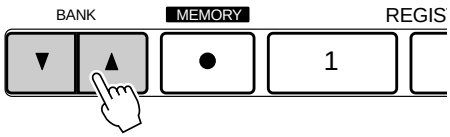
2 Select a Registration Bank (if necessary)

Use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator next to "REGIST MEMORY " in the menu list to the left of the display — the currently selected registration bank number and name will appear on the top line of the display. Then use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or Data Dial to select the desired bank (1 through 32).

Shortcut

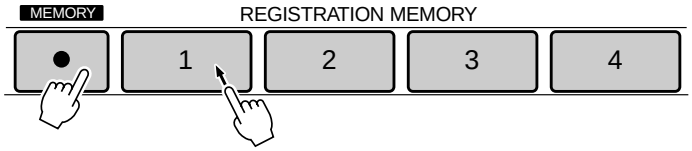
• Press and hold the REGISTRATION MEMORY [MEMORY] button for a few seconds to go directly to the REGIST MEMORY display.

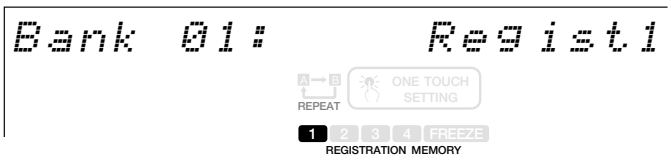
On the PSR-730, there are BANK **[▼]** and **[▲]** buttons. Pressing these buttons will directly bring up the registration bank sub menu (example: Bank 1) of the "Regist Memory", main menu item, and all you have to do is add the correct number.



3 Register the Settings

While holding the **[MEMORY]** button, press one of the REGISTRATION MEMORY buttons — **[1]** through **[4]**. The corresponding REGISTRATION MEMORY number will appear below "REGISTRATION" in the display.





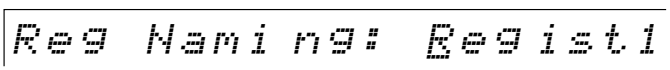
NOTE

- *Any data that was previously recorded in the Registration Memory location you selected will be erased and replaced by the new settings.*
- *The Registration Memory contents will be retained even after turning the power off. See page 152 for the details.*

Naming the Registration Banks

You can give your own names (up to 8 characters) to the registration banks where you have stored settings.

After recalling the registration settings you wish to name, use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator next to "REGIST MEMORY" in the menu list to the left of the display.
Then use the SUB MENU **[▲]** and **[▼]** buttons to select "Reg Naming". The current name will appear on the top right of the display.



Referring to the information below, use the **[1]**–**[0]** number buttons, the **[+]**, **[–]** buttons or the Data Dial to enter the name.

[+]..... Select letter (cursor moves right)
[–]..... Select letter (cursor moves left)
Dial ..... Change Character
[1]–**[0]**..... ”Jump” entry

[Character List]

NOTE

• Lower case letters can’t be entered with the naming function.

• When entering letters with the Dial

0 1 2 3 4 5 6 7 8 9
A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z – _

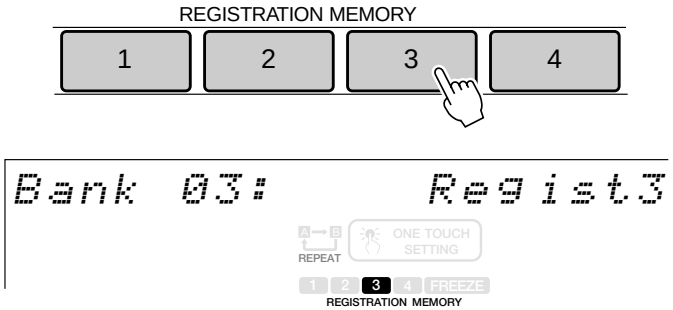
• When doing “jump” entry with the [1]–[0] number buttons

[1]..... 1 A B C
[2]..... 2 D E F
[3]..... 3 G H I
[4]..... 4 J K L
[5]..... 5 M N O
[6]..... 6 P Q R
[7]..... 7 S T U
[8]..... 8 V W X
[9]..... 9 Y Z @
[0]..... 0 – _

The same method can be used to give your own names to user songs (page 94), user pads (page 109), or user styles (page 104).

Recall the Registered Panel Settings

Simply select the appropriate bank as described above, then press the desired REGISTRATION MEMORY button at any time to recall the memorized settings. The corresponding Registration Memory number will appear above “REGISTRATION” in the display, and the appropriate setting changes will appear in the display.

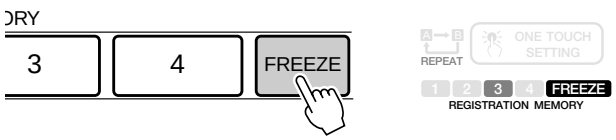


NOTE

- *Registration data cannot be recalled when the One Touch Setting function is on.*
- *When power is turned on, or the bank is changed, all of the numbers in the REGISTRATION MEMORY section of the display will be blank.*

The Accompanient Freeze Function

When the FREEZE function is engaged, the accompaniment parameters listed above will not be changed when a REGISTRATION MEMORY is recalled. This allows you to recall different REGISTRATION MEMORY settings while using Auto Accompaniment, without suddenly disturbing the flow of the accompaniment. The FREEZE function is turned on and off by pressing the **[FREEZE]** button. The “FREEZE” icon appears in the display when it is turned on.



NOTE

- *FREEZE remains on even if a different registration bank is selected.*
- *The Freeze function will automatically be turned on when one of the following modes, Song, Record or Style Revoice, is engaged.*

The Multi Pads

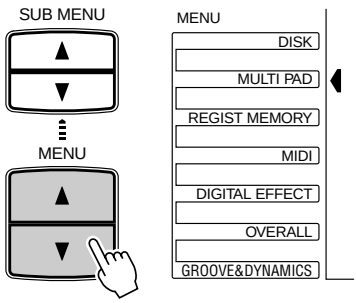
The PSR-730/630 MULTI PADS can be used to play a number of short pre-recorded rhythmic and melodic sequences that can be used to add impact and variety to your keyboard performances. You can also record your own MULTI PAD phrases as described in "MULTI PAD Recording" on page 106.
Some pad phrases simply play back as programmed, while others are "chord match" types which, if the CHORD MATCH function is turned on, are automatically transposed to match chords played using the PSR-730/630 Auto Accompaniment feature.

Selecting a MULTI PAD Set

The PSR-730/630 has 36 multi pad sets, each containing a complete set of 4 MULTI PAD phrases — 144 phrases in all. Before using the MULTI PADS, select the MULTI PAD set containing the phrases you want to use as follows:

1 Select the Multi Pad Function

To select a multi pad set first use the MENU **[▲]** and **[▼]** buttons to select the MULTI PAD function so that the triangular indicator in the display appears next to "MULTI PAD" to the left of the display.



2 Select a Multi Pad Set Number

If necessary use the SUB MENU **[▲]** and **[▼]** buttons so that the name of the currently selected MULTI PAD set appears on the display (see list on page 62), then use the **[–]** and **[+]**, number buttons, or data dial to select the MULTI PAD set you want to use.

Shortcut

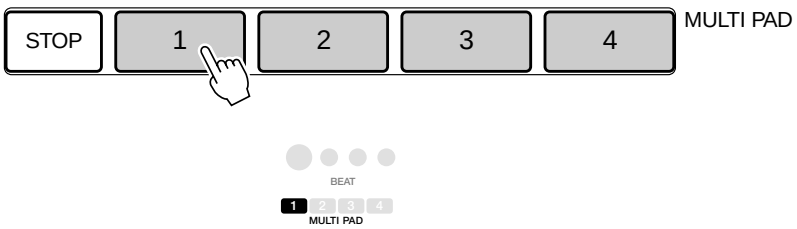
- *Press and hold the MULTI PAD [STOP] button for a few seconds to go directly to the MULTI PAD SET display.*

Playing the MULTI PADs

Simply tap any of the MULTI PADs at any time to play back the corresponding phrase at the currently set tempo. MULTI PAD playback begins as soon as the button is pressed. You can even play two, three, or four MULTI PADs at the same time. Also, you can create "retriggered sample" effects by repeatedly pressing a pad before its contents are completely played back.

NOTE

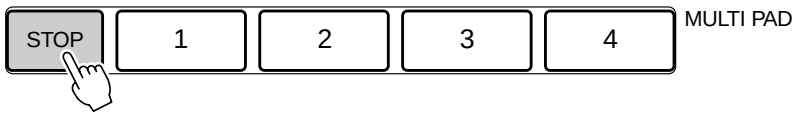
- *Pressing the pad during its playback will stop playing and begin playing from the top again.*



The MULTI PAD voices are indepedent from the voices you have currently selected for keyboard performance. You could, for example, play piano on the keyboard while a MULTI PAD plays a brass chord stab.

When the CHORD MATCH function (page 63) for a pad is turned on, the corresponding phrase will be automatically transposed to match chords played using the PSR-730/630 Auto-accompaniment feature.

MULTI PAD playback can be terminated by pressing the MULTI PAD **[STOP]** button.



● The Multi Pad Sets

	Chord Match					Chord Match			
Set	Pad 1	Pad 2	Pad 3	Pad 4	Set	Pad 1	Pad 2	Pad 3	Pad 4
1 Fanfare1	○	○	○	–	19 Classic	○	○	○	○
2 Fanfare2	○	○	○	–	20 Jingle	○	○	○	○
3 Brassy1	○	○	○	○	21 Horror SE	–	–	–	–
4 Brassy2	○	○	○	○	22 Racing SE	–	–	–	–
5 Synth Brass	○	○	○	○	23 Stormy SE	–	–	–	–
6 Guitar Play1	○	○	○	○	24 Water SE	–	–	–	–
7 Guitar Play2	○	○	○	○	25 Animal SE	–	–	–	–
8 Guitar Play3	○	○	○	○	26 Haha SE	–	–	–	–
9 Guitar Play4	○	○	○	○	27 Rock Kit	–	–	–	–
10 Techno Synth1	○	○	○	○	28 Techno Kit	–	–	–	–
11 Techno Synth2	○	○	○	○	29 Analog Kit	–	–	–	–
12 Arpeggio	○	○	○	○	30 Tom Flam	–	–	–	–
13 Crystal	○	○	○	○	31 Latin Percusion1	–	–	–	–
14 Twinkle	○	○	○	○	32 Latin Percussion2	–	–	–	–
15 Magical	○	○	○	○	33 Timbales	–	–	–	–
16 Piano Sequence	○	○	○	○	34 Analog Sequence	–	–	–	–
17 Banjo Sequence	○	○	○	○	35 Conga Sequence	–	–	–	–
18 Gothic	○	○	○	○	36 Techno Sequence	–	–	–	–

Turning the CHORD MATCH Function On/Off

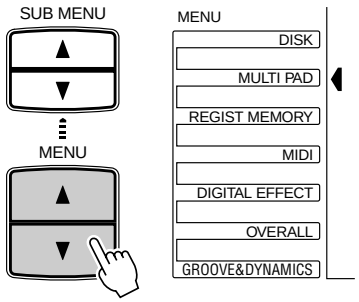
The CHORD MATCH function can be individually turned on or off for each of the MULTI PADs, as described below.

NOTE

- *The chord match function has no effect with pads that contain percussion phrases.*

1 Select the MULTI PAD Function

Use the MENU **[▲]** and **[▼]** buttons to select the MULTI PAD function so that the triangular indicator in the display appears next to "MULTI PAD" to the left of the display.

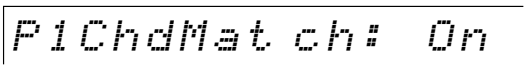


2 Select a CHORD MATCH Function

Use the SUB MENU **[▲]** and **[▼]** buttons to select "P1ChdMatch", "P2ChdMatch", "P3ChdMatch", or "P4ChdMatch", depending on the pad for which you want to turn the CHORD MATCH function on or off.

NOTE

- *The chord match on/off status depends on the selected Multi Pad.*

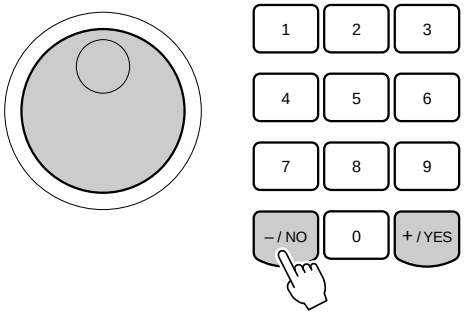


3 Turn the CHORD MATCH Function On or Off

Use the **[–]** and **[+]** buttons or data dial to turn the CHORD MATCH function for the selected pad "on" or "off" as required.

NOTE

- *The CHORD MATCH ON/OFF setting is restored to its original status whenever a preset MULTI PAD set is selected.*
- *When the CHORD MATCH ON/OFF status of a user MULTI PAD (see page 107) set is changed, the new status is recorded with the MULTI PAD data.*



Disk Operations

There is a disk drive installed in the PSR-730/630. By inserting a floppy disk into it, you can do many things: record and playback user songs, save and load user styles (page 98), user pads (page 106), or registration memory data (page 57).
You can save any number of user styles and registration data on floppy disks, make song libraries or find many other ways to make playing the PSR-730/630 more efficient.

There is a sample disk packed with the PSR-730/630. It contains 20 XG songs and 8 style files. To play back the songs see page 76. To load the styles see page 70.

◆ Floppy Disk Handling Precautions

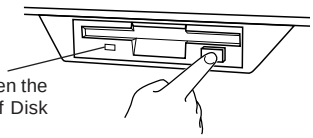
Floppy disks are an inexpensive, convenient, and reliable way to store your music data. They are not indestructable, however, and should be handled with care. Observe the following points to ensure the long-term safety of your disks and data.

Type of Disk

- Use the 3.5-inch 2DD or 2HD floppy disks with the PSR-730/630.

Taking Care of Your Floppy Disks

- Never attempt to eject a disk during a read or write operation (i.e. while the disk drive is operating). Doing so can damage both the disk and the drive.
- Never turn the power ON or OFF while a disk is in the drive. Always eject the disk before turning the power OFF.
- To eject a floppy disk from the disk drive press the eject button slowly as far as it will go. Then when the disk is fully ejected, remove it by hand. The disk may not be ejected properly if the eject button is pressed too quickly or if it is not pressed in far enough (the eject button may become stuck halfway with the disk extending from the slot by only a few millimeters). If this is the case, do not attempt to pull out the partially ejected disk. Doing so may damage the disk drive mechanism and/or the floppy disk. To remove a partially ejected disk, try pressing the eject button once again or push the disk back into the slot, then repeat the eject procedure carefully.



This lamp is always on when the power is on, regardless of Disk operation.

- Do not insert anything but floppy disks into the disk drive. Other objects can damage the disk drive or floppy disk.
- Never open the disk shutter by hand or touch the internal surface of the disk. Dirt, dust, or grease on the disk's magnetic surface can cause data errors.
- Never leave disks near a speaker, TV, or other device that emits a strong magnetic field. Strong magnetic fields can partially erase the data on the disk.
- Do not store disks in places exposed to direct sunlight or other sources of heat. The acceptable storage temperature range is approximately 4° to 53° C (39° to 127° F).
- Do not store disks in areas subject to extreme dryness or humidity. The acceptable relative humidity range is approximately 8 to 90%.
- Do not store disks in areas contaminated with dust, sand, smoke, etc.
- Do not place heavy objects such as books on top of a disk.
- Avoid getting floppy disks wet, particularly with oily or sticky fluids. A disk that has been wet with water should be allowed to dry naturally before use. Disks contaminated by other fluids can cause damage to the disk drive and should be discarded.
- Be sure to apply the disk label at the proper position. When changing the label never cover the old label with a new label; always remove the old label first.

Head Cleaning

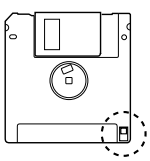
- With extended use the read/write head of the disk drive will pick up dust and other particles that will eventually cause data errors. If this occurs, clean the head with a 3.5 inch head cleaning disk available from most computer supply stores.

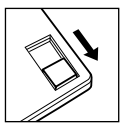
Data Backup

- For maximum data security we strongly recommended that you keep two copies of important data on separate floppy disks. These disks should ideally be stored in separate locations. This gives you a backup if one disk is lost or damaged.

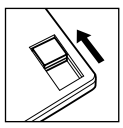
Protecting Your Data (Write Protect Tab)

- To prevent accidental erasure of important data, slide the disk's write-protect tab to the "protect" position (tab open). If you attempt to modify the disk when the write-protect tab is set to ON position, "Disk Write Protected!!" will appear on the display indicating that the operation is not possible.





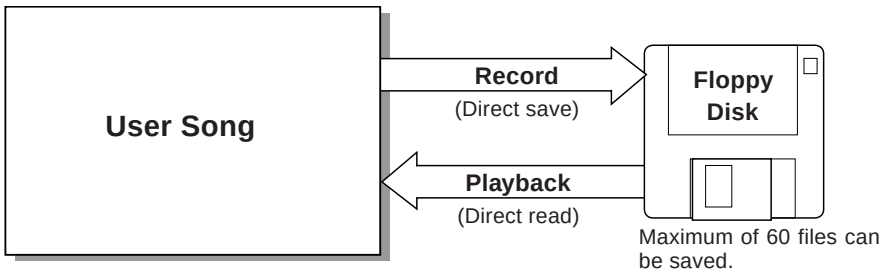
Write protect tab ON
(locked-write protected)



Write protect tab OFF
(unlocked- write enabled)

User Song Data

User song data is saved directly to the disk without saving it in the PSR-730/630 itself.

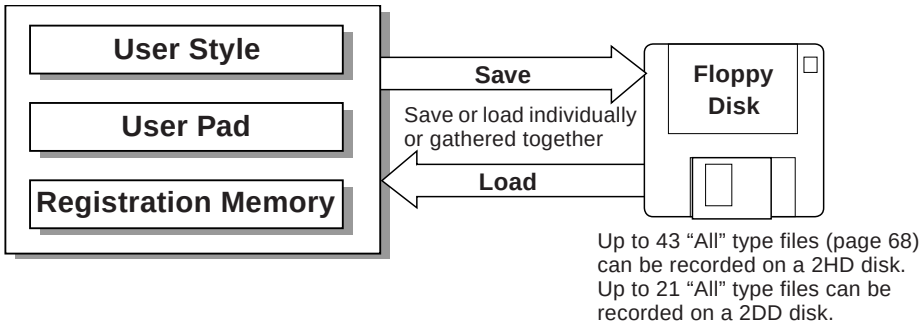


NOTE

- *It may not be possible to record the full 60 files to a disk, depending on the legnth of the recorded files.*

User Style/User Pad/Registration Memory Data

The PSR-730/630 has User Style, User Pad and Registration Memory functions installed. The data recorded with these functions can also be saved individually or gathered together to floppy disks and also the data (files) saved on disks can be loaded individually or gathered together into the PSR-730/630.



NOTE

- *The maximum number of files may vary according to the type and volume of the saved files (page 68).*

Data that Can be Saved or Loaded with the PSR-730/630

Data Type	Extension	Save	Load
User Style (101-104) [Style File Format]	.USR	○	○
User Pad (bank 37-40)	.USR	○	○
Registration Memory (bank 01-32)	.USR	○	○
User Style + Registration Memory	.USR	○	○
User Pad + Registration Memory	.USR	○	○
User Style + User Pad	.USR	○	○
User Song	.MID	—	—

NOTE

- *When saving data, use a floppy disk formatted on the PSR-730/630.*
- *The three letters after the file name (after the period) are called the extension. The extension shows the type of file.*
- *Since the user songs are directly recorded to the disk as you play during recording and read from the disk during playback, the Save/Load functions are not available. The Disk Copy, Song Copy and Delete File operations related to the user songs can be executed.*

Using Commercially Available Music Collections (Sold Separately)

The PSR-730/630 can playback commercially available XG/GM music collection or YAMAHA DOC collection (Disk Orchestra Collection) disk files. It can also load styles collected on YAMAHA style file disks.

The PSR-730/630 can handle music disks (floppy disks) that bear the following marks:

GENERAL MIDI — You can playback song files collected on these disks using the voices defined in the GM standard.

XG — You can playback songs using the XG format, an extension of the GM standard that allows for much higher sound quality.

DISK ORCHESTRA — You can playback song files collected on these disks using the voices defined in Yamaha's DOC format.

STYLE FILE — You can load and play with the style files collected on these disks.

NOTE

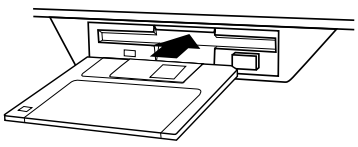
• With song data software that includes lyrics, you can view the lyrics in the display during playback. Consult your Yamaha dealer for information on song data that is compatible with the Lyrics Display function of the PSR-730/630.

The Sample Disk

Try playing some of the songs on the included Sample Disk.

1 Insert the Sample Disk into the Disk Drive.

Once the disk is inserted, the menu icon on the display will automatically switch to the song menu, and the currently selected song name and song number will appear at the upper left of the display. The PSR-730/630 will switch into Song Mode. The SONG icon will light along with the DISK (floppy disk) icon and the XG icon.



2 Start and Stop the Song

Press the **[START/STOP]** button, and playback of the Sample Disk song will begin.

For details, see page 76 "Song Playback."

Format

Setting up commercially available floppy disks (3.5 inch, 2HD/2DD type) for use with the PSR-730/630 is called formatting

Follow the steps below to format a disk.

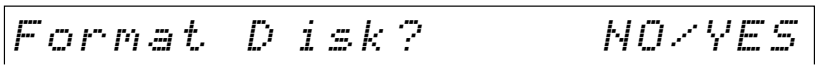
NOTE

- *After formatting, the capacity of a 2HD disk will be 1 Mbyte, and of a 2DD disk will be 720 Kbyte.*

1 Insert the Disk into the Disk Drive

Insert a commercially available 3.5 inch floppy disk (unformatted) into the disk drive, with the shutter on the disk towards the drive, and with the label side facing upward.

The "DISK" menu will be automatically selected, and the Sub Menu item "Format Disk? NO/YES" will appear on the top line of the display.



NOTE

- *If you insert an unformatted disk with the write protect tab in the ON position into the drive, "Format Disk? NO/YES" will appear, but when you try to format it, "Disk Write Protected!!" will be displayed. Eject the disk, move the protect tab to the OFF position, and reinsert it in the drive.*
- *The "DISK" menu won't be selected automatically when you insert the formatted disk. If you want to format the formatted disk to record from scratch, first insert the disk you want to format, then press the Menu button, next press the Sub Menu button to show the "Format Disk? YES" on the display.*

2 Press the [+] (YES) Button

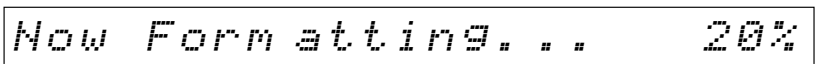
When the **[+]** button is pressed, "Execute? NO/YES" will appear on the display.

NOTE

- *If data is already saved on the disk, be careful not to format it. If you format the disk, all the previously recorded data will be deleted.*
- *While formatting is in progress (while "Now Formatting" is displayed) , never eject the disk or turn off the power to the PSR-730/630.*

3 Start Formatting

Press the **[+] (YES)** button and disk formatting will begin. Once started, formatting cannot be canceled. During formatting, the display will read "Now Formatting... xx%."



When formatting is finished, the display will return to the one which was selected before inserting the disk.

If you don't want to format, press the **[–] (NO)** button before the step 3 or simply eject the disk. The display will return to the one which was selected before inserting the disk.

NOTE

- *If a disk that cannot be read by the PSR-730/630 is inserted into the disk drive, it will be treated the same as an unformatted floppy disk. Take care not to erase important data by accidentally formatting a disk.*
- *If you want to reformat a disk that already has been formatted for the PSR-730/630, insert the disk in the drive, select the "Format Disk? YES" item from the sub menu of the "DISK" menu, then proceed as for a normal format.*
- *If you insert the formatted disk and you press the [-] (NO) button or eject the disk in the step 2, the display will return to the "Format Disk?".*

Save

You can save PSR-730/630 user styles, user pad (banks 37-40) and registration memory data (banks 01-32) on floppy disks.

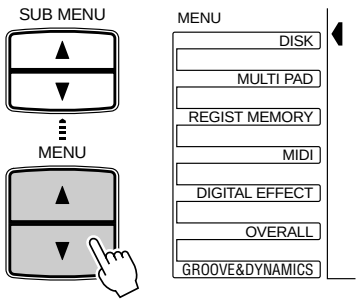
NOTE

- *After formatting, the capacity of a 2HD disk will be 1 Mbyte, and of a 2DD disk will be 720 Kbyte.*

1 Insert a Formatted Floppy Disk.

If a disk has not been already inserted in the drive, insert a formatted floppy disk.

2 Select a Save Function

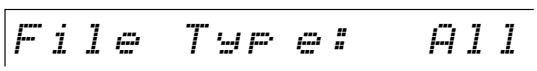


Use the MENU **[▲]** and **[▼]** buttons to select the Disk function so that the triangular indicator in the display appears next to "DISK" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Save To Disk? YES" appears on the display.

3 Select the File Type

Press the **[+] (YES)** button, and the file type select screen "File Type: All" will appear on the display.



Use the **[–]** and **[+]** buttons or the Data Dial to select the file type for the data you want to save. Refer to the file type list below:

All	Save all User Style (101-104), User Pad (bank 37-40), and Registration Memory (bank 01-32) data into one single file.
Style	Save all User Style (101-104) data gathered together into one single file.
Pad	Save all User Pad (bank 37-40) data gathered together into one single file.
Regist	Save all Registration Memory (bank 01-32) data gathered together into one single file.
Style + Reg.	Save all User Style (101-104) and Registration Memory (bank 01-32) data gathered together into one single file.
Pad + Regist	Save all User Pad (bank 37-40), and Registration Memory (bank 01-32) data gathered together into one single file.
Style + Pad	Save all User Style (101-104) and User Pad (bank 37-40) data gathered together into one single file.

NOTE

- *If the DISK menu is selected when there is no floppy disk inserted into the disk drive, "- - -" will be displayed at the top of the display, and disk operations won't be possible.*
- *Although all User Style (101-104), User Pad (bank 37-40), and Registration Memory (bank 01-32) data can be saved gathered into one single file, the data can be recalled individually when loaded back into the PSR-730/630.*

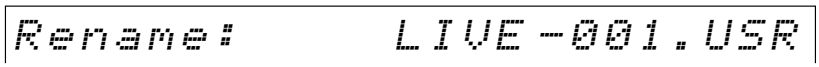
4 Save File Confirmation

Use the SUB MENU **[▼]** button so that "Save File...." appears on the display, showing the new file the data will be saved to.

To overwrite the data already saved to an existing file, use the **[–]** and **[+]** buttons or the Data Dial to select the file you want to overwrite.

5 If Necessary Change the File Name

Use the SUB MENU **[▼]** button so that "Rename:....." appears on the display, and you can change the name of the file (the 8 characters before the extension).

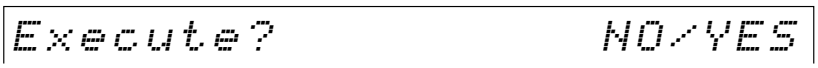


NOTE

- *Even if you chose a file where data is already saved because you want to overwrite the data, renaming the file will cause the new data to be saved in a different file, and the old data won't be overwritten.*
- *While data is being saved ("Now Saving" is displayed), never eject the floppy disk or turn off power to the PSR-730/630.*

6 Execute the File Save

Use the SUB MENU **[▼]** button so that "Execute: NO/YES" appears on the display.



Press the **[+] (YES)** button and the save operation will begin. While it is in progress, "Now Saving..." will appear at the top of the display.

When the save operation is finished, the sub menu will return to "Save To Disk? YES."

NOTE

- *If you press the SUB MENU [▲] button the sub menu display will return to "Save To Disk? YES."*
- *If there isn't enough space on the disk, "Disk Full" will be displayed, and you won't be able to save any data. You can delete unneeded files on the disk (page 75), or exchange the disk for a new one and repeat the save operation.*
- *If a write error occurs during a save operation, "Disk Error" will be displayed. If the error reoccurs after repeating the save operation, there could be something wrong with the disk. Insert a different disk in the drive and repeat the save operation.*

Load

After saving User Style (101-104), User Pad (bank 37-40), and Registration Memory (bank 01-32) data onto a floppy disk, you can reload them into the PSR-730/630.

You can also load style data from the included Sample Disk or commercially available Yamaha Style File disks.

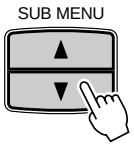
1 Insert the Floppy Disk into the Disk Drive.

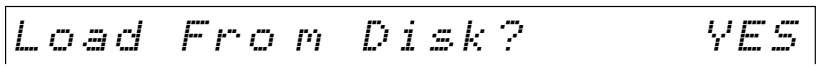
Insert the floppy disk that has the data you want to load into the floppy disk drive.

2 Select a Load Function

Use the MENU **[▲]** and **[▼]** buttons to select the Disk function so that the triangular indicator in the display appears next to "DISK" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Load To Disk? YES" appears on the display.





NOTE

- *If the DISK menu is selected when there is no floppy disk inserted into the disk drive, "- - -" will be displayed at the top of the display, and disk operations won't be possible.*

3 Select the File to Load

Press the **[+] (YES)** button, and "Load File....." file select screen will appear on the display.

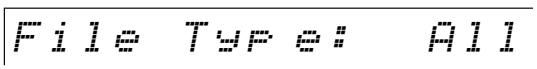
Use the **[–]** and **[+]** buttons or the Data Dial to select the file to load.

NOTE

- *If the disk contains no file, the display shows "File Not Found!!" indicating that the Load function is not possible.*

4 Select the File Type (Data Type) to Load

Press the SUB MENU **[▼]** button and the sub menu "File Type:...." will be displayed.



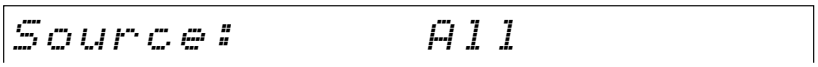
Use the **[–]** and **[+]** buttons or the Data Dial to select the file type (data type) to load.

The file types that you can load at this point will depend on the types of files that were originally saved to this file.

File types that were saved	File types that can be loaded
All	All, Style, Pad, Regist
Style	Style
Pad	Pad
Regist	Regist
Style+Reg.	Style, Regist, Style+Reg.
Pad+Regist	Pad, Regist, Pad+Regist
Style+Pad	Style, Pad , Style+Pad

5 Select the Data to Be Loaded If Necessary

If the file type selected in step 4 was “Style,” “Pad,” or “Regist,” press the SUB MENU **[▼]** button so that the sub menu “Source:....” (load data selection screen) is displayed.



NOTE

• When the selected file type is “All,” “Style + Reg,” “Pad + Regist,” “Style + Pad,” step 5 is not necessary. Proceed from step 6.

By setting the “source” and “destination,” the data can be individually loaded (or loaded as a group).

Style ..... A single Style can be extracted from the file 4 Styles saved together on the disk and loaded into one of the PSR-730/630 User Style 101-104.

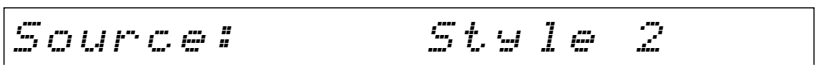
Pad ..... A single bank can be extracted from the file 4 banks saved together on the disk and loaded into one of the PSR-730/630 User Pad banks 37-40.

Regist .... A single bank can be extracted from the file 32 banks saved together on the disk and loaded into one of the PSR-730/630 Registration banks 1-32.

File Type	Source	Destination
Style	Style 1-4, All	Style 1-4 (User Style 101-104)
Pad	Pad bank 1-4, All	Pad bank 1-4 (User Pad 37-40)
Regist	Regist bank 1-32 All	Reg. bank 1-32

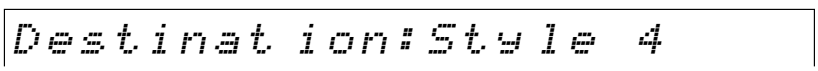
● Source Selection

Use the **[–]** and **[+]** buttons or the Data Dial to select the load source. If “All” is selected, all the data will be loaded.



● Select the Destination

Press the SUB MENU **[▼]** button so that “Destination:....” appears on the display.



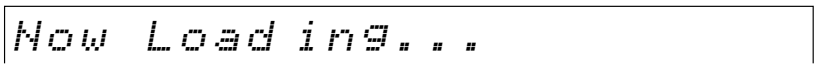
Use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to select the destination for the data.

Press the SUB MENU **[▼]** button so that “Execute NO/YES” (load execution screen) appears on the display.

6 Execute the Load Operation

Press the **[+] (YES)** button, and the load operation will start. Once started, the operation can't be canceled.

As the file is loading, "Now Loading" will appear on the top line of the display.



When the load operation is finished, the display will return to the "Load From Disk? YES" sub menu.

If you aren't going to load, press the **[–] (NO)** button instead of the **[+] (YES)** button, or eject the disk. The display will return back to the previous "Load From Disk? YES".

NOTE

- *When data is loaded from a floppy disk to the PSR-730/630, the data already in the memory of the instrument will be replaced by the data on the disk. Save important data into a disk file before doing the load operation.*
- *While data is loading ("Now Loading" is displayed), never eject the floppy disk or turn the power off.*
- *"Not Enough Memory!!" may appear on the display, if a problem occurs that prevents the data from being loaded (the capacity of the PSR-730/630 [RAM] is exceeded, something is wrong with the floppy disk, or the data from the disk is corrupted, etc.).*

Disk Copy

You can copy the entire data saved on a floppy disk onto another one using the disk copy feature. It's a good idea to use disk copy to create backup disks of your important data.

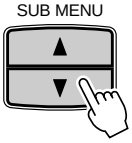
1 Insert the Disk to Copy From (Source Disk) into the Disk Drive

Insert the disk that you want to copy from (source disk) into the disk drive.

2 Select a Disk Copy Function

Use the MENU **[▲]** and **[▼]** buttons to select the Disk function so that the triangular indicator in the display appears next to "DISK" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Disk Copy? YES" appears on the display.

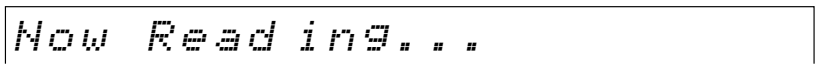


NOTE

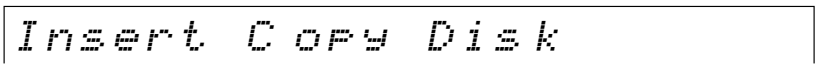
- *If the DISK menu is selected when there is no floppy disk inserted into the disk drive, "- - -" will be displayed at the top of the display, and disk operations won't be possible.*

3 Press the [+] (YES) Button

Make sure that the disk you wish to copy from (source disk) is inserted in the disk drive, then press the **[+] (YES)** button. "Now Reading" will appear on the display.



The contents of the disk will be copied to the PSR-730/630, and when reading is finished, "Insert Copy Disk" will be displayed.



NOTE

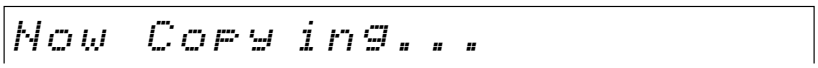
- *While data is copying ("Now Copying" or "Now Reading" is displayed), never eject the floppy disk or turn the power off.*

NOTE

- *If you want to cancel the Disk Copy function in this step, press the [–] (NO) button to cancel the operation, returning to "Disk Copy? YES" display.*

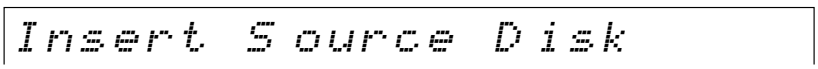
4 Insert the Destination Disk into the Floppy Drive

Insert the destination disk for the copy operation into the disk drive. "Now Copying" will appear on the display.



Data will be copied from the PSR-730/630 to the destination disk, and when copying is finished, the display will return to the "Disk Copy? YES".

If the quantity of data is large, it may be necessary for the data to be copied in parts. In such a case, "Insert Source Disk" will appear again on the display.



Eject the copy (destination) disk and insert the source disk. Follow the messages on the display and repeat to change the disks. The number of times you repeat the disk changes depend on the size of the data to be copied. Once all the data has been copied, the display will return to the "Disk Copy? YES" .

NOTE

- *The disk type of both source disk and destination disk must be the same (2DD or 2HD). If the source disk is 2HD type, use 2HD blank disk for the destination. If you insert a wrong type, "Disk Media Type Error!!" will be shown on the display.*
- *If you insert a wrong disk, different from the source or destination disk, during the disk copy operation, "Disk Type Error!!" will be shown on the display.*

Song Copy

The songs recorded on a floppy disk can be copied in file units to another location on the same disk.

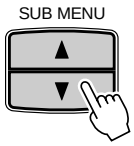
1 Insert the Floppy Disk into the Disk Drive

Insert the disk with the songs you want to copy into the disk drive.

2 Select a Song Copy Function

Use the MENU **[▲]** and **[▼]** buttons to select the Disk function so that the triangular indicator in the display appears next to "DISK" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Song Copy? YES" appears on the display.




```
Song Copy?              YES
```

NOTE

- *If the DISK menu is selected when there is no floppy disk inserted into the disk drive, "- - -" will be displayed at the top of the display, and disk operations won't be possible.*

3 Select the (Source) Song File to Be Copied

Press the **[+] (YES)** button, and the file select screen "File Name:....." will appear on the display.

```
File Name: SONG_001
```

Use the **[–]** and **[+]** buttons or the Data Dial to select the song file you wish to copy.

4 Confirm the Name of the (Destination) Song File to Copy

Use the SUB MENU **[▼]** button so that "Copy File...." appears on the display, showing the name that will be given to the new song file being made.

```
Copy File: SONG_002
```

To overwrite an already recorded song, use the **[–]** and **[+]** buttons or the Data Dial to select the file you want to overwrite.

Use the SUB MENU **[▼]** button so that "Rename:....." appears on the display, and you can change the name of the file (8 characters before the extension).

```
Rename:      COPY_002
```

NOTE

- *When the floppy disk's write-protect tab is set to ON (see page 64) or the disk is a "purposely copy-protected" disk, the display shows "Disk Write Protected!!" indicating that the Song Copy function is not possible.*

5 Execute the Copy Operation

After changing the file name, or when you don't want to change the name, use the SUB MENU **[▼]** button so that "Execute: NO/YES" appears on the display.

```
Execute?              NO/YES
```

Press the **[+] (YES)** button and the save operation will begin. While it is in progress, "Now Copying..." will appear at the top of the display.

When the copy operation is finished, the sub menu will return to "Song Copy? YES."

NOTE

- *While the song is copying ("Now Copying" is displayed), never eject the floppy disk or turn the power off.*

Delete File

You can delete saved data (User Songs, User Styles, User Pads, or Registration Memory) from the floppy disk in file units.

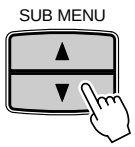
1 Insert the Floppy Disk into the Disk Drive

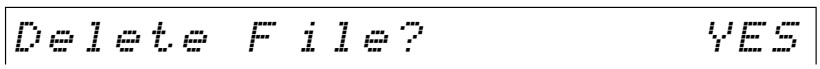
Insert the disk with the files you want to delete into the disk drive.

2 Select a Delete File Function

Use the MENU **[▲]** and **[▼]** buttons to select the Disk function so that the triangular indicator in the display appears next to "DISK" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Delete File? YES" appears on the display.





NOTE

- *If the DISK menu is selected when there is no floppy disk inserted into the disk drive, "- - -" will be displayed at the top of the display, and disk operations won't be possible.*

3 Select the File to Be Deleted

Press the **[+] (YES)** button, and the file select screen "File Name:....." will appear on the display.

Use the **[–]** and **[+]** buttons or the Data Dial to select the file you wish to delete.

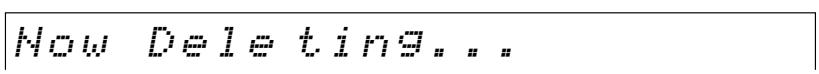
NOTE

- *When the floppy disk's write-protect tab is set to ON (see page 64) or the disk is a "purposely copy-protected" disk, the display shows "Disk Write Protected!!" indicating that the Delete File function is not possible.*

4 Execute the Delete Operation

Press the SUB MENU **[▼]** button so that "Execute: NO/YES" appears on the display.

Press the **[+] (YES)** button and the delete operation will begin. While it is in progress, "Now Deleting..." will appear at the top of the display.



When the delete operation is finished, the sub menu will return to "Delete File? YES."

NOTE

- *While the file is being deleted ("Now Deleting" is displayed), never eject the floppy disk or turn the power off.*

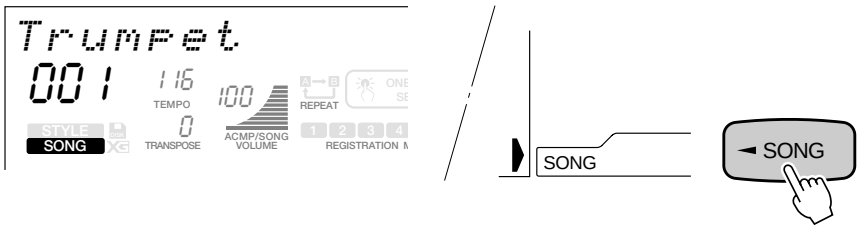
Song Playback

You can playback a wonderful variety of songs on the PSR-730/630, including the preset demo songs, the songs on the included Sample Disk, the User Songs you record on a floppy disk and the songs on commercially available XG/GM song collection disks. Except for the preset demo songs, a floppy disk must be inserted in the disk drive to playback a song.

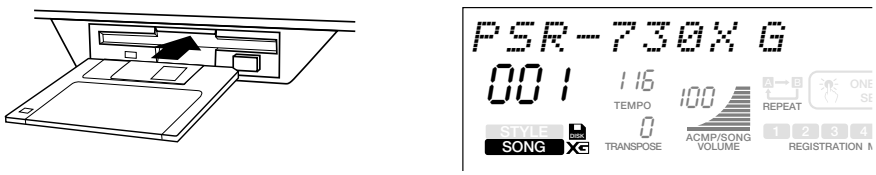
Song Playback Procedure

1 Select the Song Menu

Press the **[SONG]** button to select the SONG menu (the triangular indicator will appear next to "SONG" to the right of the display). The name and number of the currently selected song will appear on the left of the top line of the display, and the PSR-730/630 will switch to Song Mode, lighting the SONG icon on the display.



When playing back a song recorded on a floppy disk, insert the disk into the disk drive.



Inserting the disk will cause the PSR-730/630 to automatically change to the "SONG" menu, and the name and number of the currently selected song will appear on the left of the top line of the display. The PSR-730/630 will switch to Song Mode, lighting the SONG icon on the display, and the DISK (floppy disk icon) will be shown.

NOTE

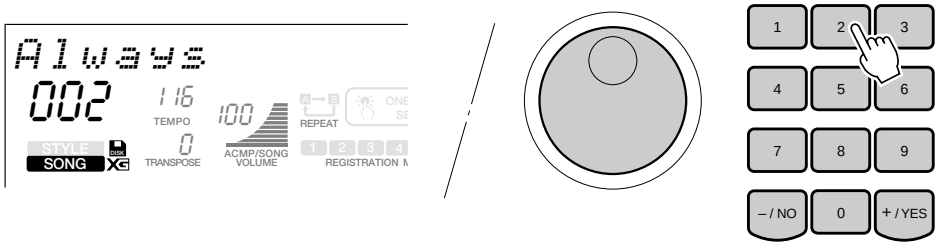
- *Entering the Song Mode automatically selects the following settings: Auto Accompaniment Off, Synchro Start Off, Synchro Stop Off, and Registration Memory Freeze On. These settings cannot be altered in Song Mode.*

NOTE

- *Inserting the disk containing no song data won't automatically select the "SONG" menu.*

2 Enter the Song Number

Use the **[–]** and **[+]** buttons, **[1]–[0]** number buttons, or the Data Dial to select the song to be played back. The SONG button can also be pushed to increment the song number, and holding it down will cause the number to increment continuously.



