

PORTATONE PSR-125

**Owner's Manual
Bedienungsanleitung
Mode d'emploi
Manual de instrucciones**



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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.

WARNING: Do not place this product in a position where anyone could walk on, trip over, or roll anything over power or connecting cords of any kind. The use of an extension cord is not recommended! If you must use an extension cord, the minimum wire size for a 25' cord (or less) is 18 AWG. NOTE: The smaller the AWG number, the larger the current handling capacity. For longer extension cords, consult a local electrician.

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

SPECIFICATIONS SUBJECT TO CHANGE:

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

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

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

NOTICE:

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

ENVIRONMENTAL ISSUES:

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

Battery Notice:

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

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

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

Warning:

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

Disposal Notice:

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

NAME PLATE LOCATION:

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

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

92-BP (bottom)

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

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

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

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

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

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

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

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

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

(class B)

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

OBSERVERA!

Apparaten kopplas inte ur växelströmskällan (nätet) så länge som den är ansluten till vägguttaget, även om själva apparaten har stängts av.

ADVARSEL: Netspændingen til dette apparat er IKKE afbrudt, så længe netledningen sidder i en stikkontakt, som er tændt — også selvom der er slukket på apparatets afbryder.

VAROITUS: Laitteen toisiopiiriin kytketty käyttökyltkin ei irroita koko laitetta verkosta.

(standby)

Entsorgungshinweis: Batterien (nur innerhalb Deutschlands) dürfen nicht in den Hausmüll. Sie können bei einer Sammelstelle für Altbatterien bzw. Sondermüll abgegeben werden. Informieren Sie sich bei Ihrer Kommune.

(battery)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

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



WARNING

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

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.
- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.
- Use the specified adaptor (PA-3B, PA-3C, PA-3 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.
- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.



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.
- When the batteries run out, or if the instrument is not to be used for a long time, remove the batteries from the instrument to prevent possible leakage of the battery fluid.
- Keep batteries away from children.
- If the batteries do leak, avoid contact with the leaked fluid. If the battery fluid should come in contact with your eyes, mouth, or skin, wash immediately with water and consult a doctor. Battery fluid is corrosive and may possibly cause loss of sight or chemical burns.
- 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. Also, be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.
- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument near other electrical products such as televisions, radios, or speakers, since this might cause interference which can affect proper operation of the other products.
- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- When cleaning the instrument, use a soft, dry cloth. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wiping cloths. Also, do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Use only the stand/rack specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.
- Do not operate the instrument for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

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

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

Make sure to discard used batteries according to local regulations.

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

Congratulations on your purchase of the Yamaha PortaTone

You now own a portable keyboard that packs advanced functions and great sound in a highly compact size. Its outstanding features also make it an exceptionally expressive and versatile instrument. Read this Owner's Manual carefully while playing your new PortaTone in order to take full advantage of its various features.

Main Features

The PortaTone is a sophisticated musical instrument with the following features and functions:

- Exceptionally realistic sounds with 100 AWM (Advanced Wave Memory) Voices, utilizing digital recordings of actual instruments.
- Dynamic, versatile rhythms and accompaniment with 100 music Styles.
- 20 Songs, for listening enjoyment or for playing along with when using the Minus One function.
- 20 Jam Track patterns, providing specially programmed rhythms and chord progressions for playing along with.
- One Touch Setting, for automatically calling up an appropriate Voice for playing with the Style, Song or Jam Track you select.

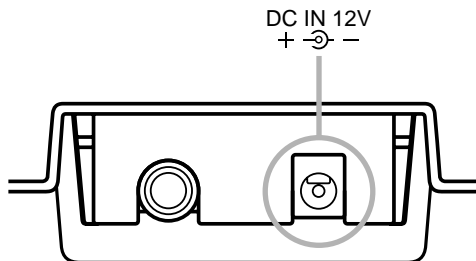
Getting Started

Power Requirements

Although the PSR-125 will run either from an optional AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

Using an AC Power Adaptor

To connect your PSR-125 to a wall socket, you will need the optionally available Yamaha PA-3/3B/3C Power Adaptor. Use of other AC adaptors could result in damage to the instrument, so be sure to ask for the right kind. Connect one end of the adaptor to the DC IN 12V jack on the rear panel of your PSR-125, and the other end to a suitable electrical outlet.



⚠ WARNING

Use ONLY the Yamaha PA-3/3B/3C 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-125.

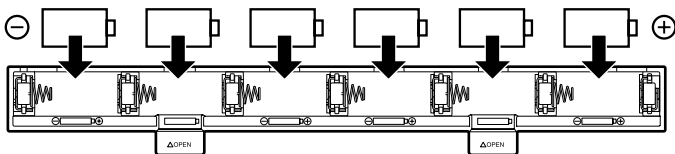
⚠ CAUTION

Unplug the AC Power Adaptor when not using the PSR-125, or during electrical storms.

Using Batteries

● Inserting Batteries

Turn the instrument upside-down and remove the battery compartment lid. Insert six 1.5-volt size "C" batteries as shown in the illustration, making sure that the positive and negative terminals are properly aligned. Replace the lid.



● When the Batteries Run Down

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

⚠ CAUTION

Never mix old and new batteries or different types of batteries (e.g., alkaline and manganese).

⚠ CAUTION

To prevent possible damage from battery leakage, remove the batteries from the instrument if it is not to be used for a long time.

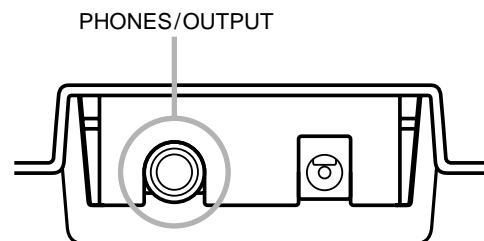
● Auto Power OFF

The PSR-125 features an Auto Power OFF function that automatically turns the power OFF if the instrument is not used for approximately 30 minutes. This function works whether batteries or the AC power adaptor is used.

