STAGE KEYBOARD
CLAVIER DE SCÈNE
TECLADO DE ESCENARIO

YC61

OWNER’S MANUAL
MODE D’EMPLOI
MANUAL DE INSTRUCCIONES
1. **IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!**
This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

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

3. **NOTE:** This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class “B” digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit “OFF” and “ON”, please try to eliminate the problem by using one of the following measures:
- Relocate either this product or the device that is being affected by the interference.
- Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.
- In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.
- If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

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

* This applies only to products distributed by Yamaha Corporation of America. (class B)

---

**COMPLIANCE INFORMATION STATEMENT (Supplier’s declaration of conformity procedure)**

Responsible Party: Yamaha Corporation of America
Address: 6600 Orangethorpe Ave., Buena Park, Calif. 90620
Telephone: 714-522-9011
Type of Equipment: STAGE KEYBOARD
Model Name: YC61

This device complies with Part 15 of the FCC Rules.
Operation is subject to the following two conditions:
1) this device may not cause harmful interference, and
2) this device must accept any interference received including interference that may cause undesired operation.

* This applies only to products distributed by Yamaha Corporation of America. (FCC SDoC)
Information for users on collection and disposal of old equipment:

This symbol on the products, packaging, and/or accompanying documents means that used electrical and electronic products should not be mixed with general household waste. For proper treatment, recovery and recycling of old products, please take them to applicable collection points, in accordance with your national legislation.

By disposing of these products correctly, you will help to save valuable resources and prevent any potential negative effects on human health and the environment which could otherwise arise from inappropriate waste handling.

For more information about collection and recycling of old products, please contact your local municipality, your waste disposal service or the point of sale where you purchased the items.

For business users in the European Union:

If you wish to discard electrical and electronic equipment, please contact your dealer or supplier for further information.

Information on Disposal in other Countries outside the European Union:

This symbol is only valid in the European Union. If you wish to discard these items, please contact your local authorities or dealer and ask for the correct method of disposal.

Explanation of Graphical Symbols

The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

IMPORTANT SAFETY INSTRUCTIONS

1 Read these instructions.
2 Keep these instructions.
3 Heed all warnings.
4 Follow all instructions.
5 Do not use this apparatus near water.
6 Clean only with dry cloth.
7 Do not block any ventilation openings. Install in accordance with the manufacturer’s instructions.
8 Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9 Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10 Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11 Only use attachments/accessories specified by the manufacturer.
12 Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13 Unplug this apparatus during lightning storms or when unused for long periods of time.
14 Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING

TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE.

(UL60065_03)
PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING
Please keep this manual in a safe and handy 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:

Power supply/Power cord
- Do not place the power cord near heat sources such as heaters or radiators. Also, do not excessively bend or otherwise damage the cord, or place heavy objects on it.
- Only use the voltage specified as correct for the instrument. The required voltage is printed on the name plate of the instrument.
- Use only the supplied power cord/plug.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.
- Be sure to connect to an appropriate outlet with a protective grounding connection. Improper grounding can result in electrical shock.

If you notice any abnormality
- When one of the following problems occur, immediately turn off the power switch and disconnect the electric plug from the outlet. Then have the device inspected by Yamaha service personnel.
  - The power cord or plug becomes frayed or damaged.
  - It emits unusual smells or smoke.
  - Some object has been dropped into the instrument.
  - There is a sudden loss of sound during use of the instrument.
  - If any cracks or breakages exist on the instrument.

Do not open
- This instrument contains no user-serviceable parts. Do not open the instrument or attempt to disassemble or modify the internal components in any way. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning
- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place on it any containers (such as vases, bottles or glasses) containing liquids which might spill into any openings. If any liquid such as water seeps into the instrument, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Never insert or remove an electric plug with wet hands.

Fire warning
- 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:

**Power supply/Power 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.
- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.
- Remove the electric plug from the outlet when the instrument is not to be used for extended periods of time, or during electrical storms.

**Location**
- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected cables, to prevent damage to the cables or injury to anyone who might trip over them.
- When setting up the product, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet. Even when the power switch is turned off, electricity is still flowing to the product at the minimum level. When you are not using the product for a long time, make sure to unplug the power cord from the wall AC outlet.

**Connections**
- 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.
- 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.

**Handling caution**
- Do not insert a finger or hand in any gaps on the instrument.
- Never insert or drop paper, metallic, or other objects into the gaps on the panel or keyboard. This could cause physical injury to you or others, damage to the instrument or other property, or operational failure.
- 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.
- Do not use the instrument/device or headphones 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. Even when the [STANDBY/ON] switch is in standby status (display is off), electricity is still flowing to the instrument at the minimum level. When you are not using the instrument for a long time, make sure you unplug the power cord from the wall AC outlet.
NOTICE

To avoid the possibility of malfunction/damage to the product, damage to data, or damage to other property, follow the notices below.

■ Handling

• Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise. When you use the instrument along with an application on your smart device such as a smartphone or tablet, we recommend that you set “Airplane Mode” to “ON” on that device in order to avoid noise caused by communication.
• 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, damage to the internal components or unstable operation.
• Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.

■ Maintenance

• When cleaning the instrument, use a soft and dry (or slightly damp) cloth. If the panel (front, side and bottom, excepting the controllers and the keyboard) is dirty, wipe the dirt away using a cloth moistened with a neutral detergent solution and tightly wrung out. Following this, wipe away the detergent solution using a cloth soaked in water and tightly wrung out. Do not use paint thinners, solvents, alcohol, or chemical-impregnated wiping cloths.
• During extreme changes in temperature or humidity, condensation may occur and water may collect on the surface of the instrument. If water is left, the wooden parts may absorb the water and be damaged. Make sure to wipe any water off immediately with a soft cloth.

■ Saving data

• Edited Live Set Sounds (including settings of the SETTINGS screens) and settings of MENU screens are lost when you turn off the power to the instrument. This also occurs when the power is turned off by the Auto Power Off function (page 23). Save the data to the instrument, or to USB flash drive/an external device such as a computer (page 25). However, the data saved to the instrument may be lost due to some failure, an operation mistake, etc. Save your important data onto USB flash drive/an external device such as a computer (page 25). Before using a USB flash drive, make sure to refer to page 26.
• To protect against data loss through USB flash drive damage, we recommend that you save your important data onto spare USB flash drive or an external device such as a computer as backup data.

Information

■ About copyrights

• Copying of the commercially available musical data including but not limited to MIDI data and/or audio data is strictly prohibited except for your personal use.
• This product incorporates and bundles contents in which Yamaha owns copyrights or with respect to which Yamaha has license to use others’ copyrights. Due to copyright laws and other relevant laws, you are NOT allowed to distribute media in which these contents are saved or recorded and remain virtually the same or very similar to those in the product.
  * The contents described above include a computer program, Accompaniment Style data, MIDI data, WAVE data, voice recording data, a score, score data, etc.
  * You are allowed to distribute medium in which your performance or music production using these contents is recorded, and the permission of Yamaha Corporation is not required in such cases.

■ About this manual

• The illustrations and LCD screens as shown in this manual are for instructional purposes only, and may appear somewhat different from those on your instrument.
• iPhone and iPad are trademarks of Apple Inc., registered in the U.S. and other countries.
• IOS is a trademark or registered trademark of Cisco in the U.S. and other countries and is used under license.
• The company names and product names in this manual are the trademarks or registered trademarks of their respective companies.

The model number, serial number, power requirements, etc., may be found on or near the name plate, which is at the bottom of the unit. You should note this serial number in the space provided below and retain this manual as a permanent record of your purchase to aid identification in the event of theft.

Model No.

Serial No.
Welcome

Thank you for purchasing the Yamaha YC61.
This instrument is a Stage Keyboard designed especially for live performance.
Please read this Owner’s Manual carefully before using the instrument in order to take full advantage of its various features. When you have finished reading the manual, keep it in a safe, accessible place, and refer to it when you need to better understand an operation or function.

Accessories

- Owner’s Manual (this book)
- Power cord

Main Features

■ Remarkably authentic organ sounds with waterfall keyboard—striving for the ultimate realism
The YC61 is equipped with a VCM Organ tone generator and VCM Rotary Speaker simulator that have been newly developed based on Yamaha VCM (Virtual Circuitry Modeling) technology. These authentically reproduce the natural saturation and warmth of sound that are uniquely characteristic to tonewheel organs and rotary speakers—thanks to the meticulously accurate modeling of analog circuits. In addition, the YC61 is equipped with a newly developed semi-weighted waterfall keyboard—the ideal keyboard for playing organ sounds, with techniques such as glissando, etc.

■ Piano sounds of unparalleled quality, and FM sound for dynamic performance
The YC61 is equipped with high-quality acoustic piano and electric piano sounds perfected in and derived from the Yamaha CP series. It also features an FM tone generator with 128-note polyphony for smooth, dynamic performance.

■ Design embodies high-class appearance and portability
The finely crafted design and aluminum exterior of the YC61 delivers both a sleek, professional appearance in a lightweight (7.1 kg), highly portable instrument—perfect for onstage use.

■ User interface provides total intuitive control—essential for live performance
All controls required during onstage are placed in the dedicated Sections on the panel, such as Organ and Keys. This gives you direct access to the parameters you need at any time and allows you to instantly improvise sound changes, on the fly. In addition, the Organ Section features newly developed physical drawbars, which naturally deliver exceptionally high playability, and even allow you to immediately check the current settings of the drawbars (with LED indicators) when switching among different sounds (Live Set Sounds)—letting you fully concentrate on your performance.

■ Connect with other devices and expand your performance potential
Comprehensive MIDI control function and powerful Master Keyboard function make it more useful to connect and use this instrument with software synthesizers and external MIDI devices. Moreover, the instrument has a built-in Class Compliant USB Audio/MIDI interface, which makes for greater recording ease in home and professional studios, as well as greater onstage performance power.
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRECAUTIONS</td>
<td>5</td>
</tr>
<tr>
<td>NOTICE</td>
<td>7</td>
</tr>
<tr>
<td>Information</td>
<td>7</td>
</tr>
<tr>
<td>Welcome</td>
<td>8</td>
</tr>
<tr>
<td>Accessories</td>
<td>8</td>
</tr>
<tr>
<td>Main Features</td>
<td>8</td>
</tr>
<tr>
<td>Controls and Functions</td>
<td>10</td>
</tr>
<tr>
<td>Front Panel</td>
<td>10</td>
</tr>
<tr>
<td>Settings of LCD and the lamps</td>
<td>10</td>
</tr>
<tr>
<td>Live Set</td>
<td>12</td>
</tr>
<tr>
<td>Storing a Live Set Sound</td>
<td>12</td>
</tr>
<tr>
<td>Swapping/Copying Live Set Sounds</td>
<td>13</td>
</tr>
<tr>
<td>Initializing the Live Set Sound</td>
<td>13</td>
</tr>
<tr>
<td>Organ Section</td>
<td>14</td>
</tr>
<tr>
<td>Keys (Key A/Key B) Section</td>
<td>16</td>
</tr>
<tr>
<td>EFFECT Section</td>
<td>17</td>
</tr>
<tr>
<td>SPEAKER/AMP Section</td>
<td>18</td>
</tr>
<tr>
<td>REVERB Section</td>
<td>19</td>
</tr>
<tr>
<td>Master EQ</td>
<td>19</td>
</tr>
<tr>
<td>Rear Panel</td>
<td>20</td>
</tr>
<tr>
<td>Setting Up</td>
<td>22</td>
</tr>
<tr>
<td>Power Supply</td>
<td>22</td>
</tr>
<tr>
<td>Connecting Speakers or Headphones</td>
<td>22</td>
</tr>
<tr>
<td>Turning On and Off</td>
<td>22</td>
</tr>
<tr>
<td>Auto Power Off Function</td>
<td>23</td>
</tr>
<tr>
<td>Restoring the Factory Default Settings (Factory Reset)</td>
<td>23</td>
</tr>
<tr>
<td>Basic Structure &amp; Display Content</td>
<td>23</td>
</tr>
<tr>
<td>Top Screen Configuration</td>
<td>23</td>
</tr>
<tr>
<td>Selecting Voice Sections</td>
<td>23</td>
</tr>
<tr>
<td>Exiting from the Current Screen</td>
<td>24</td>
</tr>
<tr>
<td>Editing File Names/Live Set Sound Names</td>
<td>24</td>
</tr>
<tr>
<td>Saving / Loading Data</td>
<td>25</td>
</tr>
<tr>
<td>Saving the settings to a USB flash drive</td>
<td>25</td>
</tr>
<tr>
<td>Loading the settings from a USB flash drive</td>
<td>25</td>
</tr>
<tr>
<td>Using with External Devices</td>
<td>27</td>
</tr>
<tr>
<td>Setting the MIDI transmit and receive channels</td>
<td>28</td>
</tr>
<tr>
<td>Setting the internal tone generator to not produce sound when the built-in keyboard is played</td>
<td>28</td>
</tr>
<tr>
<td>Setting how the MIDI [IN]/[OUT] terminals are used (MIDI Port settings)</td>
<td>28</td>
</tr>
<tr>
<td>Connecting to a computer</td>
<td>29</td>
</tr>
<tr>
<td>Connecting an iPhone or iPad</td>
<td>29</td>
</tr>
<tr>
<td>USB Audio</td>
<td>29</td>
</tr>
<tr>
<td>MIDI</td>
<td>30</td>
</tr>
<tr>
<td>Special Operations List</td>
<td>31</td>
</tr>
<tr>
<td>Insertion Effect Type List</td>
<td>32</td>
</tr>
<tr>
<td>EG/Filter Control Type List</td>
<td>34</td>
</tr>
<tr>
<td>MENU LIST</td>
<td>36</td>
</tr>
<tr>
<td>SETTINGS LIST</td>
<td>42</td>
</tr>
<tr>
<td>Appendix</td>
<td>51</td>
</tr>
<tr>
<td>Display Messages</td>
<td>51</td>
</tr>
<tr>
<td>Troubleshooting</td>
<td>52</td>
</tr>
<tr>
<td>Specifications</td>
<td>54</td>
</tr>
<tr>
<td>Index</td>
<td>55</td>
</tr>
<tr>
<td>DATA LIST</td>
<td>56</td>
</tr>
<tr>
<td>Live Set Sound List</td>
<td>56</td>
</tr>
<tr>
<td>Voice List</td>
<td>58</td>
</tr>
<tr>
<td>Control Change Number List</td>
<td>60</td>
</tr>
<tr>
<td>MIDI Data Format</td>
<td>62</td>
</tr>
<tr>
<td>MIDI Data Table</td>
<td>64</td>
</tr>
<tr>
<td>MIDI Implementation Chart</td>
<td>69</td>
</tr>
</tbody>
</table>
Controls and Functions