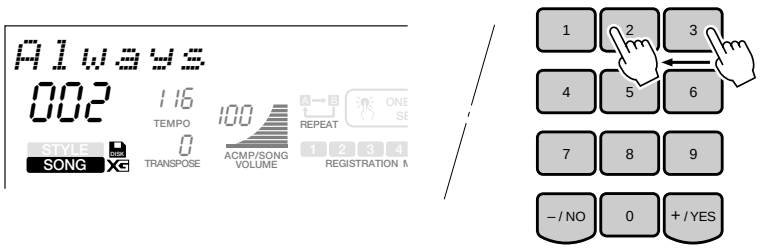
The songs will be displayed in sequence, as follows:

Demo Song (001) → Disk Song (001) → Demo Song (001)....

● Selecting a Disk Song Quickly

When selecting a Demo Song, hold the **[3]** button down until the DISK icon lights, then enter the Disk Song number using the **[1]**–**[0]** number buttons.

Example) Selecting Disk Song number 2
Press [3] and hold until the DISK icon lights
Press [2]



NOTE

• Song data of a certain commercially available song disk may use the voices which are not built in the PSR-730/630. In this case nothing will be shown on the voice number display of the appropriate track.

3 Select Play Mode

Press the SUB MENU **[▲]** and **[▼]** buttons so that "Play Mode" appears on the display. On the right of the top line of the display, the current play mode will be displayed. Use the **[–]** and **[+]** buttons, or the Data Dial to select the play mode for playback.

NOTE

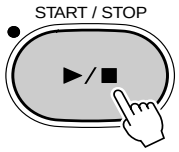
• Selecting "All" here cancels the Next song setting (see page 82).

Single..... Play through the selected song, then stop.

All..... Continue playback through all the songs on the floppy disk. If there is no floppy disk inserted in the drive, this setting will be ignored.

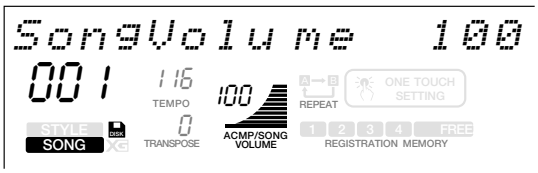
4 Start/Stop the Song

Press the **[START/STOP]** button, and start playback of the song. To stop playback part way through the song, press the **[START/STOP]** button one more time.



Song Volume Control

The volume of song playback can be adjusted for the best balance in relation to notes from the keyboard. While in Song Mode (the SONG icon is lit) press the ACMP/SONG VOLUME **[▲]** and **[▼]** buttons. When either button is pressed the current song volume setting will appear on the top line of the display for a few seconds. The song volume is also shown on the display when in the Song Mode (the SONG icon is lit).



Press the ACMP/SONG VOLUME **[▲]** or **[▼]** buttons to button to decrease or increase the volume within a range of 0-127. Press briefly to single step, or hold for continuous decrementing/incrementing.

NOTE

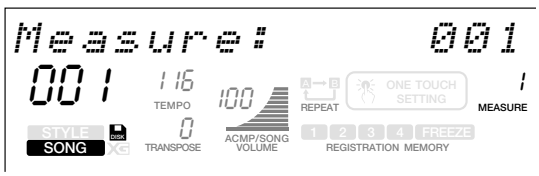
- *While the song volume setting appears on the top line of the display the [–] and [+] buttons, number buttons, or data dial can also be used to set the song volume.*

Play from a Specified Measure

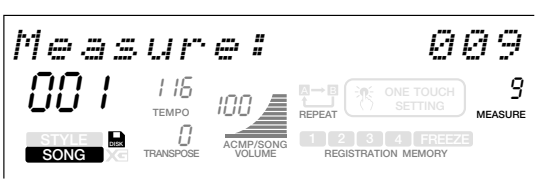
Press the **[SONG]** button to select the SONG menu (the triangular indicator will appear next to "SONG" to the right of the display). Use the SUB MENU **[▲]** and **[▼]** buttons to select the "Measure" parameter in the display. The current measure number will appear to the right of "Measure" on the top line of the display (the current measure number is also continuously displayed next to "MEASURE" in the display).

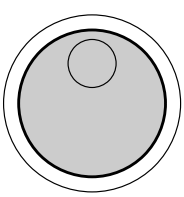
NOTE

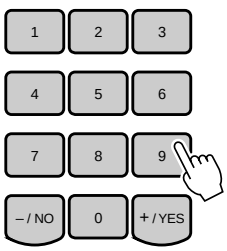
- *You can move the measure number for playback back and forth even during the song playback.*



Use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to specify the measure from which to begin playback, then press the **[START/STOP]** button to start from that measure.







Minus-one Practice

You can turn-off (mute) any of the parts of a song while it is playing, then practice playing that part yourself along with the other tracks of the song. This is called Minus-one playback.

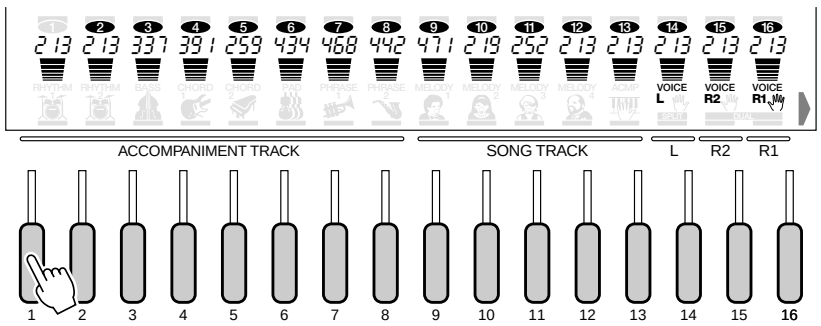
Choose any one of the demo or sample disk songs, press one of the **TRACK** buttons 1-16 below the display, muting the part you want to play, and then try playing yourself.

1 Selecting the Song for Minus-one Playback

To select the song, see (page 76).

2 Select the track for Minus-one playback

Press one of the **TRACK** buttons below the display, and its number ❶ – ⑯ will disappear from the display. The track you selected will go OFF and the part will be muted.



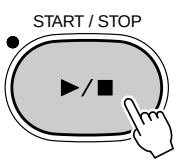
3 Select the R1 Voice

When you are going to play in place of the muted part, set the voice for the part you muted (listed under the TRACK Number ❶ – ⑯) as the R1 voice.

To select the R1 voice, see page (page 17).

4 START/STOP Minus-one Playback

Just like starting regular song playback, press the **[START/STOP]** button to start and stop Minus-one playback. You can play the muted part yourself.



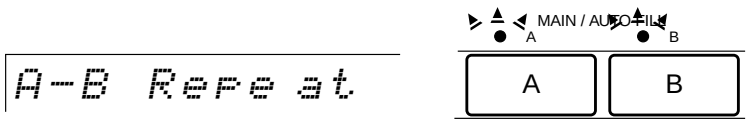
Pressing one of the **TRACK** buttons corresponding to the muted parts during song playback turns on that track/part again.

Repeat Play

This function allows you to specify any section of a Demo or Sample disk song for continuous repeat playback.

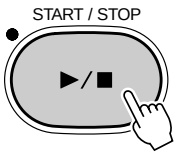
1 Select the A-B Repeat Parameter

While the SONG menu is selected, but no recording is in progress, use the SUB MENU **[▲]** and **[▼]** buttons to select the "A-B Repeat" parameter in the display. The MAIN/AUTO FILL **[A]** and **[B]** button indicators will flash.



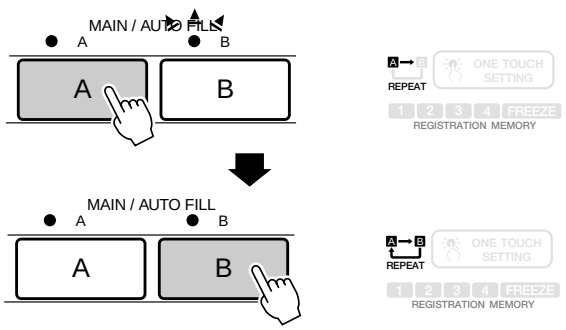
2 Start Playback

Press the **[START/STOP]** button to start song playback.



3 Specify the Repeat "A" and "B" Points

While the song is playing, press the MAIN/AUTO FILL **[A]** button at the beginning of the section to be repeated (the [A] button indicator will light continuously, and the "A" repeat icon will appear in the display), then press the MAIN/AUTO FILL **[B]** button at the end of the section to be repeated (the [B] button indicator will light continuously, and the "B" repeat icon will appear in the display). Repeat playback will begin automatically from the A point as soon as the B point has been specified, and will continue until either the MAIN/AUTO FILL **[A]** button is pressed again to cancel the repeat function, or until song playback is stopped.



NOTE

- *If only the "A" repeat point is specified, repeat playback will occur between the "A" point and the end of the song.*
- *If the MAIN/AUTO FILL [B] button is pressed during repeat playback, the previously specified "B" point will be cancelled and a new "B" point can be specified as required.*
- *Repeat playback will continue even if a different menu is selected during repeat playback.*
- *Repeat playback will be cancelled if a different SONG number selected or the record mode is engaged.*

Song Repeat

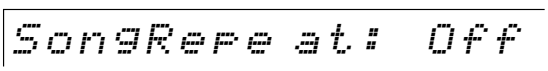
The Song Repeat feature is handy when you want to repeat playback of a particular song.

1 Select a Song Number

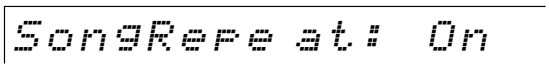
To select the song, see (page 76).

2 Turn on the Song Repeat

After making sure that the "SONG" menu is selected, use the SUB MENU **[▲]** and **[▼]** buttons so that "SongRepeat" appears on the display. The current SongRepeat setting will be shown on the top line of the display.

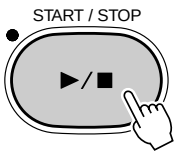


Use the **[–]** and **[+]** buttons or the Data Dial to set the on/off state to the Song Repeat function.



3 Start Playback

Playback will begin as soon as the **[START/STOP]** button is pressed. Until you press the **[START/STOP]** button once again, Song Repeat playback will continue.



NOTE

- *If the Song Repeat feature is ON, the song will replay repeatedly regardless of whether the play mode is set for Single or All.*
- *Doing any of the following operations will automatically cause the song repeat function to turn off.*
  - *Changing the song number.*
  - *Specifying the Next Song function (page 82).*
  - *Setting the Play Mode to "All" (page 77).*

Next Song

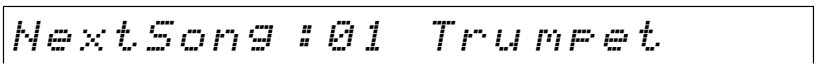
The Next Song feature is handy when the next song you want to play isn't the one with the next song number.

1 Select the first song you want to play

To select the song, see (page 76).

2 Select the next song

After making sure that the "SONG" menu is selected, use the SUB MENU **[▲]** and **[▼]** buttons so that "NextSong" appears on the display. The current NextSong setting will be shown on the top line of the display.



Use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to select the next song.

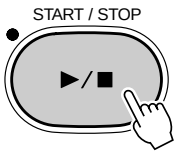
NOTE

- *When "All" is selected in the Play mode (see page 77), setting the Next song will automatically change the Play mode from "All" to "Single"*

3 Start Playback

Playback will begin as soon as the **[START/STOP]** button is pressed. When the first song is finished, playback will continue with the next song.

If the **[START/STOP]** button is pressed once again, or when the next song finishes, playback will automatically stop.



NOTE

- *If the Song Repeat feature is ON, the next song will play after the first song regardless of whether the play mode is set for Single or All.*
- *While the selected next song is playing, the song to play after it finishes can be selected in the same way using the Next Song function.*
- *If the first song and the next song are the same, the Next Song feature won't work.*
- *Doing any of the following operations will automatically cause the song repeat function to turn off.*
  - *Changing the song number.*
  - *Turning on the Song Repeat function (page 81).*
  - *Setting the Play Mode to "All" (page 77).*

Song Recording

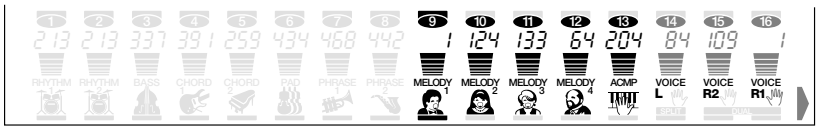
You can record your own music performance on a floppy disk as a user song.

NOTE

- *User Songs are recorded on floppy disks. They can't be recorded unless a floppy disk is inserted into the disk drive.*
- *The Shortcut functions are not available when one of the Record modes is engaged.*

● Quick Recording

You can easily record four tracks from the PSR-730/630 keyboard together with on track of Auto Accompaniment.

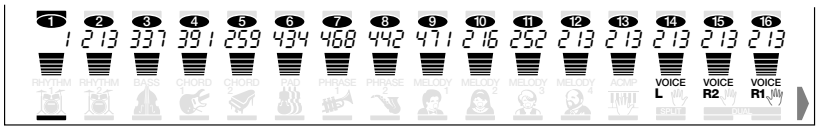


NOTE

- *The quick recording method is different from the multi recording method but for both of them, the recorded data is recorded on tracks 1–16.*

● Multi Recording

In Multi Recording, the different parts of the some are divided among tracks 1–16, with keyboard playing on tracks 1–5, harmony notes on tracks 6–8, and auto accompaniment (RHYTHM1-PHRASE2) on tracks 9–16. This lets you fine tune the recording settings for each track, then carefully edit.



After finishing your recording of a user song, you can play it back in the same way as one of the preset demo songs.

The data you can record in user songs using Quick Recording or Multi Recording are as follows:

The accompaniment tracks record the following and data:

- Accompaniment style number*
- Accompaniment track changes* (8 tracks: track on/off, voice number, volume, pan, reverb depth, chorus depth)
- Section changes and their timing
- Chord changes and their timing.
- Accompaniment volume
- Reverb type.
- Chorus type.
- Tempo and time signature*

The keyboard (R1/R2/L) tracks record the following and data:

- Note on/off (key press and release)
- Velocity (strength of key press)
- R1/R2/L voice number, volume, octave*, pan, reverb depth, chorus depth, DSP depth.
- Reverb on/off and type
- Chorus on/off and type
- DSP (including variation) on/off and type
- Multi effect on/off, type and settings (PSR-730)
- Harmony on/off, type
- Sustain pedal on/off
- Pitch bend, pitch bend range.
- Tempo

The maximum amount of song memory is 65,000 notes for 2DD disks and 130,000 notes for 2HD disks.

* Recorded only at the beginning of a song; changes cannot be made during recording.

NOTE

- *Being able to record note on/off and velocity means being able to record forte or piano, crescendo or diminuendo, and other subtle elements of expression from the keyboard as you play them.*
- *Note ON (key press), note OFF (key release), and velocity (strength of key press) are MIDI data events (playing information)(page 119).*
- *Be careful to avoid the song data loss that will occur during recording if the power is turned off, the AC adaptor is unplugged from the outlet, or the batteries lose power.*

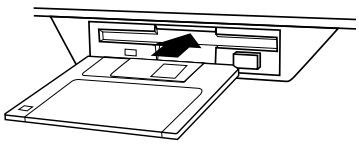
Quick Recording Procedure

With quick recording, you can use 5 tracks for recording each song.

- **ACMP track** ..... Used to record auto accompaniment notes (such as chord change and section change data).
- **MELODY 1–4 track** ..... Used to record keyboard melody notes.

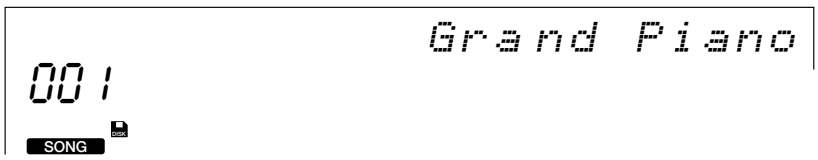
1 Insert Floppy Disk and Change to Record Mode

Insert the floppy disk you will use to record the user song into the floppy disk drive.



Press the **[RECORD]** button to engage the Record Ready Mode. The [RECORD] button indicator will light, and the SONG, STYLE, and MULTI PAD [1] … [4] icons will flash, indicating that you must select one of the corresponding record modes.

The SONG icon will be lit on the display indicating that the Song mode is engaged and the User song number will be shown above the icon.



2 Select the SONG Record Mode

Press the **[SONG]** button to select the SONG record mode. The SONG menu icon will light.

The beat indicator dots will flash at the currently set tempo, indicating that the record ready (Synchro Start) mode is engaged.

The track bars for MELODY 1–4 and ACMP tracks will flash at the bottom of the display (Record Ready Mode).

NOTE

- *In Song Record Ready Mode, the track numbers (9-13) for corresponding to tracks where data is already recorded will light.*
- *If the [RECORD] button is pressed, the lowest-numbered user song which does not contain any recorded data will automatically be selected.*
- *The following panel setting changes will occur when the record ready mode is engaged:*
  - *The measure number will be reset to "1".*
  - *If the Metronome function is on (page 116), the metronome will sound at the current tempo.*
  - *The Registration Memory Freeze function will be turned on (it cannot be turned off while the record mode is engaged).*
  - *The SYNCHRO STOP function wil be turned off.*

3 If Necessary, Select a User Song Number

N

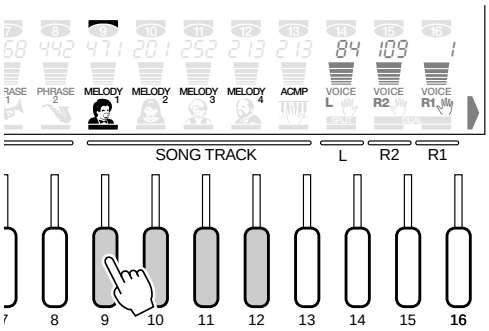
When you want to change the user song number selected in step two, use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or Data Dial to change it as required.

4 Select the Track to be Recorded

● **When recording a melody track.**

Use the **TRACK** buttons to select a MELODY 1–4 track to record.

For example, if you press the track button below the MELODY 1 track, the MELODY 1 track bar will stop flashing, and the track bars for the other tracks will go out. This shows that you have selected the MELODY 1 track as the track for recording.

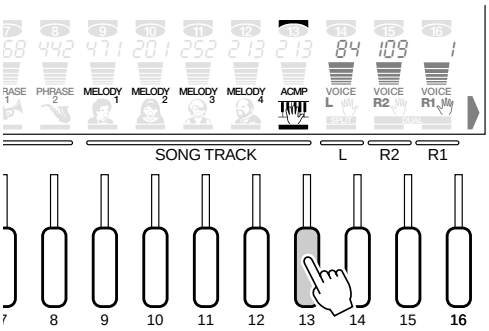


NOTE

- *If you start recording without selecting a specific track while the panel AUTO ACCOMPANIMENT button is ON, the MELODY 1 and ACMP tracks will automatically be selected for recording.*

● Recording the ACMP track

If you press the TRACK button below the ACMP track, the ACMP track bar will light and the ACMP track will be selected as the recording track. (If you do this when AUTO ACCOMPANIMENT is off, AUTO ACCOMPANIMENT will automatically be turned on.)

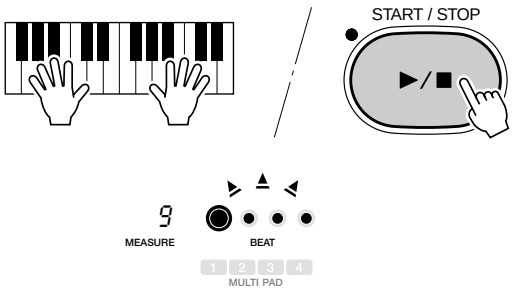


NOTE

- *The ACMP track and one MELODY track can be recorded together at the same time.*
- *If the ACMP track is turned off, AUTO ACCOMPANIMENT on the panel will also be turned off.*
- *If AUTO ACCOMPANIMENT is turned on, the ACMP track will be automatically selected for recording.*
- *AUTO ACCOMPANIMENT cannot be turned on or off during recording.*

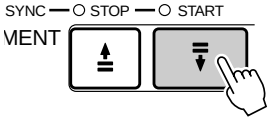
5 Record

Recording will begin as soon as you play a note on the keyboard or press the **[START/STOP]** button, and the BEAT indicator dots will begin to indicate the current beat as in the Auto Accompaniment mode. The MEASURE parameter will also show the current measure number during recording.



◆ Rehearsal Mode

If the SYNC START button is pressed while in Record Ready Mode, it will be canceled (the beat indicator dots will go out) and the PSR-730/630 will enter Rehearsal Mode. In this mode, you can try playing your song before actually recording it. Pressing the SYNC START button will return to Record Ready Mode.

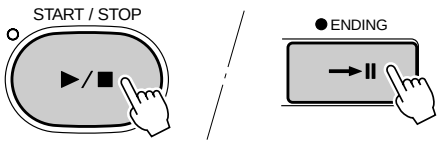


NOTE

- *Before actually starting to record you can try playing the PSR-730/630 the way it is set up by using the "Rehearsal Mode": press the [SYNC START] button to temporarily disengage the record ready mode, rehearse as necessary, then press the [SYNC START] button again to return to the record ready mode.*
- *Whenever you record using a SONG, any previously recorded material in the same track will be erased.*
- *If the SONG memory becomes full while recording, "Disk FULL!!" will appear on the display and recording will stop (the "Rehearsal Mode" will be engaged).*
- *Recording is carried out in 1-measure increments. If you stop recording in the middle of a measure, rests will automatically be recorded until the end of that measure.*
- *If you start recording by pressing the [START/STOP] button, nothing will be recording on a MELODY track until you begin playing on the keyboard. Only rhythm accompaniment will be recorded on the ACCOMPANIMENT track until you play a chord in the auto accompaniment section of the keyboard.*
- *During recording you can use the TRACK buttons to turn playback of previously-recorded MELODY tracks or the ACCOMPANIMENT track on or off as required.*

6 Stop Recording

Stop recording by pressing the **[START/STOP]** button. If you press the **[ENDING]** button while recording the ACCOMPANIMENT track, recording will stop automatically after the ending section has finished. When recording is stopped the MEASURE number on the display will return to "1" and the record-ready mode will be engaged.



NOTE

- *You can also press the [SYNC START] button to stop recording and return to the record ready mode.*

7 Record Additional Tracks as Required

By repeating steps *4* through *6*, above, you can select and record additional tracks as required.

● Recording from the Middle of the Song

It is possible to initiate recording from the middle of the song. If you want to change the latter half of the song (track), select the Measure number from which you want to record and start recording. When the AUTO ACCOMPANIMENT is on, this method is not available for the quick recording procedure.

NOTE

- *While the record ready mode is engaged you can press the [VOICE] button to go to the VOICE menu and change the R1 voice as required. The R2 voice, however, cannot be changed (If the Voice Set function is on — page 116 — the R2 voice will automatically be changed when an R1 panel voice is selected). The record-ready mode must be disengaged in order to change the R2 voice and other settings.*
- *You can rerecord a part of an already recorded track if desired, using the Punch In/Punch Out feature (page 92)*

8 Exit From the Record Mode

When you're finished recording a song, press the **[RECORD]** button so that its indicator goes out, to exit from the record mode. The recorded user song can now be played back in the same way as the demonstration songs.

NOTE

- *You can edit the data recorded in user songs (page 96).*
- *You can edit the recorded accompaniment data recorded on accompaniment tracks (page 96).*

Multi Recording Procedure

With Multi Recording, you can record up to 16 tracks for a single song.

The default settings for the tracks are as follows:

Track 1 ..... For recording keyboard playing (R1 part).
Track 2 ..... For recording keyboard playing (R2 part).
Track 3 ..... For recording keyboard playing (L part).
Tracks 4,5 ..... For recording keyboard playing (R1 part).
Tracks 6–8 ..... For recording harmony notes (Harmony type 7–16).
Tracks 9–16 ..... For recording Auto Accompaniment notes (RHYTHM 1–PHRASE 2)

NOTE

• Even though three tracks, track 1, 4 and 5, are prepared for R1 part as the default, the R1 part performance cannot be recorded to the multiple tracks at the same time. In such cases, the last track you select is designated for the R1 part recording.

1 Engage the Song Record Mode and Select the User Song

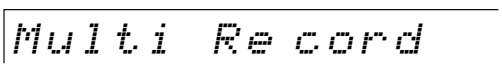
In the same way as steps *1–3* for Quick Recording, engage the Song Recording Mode and select the user song number.

NOTE

• When you insert an commercially available song disk and try to record and overwrite one of the song files which is not write-protected, "Convert NO/YES" will appear and the recording will not be initiated. If you select "YES" to execute recording, "Don't remove the disk" appears and the PSR-730/630 starts converting the selected song's format to the PortaTone's. After completing the conversion, Record-ready mode is engaged to indicate recording becomes possible.

2 Select the Record Method

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Quick Record" or "Multi Record" (record method selection screen) appears on the display.



Use the **[–]** and **[+]** buttons or the Data Dial to select Multi Record as the record method.

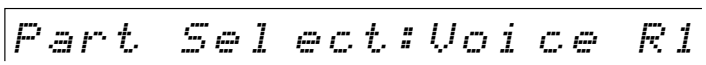
NOTE

• If you begin recording without selecting the record method, Quick Record Mode will automatically be selected.

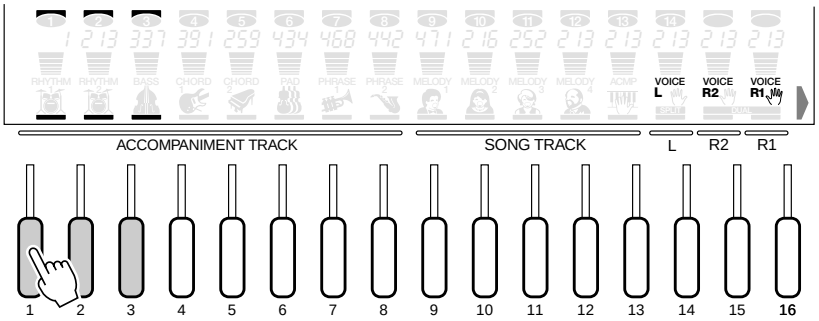
3 Select the Track and Part to Record

Select the track and the part to be recorded on that track.. Default parts are already set for recording, but you can change them as needed.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Part Select" (record part selection screen) appears on the display.



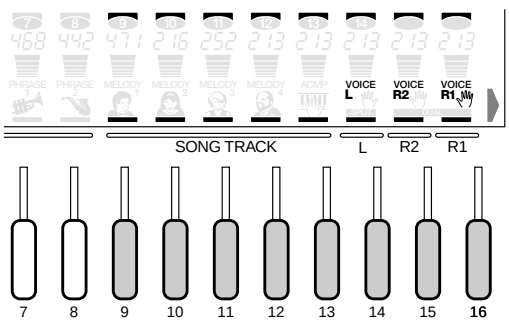
Press the **TRACK** button to select one of the tracks 1–16 for recording. For example, if you press the Track button below the track 1, the track 1 bar will light, showing that the track 1 is selected for recording. If you press the same **TRACK** button once again, the track bar will go out and that track will not be recorded.



At this time, the part to be recorded for that track will be shown at the top of the display. As needed, use the **[–]** and **[+]** buttons or the Data Dial to change the part.

Track	Default Part	Other Parts that Can Be Set
1	R1	R2, L
2	R2	R1,L
3	L	R1, R2
4	R1	R2, L
5	R1	R2, L
6	Harmony 1	R1, R2, L
7	Harmony 2	R1, R2, L
8	Harmony 3	R1, R2, L
9	ACMP 1ch (RHYTHM2)	R1, R2, L
10	ACMP 2ch (RHYTHM1)	—
11	ACMP 3ch (BASS)	R1, R2, L
12	ACMP 4ch (CHORD1)	R1, R2, L
13	ACMP 5ch (CHORD2)	R1, R2, L
14	ACMP 6ch (PAD)	R1, R2, L
15	ACMP 7ch (PHRASE1)	R1, R2, L
16	ACMP 8ch (PHRASE2)	R1, R2, L

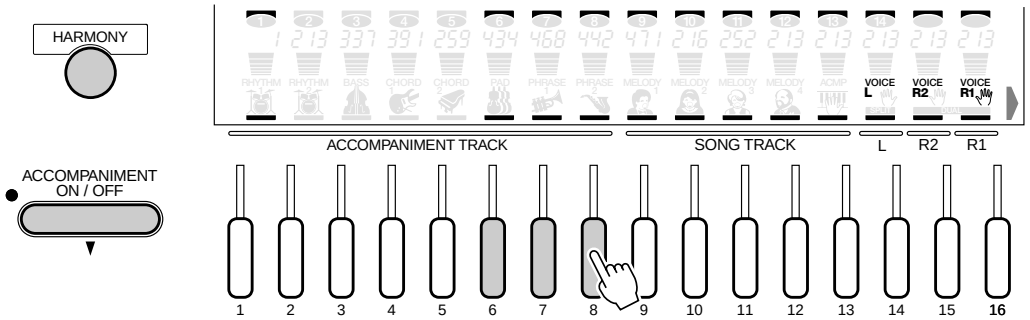
When recording accompaniment tracks (9–16), first turn Auto Accompaniment on and then press the **TRACK** buttons numbered 9–16 to select 9–16 tracks for recording. Pressing any of the **TRACK** buttons under the tracks will let you select any tracks (such as RHYTHM 1 track and BASS track only) for recording.



NOTE

- *If the part selected for a track is the same one as that being recorded, that track cannot be set for recording at the same time. Only one track can be selected, with the last chosen having priority.*
- *Auto Accompaniment cannot be turned on or off once recording has started.*

The harmony notes (type 7–16) can be recorded to the tracks 6–8. To record harmony notes, first turn Harmony on and then press the TRACK buttons numbered 6–8 to select 6–8 tracks for recording.



4 Start/Stop Recording

Record the track(s) in the same way as steps 5-7 for Quick Recording.

Since the recorded accompaniment data is recorded on each accompaniment track, it can be edited using the Song Edit function (page 97).

NOTE

- *You can also use Rehearsal Mode to practice before recording when doing Multi Recording.*

■ About the Recording with the Digital Effects Applied

Only one type of each of the Digital Effects, Reverb, Chorus, DSP and Multi Effect (PSR-730) can be set at one time. Be aware of the following facts, especially when recording a song with different effects applied to the different tracks.

A Reverb type and Chorus type effects can be set and recorded independently for each of the 16 tracks. However, only the latest settings made (one each) will be effective if several effects are used in a song (the latest setting priority).

[EX.] While the panel REVERB button is turned on:

1. Select the Hall 1 (Reverb) for the Accompaniment track, and record the Accompaniment track for ten measures from the beginning.
2. Start recording the keyboard (R1) track with the Hall 1 (Reverb) selected from the beginning and then change the effect type to Room 1 (Reverb) respectively from the fifth measure through the end.

When you play back the song recorded as above, the first four measures will be played back with the Hall 1 applied to both the Accompaniment track and keyboard (R1) track, and the remaining six measures, from fifth through the end, with the Room 1 applied to both tracks. The effect types set for the Accompaniment track are replaced with the latest settings. Only the Depth for each track remains the same.

B DSP type effects can be set and recorded for R1/R2/L part(s) when used as System effect and for R1 part when used as Insertion effect. They can't be recorded for the track used as the Accompaniment and/or Harmony part. During playback, only the latest setting will be effective if several types are used for the tracks in a song (the latest setting priority).

[EX.]

1. Turn on the panel DSP button, and start recording on the track 1 with the Distortion (DSP type: No.42 Dist.Hard) selected for ten measures from the beginning.
2. Turn off the panel DSP button, and start recording on the track 2 without any effect from the beginning. Then turn on the panel DSP button again at the fifth measure, and continue recording to the end with the Rotary Speaker (DSP type: No.28 Rotary SP.1) selected.

When you play back the song recorded with the above condition, the first four measures will be played back with the Distortion applied only to track 1, and the remaining six measures, from the fifth through the end, with the Rotary Speaker applied only to track 2. The DSP type set for track 1 is replaced by the one set for the track 2.

C (PSR-730)
Multi effects can be set and recorded for R1/R2/L part(s). They can't be recorded for the track used as the Accompaniment and/or Harmony part. During playback, only the latest setting will be effective if several types are used for the tracks in a song (the latest setting priority).

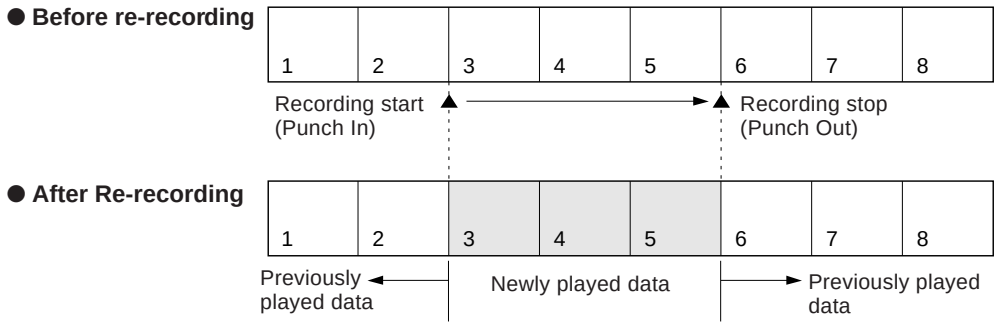
[EX.] Two Multi Effect types set in series for R1

1. Multi Effect is turned on and 10 measures are recorded for R1 on track 1.
2. Recording is started for R1 on track 2 with Multi effect off, and then it is turned on at the fifth measure.

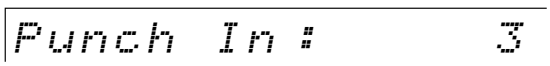
When you play back the song recorded with the above conditions, the first four measures will be played back with the Multi Effect applied only to track 1, and the remaining six measures, from the fifth through the end, with Multi Effect applied only to track 2.

Punch In/Punch Out

The data recorded on tracks for keyboard playing (R1/R2/L) can be re-recorded in parts with the Punch In/Punch Out feature.

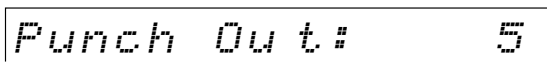


1 In the Record Ready Mode (page 88) for the track you will re-record or in the Rehearsal Mode, use the SUB MENU **[▲]** and **[▼]** buttons so that "Punch In:Off" appears on the display.



Use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to enter the measure number for using the Punch In feature.

2 Use the SUB MENU **[▼]** button so that "Punch Out:Off" appears on the display.



Use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to enter the measure number for using the Punch Out feature.

3 Start and Stop Recording

Start recording as usual. Even though you start playing from the beginning, only the data played within the Punch In/Punch Out range will be re-recorded.

NOTE

- *Punch In/Punch Out recording is available only when Multi record mode is engaged. When in the Quick record-ready mode, "Punch In: - - -" or "Punch Out: - - -" appears on the display and Punch In/Punch Out recording is not accessible.*
- *If you select the tracks set as the Accompaniment or Harmony, "Punch In: - - -" or "Punch Out: - - -" appears on the display and Punch In/Punch Out recording is not accessible.*

NOTE

- *You can use Punch In/Punch Out to re-record multiple tracks at the same time.*
- *Punch In/Punch Out cannot be used for songs that have no data recorded in them. "Punch In: - - -" will be shown on the display.*

NOTE

- *The Punch Out measure number cannot be set lower than the Punch In measure number.*

Quantize

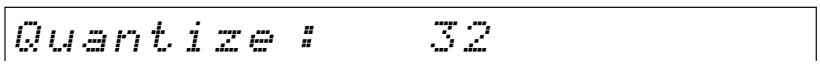
With the Quantize feature, the timing of data recorded in a user songs can be adjusted.

NOTE

- *Quantize setting is available only when Multi record-ready mode is engaged. When in the Quick record-ready mode, "Quantize? - - -" appears on the display and Quantize setting is not accessible.*

1 In the Record Ready Mode for the track you want to quantize (page 88) or in the Rehearsal Mode, use the SUB MENU **[▲]** and **[▼]** buttons so that "Quantize: YES" appears on the display.

2 Press the **[+] YES** button and "Quantize" will be displayed, with the value at the upper right of the display.



Use the **[–]** and **[+]** buttons, or the Data Dial to select the Quantize value (4, 6, 8, 12, 16, 24, 32).

Set the Quantize value to correspond to the smallest notes in the track you are working with. For example, if the data was recorded with quarter notes and eighth notes, use 1/8 for the quantize value. If the quantize function is applied in this case with the value set to 1/4, the eighth notes would be moved on top of the quarter notes.

Quantize Value	Note
4	Quarter note
6	Quarter note triplet
8	Eighth note
12	Eighth note triplet
16	Sixteenth note
24	Sixteenth note triplet
32	Thirty-second note

One measure of 8th notes before quantization

After quantization

3 After making the setting in step 2, use the SUB MENU **[▼]** button so that "Execute? No/Yes" appears on the display.

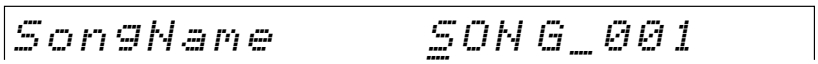
Pressing the **[+] YES** button to execute the quantize function.
Press the **[–] (NO)** button, and the quantize function won't execute. The display will return to "Quantize?".

4 When Quantize is finished, the display will return to "Quantize? YES"

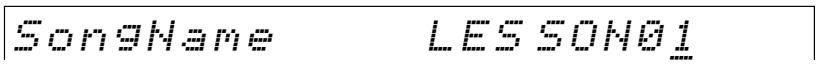
Naming User Songs

You can give your own name (8 characters or less) to user songs.

In the Record Ready Mode (pages 84, 88) for the song you want to name, or in the Rehearsal Mode, use the SUB MENU **[▲]** and **[▼]** buttons so that "Song Name" appears on the display. The current name for the song will be displayed at the upper right of the display.



The method of setting the characters is the same as for Registration Naming (page 58).

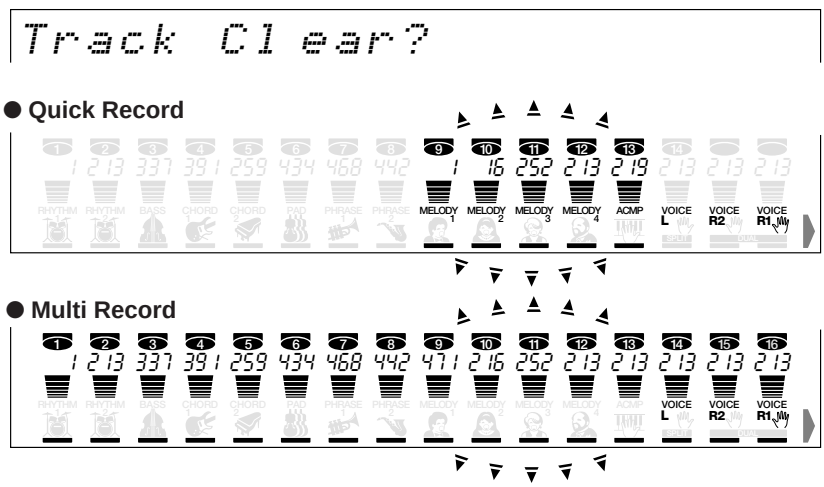


Clearing Song Data

You can clear unneeded song data in two different ways: Clearing Selected Tracks or Clearing an Entire Song. In either Quick Record or Multi Record Mode, this operation is done in Record Ready Mode or in Rehearsal Mode.

● Clearing Selected Tracks

While the Song record ready or rehearsal mode is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "Track Clear?" function. The track bars for tracks which contain data will flash, showing that those tracks can be cleared.



NOTE

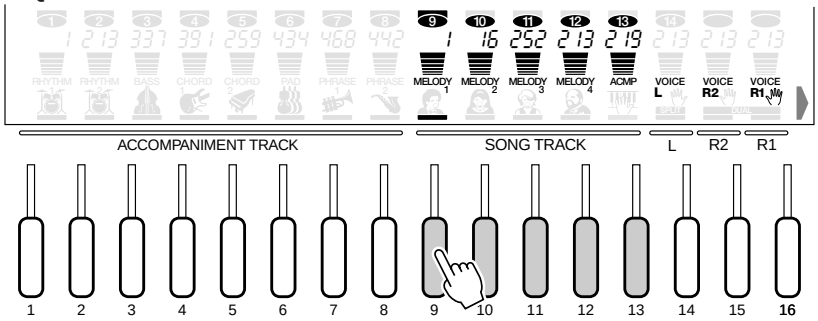
- *When in Quick Record Mode, Clear Selected Track will clear data as follows:*
  - *If the ACMP track is cleared, data that would be in tracks 9-16 in the Multi Record mode will be cleared at the same time.*
  - *If Melody tracks that were recorded with Dual Voice are cleared, tracks recorded with Multi Record Mode R1/R2 parts will be cleared at the same time.*
- *The tracks recorded by Quick recording can be cleared using the Multi recording Track Clear function, and vice versa.*

NOTE

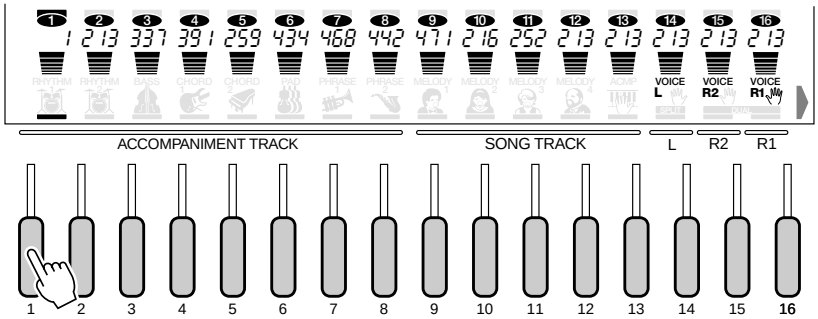
- *Demo song tracks cannot be cleared.*

Use the **TRACK** buttons to select the track you want to clear. The track bar for the track you selected will light steadily and the track bars for the other tracks will be turned off.

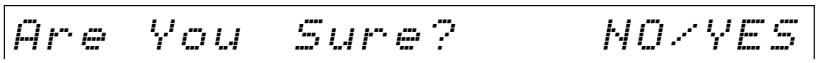
● **Quick Record**



● **Multi Record**



Once the desired track has been selected, “Are You Sure?” will appear on the display.



Press the **[+] (YES)** button to actually clear the currently selected track.

While the track is being cleared, “Now Deleting” will appear in the top of the display.

When track clear is finished, the display will return to “Track Clear?”

If you press the **[–] (NO)** button, track clear will not be executed and the display will return to “Track Clear?”

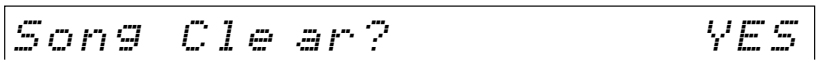
CAUTION

- ***While the track is being cleared, (“Now Deleting” is displayed) never eject the floppy disk or turn off the power to the PSR-730/630.***

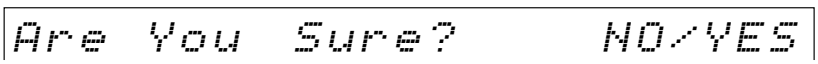
● Clearing an Entire Song

Use the song selection sub menu (pages 85, 88) to be sure that you have selected the song that you want to clear.

While the SONG record-ready or rehearsal mode (page 87) is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "Song Clear? YES" function.



Press the **[+] (YES)** button and "Are You Sure? NO/YES" will appear on the display. Press the **[+] (YES)** button a second time to actually clear the currently selected user song.



While the song is being cleared, "Now Deleting" will appear at the top of the display.