Accessory Jacks

Using Headphones

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



Connecting a Keyboard Amplifier or Stereo System

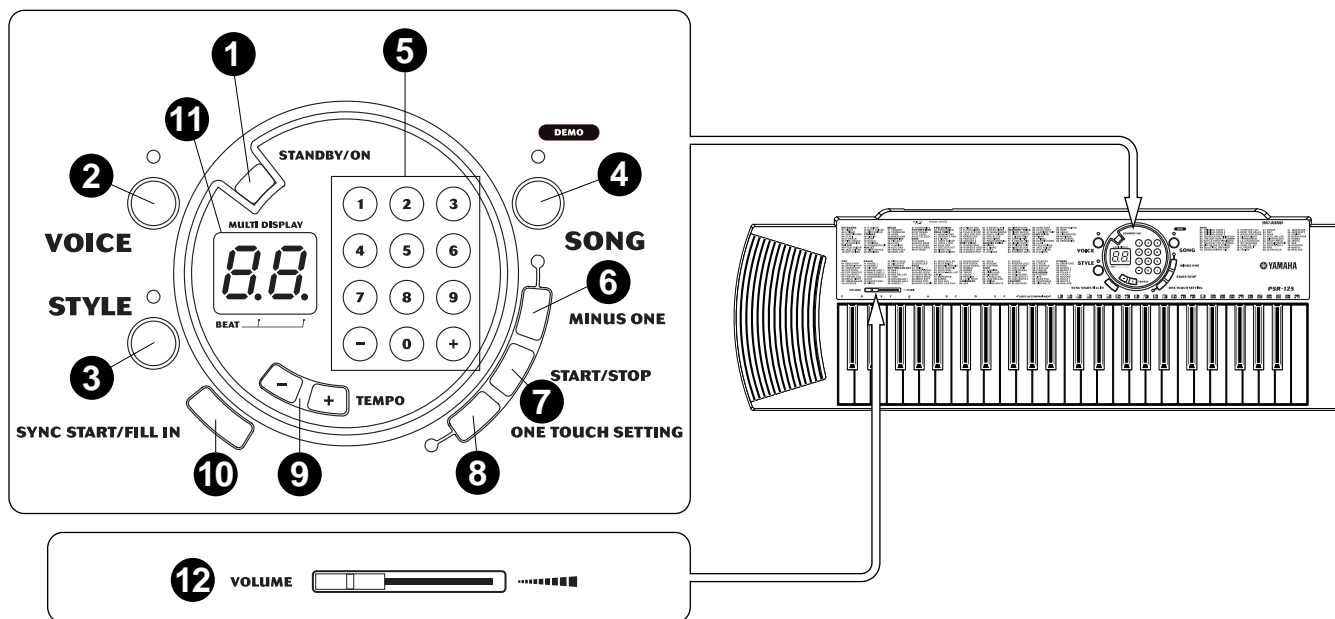
After making sure the PortaTone and any external devices are turned off, connect one end of a stereo audio cable to the LINE IN or AUX. IN jack(s) of the other device and the other end to the PHONES/OUTPUT jack of the PortaTone.

The Music Stand

Insert the bottom edge of the music stand into the slot located at the top rear of the PSR-125 control panel.

Playing Your New PortaTone

This section briefly shows you how to use the various controls on the panel of the PortaTone.



Turning on the Power

Press the STANDBY/ON button **1** to turn on the power of the PortaTone. Whenever the power is turned on, Voice 01 (PIANO) is automatically selected.

Selecting a Mode

Your PortaTone has three different operating modes: Voice, Style and Song — each selected from the corresponding panel buttons. VOICE **2** lets you select and play a Voice. STYLE **3** lets you select and play a setting that includes a rhythm/accompaniment pattern. SONG **4** lets you select and play either a Song or a Jam Track pattern.

To select one of the modes:

Press the button corresponding to the desired mode. For now, press SONG **4** to select the Song mode.

Playing a Song in the Song Mode

A variety of Songs and special Jam Tracks have been recorded to your PortaTone to give you a taste of what you can do with the instrument, and to provide music and patterns for you to play along with.

To select and play one of the Songs:

1. With the Song mode selected, use the Numeric Keypad **5** to enter the desired Song or Jam Track number. Be sure to enter a two-digit number, as is printed next to each song on the panel. For example, to select Song 09, first press “0” on the Numeric Keypad, then “9.”

You can also use the **+/-** buttons on the Numeric Keypad to step up or down through the preset numbers; holding down the appropriate button continuously changes the number. Note that the **+/-** buttons have a “wrap around” feature. For example, pressing the **+** button from the last number returns to Song 01. (Song 01 is also automatically selected when you turn the power on.)

- 2.** To play the selected Song, press the START/STOP button **7**.

Note that the dots in the MULTI DISPLAY **11** flash in time with the music. The left dot flashes at the first beat of every measure, and the right dot flashes at the other beats. (For more information on the MULTI DISPLAY, see box at right.)

- 3.** Adjust the volume of the Song by using the VOLUME control **12**.

- 4.** Although the Song is automatically set to play at a default tempo, you can change the speed of the Song by using the TEMPO buttons **9**. Press TEMPO + to increase the speed and TEMPO – to decrease it; holding down the appropriate button continuously increases/decreases the speed. (Note that the tempo value is briefly shown in the MULTI DISPLAY.)

If you want to set the tempo back to its original default setting, press both TEMPO buttons simultaneously. (For more information on the Tempo functions, see box at right.)

- 5.** To stop the Song, press the START/STOP button **7** again.

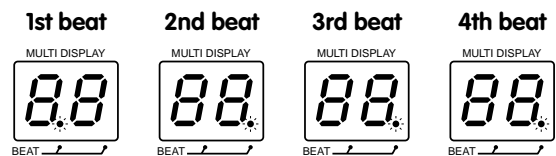
NOTE

You should enter numbers on the Numeric Keypad relatively quickly. If you do not enter the second digit of a number within about ten seconds after entering the first digit, the first digit will be cancelled. Entry of a first digit is also automatically cancelled if any other button on the panel (except for those on the Numeric Keypad) is pressed before entering the second digit. Also, keep in mind that entry of numbers higher than 40 in the Song mode are ignored.

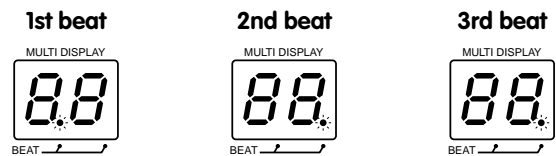
About the MULTI DISPLAY

As mentioned above, the dots in the MULTI DISPLAY flash in time with the rhythm, and the indication is used when a Song or Style plays back. This flashing provides a visual indication of both the tempo and the time signature of the rhythm.

For Songs and Styles in 4/4 time, the dots flash like this:



For Songs and Styles in 3/4 time, the dots flash like this:



About the Tempo Functions

Tempo Values

As mentioned above, the tempo value is shown briefly in the MULTI DISPLAY when one of the TEMPO buttons is pressed. The displayed tempo range is from 10 to 60; in actual tempo values, the range is from 40 to 240 beats per minute. (Each step in the tempo adjustment corresponds to 4 beats per minute.)

Default Tempos

Each Song and Style has been given a default or standard tempo. If you change the tempo, you can set it back to the original default setting, by pressing both TEMPO buttons simultaneously. Also, the tempo of a Song or Style returns to the default setting when selecting a different Song or Style. (The set tempo remains, however, when switching Styles during playback.) When you turn on the power of the PortaTone, the tempo is automatically set to the default setting of Style 01.

Voice Mode

The Voice mode features 100 authentic Voices. Many of these Voices have special preset characteristics or embellishments. The Voices are divided into various categories depending on their characteristics or the effects used.