Front Panel

1 Bend Lever
For using as the Pitch Bend controller or as to change the rotation speed of the rotary speaker on the SPEAKER/AMP Section.
Which of the two functions is used by the Bend Lever can be set from the [SETTINGS] button → “Controllers” → “Bend Lever” → “Mode” (page 49). In the default settings, this is set to “Pitch Bend.”

NOTE
The pitch bend range can be set for each Section from the [SETTINGS] button → “Controllers” → “Bend Lever” → “Pitch Bend Range” (page 49).

2 Modulation Lever (Assignable)
For applying vibrato to the sound.
Another Control Change number can be assigned to this lever. The assignment of Control Change number can be set from the [SETTINGS] button → “Controllers” → “Modulation Lever” → “Assign” (page 49).

NOTE
• The vibrato depth and speed can be set for each Section from the [SETTINGS] button → “Controllers” → “Modulation Lever” → “P.Mod Depth”/“P.Mod Speed” (page 49).
• The Modulation (CC#1) effect is not applied to the Organ Section when the VCM Organ type (H1 to H3) is selected. To apply the vibrato effect to the VCM Organ type, use the Organ Section VIBRATO/CHORUS (page 15).

3 [MASTER VOLUME] knob
For adjusting the overall volume of the instrument.

4 LCD
Displays the system messages, parameter settings, and a range of other information depending on the function currently being used.

Settings of LCD and the lamps
To make the following settings, press the [MENU] button → “Control Panel” → “Display Lights.”

<table>
<thead>
<tr>
<th>Section</th>
<th>For setting whether the indicator lamps of each Section are always lit up (“On”) regardless of the status of the corresponding Section [ON/OFF] switch.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ins Effect</td>
<td>For setting whether the lamps in the EFFECT 1 and 2 areas of the Key A/Key B Sections are always lit up (“On”) regardless of the status of each of the EFFECT 1/2 [ON/OFF] buttons.</td>
</tr>
</tbody>
</table>

| LCD SW | For setting whether to display (“On”) or not display (“Off”) the Top screen of the LCD. The various setting screens such as the MENU screens and the SETTINGS screens are always shown regardless of this setting. |
| LCD Contrast | For adjusting the contrast of the LCD. |

5 Encoder dial/[ENTER] button
For displaying the Live Set View (page 12) on the LCD and to edit the currently selected parameter. In the MENU and SETTINGS screens, use this dial to move the cursor (highlighted) up or down.
Also, pressing the Encoder dial is equivalent to pressing the [ENTER] button. Use this button to determine the selected parameter or to execute each operation.
**[EXIT] button**

The MENU screens and the SETTINGS screens have a hierarchical structure. Press this button to exit from the current screen and return to the previous level. Also, holding down this button and pressing other specific buttons/knobs gives you access to a variety of convenient shortcuts and quick operations (Special Operations; page 31).

**[PANEL LOCK] button**

When this is set to “On,” control panel operations are disabled, ensuring the settings cannot be inadvertently changed. While the panel lock is engaged, will appear on the top left corner of the LCD display.

*NOTE*

Panel lock settings can be made individually for the following areas from the [MENU] button → “Control Panel” → “Panel Lock Settings” (page 39).

**[TUNE] button**

For setting the tuning for the entire instrument (414.72–466.78 Hz, the default value is 440.00 Hz). Press the [TUNE] button, and then use the Encoder dial to change the value.

---

**[TOUCH] button**

For selecting curves that determine how the actual velocities will be generated according your playing strength. The following five types of settings are available. The setting can also be changed from the [MENU] button → “General” → “Keyboard/Pedal” → “Touch Curve” (page 38).

<table>
<thead>
<tr>
<th>Settings</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normal</td>
<td>This curve produces velocities in direct proportion to the strength of your keyboard playing. This is the most common type of curve.</td>
</tr>
<tr>
<td>Soft</td>
<td>This curve makes it easier to produce high velocities across the entire keyboard.</td>
</tr>
<tr>
<td>Hard</td>
<td>This curve makes it more difficult to produce high velocities across the entire keyboard.</td>
</tr>
<tr>
<td>Wide</td>
<td>This curve accentuates your playing strength by producing lower velocities in response to softer playing and louder velocities in response to harder playing. You can use this setting to expand the dynamic range of your performances.</td>
</tr>
<tr>
<td>Fixed</td>
<td>This curve produces the same amount of sound change, regardless of how hard or soft you play the keyboard. The fixed velocity can be set from the [MENU] button → “General” → “Keyboard/Pedal” → “Fixed Velocity.”</td>
</tr>
</tbody>
</table>

*NOTE*

Conventionally, organs do not respond to playing strength (key velocity). Because of this, the Organ Section only produces a fixed-velocity sound, regardless of playing strength, and the settings of the [TOUCH] button do not affect the Organ Section.

**[MENU] button**

For calling up the screens for making overall system settings (page 36).
**Controls and Functions**

### Live Set Sound [1]–[8] buttons
For calling up the stored Live Set Sounds.

### PAGE [-]/[+] buttons
For switching the Live Set Page. The Live Set Sound changes accordingly.

### Live Set
A Live Set combines Live Set Sounds [1]–[8] into a single Live Set Page. A total of 20 pages can be stored. With the default settings (factory settings), the preset Live Set Sounds have been installed in the Live Set Pages 1–10.

---

**Live Set View**
Turn the Encoder dial when at the Top screen to open the Live Set View. On the Live Set View, the names of the Live Set Sounds [1]–[8] for one Live Set Page are displayed in a screen. The \( \checkmark \) indication will appear on the left of the currently selected Live Set Sound. To change the Live Set Sound in Live Set View, turn the Encoder dial to select a Live Set Sound, and then press the [ENTER] button. Once the change is made, it will return automatically to the Top screen. To keep the Live Set View displayed during performances, set “Live Set View Mode” to “Keep” (page 39).

---

**[STORE] button**
For storing the edited Live Set Sound. The following content is stored. Stored settings will be retained when this instrument is turned off.
- Settings of the Organ Section
- Settings of the Key A and Key B Sections
- Settings of the EFFECT Section
- Settings of the SPEAKER/AMP Section
- Settings of the REVERB Section
- Settings in SETTINGS (including SPLIT POINT and TRANSPOSE)

**NOTE**
Settings of the Master EQ cannot be stored in Live Set Sound.

---

**Storing a Live Set Sound**

1. **Press the [STORE] button.**
   A screen for selecting the Live Set Sound to be stored to appears.

2. **Press the [ENTER] button to store the data.**
   “Completed.” appears on the screen, and then it returns to the Top screen.
NOTE
If you wish to store the currently edited settings to another Live Set Sound, use the Encoder dial to select which Live Set Sound to store the data to. You can confirm the sound of that has already been stored in the destination by playing the keyboard, before step 2.

Notice

- The settings will be overwritten if you change the settings of an existing Live Set Sound (including one of the preset Live Set Sounds) and then store those changes. Proceed with caution, as the original settings will be lost.
- The settings currently being edited will be lost if you select a different Live Set Sound or turn off the power before storing the settings.

NOTE

- If you selected a different Live Set Sound causing your edits to be lost, you can use the “Edit Recall” function to recall the last edited status (page 41).
- You can download the preset Live Set Sounds from Soundmondo. Soundmondo is a service for managing and sharing the Sound settings on an iOS application or by using the Google Chrome browser on a Mac or PC. For details, refer to the website below:
  http://www.yamaha.com/2/soundmondo

Swapping/Copying Live Set Sounds

1. Call up the Live Set Sound you want to swap from or copy.

2. Open the operating screen.
   [MENU] button → “Job” → “Live Set Manager” → “Swap”/“Copy.”

3. Select the Live Set Sound you want to swap to or copy to.
   Use the Encoder dial to select the intended Live Set Sound. Press the [ENTER] button. The messages “Executing…” → “Completed.” appear on the screen, and then operation returns automatically to the Top screen.

Initializing the Live Set Sound

1. Call up the Live Set Sound you want to initialize.

2. Open the initialization screen.
   [MENU] button → “Job” → “Live Set Manager” → “Initialize.”

3. Execute initialization.
   Use the Encoder dial to select “Live Set Sound Init” and then press the [ENTER] button. The messages “Initializing…” → “Completed.” appears on the screen, and then it returns automatically to the Top screen.

NOTE
If you want to reset the sound settings currently being edited to the default state, press the [EXIT] and the [SETTINGS] buttons simultaneously. This operation does not overwrite the stored Live Set Sound.

[SPLIT POINT] button

For changing the Split Point. Turn the Encoder dial or press the key you wish to assign as the Split Point. The setting will be stored in the current Live Set Sound.

Split

The Split function allows you play different Voices with the right and left hands. The point on the keyboard that separates the right hand section and the left hand section of the keyboard is called the “Split Point.”

NOTE

- You can also set by pressing the desired key while holding the [SPLIT POINT] button.
- The note set as the Split Point becomes the lowest note of the right hand section.
- The Split Point can also be changed from the [SETTINGS] button → “Function” → “Split Point” (page 44).

[TRANSPOSE] button

For adjusting the pitch in semitone steps. The settings can be stored to the Live Set Sound. The settings can also be changed from the [SETTINGS] button → “Function” → “Transpose” (page 44).

[SETTINGS] button

For calling up the screens for making detailed settings for the currently selected Live Set Sound (page 42). You can make various settings, including the Organ customization and Mono/Poly settings for Key A and Key B. Settings made here are stored in the Live Set Sound.
Organ Section

The YC61 Organ Section allows you to select an organ type from the VCM Organ tone generator that faithfully reproduces a tonewheel-type vintage organ or an FM tone generator that reproduces a transistor-type organ, and uses physical drawbars allowing you to perform while changing the organ sound in real time. You can also adjust the detailed parameters to create an organ sound that includes differences between individual instruments etc.

VCM Organ tone generator

The VCM Organ tone generator was developed to faithfully reproduce the sound of a tonewheel-type vintage organ.

VCM stands for “Virtual Circuitry Modeling™,” and is technology that uses DSP to emulate the functions of an analog electric circuit. This technology enables the instrument to reproduce sound with an analog-like depth, which cannot be reproduced by a simple digital sound.

By applying this technology, the VCM Organ tone generator fully reproduces the following characteristics of a vintage organ.

- Natural, organic harmonies when playing chords—thanks to a matrix circuit that connects the keyboard, tone wheels, and drawbars
- Percussion sound with remarkable presence—based on vacuum tube circuit analysis
- Key clicks and leakage sounds—based on electrical circuit analysis
- Natural sound distortion—simulating vintage vacuum tube pre-amplifiers
- Vibrato/Chorus effect—from scanner-based vibrato circuitry
- Changes in frequency characteristics and drive amount that responds dynamically to operation of the expression pedal

Adjustment of these detailed parameters makes it possible to accurately recreate the distinctive characteristics of the original instruments—including all of their specially attractive imperfections, faults and even deterioration.

Section [ON/OFF] switch

To enable (turn on) or disable (turn off) this Section. When this Section is enabled (on), the lamp lights up and pressing a key generates sound.

Organ type selector/display

Turn the Encoder dial to select the Organ type to be used. The selected type (H1–H3, F1–F3) is shown on the display.

H1–H3 indicate the VCM Organ types, while F1–F3 indicate the types using the FM tone generator.