When the operation is finished, the display will show "Song Clear? - - -"

Press **[–] (NO)** if you want to abort the clear operation. The display will return to "Song Clear? YES"

CAUTION

- ***While the track is being cleared, ("Now Deleting" is displayed) never eject the floppy disk or turn off power to the PSR-730/630.***

NOTE

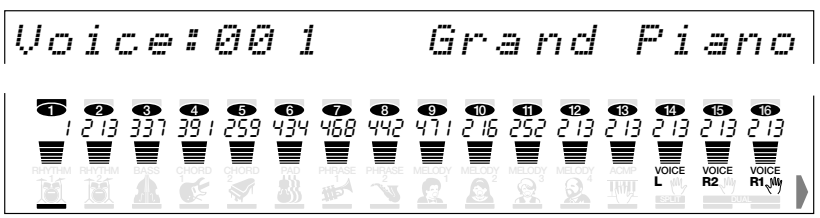
- *Demo Songs cannot be cleared.*

Song Edit

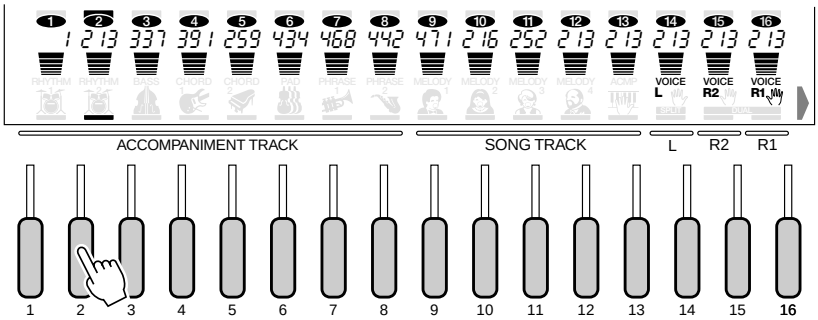
The data in user songs can be edited in a way similar to using the Revoice function for Voices and Styles (page 110). The edited data can be written into the user song data.

1 While the SONG record-ready or rehearsal mode (page 87) is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "Song Edit? YES" function.

2 When the **[+] YES** button is pressed, the track bar will flash under the lowest numbered track that has data in it. This shows that this is the track that is selected for editing. On the top line of the display, the current voice parameter and value for the track will be displayed.



3 Press the **TRACK** button to select the track you will edit. The track bar for the selected track will light.



4 Use the SUB MENU **[▼]** button so that the voice parameter you wish to change appears on the display. The parameter and value will appear at the top of the display.

```
Voice:001    Grand Piano
Volume:          127
Pan:               0
ReverbDepth:     0
ChorusDepth:     0
DSPDepth:       26
Octave:          0
```

In the same way as for the revoice function (page 111), use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to change the setting.

See page 110 for information about each value.

5 Repeat steps **3**–**4** as needed.

6 When editing is finished, press the SUB MENU **[▲]** button so that "Disk Save? YES" is shown on the display. Press the **[+] YES** button and the song data will be replaced.

```
Disk Save?          YES
```

7 Exit the Record Mode and try playing the song.

NOTE

- *When in Quick Record Mode, if both R1 and R2 voices are recorded on one track, only the R1 voice can be edited.*
- *When in Quick Record Mode, you cannot edit the ACMP track.*
- *If a track with no data is selected, [- - -] will appear at the top of the display and you won't be able to edit.*
- *Each parameter can be recorded for one track (one each for a track). The parameter changes done in the middle of the song will be lost.*

Style Recording

The PSR-730/630 lets you record up to three original "user styles" which can be used for auto-accompaniment in the same way as the preset styles. The user styles are recorded as style numbers 101, 102, 103, and 104, and each style can be recorded with the full complement of 8 tracks (RHYTHM 1, RHYTHM 2, BASS, CHORD 1, CHORD 2, PAD, PHRASE 1, PHRASE 2) and 5 sections (INTRO, MAIN A, MAIN B, ENDING, FILL).

NOTE

- *Material recorded on the STYLE tracks will be retained even after turning the power off. See page 152 for the details.*
- *The recorded data will be lost if the power is turned off, the AC adaptor is unplugged, or the batteries fail during recording.*
- *The REGISTRATION MEMORY cannot be recalled during style recording.*
- *The Shortcut functions are not available when one of the Record modes is engaged.*

● **The STYLE tracks record the following operations and data:**

- Note on/off.
- Velocity.
- Voice number (drum kit number).*
- Pitch bend.

Only one event of the item marked with * can be recorded for each track of the sections.

NOTE

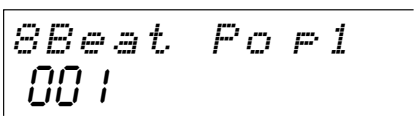
- *Up to approximately 1,980 notes for a section (totally ca. 5,940 notes) can be recorded in the PSR-730/630 STYLE tracks.*

Style Recording Procedure

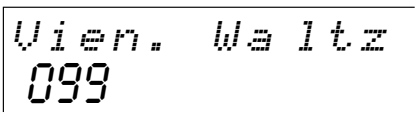
1 Select a Style To Begin With

Select the style from one of the 100 presets that is closest to the type of style you want to create. You will use this style as a starting point for the user style you will create.

Example 1) When you want to create a user style with 8 beats in 4/4 time, select style number 001 "8 Beat Pop."



Example 2) When you want to create a user style with 3/4 waltz time, select user style 099 "Vien. Waltz."



NOTE

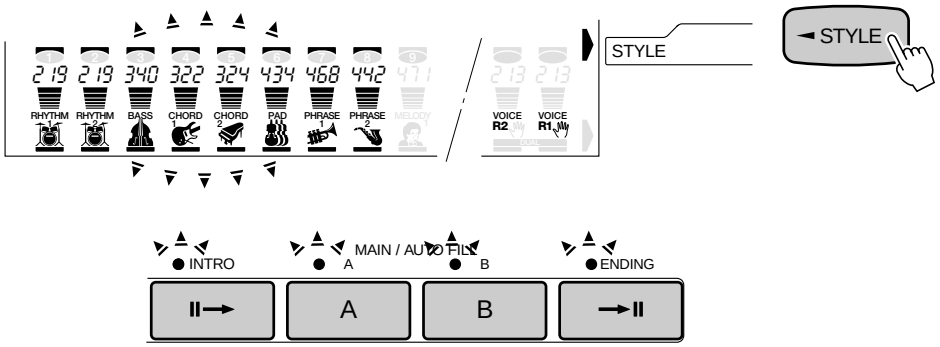
- *If none of the preset styles is appropriate, select one that has the same time signature and number of measures as the one you want to create, then use the "All Clear" function (page 105) to clear all preset data before entering your own.*
- *If you select a blank user style to begin with (101 … 104), the style will be in 4/4 time and all sections except FILL will be 2 measures long. FILL will be 1 measure long.*

2 Engage the Record Ready Mode

Press the **[RECORD]** button to engage the record ready mode. The [RECORD] button indicator will light, and the SONG, STYLE, and MULTI PAD [1] … [4] icons will flash, indicating that you must select one of the corresponding record modes.

3 Select the Style Record Mode

Press the **[STYLE]** button to select the Style record mode. The STYLE menu will automatically be selected and a user style number will appear on the top line of the display. The beat indicator dots will flash at the currently set tempo, indicating that the record ready (synchro start) mode is engaged. Also, the indicators for the auto-accompaniment section buttons (INTRO, MAIN A, MAIN B, and ENDING) will flash, indicating that a section and track must be selected before recording can begin.



NOTE

- *The icons of tracks which already contain data will appear continuously rather than flashing when the style record mode is selected.*
- *If the style record mode is selected while a preset style is selected, a user style which does not contain any recorded data will automatically be selected. If all user styles already contain data, however, user style number 101 (user style number 1) will be selected.*
- *If the style record mode is engaged when a user style has already been selected, that user style number will be used for recording.*
- *The following panel setting changes will occur when the style record mode is engaged:*
  - *The measure number will be reset to "1".*
  - *If the Metronome function is on (page 116), the metronome will sound at the current tempo.*
  - *The Synchro Stop function will be turned off.*

4 If Necessary, Select a User Style Number

If the desired user style is not already selected, use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to select it.

5 Select a Section to Record

Press the **[INTRO]**, MAIN **[A]/[B]**, **[ENDING]**, or **[FILL]** button to select a section for recording.

To select the INTRO section
Press the INTRO button ..... the INTRO lamp will light

To select the MAIN A section
Press the MAIN A button ..... the MAIN A lamp will light

To select the MAIN B section
Press the MAIN B button ..... the MAIN B lamp will light

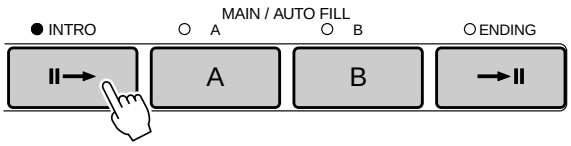
To select the ENDING section
Press the ENDING button ..... the ENDING lamp will light

To select the FILL section
Press the MAIN A/B button twice ..... the MAIN A /B lamp will light

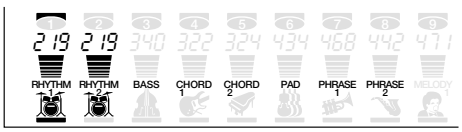
NOTE

- *Multiple sections cannot be recorded at the same time.*
- *If you don't specifically select a section, the MAIN A section will automatically be selected for recording.*
- *Although the preset FILL sections have 4 variations (refer to page 27), user-style FILL sections can have only 1. When using a preset style as a basis for a user style, the AA FILL variation is used.*

For example, press the **[INTRO]** button, lighting the INTRO indicator. The indicators for the other sections will go out. This shows that the INTRO section has been selected as the section for recording.



At the bottom of the display, the RHYTHM1 track bar will appear (not flashing). This shows that RHYTHM1 has been selected as the recording track.



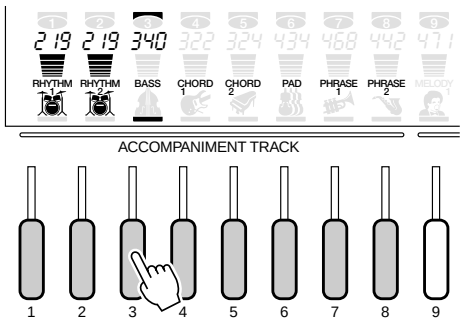
6 Select a Track to Record

When using a preset style as a basis for a user style, the BASS, CHORD 1, CHORD 2, PAD, PHRASE 1, and PHRASE 2 tracks must be cleared before they can be selected for recording (see page 105). The RHYTHM 1 and RHYTHM 2 tracks can be "overdubbed" — i.e. new notes can be added without erasing the original data.

Use the **TRACK** buttons to select RHYTHM 1, BASS, CHORD 1/2, PAD, or PHRASE 1/2 as the style track you want to record.

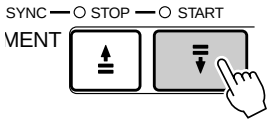
NOTE

- *Only one track can be recorded at a time.*
- *If you don't specifically select a track, the RHYTHM 1 track will automatically be selected when you start recording.*



◆ Rehearsal Mode

If the **[SYNC START]** button is pressed while in Record Ready Mode, it will be canceled (the beat lamps will go out) and the PSR-730/630 will enter Rehearsal Mode. In this mode, you can try playing your song before actually recording it. Pressing the **[SYNC START]** button will return to Record Ready Mode.



7 Select a Voice, If Necessary

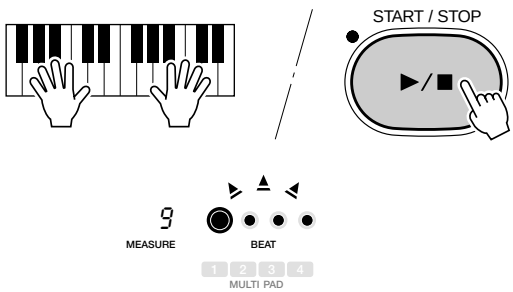
If necessary, select a voice for the track to be recorded by pressing the **[VOICE]** button and selecting in the normal way.

NOTE

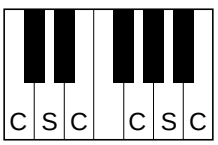
- *The Registration Memory buttons will be disabled in the Style record mode.*

8 Record

Recording will begin as soon as you play a note on the keyboard or press the **[START/STOP]** button. The BEAT indicator dots will begin to indicate the current beat, and the MEASURE parameter will show the current measure number during recording.



The style will repeat continuously when recording is started, so you can continue to add ("overdub") notes until the current track is complete. The style should be recorded based on a CM7 chord (C Major Seven) in order for it to function properly when used for auto-accompaniment.



C = chord tone
C, S = scale tones

NOTE

- *Before actually starting to record you can try playing the PSR-730/630 the way it is set up by using the "Rehearsal Mode": press the [SYNC START] button to temporarily disengage the record ready mode, rehearse as necessary, then press the [SYNC START] button again to return to the record ready mode.*
- *If the memory becomes full while recording, "Full" will appear on the display and recording will stop (the rehearsal mode will be engaged).*
- *Even though you can start recording with the user style memory space thoroughly consumed, "Full" will be shown on the display and the recording will forcibly be stopped. In this case, first exit from the record mode, next select the unnecessary user style, and then enter the record mode again and execute the Clear function (see page 105) to secure the free space to record.*

Observe the following rules when recording the MAIN and FILL sections:

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

Any appropriate chord or chord progression can be used for the INTRO and ENDING sections.

The basic chord for the accompaniment is called the source chord. The default source chord is set as CM7, but you can change it to whatever chord is easy for you to play. For details, see "Refining User Styles with Style File Format" (page 148).

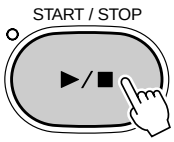
NOTE

- *During recording you can use the TRACK buttons to turn playback of previously-recorded tracks on or off as required.*
- *For recording the RHYTHM 1/2 tracks, the instrument symbols printed on the front edge of the panel show you the instrument assignments to each key. See Keyboard Percussion on page 140 for playing each drum/percussion sound.*

9 Stop Recording

Stop recording by pressing the **[START/STOP]** button. The PSR-730/630 will return to Record Ready Mode.

When recording is stopped the MEASURE number on the display will return to "1".



NOTE

- *You can also press the [SYNC START] button to stop recording and return to the Record Ready Mode.*

10 Record Additional Sections & Tracks as Required

By repeating steps *5* through *9*, above, you can select and record additional sections and tracks as required.

11 Exit From the Record Mode

When you're finished recording a style, press the **[RECORD]** button so that its indicator goes out to exit from the record mode. The recorded user style can now be used in the same way as the preset styles (page 22).

NOTE

- *The voice data in specific user style tracks can be "revoiced" in the same way as the preset styles, as described on page 112. This, however, does not actually rewrite the user style data. In order to actually change the user style data first use the revoice function, then immediately engage and disengage the style record mode without recording any data.*

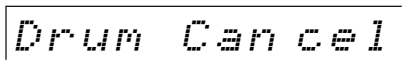
Drum Cancel

This function makes it possible to erase specific drum instruments from the RHYTHM 1 and RHYTHM 2 tracks. It's handy, for example, when you want to erase just the bass drum recorded on the RHYTHM 1 track.

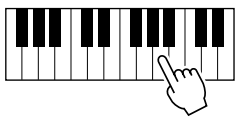
While recording either the RHYTHM 1 or RHYTHM 2 track, use the SUB MENU **[▲]** and **[▼]** buttons to select "Drum Cancel".

NOTE

• Drum Cancel cannot be used for the BASS, CHORD 1/2, PAD, or PHRASE 1/2 tracks.



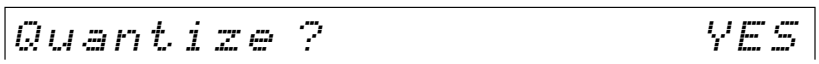
Then, press the key on the key board corresponding to the instrument you want to cancel.



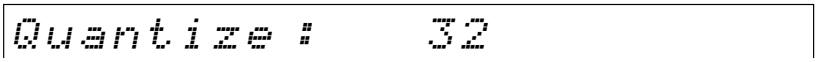
Quantize

Quantize can be used to align notes to the nearest specified beat to tighten up loose timing.

1 With the style Record Ready Mode (or Rehearsal Mode) engaged and the target style and its section selected, use the SUB MENU **[▲]** and **[▼]** buttons to select "Quantize? YES".

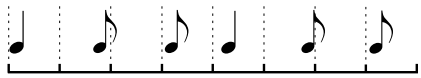


2 Press the **[+] (YES)** button to engage the quantize function (or **[–]** to abort) . The current quantize value will appear to the left of "Quantize:" on the top line of the display. Use the **[–]** and **[+]** buttons, or the Data Dial to select the desired quantize value (4, 6, 8, 12, 16, 24, 32). When the quantize function is executed, all notes in the target track will be aligned with the nearest note of the corresponding value.



Quantize Value	Note
4	Quarter note
6	Quarter note triplet
8	Eighth note
12	Eighth note triplet
16	Sixteenth note
24	Sixteenth note triplet
32	Thirty-second note

One measure of 8th notes before quantization



After quantization

3 Press the SUB MENU **[▼]** button once so that "Execute? NO/YES" appears on the display. Then press the **[+] (YES)** button to execute the quantize function, or the **[–] (NO)** button to cancel (the display will return to "Quantize? YES").

4 After the quantize operation is completed, "Undo" will appear on the top line of the display. Undo lets you undo the effect of applying the quantize function.

Pressing the **[START/STOP]** button will cause the quantized style to replay so that you can check it.

Press the **[+] (YES)** button to undo the quantize operation.
Press the **[–] (NO)** button and the undo won't be executed. The display will return to "Quantize? YES."

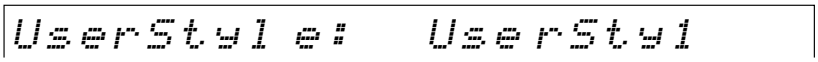
NOTE

• After exiting from the "Undo" screen, the undo function cannot be applied.

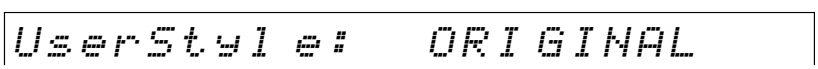
Naming Styles

You can give your own name (8 characters or less) to user styles.

With the Style Record Ready Mode (or Rehearsal Mode) engaged and the target style selected, use the SUB MENU **[▲]** and **[▼]** buttons so that "UserStyle..." appears on the display. The current name for the style will be displayed at the upper right of the display.



The method of setting the characters is the same as for Registration Naming (page 58).

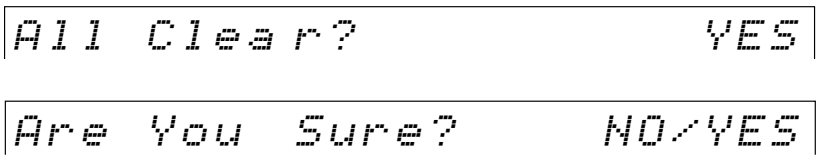


Clearing User Style Data

This function makes it possible to clear unneeded data from the PSR-730/630 User Style tracks.

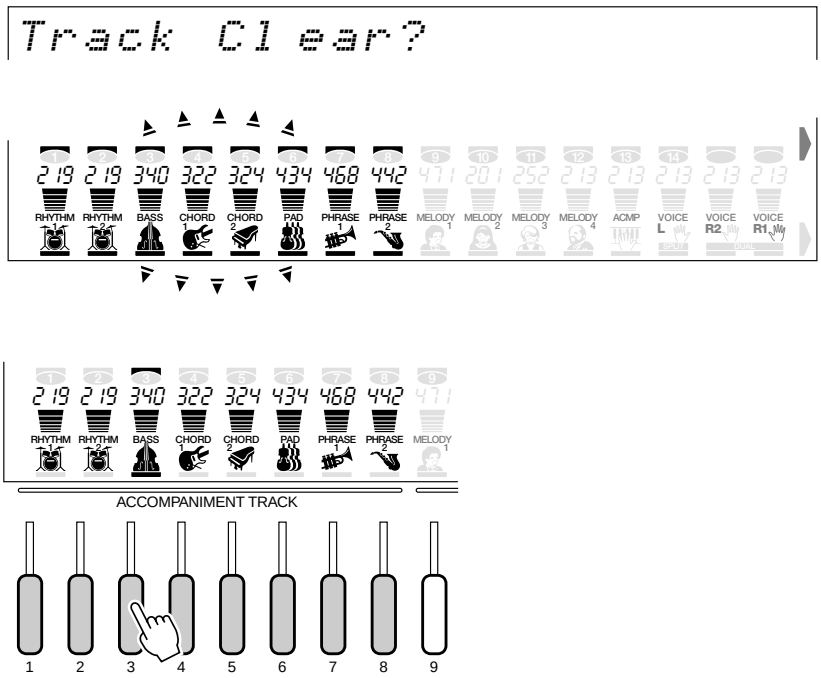
● Clearing an Entire Style

While the STYLE record-ready or rehearsal mode is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "All Clear? YES" function, then press the **[+] (YES)** button: "Are You Sure? NO/YES" will appear on the display. Press the **[+] (YES)** button a second time to actually clear the currently selected user style (the preset styles cannot be cleared). Press **[–] (NO)** if you want to abort the clear operation.



● Clearing Selected Style Tracks

While the STYLE record-ready or rehearsal mode is engaged and a section is selected, use the SUB MENU **[▲]** and **[▼]** buttons to select the "Track Clear?" function. The style track icons corresponding to tracks which contain data will flash. Use the **TRACK** buttons to select track(s) you want to clear (the selected tracks will be bracketed by two horizontal bars).



Once the desired tracks have been selected, "Are You Sure? NO/YES" will appear on the display. Press the **[+] (YES)** button to actually clear the currently selected track(s). Press **[–] (NO)** if you want to abort the clear operation.

Multi Pad Recording

In addition to the preset MULTI PAD sets, the PSR-730/630 has 16 user-recordable sets that you can use to store your own creations.

NOTE

- *Material recorded in the MULTI PADs will be retained even after turning the power off. See page 152 for the details.*
- *The recorded data will be lost if the power is turned off, the AC adaptor is unplugged, or the batteries fail during recording.*
- *The Shortcut functions are not available when one of the Record modes is engaged.*

● **The MULTI PADs record the following operations and data:**

- Note on/off.
- Velocity.
- R1 voice (voice number, volume, reverb depth, chorus depth, pan).
- Chord match on/off.
- Pitch bend, pitch bend range.
- Modulation.
- Sustain on/off.
- Expression (with Pedal2).
- Brightness (with Pedal2).
- Resonance (with Pedal2).

NOTE

- *Up to approximately 100 notes for each pad can be recorded in the PSR-730/630 MULTI PADs.*

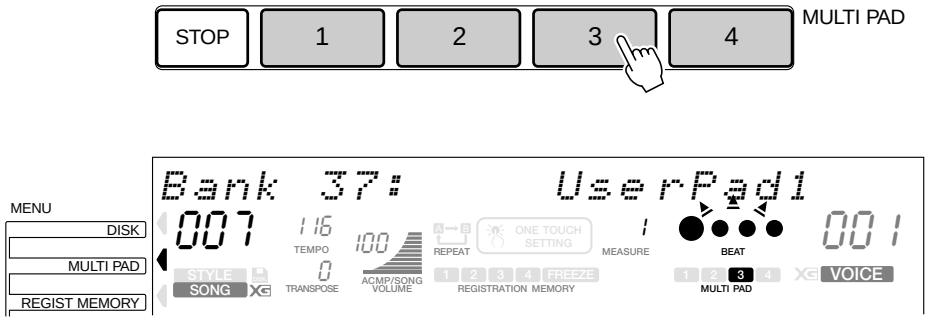
Multi Pad Recording Procedure

1 Engage the Record Ready Mode

Press the **[RECORD]** button to engage the record-ready mode. The [RECORD] button indicator will light, and the SONG, STYLE, and MULTI PAD [1] … [4] icons will flash, indicating that you must select one of the corresponding record modes.

2 Select the MULTI PAD Record Mode

Press any MULTI PAD button (**[1]** … **[4]**) to select the MULTI PAD record mode (the MULTI PAD button you press will be selected for recording). The MULTI PAD menu will automatically be selected and a user pad set number will appear on the top line of the display. The beat indicator dots will flash at the currently set tempo, indicating that the record ready (synchro-start) mode is engaged.



NOTE

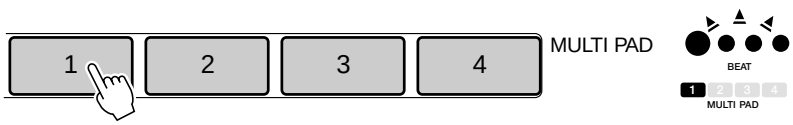
- *If the [RECORD] button is pressed while a preset pad set is selected, the lowest-numbered user pad set which does not contain any recorded data will automatically be selected. If other user pad sets already contain data, however, user pad number 1 will be selected.*
- *The DSP effect cannot be turned on during MULTI PAD recording or the MULTI PAD record standby mode. If the DSP effect is on when the MULTI PAD record mode is engaged, it will automatically be turned off.*
- *If the Metronome function is on (page 116), the metronome will sound at the current tempo.*

3 If Necessary, Select a User Pad Set Number

If the desired user pad set is not already selected, use the **[–]** and **[+]** buttons, **[1]**–**[0]** number buttons, or the Data Dial to select as required.

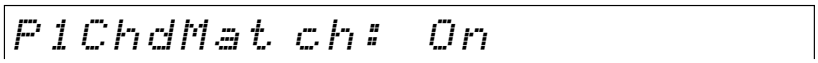
4 If Necessary, Select a MULTI PAD to Record

If the MULTI PAD you pressed in step 2, above, is not the one you want to record, you can select any other pad at this point simply pressing the appropriate MULTI PAD button. The selected MULTI PAD icon will appear in the display.



5 Specify Chord Match if Required

If you record a MULTI PAD with a pitched voice, the Chord Match function (see page 63) can be specified for that pad by using the SUB MENU buttons to select the Chord Match function for the corresponding pad (“P1ChdMatch” … “P4ChdMatch”) while in the record standby or rehearsal mode, and then using the **[+]** button to turn it “On” or “Off” as you like.

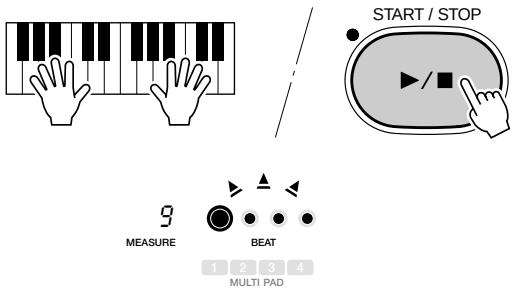


NOTE

- *The Chord Match on/off status can be changed in the SUB MENU “MULTI PAD” even after exiting the recording mode.*

6 Record

Recording will begin as soon as you play a note on the keyboard (synchro start) or press the **[START/STOP]** button, and the BEAT indicator dots will begin to indicate the current beat as in the Auto Accompaniment mode. If you are recording a Chord Match phrase, be sure to base your phrase on a CM7 chord to ensure proper Chord Match operation. See page 101 for more details on recording around a CM7 chord.

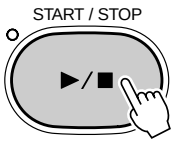


NOTE

- *Before actually starting to record you can try playing the PSR-730/630 the way it is set up by using the "Rehearsal Mode": press the [SYNC START] button to temporarily disengage the record ready mode, rehearse as necessary, then press the [SYNC START] button again to return to the record ready mode.*
- *Whenever you record a MULTI PAD, any previously recorded material in the same MULTI PAD will be erased.*
- *If the memory becomes full while recording, "Full" will appear on the display and recording will stop (the record-ready mode will be engaged).*

7 Stop Recording

Stop recording by pressing the **[START/STOP]** button. When recording is stopped, the record-ready mode will be engaged.



8 Record Additional Pads as Required

By repeating steps *3* through *7*, above, you can select and record additional pads as required.

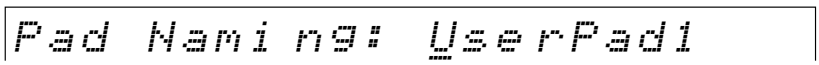
9 Exit From the Record Mode

When you're finished recording pads, press the **[RECORD]** button so that its indicator goes out to exit from the record mode. The recorded user pad can now be played back in the same way as the preset pads (page 61).

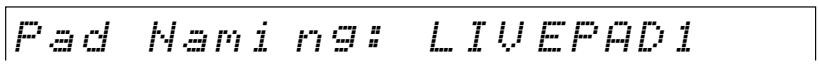
Naming Pads

You can give your own name (8 characters or less) to user pad sets.

With the Pad Record Ready Mode (or Rehearsal Mode) engaged and the target Pad set selected, use the SUB MENU **[▲]** and **[▼]** buttons so that "Pad Naming..." appears on the display. The current name for the Pad set will be displayed at the upper right of the display.



The method of setting the characters is the same as for Registration Naming (page 58).



Clearing User Pad Data

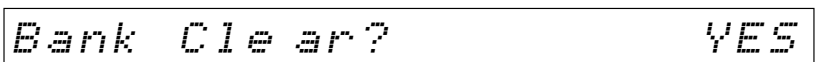
This function makes it possible to clear unneeded data from the PSR-730/630 MULTI PADs.

● Clearing an Entire Pad Set

While the MULTI PAD record-ready or rehearsal mode is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "Bank Clear? YES" function, then press the **[+] (YES)** button: "Are You Sure? NO/YES" will appear on the display. Press the **[+] (YES)** button a second time to actually clear the currently selected pad set (the preset pad sets cannot be cleared). Press **[–] (NO)** if you want to abort the clear operation.

NOTE

• If the pad you selected has already been cleared, "Bank Clear? - - -" will appear on the display.



● Clearing Selected MULTI PADs

While the MULTI PAD record-ready or rehearsal mode is engaged use the SUB MENU **[▲]** and **[▼]** buttons to select the "Pad Clear?" function. The MULTI PAD icons corresponding to pads which contain data will flash (preset pad set data cannot be cleared).

NOTE

• If the pad you selected has already been cleared, "Pad Clear? - - -" will appear on the display.

Use the **MULTI PAD** buttons to select the pad you want to clear (the icon corresponding to the selected pad will appear continuously on the display). "Are You Sure? NO/YES" will appear on the display. Press the **[+] (YES)** button to actually clear the currently selected pad. Press **[–] (NO)** if you want to abort the clear operation.

The PSR-730/630 REVOICE function lets you change the following parameters for the R1, R2 and L voices and the AUTO ACCOMPANIMENT tracks.

● **Revoice Parameters**

Parameter	Display	Range	Comments
Voice	Voice Name	PSR-730: 1 … 707 PSR-630: 1 … 692	Assigns a voice number to the specified PSR-730/630 voice or track.
Volume	Volume	0 … 127	Sets the volume of the specified PSR-730/630 voice or track.
Octave	Octave	–2 … 2	Shifts the pitch of the specified voice or track up or down by one or two octaves. A setting of "0" produces normal pitch.
Pan	Pan	–7 … 7	Positions the sound of the specified voice or track from left to right in the stereo sound field. "–7" is full left, "7" is full right, "0" is center, and all other settings are corresponding positions in between.
Reverb Depth	RevDepth	0 … 127	Sets the reverb depth for the specified voice or track, and thus the amount of reverb effect applied to that voice or track.
Chorus Depth	ChoDepth	0 … 127	Sets the chorus depth for the specified voice or track, and thus the amount of chorus effect applied to that voice or track.
DSP Depth	DspDepth	0 … 127	Sets the DSP depth for the specified voice or track, and thus the amount of DSP effect applied to that voice or track.

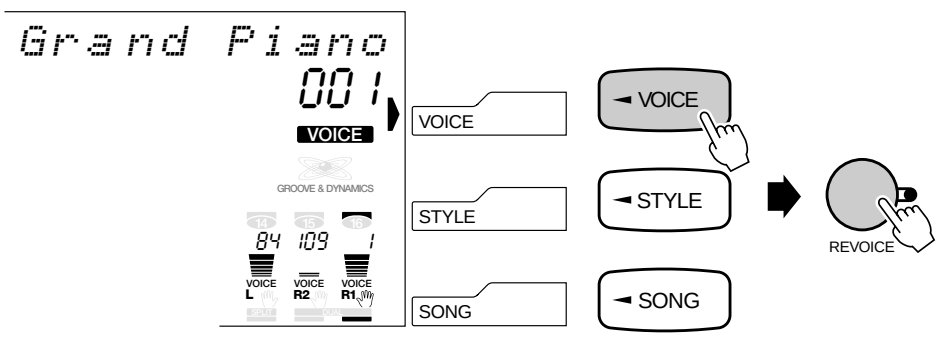
NOTE

- *You cannot enter Revoice Mode when one of the Record Modes is engaged.*
- *With Style Revoice, the octave and the DSP depth cannot be changed.*
- *When using Style Revoice for the RHYTHM1 track, only drum kit voices (see page 19) can be selected.*
- *When using Style Revoice for the RHYTHM2 track, any of the voices can be selected but no chord changes will occur when using Auto Accompaniment.*

Revoicing the R1, R2, and L Voices

1 Select the VOICE REVOICE Mode

While the VOICE menu is selected, press the **[REVOICE]** button (actually, the order here is not important: you can also press the **[VOICE]** button after pressing the **[REVOICE]** button). The **[REVOICE]** button indicator will light and the R1 voice track will be bracketed by two horizontal bars (i.e. the R1 voice is initially selected for revoicing).

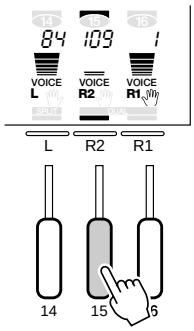


NOTE

- *The VOICE REVOICE mode will automatically be selected if the [REVOICE] button is pressed while any menu other than STYLE or SONG is selected.*
- *The VOICE REVOICE mode cannot be selected while one of the record modes is engaged.*

2 If Necessary Select a Voice to Revoice

Use the three rightmost **TRACK** buttons to select the voice you want to revoice: L, R2, or R1. The selected tracks will be bracketed by two horizontal bars.

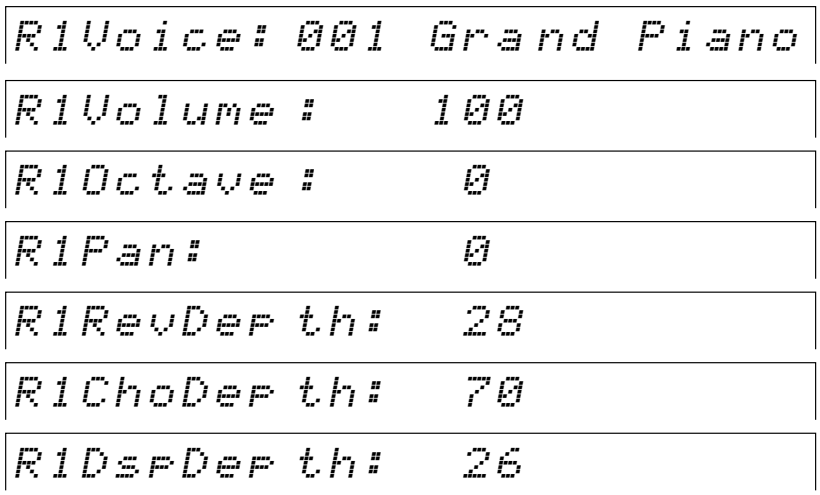


NOTE

- *The TRACK button below the selected voice can be used to turn the voice on or off. Make sure that the voice is turned on if you want to monitor the sound while revoicing (the R1 voice cannot be turned off).*

3 Select and Edit the Revoice Parameters

Use the SUB MENU **[▲]** and **[▼]** buttons to select the desired parameter. The name of the selected parameter will appear on the top line of the display to the right of the parameter's current value. Use the **[–]** and **[+]** buttons, the number buttons, or the data dial to set the parameter's value as required. Refer to the "Revoice Parameters" chart on page 111.



Shortcut

- *You can jump directly to the REVOICE R2 VOICE display by pressing and holding the [DUAL VOICE] button for a few seconds.*
- *You can jump directly to the REVOICE L VOICE display by pressing and holding the [SPLIT VOICE] button for a few seconds.*

NOTE

- *Minus settings for the Octave and Pan parameters can be directly entered by pressing the appropriate number button while holding the [–] button.*
- *When the DSP type is set as insertion, the DSP depth parameter cannot be changed.*
- *The REVOICE mode will automatically be exited if the MENU [▲] and [▼] buttons are used to select any of the menus to the left of the display.*
- *Save any revoice settings you want to keep to the PSR-730/630 REGISTRATION MEMORY (page 57). The revoice setting are temporary and will be lost if the power is turned off, a different R1 panel voice is selected while the Voice Set function is on, or a REGISTRATION MEMORY is recalled.*

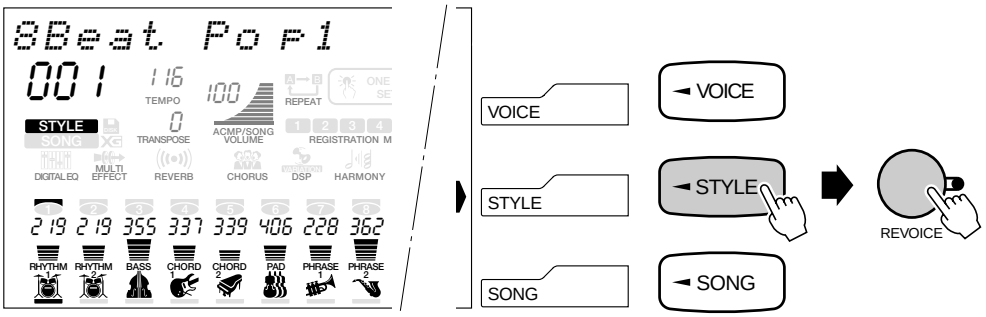
4 Repeat as Required and Exit When Done

Repeat steps *2* and *3*, above, to revoice the voices as required, then press the **[REVOICE]** button so that its indicator goes out to exit from the REVOICE mode.

Revoicing a Style

1 Select the STYLE REVOICE Mode

While the STYLE menu and the style you want to revoice are selected, press the **[REVOICE]** button (actually, the order here is not important: you can also press the **[STYLE]** button after pressing the **[REVOICE]** button). The **[REVOICE]** button indicator will light and the RHYTHM 1 track will be bracketed by two horizontal bars (i.e. the RHYTHM 1 track is initially selected for revoicing).



NOTE

- *The STYLE REVOICE mode can even be selected by pressing the [REVOICE] button while an accompaniment is playing.*
- *The STYLE REVOICE mode cannot be selected while one of the record modes is engaged.*
- *The STYLE REVOICE mode cannot be selected while a voice is being revoiced during song playback.*
- *The Registration Memory Freeze function will automatically be turned on when entering the Style Revoice Mode.*

2 Select the Section(s) to be Revoiced

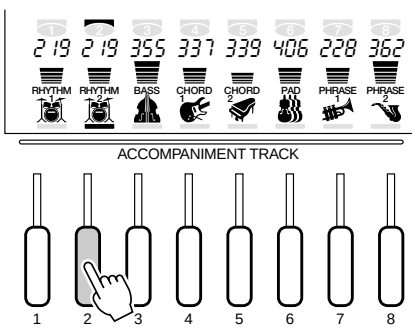
Press **INTRO**, **MAIN A/B** or **ENDING** button(s) to select the section(s).

NOTE

- *Style revoicing affects all sections of the selected style.*

3 If Necessary Select a Track to Revoice

Use the **TRACK** buttons to select the accompaniment track you want to revoice: RHYTHM 1, RHYTHM 2, BASS, CHORD 1, CHORD 2, PAD, PHRASE 1, or PHRASE 2. The selected tracks will be bracketed by two horizontal bars.



NOTE

- *The TRACK button below the selected track can be used to turn the track on or off. Make sure that the track is turned on if you want to monitor the sound while revoicing.*
- *Only drum kits (see page 19) can be selected for the RHYTHM 1 track.*
- *Any voice can be selected for the RHYTHM 2 track, but please note that the RHYTHM 2 track is not affected by the AUTO ACCOMPANIMENT feature.*
- *The OCTAVE parameter and the DSP depth cannot be edited in the STYLE REVOICE mode.*

4 Select and Edit the Revoice Parameters

Use the SUB MENU **[▲]** and **[▼]** buttons to select the desired parameter. The name of the selected parameter will appear on the top line of the display to the right of the parameter's current value. Use the **[–]** and **[+]** buttons, the number buttons, or the data dial to set the parameter's value as required. Refer to the "Revoice Parameters" chart on page 110.

NOTE

- *"- - -" will appear on the top line of the display if you select an accompaniment track which contains no data for revoicing, and revoicing will not be possible.*
- *Minus settings for the Octave and Pan parameters can be directly entered by pressing the appropriate number button while holding the [–] button.*
- *When a voice (especially bass voices) used for a Style is changed from the XG Voice to the Panel Voice using the Revoice function, the octave played for the voice may change.*

5 Repeat as Required and Exit When Done

Repeat steps *2* and *4*, above, to revoice the tracks as required, then press the **[REVOICE]** button so that its indicator goes out to exit from the REVOICE mode.

NOTE

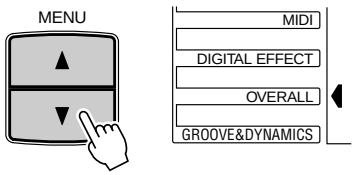
- *The REVOICE mode will automatically be exited if the MENU [▲] and [▼] buttons are used to select any of the menus to the left of the display.*
- *Save any revoice settings you want to keep to the PSR-730/630 REGISTRATION MEMORY (page 57). The revoice setting are temporary and will be lost if the power is turned off, a different style is selected, or a REGISTRATION MEMORY is recalled.*

Overall Functions

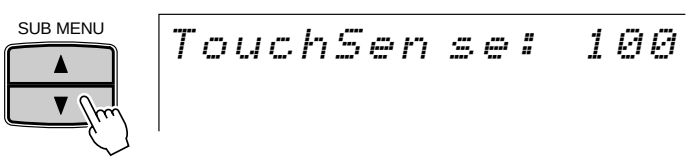
Some of the functions in the OVERALL function group have already been described in appropriate sections of this manual. Others will be introduced for the first time in this section. Refer to the chart below for the page numbers on which each function is described. The chart also lists the full name of each function, the abbreviated name which appears on the display, and the available settings or range of settings. Ranges are indicated by two or more values separated by ellipsis (…).

Function	Display	Settings	Page
Touch Sensitivity	TouchSense	0 … 127	115
Pitch Bend Range	PB Range	01 … 12	54
Master Tuning	Tuning	–50 … +50	115
Scale Tuning Note	S.TuneNote	C … B	115
Scale Tuning	S.TuneValue	–64 … 63	115
Song Transpose	SongTrans	–12 … +12	116
Metronome	Metronome	Off, On	116
Split Voice Split Point	SplitPoint	0 … 127	21
Accompaniment Split Point	AcmpSplit	0 … 127	30
Fingering Mode	FingerMode	Multi,Single, Fingered1, Fingered2, Full Key, Multi	31
Voice Set	VoiceSet	Off, On	116
Pedal1	Pedal1	Sustain … Groove&Dyn.	117
Pedal2	Pedal2	Expression … Groove&Dyn.	117
Pedal1 Polarity	P1 Polarity	Normal, Revers	118
Pedal2 Polarity	P2 Polarity	Normal, Revers	118
Modulation Wheel	ModWheel	Modulation, Brightness, Resonance	55

To access an OVERALL function first use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to “OVERALL”.

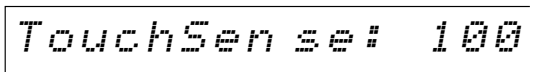


Then use the SUB MENU **[▲]** and **[▼]** buttons to select the desired function from within the OVERALL menu. When a function is selected the current setting will appear to the right of the function name on the top line of the display. Once the function has been selected, use the **[–]** and **[+]** buttons or data dial (or number buttons, where applicable) to set the function as required.



Touch Sensitivity

This function sets the keyboard touch sensitivity. The range is from “0” to “127”. The higher the value the higher the sensitivity. When the touch sensitivity value is set to “0”, “Off” appears in the display and the same volume is produced no matter how hard you play the keys. — this setting can produce a more realistic effect with voices that normally do not have touch response: e.g. organ and harpsichord.



Pitch Bend Range

See page 54.

Modulation Wheel

See page 55.