Dual Voices (#41 - #56) feature two Voices mixed together in a layer for rich ensemble sounds. Split Voices (#57 - #67) also have two Voices, but rather than being layered, each is played from a different range of the keyboard. Sustain Voices (#68 - #72) extend the sound by adding a natural, slow release. Harmony Voices (#73 - #85) have an additional one-, two- or three-note harmony added to the original monophonic Voice. Finally, Echo Voices (#86 - #00) have an echo effect that adds delayed repeats to the original Voice.

Included in the Voices are special PERCUSSION Voices (#40 and #00) that lets you play various drum and percussion sounds from the keyboard. (Refer to the Percussion Assign List page 13.)

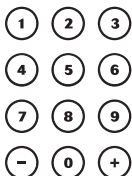
Selecting a Voice

1. Press the VOICE button to select the Voice mode.



2. Use the Numeric Keypad to select the desired Voice number.

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



3. Play the newly selected Voice. To change to another Voice, repeat step 2 above.

You can also play rhythm Styles in the Voice mode by simply pressing the START/STOP button. The Style last selected from the Style mode will be played.

About the Harmony Voices

Since Harmony Voices are designed to automatically play two or more notes with the notes you play on the keyboard, only one note can be played on the keyboard at a time. If several notes are played together, only the last note or highest note played will be heard.

The type of harmony used depends on the Voice that is selected. When a Style or Song/Jam Track is not being played back, the basic key for the harmony is always C. When a Style is played or the Stopped Accompaniment function is active, the harmony changes according to the chord played with the left hand. When a Song is played back, the harmony changes according to the chord progression of the Song or Jam Track.

NOTE

- The PortaTone is polyphonic up to a maximum of 12 notes. (Depending on the Voice selected, fewer notes may be available.)
- This includes not only the Voices played from the keyboard, but also the notes in a Style pattern, and so on. Thus, if you play too many notes at one time, some may not sound and/or others may be cancelled.

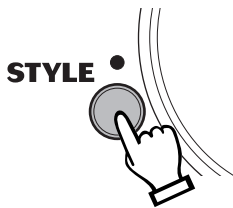
Style Mode

The Style mode provides dynamic rhythm/accompaniment patterns — as well as Voice settings appropriate for each pattern — for various popular music styles, as listed on the panel. A total of 100 different Styles are available, and are divided into ten different categories. Each rhythm pattern also has a specially created companion Fill In pattern, which can be played by using the SYNC START/FILL IN button.

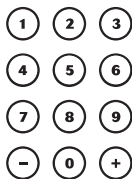
Auto Accompaniment features built into the rhythms add the excitement of instrumental backing to your performance, letting you control the accompaniment by the chords you play. Auto Accompaniment effectively splits the keyboard into two sections: The upper is used for playing a melody line, and the lower (labeled “AUTO ACCOMPANIMENT SECTION” on the keyboard, including keys C1 through F2) is for the Auto Accompaniment function.

Selecting a Style

1. Press the STYLE button to select the Style mode.



2. Use the Numeric Keypad to select the desired Style number.



3. You can start the selected rhythm by pressing the START/STOP button.

The PortaTone also has a Synchro Start function that allows you to start the rhythm by simply pressing a key on the keyboard. To use Synchro Start, first press the SYNC START/FILL IN button, then press one of the keys in the AUTO ACCOMPANIMENT SECTION.

4. With the rhythm running, you're ready to try out the Auto Accompaniment feature. Try playing a few single notes with your left hand, and notice how the bass and chord accompaniment change with each key you play. (Refer to the boxed sections on pages 10 and 11 for more information on how to use Auto Accompaniment.)

5. Use the TEMPO buttons to change the tempo of the Style as it's playing. (For more information on the Tempo functions, see page 7.)

6. While the Style is playing, you can add variation to the rhythm by playing special Fill In patterns. To play a Fill In pattern, press the SYNC START/FILL IN button.

NOTE

The Fill In pattern may not play precisely when you press the SYNC START/FILL IN button, but instead starts on the beat immediately following your press of the button. Also, depending on when you press the button, only a portion of the Fill In might be played. Both of these situations are normal and are done to ensure that the Fill In pattern complements the basic rhythm, rather than disrupting it.

7. To stop the rhythm, press the START/STOP button again.

Pressing the START/STOP button while the rhythm is playing produces a simple ending phrase. This also applies to playing Jam Track patterns in the Song mode.

NOTE

Synchro Start is automatically set to stand-by when you select the Style mode. (The dots in the MULTI DISPLAY flash to indicate stand-by status.)

Using the Auto Accompaniment Function/Multi Fingering

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

NOTE

Chords played in the AUTO ACCOMPANIMENT SECTION of the keyboard are also detected and played when the accompaniment is stopped (Stopped Accompaniment function). In this condition, the Voices used for the bass and chords are automatically selected.

NOTE

To use the Minus One function with one of the Styles, press the MINUS ONE button. (The LED next to the button lights.) Minus One cancels all chord accompaniment, leaving only the bass and basic rhythm of the Style.

Setting Auto Accompaniment to Single Finger or Fingered

Though detection of the Single Finger and Fingered methods is automatic, you can set Auto Accompaniment to function exclusively in either the Single Finger or Fingered mode.

To set Auto Accompaniment to Single Finger, turn the power off, then hold down the “-” button on the Numeric Keypad and simultaneously turn the power on. “SF” (Single Finger) briefly appears in the MULTI DISPLAY.

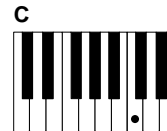
NOTE

In Single Finger, the AUTO ACCOMPANIMENT SECTION is set between the C1 key (the lowest key) and the C#2 key.

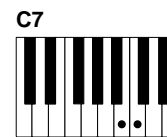
To set Auto Accompaniment to Fingered, follow the same steps, holding down the “+” button instead. “F” (Fingered) briefly appears in the MULTI DISPLAY. To switch back to Multi Fingering operation, simply turn the power off and on again.

Single Finger Chords

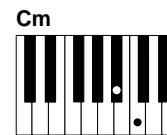
Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration below shows how to produce the four chord types. (The key of C is used here as an example; other keys follow the same rules. For example, B^b7 is played as B^b and A.)



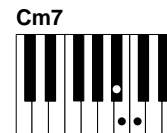
Press the root note of the chord.



Press the root note together with any white key to the left of it.



Press the root note together with any black key to the left of it.

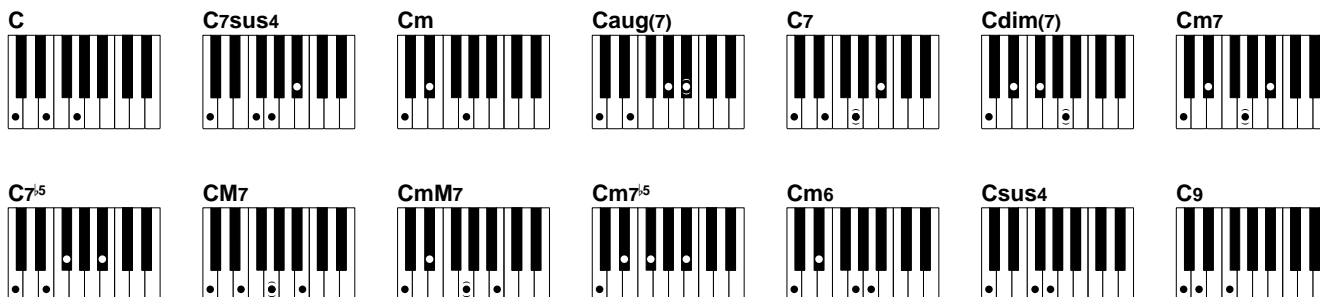


Press the root note together with any white and black key to the left of it (three keys altogether).