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>H1</td>
<td>This type faithfully reproduces a standard vintage organ. It is fit for organ solos and music in which the organ is the main instrument.</td>
</tr>
<tr>
<td>H2</td>
<td>This type is characterized by its deep sound with emphasis in the mid- to low-range tones. It is ideal for when you want to have an edge or presence that cuts through the rest of the band or ensemble.</td>
</tr>
<tr>
<td>H3</td>
<td>This type has a unique percussion sound. This type works well with the drive effects, and is suitable for playing fast passages.</td>
</tr>
<tr>
<td>F1</td>
<td>This organ generates simple sine waves.</td>
</tr>
<tr>
<td>F2</td>
<td>This type recreates a famous British transistor combo organ.</td>
</tr>
<tr>
<td>F3</td>
<td>This type recreates a famous Italian transistor combo organ.</td>
</tr>
</tbody>
</table>

The type setting is common to both LOWER and UPPER parts.

NOTE

The organ sound characteristics (such as leakage level of the tonewheel and volume of the key click sound) can be set from the [SETTINGS] button → “Sound” → “Organ Settings” (page 42). These settings are stored in the Live Set Sound.
## Controls and Functions

### 19 LOWER/UPPER [L U] button
The Organ Section is divided into two parts: LOWER and UPPER. Use this button to select which of those two parts you want to display/change the settings of.

### 20 SPLIT [L U] button
For selecting the setting whether each part of the Organ sounds or not when you play each keyboard section relative to the Split Point. Pressing the button alternates sequentially between the four settings.

<table>
<thead>
<tr>
<th>Setting</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Off</td>
<td>The part selected by the LOWER/UPPER [L U] button sounds, regardless of which key you play.</td>
</tr>
<tr>
<td>L+U</td>
<td>The LOWER part sounds when you play the left section of the keyboard, and the UPPER part generates sounds when you play the right section of the keyboard.</td>
</tr>
<tr>
<td>U</td>
<td>The part selected by the LOWER/UPPER [L U] button sounds only when you play the right section of the keyboard. The LOWER/UPPER [L U] is automatically changed to “U.”</td>
</tr>
<tr>
<td>L</td>
<td>The part selected by the LOWER/UPPER [L U] button sounds only when you play the left section of the keyboard. The LOWER/UPPER [L U] is automatically changed to “L.”</td>
</tr>
</tbody>
</table>

**NOTE**
For details about the Split Point, refer to page 13.

### 21 OCTAVE [-2 -1]/[+1 +2] buttons
To change the range of the keyboard in units of one octave.
Press the [-2 -1] button and [+1 +2] button simultaneously to restore the value to “0.” This can be set separately for the LOWER and UPPER parts.

### 22 [VOLUME] knob
For adjusting the volume of this Section. For the Organ Section, this parameter is common to both the LOWER and UPPER parts.

### 23 [PRE DRIVE] knob
For changing the gain of the Organ pre-amplifier. It models the changes in distortion caused by a pre-amplifier adjustment screw in the organ body. This parameter is common to both the LOWER and UPPER parts.

### 24 Drawbars
For adjusting the composition of the Organ’s harmonics and determine the character of the sound. When you move a drawbar, the LED lights up to match the current setting and the sound changes—as if you were pulling out a drawbar on a vintage organ.

**NOTE**
- In situations like when you call up settings from the Live Set, the actual position of the drawbars and the LED displays (currently set values) will not match. If you move a drawbar, that position will be reflected in the settings. Or, if you press the LOWER/UPPER [L U] button while holding the [EXIT] button, the values for the actual positions of all the drawbars are immediately reflected in the settings without having to move the drawbars.
- You can change the behavior for matching the actual positions and the LED displays when drawbars are moved, from the [MENU] button → “Control Panel” → “Advanced Settings” → “Drawbar Mode” (page 39).
- For organ types F1–F3, the 1’ drawbar is disabled.
- You can set the color of the drawbar LEDs separately for the LOWER and UPPER parts from the [SETTINGS] button → “Drawbar Color” → “Upper”/“Lower” (page 50). These settings are stored in the Live Set Sound.

### 25 VIBRATO/CHORUS [ON/OFF] button
Enables the vibrato/chorus effects (lamp lights when on). These effects are only available for the VCM Organ types (H1–H3), and can be set separately for the LOWER and UPPER parts.

### 26 VIBRATO/CHORUS type selection button
For selecting the VIBRATO/CHORUS type. Pressing the button alternates sequentially between V (vibrato) 1–3 and C (chorus) 1–3. This setting is common to both the LOWER and UPPER parts.

### 27 PERCUSSION [ON/OFF] button
Determines whether a percussion sound is generated or not when a key is pressed. Percussion can be used only with the UPPER part using the VCM Organ type (H1–H3).

**NOTE**
You can set whether to link the percussion sound and the [1’] drawbar and only have one of them generate sound from the [SETTINGS] button → “Sound” → “Organ Settings” → “Perc. Link to 1feet” (page 42). With default settings, this is set to “On.” These settings are stored in the Live Set Sound.

### 28 PERCUSSION [Normal Soft] button
For switching the level of the percussion sound.

### 29 PERCUSSION [Slow Fast] button
For switching the decay speed of the percussion sound.

### 30 PERCUSSION [2nd 3rd] button
For switching the pitch (harmonic) of the percussion sound.
- When this is set to [2nd], pressing a key generates a percussion sound at the same pitch as the [4’] drawbar (2nd harmonic).
- When this is set to [3rd], pressing a key generates a percussion sound at the same pitch as the [2 2/3’] drawbar (3rd harmonic).
The YC61 Keys Sections (Key A/Key B) allow you to select a Voice for each Key from the four categories of Piano, Electric Piano, Synth, and Other. Furthermore, EG, FILTER, and two Insertion Effects (EFFECT 1, EFFECT 2) can be set individually for each of the Key A and Key B Sections. You can also make sound layers or splits, using both Key A and Key B Sections simultaneously.

**Section [ON/OFF] switch**
For enabling (turning on) or disabling (turning off) the Key A and Key B Sections, respectively.

**Keys [A B] button**
For selecting which of the Key A and Key B Sections you want to display/change the settings of.

**Voice category selector**
For selecting the Voice category to be used in the currently selected Section.

**Voice selection switch/display**
For selecting one of the Voices of the category selected with the Voice category selector. The currently selected Voice number is displayed. Operating this switch while holding the [EXIT] button moves to the top of next/previous Voice subcategory (page 31).

For a list of Voices available for the Key A and Key B Sections, refer to page 58.

### SPLIT [L R] button
Determines where the currently selected Section can be played on the keyboard, with the Split Point as the basis. Pressing the button alternates sequentially between the three settings.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>L+R</td>
<td>The Section sounds no matter where on the keyboard you play.</td>
</tr>
<tr>
<td>L</td>
<td>The Section sounds only when you play the left section of the keyboard.</td>
</tr>
<tr>
<td>R</td>
<td>The Section sounds only when you play the right section of the keyboard.</td>
</tr>
</tbody>
</table>

### OCTAVE [-2 -1]/[+1 +2] buttons
Determines the octave range of the keyboard for the currently selected Section in units of one octave. Press the [-2 -1] button and [+1 +2] button simultaneously to restore the value to “0.”

### [VOLUME] knob
For adjusting the volume of the currently selected Section.

### [TONE] knob
For adjusting the tone of the currently selected Section. When the knob is in the center, the tone is flat. Turn the knob to the right to boost the higher and lower ranges, or turn it to the left to cut them.

### [EG FILTER] button/knob
The knob here lets you adjust (with a convenient, single control) the EG or FILTER of the currently selected Section, while pressing the button selects the specific parameter for knob control (EG or FILTER).

**NOTE**
The EG and FILTER control types for each of the Key A and Key B Sections can be selected from different types of changes. Change the types by operating the [EXIT] button + [EG FILTER] knob, or from the [SETTINGS] button → “Sound” → “Key A Setting” → “Key B Setting” → “EG Control” / “Filter Control.” For details on the EG/Filter control types, see page 34.

### EFFECT 1/2 [ON/OFF] button
For turning the Insertion Effects on or off. To use the effects, set this to ON.

**NOTE**
To check the effect settings while the Insertion Effects are set to off, set the value under the [MENU] button → “Control Panel” → “Display Lights” → “Ins Effect” to “On” (page 39).
Effect type selection switch/display
Use this switch to select the type of Insertion Effects. The type name currently selected is displayed using two characters.
The Effect types that can be selected in EFFECT 1/2 and the EFFECT Section are different. For a list of the available Effect types, refer to page 32.
Operating this switch while holding the [EXIT] button, moves to the top of next/previous Effect category (page 31).

[DEPTH] knob
For adjusting the depth or other parameters of the Insertion Effects.

[RATE] knob
For adjusting the speed or other parameters of the Insertion Effects. The parameter to be adjusted differs for each effect type. For details, see page 32.

The EFFECT Section allows you to apply an Insertion Effect to either the Organ, Key A, or Key B Section. There are also two types exclusive to this Section: Tempo Delay and Looper Delay. For a list of the available effect types, refer to page 32.

Section [ON/OFF] switch
For enabling (turning on) or disabling (turning off) the EFFECT Section. The lamp is lit up when effects are applied.

[SELECT] button
For selecting the Section to which the Insertion Effects will be applied.

About Looper Delay
When the Looper Delay type (page 33) is selected, the EFFECT Section behaves differently from normal:
• The Looper Delay effect is applied after the SPEAKER/AMP Section. In addition, the effect of the REVERB Section is not applied to the delay sound.
• The status of the [SELECT] button lamps have a different meaning than normal. Pressing the [SELECT] button alternates between the two states (below).
  All lit: The delay effect is applied to all the Organ, Key A, and Key B Sections, and the sound you play is added to the Looper.
  All off: The delay effect is not applied to any of the Sections, and the sound you play will not have any Looper effect. Using this lets you effectively create a rhythmic delay “loop” as you play, and then stop adding to it so you can play phrases over it while the loop continues.
**[TAP] button**

Use this button to control the speed (tempo) when the “Tempo Delay” type is selected. Tap this button three times or more to change the tempo. You can also change the “Tempo Delay Time” (page 45) by turning the [RATE] knob while holding the [EXIT] button.

**SPEAKER/AMP Section**

The SPEAKER/AMP Section allows you to apply speaker or amp-related Insertion Effect to either the Organ, Key A, or Key B Section. The rotary speaker type faithfully reproduces switching between slow and fast, and the behavior when stopping.

**Section [ON/OFF] switch**

For enabling (turning on) or disabling (turning off) the SPEAKER/AMP Section. The lamp is lit up when effects are applied.

**Effect type switching button**

Alternates between the following effects. The lamp for the selected effect lights.

<table>
<thead>
<tr>
<th>Effect</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rtr A</td>
<td>Standard rotary speaker for organ.</td>
</tr>
<tr>
<td>Rtr B</td>
<td>Rotary speaker connected to a transistor preamplifier with strong distortion.</td>
</tr>
<tr>
<td>Lead</td>
<td>Guitar amp that features a bass of high sound pressure, and a sharp treble.</td>
</tr>
<tr>
<td>Crunch</td>
<td>Guitar amp that features a crunch sound.</td>
</tr>
<tr>
<td>Double</td>
<td>Guitar amp that features a bright sound.</td>
</tr>
<tr>
<td>Case</td>
<td>Speaker amp for a vintage electric piano.</td>
</tr>
</tbody>
</table>

**NOTE**

- If you have selected either the Rtr A or Rtr B type, you can use the ROTARY SPEAKER [STOP]/[Slow Fast] button to control the operation of the rotary speaker. You can also fine-tune the status of the rotary speaker from [SETTINGS] button \(\rightarrow\) “Sound” \(\rightarrow\) “Rotary Speaker” (page 44).
- Rtr A and Rtr B use monaural input and stereo/monaural output. Select whether to use stereo output or monaural output from [SETTINGS] button \(\rightarrow\) “Sound” \(\rightarrow\) “Rotary Speaker” \(\rightarrow\) “Stereo/Mono.”
- Lead, Crunch, Double, and Case use stereo input and stereo output.

**[DRIVE] knob**

For adjusting the amount of distortion in the speaker/amp sound. Turn this knob to the right to increase the distortion.

**[TONE] knob**

For adjusting the tone of the speaker/amp sound. When the knob is in the center, the tone is flat. Turn to the right to boost treble and cut bass. Turn to the left to boost bass and cut treble.

**[Slow Fast] button**

For switching the rotation speed of the rotary speaker. Pressing the [Slow Fast] button while a type other than Rtr A or Rtr B is selected automatically selects the Rtr A type. In addition, pressing this button will automatically turn the SPEAKER/AMP Section on even if the Section itself is off.

**Controllers that can be used for switching the Slow/Fast**

The rotary speaker rotation speed switching function can also be assigned to the following controllers.