Master Tuning

The Tuning function sets the overall pitch of the PSR-730/630 over a ±100 cent range (from –100 to +100) in 1-cent increments. Since 1 cent is 1/100th of a semitone, the total tuning range is from a semitone below normal pitch to a semitone above normal pitch.

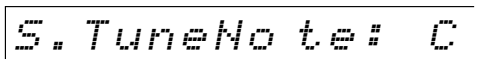
NOTE

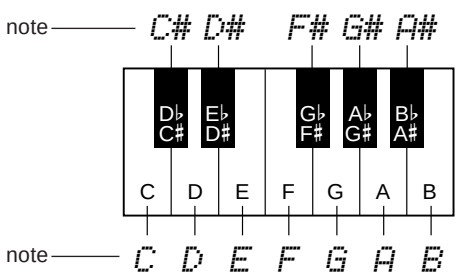
- *The “normal” tuning value (“0”) can be recalled by simultaneously pressing the [–] and [+] buttons.*
- *Minus values can be entered by using the number buttons while holding the [–] button.*

Scale Tuning

Scale tuning allows each individual note of the octave to be tuned over range from –64 to +63 cents in 1-cent increments (1 cent = 1/100th of a semitone). This makes it possible to produce subtle tuning variations, or tune the instrument to totally different scales (e.g. classic or Arabic scales).

First use the S.TuneNote function to select the note to be tuned. The range is from C to B: C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B.





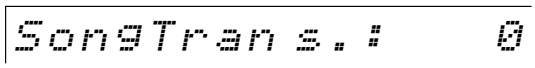
Then use the S.TuneValue function to tune the selected note as required.

NOTE

- *The scale tuning settings are common to each octave on the keyboard.*
- *The Accompaniment and Multi Pad sound is affected by Scale Tuning.*
- *The “normal” tuning value (“0”) can be recalled by simultaneously pressing the [–] and [+] buttons.*
- *Minus values can be entered by using the number buttons while holding the [–] button.*

Song Transpose

This function allows you to transpose only the song to be played back. That means you can play along with your desired song (Minus-one function) in the desired key without affecting your performance.

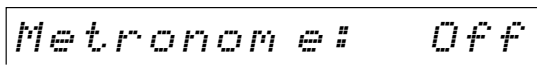


NOTE

- *Since the Transpose function (page 56) sets the overall transpose value, if it is changed, the Song Transpose value will be changed by the same amount at the same time.*
- *The "normal" transpose value ("00") can be recalled by simultaneously pressing the [–] and [+] buttons.*
- *Minus values can be entered by using the number buttons while holding the [–] button.*
- *The Song Transpose value is automatically set to "00" when the user song record mode is engaged.*

Metronome

When turned "on" the PSR-730/630 metronome will sound during AUTO ACCOMPANIMENT playback as well as SONG playback and recording.



Split Voice Split Point

See page 21.

Accompaniment Split Point

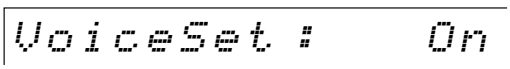
See page 30.

Fingering Mode

See page 31.

Voice Set

The VOICE SET feature brings out the best in each individual voice by automatically setting a range of important voice-related parameters whenever an R1 panel voice is selected. The parameters that may be set by the VOICE SET feature are listed below. This function lets you turn VOICE SET on or off, as required.



NOTE

- *The Voice Set function is on by default when the power is initially turned on.*

● Voice Set parameter list

- R1 Voice (Volume, pan)
- R2 Voice (Voice number, volume, octave, pan, reverb depth, chorus depth, DSP depth)
- Harmony type, volume
- Pitch Bend Range
- DSP Return Level

The parameter below is set whether or not the voice set function is on or off.

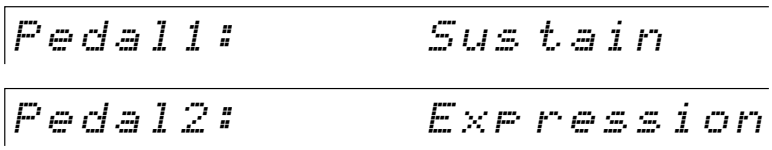
- R1 Voice (Octave, reverb depth, chorus depth, DSP depth)
- Reverb ON/OFF
- Chorus ON/OFF
- DSP ON/OFF, variation ON/OFF
- DSP type
- Multi Effect ON/OFF
- Multi Effect Part setting
- Multi Effect 1 type, Dry/Wet
- Multi Effect 2 type, Dry/Wet

Pedal

The various functions can be assigned to the Pedals 1/2: the footswitch connected to the SUSTAIN jack (Pedal 1) and the foot controller connected to the FOOT VOL. jack (Pedal 2) on the rear panel.

● Select the Functions to Be Controlled by the Pedals

Select one of the 16 functions that can be controlled by Pedal 1, and one of the 24 functions that can be controlled by Pedal 2.



Pedal Function List

Pedal 1/2 Functions

SUSTAIN	When you step on the foot switch, sustain is applied to the keyboard notes.
SOSTENUTO	When you step on the foot switch, the sostenuto effect is applied to the keyboard notes.
SOFT	When you step on the foot switch, the soft effect is applied to the keyboard notes.
REGIST.+	When you step on the foot switch, a register with one number higher is recalled. For example, if you step on the foot switch with bank 1-3 recalled, 1-4 will be recalled, then next 1-1 will be recalled.
REGIST. -	When you step on the foot switch, a register with one number lower is recalled. For example, if you step on the foot switch with bank 3-2 recalled, 3-1 will be recalled, then next 3-4 will be recalled.
TAP TEMPO	When the accompaniment is stopped (including synchro start standby), stepping on the switch the number of beats in a measure will cause the tempo value to be set at the actual speed at which you tapped the switch, and the accompaniment will start. For 3/4 time, tap three times, and for 4/4 time, tap 4 times. The tempo can be set in a range from 32-280.
START/STOP	Stepping on the foot switch has the same effect as pressing the START/STOP button on the panel.
BREAK	When you step on the foot switch, accompaniment will stop. Releasing the switch with the foot will cause it to play again from the next measure.
BASS HOLD	When one of the Fingering Modes other than Full Keyboard is selected, the bass root note will be held as long as you step on the footswitch.
INTRO	Stepping on the foot switch has the same effect as pressing the INTRO button on the panel.
MAIN A/AUTO FILL	Stepping on the foot switch has the same effect as pressing the MAIN A/AUTO FILL button on the panel.
MAIN B/AUTO FILL	Stepping on the foot switch has the same effect as pressing the MAIN B/AUTO FILL button on the panel.
ENDING	Stepping on the foot switch has the same effect as pressing the ENDING button on the panel.
DSP VARIATION	Stepping on the foot switch has the same effect as pressing the DSP VARIATION button on the panel.
HARMONY	Stepping on the foot switch has the same effect as pressing the HARMONY button on the panel.
GROOVE & DYNAMICS	Stepping on the foot switch has the same effect as pressing the GROOVE & DYNAMICS button on the panel.

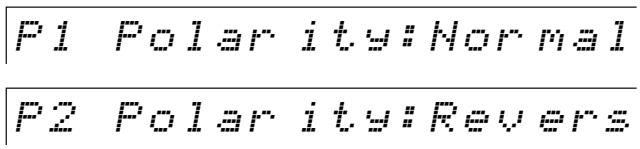
Only Pedal 2 Functions

EXPRESSION	Simultaneously controls the volume of the R1, R2 and L voices (your performance).
R1 VOLUME	Controls the R1 voice volume.
R2 VOLUME	Controls the R2 voice volume.
L VOLUME	Controls the L voice volume.
ACMP/SONG VOLUME	Controls the accompaniment/song volume in the same way as the ACMP/SONG VOLUME [▼] and [▲] buttons.
HARMONY VOLUME	Controls the harmony volume.
BRIGHTNESS	Controls the brightness of the R1 voice.
RESONANCE	Controls the resonance of the R1 voice.

● Polarity Change (Normal/Reverse)

You can change the polarity of PEDAL 1/2 (foot switch/foot controller).

For example, when you are controlling volume with the foot controller, you can set whether it increases or decreases when you step on the pedal.



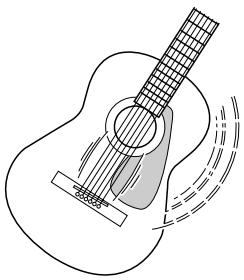
MIDI Functions

In the rear panel of your PSR-730/630, there are MIDI terminals (MIDI IN, MIDI OUT), a TO HOST terminal, and a HOST SELECT switch. By using the MIDI functions you can expand your musical possibilities. This section explains what MIDI is, and what it can do, as well as how you can use MIDI on your PSR-730/630.

What's MIDI?

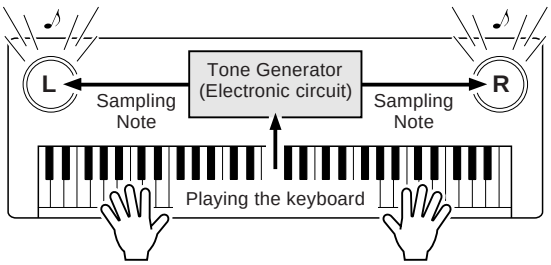
No doubt you have heard the terms "acoustic instrument" and "digital instrument." In the world today, these are the two main categories of instruments. Let's consider an acoustic piano and a classical guitar as representative acoustic instruments. They are easy to understand. With the piano, you strike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

● Acoustic guitar note production



Pluck a string and the body resonates the sound.

● Digital instrument note production



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

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

For example, let's say you play a "C" quarter note using the grand piano sound on the PSR-730/630 keyboard. Unlike an acoustic instrument that puts out a resonated note, the electronic instrument puts out information from the keyboard such as "with what voice," "with which key," "about how strong," "when was it pressed," and "when was it released." Then each piece of information is changed into a number value and sent to the tone generator. Using these numbers as a basis, the tone generator plays the stored sampling note.

Example of Keyboard Information

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

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

The PSR-730/630 can control a MIDI device by transmitting note related data and various types of controller data. The PSR-730/630 can be controlled by the incoming MIDI messages which automatically determine tone generator mode, select MIDI channels, voices and effects, change parameter values and of course play the voices specified for the various parts.

MIDI messages can be divided into two groups: Channel messages and System messages. Below is an explanation of the various types of MIDI messages which the PSR-730/630 can receive/transmit.

● Channel Messages

The PSR-730/630 is an electronic instrument that can handle 16 channels. This is usually expressed as “it can play 16 instruments at the same time.” Channel messages transmit information such as Note ON/OFF, Program Change, for each of the 16 channels.

Message Name	PSR-730/630 Operation/Panel Setting
Note ON/OFF	Messages which are generated when the keyboard is played. Each message includes a specific note number which corresponds to the key which is pressed, plus a velocity value based on how hard the key is stuck.
Program Change	Voice setting (control change bank select MSB/LSB setting)
Control Change	Revoice setting(volume, pan pot, etc.)

● System Messages

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

Message Name	PSR-730/630 Operation/Panel Setting
Exclusive Message	Reverb/chorus/DSP settings, etc.
Realtime Messages	Clock setting Start/stop operation

The messages transmitted/received by the PSR-730/630 are shown in the MIDI Data Format and MIDI Implementation Chart on pages 168 and 169.

◆ MIDI Terminal/TO HOST Terminal

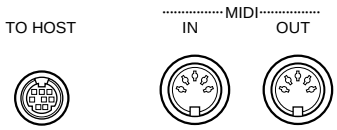
In order to exchange MIDI data between multiple devices, each device must be connected by a cable.

There are two ways to connect: from the MIDI terminals of the PSR-730/630 to the MIDI terminals of an external device using a MIDI cable, or from the TO HOST port of the PSR-730/630 to the serial port of a personal computer using a special cable.

If you connect from the PSR-730/630 TO HOST terminal to a personal computer, the PSR-730/630 will be used as a MIDI interface device, meaning that a specialized MIDI interface device is not necessary.

In the rear panel of the PSR-730/630, there are two kinds of terminals, the MIDI terminals and the TO HOST terminal.

- **MIDI IN** ..... Receives MIDI data from another MIDI device.
- **MIDI OUT** ..... Transmits the PSR-730/630's keyboard information as MIDI data to another MIDI device.
- **TO HOST** ..... Transmits and receives MIDI data to and from a personal computer.

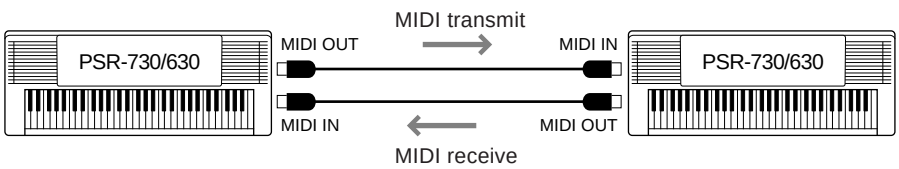


NOTE

- *When using the TO HOST terminal to connect to a personal computer using Windows, a Yamaha MIDI driver must be installed in the personal computer. The Yamaha MIDI driver can be obtained at Yamaha's home page on the World Wide Web, <http://www.yamaha.co.jp/english/xg/>.*
- *Special MIDI cables (sold separately) must be used for connecting to MIDI devices. They can be bought at music stores, etc.*
- *Never use MIDI cables longer than about 15 meters. Cables longer than this can pick up noise which can cause data errors.*

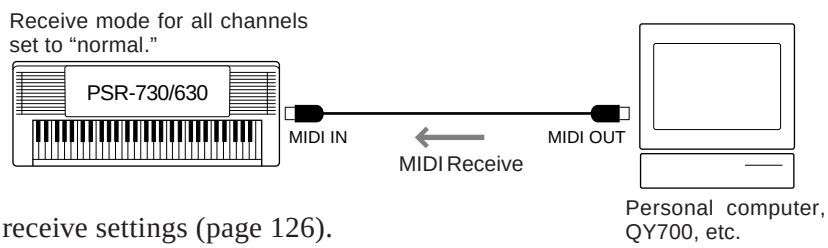
What You Can Do with MIDI

● Remotely play another PSR-730/630



Initial send transmit/receive (page 128).

● Use the PSR-730/630 as a multi tone generator (playing 16 channels at one time).

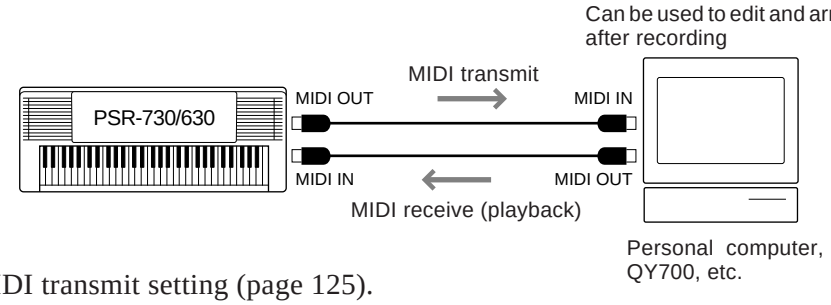


MIDI receive settings (page 126).

● Play music from another keyboard (no tone generator) using the PSR-730/630 XG tone generator.

MIDI receive settings (page 126).

● Record performance data (1-16 channels) using the PSR-730/630 Auto Accompaniment and Multi Pad features on a external sequencer (such as a personal computer). After recording, edit the data with the sequencer, then play it again on the PSR-730/630 (playback).



MIDI transmit setting (page 125).
Initial send (page 128).

NOTE

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

Connecting to a Personal Computer

(TO HOST Terminal/HOST SELECT Switch)

You can enjoy using personal computer music software when you connect your PSR-730/630's TO HOST terminal or MIDI terminals to a personal computer.

There are two ways to connect.

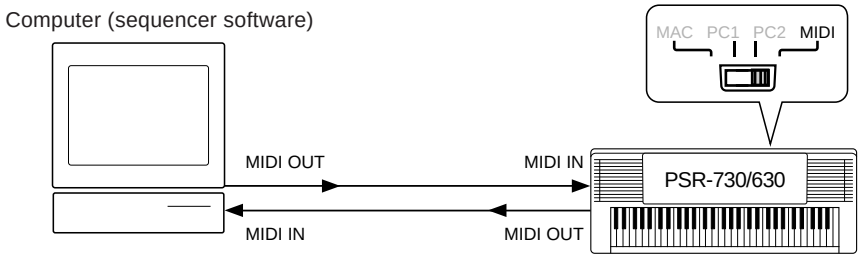
- **Connect using the PSR-730/630 MIDI terminals.**
- **Connect using the TO HOST terminal.**

■ Connect using the PSR-730/630 MIDI terminals

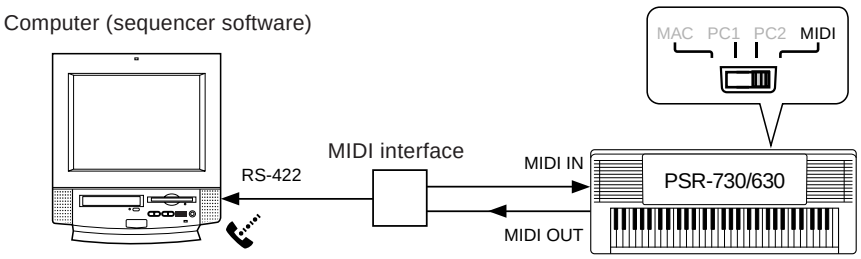
Using a MIDI interface device installed in the personal computer, connect the MIDI terminals of the personal computer and the PSR-730/630.

For the connection cable, use a special MIDI cable.

● When the computer has a MIDI interface installed, connect the MIDI OUT terminal of the personal computer to the MIDI IN terminal of the PSR-730/630. Set the HOST SELECT switch to "MIDI."



● When using a MIDI interface with a Macintosh series computer, connect the RS-422 terminal of the computer (modem or printer terminal) to the MIDI interface, then connect the MIDI OUT terminal on the MIDI interface to the MIDI IN terminal of the PSR-730/630, as show in the diagram below.
Set the HOST SELECT switch on the PSR-730/630 to "MIDI."



- When the HOST SELECT switch is set in the "MIDI" position, input and output in the TO HOST switch is ignored.
- When using a Macintosh series computer, set the MIDI interface clock setting in the application software to match the setting of the MIDI interface you are using. For details, carefully read the owner's manual for the software you are using.

Macintosh is a registered trademark of Apple Computer, Inc.
IBM PC/AT is a trademark of International Business Machines Corp.

Other company names and product names, etc. in this manual are registered trademarks or trademarks of those companies.

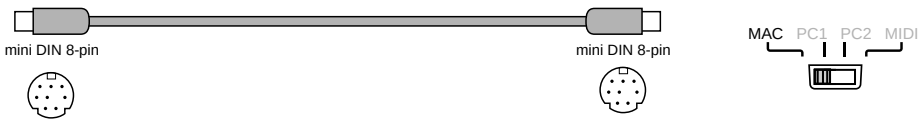
Connect using the TO HOST terminal

Connect the serial port of the personal computer (RS-232C terminal or RS-422 terminal) to the TO HOST terminal of the PSR-730/630.

For the connection cable, use the cable below (sold separately) that matches the personal computer type.

Macintosh Series

Connect the RS-422 terminal (modem or printer terminal) on the computer to the TO HOST terminal on the PSR-730/630 using a serial cable (system peripheral cable, 8 bit). Set the PSR-730/630 HOST SELECT switch in the "MAC" position.

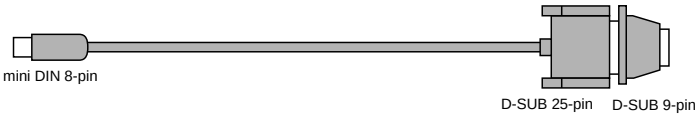


- Set the MIDI interface clock in the sequencer software you are using to 1 MHz. For details, carefully read the owner's manual for the software you are using.

IBM-PC/AT Series

Connect the RS-232C terminal on the computer to the TO HOST terminal on the PSR-730/630 using a serial cable (D-SUB 9P—>MINI DIN 8P cross cable). Set the PSR-730/630 HOST SELECT switch in the "PC-2" position.

- When using a D-SUB 25P—>MINI DIN 8P cross cable, connect using a D-SUB 9P plug adaptor on the computer side of the cable.



For details about the necessary MIDI settings for computer and sequence software you are using, see the owner's manuals for each of them.

NOTE

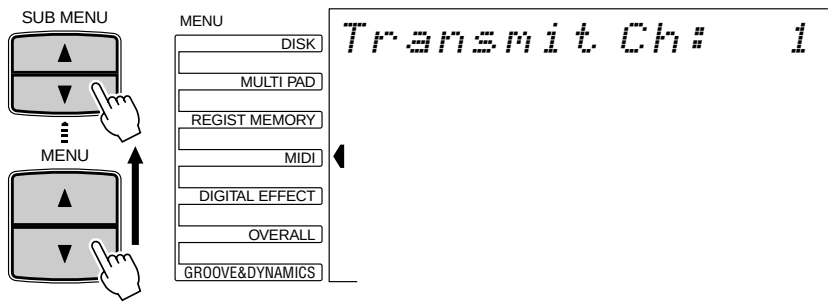
- *If you connect from the PSR-730/630 TO HOST terminal to a personal computer, the PSR-730/630 will be used as a MIDI interface device, meaning that a specialized MIDI interface device is not necessary.*
- *When the HOST SELECT switch is set to "MAC," "PC-1," or "PC-2," don't use the MIDI IN/OUT terminals. (MIDI data cannot be sent or received through the MIDI terminals).*
- *"Host is Offline!!" will be shown on the display, when the Host Select switch is set appropriately and the serial cable is connected to the PSR-730/630 TO HOST but not to the PC's serial port (or the cable is properly connected to the PC which is currently turned off).*

The PSR-730/630 MIDI Functions

The PSR-730/630 has the following MIDI functions.

Function	Display	Settings	Page
Transmit Channel	TransmitCh	1 ... 16	125
Transmit Track	TransmitTr	Right1 ... Off	126
Receive Channel	Receive Ch	1 ... 16	126
Receive Mode	ReceiveMode	Normal, Off, Remote, Bass, Chord	127
Local Control	Local	Off, On	127
External Clock	Ext.Clock	Off, On	128
Initial Data Send	Init.Send	None	128
Template	Template	User ... Song Out	129

To access a MIDI function first use the MENU **[▲]** and **[▼]** buttons to move the triangular indicator in the display next to "MIDI", then use the SUB MENU **[▲]** and **[▼]** buttons to select the desired function from within the MIDI menu. When a function is selected the current setting will appear on the top line of the display. Once the function has been selected, use the **[–]** and **[+]** buttons or data dial (or number buttons, where applicable) to set the function as required.

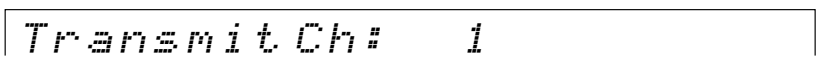


Transmit Channel & Transmit Track

The PSR-730/630 can simultaneously transmit data on all 16 MIDI channels. The Transmit Channel and Transmit Track functions determine what PSR-730/630 data is transmitted via which MIDI channels.

● Transmit Channel

The "TransmitCh" function selects a MIDI channel to which a PSR-730/630 track can be assigned via the Transmit Track function, below. First select a transmit channel, then the transmit track for that channel. Different tracks can be assigned to each of the 16 MIDI channels. Any of the standard MIDI channels - 1 through 16 — can be specified.



● Transmit Track

The “Transmit Tr” function selects the track to be transmitted via the transmit channel specified by the Transmit Channel function, above. The available settings are as follows:

Right1	Right-hand keyboard playing (R1 voice)
Right2	Right-hand keyboard playing (R2 voice)
Left	Left-hand keyboard playing (L voice)
Harmony1	Harmony notes 1
Harmony2	Harmony notes 2
Harmony3	Harmony notes 3
Rhythm2/Tr2	Auto Accompaniment RHYTHM2 track/Track 2
Rhythm1/Tr1	Auto Accompaniment RHYTHM1 track/Track 1
Bass/Tr3	Auto Accompaniment BASS track/Track 3
Chord1/Tr4	Auto Accompaniment CHORD1 track/Track 4
Chord2/Tr5	Auto Accompaniment CHORD2 track/Track 5
Pad/Tr6	Auto Accompaniment PAD track/Track 6
Phrase1/Tr7	Auto Accompaniment PHRASE1 track/Track 7
Phrase2/Tr8	Auto Accompaniment PHRASE2 track/Track 8
Track 9-16	Track 9-16
Off	Off (nothing is transmitted)

• The initial default channel/track settings are:

Channel 1 = R1 voice
Channel 2 = L voice
Channel 3 = Bass / Track3
Channel 4 = Chord1 / Track4
Channel 5 = Chord2 / Track5
Channel 6 = Pad / Track6
Channel 7 = Phrase1 / Track7
Channel 8 = Phrase2 / Track8
Channel 9 = Rhythm1 / Track1
Channel 10 = Rhythm2 / Track2
Channel 11 = R2 voice
Channel 12 = Harmony1
Channel 13 = Harmony2
Channel 14 = Harmony3
Channel 15 = Off
Channel 16 = Off

NOTE

- *When a track is assigned to more than one MIDI channel, the data from that track is transmitted via the lowest-numbered channel.*
- *To avoid MIDI loops which can cause operational errors, check the PSR-730/630 Local Control setting (page 127), and the MIDI THRU settings of any external MIDI devices.*
- *MIDI transmit track settings will be retained even after turning the power off. See page 152 for the details.*
- *The channels set for Rhythm1/Tr1-Phrase2/Tr8 will be used to transmit accompaniment data when the PSR-730/630 is in Style Mode, and to transmit song track data when the PSR-730/630 is in Song Mode.*

■ Receive Channel & Receive Mode

The PSR-730/630 can simultaneously receive data on all 16 MIDI channels, allowing it to function as a 16-channel multi-timbral tone generator. The Receive Channel and Receive Mode functions determine how each channel will respond to received MIDI data.

● Receive Channel

The “Receive Ch” function selects a MIDI channel to which a receive mode is to be assigned via the Receive Mode function, below. First select a receive channel, then the receive mode for that channel. Any of the standard MIDI channels — 1 through 16 — can be specified.

● Receive Mode

The "ReceiveMode" function specifies the receive mode for the channel selected via the Receive Channel function, above. The receive mode settings are as follows:

Normal	Received MIDI data is sent directly to the PSR-730/630 tone generator. If all channels are set to "Normal", the PSR-730/630 functions as a 16-channel multi-timbral tone generator.
Off	No MIDI data is received on channels set to "Off".
Remote	Received MIDI data is handled in the same way as data generated by the PSR-730/630's own keyboard. In other words, a remote keyboard could be used to control the PSR-730/630 AUTO ACCOMPANIMENT functions, etc.
Bass	The note on/off messages received at the channel(s) set to "Bass" are recognized as the bass notes in the accompaniment section. The bass notes will be detected regardless of the accompaniment on/off and split point settings on the PSR-730/630 panel.
Chord	The note on/off messages received at the channel(s) set to "Chord" are recognized as the fingerings in the accompaniment section. The chords to be detected depend on the fingering mode on the PSR-730/630. The chords will be detected regardless of the accompaniment on/off and split point settings on the PSR-730/630 panel.

NOTE

- *MIDI receive mode settings will be retained even after turning the power off. See page 152 for the details.*
- *The initial default setting for all channels is "Normal."*
- *In the Record mode, the Receive mode cannot be set.*

■ Local Control

"Local Control" refers to the fact that, normally, the PSR-730/630 keyboard controls the internal tone generator, allowing the internal voices to be played directly from the keyboard. This situation is "Local Control on" since the internal tone generator is controlled locally by its own keyboard. Local control can be turned off, however, so that the keyboard does not play the internal voices, but the appropriate MIDI information is still transmitted via the MIDI OUT connector when notes are played on the keyboard. At the same time, the internal tone generator can respond to MIDI information received on channels set to the "Normal" mode via the MIDI IN connector. This means that while an external MIDI sequencer, for example, plays the PSR-730/630 internal voices, an external tone generator can be played from the PSR-730/630 keyboard. The default Local Control setting is "On".

Clock

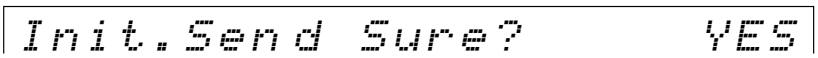
Reception of an external MIDI clock signal can be enabled or disabled as required. When disabled ("Off"), all of the time-based functions (Auto Accompaniment, SONG recording and playback, etc.) are controlled by its own internal clock. When MIDI clock reception is enabled ("On"), however, all timing is controlled by an external MIDI clock signal received via the MIDI IN terminal (in this case the PSR-730/630 TEMPO setting has no effect). The default setting is "Off".

NOTE

- *External Clock is "Off" be default when the power is initially turnd on.*
- *When External Clock is turned "On", AUTO ACCOMPANIMENT playback cannot be started via the panel [START/STOP] button, or started via the synchro start function. Also, the MULTI PAD playback cannot be initiated by pressing the MULT PADs.*
- *When External Clock is turned "On", "EC" will appear on the TEMPO display, and tempo cannot be changed with the panel button.*

Initial Data Send

Transmits all current panel settings to a second PSR-730/630 or a MIDI data storage device. To send the initial data select the "Init.Send Sure?". Then press the **[+] (YES)** to begin transmission of the initial data.



If you want to have the song play back with the panel settings used for recording, execute the Initial Data Send function before recording the performance on the PSR-730/630 to an external sequencer.

NOTE

- *During Style/Song/ Multi Pad playback, in the synchro start mode and in one of the Record modes, the display shows "Init.Send Sure? - - -" indicating that you cannot execute the initial data send operation.*

MIDI Template

The MIDI settings can be collected into a template (pattern). Just by selecting the template that fits your purpose, you can set all the MIDI settings in one operation.

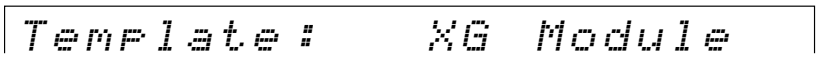
Use the MENU **[▲]** and **[▼]** buttons to select the MIDI menu so that the triangular indicator in the display appears next to "MIDI" to the left of the display.

Use the SUB MENU **[▲]** and **[▼]** buttons so that "Template" appears on the display.

Referring to the template list below, use the **[–]** and **[+]** buttons or the Data Dial to select a template.

NOTE

• When you change the transmit/receive channel settings after selecting one of the templates other than the "User", the "User" Template will automatically be selected.



MIDI Template list

1. XG Module	All receive channels are set to "Normal." When using the PSR-730/630 as the multi-timbral XG tone generator.
2. Accordion	The receive channels are set as follows: 1ch: Remote, 2ch: Chord, 3ch: Bass, 4-16ch: Off When playing the PSR-730/630 by an external MIDI Accordion. The connected MIDI accordion can play the PSR-730/630 and detect chords and basses in the auto accompaniment section.
3. MIDI Pedal	All receive channels are set to "Bass." When playing the PSR-730/630 using a connected (optional) MIDI pedal. The connected MIDI pedal detects chords and basses in the auto accompaniment section, allowing you to play on-bass chords.
4. Keyboard Out	The transmit channels are set as follows: 1ch: Right1, 2ch: Right2, 4ch: Left, 3ch, 5-16ch: Off When outputting the performance data (note on/off messages). Used to play the PSR-730/630 note on/off data with an external tone generator and to record the PSR-730/630 note on/off data to an external sequencer.
5. Acmp.Out	The transmit channels 9-16 are set with the Accompaniment tracks. 9-10ch: Rhythms, 11ch: Bass, 12-13ch: Chords, 14ch: Pad, 15-16ch: Phrases When outputting the style data. Used to play the PSR-730/630 auto accompaniment data with an external tone generator and to record the PSR-730/630 auto accompaniment data to an external sequencer.
6. Song Out	All transmit channels are set with the Song tracks 1-16. When outputting the song data. Used to play the PSR-730/630 song data with an external tone generator and to record your entire performance on the PSR-730/630 to an external sequencer.
7. User	Other than the above settings 1-6.

MENU	SUB MENU	FUNCTION	PAGE
VOICE	*ex* Grand Piano (R1 voice name)	R1 voice selection	17
STYLE	*ex* 8Beat Pop1 (Style name)	Accompaniment style selection	22
	V.Arranger	Virtual Arranger on/off	29
STYLE REC	*ex* UserSty1	User style selection	100
	S.ChordRoot	Source chord root setting	148
	S.ChordType	Source chord type setting	148
	NTR	Note transposition rule setting	148
	NTT	Note transposition table setting	149
	HighestKey	Highest key setting	149
	LowLimit	Note range (Low limit) setting	149
	HighLimit	Note range (high limit) setting	149
	RTR	Retrigger rule setting	149
	Quantize?	Quantize	103
	UserStyle	User style name	104
	All Clear?	User style clear	105
	Track Clear?	Track clear	105
	Drum Cancel	Drum cancel	103
SONG	*ex* Trumpet (Song name)	Song selection	76
	Play Mode	Play mode selection	77
	Measure	Measure from which to start playback	78
	A-B Repeat	Repeat playback setting	80
	SongRepeat	Song repeat setting	81
	NextSong	Next song setting	82
SONG REC	*ex* SONG_001	User Song selection	85, 88
	QuickRecord	Record mode (Quick/Multi) selection	88
	Part Select	Part selection (Multi record)	88
	Punch In	Measure selection (Multi record)	92
	Punch Out	Measure selection (Multi record)	92
	Quantize?	Quantize	93
	SongName	User song name	94
	Song Clear?	Song clear	96
	Track Clear?	Track clear	94
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PSR-730/630 Display MENU/SUB MENU Structure

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- *Sub-menu items with " Shortcut " have shortcut access (press and hold the specified button for a few seconds to jump directly to the associated sub-menu function). In addition to the shortuts listed above, the [DUAL VOICE] button can be held to jump to the R2 voice revoice function, and the [SPLIT VOICE] button can be held to jump to the L voice revoice function.*

Maximum Polyphony

The PSR-730 has 64-note maximum polyphony and the PSR-630 has 32.

Auto Accompaniment uses a number of the available notes, so when Auto Accompaniment is used the total number of notes that can be played on the keyboard is correspondingly reduced. The same applies to the Dual Voice, Split Voice, Multi Pad, and Song functions.

When the maximum polyphony is exceeded, notes are played using last-note priority.

NOTE

- *The Voice List includes MIDI program change numbers for each voice. Use these program change numbers when playing the PSR-730/630 via MIDI from an external device.*
- *When the sustain or sostenuto pedal functions are being used (page 117), some voices may sound continuously or have a long decay after the notes have been released while the pedal is held.*

[PSR-730] Panel Voice List

Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
Piano				
1	0	112	0	Grand Piano
2	0	112	1	BrightPiano
3	0	112	3	Honky Tonk
4	0	112	2	Midi Grand
5	0	113	2	CP 80
6	0	114	4	Galaxy EP
7	0	117	5	Super DX
8	0	112	5	DX Modern
9	0	112	4	Funk EP
10	0	115	5	Modern EP
11	0	113	5	Hyper Tines
12	0	116	5	New Tines
13	0	114	5	Venus EP
14	0	113	4	Tremolo EP
15	0	114	2	Rock Piano
16	0	112	7	Clavi
17	0	113	7	Wah Clavi
18	0	112	6	Harpsichord
19	0	113	6	GrandHarpsi
Chromatic Percussion				
20	0	112	11	Vibraphone
21	0	113	11	Jazz Vibes
22	0	112	12	Marimba
23	0	112	13	Xylophone
24	0	112	114	Steel Drums
25	0	112	8	Celesta
26	0	112	9	Glocken
27	0	112	10	Music Box
28	0	112	14	TubularBells
29	0	112	108	Kalimba
30	0	112	47	Timpani
31	0	112	15	Dulcimer
Organ				
32	0	112	16	Jazz Organ1
33	0	113	16	Jazz Organ2
34	0	112	17	Click Organ
35	0	113	17	Dance Organ
36	0	115	16	Drawbar Org
37	0	115	17	Mellow Draw
38	0	116	16	Bright Draw
39	0	112	18	Rock Organ1
40	0	113	18	Rock Organ2
41	0	114	18	Purple Org
42	0	116	17	60's Organ
43	0	117	17	Blues Organ
44	0	120	16	Mellow Org
45	0	120	17	Perc.Organ
46	0	117	16	16+1 Organ
47	0	118	16	16+2 Organ
48	0	119	16	16+4 Organ
49	0	118	17	Elec.Organ
50	0	114	16	TheatreOrg1
51	0	114	17	TheatreOrg2
52	0	112	19	Pipe Organ
53	0	113	19	ChapelOrgan
54	0	112	20	Reed Organ
Accordion				
55	0	112	21	Musette
56	0	115	21	Accordion
57	0	113	21	Trad. Accrd
58	0	112	23	Tango Accrd
59	0	113	23	Bandoneon
60	0	114	21	Soft Accrd
61	0	112	22	Harmonica
Guitar				
62	0	112	24	Classic Gtr
63	0	113	24	Spanish Gtr
64	0	112	25	Folk Guitar
65	0	113	25	12StrGuitar
66	0	112	26	Jazz Guitar
67	0	113	26	Octave Gtr
68	0	114	26	HawaiianGtr
69	0	116	27	BrightClean
70	0	118	27	SolidGuitar
71	0	112	27	CleanGuitar
72	0	119	27	Elec.12Str
73	0	113	27	Tremolo Gtr
74	0	114	27	Slap Guitar
75	0	113	28	Funk Guitar
76	0	112	28	MutedGuitar
77	0	113	29	FeedbackGtr
78	0	112	29	Overdrive
79	0	112	30	Distortion
80	0	115	27	PedalSteel
81	0	114	25	Mandolin
Bass				
82	0	112	32	Aco.Bass
83	0	114	32	Bass&Cymbal
84	0	112	33	FingerBass
85	0	112	34	Pick Bass
86	0	112	35	Fretless
87	0	113	35	Jaco Bass
88	0	119	17	Organ Bass
89	0	112	36	Slap Bass
90	0	112	37	Funk Bass
91	0	113	36	Fusion Bass
92	0	112	38	Synth Bass
93	0	112	39	Analog Bass
94	0	113	39	Dance Bass
95	0	113	38	Hi Q Bass
96	0	114	38	Rave Bass
Solo Strings				
97	0	112	40	Solo Violin
98	0	113	40	Soft Violin
99	0	112	110	Fiddle
100	0	112	41	Viola
101	0	112	42	Cello

Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
102	0	112	43	Contrabass
103	0	112	46	Harp
104	0	113	46	Hackbrett
105	0	112	106	Shamisen
106	0	112	107	Koto
107	0	112	104	Sitar
108	0	112	105	Banjo
Ensemble				
109	0	112	48	Strings
110	0	113	48	OrchStrings
111	0	114	48	Symphon. Str
112	0	113	49	SlowStrings
113	0	114	49	Str.Quartet
114	0	115	48	ConcertoStr
115	0	115	49	MarcatoStrs
116	0	112	49	ChamberStrs
117	0	116	48	Mellow Orch
118	0	112	44	TremoloStrs
119	0	112	45	PizzStrings
120	0	112	50	Syn Strings
121	0	112	51	Analog Strs
122	0	112	52	Choir
123	0	112	54	Air Choir
124	0	113	52	Vocal Ensbl
125	0	112	53	Vox Humana
126	0	113	53	Gothic Vox
127	0	113	54	Voices
128	0	112	55	Orch.Hit
Solo Brass				
129	0	115	56	Sweet Trp
130	0	112	56	SoloTrumpet
131	0	114	56	SoftTrumpet
132	0	113	56	Flugel Horn
133	0	112	59	Muted Trp
134	0	112	57	Trombone
135	0	114	57	MelTrombone
136	0	112	60	French Horn
137	0	112	58	Tuba
Brass Ensemble				
138	0	112	61	BrasSection
139	0	113	61	BigBandBrs
140	0	116	61	MellowBrass
141	0	117	61	Small Brass
142	0	118	61	Pop Brass
143	0	119	61	MellowHorns
144	0	113	59	BallroomBrs
145	0	114	61	Full Horns
146	0	115	61	High Brass
147	0	120	61	BrightBrass
148	0	121	61	Big Brass
149	0	113	57	Trb.Section
150	0	112	62	Synth Brass
151	0	112	63	Analog Brs
152	0	113	62	Jump Brass
153	0	114	62	TechnoBrass
Reed				
154	0	112	64	Soprano Sax
155	0	112	65	Alto Sax
156	0	113	65	BreathyAlto
157	0	112	66	Tenor Sax
158	0	114	66	BreathTenor
159	0	112	67	BaritoneSax
160	0	116	66	Sax Section
161	0	112	71	Clarinet
162	0	113	71	MelClarinet
163	0	113	66	WoodwindEns
164	0	115	66	Brass Combo

Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
165	0	112	68	Oboe
166	0	112	69	EnglishHorn
167	0	112	70	Bassoon
168	0	112	109	Bagpipe
Pipe				
169	0	112	73	Flute
170	0	112	75	Pan Flute
171	0	112	72	Piccolo
172	0	113	73	EthnicFlute
173	0	112	77	Shakuhachi
174	0	112	78	Whistle
175	0	112	74	Recorder
176	0	112	79	Ocarina
Synth Lead				
177	0	112	80	Square Lead
178	0	112	81	Saw.Lead
179	0	113	81	Big Lead
180	0	112	98	Stardust
181	0	114	81	Blaster
182	0	115	81	Analogon
183	0	113	80	Vintage Ld
184	0	113	98	Sun Bell
185	0	112	83	Aero Lead
186	0	116	81	Fire Wire
187	0	114	80	Mini Lead
188	0	115	80	Vinylead
189	0	117	81	Warp
190	0	116	80	Hi Bias
191	0	117	80	Meta Wood
192	0	118	80	Tiny Lead
193	0	118	81	Sub Aqua
194	0	119	81	Fargo
Synth Pad				
195	0	113	94	Insomnia
196	0	112	90	Krypton
197	0	113	99	Cyber Pad
198	0	112	95	Wave 2001
199	0	112	94	Equinox
200	0	114	88	Stargate
201	0	112	92	DX Pad
202	0	112	93	Loch Ness
203	0	112	88	Fantasia
204	0	115	88	Golden Age
205	0	112	91	Xenon Pad
206	0	112	89	Area 51
207	0	112	99	Atmosphere
208	0	113	89	Dark Moon
209	0	115	94	Ionosphere
210	0	113	93	Phase IV
211	0	113	88	Symbiont
212	0	114	94	Solaris
213	0	116	88	Time Travel
214	0	117	88	Millenium
215	0	113	95	Transform
Drum Kits				
216	127	0	0	Std.Kit1
217	127	0	1	Std.Kit2
218	127	0	8	Room Kit
219	127	0	16	Rock Kit
220	127	0	24	Electro Kit
221	127	0	25	Analog Kit
222	127	0	27	Dance Kit
223	127	0	32	Jazz Kit
224	127	0	40	Brush Kit
225	127	0	48	Classic Kit
226	126	0	0	SFX Kit1
227	126	0	1	SFX Kit2