Fingering Chords

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

Fingering Chords in the Key of C



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

NOTE

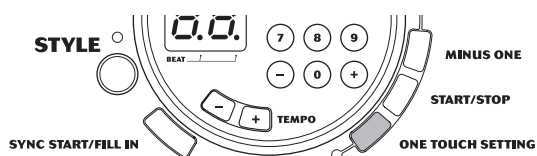
- If the chord is inverted (i.e., C-E-G is played as G-C-E), the PortaTone will still recognize it as a C chord.
- Minor 6th chords are recognized only in root position, however; all other inversions are interpreted as minor 7th/flatted 5th.
- If augmented and diminished 7th chords are inverted, the lowest note will be recognized as the root.
- 7th flatted 5th chords may be played with the lowest note as the root or the 7th.
- 9th chords are recognized only in root position; all other inversions are interpreted as suspended 4th.
- Augmented 7th and diminished 7th chords are interpreted as simple augmented and diminished.
- The PortaTone also has a Chord Cancel function to stop the chord accompaniment but allow the rhythm pattern to continue playing.
To use Chord Cancel, simultaneously press any three consecutive notes in the AUTO ACCOMPANIMENT SECTION; for example, C, C[#] and D.

One Touch Setting in the Style Mode

The One Touch Setting function automatically selects an appropriate Voice for playing with the Style you select. In other words, when One Touch Setting is on, the Voice automatically changes when you change the Style.

To turn on the One Touch Setting function, press the ONE TOUCH SETTING button. (The LED next to the button lights.)

To turn the function off, press the button again.



NOTE

When the One Touch Setting is on, selecting another Style will automatically reset the tempo to the default of the selected Style.

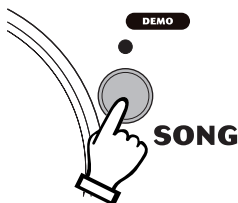
Song Mode

The Song mode features special Songs and Jam Track patterns that have been created using the rich sounds and sophisticated accompaniment functions of the PortaTone.

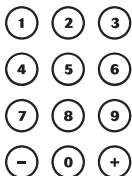
The Songs are generally for your listening enjoyment; however, you can also play along with them on the keyboard. Also, by using the Minus One function, you can “mute” the original melody and play it manually on the keyboard yourself. The Jam Track patterns in this mode let you “jam” or play along with a variety of dynamic rhythm styles and chord changes.

Selecting and Playing a Song or Jam Track Pattern

1. Press the SONG button to select the Song mode.



2. Use the Numeric Keypad to select the desired Song or Jam Track number.



3. Start the selected Song or Jam Track by pressing the START/STOP button.

You can also start the selected Song or Jam Track pattern with the Synchro Start function (as in the Style mode) by simply pressing any key of the keyboard.

4. If you want to change to another Song or Jam Track pattern, repeat step 2 above.

5. To stop the Song or pattern, press the START/STOP button again.

If playback is not stopped, all Songs play back repeatedly in succession, indefinitely. (However, if Minus One is on, only the selected Song repeatedly plays back.) If a Jam Track pattern is selected, only the selected pattern repeats indefinitely.

About the Minus One Function

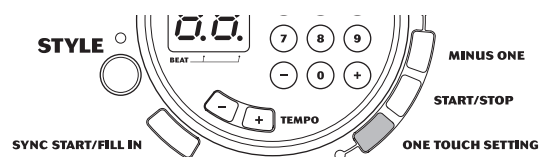
Minus One, as its name implies, takes away the melody part of the Song, allowing you to play that part yourself. You can turn Minus One on before starting a Song, or do it even while a Song is playing. To help you play the “missing” melody, scores for all Songs have been provided; see pages 16-25.

To use the Minus One function with the selected Song, press the MINUS ONE button (either before starting the Song or while it is playing). (The LED next to the button lights.)

One Touch Setting in the Song Mode

The One Touch Setting function works with the Minus One function and automatically selects an appropriate Voice for playing the melody along with the Song you select. Though the Minus One function is not used with the Jam Track patterns, One Touch Setting works the same way with Jam Track, automatically selecting an appropriate Voice.

To turn on the One Touch Setting function, press the ONE TOUCH SETTING button. (The LED next to the button lights.)



To turn the function off, press the button again.

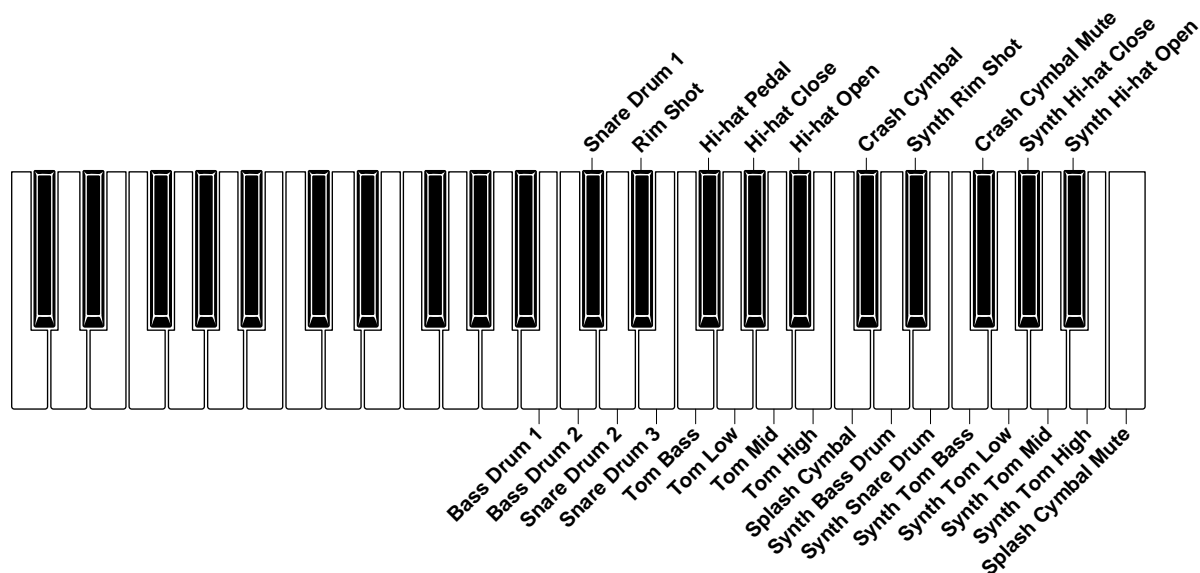
NOTE

Keep in mind that even with the One Touch Setting function on, there are some Songs and Jam Track patterns which change the selected Voice in the middle of the Song or pattern.