- Bend Lever
- Modulation Lever
- FOOT CONTROLLER [1]
- FOOT CONTROLLER [2]
- FOOT SWITCH [SUSTAIN]
- FOOT SWITCH [ASSIGNABLE]

The function of the FOOT SWITCH [ASSIGNABLE] can be set via the [MENU] button \(\rightarrow\) “General” \(\rightarrow\) “Keyboard/Pedal” \(\rightarrow\) “Foot Switch Assign” (page 38). The function of the other controllers can be set via the [SETTINGS] button \(\rightarrow\) “Controllers” (page 49).

**[STOP] button**

For stopping the rotation of the rotary speaker. Pressing and holding the button for a few seconds immediately stops the rotary speaker, and resets the position.

**[ROTARY SPEAKER] lamp**

This lamp gives you visual indication of the rotation speed of the rotary speaker, by flashing in time with the speed.
The REVERB Section applies a reverb effect to all Voice Sections, creating a rich, special ambience as if you are playing in a concert hall or other performance space.

Section [ON/OFF] switch
For enabling (turning on) or disabling (turning off) the REVERB Section. The lamp is lit up when effects are applied.

[SEND] button
Determines the Section for adjusting the Send level of the reverb effect. When all three lamps are lit up, you can equally adjust the send level for each Section.

[DEPTH] knob
For adjusting the send level (effect depth) of the reverb effect for the Section selected with the [SEND] button.

Master EQ adjusts the tone of the overall sound.

MASTER EQUALIZER [ON/OFF] button
To enable (turn on) or disable (turn off) the Master EQ. The lamp is lit up when Master EQ is applied.

NOTE
The Master EQ settings cannot be stored in Live Set Sound.

[HIGH] knob
For setting the gain (-12 to +12) of the high range (5 kHz).

[MID] knob
For setting the gain (-12 to +12) of the middle range (100 to 10 kHz).

[FREQUENCY] knob
For setting the center frequency of the middle range.

[LOW] knob
For setting the gain (-12 to +12) of the low range (80 Hz).
Rear Panel

1 [STANDBY/ON] switch
For switching the instrument to standby or turning it on.

2 [AC IN] jack
For connecting the supplied AC power cord.

3 USB [TO DEVICE] terminal
For connecting a USB flash drive to this instrument, allowing you to use the device to save data you have created and load data you want to restore.

NOTE
Only a USB flash drive can be recognized by this instrument. No other USB devices (such as a hard disk drive, CD-ROM drive or USB hub) can be used.

4 USB [TO HOST] terminal
For connecting this instrument to a computer, iPhone or iPad via a USB cable, allowing you to transfer MIDI data and audio data between the devices. Unlike the communication via the MIDI [IN]/[OUT] terminals, this terminal can handle two MIDI ports via a single cable. For more information on these two MIDI ports, see page 28.

NOTE
• Audio data sending capability for the instrument is a maximum two channels (one stereo channel) at a sampling rate of 44.1 kHz, 24 bit.
• For details on connecting an iPhone or iPad, refer to page 29.

5 MIDI [IN]/[OUT] terminals
With a standard MIDI cable (commercially available), you can connect an external MIDI instrument, and control it from this instrument. Likewise, you can use an external MIDI device (such as a keyboard or sequencer) to control the sounds on this instrument.

6 FOOT SWITCH [SUSTAIN] jack
For connecting an FC3A Foot Switch (sold separately) for use as a dedicated Sustain pedal.
You can also switch assignments to use the same function as the ROTARY SPEAKER [Slow Fast] button (page 18) instead of the Sustain function. Function assignment can be set from the [SETTINGS] button → “Controllers” → “Sustain Pedal.”

7 FOOT SWITCH [ASSIGNABLE] jack
For connecting a separately sold foot switch (FC4A or FC5) in order to perform a range of freely assignable functions such as a soft pedal, sostenuto pedal, and switching Live Set Sounds. In the default settings, “Live Set+” is assigned.
You can assign functions from the [MENU] button → “General” → “Keyboard/Pedal” → “Foot Switch Assign” (page 38). Refer to page 60 for a list of the parameters that can be assigned to this instrument.
FOOT CONTROLLER [1]/[2] jacks
For connecting a separately sold foot controller (FC7), which conveniently lets you continuously control one of various different assignable functions with your foot—such as volume and the tone of Voice Sections. In the default settings, “Expression” is assigned to FOOT CONTROLLER [1], and “Pedal Wah” is assigned to FOOT CONTROLLER [2].
You can assign functions to the foot controller from the [SETTINGS] button → “Controllers” → “Foot Controller 1” / “Foot Controller 2” → “Assign.” Refer to page 60 for a list of the parameters that can be assigned.

INPUT [L/MONO]/[R] jacks/[GAIN] knob
These jacks allow you to connect an external audio devices and mix the output of that device with that of this instrument. Use the [GAIN] knob to adjust the volume balance with this instrument.

OUTPUT [L/MONO]/[R] jacks
Use these two 1/4” standard mono phone (unbalanced) jacks together to output stereo audio signals. When using mono output, connect only to the [L/MONO] jack.

PHONES jack
Use this 1/4” standard stereo phone jack to connect a pair of headphones.

CAUTION
- To prevent hearing loss, avoid using headphones at high volumes for extended periods of time.
- Whenever connecting other audio equipment, ensure that all devices are turned off.

NOTE
The sound output via the headphones is identical to that output via the OUTPUT [L/MONO]/[R] jacks. Furthermore, plugging in or disconnecting a set of headphones has no effect on whether the sound is output via these jacks.
Setting Up

Power Supply
Connect the respective ends of the supplied AC power cord in the following order. Make sure the [STANDBY/ON] switch on the instrument is set to the STANDBY position.

1. Connect the supplied power cord to the [AC IN] jack on the instrument’s rear panel.
2. Connect the other end of the power cord to an AC outlet.

NOTE
Follow this procedure in reverse order when disconnecting the power cord.

WARNING
- Use only the AC power cord supplied with your instrument. The use of an inappropriate replacement can lead to overheating or electric shock.
- The power cord supplied with your instrument must not be used with other electrical equipment. Failure to observe this precaution can result in damage to the equipment or fire.
- Make sure your instrument the voltage requirement for the country or region in which it is being used.

CAUTION
The instrument remains charged and draws a small amount of power even when the [STANDBY/ON] switch is set to the STANDBY position. If you intend not to use it for an extended period of time, therefore, make sure to unplug the power cord from the wall outlet.

Connecting Speakers or Headphones
Since the instrument has no built-in speakers, you will need to monitor the sound of the instrument by using external equipment. Connect a set of headphones, monitor speakers, or other playback equipment as illustrated below. When making connections, be sure that your cables have the appropriate ratings.

Turning On and Off
Make sure the volume settings of the instrument and external devices such as powered speakers are turned to the minimum before turning the power on. When connecting the instrument to monitor speakers, turn on the power switch of each device in the following order.

- Turning on
Turn the [MASTER VOLUME] knob of this instrument to its minimum (left-most setting) → set the [STANDBY/ON] switch to ON → turn the amplifier or speaker power on.

- Turning off
Turn the [MASTER VOLUME] knob of this instrument to its minimum (left-most setting) → turn the amplifier or speaker power off → set the [STANDBY/ON] switch to STANDBY.
Auto Power Off Function
The Auto Power Off function automatically turns off this instrument after 30 minutes of inactivity. By default, this is set to “Disable.”

■ Setting the Auto Power Off function
[MENU] button → “General” → “Auto Power Off” → “Enable” (page 38).

NOTICE
• Since any unsaved data will be lost when the Auto Power Off function turns off this instrument. Make sure to store your work before this occurs.
• Depending on the instrument status, the power may not turn off automatically, even after the specified period of time elapses. Always turn off the power manually when the instrument is not in use.

Basic Structure & Display Content

Top Screen Configuration
This section explains the Top (Live Set Sound) screen which appears when this instrument is turned on with its default settings (factory settings).

1 Live Set Sound number
Displays the currently selected Live Set Sound number. The “1-1” is selected automatically when this instrument is turned on. You can also change which number is automatically selected when turned on, by changing the “Power On Sound” setting (page 40).

2 Voice Sections
Indicates the status of each Section. The sound of this instrument is divided into three Voice Sections: Organ, Key A, and Key B. The Organ (O) area shows the organ type and the approximate drawbar settings, while the Key A (A) and Key B (B) areas show the Voice names. Voices having “FM” in the name are those using FM tone generation. The Sections set to on will sound simultaneously in a layer. The Sections set to off are not displayed on the Top Screen and will not sound.

3 Split
Indicates the current split status of each Voice Section/part.

- indicates that the Section/part sounds when the keyboard is played in a range below the Split Point.
- indicates that the Section/part sounds when the keyboard is played in a range above the Split Point.

In addition, following special icons may appear on the Top Screen depending on the Live Set Sound settings.

- "Organ Settings" (page 42) are customized.
- "FM Unison” → “Mode” (page 43) is set.
- "Mono/Poly” (page 43) is set to “Mono.”
- "Rotary Speaker” settings (page 44) are customized.

Selecting Voice Sections
To enable (ON) or disable (OFF) each Voice Section, use the corresponding Section [ON/OFF] switch. When the indicator lamp of the Section [ON/OFF] switch is lit, the corresponding Voice Section will sound when you play the keyboard. When multiple Sections are set to on, those Sections will sound simultaneously in a layer.
Exiting from the Current Screen

The MENU screens and the SETTINGS screens are arranged in a hierarchical structure. To move one step back to the previous hierarchy, press the [EXIT] button. Pressing the [EXIT] button several times will return you to the Top (Live Set Sound) screen.

Editing File Names/Live Set Sound Names

- **Editing File Names**
  
  [MENU] button → “File” → “File Utility” → “Rename” → Select the desired file for which you wish to edit the name → Edit the name → [ENTER] button to save the file.

- **Editing Live Set Sound Names**
  
  Select the desired Live Set Sound for which you wish to edit the name → [SETTINGS] button → “Name” → Edit the name → [ENTER] button → Select “Store”/“Do not store now.”

**NOTE**

If “Do not store now” is selected, the Live Set Sound will not be stored, but the edited name will remain.

- **Operations During Name Edit**

  Use the Live Set Sound [1]/[2] buttons to move the cursor to the position of the character you wish to edit. Use the Encoder dial to select characters, and then use the following buttons to edit the name.

<table>
<thead>
<tr>
<th>Button/Indication</th>
<th>Functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live Set Sound [1]</td>
<td>Moves the cursor to left.</td>
</tr>
<tr>
<td>Live Set Sound [3]</td>
<td>Inserts a desired character at the cursor position.</td>
</tr>
<tr>
<td>Live Set Sound [5]</td>
<td>Changes the character at the cursor position to the desired one.</td>
</tr>
<tr>
<td>Live Set Sound [7]</td>
<td>Reverts all characters to the unedited name.</td>
</tr>
<tr>
<td>[ENTER]</td>
<td>Terminates the edit operation, and then stores the data or saves the file.</td>
</tr>
<tr>
<td>[EXIT]</td>
<td>Terminates the edit operation.</td>
</tr>
</tbody>
</table>
Saving / Loading Data

In the File screens ([MENU] button → “File”), you can save/load the data of this instrument, including the entire system settings, entire Live Set, or each Live Set Sound to/from a USB flash drive.

**NOTE**
Before using a USB flash drive, be sure to read “Precaution when using the USB [TO DEVICE] terminal” (page 26).

### Saving the settings to a USB flash drive

1. Connect a USB flash drive to the USB [TO DEVICE] terminal of this instrument.
2. Call up the File screen.
   Select the [MENU] button → “File.”
3. Select the contents you wish to save.
   The following file types can be saved to a USB flash drive.

<table>
<thead>
<tr>
<th>File type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back Up File</td>
<td>All data including the system settings.</td>
</tr>
<tr>
<td>Live Set All File</td>
<td>All the Live Set Pages.</td>
</tr>
<tr>
<td>Live Set Page File</td>
<td>Currently selected Live Set Page.</td>
</tr>
<tr>
<td>Live Set Sound File</td>
<td>Currently selected Live Set Sound.</td>
</tr>
</tbody>
</table>
4. Perform the save operation.
   Select “Save” and press the [ENTER] button to call up the screen for selecting the destination.
   - **When overwriting the existing file**
     Select the desired file from the displayed list.
   - **When saving as a new file**
     Select “New File.”
     
     The “Save *** File” screen for editing file name appears. For details on name editing operations, refer to “Operations During Name Edit” (page 24).

Press the [ENTER] button to execute saving. The messages “Saving..” → “Completed.” will appear on the screen, and then return to the Top screen.

### Loading the settings from a USB flash drive

**NOTICE**
The Load operation overwrites any data previously existing in this instrument. Important data should always be saved to a USB flash drive connected to the USB [TO DEVICE] terminal.

1. Connect a USB flash drive to the USB [TO DEVICE] terminal of this instrument.
2. Call up the File screen.
   Select the [MENU] button → “File.”
3. Select the contents you wish to load from the USB flash drive.