[PSR-630] Panel Voice List

Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
Piano				
1	0	112	0	Grand Piano
2	0	112	1	BrightPiano
3	0	112	3	Honky Tonk
4	0	112	2	Midi Grand
5	0	113	2	CP 80
6	0	114	4	Galaxy EP
7	0	112	5	DX Modern
8	0	112	4	Funk EP
9	0	115	5	Modern EP
10	0	113	5	Hyper Tines
11	0	116	5	New Tines
12	0	114	5	Venus EP
13	0	113	4	Tremolo EP
14	0	114	2	Rock Piano
15	0	112	7	Clavi
16	0	113	7	Wah Clavi
17	0	112	6	Harpsichord
18	0	113	6	GrandHarpsi
Chromatic Percussion				
19	0	112	11	Vibraphone
20	0	113	11	Jazz Vibes
21	0	112	12	Marimba
22	0	112	13	Xylophone
23	0	112	114	Steel Drums
24	0	112	8	Celesta
25	0	112	9	Glocken
26	0	112	10	Music Box
27	0	112	14	TubularBells
28	0	112	108	Kalimba
29	0	112	47	Timpani
30	0	112	15	Dulcimer
Organ				
31	0	112	16	Jazz Organ1
32	0	113	16	Jazz Organ2
33	0	112	17	Click Organ
34	0	113	17	Dance Organ
35	0	115	16	Drawbar Org
36	0	115	17	Mellow Draw
37	0	116	16	Bright Draw
38	0	112	18	Rock Organ1
39	0	113	18	Rock Organ2
40	0	114	18	Purple Org
41	0	116	17	60's Organ
42	0	117	17	Blues Organ
43	0	117	16	16+1 Organ
44	0	118	16	16+2 Organ
45	0	119	16	16+4 Organ
46	0	118	17	Elec.Organ
47	0	114	16	TheatreOrg1
48	0	114	17	TheatreOrg2
49	0	112	19	Pipe Organ
50	0	113	19	ChapelOrgan
51	0	112	20	Reed Organ
Accordion				
52	0	113	21	Trad. Accrd
53	0	112	21	Musette
54	0	112	23	Tango Accrd
55	0	113	23	Bandoneon
56	0	114	21	Soft Accrd
57	0	112	22	Harmonica
Guitar				
58	0	112	24	Classic Gtr
59	0	113	24	Spanish Gtr
60	0	112	25	Folk Guitar
61	0	113	25	12StrGuitar
62	0	112	26	Jazz Guitar
63	0	113	26	Octave Gtr
64	0	114	26	HawaiianGtr
65	0	112	27	CleanGuitar
66	0	113	27	Tremolo Gtr
67	0	114	27	Slap Guitar
68	0	113	28	Funk Guitar
69	0	112	28	MutedGuitar
70	0	113	29	FeedbackGtr
71	0	112	29	Overdrive
72	0	112	30	Distortion
73	0	115	27	PedalSteel
Bass				
74	0	112	32	Aco.Bass
75	0	114	32	Bass&Cymbal
76	0	112	33	FingerBass
77	0	112	34	Pick Bass
78	0	112	35	Fretless
79	0	113	35	Jaco Bass
80	0	119	17	Organ Bass
81	0	112	36	Slap Bass
82	0	112	37	Funk Bass
83	0	113	36	Fusion Bass
84	0	112	38	Synth Bass
85	0	112	39	Analog Bass
86	0	113	39	Dance Bass
87	0	113	38	Hi Q Bass
88	0	114	38	Rave Bass
Solo Strings				
89	0	112	40	Solo Violin
90	0	113	40	Soft Violin
91	0	112	110	Fiddle
92	0	112	41	Viola
93	0	112	42	Cello
94	0	112	43	Contrabass
95	0	112	46	Harp
96	0	113	46	Hackbrett
97	0	112	106	Shamisen
98	0	112	107	Koto
99	0	112	104	Sitar
100	0	112	105	Banjo
Ensemble				
101	0	112	48	Strings
102	0	113	48	OrchStrings
103	0	114	48	Symphon. Str
104	0	113	49	SlowStrings
105	0	114	49	Str.Quartet
106	0	115	48	ConcertoStr
107	0	115	49	MarcatoStrs
108	0	112	49	ChamberStrs
109	0	112	44	TremoloStrs
110	0	112	45	PizzStrings
111	0	112	50	Syn Strings
112	0	112	51	Analog Strs
113	0	112	52	Choir
114	0	112	54	Air Choir
115	0	113	52	Vocal Ensbl
116	0	112	53	Vox Humana
117	0	113	53	Gothic Vox
118	0	112	55	Orch.Hit

Voice Number	Bank Select		MIDI Program Change Number	Voice Name
	MSB	LSB		
Solo Brass				
119	0	112	56	SoloTrumpet
120	0	114	56	SoftTrumpet
121	0	113	56	Flugel Horn
122	0	112	59	Muted Trp
123	0	112	57	Trombone
124	0	114	57	MelTrombone
125	0	112	60	French Horn
126	0	112	58	Tuba
Brass Ensemble				
127	0	113	61	BigBandBrs
128	0	112	61	BrasSection
129	0	116	61	MellowBrass
130	0	117	61	Small Brass
131	0	118	61	Pop Brass
132	0	119	61	MellowHorns
133	0	113	59	BallroomBrs
134	0	114	61	Full Horns
135	0	115	61	High Brass
136	0	113	57	Trb.Section
137	0	112	62	Synth Brass
138	0	112	63	Analog Brs
139	0	113	62	Jump Brass
140	0	114	62	TechnoBrass
Reed				
141	0	112	64	Soprano Sax
142	0	112	65	Alto Sax
143	0	113	65	BreathyAlto
144	0	112	66	Tenor Sax
145	0	114	66	BreathTenor
146	0	112	67	BaritoneSax
147	0	116	66	Sax Section
148	0	112	71	Clarinet
149	0	113	71	MelClarinet
150	0	113	66	WoodwindEns
151	0	115	66	Brass Combo
152	0	112	68	Oboe
153	0	112	69	EnglishHorn
154	0	112	70	Bassoon
155	0	112	109	Bagpipe
Pipe				
156	0	112	73	Flute
157	0	112	75	Pan Flute
158	0	112	72	Piccolo
159	0	113	73	EthnicFlute
160	0	112	77	Shakuhachi
161	0	112	78	Whistle
162	0	112	74	Recorder
163	0	112	79	Ocarina
Synth Lead				
164	0	112	80	Square Lead
165	0	112	81	Saw.Lead
166	0	113	81	Big Lead
167	0	112	98	Stardust
168	0	114	81	Blaster
169	0	115	81	Analogon
170	0	113	80	Vintage Ld
171	0	113	98	Sun Bell
172	0	112	83	Aero Lead
173	0	116	81	Fire Wire
174	0	114	80	Mini Lead
175	0	115	80	Vinylead
176	0	117	81	Warp

Voice Number	Bank Select		MIDI Program Change Number	Voice Name
	MSB	LSB		
177	0	116	80	Hi Bias
178	0	117	80	Meta Wood
179	0	118	80	Tiny Lead
180	0	118	81	Sub Aqua
181	0	119	81	Fargo
Synth Pad				
182	0	113	94	Insomnia
183	0	112	90	Krypton
184	0	113	99	Cyber Pad
185	0	112	95	Wave 2001
186	0	112	94	Equinox
187	0	114	88	Stargate
188	0	112	92	DX Pad
189	0	112	93	Loch Ness
190	0	112	88	Fantasia
191	0	115	88	Golden Age
192	0	112	91	Xenon Pad
193	0	112	89	Area 51
194	0	112	99	Atmosphere
195	0	113	89	Dark Moon
196	0	115	94	Ionosphere
197	0	113	93	Phase IV
198	0	113	88	Symbiont
199	0	114	94	Solaris
200	0	113	95	Transform
Drum Kits				
201	127	0	0	Std.Kit1
202	127	0	1	Std.Kit2
203	127	0	8	Room Kit
204	127	0	16	Rock Kit
205	127	0	24	Electro Kit
206	127	0	25	Analog Kit
207	127	0	27	Dance Kit
208	127	0	32	Jazz Kit
209	127	0	40	Brush Kit
210	127	0	48	Classic Kit
211	126	0	0	SFX Kit1
212	126	0	1	SFX Kit2

[PSR-730/630] XG Voice List

PSR-730 Voice Number	PSR-630 Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
Piano					
228	213	0	0	0	GrandPno
229	214	0	1	0	GrndPnoK
230	215	0	18	0	MelloGrP
231	216	0	40	0	PianoStr
232	217	0	41	0	Dream
233	218	0	0	1	BritePno
234	219	0	1	1	BritPnoK
235	220	0	0	2	E.Grand
236	221	0	1	2	ElGrPnoK
237	222	0	32	2	Det.CP80
238	223	0	40	2	ElGrPno1
239	224	0	41	2	ElGrPno2
240	225	0	0	3	HnkyTonk
241	226	0	1	3	HnkyTnkK
242	227	0	0	4	E.Piano1
243	228	0	1	4	El.Pno1K
244	229	0	18	4	MelloEP1
245	230	0	32	4	Chor.EP1
246	231	0	40	4	HardEl.P
247	232	0	45	4	VX El.P1
248	233	0	64	4	60sEl.P
249	234	0	0	5	E.Piano2
250	235	0	1	5	El.Pno2K
251	236	0	32	5	Chor.EP2
252	237	0	33	5	DX Hard
253	238	0	34	5	DXLegend
254	239	0	40	5	DX Phase
255	240	0	41	5	DX+Analg
256	241	0	42	5	DXKotoEP
257	242	0	45	5	VX El.P2
258	243	0	0	6	Harpsi.
259	244	0	1	6	Harpsi.K
260	245	0	25	6	Harpsi.2
261	246	0	35	6	Harpsi.3
262	247	0	0	7	Clavi.
263	248	0	1	7	Clavi. K
264	249	0	27	7	ClaviWah
265	250	0	64	7	PulseClv
266	251	0	65	7	PierceCl
Chromatic Percussion					
267	252	0	0	8	Celesta
268	253	0	0	9	Glocken
269	254	0	0	10	MusicBox
270	255	0	64	10	Orgel
271	256	0	0	11	Vibes
272	257	0	1	11	VibesK
273	258	0	45	11	HardVibe
274	259	0	0	12	Marimba
275	260	0	1	12	MarimbaK
276	261	0	64	12	SineMrmb
277	262	0	97	12	Balafon2
278	263	0	98	12	Log Drum
279	264	0	0	13	Xylophon
280	265	0	0	14	TubulBel
281	266	0	96	14	ChrchBel
282	267	0	97	14	Carillon
283	268	0	0	15	Dulcimer
284	269	0	35	15	Dulcimr2
285	270	0	96	15	Cimbalom
286	271	0	97	15	Santur
Organ					
287	272	0	0	16	DrawOrgn
288	273	0	32	16	DetDrwOr
289	274	0	33	16	60sDrOr1
290	275	0	34	16	60sDrOr2
291	276	0	35	16	70sDrOr1
292	277	0	36	16	DrawOrg2
293	278	0	37	16	60sDrOr3
294	279	0	38	16	EvenBar
295	280	0	40	16	16+2'2/3
296	281	0	64	16	Organ Ba
297	282	0	65	16	70sDrOr2
298	283	0	66	16	CheezOrg
299	284	0	67	16	DrawOrg3
300	285	0	0	17	PercOrgn
301	286	0	24	17	70sPcOr1
302	287	0	32	17	DetPrcOr
303	288	0	33	17	LiteOrg
304	289	0	37	17	PercOrg2
305	290	0	0	18	RockOrgn
306	291	0	64	18	RotaryOr
307	292	0	65	18	SloRotar
308	293	0	66	18	FstRotar
309	294	0	0	19	ChrchOrg
310	295	0	32	19	ChurOrg3
311	296	0	35	19	ChurOrg2
312	297	0	40	19	NotreDam
313	298	0	64	19	OrgFlute
314	299	0	65	19	TrmOrgFl
315	300	0	0	20	ReedOrgn
316	301	0	40	20	Puff Org
317	302	0	0	21	Acordion
318	303	0	32	21	AccordIt
319	304	0	0	22	Harmnica
320	305	0	32	22	Harmo 2
321	306	0	0	23	TangoAcd
322	307	0	64	23	TngoAcd2
Guitar					
323	308	0	0	24	NylonGtr
324	309	0	16	24	NylonGt2
325	310	0	25	24	NylonGt3
326	311	0	43	24	VelGtHrm
327	312	0	96	24	Ukulele
328	313	0	0	25	SteelGtr
329	314	0	16	25	SteelGt2
330	315	0	35	25	12StrGtr
331	316	0	40	25	Nyln&Stl
332	317	0	41	25	Stl&Body
333	318	0	96	25	Mandolin
334	319	0	0	26	Jazz Gtr
335	320	0	18	26	MelloGtr
336	321	0	32	26	JazzAmp
337	322	0	0	27	CleanGtr
338	323	0	32	27	ChorusGt
339	324	0	0	28	Mute.Gtr
340	325	0	40	28	FunkGtr1
341	326	0	41	28	MuteStlG
342	327	0	43	28	FunkGtr2
343	328	0	45	28	Jazz Man
344	329	0	0	29	Ovrdrive
345	330	0	43	29	Gt.Pinch
346	331	0	0	30	Dist.Gtr
347	332	0	40	30	FeedbkGt
348	333	0	41	30	FeedbGt2
349	334	0	0	31	GtrHarmo
350	335	0	65	31	GtFeedbk
351	336	0	66	31	GtrHrmo2
Bass					
352	337	0	0	32	Aco.Bass
353	338	0	40	32	JazzRthm
354	339	0	45	32	VXUprght
355	340	0	0	33	FngrBass
356	341	0	18	33	FingrDrk
357	342	0	27	33	FlangeBa
358	343	0	40	33	Ba&DstEG
359	344	0	43	33	FngrSlap
360	345	0	45	33	FngBass2
361	346	0	65	33	ModAlem
362	347	0	0	34	PickBass
363	348	0	28	34	MutePkBa
364	349	0	0	35	Fretless
365	350	0	32	35	Fretles2
366	351	0	33	35	Fretles3
367	352	0	34	35	Fretles4
368	353	0	96	35	SynFretl
369	354	0	97	35	Smooth
370	355	0	0	36	SlapBas1
371	356	0	27	36	ResoSlap
372	357	0	32	36	PunchThm
373	358	0	0	37	SlapBas2
374	359	0	43	37	VeloSlap
375	360	0	0	38	SynBass1
376	361	0	18	38	SynBa1Dk
377	362	0	20	38	FastResB
378	363	0	24	38	AcidBass
379	364	0	35	38	Clv Bass
380	365	0	40	38	TeknoBa
381	366	0	64	38	Oscar
382	367	0	65	38	SqrBass
383	368	0	66	38	RubberBa
384	369	0	96	38	Hammer
385	370	0	0	39	SynBass2
386	371	0	6	39	MelloSB1
387	372	0	12	39	Seq Bass
388	373	0	18	39	ClkSynBa
389	374	0	19	39	SynBa2Dk
390	375	0	32	39	SmthBa 2
391	376	0	40	39	ModulrBa
392	377	0	41	39	DX Bass
393	378	0	64	39	X WireBa
Strings					
394	379	0	0	40	Violin
395	380	0	8	40	SlowVln
396	381	0	0	41	Viola
397	382	0	0	42	Cello
398	383	0	0	43	Contrabs
399	384	0	0	44	Trem.Str
400	385	0	8	44	SlowTrStr
401	386	0	40	44	Susp Str
402	387	0	0	45	Pizz.Str
403	388	0	0	46	Harp
404	389	0	40	46	YangChin
405	390	0	0	47	Timpani
Ensemble					
406	391	0	0	48	Strings1
407	392	0	3	48	S.Strngs
408	393	0	8	48	SlowStr
409	394	0	24	48	ArcoStr

PSR-730 Voice Number	PSR-630 Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
410	395	0	35	48	60sStrng
411	396	0	40	48	Orchestr
412	397	0	41	48	Orchstr2
413	398	0	42	48	TremOrch
414	399	0	45	48	VeloStr
415	400	0	0	49	Strings2
416	401	0	3	49	S.SlwStr
417	402	0	8	49	LegatoSt
418	403	0	40	49	Warm Str
419	404	0	41	49	Kingdom
420	405	0	64	49	70s Str
421	406	0	65	49	Str Ens3
422	407	0	0	50	Syn.Str1
423	408	0	27	50	ResoStr
424	409	0	64	50	Syn Str4
425	410	0	65	50	SS Str
426	411	0	0	51	Syn.Str2
427	412	0	0	52	ChoirAah
428	413	0	3	52	S.Choir
429	414	0	16	52	Ch.Aahs2
430	415	0	32	52	MelChoir
431	416	0	40	52	ChoirStr
432	417	0	0	53	VoiceOoh
433	418	0	0	54	SynVoice
434	419	0	40	54	SynVox2
435	420	0	41	54	Choral
436	421	0	64	54	AnaVoice
437	422	0	0	55	Orch.Hit
438	423	0	35	55	OrchHit2
439	424	0	64	55	Impact
Brass					
440	425	0	0	56	Trumpet
441	426	0	16	56	Trumpet2
442	427	0	17	56	BriteTrp
443	428	0	32	56	WarmTrp
444	429	0	0	57	Trombone
445	430	0	18	57	Trmbone2
446	431	0	0	58	Tuba
447	432	0	16	58	Tuba 2
448	433	0	0	59	Mute.Trp
449	434	0	0	60	Fr.Horn
450	435	0	6	60	FrHrSolo
451	436	0	32	60	FrHorn2
452	437	0	37	60	HornOrch
453	438	0	0	61	BrasSect
454	439	0	35	61	Tp&TbSec
455	440	0	40	61	BrssSec2
456	441	0	41	61	HiBrass
457	442	0	42	61	MelloBrs
458	443	0	0	62	SynBras1
459	444	0	12	62	QuackBr
460	445	0	20	62	RezSynBr
461	446	0	24	62	PolyBrss
462	447	0	27	62	SynBras3
463	448	0	32	62	JumpBrss
464	449	0	45	62	AnaVelBr
465	450	0	64	62	AnaBrss1
466	451	0	0	63	SynBras2
467	452	0	18	63	Soft Brs
468	453	0	40	63	SynBrss4
469	454	0	41	63	ChoirBrs
470	455	0	45	63	VelBrss2
471	456	0	64	63	AnaBrss2

PSR-730 Voice Number	PSR-630 Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
Reed					
472	457	0	0	64	SprnoSax
473	458	0	0	65	Alto Sax
474	459	0	40	65	Sax Sect
475	460	0	43	65	HyprAlto
476	461	0	0	66	TenorSax
477	462	0	40	66	BrthTnSx
478	463	0	41	66	SoftTenr
479	464	0	64	66	TnrSax 2
480	465	0	0	67	Bari.Sax
481	466	0	0	68	Oboe
482	467	0	0	69	Eng.Horn
483	468	0	0	70	Bassoon
484	469	0	0	71	Clarinet
Pipe					
485	470	0	0	72	Piccolo
486	471	0	0	73	Flute
487	472	0	0	74	Recorder
488	473	0	0	75	PanFlute
489	474	0	0	76	Bottle
490	475	0	0	77	Shakhchi
491	476	0	0	78	Whistle
492	477	0	0	79	Ocarina
Synth Lead					
493	478	0	0	80	SquareLd
494	479	0	6	80	Square 2
495	480	0	8	80	LMSquare
496	481	0	18	80	Hollow
497	482	0	19	80	Shmoog
498	483	0	64	80	Mellow
499	484	0	65	80	SoloSine
500	485	0	66	80	SineLead
501	486	0	0	81	Saw.Lead
502	487	0	6	81	Saw 2
503	488	0	8	81	ThickSaw
504	489	0	18	81	DynaSaw
505	490	0	19	81	DigiSaw
506	491	0	20	81	Big Lead
507	492	0	24	81	HeavySyn
508	493	0	25	81	WaspySyn
509	494	0	40	81	PulseSaw
510	495	0	41	81	Dr. Lead
511	496	0	45	81	VeloLead
512	497	0	96	81	Seq Ana
513	498	0	0	82	CaliopLd
514	499	0	65	82	Pure Pad
515	500	0	0	83	Chiff Ld
516	501	0	64	83	Rubby
517	502	0	0	84	CharanLd
518	503	0	64	84	DistLead
519	504	0	65	84	WireLead
520	505	0	0	85	Voice Ld
521	506	0	24	85	SynthAah
522	507	0	64	85	VoxLead
523	508	0	0	86	Fifth Ld
524	509	0	35	86	Big Five
525	510	0	0	87	Bass &Ld
526	511	0	16	87	Big&Low
527	512	0	64	87	Fat&Prky
528	513	0	65	87	SoftWurl
Synth Pad					
529	514	0	0	88	NewAgePd
530	515	0	64	88	Fantasy2
531	516	0	0	89	Warm Pad
532	517	0	16	89	ThickPad

PSR-730 Voice Number	PSR-630 Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
533	518	0	17	89	Soft Pad
534	519	0	18	89	SinePad
535	520	0	64	89	Horn Pad
536	521	0	65	89	RotarStr
537	522	0	0	90	PolySyPd
538	523	0	64	90	PolyPd80
539	524	0	65	90	ClickPad
540	525	0	66	90	Ana Pad
541	526	0	67	90	SquarPad
542	527	0	0	91	ChoirPad
543	528	0	64	91	Heaven2
544	529	0	66	91	Itopia
545	530	0	67	91	CC Pad
546	531	0	0	92	BowedPad
547	532	0	64	92	Glacier
548	533	0	65	92	GlassPad
549	534	0	0	93	MetalPad
550	535	0	64	93	Tine Pad
551	536	0	65	93	Pan Pad
552	537	0	0	94	Halo Pad
553	538	0	0	95	SweepPad
554	539	0	20	95	Shwimmer
555	540	0	27	95	Converge
556	541	0	64	95	PolarPad
557	542	0	66	95	Celstial
Synth Effects					
558	543	0	0	96	Rain
559	544	0	45	96	ClaviPad
560	545	0	64	96	HrmoRain
561	546	0	65	96	AfrcnWnd
562	547	0	66	96	Caribean
563	548	0	0	97	SoundTrk
564	549	0	27	97	Prologue
565	550	0	64	97	Ancestrl
566	551	0	0	98	Crystal
567	552	0	12	98	SynDrCmp
568	553	0	14	98	Popcorn
569	554	0	18	98	TinyBell
570	555	0	35	98	RndGlock
571	556	0	40	98	GlockChi
572	557	0	41	98	ClearBel
573	558	0	42	98	ChorBell
574	559	0	64	98	SynMalet
575	560	0	65	98	SftCryst
576	561	0	66	98	LoudGlok
577	562	0	67	98	XmasBell
578	563	0	68	98	VibeBell
579	564	0	69	98	DigiBell
580	565	0	70	98	AirBells
581	566	0	71	98	BellHarp
582	567	0	72	98	Gamelmba
583	568	0	0	99	Atmosphr
584	569	0	18	99	WarmAtms
585	570	0	19	99	HollwRls
586	571	0	40	99	NylonEP
587	572	0	64	99	NylnHarp
588	573	0	65	99	Harp Vox
589	574	0	66	99	AtmosPad
590	575	0	67	99	Planet
591	576	0	0	100	Bright
592	577	0	64	100	FantaBel
593	578	0	96	100	Smokey
594	579	0	0	101	Goblins
595	580	0	64	101	GobSyn
596	581	0	65	101	50sSciFi

PSR-730 Voice Number	PSR-630 Voice Number	Bank Select MSB	Bank Select LSB	MIDI Program Change Number	Voice Name
597	582	0	66	101	Ring Pad
598	583	0	67	101	Ritual
599	584	0	68	101	ToHeaven
600	585	0	70	101	Night
601	586	0	71	101	Glisten
602	587	0	96	101	BelChoir
603	588	0	0	102	Echoes
604	589	0	8	102	EchoPad2
605	590	0	14	102	Echo Pan
606	591	0	64	102	EchoBell
607	592	0	65	102	Big Pan
608	593	0	66	102	SynPiano
609	594	0	67	102	Creation
610	595	0	68	102	Stardust
611	596	0	69	102	Reso Pan
612	597	0	0	103	Sci-Fi
613	598	0	64	103	Starz
Ethnic					
614	599	0	0	104	Sitar
615	600	0	32	104	DetSitar
616	601	0	35	104	Sitar 2
617	602	0	96	104	Tambra
618	603	0	97	104	Tamboura
619	604	0	0	105	Banjo
620	605	0	28	105	MuteBnjo
621	606	0	96	105	Rabab
622	607	0	97	105	Gopichnt
623	608	0	98	105	Oud
624	609	0	0	106	Shamisen
625	610	0	0	107	Koto
626	611	0	96	107	T. Koto
627	612	0	97	107	Kanoon
628	613	0	0	108	Kalimba
629	614	0	0	109	Bagpipe
630	615	0	0	110	Fiddle
631	616	0	0	111	Shanai
632	617	0	64	111	Shanai2
633	618	0	96	111	Pungi
634	619	0	97	111	Hichriki
Percussive					
635	620	0	0	112	TnklBell
636	621	0	96	112	Bonang
637	622	0	97	112	Gender
638	623	0	98	112	Gamelan
639	624	0	99	112	S.Gamlan
640	625	0	100	112	Rama Cym
641	626	0	101	112	AsianBel
642	627	0	0	113	Agogo
643	628	0	0	114	SteelDrm
644	629	0	97	114	GlasPerc
645	630	0	98	114	ThaiBell
646	631	0	0	115	WoodBlok
647	632	0	96	115	Castanet
648	633	0	0	116	TaikoDrm
649	634	0	96	116	Gr.Cassa
650	635	0	0	117	MelodTom
651	636	0	64	117	Mel Tom2
652	637	0	65	117	Real Tom
653	638	0	66	117	Rock Tom
654	639	0	0	118	Syn.Drum
655	640	0	64	118	Ana Tom
656	641	0	65	118	ElecPerc
657	642	0	0	119	RevCymbl
Sound Effects					
658	643	0	0	120	FretNoiz
659	644	0	0	121	BrthNoiz
660	645	0	0	122	Seashore
661	646	0	0	123	Tweet
662	647	0	0	124	Telphone
663	648	0	0	125	Helicptr
664	649	0	0	126	Applause
665	650	0	0	127	Gunshot
SFX					
666	651	64	0	0	CuttngNz
667	652	64	0	1	CttngNz2
668	653	64	0	3	Str Slap
669	654	64	0	16	Fl.KClik
670	655	64	0	32	Rain
671	656	64	0	33	Thunder
672	657	64	0	34	Wind
673	658	64	0	35	Stream
674	659	64	0	36	Bubble
675	660	64	0	37	Feed
676	661	64	0	48	Dog
677	662	64	0	49	Horse
678	663	64	0	50	Bird 2
679	664	64	0	54	Ghost
680	665	64	0	55	Maou
681	666	64	0	64	Tel.Dial
682	667	64	0	65	DoorSqek
683	668	64	0	66	Door Slam
684	669	64	0	67	Scratch
685	670	64	0	68	Scratch 2
686	671	64	0	69	WindChm
687	672	64	0	70	Telphon2
688	673	64	0	80	CarEngin
689	674	64	0	81	Car Stop
690	675	64	0	82	Car Pass
691	676	64	0	83	CarCrash
692	677	64	0	84	Siren
693	678	64	0	85	Train
694	679	64	0	86	Jetplane
695	680	64	0	87	Starship
696	681	64	0	88	Burst
697	682	64	0	89	Coaster
698	683	64	0	90	SbMarine
699	684	64	0	96	Laughing
700	685	64	0	97	Scream
701	686	64	0	98	Punch
702	687	64	0	99	Heart
703	688	64	0	100	FootStep
704	689	64	0	112	MchinGun
705	690	64	0	113	LaserGun
706	691	64	0	114	Xplosion
707	692	64	0	115	FireWork

Drum Kit List

- "<——" indicates that the drum kit is the same as "Standard Kit1".
- Each percussion voice uses one note.
- The note numbers and note names printed on the keyboard are one octave higher than the MIDI note numbers and note names shown in the list. For example, the note number and note name, #36 and C1, on the keyboard correspond to the MIDI note number and note name, #24 and C0, shown in the list.
- Voices with the same Alternate Note Number (*1 … 4) cannot be played simultaneously.

PSR-730 Voice#		216	217	218	219	220	221
PSR-630 Voice#		201	202	203	204	205	206
Bank MSB#		127	127	127	127	127	127
Bank LSB#		0	0	0	0	0	0
Program Change#		0	1	8	16	24	25
MIDI		Standard Kit 1	Standard Kit 2	Room Kit	Rock Kit	Electronic Kit	Analog Kit
Note#	Note						
13	C#-1 *3	Surdo Mute	<——	<——	<——	<——	<——
14	D-1 *3	Surdo Open	<——	<——	<——	<——	<——
15	D#-1	Hi Q	<——	<——	<——	<——	<——
16	E-1	Whip Slap	<——	<——	<——	<——	<——
17	F-1 *4	Scratch Push	<——	<——	<——	<——	<——
18	F#-1 *4	Scratch Pull	<——	<——	<——	<——	<——
19	G-1	Finger Snap	<——	<——	<——	<——	<——
20	G#-1	Click Noise	<——	<——	<——	<——	<——
21	A-1	Metronome Click	<——	<——	<——	<——	<——
22	A#-1	Metronome Bell	<——	<——	<——	<——	<——
23	B-1	Seq Click L	<——	<——	<——	<——	<——
24	C0	Seq Click H	<——	<——	<——	<——	<——
25	C#0	Brush Tap	<——	<——	<——	<——	<——
26	D0	Brush Swirl L	<——	<——	<——	<——	<——
27	D#0	Brush Slap	<——	<——	<——	<——	<——
28	E0	Brush Swirl H	<——	<——	<——	Reverse Cymbal	Reverse Cymbal
29	F0	Snare Roll	Snare Roll 2	<——	<——	<——	<——
30	F#0	Castanet	<——	<——	<——	Hi Q	Hi Q
31	G0	Snare L	Snare L 2	<——	SD Rock M	Snare M	SD Rock H
32	G#0	Sticks	<——	<——	<——	<——	<——
33	A0	Bass Drum L	<——	<——	Bass Drum M	Bass Drum H 4	Bass Drum M
34	A#0	Open Rim Shot	Open Rim Shot 2	<——	<——	<——	<——
35	B0	Bass Drum M	Bass Drum M 2	<——	Bass Drum H 3	BD Rock	BD Analog L
36	C1	Bass Drum H	Bass Drum H 2	BD Room	BD Rock	BD Gate	BD Analog H
37	C#1	Side Stick	<——	<——	<——	<——	Analog Side Stick
38	D1	Snare M	Snare M 2	SD Room L	SD Rock	SD Rock L	Analog Snare L
39	D#1	Hand Clap	<——	<——	<——	<——	<——
40	E1	Snare H	Snare H 2	SD Room H	SD Rock Rim	SD Rock H	Analog Snare H
41	F1	Floor Tom L	<——	Room Tom 1	Rock Tom 1	E Tom 1	Analog Tom 1
42	F#1 *1	Hi-Hat Closed	<——	<——	<——	<——	Analog HH Closed 1
43	G1	Floor Tom H	<——	Room Tom 2	Rock Tom 2	E Tom 2	Analog Tom 2
44	G#1 *1	Hi-Hat Pedal	<——	<——	<——	<——	Analog HH Closed 2
45	A1	Low Tom	<——	Room Tom 3	Rock Tom 3	E Tom 3	Analog Tom 3
46	A#1 *1	Hi-Hat Open	<——	<——	<——	<——	Analog HH Open
47	B1	Mid Tom L	<——	Room Tom 4	Rock Tom 4	E Tom 4	Analog Tom 4
48	C2	Mid Tom H	<——	Room Tom 5	Rock Tom 5	E Tom 5	Analog Tom 5
49	C#2	Crash Cymbal 1	<——	<——	<——	<——	Analog Cymbal
50	D2	High Tom	<——	Room Tom 6	Rock Tom 6	E Tom 6	Analog Tom 6
51	D#2	Ride Cymbal 1	<——	<——	<——	<——	<——
52	E2	Chinese Cymbal	<——	<——	<——	<——	<——
53	F2	Ride Cymbal Cup	<——	<——	<——	<——	<——
54	F#2	Tambourine	<——	<——	<——	<——	<——
55	G2	Splash Cymbal	<——	<——	<——	<——	<——
56	G#2	Cowbell	<——	<——	<——	<——	Analog Cowbell
57	A2	Crash Cymbal 2	<——	<——	<——	<——	<——
58	A#2	Vibraslap	<——	<——	<——	<——	<——
59	B2	Ride Cymbal 2	<——	<——	<——	<——	<——
60	C3	Bongo H	<——	<——	<——	<——	<——
61	C#3	Bongo L	<——	<——	<——	<——	<——
62	D3	Conga H Mute	<——	<——	<——	<——	Analog Conga H
63	D#3	Conga H Open	<——	<——	<——	<——	Analog Conga M
64	E3	Conga L	<——	<——	<——	<——	Analog Conga L
65	F3	Timbale H	<——	<——	<——	<——	<——
66	F#3	Timbale L	<——	<——	<——	<——	<——
67	G3	Agogo H	<——	<——	<——	<——	<——
68	G#3	Agogo L	<——	<——	<——	<——	<——
69	A3	Cabasa	<——	<——	<——	<——	<——
70	A#3	Maracas	<——	<——	<——	<——	Analog Maracas
71	B3	Samba Whistle H	<——	<——	<——	<——	<——
72	C4	Samba Whistle L	<——	<——	<——	<——	<——
73	C#4	Guiro Short	<——	<——	<——	<——	<——
74	D4	Guiro Long	<——	<——	<——	<——	<——
75	D#4	Claves	<——	<——	<——	<——	Analog Claves
76	E4	Wood Block H	<——	<——	<——	<——	<——
77	F4	Wood Block L	<——	<——	<——	<——	<——
78	F#4	Cuica Mute	<——	<——	<——	Scratch Push	Scratch Push
79	G4	Cuica Open	<——	<——	<——	Scratch Pull	Scratch Pull
80	G#4 *2	Triangle Mute	<——	<——	<——	<——	<——
81	A4 *2	Triangle Open	<——	<——	<——	<——	<——
82	A#4	Shaker	<——	<——	<——	<——	<——
83	B4	Jingle Bell	<——	<——	<——	<——	<——
84	C5	Bell Tree	<——	<——	<——	<——	<——
85	C#5						
86	D5						
87	D#5						
88	E5						
89	F5						
90	F#5						
91	G5						

PSR-730 Voice#		222	223	224	225	226	227
PSR-630 Voice#		207	208	209	210	211	212
Bank MSB#		127	127	127	127	126	126
Bank LSB#		0	0	0	0	0	0
Program Change#		27	32	40	48	0	1
MIDI		Dance Kit	Jazz Kit	Brush Kit	Classic Kit	SFX 1	SFX 2
Note#	Note						
13	C#-1 *3	<——	<——	<——	<——		
14	D-1 *3	<——	<——	<——	<——		
15	D#-1	<——	<——	<——	<——		
16	E-1	<——	<——	<——	<——		
17	F-1 *4	<——	<——	<——	<——		
18	F#-1 *4	<——	<——	<——	<——		
19	G-1	<——	<——	<——	<——		
20	G#-1	<——	<——	<——	<——		
21	A-1	<——	<——	<——	<——		
22	A#-1	<——	<——	<——	<——		
23	B-1	<——	<——	<——	<——		
24	C0	<——	<——	<——	<——		
25	C#0	<——	<——	<——	<——		
26	D0	<——	<——	<——	<——		
27	D#0	<——	<——	<——	<——		
28	E0	Reverse Cymbal	<——	<——	<——		
29	F0	<——	<——	<——	<——		
30	F#0	Hi Q	<——	<——	<——		
31	G0	AnSD Snappy	<——	Brush Slap L	<——		
32	G#0	<——	<——	<——	<——		
33	A0	AnBD Dance-1	<——	<——	Bass Drum L2		
34	A#0	AnSD OpenRim	<——	<——	<——		
35	B0	AnBD Dance-2	<——	<——	Gran Casa		
36	C1	AnBD Dance-3	BD Jazz	BD Soft	Gran Casa Mute	Guitar Cutting Noise	Dial Tone
37	C#1	Analog Side Stick	<——	<——	<——	Guitar Cutting Noise 2	Door Creaking
38	D1	AnSD Q	SD Jazz L	Brush Slap	Marching Sn M		Door Slam
39	D#1	<——	<——	<——	<——	String Slap	Scratch
40	E1	AnSD Ana+Acoustic	SD Jazz H	Brush Tap	Marching Sn H		Scratch 2
41	F1	Analog Tom 1	Jazz Tom 1	Brush Tom 1	Jazz Tom 1		Windchime
42	F#1 *1	AnHH Closed-3	<——	<——	<——		Telephone Ring2
43	G1	Analog Tom 2	Jazz Tom 2	Brush Tom 2	Jazz Tom 2		
44	G#1 *1	Analog HH Closed 2	<——	<——	<——		
45	A1	Analog Tom 3	Jazz Tom 3	Brush Tom 3	Jazz Tom 3		
46	A#1 *1	AnHH Open-2	<——	<——	<——		
47	B1	Analog Tom 4	Jazz Tom 4	Brush Tom 4	Jazz Tom 4		
48	C2	Analog Tom 5	Jazz Tom 5	Brush Tom 5	Jazz Tom 5		
49	C#2	Analog Cymbal	<——	<——	Hand Cym.Open L		
50	D2	Analog Tom 6	Jazz Tom 6	Brush Tom 6	Jazz Tom 6		
51	D#2	<——	<——	<——	Hand Cym.Closed L		
52	E2	<——	<——	<——	<——	FL.Key Click	Engine Start
53	F2	<——	<——	<——	<——		Tire Screech
54	F#2	<——	<——	<——	<——		Car Passing
55	G2	<——	<——	<——	<——		Crash
56	G#2	Analog Cowbell	<——	<——	<——		Siren
57	A2	<——	<——	<——	Hand Cym.Open H		Train
58	A#2	<——	<——	<——	<——		Jetplane
59	B2	<——	<——	<——	Hand Cym.Closed H		Starship
60	C3	<——	<——	<——	<——		Burst Noise
61	C#3	<——	<——	<——	<——		Coaster
62	D3	Analog Conga H	<——	<——	<——		SvMarine
63	D#3	Analog Conga M	<——	<——	<——		
64	E3	Analog Conga L	<——	<——	<——		
65	F3	<——	<——	<——	<——		
66	F#3	<——	<——	<——	<——		
67	G3	<——	<——	<——	<——		
68	G#3	<——	<——	<——	<——	Rain	Laughing
69	A3	<——	<——	<——	<——	Thunder	Screaming
70	A#3	Analog Maracas	<——	<——	<——	Wind	Punch
71	B3	<——	<——	<——	<——	Stream	Heartbeat
72	C4	<——	<——	<——	<——	Bubble	Footsteps
73	C#4	<——	<——	<——	<——	Feed	
74	D4	<——	<——	<——	<——		
75	D#4	Analog Claves	<——	<——	<——		
76	E4	<——	<——	<——	<——		
77	F4	<——	<——	<——	<——		
78	F#4	Scratch Push	<——	<——	<——		
79	G4	Scratch Pull	<——	<——	<——		
80	G#4 *2	<——	<——	<——	<——		
81	A4 *2	<——	<——	<——	<——		
82	A#4	<——	<——	<——	<——		
83	B4	<——	<——	<——	<——		
84	C5	<——	<——	<——	<——	Dog	Machine Gun
85	C#5					Horse Gallop	Laser Gun
86	D5					Bird 2	Explosion
87	D#5						FireWork
88	E5						
89	F5						
90	F#5					Ghost	
91	G5					Maou	

Style List

No	Name
	8BEAT
1	8Beat Pop 1
2	8Beat Pop 2
3	8Beat Uptempo
4	8Beat Standard
5	Folkrock
6	Pop Rock 1
7	Pop Rock 2
8	8Beat Medium
9	8Beat Ballad
10	Epic Ballad
11	Piano Ballad
	16BEAT
12	16Beat Pop
13	16Beat Shuffle 1
14	16Beat Shuffle 2
15	16Beat Ballad 1
16	16Beat Ballad 2
17	16Beat Ballad 3
18	Funk 1
19	Soul Ballad
	6/8 BALLAD
20	Slow Rock 1
21	Slow Rock 2
22	6/8 Ballad
	DANCE
23	Dance Pop 1
24	Dance Pop 2
25	Techno
26	Eurobeat
27	Euro House
28	Hip Hop
29	Trip Hop
30	Synth Boogie
	DISCO
31	70s Disco
32	Disco Tropical
33	Party Pop
34	Polka Pop

No	Name
	ROCK
35	8Beat Rock Ballad
36	16Beat Rock Ballad
37	Hard Rock
38	Rock Shuffle
39	6/8 Heavy Rock
40	US Rock
41	16Beat Rock
	RHYTHM&BLUES
42	R&B
43	Funk 2
44	Soul
45	Gospel Shuffle
46	6/8 Gospel
47	4/4 Blues
	ROCK & ROLL
48	Rock & Roll 1
49	Rock & Roll 2
50	Boogie
51	Twist
	COUNTRY&WESTERN
52	Bluegrass 1
53	Bluegrass 2
54	Country 2/4
55	8Beat Country
56	Country Rock
57	Cowboy Boogie
58	Country Ballad
59	Country Shuffle
60	Country Waltz
	TRADITIONAL JAZZ
61	Swing
62	Big Band Swing
63	Big Band Ballad
64	Jazz Quartet
65	Dixieland
	CONTEMPORARY JAZZ
66	Cool Jazz
67	Jazz Ballad
68	Jazz Waltz
69	Fusion
70	Funky Fusion

No	Name
	LATIN
71	Bossa Nova 1
72	Bossa Nova 2
73	Bossa Nova 3
74	Salsa
75	Samba
76	Mambo
77	Beguine
78	Merengue
79	Bolero Lento
80	Espagnole
81	Cajun
	CARIBBEAN
82	Reggae 12
83	Pop Reggae
	BALLROOM LATIN
84	Cha Cha
85	Rhumba
86	Pasodoble
87	Tango Continental
	BALLROOM STANDARD
88	Foxtrot
89	Jive
90	Hully Gully
91	Big Band Quickstep
	MARCH
92	March 1
93	March 2
94	6/8 March 1
95	Polka
	WALTZ
96	Standard Waltz
97	Pop Waltz
98	German Waltz
99	Viennese Waltz
100	Musette Waltz

About Digital Effects (Reverb/Chorus/DSP)

There are three types of digital effects installed in the PSR-630: the reverb effect (system effect), the chorus effect (system effect) and the DSP effect (can be set as either as a system effect or insertion effect).

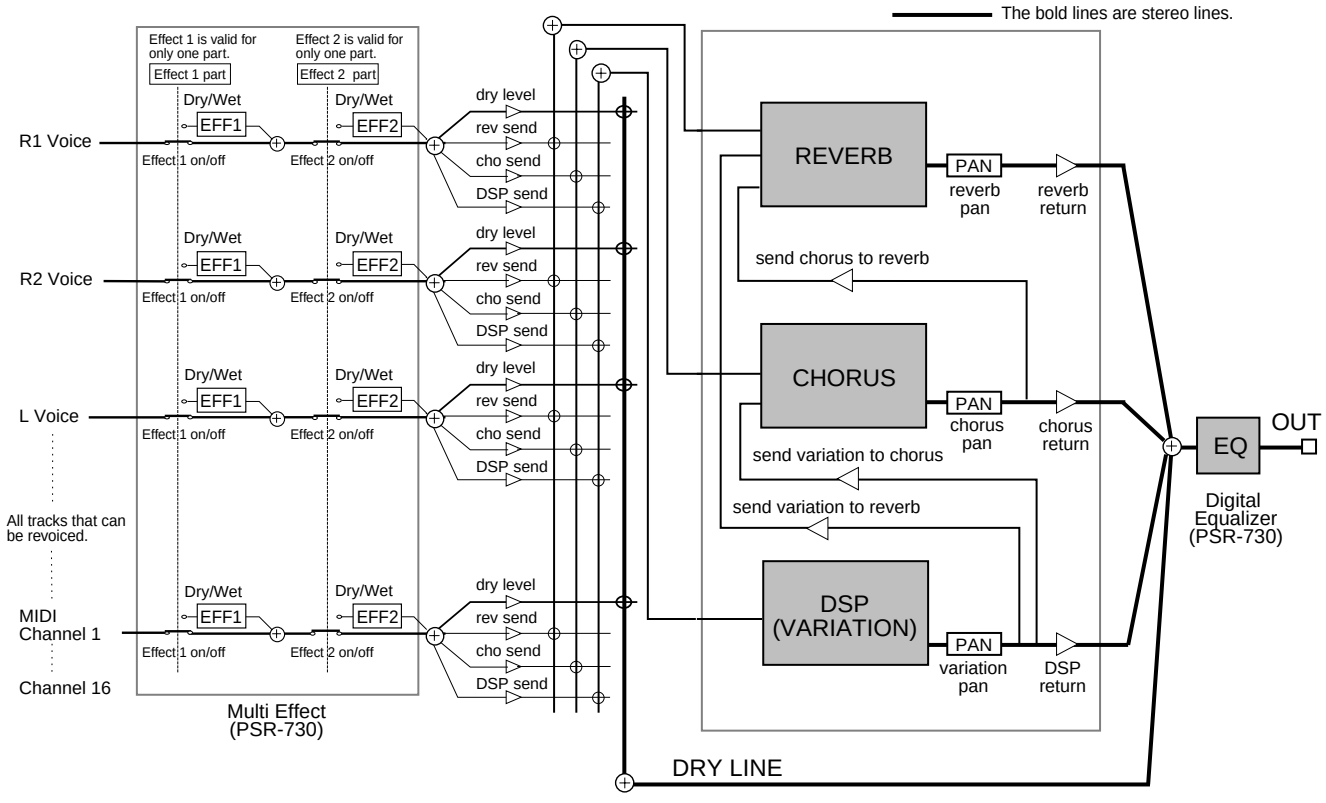
In the PSR-730, the Multi Effect (EFFECT 1/2: insertion) is added to the three PSR-630 effects, for a total of five effects.