Troubleshooting

| Problem | Possible Cause and Solution |
|--|---|
| When the PortaTone is turned on or off, a buzzing sound is temporarily produced. | This is normal and indicates that power is flowing into the PortaTone. |
| The sound of the voices or rhythms seems unusual or strange. | The battery power is too low. Replace the batteries. |
| Not all notes are heard when playing a number of notes simultaneously. | Too many keys are pressed at the same time. The PortaTone is polyphonic up to a maximum of 12 notes. (See the note on page 8.) |
| The sound of the Voice changes from note to note. | The AWM tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the Voice may be slightly different from note to note. |
| The power cannot be turned on. | Quick, successive pressing of the STANDBY/ON button may fail to turn the power on. When using the STANDBY/ON button, wait a short time between successive presses. |

Percussion Assign List (Voices 40 and 00)



Jam Track Chord Progression List

| | | | | |
|-------------------------|-----|----------------|----|-------|
| 21 DANCE | | | | ♩=120 |
| Am7 | ♯ | Em7 | ♯ | |
| Dm7 | ♯ | Am7 | ♯ | |
| 22 RAP | | | | ♩=116 |
| Am7 | ♯ | ♯ | ♯ | |
| Am7 | ♯ | ♯ | ♯ | |
| 23 FUNK | | | | ♩=92 |
| C7 | F7 | C7 | F7 | |
| 24 SOUL BALLAD | | | | ♩=104 |
| C | ♯ | ♯ | ♯ | |
| Am | ♯ | ♯ | ♯ | |
| Dm7 | ♯ | ♯ | ♯ | |
| G7 | ♯ | Gaug | ♯ | |
| 25 MINOR BLUES | | | | ♩=144 |
| Am | ♯ | ♯ | ♯ | |
| Dm | ♯ | Am | ♯ | |
| E | ♯ | Am | ♯ | |
| 26 HEAVY METAL | | | | ♩=120 |
| C | ♯ | B ^b | C | |
| 27 BOOGIE WOOGIE | | | | ♩=136 |
| C | ♯ | ♯ | ♯ | |
| F | ♯ | C | ♯ | |
| G | F | C | G | |
| 28 ROCK'N'ROLL | | | | ♩=144 |
| C | Am | F | G | |
| 29 R&B | | | | ♩=136 |
| C7 | F7 | G7 F7 | C7 | |
| 30 SLOW ROCK | | | | ♩=88 |
| C | Am7 | F | G7 | |

| | | | | |
|----------------------|------------------|------------------|------------------|-------|
| 31 JAZZ BLUES | | | | ♩=160 |
| C7 | F7 | C7 | ♯ | |
| F7 | ♯ | C7 | A7 | |
| Dm7 | G7 | C7 A7 | Dm7 G7 | |
| 32 JAZZ WALTZ | | | | ♩=192 |
| C7 | ♯ | ♯ | ♯ | |
| C7 | ♯ | ♯ | ♯ | |
| F7 | ♯ | ♯ | ♯ | |
| C7 | ♯ | ♯ | ♯ | |
| G7 | ♯ | G [#] 7 | G7 | |
| C7 | ♯ | ♯ | ♯ | |
| 33 FUSION | | | | ♩=128 |
| Dm7 | ♯ | G7 | ♯ | |
| 34 BOSSA NOVA | | | | ♩=160 |
| Em7 | E ^b 7 | Dm7 | D ^b 7 | |
| 35 SAMBA | | | | ♩=112 |
| C F G | ♯ | ♯ | ♯ | |
| 36 TANGO | | | | ♩=124 |
| E7 | ♯ | Am | ♯ | |
| 37 SKA | | | | ♩=160 |
| Am | ♯ | Dm | ♯ | |
| 38 COUNTRY | | | | ♩=120 |
| C | F | C | G7 | |
| C | F | C G7 | C | |
| 39 MARCH | | | | ♩=116 |
| C | ♯ | G7 | C | |
| 40 NEW AGE | | | | ♩=84 |
| C | ♯ | C [#] | C | |

One Touch Setting List

Turning on the One Touch Setting function, the following voice and tempo is automatically selected.

Jam Track List

| NO. | VOICE | TEMPO |
|-----|------------------|-------|
| 21 | 48 PIANO PAD | 120 |
| 22 | 18 ORCHESTRA HIT | 116 |
| 23 | 49 PIANO & VIBES | 92 |
| 24 | 29 TENOR SAX | 104 |
| 25 | 01 PIANO | 144 |
| 26 | 13 DIST GUITAR | 120 |
| 27 | 01 PIANO | 136 |
| 28 | 05 E ORGAN | 144 |
| 29 | 54 BRASS ENS | 136 |
| 30 | 50 E PIANO PAD | 88 |
| 31 | 66 PNO/VIBES | 160 |
| 32 | 29 TENOR SAX | 192 |
| 33 | 42 CHORUS E PNO | 128 |
| 34 | 26 FLUTE | 160 |
| 35 | 82 TRUMPET DUET | 112 |
| 36 | 07 ACCORDION | 124 |
| 37 | 22 TROMBONE | 160 |
| 38 | 78 VIOLIN CNTRY | 120 |
| 39 | 21 TRUMPET | 116 |
| 40 | 50 E PIANO PAD | 84 |

Keep in mind that even with the One Touch Setting function on, there are some Jam Track patterns which change the selected voice in the middle of the pattern.