<table>
<thead>
<tr>
<th>File type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back Up File</td>
<td>All data including system settings.</td>
</tr>
<tr>
<td>Live Set All File</td>
<td>All Live Set Pages.</td>
</tr>
<tr>
<td>Live Set Page File</td>
<td>One Live Set Page. The file will be loaded to the currently selected Live Set Page.</td>
</tr>
<tr>
<td>Live Set Sound File</td>
<td>One Live Set Sound. The file will be loaded to the currently selected Live Set Sound.</td>
</tr>
</tbody>
</table>
4. Select “Load” and press the [ENTER] button.
5. Select the file in the USB flash drive.
   To cancel the loading operation, select “Cancel” and press the [ENTER] button.
6. Perform the load operation.
   Select “Load All”/ “Load to ***” and then press the [ENTER] button. The messages “Loading..” → “Completed.” will appear on the screen, and then return to the Top screen.

**NOTE**
For file types other than a Live Set Sound file, you can select and load the one desired Live Set Sound included in the file. In that case, select “Load Live Set Sound” in step 6 to call up the screen for selecting the Live Set Sound in the file. Then select the desired data, and execute loading. The data is loaded into the currently selected Live Set Sound.
Precautions when using the USB [TO DEVICE] terminal

This instrument features a built-in USB [TO DEVICE] terminal. When connecting a USB device to the USB [TO DEVICE] terminal, be sure to handle the USB device with care. Follow the important precautions below.

**NOTE**
For more information about the handling of USB devices, refer to the owner’s manual of the USB device.

- **Compatible USB devices**
  - USB flash drive

Other USB devices such as a USB hub, computer keyboard or mouse cannot be used.

The instrument does not necessarily support all commercially available USB devices. Yamaha cannot guarantee operation of USB devices that you purchase. Before purchasing a USB device for use with this instrument, please visit the following web page: https://download.yamaha.com/

Although USB devices 2.0 to 3.0 can be used on this instrument, the amount of time for saving to or loading from the USB device may differ depending on the type of data or the status of the instrument.

**NOTICE**

The rating of the USB [TO DEVICE] terminal is a maximum of 5V/500mA. Do not connect USB devices having a rating above this, since this can cause damage to the instrument itself.

- **Connecting a USB device**

When connecting a USB device to the USB [TO DEVICE] terminal, make sure that the connector on the device is appropriate and that it is connected in the proper direction.

**NOTICE**

- Avoid connecting or disconnecting the USB device during playback/recording and file management operations (such as Save, Copy, Delete and Format), or when accessing the USB device. Failure to observe this may result in “freezing” of the operation of the instrument or corruption of the USB device and the data.
- When connecting then disconnecting the USB device (and vice versa), make sure to wait a few seconds between the two operations.
- Do not use an extension cable when connecting a USB device.

- **Using USB flash drives**

By connecting the instrument to a USB flash drive, you can save data you’ve created to the connected device, as well as read data from the connected device.

  - Number of USB flash drives that can be used
    Only one USB flash drive can be connected to the [USB TO DEVICE] terminal.

  - Formatting a USB flash drive
    You should format the USB flash drive only with this instrument (page 41). A USB flash drive formatted on another device may not operate properly.

**NOTICE**

The format operation overwrites any previously existing data. Make sure that the drive you are formatting does not contain important data.

- **To protect your data (write-protect)**

To prevent important data from being inadvertently erased, apply the write-protect provided with each USB flash drive. If you are saving data to the USB flash drive, make sure to disable write-protect.

- **Turning off the instrument**

When turning off the instrument, make sure that the instrument is NOT accessing the USB flash drive by file management (such as during Save, Copy, Delete and Format operations). Failure to do so may corrupt the USB flash drive and the data.

Precautions when using the USB [TO HOST] terminal

When connecting the computer to the USB [TO HOST] terminal, make sure to observe the following points to avoid freezing the computer and corrupting or losing the data.

**NOTICE**

- Use an AB type USB cable. USB 3.0 cables cannot be used.
- Execute the following before turning the power to the instrument on/off or plugging/unplugging the USB cable to/from the USB [TO HOST] terminal.
  - Quit any open application software on the computer.
  - Make sure that data is not being transmitted from the instrument. (Data is transmitted only by playing notes on the keyboard.)
- While the computer is connected to the instrument, you should wait for six seconds or more between these operations: (1) when turning the power of the instrument off then on again, or (2) when alternately connecting/disconnecting the USB cable.

If the computer or the instrument freezes, restart the application software or the computer OS, or turn the power to the instrument off then on again.
Using with External Devices

By using the MIDI [IN]/[OUT] terminals and the USB [TO HOST] terminal, you can connect various kinds of external devices to this instrument.

- **MIDI [IN]/[OUT] terminals**: Connecting the instrument to an external MIDI device (synthesizer, tone generator module, etc.), and transmit/receive MIDI data.
- **USB [TO HOST] terminal**: Connecting the instrument to a computer or iPhone/iPad, and transmit/receive MIDI and audio data.

These can be combined for use with the instrument in various ways.

**NOTE**
Before connecting the USB [TO HOST] terminal to a computer or the like, be sure to read “Precautions when using the USB [TO HOST] terminal” on page 26.

### Controlling this instrument from an external MIDI keyboard or stage piano

You can use the external MIDI keyboard instead of the keyboard of this instrument to play and control each Section of this instrument. To specify which Section/part will sound when you play an external MIDI keyboard, make settings via the [SETTINGS] button → “External Keyboard” (page 45).

You can also use these to recreate a two-manual organ, by setting only one of the UPPER/LOWER parts in the Organ Section to be controlled from an external MIDI keyboard. For example, if you want to play the UPPER part of the Organ Section with the keyboard of this instrument and play the LOWER part with an external MIDI keyboard, set “External Keyboard” to “2manualLo.”

### Controlling a synthesizer or tone generator module from this instrument

You can play the sounds of an external MIDI tone generator by playing on this instrument’s keyboard.

### Using by connecting to a computer or an iPhone/iPad

By connecting to a computer or an iPhone/iPad, you can use this instrument for following usages:

- **Controlling this instrument from a computer or iPhone/iPad**
  You can play or control the Sections of this instrument from a DAW software etc. on your computer or iPhone/iPad. Audio data can also be transmitted/received.

- **Controlling a synthesizer or tone generator module from a computer or iPhone/iPad**
  By using the YC61 as a USB-MIDI interface, you can play the sound of other MIDI tone generator from a DAW software etc. on your computer or iPhone/iPad via this instrument. To do this, turn the setting of “MIDI Port” → “MIDI” to “Off” (page 36).
Setting the MIDI transmit and receive channels

To control a device using MIDI data, you must match the transmit channel on the controlling device and the receive channel on the controlled device. You can change the transmit channel (Tx) and receive channel (Rx) on this instrument to any number. Make changes as necessary from the [MENU] button → “General” → “MIDI Settings” → “MIDI Channel” → “Tx”/”Rx.”

**NOTE**

- For details on setting the transmit channel of an external MIDI keyboard or the receive channel of an external MIDI tone generator, refer to the owner’s manual of that product.
- For details about MIDI channels, refer to page 30.

Setting the internal tone generator to not produce sound when the built-in keyboard is played

If you want for only the external tone generator connected to the MIDI [OUT] terminal or USB [TO HOST] terminal to produce sound when the keyboard of this instrument are played, you can lower the instrument’s volume, or turn off all the Sections, or set the value for Local Control under the [MENU] button → “General” → “Local Control” to “Off” (page 38).

Setting how the MIDI [IN]/[OUT] terminals are used (MIDI Port settings)

This instrument provides two MIDI ports with different purposes.

- **Port 1:** For communication between this instrument and an external device
- **Port 2:** For communication between a computer or the like and an external device

You can set whether the MIDI [IN]/[OUT] terminals are used as Port 1 or Port 2, from the [MENU] button → “General” → “MIDI Setting” → “MIDI Port” → “MIDI.”

**Port 1:** For communication between this instrument and an external device

Use this Port to control the tone generator of this instrument from an external device, or to control an external tone generator from this instrument.

If using the MIDI [IN]/[OUT] terminals as Port 1, set the value under the [MENU] button → “General” → “MIDI Setting” → “MIDI Port” → “MIDI” to “On.”

**NOTE**

By default, “MIDI Port” → “MIDI” is set to “On.” There is no need to change the settings except when using as Port 2 as shown below.

On the other hand, if you want to perform MIDI communication between this instrument and a computer connected to the USB [TO HOST] terminal, set the MIDI IN/OUT settings on the computer to “YC Series” (Port 1).

**Port 2:** For communication between a computer or the like and an external device

This Port is for using this instrument as a USB-MIDI interface. Use this port when you want to connect an external MIDI device without a USB terminal to a computer via this instrument.

When using the MIDI [IN]/[OUT] terminals as Port 2, set the values under the [MENU] button → “General” → “MIDI Setting” → “MIDI Port” as follows.

- **USB:** On
- **MIDI:** Off

In addition, set the MIDI IN/OUT settings of a computer connected to the USB [TO HOST] terminal to the “MIDI IN 2 (YC Series)” and “MIDI OUT 2 (YC Series)” (Port 2).
By connecting this instrument to your computer, you can use musical production applications such as DAW software to expand your musical possibilities. Here are some of the creative options you can explore.

- Using this instrument as an external tone generator or MIDI keyboard for DAW software.
- Recording your performance on this instrument in MIDI or audio format by DAW software on your computer.

A USB cable and the Yamaha Steinberg USB Driver are necessary to connect this instrument to the computer. Follow the instructions below to make the connection.

**NOTE**
Before connecting the USB [TO HOST] terminal to a computer, be sure to read “Precautions when using the USB [TO HOST] terminal” on page 26.

1. **Download the latest Yamaha Steinberg USB Driver from the URL below.**

   https://download.yamaha.com/

   Open “Manual Library,” select your language, and then input the model name in the “Model Name or Keyword” field and then click “Search.” Download the resulting file, and then extract it.

   **NOTE**
   - For details about the system requirements, refer to the URL above.
   - The Yamaha Steinberg USB Driver may be revised and updated without prior notice. For details and the latest information, refer to the URL above.

2. **Install the Yamaha Steinberg USB Driver on your computer.**

   Refer to the Installation Guide included in the downloaded file. When connecting the USB [TO HOST] terminal of this instrument and the computer by USB cable, refer to the figure below.

3. **Set this instrument to send and receive MIDI data through the USB [TO HOST] terminal.**

   Set the value under the [MENU] button → “General” → “MIDI Settings” → “MIDI Port” → “USB” to “On.”

**Connecting an iPhone or iPad**

Connecting this instrument to an iPhone or iPad and using compatible apps allows you to more conveniently enjoy using this instrument. For details about how to connect the devices, refer to the “Smart Device Connection Manual,” which is available from the Yamaha website.

**NOTICE**
Be sure to place your iPhone or iPad on a stable surface to prevent it from falling over and being damaged.

**NOTE**
If using this instrument with an iPhone or iPad app, we recommend first putting the iPhone or iPad in Airplane mode and then turning the Wi-Fi on to avoid noise due to transmissions.

**Smart Device Connection Manual**
Access the website below and then open “Manual Library.” Select your language, and then input “iPhone/iPad” or the like in the “Model Name or Keyword” field and then click “Search.”

https://download.yamaha.com/

For details about smart devices and applications compatible with this instrument, refer to the following website.

https://www.yamaha.com/kbdapps/

**USB Audio**

There are two channels (one stereo channel) capable of handling USB audio for input and output, with a sampling rate of 44.1 kHz, 24 bit.

The audio input signal via the USB [TO HOST] terminal is output via the OUTPUT [L/MONO]/[R] jacks and the [PHONES] jack. The input level can be adjusted from the [MENU] button → “General” → “I/O Volume” → “USB Audio.”

The audio output signal via the USB [TO HOST] terminal is identical to the audio signal output via the OUTPUT [L/MONO]/[R] jacks and the [PHONES] jack.

**NOTE**
The audio signal input via the INPUT [L/MONO]/[R] jacks is output only from the OUTPUT [L/MONO]/[R] jacks and the [PHONES] jack of this instrument, and is not sent via the USB [TO HOST] terminal.
MIDI
Musical Instrument Digital Interface (MIDI) is a global standard designed to allow performance, Voice, and other data to be transferred between musical instruments. As such, reliable data communication is assured even between musical instruments and equipment from different manufacturers.

In addition to data generated by playing the keyboard or selecting a Live Set Sound, a wide range of other data types can also be exchanged via MIDI. Using the powerful functionality provided by this technology, you can not only play other instruments using this instrument’s keyboard and controllers, but you can also adjust the volume or the tone of each Section and adjust effect settings. In fact, practically all of the parameters that can be set using the instrument’s control panel can also be remotely controlled from another MIDI device.

MIDI Channels
MIDI data can be transmitted and received on one of sixteen MIDI channels. Therefore, performance data for up to sixteen different instrument parts can be simultaneously exchanged over a single MIDI cable. MIDI channels are very similar in nature to TV channels, in that each TV station transmits its broadcasts over a specific channel. Your TV, for example, receives many different programs at the same time from different broadcasters, and you select which program to watch by choosing the corresponding channel.