There are basically two ways to use the effects: with the DSP effect set as a system effect or as a insertion effect. Each different way will be explained here.

Although not all the effect settings cannot be made by operating the PSR-730/630 panel manually, some of them may be accessible through MIDI.

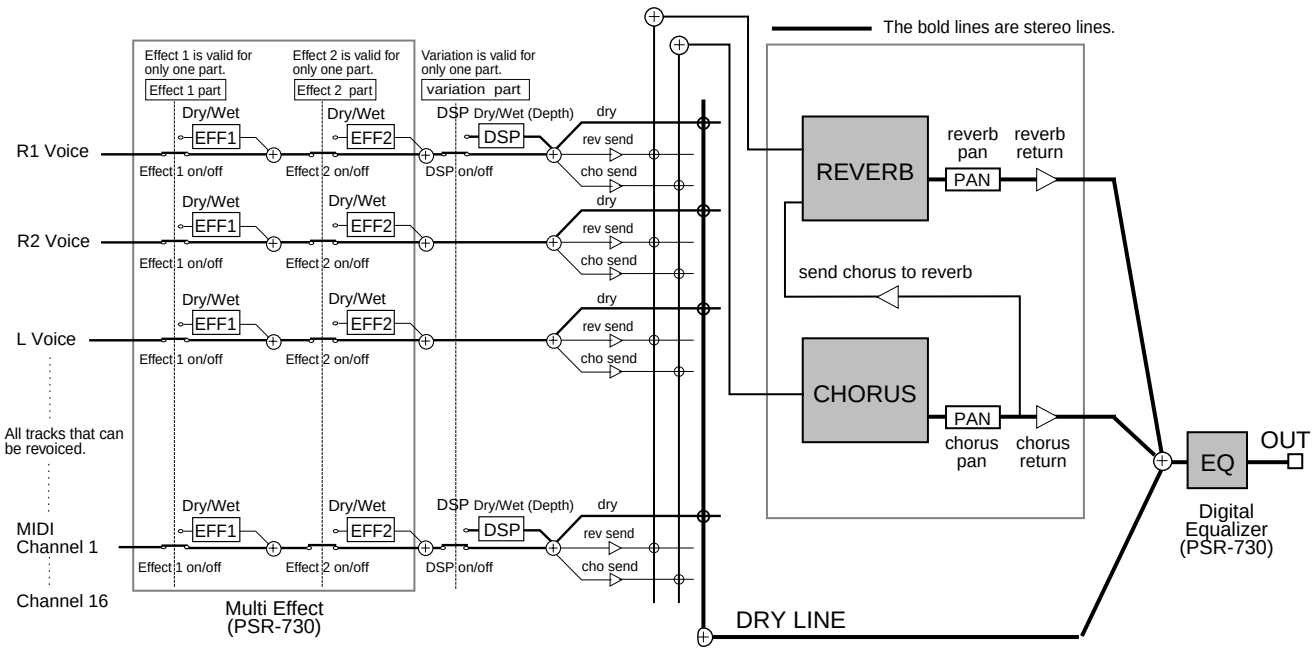
When DSP type Is Selected as a System Effect

- The three PSR-630 effects or the five PSR-730 effects will be connected as shown below.
- Since the PSR-730 Multi Effect (EFFECT 1/2) is an insertion effect, it will be applied to only one part from among the R1/R2/L parts.
- The signal will enter reverb/chorus/DSP according to the send level (Depth) set for each, and the signal with the effect applied will be output according to the return level that is set. The reverb/chorus/DSP send levels (Depth) are set for each part (track) with the Revoice mode. The reverb/chorus/DSP return levels value are set in common for all the parts.
- The stereo panning is available for each of the reverb, chorus and DSP at the output for their signals. Using MIDI, the panning position for the effect can be set (page 158).
- If a “Send Chorus to Reverb” (page 158) signal is transmitted to the PSR-730/630 from an external MIDI device, a signal can be sent from the chorus to the reverb (connected in series). Also, if a “Send Variation (DSP) to Reverb” (page 159) signal is transmitted, a signal can be sent from the DSP to the reverb and in the same way if a “Send Variation (DSP) to Chorus” signal (page 159) is transmitted a signal can be sent from DSP to the chorus. If these signals are used, the three effects can be connected in series, or used separately, and a lot of different effects can be produced.



When DSP type Is Selected as a Insertion Effect

- The three PSR-630 effects or the five PSR-730 effects will be connected as shown below.
- Since the PSR-730 Multi Effect (EFFECT 1/2) is an insertion effect, it will be applied to only one part from among the R1/R2/L parts.
- The signal will enter reverb and chorus according to the send level (Depth) set for each, and the signal with the effect applied will be output according to the return level that is set. The reverb and chorus send levels (Depth) are set for each part (track) with the Revoice mode. The reverb and chorus return level value is set in common for all the parts.
- The stereo panning is available for each of the reverb and chorus at the output for their signals. Using MIDI, the panning position for the effect can be set (page 158).
- If a “Send Chorus to Reverb” (page 158) signal is transmitted to the PSR-730/630 from an external MIDI device, a signal can be sent from the chorus to the reverb (connected in series).
- The signal will enter DSP with the Dry/Wet (Depth) that is set, and a signal with the effect applied will be output.The DSP Dry/Wet (Depth) are set for only R1 voice with the revoice mode. The DSP return level cannot be set.



The Digital Effect List

No.	Effect Type		Features
REVERB			
01~04	Hall1~4	System	Concert hall reverb.
05~08	Room1~4	System	Small room reverb.
09, 10	Stage1, 2	System	Reverb for solo instruments.
11, 12	Plate1, 2	System	Simulated steel plate reverb.
13	OFF	—	No effect.
CHORUS			
01~05	Chorus1~5	System	Conventional chorus program with rich, warm chorusing.
06~09	Flanger1~4	System	Pronounced three-phase modulation with a slight metallic sound.
10	OFF	—	No effect.
DSP			
01~04	Hall1~4	System	Concert hall reverb.
05~08	Room1~4	System	Small room reverb.
09, 10	Stage1, 2	System	Reverb for solo instruments.
11, 12	Plate1, 2	System	Simulated steel plate reverb.
13, 14	Early Reflection1, 2	System	Early reflections only.
15	Gate Reverb	System	Gated reverb effect, in which the reverberation is quickly cut off for special effects.
16	Reverse Gate	System	Similar to Gate Reverb, but with a reverse increase in reverb.
17~21	Chorus1~5	System	Conventional chorus program with rich, warm chorusing.
22~25	Flanger1~4	System	Pronounced three-phase modulation with slight metallic sound.
26	Symphonic	System	Exceptionally rich & deep chorusing.
27	Phaser	System	Pronounced, metallic modulation with periodic phase change.
28~32	Rotary Speaker 1~5	Insertion	Rotary speaker simulation.
33, 34	Tremolo 1, 2	Insertion	Rich Tremolo effect with both volume and pitch modulation.
35	Guitar Tremolo	Insertion	Simulated electric guitar tremolo.
36	Auto Pan	Insertion	Several panning effects that automatically shift the sound position (left, right, front, back).
37	Auto Wah	Insertion	Repeating filter sweep “wah” effect.
38	Delay L, C, R	System	Three independent delays, for the left, right and center stereo positions.
39	Delay L, R	System	Initial delay for each stereo channel, and two separate feedback delays.
40	Echo	System	Stereo delay, with independent Feedback Level controls for each channel.
41	Cross Delay	System	Complex effect that sends the delayed repeats “bouncing” between the left and right channels.
42	Distortion Hard	Insertion	Hard-edge distortion.
43	Distortion Soft	Insertion	This type is not so hard compared with Distortion Hard.
44	EQ Disco	Insertion	Discotype equalizer program to boost high and low frequencies.
45	EQ Telephone	Insertion	Equalizer program which eliminates higher and lower frequencies to simulate the sounds through telephone.
46	OFF	—	No effect.

The Multi Effect List (PSR-730)

No.	Effect Type	Features
01~04	Hall1~4	Concert hall reverb.
05~08	Room1~4	Small room reverb.
09, 10	Stage1, 2	Reverb for solo instruments.
11, 12	Plate1, 2	Simulated steel plate reverb.
13~17	Chorus1~5	Conventional chorus program with rich, warm chorusing.
18~21	Flanger1~4	Pronounced three-phase modulation with a slight metallic sound.
22	Symphonic	Exceptionally rich & deep chorusing.
23	Phaser	Pronounced, metallic modulation with periodic phase change.
24~28	Rotary Speaker 1~5	Rotary speaker simulation.
29, 30	Tremolo 1, 2	Rich Tremolo effect with both volume and pitch modulation.
31	Guitar Tremolo	Simulated electric guitar tremolo.
32	Auto Pan	Several panning effects that automatically shift the sound position (left, right, front, back).
33	Auto Wah	Repeating filter sweep “wah” effect.
34	Delay L, C, R	Three independent delays, for the left, right and center stereo positions.
35	Delay L, R	Initial delay for each stereo channel, and two separate feedback delays.
36	Echo	Stereo delay, with independent Feedback Level controls for each channel.
37	Cross Delay	Complex effect that sends the delayed repeats “bouncing” between the left and right channels.
38	Distortion Hard	Hard-edge distortion.
39	Distortion Soft	This type is not so hard compared with Distortion Hard.
40	EQ Disco*	Discotype equalizer program to boost high and low frequencies.
41	EQ Telephone*	Equalizer program which eliminates higher and lower frequencies to simulate the sounds through telephone.
42	Off	No effect.

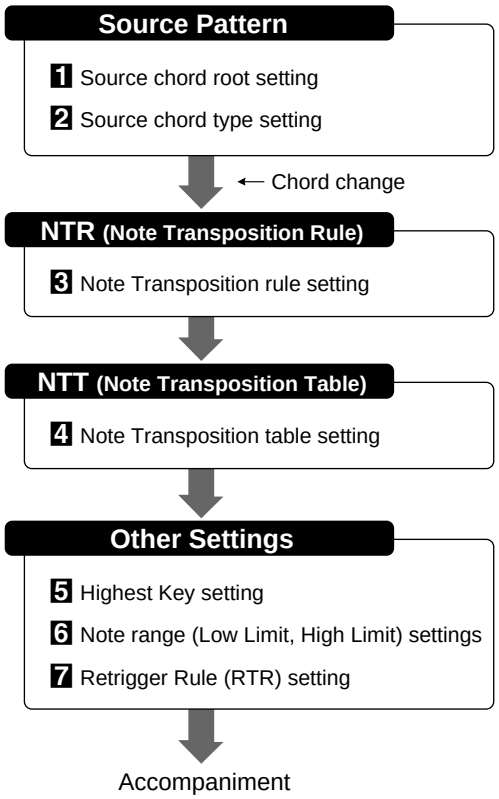
- When the effect type marked with * is selected, Dry/Wet section on the display will show “- - -” indicating that Dry/Wet setting is disabled.

Harmony Type List

No.	Type	Description
1	Duet	This harmony type produces a duophonic melody with the second voice below the melody line.
2	Trio	This harmony type generates two voices in addition to the melody voice.
3	4Part	Three harmony notes are generated to produce a four-note chord.
4	4 Part Jazz	Similar to the preceding type, but depending on the chords played this type will sometimes produce a more colorful sound.
5	Country	Similar to Duet, but the second voice is above the melody line.
6	Octave	One note is added an octave below the melody.
7	Tremolo	The note(s) pressed and held is(are) repeatedly played at the preset tempo.
8	Tremolo Duet	Combination of Tremolo and Duet; produces a duophonic melody with two voices played alternately.
9	Tremolo Octave	Combination of Tremolo and Octave; produces a duophonic melody with two voices played alternately (the second voice is an octave below the melody).
10	Strumming	This type adds arpeggiated pattern to the melody.
11	Trio Delay	Two notes slightly below the melody are added to create three parts. Additional notes are delayed slightly.
12	Vibraphone & Jazz Guitar	Two voices, Vibraphone and Jazz Guitar, below the melody are added to create three parts.
13	Trumpet & Sax	Two voices, Trumpet and Saxophone, below the melody are added to create three parts.
14	Back Vocal	“Vocal” voice is added to the melody to get a vocal part in the background.
15	Strings	“Strings” voice is added to the melody to create an orchestral atmosphere.
16	Forest	“Twitterings” of a bird are added to the melody to create an effect as if you were playing outside.

- *The Harmonies except for the types 6,7 and 9 are applied to the R1 voice according to the chords detected in the Accompaniment section.*

Style File (Auto Accompaniment) Format



The Style File Format (SFF) is a compilation of all of Yamaha's auto accompaniment know-how into a single unified format.
Since the PSR-730/630 supports the SFF format, you can enjoy many styles in addition to the 100 preset SFF styles. Just insert a disk with SFF styles on it into the disk drive and you can load them into the PSR-730/630.
By using the user style function, you can take advantage of the power of the SFF format and freely create your own user styles.

With the Auto Accompaniment function, chord changes (transpositions) are applied to the source pattern that forms the basis for the accompaniment. The "Note Transposition Rule" and "Note Transposition Table" that are set for each track are used for this. After the transposition is made, the transposed notes are checked to see if they can be correctly played within the range of the instrument, then the accompaniment is played.

The following SFF settings can be executed only after recording each track (still in the Record Ready Mode or Rehearsal Mode).

NOTE

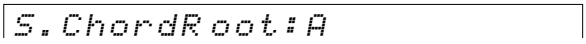
- *The SFF settings can be done only when the Record Ready Mode or Rehearsal Mode is engaged.*
- *The SFF settings cannot be made for the RHYTHM 1/2 tracks.*

Source Pattern Settings

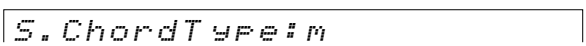
1 Source Chord Root setting

2 Source Chord Type setting

Set the key in which the source pattern will be played when the user style is created. The default setting is CM7. (The source chord root is "C" and the source chord type is "M7."
After finishing recording, with the recorded track selected, select the "S.ChordRoot" sub menu and use the [–] and [+] buttons or the Data Dial to select the chord root.



After setting the source chord root, select the "S.Chord Type" sub menu and use the [–] and [+] buttons or the Data Dial to select the chord type.



See page 150 for the available chord types, chord notes and scale notes.

NTR (Note Transposition Rule) Setting

3 Note Transposition rule setting

Set the transposition rule for using the transposition table (see item 4 below) when transposing. There are two types of rules.

Root Transposition Rule
This rule maintains the mutual relationship in pitch between each note when transposing. Set this for tracks that contain melody-like phrases.

Root Fixed Rule
To the extent possible, this rule maintains the pitch of each note in the source pattern. Set it for piano-type or guitar-type chord picking tracks.

After finishing recording, with the recorded track selected, select "NTR" from the sub menu and use the [–] and [+] buttons or the Data Dial to select the transposition rule.

NTT (Note Transposition Table) Setting

4 Note Transposition table setting

Set the table for making the chord change (transposition) in the source pattern. There are 6 tables, as explained below.

Bypass
No transposition is done.

Melody
This table is suitable for melody line transposition. Use it for tracks with melodies like PHRASE 1/2.

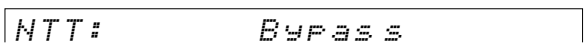
Bass
This table is suitable for bass line transposition. The table contents are the same as for "Melody," but it recognizes on-bass chords such as in the Fingered2 mode. Use it for tracks with low pitched instruments such as bass tracks.

Chord
This table is suitable for chord transposition. Use it for tracks like the CHORD 1/2 tracks, with piano-type or guitar-type chord picking tracks.

M-m Only (M)
This table lowers the third by a semitone when changing from a major chord to a minor chord or raises the minor third by a semitone when changing from a minor chord to a major chord. It doesn't change any other notes.

M-m Only (H)
When changing from a major chord to a minor chord, this flattens both the third and the sixth by a semitone. When changing from a minor chord to a major, it raises the flatted third and sixth by a semitone. It doesn't change any other notes.

After finishing recording, with the recorded track selected, select "NTT" from the sub menu and use the [–] and [+] buttons or the Data Dial to select the transposition table.



Other Settings

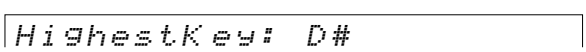
5 Highest Key setting

Set the highest key (upper limit of the octaves) of the note transposing for the Source Chord Root setting [1]. The notes designated higher than the highest key will actually be played back in the octave just below the highest key. This setting is effective only when you select the Root Transposition Rule from the item [3].

Example) When highest key is "F".

Root change	CM	C♯M	DM	....	FM	F♯M
Notes played	C3-E3-G3	C♯3-F3-G♯3	D3-F♯3-A3	....	F3-A3-C4	F♯2-A♯2-C♯3

After finishing recording, with the recorded track selected, select "HighestKey" from the submenu and use the [-] and [+] buttons or the Data Dial to select the highest key.



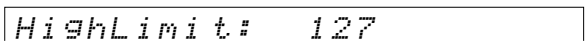
6 Note range (Low Limit, High Limit) settings

Set the note range (low and high limits) for the voices recorded on user style tracks. By setting the note range, you can prevent unrealistic notes (such as high notes from a bass or low notes from a piccolo) from being produced and have them shifted to an octave within the note range.

Example) When low limit is "C3" and high limit is "D4."

Root change	CM	C♯M	....	FM
Notes played	E3-G3-C4	F3-G♯3-C♯4	....	F3-A3-C4

After finishing recording, with the recorded track selected, select "LowLimit" and "HighLimit" from the submenu and use the [-] and [+] buttons or the Data Dial to set the note range.



7 Retrigger Rule (RTR) setting

Set the method for handling notes as they are being produced during chord change (transposition). There are 5 rule types, as explained below.

Stop
The note is stopped while being produced, and the next note is sounded.

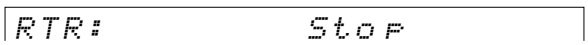
PitchShift
The pitch of the note being produced is shifted to match the new chord type.

PShftToRoot
The pitch of the note being produced is shifted to the note of the new chord root. The octave of the note is not changed by the shift.

Retrigger
The note is stopped while being produced, and it is sounded again with its pitch matching that of the new chord type.

Ret.ToRoot
The note is stopped while being produced, and it is sounded again with the note of the new chord root.

After finishing recording, with the recorded track selected, select "RTR" from the sub menu and use the [–] and [+] buttons or the Data Dial to select the retrigger rule.

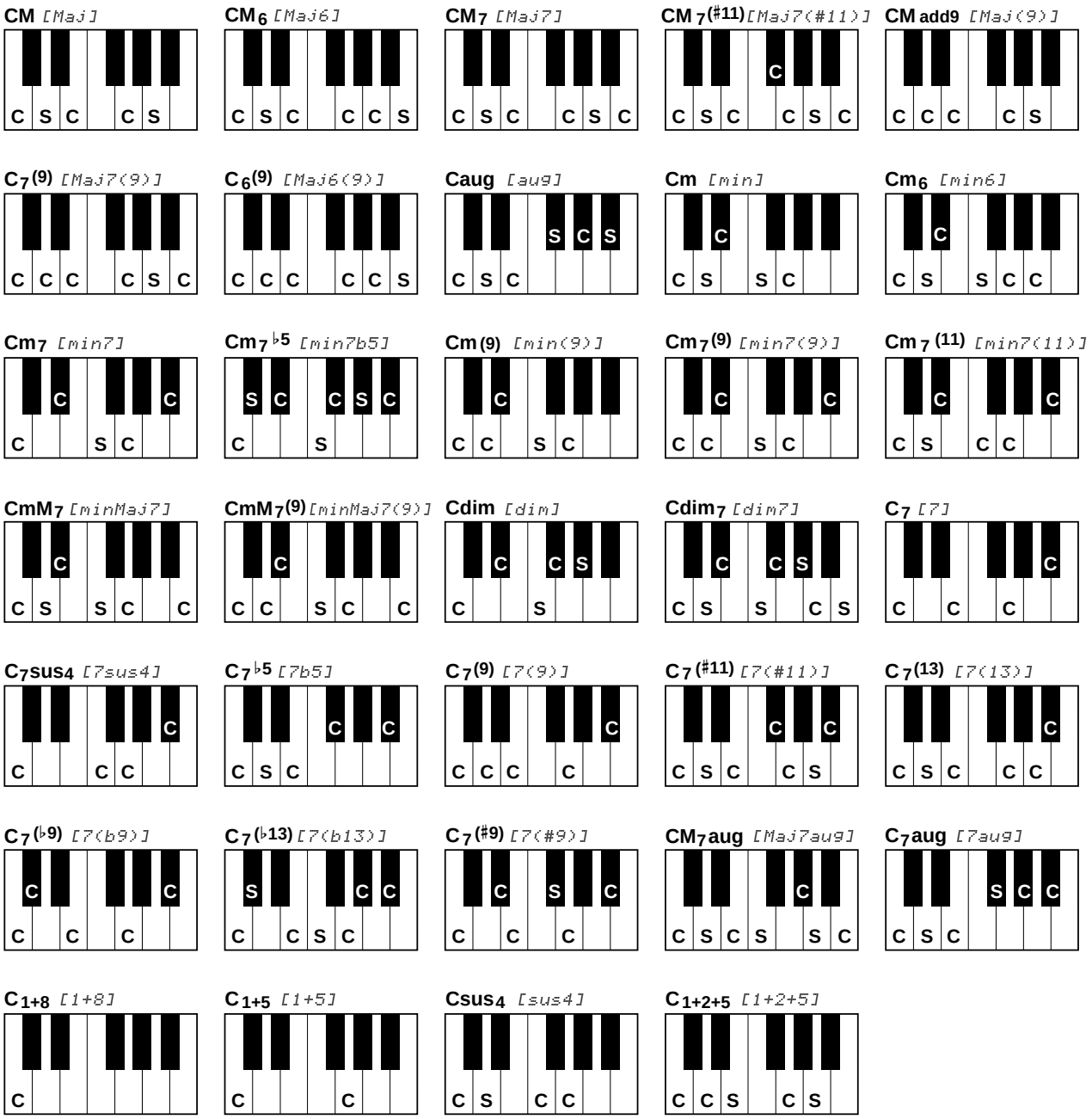


About the Source Chord Type

When you change the chord of the source pattern from the default CM7 to others (see “Source Pattern Settings” on page 148), the chord notes and scale notes will change depending on the currently selected chord type.

See page 101 for the information on the chord note and scale note.

[ex.] Source Chord Root of “C”



Troubleshooting

Something not working as it should? In many cases what appears to be a malfunction can be traced to a simple error that can be remedied immediately. Before assuming that your PSR-730/630 is faulty, please check the following points.

PROBLEM	POSSIBLE CAUSE/SOLUTION
The speakers produce a “pop” sound whenever the power is turned ON or OFF.	This is normal and is no cause for alarm.
The volume is reduced or the sound is distorted.	The batteries probably need to be replaced. Either replace all six batteries, or use an AC power adaptor.
The registration memory doesn’t work properly.	
Recorded song data will not play back properly.	
The display goes bland and all panel controls are reset.	
No sound when the keyboard is played.	The R1/R2/L voice volume settings could be set too low. Make sure the voice volumes are set at appropriate levels (pages 14, 111).
	The Local Control function could be turned off. Make sure Local Control is turned on (page 127).
Not all simultaneously-played notes sound.	You are probably exceeding the maximum polyphony of the PSR-730/630. The PSR-730 can play up to 64 notes (32 notes for PSR-630) at the same time — including split, dual, auto-accompaniment, song, and multi pad notes. Notes exceeding this limit will not sound.
Auto Accompaniment seems to “skip” when the keyboard is played.	
Auto Accompaniment doesn’t sound when started.	The MIDI Clock mode may be set to “on”. Make sure it is turned “off” (page 128).
Auto accompaniment won’t function properly. No lower keyboard sound.	Make sure that all accompaniment tracks are turned on, and that the they are all set to appropriate volume levels.
	Make sure you are using fingerings recognized by the selected fingering mode, and are playing in the Auto Accompaniment section of the keyboard.
	Are you sure you’re playing in the Auto-Accompaniment section of the keyboard? Make sure that the Auto Accompaniment split point is set appropriately (page 30).
	Are you playing chords that the PSR-730/630 can recognize (see chord types on page 31~)?
The Harmony function will not turn on.	Harmony cannot be turned on when the FULL KEYBOARD fingering mode is selected or if a percussion kit voice is selected. Select an appropriate fingering mode or voice.
Certain notes sound at the wrong pitch.	Make sure that the scale tuning value for those notes is set to “0” (page 115).

Data Backup & Initialization

Data Backup

Except for the data listed below, all PSR-730/630 panel settings are reset to their initial settings whenever the power is turned on.

- Registration Memory
- User Style Data
- User Pad Data
- MIDI Transmit Settings
- MIDI Receive Settings

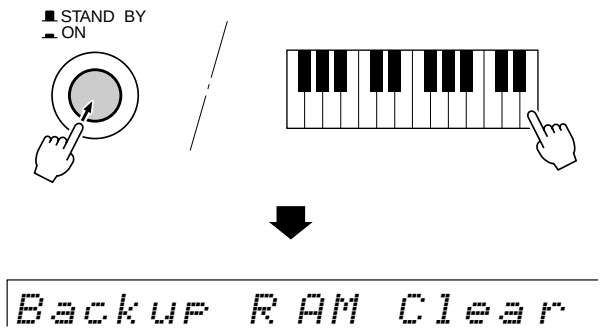
The data listed above can be backed up — i.e. retained in memory — as long as a working set of batteries is installed and you keep the following Off/On procedure.

1. Turn the power OFF by pressing the **[STAND BY/ON]** switch.
2. Unplug the DC output cable of the PA-6 from the DC IN 10-12V jack on the rear panel of the PSR-730/630.
3. Then unplug the PA-6 Power Adaptor from the wall AC outlet.

When turning the power ON, simply reverse the procedure.

Data Initialization

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



CAUTION

- ***All registration and User Style/Pad memory data, plus the other settings listed above, will be erased and/or changed when the data initialization procedure is carried out.***
- ***Carrying out the data initialization procedure will usually restore normal operation if the PSR-730/630 freezes or begins to act erratically for any reason.***

MIDI Data Format

Many MIDI messages listed in the MIDI Data Format are expressed in decimal numbers, binary numbers and hexadecimal numbers. Hexadecimal numbers may include the letter “H” as a suffix. Also, “n” can freely be defined as any whole number.
To enter data/values, refer to the table below.

Decimal	Hexadecimal	Binary	Decimal	Hexadecimal	Binary
0	00	0000 0000	64	40	0100 0000
1	01	0000 0001	65	41	0100 0001
2	02	0000 0010	66	42	0100 0010
3	03	0000 0011	67	43	0100 0011
4	04	0000 0100	68	44	0100 0100
5	05	0000 0101	69	45	0100 0101
6	06	0000 0110	70	46	0100 0110
7	07	0000 0111	71	47	0100 0111
8	08	0000 1000	72	48	0100 1000
9	09	0000 1001	73	49	0100 1001
10	0A	0000 1010	74	4A	0100 1010
11	0B	0000 1011	75	4B	0100 1011
12	0C	0000 1100	76	4C	0100 1100
13	0D	0000 1101	77	4D	0100 1101
14	0E	0000 1110	78	4E	0100 1110
15	0F	0000 1111	79	4F	0100 1111
16	10	0001 0000	80	50	0101 0000
17	11	0001 0001	81	51	0101 0001
18	12	0001 0010	82	52	0101 0010
19	13	0001 0011	83	53	0101 0011
20	14	0001 0100	84	54	0101 0100
21	15	0001 0101	85	55	0101 0101
22	16	0001 0110	86	56	0101 0110
23	17	0001 0111	87	57	0101 0111
24	18	0001 1000	88	58	0101 1000
25	19	0001 1001	89	59	0101 1001
26	1A	0001 1010	90	5A	0101 1010
27	1B	0001 1011	91	5B	0101 1011
28	1C	0001 1100	92	5C	0101 1100
29	1D	0001 1101	93	5D	0101 1101
30	1E	0001 1110	94	5E	0101 1110
31	1F	0001 1111	95	5F	0101 1111
32	20	0010 0000	96	60	0110 0000
33	21	0010 0001	97	61	0110 0001
34	22	0010 0010	98	62	0110 0010
35	23	0010 0011	99	63	0110 0011
36	24	0010 0100	100	64	0110 0100
37	25	0010 0101	101	65	0110 0101
38	26	0010 0110	102	66	0110 0110
39	27	0010 0111	103	67	0110 0111
40	28	0010 1000	104	68	0110 1000
41	29	0010 1001	105	69	0110 1001
42	2A	0010 1010	106	6A	0110 1010
43	2B	0010 1011	107	6B	0110 1011
44	2C	0010 1100	108	6C	0110 1100
45	2D	0010 1101	109	6D	0110 1101
46	2E	0010 1110	110	6E	0110 1110
47	2F	0010 1111	111	6F	0110 1111
48	30	0011 0000	112	70	0111 0000
49	31	0011 0001	113	71	0111 0001
50	32	0011 0010	114	72	0111 0010
51	33	0011 0011	115	73	0111 0011
52	34	0011 0100	116	74	0111 0100
53	35	0011 0101	117	75	0111 0101
54	36	0011 0110	118	76	0111 0110
55	37	0011 0111	119	77	0111 0111
56	38	0011 1000	120	78	0111 1000
57	39	0011 1001	121	79	0111 1001
58	3A	0011 1010	122	7A	0111 1010
59	3B	0011 1011	123	7B	0111 1011
60	3C	0011 1100	124	7C	0111 1100
61	3D	0011 1101	125	7D	0111 1101
62	3E	0011 1110	126	7E	0111 1110
63	3F	0011 1111	127	7F	0111 1111

- Except the table above, for example 144-159(decimal)/9nH/1001 0000-1001 1111(binary) displays the Note On Message for each channel (1-16). 176-191/BnH/1011 0000-1011 1111 displays the Control Change Message for each channel (1-16). 192-207/CnH/1100 0000-1100 1111 displays the Program Change Message for each channel (1-16). 240/FOH/1111 0000 denotes the start of a System Exclusive Message. 247/F7H/1111 0111 denotes the end of a System Exclusive Message.
- aaH (hexidecimal)/0aaaaaaa (binary) denotes the data address. The address contains High, Mid, and Low.
- bbH/0bbbbbbb denotes the byte count.
- ccH/0ccccccc denotes the check sum.
- ddH/0ddddddd denotes the data/value.

(1) TRANSMIT FLOW

MIDI OUT ←

NOTE ON/OFF	9nH
CONTROL CHANGE	BnH
BANK SELECT MSB	BnH,00H
BANK SELECT LSB	BnH,20H
DATA ENTRY MSB	BnH,06H
DATA ENTRY LSB	BnH,26H
MAIN VOLUME	BnH,07H
PANPOT	BnH,0AH
EXPRESSION	BnH,0BH
SUSTAIN	BnH,40H
SOSTENUTE	BnH,42H
SOFT PEDAL	BnH,43H
REVERB SEND LEVEL	BnH,5BH
VARIATION SEND LEVEL	BnH,5EH
PROGRAM CHANGE	CnH
PITCH BEND	EnH
SYSTEM EXCLUSIVE MESSAGE	
<YAMAHA MIDI FORMAT>	
<UNIVERSAL>	
UNIVERSAL REALTIME	F0H 7FH.....F7H
UNIVERSAL NON-REALTIME	F0H 7EH.....F7H
<XG STANDARD>	
XG PARAMETER CHANGE	F0H 43H 1nH 4CH aaH aaH aaH ddH .....ddH F7H
XG BULK DUMP	F0H 43H 0nH 4CH bbH bbH aaH aaH aaH ddH.....ddH ccH F7H
SPECIAL OPERATORS	
SYSTEM REALTIME MESSAGE	
MIDI CLOCK	F8H
START	FAH
STOP	FCH
ACTIVE SENSING	FEH

(2) RECEIVE FLOW

MIDI IN →

NOTE OFF	8nH
NOTE ON/OFF	9nH
CONTROL CHANGE	
BANK SELECT MSB	BnH,00H
BANK SELECT LSB	BnH,20H
MODULATION	BnH,01H
PORTAMENTO TIME	BnH,05H
DATA ENTRY MSB	BnH,06H
DATA ENTRY LSB	BnH,26H
MAIN VOLUME	BnH,07H
PANPOT	BnH,0AH
EXPRESSION	BnH,0BH
SUSTAIN	BnH,40H
PORTAMENTO	BnH,41H
SOSTENUTO	BnH,42H
SOFT PEDAL	BnH,43H
HARMONIC CONTENT	BnH,47H
RELEASE TIME	BnH,48H
ATTACK TIME	BnH,49H
BRIGHTNESS	BnH,4AH
PORTAMENTO CONTROL	BnH,54H
REVERB SEND LEVEL	BnH,5BH
CHORUS SEND LEVEL	BnH,5DH
VARIATION SEND LEVEL	BnH,5EH
DATA INCREMENT	BnH,60H
DATA DECREMENT	BnH,61H
NRPN LSB	BnH,62H
NRPN MSB	BnH,63H
VIBRATO RATE	BnH,63H,01H,62H,08H,06H,mmH
VIBRATO RATE	BnH,63H,01H,62H,08H,06H,mmH
VIBRATO DEPTH	BnH,63H,01H,62H,09H,06H,mmH
VIBRATO DELAY	BnH,63H,01H,62H,0AH,06H,mmH
FILTER CUTOFF FREQ.	BnH,63H,01H,62H,20H,06H,mmH
FILTER RESONANCE	BnH,63H,01H,62H,21H,06H,mmH
AEG ATTACK TIME	BnH,63H,01H,62H,63H,06H,mmH
AEG DECAY TIME	BnH,63H,01H,62H,64H,06H,mmH
AEG RELEASE	BnH,63H,01H,62H,66H,06H,mmH
DRUM INST	
CUTOFF FREQ.	BnH,63H,14H,62H,rrH,06H,mmH
FILTER RESONANCE	BnH,63H,15H,62H,rrH,06H,mmH
AEG ATTACK RATE	BnH,63H,16H,62H,rrH,06H,mmH
AEG DECAY RATE	BnH,63H,17H,62H,rrH,06H,mmH
PITCH COARSE	BnH,63H,18H,62H,rrH,06H,mmH

PITCH FINE	BnH,63H,19H,62H,rrH,06H,mmH
LEVEL	BnH,63H,1AH,62H,rrH,06H,mmH
PANPOT	BnH,63H,1CH,62H,rrH,06H,mmH
REVERB SEND	BnH,63H,1DH,62H,rrH,06H,mmH
CHORUS SEND	BnH,63H,1EH,62H,rrH,06H,mmH
VARIATION SEND	BnH,63H,1FH,62H,rrH,06H,mmH
RPN LSB	BnH,64H
RPN MSB	BnH,65H
PITCH BEND SENS.	BnH,65H,00H,64H,00H,06H,mmH
FINE TUNING	BnH,65H,00H,64H,01H,06H,mmH, 26H,llH
COARSE TUNING	BnH,65H,00H,64H,02H,06H,mmH
NULL	BnH,65H,7FH,64H,7FH
ALL SOUND OFF	BnH,78H,00H
RESET ALL CONTROLLERS	BnH,79H,00H
ALL NOTES OFF	BnH,7BH,00H
OMNI OFF	BnH,7CH,00H
OMNI ON	BnH,7DH,00H
MONO	BnH,7EH
POLY	BnH,7FH
PROGRAM CHANGE	CnH
CHANNEL AFTER TOUCH	DnH
PITCH BEND CHANGE	EnH
SYSTEM EXCLUSIVE MESSAGE	
<YAMAHA MIDI FORMAT>	
<UNIVERSAL>	
UNIVERSAL REALTIME	F0H 7FH.....F7H
UNIVERSAL NON-REALTIME	F0H 7EH.....F7H
<XG STANDARD>	
XG PARAMETER CHANGE	F0H 43H 1nH 4CH aaH aaH aaH ddH .....ddH F7H
XG BULK DUMP	F0H 43H 0nH 4CH bbH bbH aaH aaH aaH ddH.....ddH ccH F7H
PARAMETER REQUEST	F0H 43H 3nH 4CH aaH aaH aaH F7H
DUMP REQUEST	F0H 43H 2nH 4CH aaH aaH aaH F7H
<CLAVINOVA MIDI COMPLIANCE>	
<SPETIAL OPERATORS>	
<Others>	
SYSTEM REALTIME MESSAGE	
MIDI CLOCK	F8H
START	FAH
STOP	FCH
ACTIVE SENSING	FEH

(3) TRANSMIT/RECEIVE DATA

(3-1) CHANNEL VOICE MESSAGES

(3-1-1) NOTE OFF (Recive only)

STATUS	1000nnnn (8nH)	n = 0 - 15 VOICE CHANNEL NUMBER
NOTE NUMBER	0kkkkkkk	k = 0 (C-2) - 127 (G8)
VELOCITY	0vvvvvvv	v: ignored

(3-1-2) NOTE ON/OFF

STATUS	1001nnnn (9nH)	n = 0 - 15 VOICE CHANNEL NUMBER
NOTE NUMBER	0kkkkkkk	k = 0 (C-2) - 127 (G8)
VELOCITY	0vvvvvvv	(v π 0) NOTE ON
	00000000	(v = 0) NOTE OFF

(3-1-3) PROGRAM CHANGE

STATUS	1100nnnn (CnH)	n = 0 - 15 VOICE CHANNEL NUMBER
PROGRAM NUMBER	0ppppppp	p = 0 - 127

*** PROGRAM NUMBER: XG DRUM VOICE number correspondence**

P = 1	Standard Kit
P = 2	Standard2 Kit
P = 9	Room Kit
P = 17	Rock Kit
P = 25	Elctrnic Kit
P = 26	Analog Kit
P = 28	Dance Kit
P = 33	Jazz Kit
P = 41	Brush Kit
P = 49	Classic Kit

*** PROGRAM NUMBER: XG SFX KIT number correspondence**

P = 1	SFX1 Kit
P = 2	SFX2 Kit

When DRUM VOICE is selected and program change data for a different DRUM VOICE is received, the currently selected DRUM VOICE will be replaced with the new DRUM VOICE.

(3-1-4) CHANNEL AFTER TOUCH (Recive only)

STATUS	1101nnnn (DnH)	n = 0 - 15 VOICE CHANNEL NUMBER
VALUE	0vvvvvvv	v = 0 - 127 AFTER TOUCH VALUE

(3-1-5) PITCH BEND CHANGE

STATUS	1110nnnn (EnH)	n = 0 - 15 VOICE CHANNEL NUMBER
LSB	0vvvvvvv	PITCH BEND CHANGE LSB
MSB	0vvvvvvv	PITCH BEND CHANGE MSB

(3-1-6) CONTROL CHANGE

STATUS	1011nnnn (BnH)	n = 0 - 15 VOICE CHANNEL NUMBER
CONTROL NUMBER	0ccccccc	
CONTROL VALUE	0vvvvvvv	

*** Transmit CONTROL NUMBER.**

c = 0	BANK SELECT MSB	; v = 0:XG NORMAL, 64:SFX NORMAL, 126:XG SFX KIT, 127:XG DRUM	
c = 32	BANK SELECT LSB	; v = 0 - 127	*3
c = 6	DATA ENTRY MSB	; v = 0 - 127	*1
c = 38	DATA ENTRY LSB	; v = 0 - 127	*1
c = 7	MAIN VOLUME	; v = 0 - 127	
c = 10	PANPOT	; v = 0 - 127	
c = 11	EXPRESSION	; v = 0 - 127	
c = 64	SUSTAIN	; v = 0-63:OFF , 64-127:ON	*2
c = 66	SOSTENUTO	; v = 0-63:OFF , 64-127:ON	*2
c = 67	SOFT PEDAL	; v = 0-63:OFF , 64-127:ON	*2
c = 91	REVERB SEND LEVEL	; v = 0 - 127	
c = 94	VARIATION SEND LEVEL	; v = 0 - 127 (When only Connection = 1[System])	

*** Receive CONTROL NUMBER.**

c = 0	BANK SELECT MSB	; v = 0:XG NORMAL, 64:SFX NORMAL, 126:XG SFX KIT, 127:XG DRUM	
c = 32	BANK SELECT LSB	; v = 0 - 127	*3
c = 1	MODULATION	; v = 0 - 127	*2
c = 5	PORTAMENTO TIME	; v = 0 - 127	*2
c = 6	DATA ENTRY MSB	; v = 0 - 127	*1
c = 38	DATA ENTRY LSB	; v = 0 - 127	*1
c = 7	MAIN VOLUME	; v = 0 - 127	
c = 10	PANPOT	; v = 0 - 127	
c = 11	EXPRESSION	; v = 0 - 127	
c = 64	SUSTAIN	; v = 0-63:OFF , 64-127:ON	*2
c = 65	PORTAMENTO	; v = 0-63:OFF , 64-127:ON	*2
c = 66	SOSTENUTO	; v = 0-63:OFF , 64-127:ON	*2
c = 67	SOFT PEDAL	; v = 0-63:OFF , 64-127:ON	*2
c = 71	HARMONIC CONTENT	; v = 0:-64 - 64:0 - 127:+63	*2
c = 72	RELEASE TIME	; v = 0:-64 - 64:0 - 127:+63	*2
c = 73	ATTACK TIME	; v = 0:-64 - 64:0 - 127:+63	*2
c = 74	BRIGHTNESS	; v = 0:-64 - 64:0 - 127:+63	*2
c = 84	PORTAMENT CONTROL	; v = 0 - 127	*2
c = 91	REVERB SEND LEVEL	; v = 0 - 127	
c = 93	CHORUS SEND LEVEL	; v = 0 - 127	
c = 94	VARIATION SEND LEVEL	; v = 0 - 127 (When only Connection = 1[System])	
c = 96	DATA INCREMENT	; v = 127	*1
c = 97	DATA DECREMENT	; v = 127	*1

*1 Only when setting the appointed parameter with RPN, NRPN.
*2 Does not effect Rhythm Voice.
*3 MSB=0, anything other than 63 is 0.

- Until a PROGRAM CHANGE message is received, the BANK SELECT operation will be suspended. When a Voice, including VOICE BANK, is changed, set the BANK SELECT and Program Change Message, and transmit in the following order, BANK SELECT MSB, LSB, PROGRAM CHANGE.
- MODULATION controls the Vibrato Depth.
- PORTAMENTO TIME controls the Pitch Change Speed when the Portamento Switch = ON. 0 being the shortest time, and 127 being the longest.
- PANPOT changes the value for the melody voice and rhythm voice in relation to the preset value.
- Portamento time is fixed to 0 when the PORTAMENTO CONTROL is used.
- HARMONIC CONTENT applies adjustment to the resonance value that is set by the voice. This parameter specifies relative change with the value of 64 producing 0 adjustment. As values get higher the sound becomes increasingly eccentric. Note that for some voices the effective parameter range is narrower than the legal parameter range.
- RELEASE TIME applies adjustment to the envelope release time set by the voice. This parameter specifies relative change with the value of 64 producing 0 adjustment.

- ATTACK TIME applies adjustment to the envelope attack time set by the voice. This parameter specifies relative change with the value of 64 producing 0 adjustment.
- BRIGHTNESS applies adjustment to the cut-off frequency set by the voice. This parameter specifies relative change with the value of 64 producing 0 adjustment. Lower voices produce a softer sound. For some voices the effective parameter range is narrower than the legal parameter range.