Style List

| NO. | VOICE | TEMPO |
|-----|--------------------|-------|
| 01 | 32 SY BRASS | 152 |
| 02 | 33 SY LEAD | 188 |
| 03 | 42 CHORUS E PNO | 104 |
| 04 | 56 FANTASY2 | 200 |
| 05 | 50 E PIANO PAD | 120 |
| 06 | 52 FOLK GTR PAD | 92 |
| 07 | 01 PIANO | 92 |
| 08 | 26 FLUTE | 92 |
| 09 | 19 VIBRAPHONE | 80 |
| 10 | 05 E ORGAN | 68 |
| 11 | 50 E PIANO PAD | 112 |
| 12 | 53 JAZZ GUITAR PAD | 116 |
| 13 | 55 FANTASY 1 | 112 |
| 14 | 51 E PNO & VIBES | 112 |
| 15 | 52 FOLK GTR PAD | 112 |
| 16 | 49 PIANO & VIBES | 96 |
| 17 | 24 BRASS ENS | 104 |
| 18 | 18 ORCHESTRA HIT | 116 |
| 19 | 04 CLAVI | 112 |
| 20 | 30 PANFLUTE | 108 |
| 21 | 50 E PIANO PAD | 140 |
| 22 | 32 SY BRASS | 120 |
| 23 | 54 BRASS ENS DUAL | 120 |
| 24 | 50 E PIANO PAD | 128 |
| 25 | 82 TRUMPET DUET | 120 |
| 26 | 31 HARMONICA | 96 |
| 27 | 22 TROMBONE | 120 |
| 28 | 42 CHORUS E PNO | 88 |
| 29 | 19 VIBRAPHONE | 84 |
| 30 | 05 E ORGAN | 104 |
| 31 | 05 E ORGAN | 104 |
| 32 | 29 TENOR SAX | 92 |
| 33 | 73 PIANO BLOCK | 152 |
| 34 | 05 E ORGAN | 144 |
| 35 | 44 12STR GUITAR | 140 |
| 36 | 13 DIST GUITAR | 120 |
| 37 | 52 FOLK GTR PAD | 116 |
| 38 | 30 PANFLUTE | 128 |
| 39 | 42 CHORUS E PNO | 120 |
| 40 | 68 PIANO SUSTAIN | 120 |
| 41 | 05 E ORGAN | 88 |
| 42 | 29 TENOR SAX | 176 |
| 43 | 41 HONKY-TONK | 136 |
| 44 | 77 E ORGAN TRIO | 156 |
| 45 | 24 BRASS ENS | 136 |
| 46 | 22 TROMBONE | 88 |
| 47 | 21 TRUMPET | 148 |
| 48 | 19 VIBRAPHONE | 108 |
| 49 | 54 BRASS ENS DUAL | 152 |
| 50 | 22 TROMBONE | 176 |

| NO. | VOICE | TEMPO |
|-----|-----------------------|-------|
| 51 | 09 JAZZ GTR | 160 |
| 52 | 31 HARMONICA | 140 |
| 53 | 19 VIBRAPHONE | 120 |
| 54 | 22 TROMBONE | 148 |
| 55 | 26 FLUTE | 128 |
| 56 | 07 ACCORDION | 124 |
| 57 | 82 TRUMPET DUET | 104 |
| 58 | 22 TROMBONE | 88 |
| 59 | 81 MARIMBA TRIO | 68 |
| 60 | 22 TROMBONE | 160 |
| 61 | 05 E ORGAN | 124 |
| 62 | 24 BRASS ENS | 136 |
| 63 | 20 MARIMBA | 112 |
| 64 | 82 TRUMPET DUET | 200 |
| 65 | 22 TROMBONE | 116 |
| 66 | 81 MARIMBA TRIO | 152 |
| 67 | 72 VIBRAPHONE SUSTAIN | 84 |
| 68 | 26 FLUTE | 96 |
| 69 | 72 VIBRAPHONE SUSTAIN | 152 |
| 70 | 21 TRUMPET | 104 |
| 71 | 29 TENOR SAX | 208 |
| 72 | 80 VIBES BLOCK | 140 |
| 73 | 26 FLUTE | 140 |
| 74 | 33 SY LEAD | 128 |
| 75 | 84 FLUTE DUET | 112 |
| 76 | 33 SY LEAD | 120 |
| 77 | 49 PIANO&VIBES | 100 |
| 78 | 50 E PIANO PAD | 192 |
| 79 | 31 HARMONICA | 120 |
| 80 | 07 ACCORDION | 112 |
| 81 | 74 PIANO CNTRY | 120 |
| 82 | 05 E ORGAN | 132 |
| 83 | 78 VIOLIN CNTRY | 120 |
| 84 | 31 HARMONICA | 76 |
| 85 | 80 VIBES BLOCK | 88 |
| 86 | 09 J GUITAR | 204 |
| 87 | 11 E GUITAR | 176 |
| 88 | 27 CLARINET | 116 |
| 89 | 14 VIOLIN | 132 |
| 90 | 17 STRINGS | 200 |
| 91 | 73 PIANO BLOCK | 144 |
| 92 | 29 TENOR SAX | 120 |
| 93 | 82 TRUMPET DUET | 112 |
| 94 | 25 PICCOLO | 124 |
| 95 | 07 ACCORDION | 120 |
| 96 | 27 CLARINET | 128 |
| 97 | 83 HORN DUET | 72 |
| 98 | 55 FANTASY 1 | 180 |
| 99 | 17 STRINGS | 148 |
| 100 | 48 PIANO PAD | 84 |

Song Scores / Demonstrationstücke

Partition des œuvres / Partituras de canciones

V=Voice Number

01 ORIGINAL SONG 1

$\text{♩} = 108$ $\text{♩} = \text{♩}^3$

Am7 D7 Am7 8va D7 Am7 V18 V54 V37 V54 V01

D7 Am7 D7 Am7 D7 Am7 D7 Am7 V24 V01 V24 V01

D7 D7 E7 D7 E7 D7 V24

E7 D7 E7 A7 sus4 D7 sus4 A7 sus4 D7 sus4

Am7 D7 Am7 D7 Am7 V29 V18 V29

D7 Am7 D7 Coda Am7 D.S.

02 ORIGINAL SONG 2

$\text{♩} = 128$ Am7 Bm7 E7 Am7 Bm7 E7 (D.S. time straight) Am7 V01

Bm7 E7 Am7 Bm7 E7

Dm7 G7 C F 1. Bm7-5 B7 E7sus4 E7 2. Bm7-5 E7 to Coda Am E7 V48

8va Am7 Bm7 E7 Am7 V30

Bm7 E7 Dm7 G7 Cm7 Fm7 Bm7-5 B7 E7 V48 D.S.

Coda Am Bm7-5 E7 Am Bm7-5 E7 Am

03 ORIGINAL SONG 3

♩=136

Musical score for 'ORIGINAL SONG 3' in G major, 4/4 time, tempo 136. The score consists of seven staves of music. Chord progressions are indicated above the notes. The key signature has one sharp (F#). The score includes various chords such as Dm7, G7, C, A7, Em7, E♭7, Cm7, Am7, Fm7, B♭7, F#m7, B7, Gm7, C7, Fm7, B♭7, and D♭m7. There are also performance markings like V73, V26, and V73.

04 HOUSE OF THE RISING SUN

American Folk Song

♩ = 124

Musical score for 'HOUSE OF THE RISING SUN' in G major, 4/4 time, tempo 124. The score consists of five staves of music. Chord progressions are indicated above the notes. The key signature has one sharp (F#). The score includes various chords such as FM7, Em7, Am, E7, C, D, F, Esus4, and V48. There are also performance markings like V7 and V48.

05 THE LAST ROSE OF SUMMER

T. Moore

J=80

Chords: F, B^b, F, B^b, F, B^b, F, B^b, F, C⁷, F, B^b, F, Dm, A⁷, Dm, Dm, F, B^b, F, C⁷, Dm, A⁷, Dm, C⁷, Dm, A⁷, Dm, C⁷, Dm, F, B^b, F, B^b, F, B^b.

Measure numbers: V27, V31.