In much the same way, multiple transmitting devices in a MIDI system can each be set to send data on a separate channel (i.e., a MIDI transmit channel), which link with the system’s receiving devices via MIDI cables. If a receiving device’s MIDI channel (i.e., a MIDI receive channel) matches a MIDI Transmit channel, the receiving device will produce sound in response to the data sent by the corresponding transmitting device.
## Special Operations List

The Special Operations are convenient shortcuts that help you quickly set important functions and parameters, especially for Live Set Sounds. To use them, hold down the [EXIT] button and operate the relevant controls listed below.

<table>
<thead>
<tr>
<th>Location</th>
<th>Operation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Center area of the panel</td>
<td>[EXIT] + [SETTINGS] button</td>
<td>Resets only those sound settings being edited to their default state. This operation does not overwrite the stored data of the Live Set Sound. You can create a new Live Set Sound from the initial value without erasing the stored settings.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="NOTE" /></td>
<td>Unlike this special operation, the operation on [MENU] button → “Job” → “Live Set Manager” → “Initialize” initializes both the settings of being edited and the settings stored in the selected Live Set Sound (page 40).</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + [TOUCH] button</td>
<td>Calls up the Fixed Velocity setting screen directly. This is the same screen called up via the [MENU] button → “General” → “Keyboard / Pedal” → “Fixed Velocity.”</td>
</tr>
<tr>
<td>Organ</td>
<td>[EXIT] + LOWER/UPPER [L U] button</td>
<td>Reflects the actual position of all drawbars to the display of the LEDs (current setting) of the selected part (UPPER or LOWER).</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + VIBRATO/CHORUS type selection button</td>
<td>Switches the VIBRATO/CHORUS type in reverse order. This is useful when you want to return to the previous type.</td>
</tr>
<tr>
<td>Keys</td>
<td>[EXIT] + Keys [A B] button</td>
<td>Swaps the settings of the Key A and Key B Sections of the selected Live Set Sound. This is the same effect as [MENU] button → “Job” → “Section Manager” → “Swap Key A &amp; Key B.”</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + Voice selection switch</td>
<td>Moves to the beginning of the next/previous subcategory, within the selected Voice category. This is useful when you want to select desired Voice in a category that contains many Voices, such as the “Others” category. For details on the Voice subcategories, refer to Voice List (page 58).</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + [EG FILTER] knob</td>
<td>Changes the “EG Control” or “Filter Control” of the selected Section (Key A or Key B) directly. This operation changes the “EG Control” if the “EG” lamp is lit, and the “Filter Control” if the “FILTER” lamp is lit. These are the same settings as the [SETTINGS] button → “Sound” → “Key A Settings” / “Key B Settings” → “EG Control” / “Filter Control.”</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + Effect type selection switch</td>
<td>Moves to the beginning of the next/previous category. This is useful when you want to quickly switch to the desired type. For details on categories of the Insertion Effects, see the “Insertion Effect Type List” (page 32).</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + EFFECT 1 [ON/OFF] button, or [EXIT] + EFFECT 2 [ON/OFF] button</td>
<td>Swaps the settings of the EFFECT 1 and EFFECT 2 in the selected Section (Key A or Key B). This is useful when you want to change the order in which the two insertion effects are applied. This is the same effect as the [MENU] button → “Job” → “Section Manager” → “Swap EFFECT 1/2.”</td>
</tr>
<tr>
<td>EFFECT</td>
<td>[EXIT] + Effect type selection switch</td>
<td>Moves to the beginning of the next/previous category. This is useful when you want to quickly switch to the desired type.</td>
</tr>
<tr>
<td></td>
<td>[EXIT] + [RATE] knob</td>
<td>The “Tempo Delay Time” are changed directly only when this operation is performed while the “Tempo Delay” type is selected. This is the same setting as the [SETTINGS] button → “Sound” → “Tempo Delay Time.”</td>
</tr>
<tr>
<td>SPEAKER/AMP</td>
<td>[EXIT] + Effect type switching button</td>
<td>Switches the effect type of SPEAKER/AMP in reverse order. This is useful when you want to return to the previous type.</td>
</tr>
</tbody>
</table>
## Insertion Effect Type List

*Keys: These effect types can only be used in the EFFECT 1 and EFFECT 2 on the Key A and Key B Sections.

*EFFECT: These effect types can only be used in the EFFECT Section.

<table>
<thead>
<tr>
<th>Category</th>
<th>Type Name</th>
<th>Display</th>
<th>Description</th>
<th>Stereo/Mono</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus</td>
<td>G Chorus</td>
<td>C1</td>
<td>Chorus effect that produces a deep sound with complex modulation. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>SPX Chorus</td>
<td>C2</td>
<td>Chorus effect that uses a three-phase LFO to give more complex swell and spread. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Symphonic</td>
<td>C3</td>
<td>Chorus effect that features multiple sound modulation to give a greater sense of spaciousness. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>816 Chorus</td>
<td>C4</td>
<td>Chorus effect that reproduces the detuned chorus effect characteristic of multiple FM tone generators on the famed TX816. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Flanger</td>
<td>VCM Flanger</td>
<td>F1</td>
<td>Vintage flanger featuring a warm analog sound. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Cross FB Flanger</td>
<td>F2</td>
<td>Vintage flanger featuring a complex sound by cross feedback. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Phaser</td>
<td>VCM Stereo Phaser</td>
<td>P1</td>
<td>Vintage phaser featuring a warm analog sound. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Small Phaser</td>
<td>P2</td>
<td>Vintage phaser that features a smooth and unique sweeping effect. Turn the [DEPTH] knob to switch the modulation type—which differs depending on whether the knob is set to the left or the right—and turn the [RATE] knob to adjust the speed.</td>
<td>Mono</td>
</tr>
<tr>
<td></td>
<td>Max90</td>
<td>P3</td>
<td>Classic vintage phaser. Turn the [DEPTH] knob to adjust the effect strength, and the [RATE] knob to adjust the speed.</td>
<td>Mono</td>
</tr>
<tr>
<td></td>
<td>Dual Phaser</td>
<td>P4</td>
<td>Vintage phaser that features two phasers with different characteristics. Turn the [DEPTH] knob to adjust the speed of the phaser 1, and the [RATE] knob to adjust the speed of the phaser 2.</td>
<td>Mono</td>
</tr>
<tr>
<td>Trem/Rtr</td>
<td>Tremolo</td>
<td>Tr</td>
<td>Effect that changes the volume cyclically. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Auto Pan</td>
<td>RP</td>
<td>Effect that moves the sound in the stereo field cyclically left and right. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Simple Rotary</td>
<td>Sr</td>
<td>Simple rotary speaker. Turn the [DEPTH] knob to adjust the volume and drive level, and the [RATE] knob to switch the rotation speed. The rotation speed is set to “Slow” when the [RATE] knob is turned to the left from center, and set to “Fast” when the knob is turned to the right from center.</td>
<td>Mono</td>
</tr>
<tr>
<td>Dist</td>
<td>British Combo</td>
<td>D1</td>
<td>Crunch distortion. Turn the [DEPTH] knob to adjust the amount of distortion, and the [RATE] knob to adjust the brightness.</td>
<td>Mono</td>
</tr>
<tr>
<td></td>
<td>British Lead</td>
<td>D2</td>
<td>Hard rock type distortion. Use the [DEPTH] knob to adjust the amount of distortion, and the [RATE] knob to adjust the presence.</td>
<td>Mono</td>
</tr>
<tr>
<td></td>
<td>Small Stereo</td>
<td>D3</td>
<td>Stereo distortion. Use the [DEPTH] knob to adjust the amount of distortion, and the [RATE] knob to adjust the presence.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Comp</td>
<td>Compressor</td>
<td>Co</td>
<td>Stereo compressor. Use the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the volume.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Wah</td>
<td>Auto Wah</td>
<td>Ru</td>
<td>Wah that changes characteristics cyclically. Turn the [DEPTH] knob to adjust the amount of resonance, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Touch Wah</td>
<td>Lvo</td>
<td>Wah that changes characteristics in response to volume changes by keyboard touch. Turn the [DEPTH] knob to adjust the strength of the effect, and the [RATE] knob to adjust the amount of resonance.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Category</td>
<td>Type Name</td>
<td>Display</td>
<td>Description</td>
<td>Stereo/Mono</td>
</tr>
<tr>
<td>----------</td>
<td>-------------------------</td>
<td>---------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Wah</td>
<td>Pedal Wah</td>
<td>PE</td>
<td>Wah that is controlled by the pedal. Turn the [DEPTH] knob to adjust the amount of distortion, and the [RATE] knob to adjust the amount of resonance. By default, pedal wah control is assigned to FOOT CONTROLLER [2].</td>
<td>Stereo</td>
</tr>
<tr>
<td>Delay</td>
<td>Cross Delay</td>
<td>Cd</td>
<td>Delay that alternates the delayed repeats between the left and right sides of the stereo image. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the speed.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Tempo Delay (*EFFECT)</td>
<td>td</td>
<td>Delay that can be applied to match the tempo of the song. Specify the Tempo and the note length (&quot;Tempo Delay Time&quot;), and delay will be applied at that length. The default setting of the Tempo Delay Time is 1/4 (quarter note). Turn the [DEPTH] knob to adjust the feedback level, and the [RATE] knob to adjust the tempo. You can also set the tempo by tapping the [TAP] button several times. <strong>NOTE</strong> You can set the note length by [EXIT] button + [RATE] knob operation, or from the [SETTINGS] → “Sound” → “Tempo Delay Time.”</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Digital Delay (*Keys)</td>
<td>dd</td>
<td>Clean digital delay. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the delay time. The maximum delay time is 1,486 ms.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Analog Delay</td>
<td>Rd</td>
<td>Delay featuring a warm analog sound. Turn the [DEPTH] knob to adjust the feedback amount, and the [RATE] knob to adjust the delay time. The delay time is a maximum of 800 ms.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Looper Delay (*EFFECT)</td>
<td>ld</td>
<td>A special delay that provides a multiple echo/delay effect, repeating the sound for a short time for you to improvise with, like an audio looper. Turn the [DEPTH] knob to adjust the depth and feedback amount, and the [RATE] knob to adjust the delay time. The maximum delay time is 1,486 ms. When this type is selected, the EFFECT Section behaves differently from normal. • The “Looper Delay” effect is applied after the SPEAKER/AMP Section. In addition, the effect of the REVERB Section is not applied to the delay sound. • Pressing the [SELECT] button alternates between the two following states. All lit: The delay effect is applied to all the Organ, Key A, and Key B Sections. All off: The delay effect is not applied to any of the Sections. You can play without a delay effect, while keeping the delay sounds you played before switching this setting.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Reverb</td>
<td>Room Reverb</td>
<td>r1</td>
<td>Simulates the reverberation of a room. Turn the [DEPTH] knob to adjust the dry/wet balance, and the [RATE] knob to adjust the duration of the reverb effect.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Hall Reverb</td>
<td>r2</td>
<td>Simulates the reverberation of a hall. Turn the [DEPTH] knob to adjust the dry/wet balance, and the [RATE] knob to adjust the duration of the reverb effect.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Reverse Reverb</td>
<td>r3</td>
<td>Effect that simulates reverse playback of the Gate Reverb. Turn the [DEPTH] knob to adjust the dry/wet balance, and the [RATE] knob to adjust the duration of the effect.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Lo-Fi</td>
<td>Lo-Fi</td>
<td>Lo</td>
<td>Effect that re-samples and degrades the input sound. Turn the [DEPTH] knob to adjust the volume threshold, and the [RATE] knob to adjust the sampling frequency. Turn each knob clockwise to make the sound more degraded and less clear.</td>
<td>Mono</td>
</tr>
<tr>
<td>Tech</td>
<td>Ring Modulator</td>
<td>r,</td>
<td>Effect that changes the input sound to a metallic sound. Turn the [DEPTH] knob to adjust the depth, and the [RATE] knob to adjust the frequency.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Slicer</td>
<td>SL</td>
<td>Effect that slices the input sound. Turn the [DEPTH] knob to adjust the gate time length, and the [RATE] knob to adjust the fineness of slicing.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>LP Filter</td>
<td>LF</td>
<td>Filter that cuts sounds at frequencies higher than the cutoff frequency. Turn the [DEPTH] knob to adjust the cutoff frequency, and the [RATE] knob to adjust the resonance.</td>
<td>Stereo</td>
</tr>
<tr>
<td>Misc</td>
<td>Damper Resonance (*Keys)</td>
<td>dr</td>
<td>Effect that reproduces the sound spread produced by open strings while the damper pedal of a piano is pressed. Turn the [DEPTH] knob to adjust the dry/wet balance, and the [RATE] knob to adjust the damper opening degree.</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>Harmonic Enhancer</td>
<td>HE</td>
<td>Effect that adds harmonic overtones to the input sound to give the sound a little “sparkle” or an airy brightness. Turn the [DEPTH] knob to adjust the cutoff frequency of the high-pass filter, and the [RATE] knob to adjust the strength of the effect.</td>
<td>Stereo</td>
</tr>
</tbody>
</table>
You can change the expression of the sound in real time by operating the [EG FILTER] knob while playing phrases. This list explains the control types of each EG and Filter.