(3-2) CHANNEL MODE MESSAGES

STATUS	1011nnnn (BnH)	n = 0 - 15 VOICE CHANNEL NUMBER
CONTROL NUMBER	0ccccccc	c = CONTROL NUMBER
CONTROL VALUE	0vvvvvvv	v = DATA VALUE

(3-2-1) ALL SOUND OFF (Recive only)

(CONTROL NUMBER = 78H , DATA VALUE = 0)

Switches off all sound from the channel. Does not reset Note On and Hold On conditions established by Channel Messages.

(3-2-2) RESET ALL CONTROLLERS (Recive only)

(CONTROL NUMBER = 79H , DATA VALUE = 0)

Resets controllers as follows.

PITCH BEND CHANGE	0 (Center)
AFTER TOUCH	0 (min.)
MODULATION	0 (min.)
EXPRESSION	127 (max.)
SUSTAIN	0 (off)
SOSTENUTO	0 (off)
SOFT PEDAL	0 (off)
NRPN	Sets number to null. (Internal data remains unchanged)
RPN	Sets number to null. (Internal data remains unchanged)
PORTAMENT CONTROL	Resets portamento source note number
PORTAMENTO	0 (off)

(3-2-3) ALL NOTES OFF (Recive only)

(CONTROL NUMBER = 7BH , DATA VALUE = 0)

Switches off all of the channel's "on" notes. However, any notes being held by SUSTAIN or SOSTENUTO continue to sound until SUSTAIN/SOSTENUTO goes off.

(3-2-4) OMNI OFF (Recive only) (CONTROL NUMBER = 7CH , DATA VALUE = 0)

Same processing as for All Notes Off.

(3-2-5) OMNI ON (Recive only) (CONTROL NUMBER = 7DH , DATA VALUE = 0)

Same processing as for All Notes Off. Omni On is not executed.

(3-2-6) MONO (Recive only) (CONTROL NUMBER = 7EH , DATA VALUE = 0)

Same processing as for All Notes Off. If the 3rd byte is in a range of 0-16 the corresponding channel will be changed to Mode 4 (m=1).

(3-2-7) POLY (Recive only) (CONTROL NUMBER = 7FH , DATA VALUE = 0)

Same processing as for All Sounds Off and the corresponding channel will be changed to Mode 3.

(3-3) REGISTERED PARAMETER NUMBER (RPN)

STATUS	1011nnnn (BnH)	n = 0 - 15 VOICE CHANNEL NUMBER
RPN LSB	01100100 (64H)	
RPN LSB NUMBER	0ppppppp	p = RPN LSB(refer to the list below)
RPN MSB	01100101 (65H)	
RPN MSB NUMBER	0qqqqqqq	q = RPN MSB(refer to the list below)
DATA ENTRY MSB	00000110 (06H)	
DATA VALUE	0mmmmmmm	m = Data Value
DATA ENTRY LSB	00100110 (26H)	
DATA VALUE	0lllllll	l = Data Value

First appoints the parameter for RPN MSB/LSB, then sets the parameter value for data entry MSB/LSB.

RPN LSB	RPN MSB	D.ENTRY MSB	D.ENTRY LSB	PARAMETER NAME	DATA RANGE
00H	00H	mmH	—	PITCH BEND SENSITIVITY	00H - 18H (0 - 24 semitones)
01H	00H	mmH	llH	FINE TUNE	{mmH,llH} = {00H,00H} - {40H,00H} - {7FH,7FH} (-8192*100/8192) - 0 - (+8192*100/8192)
02H	00H	mmH	—	COARSE TUNE	28H - 40H - 58H (-24 - 0 - +24 semitones)
7FH	7FH	—	—	NULL	

Clears the current RPN number setting. Does not change the internal parameter settings.

(3-4) NON-REGISTERED PARAMETER NUMBER (NRPN) (Recive only)

STATUS	1011nnnn (BnH)	n = 0 - 15 VOICE CHANNEL NUMBER
NRPN LSB	01100010 (62H)	
NRPN LSB NUMBER	0ppppppp	p = NRPN LSB(refer to the list below)
NRPN MSB	01100011 (63H)	
NRPN MSB NUMBER	0qqqqqqq	q = NRPN MSB(refer to the list below)
DATA ENTRY MSB	00000110 (06H)	
DATA VALUE	0mmmmmmm	m = Data Value

First appoints the parameter for NRPN MSB/LSB, then sets the parameter value for data entry MSB/LSB.

NRPN MSB	NRPN LSB	D.ENTRY MSB	D.ENTRY LSB	PARAMETER NAME	DATA RANGE
01H	08H	mmH	—	VIBRATO RATE	00H - 40H - 7FH (-64 - 0 - +63)
01H	09H	mmH	—	VIBRATO DEPTH	00H - 40H - 7FH (-64 - 0 - +63)
01H	0AH	mmH	—	VIBRATO DELAY	00H - 40H - 7FH (-64 - 0 - +63)
01H	20H	mmH	—	FILTER CUTOFF FREQUENCY	00H - 40H - 7FH (-64 - 0 - +63)
01H	21H	mmH	—	FILTER RESONANCE	00H - 40H - 7FH (-64 - 0 - +63)
01H	63H	mmH	—	EG ATTACK TIME	00H - 40H - 7FH (-64 - 0 - +63)
01H	64H	mmH	—	EG DECAY TIME	00H - 40H - 7FH (-64 - 0 - +63)
01H	66H	mmH	—	EG RELEASE	00H - 40H - 7FH (-64 - 0 - +63)
14H	rrH	mmH	—	DRUM FILTER CUTOFF FREQ.	00H - 40H - 7FH (-64 - 0 - +63)
15H	rrH	mmH	—	DRUM FILTER RESONANCE	00H - 40H - 7FH (-64 - 0 - +63)
16H	rrH	mmH	—	DRUM AEG ATTACK RATE	00H - 40H - 7FH (-64 - 0 - +63)
17H	rrH	mmH	—	DRUM AEG DECAY RATE	00H - 40H - 7FH (-64 - 0 - +63)
18H	rrH	mmH	—	DRUM PITCH COARSE	00H - 40H - 7FH (-64 - 0 - +63)
19H	rrH	mmH	—	DRUM PITCH FINE	00H - 40H - 7FH (-64 - 0 - +63)
1AH	rrH	mmH	—	DRUM LEVEL	00H - 7FH (0 - max.)
1CH	rrH	mmH	—	DRUM PANPOT	00H ,01H - 40H - 7FH (random,left - center - right)
1DH	rrH	mmH	—	DRUM REVERB SEND LEVEL	00H - 7FH (0 - max.)
1EH	rrH	mmH	—	DRUM CHORUS SEND LEVEL	00H - 7FH (0 - max.)
1FH	rrH	mmH	—	DRUM VARIATION SEND LEVEL	00H - 7FH (0 - max.)

The MSG14H-1FH (for drums) message is accepted as long as the channel is set with a drum voice.
rrH : drum instrument note number

(3-5) SYSTEM REALTIME MESSAGES

(3-5-1) MIDI CLOCK

STATUS 11111000 (F8H)

Transmission: 96 clocks per measure are transmitted.
Reception: If the instrument's clock is set to external, after FAH is received from the external device the instrument's clock will sync with the 96 beats per measure received from the external device.
Decides whether the internal clock, or Timing Clocks received via the MIDI IN will be used.

(3-5-2) START

STATUS 11111010 (FAH)

Transmission: Transmitted when instrument's Rhythm or Song playback is started.
Reception: Depending upon the condition, Rhythm, Song Playback, or Song Rec will start.

(3-5-3) STOP

STATUS 11111100 (FCH)

Transmission: Transmitted when instrument's Rhythm or Song playback is stopped.
Reception: Depending upon the condition, Rhythm, Song Playback, or Song Rec will stop.

(3-5-4) ACTIVE SENSING

STATUS 11111110 (FEH)

Transmission: Transmitted approximately once every 200msec.
Reception: Sensing is started once this Code is received. If Status or Data is not received within 400ms, the MIDI Receive Buffer will be cleared, and all notes, including those being sustained, will be cut OFF. Also, all control values will be reset to their factory defaults.

(3-6) SYSTEM EXCLUSIVE MESSAGE

(3-6-1) YAMAHA MIDI FORMAT

(3-6-1-1) SECTION CONTROL

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
01111110	7E	Style
00000000	00	
0ssssss	SS	Switch No.
		00H : INTRO A
		01H~07H : INTRO B
		08H : MAIN A
		09H~0FH : MAIN B
		10H : FILL IN AA
		11H~17H : FILL IN BB
		18H : FILL IN AB
		19H~1FH : FILL IN BA
		20H : ENDING A
		21H~27H : ENDING B
0ddddddd	DD	Switch On/Off : 00H (Off),7FH (On)
11110111	F7	End of Exclusive

When an ON code is received, the appointed section will be changed.

(3-6-1-2) TEMPO CONTROL

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
01111110	7E	Style
00000000	01	
0ttttttt	TT	Tempo4
0ttttttt	TT	Tempo3
0ttttttt	TT	Tempo2
0ttttttt	TT	Tempo1
11110111	F7	End of Exclusive

The internal clock will be set to the received Tempo value.
Tempo Meta Event is a large data block (24-bit), it is divided into 4 groups with 7-bits going into each of the Tempos 1-4 (4 receives the remaining 3 bits).

(3-6-2) UNIVERSAL SYSTEM EXCLUSIVE

(3-6-2-1) UNIVERSAL REALTIME MESSAGE

(3-6-2-1-1) MIDI MASTER VOLUME (Recive only)

binary	hexadecimal	
11110000	F0	Exclusive status
01111110	7F	Universal Realtime
01111111	7F	ID of target Device
00001001	04	Sub-ID #1=Device Control Message
00000001	01	Sub-ID #2=Master Volume
0ssssss	SS	Volume LSB
0ttttttt	TT	Volume MSB
11110111	F7	End of Exclusive
or		
11110000	F0	Exclusive status
01111110	7F	Universal Realtime
0xxxnnnn	XN	When N is received N=0-F, whichever is received. When N is transmitted N always=0. X = don't care
00001001	04	Sub-ID #1=Device Control Message
00000001	01	Sub-ID #2=Master Volume
0ssssss	SS	Volume LSB
0ttttttt	TT	Volume MSB
11110111	F7	End of Exclusive

The volume for all channels will be changed simultaneously.
The TT value is used as the MIDI Master Volume value. (the ss value is ignored.)

(3-6-2-2) UNIVERSAL NON REALTIME MESSAGE

(3-6-2-2-1) GENERAL MIDI SYSTEM ON

binary	hexadecimal	
11110000	F0	Exclusive status
01111110	7E	Universal Non-Realtime
01111111	7F	ID of target Device
00001001	09	Sub-ID #1=General MIDI Message
00000001	01	Sub-ID #2=General MIDI On
11110111	F7	End of Exclusive
or		
11110000	F0	Exclusive status
01111110	7E	Universal Non-Realtime
0xxxnnnn	XN	When N is received N=0-F, whichever is received. When N is transmitted N always=0. X = don't care
00001001	09	Sub-ID #1=General MIDI Message
00000001	01	Sub-ID #2=General MIDI On
11110111	F7	End of Exclusive

Depending upon the received ON message, the System Mode will be changed to XG.
Except MIDI Master Tuning, all control data be reset to default values.
This message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

(3-6-3) XG STANDARD

(3-6-3-1) XG PARAMETER CHANGE

(3-6-3-1-1) XG SYSTEM ON

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1N	Device Number
01001100	4C	Model ID
00000000	00	Address High
00000000	00	Address Mid
01111110	7E	Address Low
00000000	00	Data
11110111	F7	End of Exclusive

Depending upon the received ON message, the SYSTEM MODE will be changed to XG.Controllers will be reset, all values of Multi Part and Effect, and All System values denoted by "XG" data within All System will be reset to default values in the table.
This message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

(3-6-3-1-2) XG PARMETER CHANGE

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1N	Device Number
01001100	4C	Model ID
0aaaaaaa	AA	Address High
0aaaaaaa	AA	Address Mid
0aaaaaaa	AA	Address Low
0ddddddd	DD	Data
|	|	
11110111	F7	End of Exclusive

For parameters with data size of 2 or 4, transmit the appropriate number of data bytes.
For more information on Address and Parameters, refer to < Table 1-2 > ~ < Table 1-8 > (pages 157-162).
The 4 data types listed below are transmitted and received.

(These are transmitted only after a Parameter change request is received.)
XG System Data
Multi Effect Data
Multi EQ Data
Multi Part Data
Drums Setup Data

(3-6-3-2) XG BULK DUMP

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0000nnnn	0N	Device Number
01001100	4C	Model ID
0bbbbbbb	BB	ByteCount
0bbbbbbb	BB	ByteCount
0aaaaaaa	AA	Address High
0aaaaaaa	AA	Address Mid
0aaaaaaa	AA	Address Low
0ddddddd	DD	Data
|	|	
0ccccccc	CC	Check sum
11110111	F7	End of Exclusive

For more information on Address and Byte Count, refer to < Table 1-2 > ~ < Table 1-8 > (pages 157-162).
The Check Sum value is set such that the sum of Byte Count, Address, Data, and Check Sum has value zero in its seven least significant bits.
If the top of the block is appointed to the Address the XG Bulk Dump, Bulk Request will be received.
The Block is a unit that consists of the data, arranged in the list, as the Total Size.

The 5 data types listed below are transmitted and received.
(These are transmitted only after a Bulk Dump request is received.)
System Data
Multi Effect Data(Individual effect unit)
Multi EQ Data
Multi Part Data(Individual part unit)
Drums Setup Data(Individual note unit)
System Information(Individual only)

(3-6-3-3) XG PARAMETER REQUEST (Recive only)

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0011nnnn	3n	Device Number
01001100	4C	Model ID
0aaaaaaa	AA	Address High
0aaaaaaa	AA	Address Mid
0aaaaaaa	AA	Address Low
11110111	F7	End of Exclusive

For more information on Address and Byte Count refer to < Table 1-2 > ~ < Table 1-8 > (pages 157-162).
The 4 data types listed below are received.
System Data
Multi Effect Data
Multi EQ Data
Multi Part Data
Drums Setup Data

(3-6-3-4) XG DUMP REQUEST (Recive only)

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0010nnnn	2n	Device Number
01001100	4C	Model ID
0aaaaaaa	AA	Address High
0aaaaaaa	AA	Address Mid
0aaaaaaa	AA	Address Low
11110111	F7	End of Exclusive

For more information on Address and Byte Count refer to < Table 1-2 > ~ < Table 1-8 > (pages 157-162).

The 5 data types listed below are received.

System Data
Multi Effect Data(Individual module unit)
Multi EQ Data
Multi Part Data(Individual part unit)
Drums Setup Data(Individual note unit)
System Information

(3-6-4) SPECIAL OPERATORS

(3-6-4-1) VOLUME ,EXPRESSION AND PAN REALTIME CONTROL OFF

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
01110011	73	Clavinova ID
01000101	45	CVP-98/96/94/92 ID
00010001	11	Sub ID
0000nnnn	0N	N = MIDI Channel
01001001	45	Volume and Expression Realtime Control Off
0vvvvvvv	VV	Value VV: off=7FH, on=00H
11110111	F7	End of Exclusive

When “On” is received, subsequent volume, expression, and PAN changes are only valid after the reception of the next key on. Normal operation resumes when “Off” is received.

(3-6-5) Others

(3-6-5-1) MIDI MASTER TUNING (Recive only)

binary	hexadecimal	
11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1N	When N is received N=0-F, whichever is received.
00100111	27	Model ID
00110000	30	Sub ID
00000000	00	
00000000	00	
0mmmmmmm	MM	Master Tune MSB
0lllllll	LL	Master Tune LSB
0ccccccc	CC	don’t care
11110111	F7	End of Exclusive

Changes tuning of all channels.
MM, LL values are used to define the MIDI Master Tuning value.

T = M-128

T : Tuning value (-99cent - +99cent)
M : A single byte value (28-228) consists of bytes 0-3 of MM = MSB, bytes 0-3 of LL = LSB.

In this setting, GM System ON, XG System ON will not be reset.

< Table 1-1> Parmeter Basic Address

	Parameter Change Address (H) (M) (L)	Description
SYSTEM	00 00 00	System
	00 00 7D	Drum Setup Reset
	00 00 7E	XG System On
	00 00 7F	All Parameter Reset
INFORMATION	01 00 00	System Information
EFFECT 1	02 01 00	Effect1(Reverb,Chorus,Variation)
MULTI EQ	02 40 00	Multi EQ(PSR-730 ONLY)
EFFECT 2	03 00 00	Effect2(PSR-730 ONLY)
MULTI PART	08 00 00	Multi Part 1
	:	
	08 0F 00	Multi Part 16
DRUM	30 0B 00	Drum Setup 1 ⟶ Address / Parameter
	31 0B 00	Drum Setup 2

	Address	Parameter
:		:
3n	0B 00	note number 13
3n	0C 00	note number 14
:	: :	:
3n	5B 00	note number 91

< Table 1-2 > MIDI Parameter Change table (SYSTEM)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
00	00	00	4	0000	Master Tune	-102.4..+102.3[cent]	00 04 00 00
		01		..07FF		1st bit3-0 -> bit15-12	(0400)
		02				2nd bit3-0 -> bit11-8	(With XG, GM On, it will not reset.)
		03				3rd bit3-0 -> bit7-4	
						4th bit3-0 -> bit3-0	
		04	1	00..7F	Master Volume	0..127	7F
		05	1		Not Used		
		06	1	28..58	Transpose	-24..+24[semitones]	40
		7D		n	Drum Setup Reset	n=Drum Setup Number	
		7E		00	XG System On	00=XG Sytem on	
		7F		00	All Parameter Reset	00=on (receive only)	

TOTAL SIZE 6

< Table 1-3 > MIDI Parameter table (System information)

Address (H)			Size (H)	Data (H)	Prameter Name	Description
01	00	00	D	20..7F	Model Name	32..127(ASCII)
		:				
		0D				
		0E	1	00		
		0F	1	00		

TOTAL SIZE 10
(Transmitted by Dump Request. Not received. Bulk Dump Only)

< Table 1-4 > MIDI Parameter Change table (EFFECT 1)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
02	01	00	2	00..7F	Reverb Type MSB	Refer to the Ef. Type List	01(=HALL1)
				00..7F	Reverb Type LSB	00 : basic type	00
		02	1	00..7F	Reverb Parameter 1	Refer to the Ef. Parameter List	Depend on Reverb type
		03	1	00..7F	Reverb Parameter 2	Refer to the Ef. Parameter List	Depend on Reverb type
		04	1	00..7F	Reverb Parameter 3	Refer to the Ef. Parameter List	Depend on Reverb type
		05	1	00..7F	Reverb Parameter 4	Refer to the Ef. Parameter List	Depend on Reverb type
		06	1	00..7F	Reverb Parameter 5	Refer to the Ef. Parameter List	Depend on Reverb type
		07	1	00..7F	Reverb Parameter 6	Refer to the Ef. Parameter List	Depend on Reverb type
		08	1	00..7F	Reverb Parameter 7	Refer to the Ef. Parameter List	Depend on Reverb type
		09	1	00..7F	Reverb Parameter 8	Refer to the Ef. Parameter List	Depend on Reverb type
		0A	1	00..7F	Reverb Parameter 9	Refer to the Ef. Parameter List	Depend on Reverb type
		0B	1	00..7F	Reverb Parameter 10	Refer to the Ef. Parameter List	Depend on Reverb type
		0C	1	00..7F	Reverb Retum	-∞..0..+6dB(0..96..127)	60
		0D	1	01..7F	Reverb Pan	L63..C..R63(1..64..127)	40

TOTAL SIZE 0E

02	01	10	1	00..7F	Reverb Parameter 11	Refer to the Ef. Parameter List	Depend on Reverb type
		11	1	00..7F	Reverb Parameter 12	Refer to the Ef. Parameter List	Depend on Reverb type
		12	1	00..7F	Reverb Parameter 13	Refer to the Ef. Parameter List	Depend on Reverb type
		13	1	00..7F	Reverb Parameter 14	Refer to the Ef. Parameter List	Depend on Reverb type
		14	1	00..7F	Reverb Parameter 15	Refer to the Ef. Parameter List	Depend on Reverb type
		15	1	00..7F	Reverb Parameter 16	Refer to the Ef. Parameter List	Depend on Reverb type

TOTAL SIZE 6

02	01	20	2	00..7F	Chorus Type MSB	Refer to the Ef. Type List	41(=Chorus1)
				00..7F	Chorus Type LSB	00 : basic type	00
		22	1	00..7F	Chorus Parameter 1	Refer to the Ef. Parameter List	Depend on Chorus Type
		23	1	00..7F	Chorus Parameter 2	Refer to the Ef. Parameter List	Depend on Chorus Type
		24	1	00..7F	Chorus Parameter 3	Refer to the Ef. Parameter List	Depend on Chorus Type
		25	1	00..7F	Chorus Parameter 4	Refer to the Ef. Parameter List	Depend on Chorus Type
		26	1	00..7F	Chorus Parameter 5	Refer to the Ef. Parameter List	Depend on Chorus Type
		27	1	00..7F	Chorus Parameter 6	Refer to the Ef. Parameter List	Depend on Chorus Type
		28	1	00..7F	Chorus Parameter 7	Refer to the Ef. Parameter List	Depend on Chorus Type
		29	1	00..7F	Chorus Parameter 8	Refer to the Ef. Parameter List	Depend on Chorus Type
		2A	1	00..7F	Chorus Parameter 9	Refer to the Ef. Parameter List	Depend on Chorus Type
		2B	1	00..7F	Chorus Parameter 10	Refer to the Ef. Parameter List	Depend on Chorus Type
		2C	1	00..7F	Chorus Return	-∞..0..+6dB(0..96..127)	60
		2D	1	01..7F	Chorus Pan	L63..C..R63(1..64..127)	40
		2E	1	00..7F	Send Chorus To Reverb	-∞..0..+6dB(0..96..127)	00

TOTAL SIZE 0F

02	01	30	1	00..7F	Chorus Parameter 11	Refer to the Ef. Parameter List	Depend on Chorus Type
		31	1	00..7F	Chorus Parameter 12	Refer to the Ef. Parameter List	Depend on Chorus Type
		32	1	00..7F	Chorus Parameter 13	Refer to the Ef. Parameter List	Depend on Chorus Type
		33	1	00..7F	Chorus Parameter 14	Refer to the Ef. Parameter List	Depend on Chorus Type
		34	1	00..7F	Chorus Parameter 15	Refer to the Ef. Parameter List	Depend on Chorus Type
		35	1	00..7F	Chorus Parameter 16	Refer to the Ef. Parameter List	Depend on Chorus Type

TOTAL SIZE 6

02	01	40	2	00..7F	Variation Type MSB	Refer to the Ef. Type List	“05(=DELAY L,C,R)”
				00..7F	Variation Type LSB	00 : basic type	00
		42	2	00..7F	Vari. Param. 1 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 1 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		44	2	00..7F	Vari. Param. 2 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 2 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		46	2	00..7F	Vari. Param. 3 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 3 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		48	2	00..7F	Vari. Param. 4 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 4 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		4A	2	00..7F	Vari. Param. 5 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 5 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
		4C	2	00..7F	Vari. Param. 6 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 6 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		4E	2	00..7F	Vari. Param. 7 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 7 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		50	2	00..7F	Vari. Param. 8 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 8 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		52	2	00..7F	Vari. Param. 9 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 9 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		54	2	00..7F	Vari. Param. 10 MSB	Refer to the Ef. Parameter List	Depend on Vari. Type
				00..7F	Vari. Param. 10 LSB	Refer to the Ef. Parameter List	Depend on Vari. Type
		56	1	00..7F	Variation Return	-∞..0..+6dB(0..96..127)	60
		57	1	01..7F	Variation Pan	L63..C..R63(1..64..127)	40
		58	1	00..7F	Send Vari. To Reverb	-∞..0..+6dB(0..96..127)	00
		59	1	00..7F	Send Vari. To Chorus	-∞..0..+6dB(0..96..127)	00
		5A	1	00..01	Variation Connection	0:insertion,1:system	00
		5B	1	00..1F	Variation Part	part1..32(0..31),off(127)	7F
		5C	1	01..7F	MW Vari. Ctrl Depth	-63..+63	40
		5D	1	01..7F	PB Vari. Ctrl Depth	-63..+63	40
		5E	1	01..7F	CAT Vari. Ctrl Depth	-63..+63	40
		5F	1	01..7F	Not Used		
		60	1	01..7F	Not Used		
TOTAL SIZE 21							
02	01	70	1	00..7F	Variation Parameter 11	option Parameter	Depend on Variation Type
		71	1	00..7F	Variation Parameter 12	option Parameter	Depend on Variation Type
		72	1	00..7F	Variation Parameter 13	option Parameter	Depend on Variation Type
		73	1	00..7F	Variation Parameter 14	option Parameter	Depend on Variation Type
		74	1	00..7F	Variation Parameter 15	option Parameter	Depend on Variation Type
		75	1	00..7F	Variation Parameter 16	option Parameter	Depend on Variation Type
TOTAL SIZE 6							

< Table 1-5 > MIDI Parameter Change table (MULTI EQ)(PSR-730 ONLY)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
02	40	00	1	34..4C	EQ Type	0:FLAT 1:JAZZ 2:POPS 3:ROCK 4:CLASSIC	0
		01	1	34..4C	EQ Gain1	-12..+12[dB]	40
		02	1	04..28	EQ Frequency1	32..2000[Hz]	0C
		03	1	01..78	EQ Q1	0.1..12.0	07
		04	1	00..01	EQ Shape1	00:Shelving,01:Peaking	00
		05	1	34..4C	EQ Gain2	-12..+12[dB]	40
		06	1	0E..36	EQ Frequency2	0.1..10[KHz]	1C
		07	1	01..78	EQ Q2	0.1..12.0	07
		08	1		Not Used		
		09	1	34..4C	EQ Gain3	-12..+12[dB]	40
		0A	1	0E..36	EQ Frequency3	0.1..10[KHz]	22
		0B	1	01..78	EQ Q3	0.1..12.0	07
		0C	1		Not Used		
		0D	1	34..4C	EQ Gain4	-12..+12[dB]	40
		0E	1	0E..36	EQ Frequency4	0.1..10[KHz]	2E
		0F	1	01..78	EQ Q4	0.1..12.0	07
		10	1		Not Used		
		11	1	34..4C	EQ Gain5	-12..+12[dB]	40
		12	1	1C..3A	EQ Frequency5	0.5..16.0[KHz]	3C
		13	1	01..78	EQ Q5	0.1..12.0	07
		14	1	00..01	EQ Shape5	00:Shelving,01:Peaking	00
TOTAL SIZE 15							

< Table 1-6 > MIDI Parameter change table (Effect2))(PSR-730 ONLY)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
03	0n	00	2	00..7F	Insertion Type MSB	Refer to the Ef. Type List “49(=DISTORTION)”	
				00..7F	Insertion Type LSB	00 : basic type	00
		02	1	00..7F	Insertion Parameter1	Refer to the Ef. Parameter List	
		03	1	00..7F	Insertion Parameter2	Refer to the Ef. Parameter List	
		04	1	00..7F	Insertion Parameter3	Refer to the Ef. Parameter List	
		05	1	00..7F	Insertion Parameter4	Refer to the Ef. Parameter List	
		06	1	00..7F	Insertion Parameter5	Refer to the Ef. Parameter List	
		07	1	00..7F	Insertion Parameter6	Refer to the Ef. Parameter List	

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
		08	1	00..7F	Insertion Parameter7	Refer to the Ef. Parameter List	
		09	1	00..7F	Insertion Parameter8	Refer to the Ef. Parameter List	
		0A	1	00..7F	Insertion Parameter9	Refer to the Ef. Parameter List	
		0B	1	00..7F	Insertion Parameter10	Refer to the Ef. Parameter List	
		0C	1	00..7F	Insertion Part	Part1..16,OFF	7F
		0D	1	00..7F	MW INS CTRL DPT		
		0E	1	00..7F	BEND INS CTRL DPT		
		0F	1	00..7F	CAT INS CTRL DPT		
		10	1	00..7F	Not Used		
		11	1	00..7F	Not Used		
TOTAL SIZE 12							
03	0n	20	1	00..7F	Insertion Parameter11	Refer to the Ef. Parameter List	
		21	1	00..7F	Insertion Parameter12	Refer to the Ef. Parameter List	
		22	1	00..7F	Insertion Parameter13	Refer to the Ef. Parameter List	
		23	1	00..7F	Insertion Parameter14	Refer to the Ef. Parameter List	
		24	1	00..7F	Insertion Parameter15	Refer to the Ef. Parameter List	
		25	1	00..7F	Insertion Parameter16	Refer to the Ef. Parameter List	
TOTAL SIZE 06							
03	0n	30	2	00..7F	Ins. Param.1 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.1 LSB	Refer to the Ef. Parameter List	
03	0n	32	2	00..7F	Ins. Param.2 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.2 LSB	Refer to the Ef. Parameter List	
03	0n	34	2	00..7F	Ins. Param.3 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.3 LSB	Refer to the Ef. Parameter List	
03	0n	36	2	00..7F	Ins. Param.4 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.4 LSB	Refer to the Ef. Parameter List	
03	0n	38	2	00..7F	Ins. Param.5 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.5 LSB	Refer to the Ef. Parameter List	
03	0n	3A	2	00..7F	Ins. Param.6 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.6 LSB	Refer to the Ef. Parameter List	
03	0n	3C	2	00..7F	Ins. Param.7 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.7 LSB	Refer to the Ef. Parameter List	
03	0n	3E	2	00..7F	Ins. Param.8 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.8 LSB	Refer to the Ef. Parameter List	
03	0n	40	2	00..7F	Ins. Param.9 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.9 LSB	Refer to the Ef. Parameter List	
03	0n	42	2	00..7F	Ins. Param.10 MSB	Refer to the Ef. Parameter List	
				00..7F	Ins. Param.10 LSB	Refer to the Ef. Parameter List	
TOTAL SIZE 14							

For effect types that do not require MSB, the Parameters for Address 02-0B will be received. Address 30-42 will not be received.
For effect types that require MSB, the Parameters for Address 30-42 will be received. Address 02-0B will not be received.
When Bulk Dumps that include Effect Type data are transmitted, the Parameters for Address 02 - 0B will always be transmitted. But, effects that require MSB, when the bulk dump is received the Parameters for Address 02 - 0B will not be received.
n=Insertion Effect No.(0-1)

< Table 1-7 > MIDI Parameter Change table (MULTI PART)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
08	nn	00	1	00..20	Element Reserve	0..32	0(Part10),2(Others)
	nn	01	1	00..7F	Bank Select MSB	0..127	7F(Part10),00(Others)
	nn	02	1	00..7F	Bank Select LSB	0..127	00
	nn	03	1	00..7F	Program Number	1..128	00
	nn	04	1	00..0F, 7F	Rcv Channel	0..16;1..16,127;off	Part No.
	nn	05	1	00..01	Mono/Poly Mode	0:mono,1:poly	01
	nn	06	1	00..02	Same Note Number Key On Assign	0:single 1:multi 2:inst (for DRUM)	00
	nn	07	1	00..02	Part Mode	0:normal 1..3:drum thru,drum1..2	00 (Except Part10) 01 (Part10)
	nn	08	1	28..58	Note Shift	-24..+24[semitones]	40
	nn	09	2	00..FF	Detune	-12.8..+12.7[Hz] 1st bit3..0 -> bit7..4 2nd bit3..0 -> bit3..0	08 00 (80)
	nn	0A					
	nn	0B	1	00..7F	Volume	0..127	64
	nn	0C	1	00..7F	Velocity Sense Depth	0..127	40
	nn	0D	1	00..7F	Velocity Sense Offset	0..127	40
	nn	0E	1	00..7F	Pan	0:random L63..C..R63(1..64..127)	40
	nn	0F	1	00..7F	Note Limit Low	C-2..G8	00
	nn	10	1	00..7F	Note Limit High	C-2..G8	7F
	nn	11	1	00..7F	Dry Level	0..127	7F
	nn	12	1	00..7F	Chorus Send	0..127	00

Address (H)		Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
nn	13	1	00..7F	Reverb Send	0..127	28
nn	14	1	00..7F	Variation Send	0..127	00
nn	15	1	00..7F	Vibrato Rate	-64..+63	40
nn	16	1	00..7F	Vibrato Depth	-64..+63	40
nn	17	1	00..7F	Vibrato Delay	-64..+63	40
nn	18	1	00..7F	Filter Cutoff Freq.	-64..+63	40
nn	19	1	00..7F	Filter Resonance	-64..+63	40
nn	1A	1	00..7F	EG Attack Time	-64..+63	40
nn	1B	1	00..7F	EG Decay Time	-64..+63	40
nn	1C	1	00..7F	EG Release Time	-64..+63	40
nn	1D	1	28..58	MW Pitch Control	-24..+24[semitones]	40
nn	1E	1	00..7F	MW Filter Control	-9600..+9450[cent]	40
nn	1F	1	00..7F	MW Amp. Control	-100..+100[%]	40
nn	20	1	00..7F	MW LFO PMod Depth	0..127	0A
nn	21	1	00..7F	MW LFO FMod Depth	0..127	00
nn	22	1	00..7F	MW LFO AMod Depth	0..127	00
nn	23	1	28..58	Bend Pitch Control	-24..+24[semitones]	42
nn	24	1	00..7F	Bend Filter Control	-9600..+9450[cent]	40
nn	25	1	00..7F	Bend Amp. Control	-100..+100[%]	40
nn	26	1	00..7F	Bend LFO PMod Depth	0..127	00
nn	27	1	00..7F	Bend LFO FMod Depth	0..127	00
nn	28	1	00..7F	Bend LFO AMod Depth	0..127	00
TOTAL SIZE 29						
nn	30			Not Used		
	:			:		
nn	40			Not Used		
nn	41	1	00..7F	Scale Tuning C	-64..+63[cent]	40
nn	42	1	00..7F	Scale Tuning C#	-64..+63[cent]	40
nn	43	1	00..7F	Scale Tuning D	-64..+63[cent]	40
nn	44	1	00..7F	Scale Tuning D#	-64..+63[cent]	40
nn	45	1	00..7F	Scale Tuning E	-64..+63[cent]	40
nn	46	1	00..7F	Scale Tuning F	-64..+63[cent]	40
nn	47	1	00..7F	Scale Tuning F#	-64..+63[cent]	40
nn	48	1	00..7F	Scale Tuning G	-64..+63[cent]	40
nn	49	1	00..7F	Scale Tuning G#	-64..+63[cent]	40
nn	4A	1	00..7F	Scale Tuning A	-64..+63[cent]	40
nn	4B	1	00..7F	Scale Tuning A#	-64..+63[cent]	40
nn	4C	1	00..7F	Scale Tuning B	-64..+63[cent]	40
nn	4D	1	28..58	CAT Pitch Control	-24..+24[semitones]	40
nn	4E	1	00..7F	CAT Filter Control	-9600..+9450[cent]	40
nn	4F	1	00..7F	CAT Amplitude Control	-100..+100[%]	40
nn	50	1	00..7F	CAT LFO PMod Depth	0..127	00
nn	51	1	00..7F	CAT LFO FMod Depth	0..127	00
nn	52	1	00..7F	CAT LFO AMod Depth	0..127	00
nn	53			Not Used		
	:			:		
	66			Not Used		
nn	67	1	00..01	Portamento Switch	off/on	00
nn	68	1	00..7F	Portamento Time	0..127	00
nn	69			Not Used		
	:			:		
	6E			Not Used		
TOTAL SIZE 3F						

nn = PartNumber

If there is a Drum Voice assigned to the Part, the following parameters are ineffective.

- Bank Select LSB
- Pitch EG
- Portamento
- Soft Pedal
- Mono/Poly
- Scale Tuning

< Table 1-8 > MIDI Parameter Change table (DRUM SETUP)

Address (H)			Size (H)	Data (H)	Prameter Name	Description	Default Value(H)
3n	rr	00	1	00..7F	Pitch Coarse	-64..+63	40
3n	rr	01	1	00..7F	Pitch Fine	-64..+63[cent]	40
3n	rr	02	1	00..7F	Level	0..127	Depend on the Note
3n	rr	03	1	00..7F	Alternate Group	0:off,1..127	Depend on the Note
3n	rr	04	1	00..7F	Pan	0:random L63..C..R63(1..64..127)	Depend on the Note
3n	rr	05	1	00..7F	Reverb Send Level	0..127	Depend on the Note
3n	rr	06	1	00..7F	Chorus Send Level	0..127	Depend on the Note
3n	rr	07	1	00..7F	Variation Send Level	0..127	7F
3n	rr	08	1	00..01	Key Assign	0:single,1:multi	00
3n	rr	09	1	00..01	Rcv Note Off	off/on	Depend on the Note
3n	rr	0A	1	00..01	Rcv Note On	off/on	01
3n	rr	0B	1	00..7F	Filter Cutoff Freq.	-64..63	40
3n	rr	0C	1	00..7F	Filter Resonance	-64..63	40
3n	rr	0D	1	00..7F	EG Attack Rate	-64..63	40
3n	rr	0E	1	00..7F	EG Decay1 Rate	-64..63	40
3n	rr	0F	1	00..7F	EG Decay2 Rate	-64..63	40

TOTAL SIZE 10

n:Drum Setup Number(0 - 1)
rr:note number(0DH - 5BH)
If XG SYSTEM ON and/or GM On message is received, all Drum Setup Parameter will be reset to default values.
According to the Drum Setup Reset message, individual Drum Setup Parameters can be reset to default values.

< Table 1-9 > Effect Type List

XG ESSENTIAL EFFECT
Same as LSB=0
XG OPTION EFFECT

* If the received value does not contain an effect type in the TYPE LSB, the LSB will be directed to TYPE 0.
* Panel Effects are based on the “[Number] Effect Name”.
* Using an external sequencer, capable of editing and transmitting the system exclusive messages and parameter changes, allows you to select the reverb, chorus and DSP effect types which are not accessible from the PSR-730/630 panel operation. When one of the effects is selected by the external sequencer, “XG Rev.,” “XG Cho.” or “XG Eff.” will be shown on the display.