06 SUR LE PONT D'AVIGNON

French Folk Song

J=108

Chords: C, G⁷, C, C, G⁷, C, G⁷, C, G⁷, C, G⁷, C, C, G⁷, C, A^b⁷, Dm, G⁷, C.

Measure numbers: V27, V21 (2nd), V85 (3rd), V82 (4th), V85 (5th), V82 (4th).

Repeat sign: 1.2.3.4.

07 WALTZ OF THE FLOWERS

Tchaikovsky

$\text{♩} = 144$

8^{va} bassa

8^{va}

V75

V30

(D.S. time repeat)

V75

V26

V79

V48

D.S.

Coda

08 AIR ON THE G STRING

J. S. Bach

$\text{♩} = 76$

V26

V26

09 BEAUTIFUL DREAMER

S. C. Foster

$\text{♩} = 172$

Chords: F, Gm, C7, F, Gm, C7, F, G7, C7, C7, F, A7, Dm, B^b, F, C7, F, Gm, C7, F.

Other markings: $\text{♩} = 172$, F, Gm, C7, F, Gm, C7, F, G7, C7, C7, F, A7, Dm, B^b, F, C7, F, Gm, C7, F.

10 LONDONDERRY AIR

Irish Folk Song

$\text{♩} = 160$

Chords: CM7, Dm7, Em7, Dm7, CM7, Dm7, Em7, Dm7, CM7, C7, FM7, Fm, CM7, Am7, Dm7, G7, CM7, G7, FM7, CM7, G, Am7, D7, Dm7, G7, CM7, FM7, CM7, G, CM7, Am7, Dm7, G7, CM7, Dm7, Em7, Dm7, CM7, Dm7, Em7, Dm7, CM7.

Other markings: $\text{♩} = 160$, CM7, Dm7, Em7, Dm7, CM7, Dm7, Em7, Dm7, CM7, C7, FM7, Fm, CM7, Am7, Dm7, G7, CM7, G7, FM7, CM7, G, Am7, D7, Dm7, G7, CM7, FM7, CM7, G, CM7, Am7, Dm7, G7, CM7, Dm7, Em7, Dm7, CM7.

11 SYMPHONY NO. 40

Mozart

$\text{♩} = 68$

Chords: Gm, E^bM7, Cm7, D7, Gm, Gm, Cm, D7, D7, Gm, Cdim, Gm, Cdim, Gm, Em⁵, E^b7, D7, C[#]dim, D7, C[#]dim, D7, C[#]dim, D, D, Gm, E^b, Cm, F7, B^b, F7, E^b, B^b, Cm, B^b, C7, D^b7, C7, D^b7, C7, D^b7, C7, D^b7, C7, F, B^bdim, C7, F, B^bdim, C7, F, D7, Gm, E^bM7, Cm7, D7, Gm

V26

12 DECK THE HALLS

Sacred Song

$\text{♩} = 112$

Chords: CM7, Am7, Fm7, Dm, G7, CM7, Am7, Dm7, G7, C, CM7, Am7, DM7, G7, C, G7, C, Am7, D7, G, G7, CM7, Am7, Dm7, G7, C, A^bM7, B^bM7, CM7

V19
V21 (2nd time)

13 AULD LANG SYNE

Scottish Folk Song

$\text{♩} = 92$

Musical score for 'Auld Lang Syne' in G major, 4/4 time. The score consists of five staves of music. The first staff begins with a tempo marking of quarter note = 92. The key signature has one sharp (F#). The score includes various chords such as F, Dm7, Gm7, C7, G7, and Bb. There are two first endings and a second ending. A '2nd time' marking appears above the first ending. A 'V01' marking is placed above the second ending. A 'V48 (2nd time)' marking is placed above the first ending of the second ending.

14 SILENT NIGHT

F. Gruber

$\text{♩} = 84$

Musical score for 'Silent Night' in C major, 4/4 time. The score consists of five staves of music. The tempo marking is quarter note = 84. The key signature has no sharps or flats. The score includes chords such as C, C7, F, Fm, G7, Am, F#m7-5, A#b, E#b, B#7, and G7. There are two first endings and a second ending. A 'V50' and 'V51 (2nd time)' marking are placed above the first ending of the first ending.

15 TANNENBAUM

German Folk Song

$\text{♩} = 84$

Chords: C, G7, C, C, G7, C, V17, G7, C, A7, Dm, G7, C, Em7⁵, A7, Dm7, G7, C (1. 2.), C (3.), G7, C

16 LA CUCARACHA

Mexican Folk Song

$\text{♩} = 108$

Chords: C, G7, C, G7, G7, C, G7, V20, V21, V20, V80 (2nd time), V21, V82 (2nd time), V20, V82 (2nd time), V21, V24, C, V20, V79 (2nd time), V21, V82 (2nd time), V20, V24, C, V84, V24, V84, V54, C, V81, V54, V81, V82, V79, C, G7, C

17 OH! SUSANNA

S. C. Foster

J=116

Chords: F, G7, C7, F, F, G7, C7, F, B^b, F, C7, F, to Coda, G7, C7, F, F, Gm7, C7, F.

Annotations: V20, V41, D.S., V48 (D.S.), Coda.

18 SONG OF JOY

Beethoven

J=120

Chords: D, Dsus4, D, Gsus4, G, A7, D, A7, D, D, A7, D, V17, V48 (2nd time), A7, D, A7, D, A7, D, A7, D, V55 (2nd time), A7, F#7, Bm7, E7, A7 2nd time(D), D7, G(A7), V50 (2nd time), D, A7, D, V82 (2nd time), D, A7, D, Dsus4, D, Gsus4, G, V54 (2nd time), A7, D, A7, D.

19 O, VRENELI

Swiss Folk Song

$\text{♩} = 120$

Musical score for 'O, VRENELI' in C major, 4/4 time. The score consists of six staves of music. Chords are indicated above the notes. The key signature has one sharp (F#). The tempo is marked as quarter note = 120. The score includes a first ending (1.) and a second ending (2.) starting at measure 48, labeled 'V48 (2nd time)'. Other chord markings include V07 and V41.

20 TROIKA

Russian Folk Song

$\text{♩} = 120$

Musical score for 'TROIKA' in A minor, 4/4 time. The score consists of five staves of music. Chords are indicated above the notes. The key signature has no sharps or flats. The tempo is marked as quarter note = 120. The score includes a first ending (1.) and a second ending (2.) starting at measure 49, labeled 'V49'. The score concludes with a Coda section marked 'D.S.' and 'V19'. Chords include Am, Em7, Fm7, E, Dm, Bm7, and G.