**EG (Envelope Generator)**

EG allows you to determine how the level of the sound changes in time. This lets you to reproduce a variety of sound characteristics of natural acoustic instruments—such as the quick attack and decay of percussion sounds, or the long release of sustained piano sound. The YC61 controls the following three characteristics with a single knob.

- **Attack**: Determines the time which the sound reaches its maximum level after the key is played. The lower the value, the quicker the attack.
- **Decay**: Determines the time it takes for the sound reaches its sustain level (a slightly lower level than maximum). The lower the value, the quicker the decay.
- **Release**: Determines the time it takes for the sound decays to silence after the key is released. The lower the value, the quicker the release.

How these three characteristics change with a single knob operation is referred to as EG control type. The YC61 has 11 types. The type can be set using the [EXIT] button + [EG FILTER] knob operation, or from the “EG Control” (page 43).

Graphs below show how the Attack, Decay, and Release change when the knob is turned from the center (= 64) to the left and right in each type.
Filter
Filter is a function that changes the tone of a sound by passing or only a specific frequency range and cutting signals in other frequency ranges. The YC61 controls the following two characteristics with a single knob.

<table>
<thead>
<tr>
<th>Cutoff</th>
<th>Resonance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determines the cutoff frequency of the filter (which frequency band signal or higher is cut), adjusting the brightness of the sound. Higher values result in a brighter sound.</td>
<td>Determines the amount of the resonance which raises the volume around the cutoff frequency. Higher values result in a more pronounced effect.</td>
</tr>
</tbody>
</table>

Graphs below show how the two parameters change when the knob is turned from the center (= 64) to the left and right in each type.

**Flat Reso**
A type which uses the knob to change only the Cutoff.

**Reso Plus**
A type which increases the Resonance by turning the knob to the right.

**Reso Minus A/B/C**
Types which reduce the Resonance by turning the knob to the right. Characteristics of the Filter function are strongly emphasized, letting you create synthesizer-like sounds.

**Reso Boost A/B**
Types which increase the Resonance regardless of whether the knob is turned left or right. Characteristics of the Filter function are strongly emphasized, and the sound gets brighter when turning the knob to the right compared to the Reso Minus types.
From the [MENU] button, you can configure various parameters and functions that affect the whole system of this instrument. The settings will be stored in this instrument.

**Operation**

1. Press the [MENU] button.

2. Use the Encoder dial and the [ENTER] button to select an item and display the settings screen.

   **NOTE**
   You can also use the LIVE SET buttons [1] to [6] to select the items directly. The LIVE SET buttons [1] to [6] correspond to the items in order from the top. The lamps for selectable buttons light up.

3. Use the Encoder dial to change and set the value or setting.

4. Press the [ENTER] button to return to the Top screen (Live Set Sound).

**General**

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Tune</td>
<td>Determines the tuning for the entire instrument.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings:</strong> 414.72 Hz – 466.78 Hz</td>
</tr>
<tr>
<td></td>
<td><strong>Default:</strong> 440.00 Hz</td>
</tr>
<tr>
<td>MIDI Settings</td>
<td>Determines whether to use (On) the USB [TO HOST] terminal for transmission/reception of MIDI messages, or not (Off).</td>
</tr>
<tr>
<td></td>
<td><strong>Default:</strong> On</td>
</tr>
<tr>
<td>MIDI Channel</td>
<td>Determines whether to use (On) the MIDI [IN]/[OUT] terminals for the transmission/reception of MIDI messages with the tone generator of this instrument, or not (Off).</td>
</tr>
<tr>
<td>Tx</td>
<td>When this is set to “On,” the terminals are used as Port 1 (message transmission/reception with the tone generator of this instrument).</td>
</tr>
<tr>
<td></td>
<td>When this is set to “Off,” they are used as Port 2 (USB-MIDI interface). In this case, MIDI messages received by the MIDI [IN] terminal are output without alteration to USB Port 2 (MIDIOUT2 (YC Series)). MIDI messages received by the USB Port 2 (MIDIIN2 (YC Series)) are output without alteration to the MIDI [OUT] terminal.</td>
</tr>
<tr>
<td></td>
<td><strong>Default:</strong> On</td>
</tr>
<tr>
<td>Rx</td>
<td>Determines the MIDI receive channel. When this is set to “All,” MIDI messages will be received over all channels.</td>
</tr>
<tr>
<td></td>
<td><strong>Default:</strong> 1</td>
</tr>
</tbody>
</table>
### Function name | Description
--- | ---
MIDI Settings | **MIDI Control**<br>Determines the transmission of MIDI control messages.<br>When this is set to “On,” MIDI messages corresponding to the controls on the instrument are transmitted when a setting is changed using the controls (knobs, etc.), allowing you to receive and record the operation information on DAW software or an external MIDI device.<br>When this is set to “Invert,” MIDI messages are transmitted only when you use the controls of a Section that has been turned off, allowing you to control DAW software or an external MIDI device. For example, when you have created a Live Set Sound combining this instrument’s Organ Section and a DAW software’s strings sound, you can use the operators of the Key A/Key B Sections to control the volume or filters of the software strings.<br><br>**Default:** Off<br><br>**NOTE**<br>- When MIDI messages corresponding to controls are received by DAW software or the like, the settings of the corresponding controls are changed.<br>- The assignment of MIDI messages to each control is fixed. If you want to control the parameters on DAW software from the instrument’s controls, perform configurations on the computer side so that messages corresponding to the controls are appropriately received. For details about the controls and their corresponding MIDI messages, refer to page 58.<br>- MIDI messages for when the Modulation Lever and Bend Lever are operated are always sent, regardless of this setting.<br><br>■ **MIDI Control = Off**<br>MIDI messages are not transmitted even when this instrument is operated.<br><br>■ **MIDI Control = On**<br>Corresponding MIDI messages are transmitted when parameters are changed using the controls on this instrument.<br><br>**NOTE**<br>Even when the Section [ON/OFF] switch or EFFECT 1/2 [ON/OFF] button is off, MIDI messages are transmitted if the control lamps are lit for enabling parameter changes, by the settings of “Display Lights” (page 39).<br><br>■ **MIDI Control = Invert**<br>Corresponding MIDI messages are transmitted only when controls in a Section where the Section [ON/OFF] switch is off are moved.<br><br>**NOTE**<br>- When this is set to “Invert,” control lamps automatically light up regardless of the status of the Section [ON/OFF] switch.<br>- When this is set to “Invert,” settings for “Display Lights” (Section, Ins Effect) cannot be made.<br><br>**Tx/Rx Pgm Change**<br>Determines whether transmission/reception of Program Change messages between this instrument and external MIDI devices is enabled (On) or disabled (Off).<br><br>**Default:** On

**Tx/Rx Bank Select**<br>Determines whether transmission/reception of Bank Select messages between this instrument and external MIDI devices is enabled (On) or disabled (Off).<br><br>**Default:** On

**Controller Reset**<br>Determines whether to keep (Hold) or initialize (Reset) the values of controllers (Modulation Lever, Foot Controller, etc.) when switching between Live Set Sounds.<br>When this is set to “Reset,” the controllers are reset to the default states (below) when switching between Live Set Sounds.<br>- Pitch Bend: Center<br>- Modulation: Minimum<br>- Expression: Maximum<br>- Pedal Wah: Minimum<br><br>**Default:** Reset
<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Keyboard/ Pedal</strong></td>
<td><strong>Octave</strong> Shifts the octave range of the keyboard up or down.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: -3 – +3</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: +0</td>
</tr>
<tr>
<td></td>
<td><strong>Transpose</strong> Transposes the pitch of the keyboard up or down in semitones.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: -12 – +12</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: +0</td>
</tr>
<tr>
<td></td>
<td><strong>Touch Curve</strong> Determines how actual velocities will be generated according</td>
</tr>
<tr>
<td></td>
<td>to the strength with which you play notes on the keyboard (page 11).</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: Normal, Soft, Hard, Wide, Fixed</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: Normal</td>
</tr>
<tr>
<td></td>
<td><strong>Fixed Velocity</strong> Set this parameter to produce the same velocity,</td>
</tr>
<tr>
<td></td>
<td>regardless of how hard or soft you play the keyboard. This parameter is</td>
</tr>
<tr>
<td></td>
<td>only used when “Touch Curve” is set to “Fixed.”</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: 1 – 127</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: 64</td>
</tr>
<tr>
<td></td>
<td><strong>Sustain Pedal Type</strong> Determines which type of sustain pedal is connected</td>
</tr>
<tr>
<td></td>
<td>to the FOOT SWITCH [SUSTAIN] jack. Select “FC3A (HalfOn)” when you want to</td>
</tr>
<tr>
<td></td>
<td>use a pedal with a Half Damper function.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: FC3A (HalfOn), FC3A (HalfOff), FC4A/FC5</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: FC3A (HalfOn)</td>
</tr>
<tr>
<td></td>
<td><strong>Foot Switch Assign</strong> Determines the Control Change number generated by</td>
</tr>
<tr>
<td></td>
<td>using the Footswitch connected to the FOOT SWITCH [ASSIGNABLE] jack.</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: Live Set +</td>
</tr>
<tr>
<td><strong>Local Control</strong></td>
<td>Determines whether Local Control is on or off. When this is set to “Off,”</td>
</tr>
<tr>
<td></td>
<td>this instrument’s tone generator is internally disconnected from the</td>
</tr>
<tr>
<td></td>
<td>keyboard and controllers, and no sound will be produced when the keyboard</td>
</tr>
<tr>
<td></td>
<td>is played. However, regardless of the setting here, performance</td>
</tr>
<tr>
<td></td>
<td>information from this instrument’s keyboard and controllers is transmitted</td>
</tr>
<tr>
<td></td>
<td>as MIDI messages, and this instrument’s tone generator will continue to</td>
</tr>
<tr>
<td></td>
<td>produce sound in response to the MIDI messages received from</td>
</tr>
<tr>
<td></td>
<td>MIDI input, depending on the MIDI settings.</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: On</td>
</tr>
<tr>
<td><strong>I/O Volume</strong></td>
<td><strong>USB Audio</strong> Determines the volume of USB Audio input.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: 0 – 127</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: 64</td>
</tr>
<tr>
<td></td>
<td><strong>Output</strong> Adjusts the final output sound level of the instrument.</td>
</tr>
<tr>
<td></td>
<td><strong>Settings</strong>: -24 dB – +0 dB – +24 dB</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: -6 dB</td>
</tr>
<tr>
<td><strong>Auto Power Off</strong></td>
<td>Determines whether to set the Auto Power Off function to “Enable” or</td>
</tr>
<tr>
<td></td>
<td>“Disable.”</td>
</tr>
<tr>
<td></td>
<td><strong>Default</strong>: Disable</td>
</tr>
</tbody>
</table>
### Control Panel

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Panel Lock Settings</strong></td>
<td>Determines whether the panel lock for each of the categories listed at left are enabled (On) or disabled (Off). <strong>Default:</strong> On</td>
</tr>
<tr>
<td><strong>Display Lights Section</strong></td>
<td>Determines whether the indicator lamps of each Section are always lit (&quot;On&quot;) regardless the status of the corresponding Section [ON/OFF] switch. <strong>Default:</strong> Off</td>
</tr>
<tr>
<td><strong>Ins Effect</strong></td>
<td>Determines whether the lamps in the EFFECT 1 and 2 areas of the Key A/Key B Sections are always lit (&quot;On&quot;) regardless the status of each of the EFFECT 1/2 [ON/OFF] buttons. <strong>Default:</strong> Off</td>
</tr>
<tr>
<td><strong>LCD SW</strong></td>
<td>Determines whether to display (On) or not display (Off) the Top screen in the LCD. The various setting screens such as the MENU screens and the SETTINGS screens are always shown regardless of this setting. <strong>Default:</strong> On</td>
</tr>
<tr>
<td><strong>LCD Contrast</strong></td>
<td>For adjusting the contrast of the LCD. <strong>Settings:</strong> 1 – 63 <strong>Default:</strong> 32</td>
</tr>
<tr>
<td><strong>Advanced Settings</strong></td>
<td><strong>Drawbar Mode</strong> Sets the conditions for a drawbar position to be reflected when the drawbar’s actual position and the LED display (setting called up) do not match. When this is set to “Jump,” the position of a drawbar is unconditionally reflected when that drawbar is moved. When this is set to “Catch,” the current setting will be held until the drawbar’s position matches (catches) the LED display. Once they have matched, the drawbar’s position will be reflected. <strong>Default:</strong> Jump</td>
</tr>
<tr>
<td><strong>Section Hold</strong></td>
<td>When this is set to “Enable,” you can select another Live Set Sound and still maintain (hold) the current settings of the desired Sections. Push and hold the Section [ON/OFF] switch of a Section you want to maintain the settings of until the corresponding lamp flashes to put that Section in the Hold status. To release Section Hold, push the Section [ON/OFF] switch again. For example, to keep reverb settings during your performance regardless of the Live Set Sounds you change, set this item to “Enable” and then push and hold the REVERB Section [ON/OFF] switch. <strong>Default:</strong> Disable</td>
</tr>
<tr>
<td><strong>Live Set View Mode</strong></td>
<td>Determines whether to maintain the Live Set View (Keep) or automatically return to the Top screen (Close) when switching between Live Set Sounds. When this is set to “Keep,” the names of eight sets of Live Set Sounds are always displayed. <strong>Default:</strong> Close</td>
</tr>
<tr>
<td><strong>Value Indication</strong></td>
<td>Determines whether to show (On) or not show (Off) the values on the LCD when the values for the knobs of each Section are changed. <strong>Default:</strong> On</td>
</tr>
<tr>
<td><strong>SW Direction</strong></td>
<td>Determines whether to operate the Voice selection switch and the Effect type selection switches in ascending order (Default) or in descending order (Reverse). <strong>Default:</strong> Default</td>
</tr>
</tbody>
</table>
### Advanced Settings

**EG/Filter Reset**

Determines whether to reset (On) or maintain without resetting (Off) the parameters of EG and FILTER when Voices are switched in the Key A/Key B Sections.