REVERB TYPE

TYPE MSB	TYPE LSB 00	01	02	03...07	08	09...15	16	17	18	19	20	21...
000	NO EFFECT											
001	[1]HALL1	[2]HALL2					[3]HALL3	[4]HALL4	[5]HALL5			
002	[6]ROOM1	ROOM2	[8]ROOM2				[7]ROOM3	ROOM	ROOM	[9]ROOM4		
003	[10]STAGE1	[11]STAGE2					STAGE	[12]STAGE3				
004	[13]PLATE						PLATE	PLATE				
005..015	NO EFFECT											
016	[14]WHITE ROOM											
017	[15]TUNNEL											
018	CANYON											
019	[16]BASEMENT											
020..127	NO EFFECT											

CHORUS TYPE

TYPE MSB	TYPE LSB 00	01	02	03...07	08	09...15	16	17	18	19	20	21...
000	NO EFFECT											
001..064	NO EFFECT											
065	CHORUS1	CHORUS2	CHORUS3		CHORUS4							
066	CELESTE1	CELESTE2	CELESTE3		CELESTE4		CELESTE	CELESTE				
067	FLANGER 1	FLANGER2			FLANGER3		FLANGER	FLANGER				
068	SYMPHONIC											
069..071	NO EFFECT											
072	PHASER 1											
073..086	NO EFFECT											
087	ENSEMBLE DETUNE											
088..127	NO EFFECT											

DSP(VARIATIOM) EFFECT TYPE

TYPE	TYPE LSB											
MSB	00	01	02	03...07	08	09...15	16	17	18	19	20	21...
000	NO EFFECT											
001	[1]HALL1	[2]HALL2					[3]HALL3	HALL	HALL			
002	[4]ROOM1	ROOM2	[5]ROOM2				[6]ROOM3	ROOM	ROOM	ROOM		
003	[7]STAGE1	[8]STAGE2					STAGE	[9]STAGE3				
004	PLATE						PLATE	PLATE				
005	DELAY L,C,R						[17]DELAY LCR					
006	[18]DELAY L,R											
007	[19]ECHO											
008	[20]CROSS DELAY											
009	ER1	ER2										
010	GATE REVERB											
011	REVERS GATE											
012..015	NO EFFECT											
016	WHITE ROOM											
017	TUNNEL											
018	CANYON											
019	BASEMENT											
020	KARAOKE 1	KARAOKE 2	KARAOKE 3									
021..063	NO EFFECT											
064	THRU											
065	CHORUS1	CHORUS2	CHORUS		CHORUS							
066	[13]CELESTE	[12]CHORUS3	CELESTE3		[11]CHORUS2		CHORUS	[10]CHORUS1	[22]ROTARY FAST	[23]ROTARY SLOW		
067	FLANGER 1	FLANGER			FLANGER		[14]FLANGER	FLANGER				
068	SYMPHONIC						[15]SYMPHONIC					
069	ROTARY SP.						Rotary Sp					
070	TREMOLO						[21]TREMOLO	Rotary Sp				
071	AUTO PAN						[16]AUTO PAN	Rotary Sp	Rotary Sp	Tremolo	Gtr Tremolo	
072	[24]PHASER				PHASER							
073	DISTORTION	COMP+ DISTORTION										
074	OVER DRIVE											
075	AMP SIM.						DIST.HARD	DIST.SOFT				
076	3BAND EQ						EQ DISCO	EQ TEL				
077	2BAND EQ											
078	AUTO WAH	AUTO WAH+ DIST	AUTO WAH+ OVERDRIVE				[25]WAH					
079	THRU											
080	PITCH CHANGE	PITCH CHANGE2										
081	THRU											
082	TOUCH WAH 1	TOUCH WAH+ DIST	TOUCH WAH+ OVERDRIVE		TOUCH WAH 2							
083	COMPRESSOR											
084	NOISE GATE											
085	VOICE CANCEL											
086	2WAY ROTARY SP											
087	ENSEMBLE DETUNE											
088	AMBIENCE											
089..127	THRU											

MULTI EFFECT (INSERTION) TYPE

TYPE	TYPE LSB											
MSB	00	01	02	03...07	08	09...15	16	17	18	19	20	21...
000	THRU											
001	HALL 1	HALL 2					HALL	HALL	HALL			
002	ROOM 1	ROOM 2	ROOM 3				ROOM	ROOM	ROOM	ROOM		
003	STAGE 1	STAGE 2					STAGE	STAGE				
004	PLATE						PLATE	PLATE				
005	DELAY L,C,R						Delay LCR					
006	DELAY L,R											
007	ECHO											
008	CROSS DELAY											
009..019	THRU											
020	KARAOKE 1	KARAOKE 2	KARAOKE 3									
021..064	THRU											
065	CHORUS 1	CHORUS 2	CHORUS 3		CHORUS 4							
066	CELESTE 1	CELESTE 2	CELESTE 3		CELESTE 4		CHORUS	CHORUS	Rotary Sp			
067	FLANGER 1	FLANGER 2			FLANGER 3		FLANGER	FLANGER				
068	SYMPHONIC						Symphonic					
069	ROTARY SPEAKER 1						Rotary Sp					
070	TREMOLO						Tremolo	Rotary Sp				
071	AUTO PAN						AutoPan	Rotary Sp	Rotary Sp	Tremolo	Gtr Tremolo	
072	PHASER 1											
073	DISTORTION											
074	OVER DRIVE											
075	AMP SIMULATOR						DIST.HARD	DIST.SOFT				
076	3BAND EQ						EQ DISCO	EQ TEL				
077	2-BAND EQ											
078	AUTO WAH(LFO)						Auto Wah					
079..081	THRU											
082	TOUCH WAH 1				TOUCH WAH 2							
083	COMPRESSOR											
084	NOISE GATE											
085..086	THRU											
087	ENSEMBLE DETUNE											
088..127	THRU											

< Table 1-10 > Effect Parameter List

HALL1,HALL2, ROOM1,ROOM2,ROOM3, STAGE1,STAGE2
PLATE (reverb, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Reverb Time	0.3–30.0s	0–69	table#4	
2	Diffusion	0–10	0–10		
3	Initial Delay	0–63	0–63	table#5	
4	HPF Cutoff	Thru–8.0kHz	0–52	table#3	
5	LPF Cutoff	1.0k–Thru	34–60	table#3	
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Rev Delay	0–63	0–63	table#5	
12	Density	0–4 (reverb, variation block) 0–2 (insertion block)	0–4 0–2		
13	Er/Rev Balance	E63>R – E=R – E<R63	1–127		
14	High Damp	0.1–1.0	1–10		
15	Feedback Level	-63–+63	1–127		
16					

WHITE ROOM, TUNNEL, CANYON, BASEMENT (reverb, variation block)

No.	Parameter		Value	See Table	Control
1	Reverb Time	0.3–30.0s	0–69	table#4	
2	Diffusion	0–10	0–10		
3	Initial Delay	0–63	0–63	table#5	
4	HPF Cutoff	Thru–8.0kHz	0–52	table#3	
5	LPF Cutoff	1.0k–Thru	34–60	table#3	
6	Width	0.5–10.2m	0–37	table#11	
7	Heigt	0.5–20.2m	0–73	table#11	
8	Depth	0.5–30.2m	0–104	table#11	
9	Wall Vary	0–30	0–30		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Rev Delay	0–63	0–63	table#5	
12	Density	0–4	0–4		
13	Er/Rev Balance	E63>R – E=R – E<R63	1–127		
14	High Damp	0.1–1.0	1–10		
15	Feedback Level	-63–+63	1–127		
16					

DELAY L,C,R (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Lch Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
2	Rch Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
3	Cch Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
4	Feedback Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
5	Feedback Level	-63–+63	1–127		
6	Cch Level	0–127	0–127		
7	High Damp	0.1–1.0	1–10		
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
14	EQ Low Gain	-12–+12dB	52–76		
15	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
16	EQ High Gain	-12–+12dB	52–76		

DELAY L,R (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Lch Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
2	Rch Delay	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
3	Feedback Delay 1	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
4	Feedback Delay 2	0.1–1486.0ms (variation block) 0.1–742.9ms (insertion block)	1–14860 1–7429		
5	Feedback Level	-63–+63	1–127		
6	High Damp	0.1–1.0	1–10		
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
14	EQ Low Gain	-12–+12dB	52–76		
15	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
16	EQ High Gain	-12–+12dB	52–76		

ECHO (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Lch Delay1	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
2	Lch Feedback Level	-63–+63	1–127		
3	Rch Delay1	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
4	Rch Feedback Level	-63–+63	1–127		
5	High Damp	0.1–1.0	1–10		
6	Lch Delay2	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
7	Rch Delay2	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
8	Delay2 Level	0–127	0–127		
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
14	EQ Low Gain	-12–+12dB	52–76		
15	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
16	EQ High Gain	-12–+12dB	52–76		

CROSS DELAY (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	L->R Delay	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
2	R->L Delay	0.1–743.0ms (variation block) 0.1–371.4ms (insertion block)	1–7430 1–3714		
3	Feedback Level	-63–+63	1–127		
4	Input Select	L,R,L&R	0–2		
5	High Damp	0.1–1.0	1–10		
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
14	EQ Low Gain	-12–+12dB	52–76		
15	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
16	EQ High Gain	-12–+12dB	52–76		

EARLY REF1,EARLY REF2(variation block)

No.	Parameter		Value	See Table	Control
1	Type	S-H, L-H, Rdm, Rvs, Plt, Spr	0–5		
2	Room Size	0.1–7.0	0–44	table#6	
3	Diffusion	0–10	0–10		
4	Initial Delay	0–63	0–63	table#5	
5	Feedback Level	-63–+63	1–127		
6	HPF Cutoff	Thru–8.0kHz	0–52	table#3	
7	LPF Cutoff	1.0k–Thru	34–60	table#3	
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Liveness	0–10	0–10		
12	Density	0–3	0–3		
13	High Damp	0.1–1.0	1–10		
14					
15					
16					

GATE REVERB, REVERSE GATE (variation block)

No.	Parameter		Value	See Table	Control
1	Type	TypeA,TypeB	0–1		
2	Room Size	0.1–20.0	0–127	table#6	
3	Diffusion	0–10	0–10		
4	Initial Delay	0–127	0–127	table#5	
5	Feedback Level	-63–+63	1–127		
6	HPF Cutoff	Thru–8.0kHz	0–52	table#3	
7	LPF Cutoff	1.0k–Thru	34–60	table#3	
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Liveness	0–10	0–10		
12	Density	0–3	0–3		
13	High Damp	0.1–1.0	1–10		
14					
15					
16					

KARAOKE1,2,3 (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Delay Time	0–127	0–127	table#7	
2	Feedback Level	-63–+63	1–127		
3	HPF Cutoff	Thru–8.0kHz	0–52	table#3	
4	LPF Cutoff	1.0k–Thru	34–60	table#3	
5					
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13					
14					
15					
16					

CHORUS1,2,3,4, CELESTE1,2,3,4 (chorus, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Feedback Level	-63–+63	1–127		
4	Delay Offset	0–127	0–127	table#2	
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14					
15	Input Mode	mono/stereo	0–1		
16					

FLANGER1,2,3 (chorus, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Feedback Level	-63–+63	1–127		
4	Delay Offset	0–127	0–127	table#2	
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14	LFO Phase Difference	-180–+180deg(resolution=3deg.)	4–124		
15					
16					

SYMPHONIC (chorus, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Delay Offset	0–127	0–127	table#2	
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14					
15					
16					

ENSEMBLE DETUNE (chorus, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Detune	-50–+50cent	14–114		
2	Lch Init Delay	0–127	0–127	table#2	
3	Rch Init Delay	0–127	0–127	table#2	
4					
5					
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	EQ Low Frequency	32Hz–2.0kHz (variation, insertion block)	4–40	table#3	
12	EQ Low Gain	-12–+12dB 52–76 (variation, insertion block)			
13	EQ High Frequency	500Hz–16.0kHz (variation, insertion block)	28–58	table#3	
14	EQ High Gain	-12–+12dB (variation, insertion block)	52–76		
15					
16					

AMBIENCE (variation block)

No.	Parameter		Value	See Table	Control
1	Delay Time	0–127	0–127	table#2	
2	Output Phase	normal/invers	0–1		
3					
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11					
12					
13					
14					
15					
16					

ROTARY SPEAKER (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	●
2	LFO Depth	0–127	0–127		
3					
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14					
15					
16					

2WAY ROTARY SPEAKER (variation block)

No.	Parameter		Value	See Table	Control
1	Rotor Speed	0.0Hz–39.7Hz	0–127	table#1	●
2	Drive Low	0–127	0–127		
3	Drive High	0–127	0–127		
4	Low/High	L63>H – L=H – L<H63	1–127		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10					
11	Crossover Frequency	100Hz–10.0kHz	14–54	table#3	
12	Mic L-R Angle	0deg–180deg(resolution=3deg.)	0–60		
13					
14					
15					
16					

TREMOLO (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	●
2	AM Depth	0–127	0–127		
3	PM Depth	0–127	0–127		
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10					
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14	LFO Phase Difference	-180–+180deg(resolution=3deg.)	4–124		
15	Input Mode	mono/stereo	0–1		
16					

AUTO PAN (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	●
2	L/R Depth	0–127	0–127		
3	F/R Depth	0–127	0–127		
4	PAN Direction	L<->R,L->R,L<-R,Lturn,Rturn,L/R	0–5		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10					
11	EQ Mid Frequency	100Hz–10.0kHz (variation block)	14–54	table#3	
12	EQ Mid Gain	-12–+12dB (variation block)	52–76		
13	EQ Mid Width	1.0–12.0 (variation block)	10–120		
14					
15					
16					

PHASER 1 (chorus, variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Phase Shift Offset	0–127	0–127		
4	Feedback Level	-63–+63	1–127		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Stage	4,5,6 (chorus, insertion block) 4–12 (variation block)	4–6 4–12		
12	Diffusion	mono/stereo	0–1		
13					
14					
15					
16					

PHASER 2 (variation block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Phase Shift Offset	0–127	0–127		
4	Feedback Level	-63–+63	1–127		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Stage	3,4,5,6	3-6		
12					
13	LFO Phase Difference	-180deg–+180deg(resolution=3deg.)	4–124		
14					
15					
16					

DISTORTION, OVERDRIVE (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Drive	0–127	0–127		●
2	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
3	EQ Low Gain	-12–+12dB	52–76		
4	LPF Cutoff	1.0k–Thru	34–60	table#3	
5	Output Level	0–127	0–127		
6					
7	EQ Mid Frequency	100Hz–10.0kHz	14–54	table#3	
8	EQ Mid Gain	-12–+12dB	52–76		
9	EQ Mid Width	1.0–12.0	10–120		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Edge(Clip Curve)	0–127	0–127	mild–sharp	
12					
13					
14					
15					
16					

COMP+DIST (variation block)

No.	Parameter		Value	See Table	Control
1	Drive	0–127	0–127		●
2	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
3	EQ Low Gain	-12–+12dB	52–76		
4	LPF Cutoff	1.0k–Thru	34–60	table#3	
5	Output Level	0–127	0–127		
6					
7	EQ Mid Frequency	100Hz–10.0kHz	14–54	table#3	
8	EQ Mid Gain	-12–+12dB	52–76		
9	EQ Mid Width	1.0–12.0	10–120		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Edge(Clip Curve)	0–127	0–127	mild–sharp	
12	Attack	1ms–40ms	0–19	table#8	
13	Release	10ms–680ms	0–15	table#9	
14	Threshold	-48dB–-6dB	79–121		
15	Ratio	1.0–20.0	0–7	table#10	
16					

AMP SIMULATOR (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Drive	0–127	0–127		●
2	AMP Type	Off,Stack,Combo,Tube	0–3		
3	LPF Cutoff	1.0k–Thru	34–60	table#3	
4	Output Level	0–127	0–127		
5					
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Edge(Clip Curve)	0–127	0–127	mild–sharp	
12					
13					
14					
15					
16					

3BAND EQ(MONO) (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	EQ Low Gain	-12–+12dB	52–76		
2	EQ Mid Frequency	100Hz–10.0kHz	14–54	table#3	
3	EQ Mid Gain	-12–+12dB	52–76		
4	EQ Mid Width	1.0–12.0	10–120		
5	EQ High Gain	-12–+12dB	52–76		
6	EQ Low Frequency	50Hz–2.0kHz	8–40	table#3	
7	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
8					
9					
10					
11					
12					
13					
14					
15	Input Mode	mono/stereo	0–1		
16					

2BAND EQ(STEREO) (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
2	EQ Low Gain	-12–+12dB	52–76		
3	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
4	EQ High Gain	-12–+12dB	52–76		
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					

AUTO WAH (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Cutoff Frequency Offset	0–127	0–127		●
4	Resonance	1.0–12.0	10–120		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Drive	0–127	0–127		
12					
13					
14					
15					
16					

AUTO WAH+DIST, AUTO WHA+ODRV (variation block)

No.	Parameter		Value	See Table	Control
1	LFO Frequency	0.00Hz–39.7Hz	0–127	table#1	
2	LFO Depth	0–127	0–127		
3	Cutoff Frequency Offset	0–127	0–127		●
4	Resonance	1.0–12.0	10–120		
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Drive	0–127	0–127		
12	EQ Low Gain(distortion)	-12–+12dB	52–76		
13	EQ Mid Gain(distortion)	-12–+12dB	52–76		
14	LPF Cutoff	1.0kHz–thru	34–60	table#3	
15	Output Level	0–127	0–127		
16					

TOUCH WAH 1 (variation, insertion block), TOUCH WAH+DIST (variation block)

No.	Parameter		Value	See Table	Control
1	Sensitive	0–127	0–127		
2	Cutoff Frequency Offset	0–127	0–127		●
3	Resonance	1.0–12.0	10–120		
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Drive	0–127	0–127		
12					
13					
14					
15					
16					

TOUCH WAH 2 (variation, insertion block), TOUCH WAH+ODRV (variation block)

No.	Parameter		Value	See Table	Control
1	Sensitive	0–127	0–127		
2	Cutoff Frequency Offset	0–127	0–127		●
3	Resonance	1.0–12.0	10–120		
4					
5					
6	EQ Low Frequency	32Hz–2.0kHz	4–40	table#3	
7	EQ Low Gain	-12–+12dB	52–76		
8	EQ High Frequency	500Hz–16.0kHz	28–58	table#3	
9	EQ High Gain	-12–+12dB	52–76		
10	Dry/Wet	D63>W – D=W – D<W63	1–127		
11	Drive	0–127	0–127		
12	EQ Low Gain(distortion)	-12–+12dB	52–76		
13	EQ Mid Gain(distortion)	-12–+12dB	52–76		
14	LPF Cutoff	1.0kHz–thru	34–60	table#3	
15	Output Level	0–127	0–127		
16					

PITCH CHANGE 1 (variation block)

No.	Parameter		Value	See Table	Control
1	Pitch	-24–+24	40–88		
2	Initial Delay	0–127	0–127	table#7	
3	Fine 1	-50Hz–+50Hz	14–114		
4	Fine 2	-50Hz–+50Hz	14–114		
5	Feedback Level	-99–+99%	1–127		
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Pan 1	L63–R63	1–127		
12	Output Level 1	0–127	0–127		
13	Pan 2	L63–R63	1–127		
14	Output Level 2	0–127	0–127		
15					
16					

PITCH CHANGE 2 (variation block)

No.	Parameter		Value	See Table	Control
1	Pitch	-24–+24	40–88		
2	Initial Delay	0–127	0–127	table#7	
3	Fine 1	-50–+50cent	14–114		
4	Fine 2	-50–+50cent	14–114		
5	Feedback Level	-99–+99%	1–127		
6					
7					
8					
9					
10	Dry/Wet	D63>W – D=W – D<W63	1–127		●
11	Pan 1	L63–R63	1–127		
12	Output Level 1	0–127	0–127		
13	Pan 2	L63–R63	1–127		
14	Output Level 2	0–127	0–127		
15					
16					

COMPRESSOR (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Attack	1–40ms	0–19	table#8	
2	Release	10–680ms	0–15	table#9	
3	Threshold	-48–-6dB	79–121		
4	Ratio	1.0–20.0	0–7	table#10	
5	Output Level	0–127	0–127		
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					

NOISE GATE (variation, insertion block)

No.	Parameter		Value	See Table	Control
1	Attack	1–40ms	0–19	table#8	
2	Release	10–680ms	0–15	table#9	
3	Threshold	-72–-30dB	55–97		
4	Output Level	0–127	0–127		
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					

< Table 1-11 > Effect Data Value Assign Table

Table#1
LFO Frequency

Data	Value	Data	Value	Data	Value	Data	Value
0	0.00	32	1.35	64	2.69	96	8.41
1	0.04	33	1.39	65	2.78	97	8.75
2	0.08	34	1.43	66	2.86	98	9.08
3	0.13	35	1.47	67	2.94	99	9.42
4	0.17	36	1.51	68	3.03	100	9.76
5	0.21	37	1.56	69	3.11	101	10.1
6	0.25	38	1.60	70	3.20	102	10.8
7	0.29	39	1.64	71	3.28	103	11.4
8	0.34	40	1.68	72	3.37	104	12.1
9	0.38	41	1.72	73	3.45	105	12.8
10	0.42	42	1.77	74	3.53	106	13.5
11	0.46	43	1.81	75	3.62	107	14.1
12	0.51	44	1.85	76	3.70	108	14.8
13	0.55	45	1.89	77	3.87	109	15.5
14	0.59	46	1.94	78	4.04	110	16.2
15	0.63	47	1.98	79	4.21	111	16.8
16	0.67	48	2.02	80	4.37	112	17.5
17	0.72	49	2.06	81	4.54	113	18.2
18	0.76	50	2.10	82	4.71	114	19.5
19	0.80	51	2.15	83	4.88	115	20.9
20	0.84	52	2.19	84	5.05	116	22.2
21	0.88	53	2.23	85	5.22	117	23.6
22	0.93	54	2.27	86	5.38	118	24.9
23	0.97	55	2.31	87	5.55	119	26.2
24	1.01	56	2.36	88	5.72	120	27.6
25	1.05	57	2.40	89	6.06	121	28.9
26	1.09	58	2.44	90	6.39	122	30.3
27	1.14	59	2.48	91	6.73	123	31.6
28	1.18	60	2.52	92	7.07	124	33.0
29	1.22	61	2.57	93	7.40	125	34.3
30	1.26	62	2.61	94	7.74	126	37.0
31	1.30	63	2.65	95	8.08	127	39.7

Table#2
Modulation Delay Offset

Data	Value	Data	Value	Data	Value	Data	Value
0	0.0	32	3.2	64	6.4	96	9.6
1	0.1	33	3.3	65	6.5	97	9.7
2	0.2	34	3.4	66	6.6	98	9.8
3	0.3	35	3.5	67	6.7	99	9.9
4	0.4	36	3.6	68	6.8	100	10.0
5	0.5	37	3.7	69	6.9	101	11.1
6	0.6	38	3.8	70	7.0	102	12.2
7	0.7	39	3.9	71	7.1	103	13.3
8	0.8	40	4.0	72	7.2	104	14.4
9	0.9	41	4.1	73	7.3	105	15.5
10	1.0	42	4.2	74	7.4	106	17.1
11	1.1	43	4.3	75	7.5	107	18.6
12	1.2	44	4.4	76	7.6	108	20.2
13	1.3	45	4.5	77	7.7	109	21.8
14	1.4	46	4.6	78	7.8	110	23.3
15	1.5	47	4.7	79	7.9	111	24.9
16	1.6	48	4.8	80	8.0	112	26.5
17	1.7	49	4.9	81	8.1	113	28.0
18	1.8	50	5.0	82	8.2	114	29.6
19	1.9	51	5.1	83	8.3	115	31.2
20	2.0	52	5.2	84	8.4	116	32.8
21	2.1	53	5.3	85	8.5	117	34.3
22	2.2	54	5.4	86	8.6	118	35.9
23	2.3	55	5.5	87	8.7	119	37.5
24	2.4	56	5.6	88	8.8	120	39.0
25	2.5	57	5.7	89	8.9	121	40.6
26	2.6	58	5.8	90	9.0	122	42.2
27	2.7	59	5.9	91	9.1	123	43.7
28	2.8	60	6.0	92	9.2	124	45.3
29	2.9	61	6.1	93	9.3	125	46.9
30	3.0	62	6.2	94	9.4	126	48.4
31	3.1	63	6.3	95	9.5	127	50.0

Table#3
EQ Frequency

Data	Value	Data	Value
8	50	40	2.0k
9	56	41	2.2k
10	63	42	2.5k
11	70	43	2.8k
12	80	44	3.2k
13	90	45	3.6k
14	100	46	4.0k
15	110	47	4.5k
16	125	48	5.0k
17	140	49	5.6k
18	160	50	6.3k
19	180	51	7.0k
20	200	52	8.0k
21	225	53	9.0k
22	250	54	10.0k
23	280	55	11.0k
24	315	56	12.0k
25	355	57	14.0k
26	400	58	16.0k
27	450	59	18.0k
28	500	60	THRU(20.0k)
29	560		
30	630		
31	700		
32	800		
33	900		
34	1.0k		
35	1.1k		
36	1.2k		
37	1.4k		
38	1.6k		
39	1.8k		

Table#4
Reverb time

Data	Value	Data	Value	Data	Value
0	0.3	32	3.5	64	17.0
1	0.4	33	3.6	65	18.0
2	0.5	34	3.7	66	19.0
3	0.6	35	3.8	67	20.0
4	0.7	36	3.9	68	25.0
5	0.8	37	4.0	69	30.0
6	0.9	38	4.1		
7	1.0	39	4.2		
8	1.1	40	4.3		
9	1.2	41	4.4		
10	1.3	42	4.5		
11	1.4	43	4.6		
12	1.5	44	4.7		
13	1.6	45	4.8		
14	1.7	46	4.9		
15	1.8	47	5.0		
16	1.9	48	5.5		
17	2.0	49	6.0		
18	2.1	50	6.5		
19	2.2	51	7.0		
20	2.3	52	7.5		
21	2.4	53	8.0		
22	2.5	54	8.5		
23	2.6	55	9.0		
24	2.7	56	9.5		
25	2.8	57	10.0		
26	2.9	58	11.0		
27	3.0	59	12.0		
28	3.1	60	13.0		
29	3.2	61	14.0		
30	3.3	62	15.0		
31	3.4	63	16.0		

Table#5
Delay Time(200.0ms)

Data	Value	Data	Value	Data	Value	Data	Value
0	0.1	32	50.5	64	100.8	96	151.2
1	1.7	33	52.0	65	102.4	97	152.8
2	3.2	34	53.6	66	104.0	98	154.4
3	4.8	35	55.2	67	105.6	99	155.9
4	6.4	36	56.8	68	107.1	100	157.5
5	8.0	37	58.3	69	108.7	101	159.1
6	9.5	38	59.9	70	110.3	102	160.6
7	11.1	39	61.5	71	111.9	103	162.2
8	12.7	40	63.1	72	113.4	104	163.8
9	14.3	41	64.6	73	115.0	105	165.4
10	15.8	42	66.2	74	116.6	106	166.9
11	17.4	43	67.8	75	118.2	107	168.5
12	19.0	44	69.4	76	119.7	108	170.1
13	20.6	45	70.9	77	121.3	109	171.7
14	22.1	46	72.5	78	122.9	110	173.2
15	23.7	47	74.1	79	124.4	111	174.8
16	25.3	48	75.7	80	126.0	112	176.4
17	26.9	49	77.2	81	127.6	113	178.0
18	28.4	50	78.8	82	129.2	114	179.5
19	30.0	51	80.4	83	130.7	115	181.1
20	31.6	52	81.9	84	132.3	116	182.7
21	33.2	53	83.5	85	133.9	117	184.3
22	34.7	54	85.1	86	135.5	118	185.8
23	36.3	55	86.7	87	137.0	119	187.4
24	37.9	56	88.2	88	138.6	120	189.0
25	39.5	57	89.8	89	140.2	121	190.6
26	41.0	58	91.4	90	141.8	122	192.1
27	42.6	59	93.0	91	143.3	123	193.7
28	44.2	60	94.5	92	144.9	124	195.3
29	45.7	61	96.1	93	146.5	125	196.9
30	47.3	62	97.7	94	148.1	126	198.4
31	48.9	63	99.3	95	149.6	127	200.0

Table#6
Room Size

Data	Value	Data	Value
0	0.1	32	5.1
1	0.3	33	5.3
2	0.4	34	5.4
3	0.6	35	5.6
4	0.7	36	5.7
5	0.9	37	5.9
6	1.0	38	6.1
7	1.2	39	6.2
8	1.4	40	6.4
9	1.5	41	6.5
10	1.7	42	6.7
11	1.8	43	6.8
12	2.0	44	7.0
13	2.1		
14	2.3		
15	2.5		
16	2.6		
17	2.8		
18	2.9		
19	3.1		
20	3.2		
21	3.4		
22	3.5		
23	3.7		
24	3.9		
25	4.0		
26	4.2		
27	4.3		
28	4.5		
29	4.6		
30	4.8		
31	5.0		

Table#7
Delay Time(400.0ms)

Data	Value	Data	Value	Data	Value	Data	Value
0	0.1	32	100.9	64	201.6	96	302.4
1	3.2	33	104.0	65	204.8	97	305.5
2	6.4	34	107.2	66	207.9	98	308.7
3	9.5	35	110.3	67	211.1	99	311.8
4	12.7	36	113.5	68	214.2	100	315.0
5	15.8	37	116.6	69	217.4	101	318.1
6	19.0	38	119.8	70	220.5	102	321.3
7	22.1	39	122.9	71	223.7	103	324.4
8	25.3	40	126.1	72	226.8	104	327.6
9	28.4	41	129.2	73	230.0	105	330.7
10	31.6	42	132.4	74	233.1	106	333.9
11	34.7	43	135.5	75	236.3	107	337.0
12	37.9	44	138.6	76	239.4	108	340.2
13	41.0	45	141.8	77	242.6	109	343.3
14	44.2	46	144.9	78	245.7	110	346.5
15	47.3	47	148.1	79	248.9	111	349.6
16	50.5	48	151.2	80	252.0	112	352.8
17	53.6	49	154.4	81	255.2	113	355.9
18	56.8	50	157.5	82	258.3	114	359.1
19	59.9	51	160.7	83	261.5	115	362.2
20	63.1	52	163.8	84	264.6	116	365.4
21	66.2	53	167.0	85	267.7	117	368.5
22	69.4	54	170.1	86	270.9	118	371.7
23	72.5	55	173.3	87	274.0	119	374.8
24	75.7	56	176.4	88	277.2	120	378.0
25	78.8	57	179.6	89	280.3	121	381.1
26	82.0	58	182.7	90	283.5	122	384.3
27	85.1	59	185.9	91	286.6	123	387.4
28	88.3	60	189.0	92	289.8	124	390.6
29	91.4	61	192.2	93	292.9	125	393.7
30	94.6	62	195.3	94	296.1	126	396.9
31	97.7	63	198.5	95	299.2	127	400.0

Table#8
Compressor Attack Time

Data	Value
0	1
1	2
2	3
3	4
4	5
5	6
6	7
7	8
8	9
9	10
10	12
11	14
12	16
13	18
14	20
15	23
16	26
17	30
18	35
19	40

Table#9
Compressor Release Time

Data	Value
0	10
1	15
2	25
3	35
4	45
5	55
6	65
7	75
8	85
9	100
10	115
11	140
12	170
13	230
14	340
15	680

Table#10
Compressor Ratio

Data	Value
0	1.0
1	1.5
2	2.0
3	3.0
4	5.0
5	7.0
6	10.0
7	20.0

Table#11
Reverb Width;Depth;Height

Data	Value	Data	Value	Data	Value	Data	Value
0	0.5	32	8.8	64	17.6	96	27.5
1	0.8	33	9.1	65	17.9	98	28.1
2	1.0	34	9.4	66	18.2	99	28.5
3	1.3	35	9.6	67	18.5	100	28.8
4	1.5	36	9.9	68	18.8	101	29.2
5	1.8	37	10.2	69	19.1	102	29.5
6	2.0	38	10.4	70	19.4	103	29.9
7	2.3	39	10.7	71	19.7	104	30.2
8	2.6	40	11.0	72	20.0		
9	2.8	41	11.2	73	20.2		
10	3.1	42	11.5	74	20.5		
11	3.3	43	11.8	75	20.8		
12	3.6	44	12.1	76	21.1		
13	3.9	45	12.3	77	21.4		
14	4.1	46	12.6	78	21.7		
15	4.4	47	12.9	79	22.0		
16	4.6	48	13.1	80	22.4		
17	4.9	49	13.4	81	22.7		
18	5.2	50	13.7	82	23.0		
19	5.4	51	14.0	83	23.3		
20	5.7	52	14.2	84	23.6		
21	5.9	53	14.5	85	23.9		
22	6.2	54	14.8	86	24.2		
23	6.5	55	15.1	87	24.5		
24	6.7	56	15.4	88	24.9		
25	7.0	57	15.6	89	25.2		
26	7.2	58	15.9	90	25.5		
27	7.5	59	16.2	91	25.8		
28	7.8	60	16.5	92	26.1		
29	8.0	61	16.8	93	26.5		
30	8.3	62	17.1	94	26.8		
31	8.6	63	17.3	95	27.1		

MIDI Implementation Chart

[Portable Keyboard]
Model: PSR-730

MIDI Implementation Chart

Date: 14-APR-1997
Version: 1.0

Function		Transmitted		Recognized		Remarks
Basic	Default	1~16	*1	1~16	*2	
Channel	Changed	1~16	*1	1~16	*2	
	Default	3		3		
Mode	Messages	X		X		
	Altered	**********		X		
Note		0~127		0~127		
Number	: True voice	**********		0~127		
Velocity	Note ON	O 9nH, v=1~127		O 9nH, v=1~127		
	Note OFF	X 9nH, v=0		X		
After	key's	X		X		
Touch	Ch's	X		O		
Pitch Bender		O		O		
Control Change	0, 32	O		O		Bank Select
	1	O		O		Modulation
	5	X		O		Portamento Time
	7, 10, 11	O		O		
	6, 38	O		O		Data Entry
	64~67	O		O		
	71, 74	O		O		Sound Controller
	72, 73	X	*3	O		Sound Controller
	84	X	*3	O		Portamento Controllers
	91, 93, 94	O		O		Effect Depth
	96~97	X		O		RPN Inc, Dec
	98~99	X	*3	O		NRPN LSB, MSB
	100~101	O		O		RPN LSB, MSB
	120	X		O		All Sound Off
	121	X		O		Reset All Controllers
Program		O 0~127		O 0~127		
Change	: True #	**********				
System Exclusive		O		O		
System	: Song Position	X		X		
	: Song Select	X		X		
Common	: Tune	X		X		
System	: Clock	O		O		
Real Time	: Commands	O		O		
Aux	: Local ON/OFF	X		X		
	: All Notes OFF	X		O (123~127)		
Messages	: Active Sense	O		O		
	: Reset	X		X		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
O : Yes
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO
X : No

[Portable Keyboard]
Model: PSR-630

MIDI Implementation Chart

Date: 14-APR-1997
Version: 1.0

Function		Transmitted		Recognized		Remarks
Basic	Default	1~16	*1	1~16	*2	
Channel	Changed	1~16	*1	1~16	*2	
	Default	3		3		
Mode	Messages	X		X		
	Altered	**********		X		
Note		0~127		0~127		
Number	: True voice	**********		0~127		
Velocity	Note ON	O 9nH, v=1~127		O 9nH, v=1~127		
	Note OFF	X 9nH, v=0		X		
After	key's	X		X		
Touch	Ch's	X		O		
Pitch Bender		O		O		
Control Change	0, 32	O		O		Bank Select
	1	X	*3	O		Modulation
	5	X		O		Portamento Time
	7, 10, 11	O		O		
	6, 38	O		O		Data Entry
	64~67	O		O		
	71, 74	O		O		Sound Controller
	72, 73	X	*3	O		Sound Controller
	84	X	*3	O		Portamento Controllers
	91, 93, 94	O		O		Effect Depth
	96~97	X		O		RPN Inc, Dec
	98~99	X	*3	O		NRPN LSB, MSB
	100~101	O		O		RPN LSB, MSB
	120	X		O		All Sound Off
	121	X		O		Reset All Controllers
Program		O 0~127		O 0~127		
Change	: True #	**********				
System Exclusive		O		O		
System	: Song Position	X		X		
	: Song Select	X		X		
Common	: Tune	X		X		
System	: Clock	O		O		
Real Time	: Commands	O		O		
Aux	: Local ON/OFF	X		X		
	: All Notes OFF	X		O (123~127)		
Messages	: Active Sense	O		O		
	: Reset	X		X		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
O : Yes
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO
X : No

*1 The tracks for each channel can be selected on the panel. See page 125 for more information.

*2 Incoming MIDI messages control the PSR-730/630 as 16 channel multi timbral tone generator when initially shipped (factory set). The MIDI messages don't affect the panel controls including the Panel Voice selection since they are directly sent to the tone generator of the PSR-730/630. However, the following MIDI messages affects the panel controls such as Panel Voice, Style, Multi Pad and Song settings:

- MIDI MASTER TUNE, MASTER TUNE (XG System Parameter).
- TRANSPOSE (XG System Parameter).
- System Exclusive Messages related to the REVERB, CHORUS, DSP EFFECT and MULTI EFFECT (PSR-730 only) settings.
- XG MULTI EQ PARAMETER (PSR-730 only)

Also, the MIDI messages affect the panel settings when one of the folowing MIDI reception modes is selected.
These modes can be selected on the panel (see page 127).

Remote : The Note On/Off messages received at the designated Remote (receive) channel are processed the same as the notes normally played on the keyboard.

In this mode, only the following channel messages will be recognized:
- Note On/Off
- Control Changes
  - Bank Select (R1 voice only)
  - Modulation
  - Volume
  - Expression
  - Sustain
  - Sostenute
  - Soft Pedal
  - All Notes Off
- Program Change (R1 voice only)
- Pitch Bend

Off : The MIDI channel messages will not be received at the designated channel.

Bass : The note on/off messages received at the channel(s) set to "Bass" are recognized as the bass notes in the accompaniment section. The bass notes will be detected regardless of the accompaniment on/off and split point settings on the PSR-730/630 panel.

Chord : The note on/off messages received at the channel(s) set to "Chord" are recognized as the fingerings in the accompaniment section. The chords to be detected depend on the fingering mode on the PSR-730/630. The chords will be detected regardless of the accompaniment on/off and split point settings on the PSR-730/630 panel.

*3 Though these messages will not output by playing the keyboard and changing the panel settings, they may be included in the Song or Style data and output.

Specifications

Keyboards
- 61 standard-size keys (C1 — C6) with touch response.

Display
- Large multi-function LCD display

Setup
- Stand by/ON
- Master Volume : MIN — MAX

Control & Number Buttons
- MENU ▲▼, VOICE, STYLE, SONG, SUB MENU ▲▼, [1] — [0], [+] (YES), [–] (NO)

Disk Drive

Demo
- 15 Songs

Voice
PSR-730
- 200 Panel Voices +12 Drum Kits + 480 XG Voices
- Polyphony : 64

PSR-630
- 215 Panel Voices +12 Drum Kits + 480 XG Voices
- Polyphony : 32
- Voice Set
- R1/R2/L Voices
- Revoice : Voice, Volume, Octave, Pan, Reverb Depth, Chorus Depth, DSP Depth
- Split Voice Mode
- Dual Voice Mode

Auto Accompaniment
- 100 Styles
- Auto Accompaniment ON/OFF
- Accompaniment Track : RHYTHM1/2, BASS, CHORD1/2, PAD, PHRASE1/2
- Accompaniment Track Settings : ON/OFF
- Accompaniment Control : SYNC START, SYNC STOP, START/STOP, INTRO, MAIN A/B (AUTO FILL), ENDING
- Beat Indicator
- Accompaniment Volume
- Revoice : Voice, Volume, Pan, Reverb Depth, Chorus Depth
- Virtual Arranger

Groove & Dynamics
- Beat Groove Template : 49 types
- Measure Groove Template : 25 types
- Dynamics Template : 17 types
- Dynamics Rate : 0 — 100%
- Expand Rate : 0 — 400%
- Boost Rate : 0 — 400%

One Touch Setting

Overall Controls
- Tempo : 32 — 280
- Transpose
- Pitch Bend Range
- Modulation
- Touch Sensitivity
- Master Tuning
- Scale Tuning
- Song Transpose
- Metronome
- Split Voice Split Point
- Accompaniment Split Point
- Fingering Mode : SINGLE FINGER/FINGERED 1/FINGERED 2/FULL KEYBOARD/MULTI-FINGER
- Voice Set
- Pedal 1/2

Digital Effect
- Reverb : 13 types
- Chorus : 10 types
- DSP (system/insertion) : 46 types
- Multi Effect : 42 types x 2
- Digital Equalizer : 5 types + 1 User Setting
- Harmony : 16 types

Registration Memory
- 32 Regist Bank : 1 — 4
- Naming
- Accompaniment Freeze

Multi Pads
- 36 Multi Pad Sets
- 4 Pads + STOP
- Chord Match
- Naming

Disk
- Song Recording/Playback
- Format
- Save
- Load
- Disk Copy
- Song Copy
- Delete File

Song
- Song Volume
- Minus One Practice
- Repeat Play
- Song Repeat
- Next Song

Song Recording
- Quick Record, Multi Record
- Recording Tracks :
  Quick Record : ACCOMPANIMENT, MELODY 1 — 4
  Multi Record : 1 — 16
- Punch In/Punch Out
- Quantize
- Naming
- Song Clear, Track Clear
- Song Edit : Voice, Volume, Octave, Pan, Reverb Depth, Chorus Depth, DSP Depth

Style Recording
- User Style : 4 (101 — 104)
- Recording Tracks : 5 Sections x 8 tracks
- Drum Cancel
- Quantize
- Naming
- Track Clear, All Clear

Multi Pad Recording
- User Pad Set : 4 (101 — 104)
- Naming
- Pad Clear, Bank Clear

MIDI
- Transmit Settings
- Receive Settings
- Local Control
- Clock
- Initial Data Send
- MIDI Template

Auxiliary Jacks
- DC IN 10-12V, PHONES, SUSTAIN, FOOT VOL, AUX OUT R, L+R/L, MIDI IN/OUT, TO HOST

Amplifiers
- 6 W + 6 W (when using PA-6 power adaptor)
- 4 W + 4 W (when using batteries)

Speakers
- 12 cm (4-3/4 ") x 2

Power Consumption
- 24 W (when using PA-6 AC power adaptor)

Batteries
- Six SUM-1, "D" size, R-20 or equivalent batteries

Rated Voltage
- DC 10-12V

Dimensions (W x D x H)
- 973 x 397 x 155 mm
  (38-1/4 " x 15-5/8 " x 6-1/8 ")

Weight
- 9.5 kg (20.9 lbs.) excluding batteries

Supplied Accessories
- Sample Disk
- Music Stand
- Owner's Manual

Optional Accessories
- Headphones : HPE-150
- AC Power Adaptor : PA-6
- Foot Switch : FC4, FC5
- Foot Volume : FC7
- Keyboard Stand : L-6, L-7

** Specifications subject to change without notice.*

Index

Limited Warranty

90 DAYS LABOR **1 YEAR PARTS**

Yamaha Corporation of America, hereafter referred to as Yamaha, warrants to the original consumer of a product included in the categories listed below, that the product will be free of defects in materials and/or workmanship for the periods indicated. This warranty is applicable to all models included in the following series of products:

PSR SERIES OF PORTATONE ELECTRONIC KEYBOARDS

If during the first 90 days that immediately follows the purchase date, your new Yamaha product covered by this warranty is found to have a defect in material and/or workmanship, Yamaha and/or its authorized representative will repair such defect without charge for parts or labor.

If parts should be required after this 90 day period but within the one year period that immediately follows the purchase date, Yamaha will, subject to the terms of this warranty, supply these parts without charge. However, charges for labor, and/or any miscellaneous expenses incurred are the consumers responsibility. Yamaha reserves the right to utilize reconditioned parts in repairing these products and/or to use reconditioned units as warranty replacements.

THIS WARRANTY IS THE ONLY EXPRESS WARRANTY WHICH YAMAHA MAKES IN CONNECTION WITH THESE PRODUCTS. ANY IMPLIED WARRANTY APPLICABLE TO THE PRODUCT, INCLUDING THE WARRANTY OF MERCHANT ABILITY IS LIMITED TO THE DURATION OF THE EXPRESS WARRANTY. YAMAHA EXCLUDES AND SHALL NOT BE LIABLE IN ANY EVENT FOR INCIDENTAL OR CONSEQUENTIAL DAMAGES.

Some states do not allow limitations that relate to implied warranties and/or the exclusion of incidental or consequential damages. Therefore, these limitations and exclusions may not apply to you.

This warranty gives you specific legal rights. You may also have other rights which vary from state to state.

CONSUMERS RESPONSIBILITIES

If warranty service should be required, it is necessary that the consumer assume certain responsibilities:

1. Contact the Customer Service Department of the retailer selling the product, or any retail outlet authorized by Yamaha to sell the product for assistance. You may also contact Yamaha directly at the address provided below.
2. Deliver the unit to be serviced under warranty to: the retailer selling the product, an authorized service center, or to Yamaha with an explanation of the problem. Please be prepared to provide proof purchase date (sales receipt, credit card copy, etc.) when requesting service and/or parts under warranty.
3. Shipping and/or insurance costs are the consumers responsibility.* Units shipped for service should be packed securely.

   *Repaired units will be returned PREPAID if warranty service is required within the first 90 days.

   IMPORTANT: Do NOT ship anything to ANY location without prior authorization. A Return Authorization (RA) will be issued that has a tracking number assigned that will expedite the servicing of your unit and provide a tracking system if needed.
4. Your owners manual contains important safety and operating instructions. It is your responsibility to be aware of the contents of this manual and to follow all safety precautions.

EXCLUSIONS

This warranty does not apply to units whose trade name, trademark, and/or ID numbers have been altered, defaced, exchanged removed, or to failures and/or damages that may occur as a result of:

1. Neglect, abuse, abnormal strain, modification or exposure to extremes in temperature or humidity.
2. Improper repair or maintenance by any person who is not a service representative of a retail outlet authorized by Yamaha to sell the product, an authorized service center, or an authorized service representative of Yamaha.
3. This warranty is applicable only to units sold by retailers authorized by Yamaha to sell these products in the U.S.A., the District of Columbia, and Puerto Rico. This warranty is not applicable in other possessions or territories of the U.S.A. or in any other country.

Please record the model and serial number of the product you have purchased in the spaces provided below.

Model_____ Serial #_____ Sales Slip #_____

Purchased from_____ Date_____
(Retailer)

YAMAHA CORPORATION OF AMERICA
Electronic Service Division
6600 Orangethorpe Avenue
Buena Park, CA 90620

KEEP THIS DOCUMENT FOR YOUR RECORDS. DO NOT MAIL!

For details of products, please contact your nearest Yamaha or the authorized distributor listed below.

Pour plus de détails sur les produits, veuillez-vous adresser à Yamaha ou au distributeur le plus proche de vous figurant dans la liste suivante.

Die Einzelheiten zu Produkten sind bei Ihrer unten aufgeführten Niederlassung und bei Yamaha Vertragshändlern in den jeweiligen Bestimmungsländern erhältlich.

Para detalles sobre productos, contacte su tienda Yamaha más cercana o el distribuidor autorizado que se lista debajo.

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CANADA
Yamaha Canada Music Ltd.
135 Milner Avenue, Scarborough, Ontario, M1S 3R1, Canada
Tel: 416-298-1311

U.S.A.
Yamaha Corporation of America
6600 Orangethorpe Ave., Buena Park, Calif. 90620, U.S.A.
Tel: 714-522-9011

CENTRAL & SOUTH AMERICA

MEXICO
Yamaha de Mexico S.A. De C.V., Departamento de ventas
Javier Rojo Gomez No.1149, Col. Gpe Del Moral, Deleg. Iztapalapa, 09300 Mexico, D.F.
Tel: 686-00-33

BRAZIL
Yamaha Musical do Brasil LTDA.
Av. Rebouças 2636, São Paulo, Brasil
Tel: 011-853-1377

ARGENTINA
Yamaha Music Argentina S.A.
Viamonte 1145 Piso2-B 1053, Buenos Aires, Argentina
Tel: 1-371-7021

PANAMA AND OTHER LATIN AMERICAN COUNTRIES/ CARIBBEAN COUNTRIES
Yamaha de Panama S.A.
Torre Banco General, Piso 7, Urbanización Marbella, Calle 47 y Aquilino de la Guardia, Ciudad de Panamá, Panamá
Tel: 507-269-5311

EUROPE

THE UNITED KINGDOM
Yamaha-Kemble Music (U.K.) Ltd.
Sherbourne Drive, Tilbrook, Milton Keynes, MK7 8BL, England
Tel: 01908-366700

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61D, Sallynoggin Road, Dun Laoghaire, Co. Dublin
Tel: 01-2859177

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Yamaha Europa GmbH.
Siemensstraße 22-34, 25462 Rellingen, F.R. of Germany
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Tel: 01-60203900

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Keiberg Imperiastraat 8, 1930 Zaventem, Belgium
Tel: 02-7258220

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BP 70-77312 Marne-la-Vallée Cedex 2, France
Tel: 01-64-61-4000

ITALY
Yamaha Musica Italia S.P.A., Home Keyboard Division
Viale Italia 88, 20020 Lainate (Milano), Italy
Tel: 02-935-771

SPAIN
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Jorge Juan 30, 28001, Madrid, Spain
Tel: 91-577-7270

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NORWAY
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Tel: 67 16 77 70

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Gedung Yamaha Music Center, Jalan Jend. Gatot Subroto Kav. 4, Jakarta 12930, Indonesia
Tel: 21-520-2577

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Cosmos Corporation
#131-31, Neung-Dong, Sungdong-Ku, Seoul Korea
Tel: 02-466-0021~5

MALAYSIA
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16-28, Jalan SS 2/72, Petaling Jaya, Selangor, Malaysia
Tel: 3-717-8977

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TAIWAN
Yamaha KHS Music Co., Ltd.
10F, 150, Tun-Hwa Northroad, Taipei, Taiwan, R.O.C.
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THAILAND
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