Specifications / Technische Daten

Caractéristiques techniques / Especificaciones

| | | |
|----------------------------------|--|---------------------------------|
| KEYBOARD | Number of Keys | 49 |
| | Key Size | Regular |
| | Register | C1-C5 |
| VOICE | Tone Generation | AWM |
| | Number of Voices | 100 |
| | Polyphony (Maximum) | 12 notes |
| STYLE | Number of Styles | 100 |
| | Auto Accompaniment | Yes |
| | Chord Detection | Multi (Single Finger, Fingered) |
| SONG/JAM TRACK | Songs | 20 |
| | Jam Track Patterns | 20 |
| | Minus One | Yes |
| | One Touch Setting | Yes |
| CONTROLS | STANDBY/ON, VOICE, STYLE, SONG, Numeric Keypad, MINUS ONE, START/STOP, ONE TOUCH SETTING, TEMPO, SYNC START/FILL IN, MULTI DISPLAY, VOLUME | |
| OTHER TERMINALS, FITTINGS | DC IN, PHONES/OUTPUT, Music Stand | |
| AMPLIFIER | using Power Adaptor: 3.8 W using batteries: 4.9 W | |
| SPEAKERS | 10 cm, 4Ω | |
| POWER CONSUMPTION | 7.0 W (using Power Adaptor PA-3) | |
| POWER SUPPLY | Adaptor: Yamaha PA-3, PA-3B, PA-3C AC power adaptor Batteries: Six "C" size, R14 (LR14) or equivalent batteries | |
| DIMENSIONS (W x D x H) | 870 x 287 x 113mm (34-1/4" x 11-1/4" x 4-1/2") | |
| WEIGHT | 3.4kg (7 lbs. 7 oz) | |
| OPTIONAL ACCESSORIES | HPE-150 Headphones, PA-3B/3C Power Adaptors, L-2L/L-2C Keyboard Stand | |

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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: 1-4371-7021

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

IRELAND

Danfay Ltd.
61D, Sallynoggin Road, Dun Laoghaire, Co. Dublin
Tel: 01-2859177

GERMANY/SWITZERLAND

Yamaha Europa GmbH.
Siemensstraße 22-34, 25462 Rellingen,
F.R. of Germany
Tel: 04101-3030

AUSTRIA

Yamaha Music Austria
Schleiergasse 20, A-1100 Wien Austria
Tel: 01-60203900

THE NETHERLANDS

Yamaha Music Nederland
Kanaalweg 18G, 3526KL, Utrecht, The Netherlands
Tel: 030-2828411

BELGIUM

Yamaha Music Belgium
Keiberg Imperiastraat 8, 1930 Zaventem, Belgium
Tel: 02-7258220

FRANCE

**Yamaha Musique France,
Division Claviers**
BP 70-77312 Marne-la-Vallée Cedex 2, France
Tel: 01-64-61-4000

ITALY

Yamaha Musica Italia S.P.A.
Viale Italia 88, 20020 Lainate (Milano), Italy
Tel: 02-935-771

SPAIN/PORTUGAL

Yamaha-Hazen Electronica Musical, S.A.
Ctra. de la Coruna km. 17, 200, 28230
Las Rozas (Madrid) Spain
Tel: 91-201-0700

GREECE

Phillipe Nakas S.A.
Navarinou Street 13, P.Code 10680, Athens, Greece
Tel: 01-364-7111

SWEDEN

Yamaha Scandinavia AB
J. A. Wettergrens Gata 1
Box 30053
S-400 43 Göteborg, Sweden
Tel: 031 89 34 00

DENMARK

YS Copenhagen Liaison Office
Generatorvej 8B
DK-2730 Herlev, Denmark
Tel: 44 92 49 00

FINLAND

F-Musiikki Oy
Kluuvikatu 6, P.O. Box 260,
SF-00101 Helsinki, Finland
Tel: 09 618511

NORWAY

Norsk filial av Yamaha Scandinavia AB
Grini Næringspark 1
N-1345 Østerås, Norway
Tel: 67 16 77 70

ICELAND

Skifan HF
Skeifan 17 P.O. Box 8120
IS-128 Reykjavik, Iceland
Tel: 525 5000

OTHER EUROPEAN COUNTRIES

Yamaha Europa GmbH.
Siemensstraße 22-34, 25462 Rellingen,
F.R. of Germany
Tel: 04101-3030

AFRICA

**Yamaha Corporation,
Asia-Pacific Music Marketing Group**
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: 053-460-2312

MIDDLE EAST

TURKEY/CYPRUS

Yamaha Europa GmbH.
Siemensstraße 22-34, 25462 Rellingen,
F.R. of Germany
Tel: 04101-3030

OTHER COUNTRIES

Yamaha Music Gulf FZE
LB21-128 Jebel Ali Freezone
P.O.Box 17328, Dubai, U.A.E.
Tel: 971-4-881-5868

ASIA

HONG KONG

Tom Lee Music Co., Ltd.
11/F., Silvercord Tower 1, 30 Canton Road,
Tsimshatsui, Kowloon, Hong Kong
Tel: 2737-7688

INDONESIA

**PT. Yamaha Music Indonesia (Distributor)
PT. Nusantik**
Gedung Yamaha Music Center, Jalan Jend. Gatot
Subroto Kav. 4, Jakarta 12930, Indonesia
Tel: 21-520-2577

KOREA

Cosmos Corporation
1461-9, Seocho Dong, Seocho Gu, Seoul, Korea
Tel: 02-3486-0011

MALAYSIA

Yamaha Music Malaysia, Sdn., Bhd.
Lot 8, Jalan Perbandaran, 47301 Kelana Jaya,
Petaling Jaya, Selangor, Malaysia
Tel: 3-703-0900

PHILIPPINES

Yupangco Music Corporation
339 Gil J. Puyat Avenue, P.O. Box 885 MCPO,
Makati, Metro Manila, Philippines
Tel: 819-7551

SINGAPORE

Yamaha Music Asia Pte., Ltd.
11 Ubi Road #06-00, Meiban Industrial Building,
Singapore
Tel: 65-747-4374

TAIWAN

Yamaha KHS Music Co., Ltd.
10F, 150, Tun-Hwa Northroad,
Taipei, Taiwan, R.O.C.
Tel: 02-2713-8999

THAILAND

Siam Music Yamaha Co., Ltd.
121/60-61 RS Tower 17th Floor,
Ratchadaphisek RD., Dindaeng,
Bangkok 10320, Thailand
Tel: 02-641-2951

THE PEOPLE'S REPUBLIC OF CHINA AND OTHER ASIAN COUNTRIES

Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: 053-460-2317

OCEANIA

AUSTRALIA

Yamaha Music Australia Pty. Ltd.
Level 1, 99 Queensbridge Street, Southbank,
Victoria 3006, Australia
Tel: 3-9693-5111

NEW ZEALAND

Music Houses of N.Z. Ltd.
146/148 Captain Springs Road, Te Papapa,
Auckland, New Zealand
Tel: 9-634-0099

COUNTRIES AND TRUST TERRITORIES IN PACIFIC OCEAN

**Yamaha Corporation,
Asia-Pacific Music Marketing Group**
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
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HEAD OFFICE Yamaha Corporation, Pro Audio & Digital Musical Instrument Division

Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: 053-460-3273

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