**Default:** On

### System Settings

**Power On Sound**

Determines which Live Set Sound is shown when this instrument is turned on.

**Default:** 1-1

### MIDI Device Number

Determines the MIDI device numbers. The device number of this instrument must match the device number of the external MIDI device when transmitting/receiving Bulk Dump data, Parameter Changes, or other System Exclusive messages.

**Settings:** 1 - 16, All, Off

**Default:** All

### MIDI Control Delay

Adjusts the transmission timing for MIDI control messages transmitted when switching between Live Set Sounds. You may need to make adjustments to this when the application on your computer does not receive messages correctly.

**Settings:** 0 – 1500 msec

**Default:** 0 msec

### Job

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Live Set Manager</strong> Swap</td>
<td>Swaps the stored data of the currently selected Live Set Sound with another user-specified Live Set Sound.</td>
</tr>
<tr>
<td>Copy</td>
<td>Copies the stored data of the currently selected Live Set Sound to another user-specified Live Set Sound.</td>
</tr>
<tr>
<td>Initialize</td>
<td>Resets the stored data of the currently selected Live Set Sound to its default status.</td>
</tr>
<tr>
<td><strong>Section Manager</strong> Copy</td>
<td>Copies the settings of the Organ Section of the Live Set Sound currently being edited.</td>
</tr>
<tr>
<td>Key A</td>
<td>Copies the settings of the Key A Section of the Live Set Sound currently being edited.</td>
</tr>
<tr>
<td>Key B</td>
<td>Copies the settings of the Key B Section of the Live Set Sound currently being edited.</td>
</tr>
<tr>
<td>Effect</td>
<td>Copies the settings of the EFFECT Section of the Live Set Sound currently being edited.</td>
</tr>
<tr>
<td>Speaker Amp</td>
<td>Copies the settings of the SPEAKER/AMP Section of the Live Set Sound currently being edited.</td>
</tr>
<tr>
<td><strong>Paste</strong> Organ</td>
<td>Pastes the copied settings. The paste function cannot be executed when nothing has been copied.</td>
</tr>
<tr>
<td>Key A</td>
<td>Pastes between different Sections are only possible when pasting from Key A to Key B, or from Key B to Key A.</td>
</tr>
<tr>
<td>Key B</td>
<td></td>
</tr>
<tr>
<td>Effect</td>
<td></td>
</tr>
<tr>
<td>Speaker Amp</td>
<td></td>
</tr>
<tr>
<td><strong>Swap Key A &amp; Key B</strong></td>
<td>Swaps the settings of the Key A Section and the Key B Section of the currently being edited Live Set Sound.</td>
</tr>
</tbody>
</table>

**NOTE**

This job can also be executed using the [EXIT] button and the Keys [A B] button.
You can also load the desired single Live Set Sound from a file containing multiple Live Set Sounds such as the Backup file, Live Set file, and Live Set Page file (page 25).

* You can also load the desired single Live Set Sound from a file containing multiple Live Set Sounds such as the Backup file, Live Set file, and Live Set Page file (page 25).

**Version Info**
Shows the versions of this instrument’s software and firmware, as well as its copyright information.
From the [SETTINGS] button, you can configure and store the various settings of the currently selected Live Set Sound. The settings made here will all be stored in the Live Set Sound.

**Operation**

1. Press the [SETTINGS] button.
2. Use the Encoder dial and the [ENTER] button to select an item and display the settings screen.

   **NOTE**
   If there are six or fewer items displayed on the screen, you can also use the LIVE SET buttons [1] to [6] to select the items directly. The LIVE SET buttons [1] to [6] correspond to the items in order from the top. The lamps for selectable buttons light up.

3. Use the Encoder dial to change and set the value or setting.
4. Press the [ENTER] button to return to the Top screen (Live Set Sound).

### Sound

<table>
<thead>
<tr>
<th>Function Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organ Settings</strong></td>
<td>Determines the detailed settings for the Organ Section. Items marked with an asterisk (<em>) can be configured only when the VCM Organ type (H1–H3) is selected. If at least one of the items marked with (</em>) is changed from the default, a “+” will be displayed on the upper right of “H1”–”H3” on the Top screen.</td>
</tr>
<tr>
<td><strong>Leak Level</strong>*</td>
<td>Adjusts the volume of the leakage sound (sound leaked from the tonewheel to the electric circuit). <strong>Settings:</strong> 0 – 127  <strong>Default:</strong> 64</td>
</tr>
<tr>
<td><strong>KeyClick Level</strong>*</td>
<td>Determines the volume of the key click sound produced when you press a key. <strong>Settings:</strong> 0 – 127  <strong>Default:</strong> 64</td>
</tr>
</tbody>
</table>
| **Perc. Link to 1′feet*** | Determines the operation of the [1′] (one foot) drawbar when switching the PERCUSSION on or off. 
  • **On:** When PERCUSSION is turned on, the sound of the [1′] drawbar stops.  
  • **Off:** The [1′] drawbar generates sound regardless of whether PERCUSSION is on or off.  
  **Default:** On |
| **Expression Type**    | Determines the position in the organ’s signal path where the expression pedal is applied.  
  • **Drive+Vol:** The pedal effect is applied to the pre-amplifier in the Organ. Operating the pedal changes both the volume and the distortion of the Organ sound. If the VCM Organ type is selected, this faithfully reproduces the effect of the expression pedal on a vintage organ.  
  • **Volume:** The pedal effect is applied directly before the REVERB Section after the Organ sound is generated. Operating the pedal changes the volume, but not the distortion, of the Organ sound.  
  **Default:** Drive+Vol |
### Key A Settings/Key B Settings

**Mono/Poly**

Selects whether to play the Section as monophonic (Mono) or polyphonic (Poly). When set to “Mono,” the icon is displayed to the right of the Section name (A, B) on the Top screen.

**Default:** Poly

#### Portamento

Determines settings regarding the portamento function, which continuously changes the sound from one played note to the next. This can only be set when "Mono/Poly" is set to "Mono."

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Switch</strong></td>
<td>Determines whether the portamento effect is applied (On) or not (Off). <strong>Default:</strong> Off</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>Determines the time (speed) that it takes for the portamento effect to shift in pitch between notes. <strong>Settings:</strong> 0 – 127 <strong>Default:</strong> 64</td>
</tr>
</tbody>
</table>
| **Mode** | Determines how the portamento effect should be applied depending on how you play the keys.  
• **Full-time:** The portamento effect is always applied.  
• **Fingered:** The portamento effect is applied only when you play legato performances (playing a key while still holding the previous key). **Default:** Full-time |
| **Time Mode** | Determines the time standard for portamento pitch shifts.  
• **Rate:** The pitch shifts at a speed corresponding to the distance between sounds (notes). The further the pitches between the two sounds, the more time it takes.  
• **Time:** The pitch shifts over a particular amount of time, regardless of how far apart the pitches between the two sounds are. **Default:** Rate |
| **FM Unison** | Determines the settings for creating a sense of thickness and spaciousness in an FM tone generator Voice. This setting is available only when a Voice having “FM” in its name is selected.  
**Mode** | Selects whether, when one note is played, to generate one note (Off), two notes simultaneously (2 Unison), or four notes simultaneously (4 Unison). When set to "2 Unison" or "4 Unison," a “+” will be displayed on the upper right of “FM” in the Voice name on the Top screen. **Default:** Off |
| **Detune** | Determines the difference in pitch between the two or four notes, which affects the degree of thickness of to the sound. **Settings:** 0 – 15 **Default:** 0 |
| **Spread** | Determines the difference in panning between the two or four notes, which affects the degree of widening of to the sound. **Settings:** 0 – 15 **Default:** 0 |
| **EG Control** | Selects the EG control type. For details on the types that can be selected, see “EG/Filter Control Type List” (page 34). **Default:** Atk&Dcy&Rls A |
| **Filter Control** | Selects the Filter control type. For details on the modes that can be selected, see “EG/Filter Control Type List” (page 34). **Default:** Flat Reso |
## Rotary Speaker
Determines the detailed operations of the VCM Rotary Speaker types (RtrA and RtrB types of the SPEAKER/AMP Section).

<table>
<thead>
<tr>
<th>Setting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level</strong></td>
<td>Determines the volume of the horn (treble).</td>
</tr>
<tr>
<td><strong>Rotor</strong></td>
<td>Determines the volume of the rotor (bass).</td>
</tr>
<tr>
<td><strong>Background Noise Switch</strong></td>
<td>Determines whether to include (On) or not include (Off) simulated background noise.</td>
</tr>
<tr>
<td><strong>Stereo/Mono</strong></td>
<td>Determines whether to use stereo or monaural output for RtrA and RtrB.</td>
</tr>
<tr>
<td><strong>Speed</strong></td>
<td>Determines the speed for the horn (treble) and rotor (bass) for the Slow and Fast states of the rotary speaker.</td>
</tr>
<tr>
<td><strong>Function Transpose</strong></td>
<td>Transposes the pitch in semitone steps.</td>
</tr>
<tr>
<td><strong>Split Point</strong></td>
<td>Determines the key position when splitting the keyboard into left hand and right hand sections. The set value becomes the lowest note of the right hand section.</td>
</tr>
</tbody>
</table>
External Keyboard

Determined the generation of sound for each Section when the YC61 receives performance information (key-on, key-off) MIDI messages from an external MIDI device. You can make settings so that combine the YC61 with an external keyboard for a two-manual organ, or performing only the Key A and/or Key B Sections on an external keyboard, etc.

**NOTE**
For Sections/parts that are set to generate sound only when playing an external keyboard, display of the Split on the Top screen changes from [ ] to [ ].

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Keyboard</td>
<td>Sound is generated for both key-on signals received from an external MIDI device and performance on this instrument’s keyboard.</td>
</tr>
<tr>
<td>• Ext+Int</td>
<td>Sound is generated only for key-on signals received from an external MIDI device. Sound is not generated when the keyboard on this instrument is played.</td>
</tr>
<tr>
<td>• ExtOnly</td>
<td>This setting is for performances on a two-manual organ. The UPPER part generates sound for key-on signals received from an external MIDI device, and the LOWER part generates sound when the keyboard on this instrument is played.</td>
</tr>
<tr>
<td>• 2ManualUp</td>
<td>This setting is for performances on a two-manual organ. The LOWER part generates sound for key-on signals received from an external MIDI device, and the UPPER part generates sound when the keyboard on this instrument is played.</td>
</tr>
<tr>
<td>• 2ManualLo</td>
<td>Sound is not generated for key-on signals received from an external MIDI device. Sound is generated when the keyboard on this instrument is played.</td>
</tr>
<tr>
<td>Default:</td>
<td>Ext+Int</td>
</tr>
</tbody>
</table>

**Connection examples**

[Diagram of MIDI connections]

**NOTE**
When “2ManualUp” or “2ManualLo” is set, the settings of the Organ Section Split become invalid, and the lamps for the SPLIT [L U] button both automatically light.
### Key A

- **Ext+Int:** Sound is generated for both key-on signals received from an external MIDI device and performance on this instrument’s keyboard.
- **ExtOnly:** Sound is generated only for key-on signals received from an external MIDI device. Sound is not generated when the keyboard on this instrument is played.
- **Off:** Sound is not generated for key-on signals received from an external MIDI device. Sound is generated when the keyboard on this instrument is played.

**Default:** Ext+Int

**Connection example**

Organ = Off, Key A = Off, Key B = ExtOnly

### Key B

**External MIDI device such as a stage piano: Key B**

**MIDI [IN] terminal**

**MIDI [OUT] terminal**

**YC61: Organ (UPPER/LOWER) + Key A**
**Master Keyboard**

This function is for using the YC61 as a master keyboard. It allows the keyboard to be split into as many as four different zones, each of which can control separate sounds of an external tone generator. For example, you can make a Live Set Sound combining Voices from this instrument and the connected external tone generators, or a Live Set Sound composed with Voices of external tone generators only.

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode SW</td>
<td>Switches the Master Keyboard Mode settings. When &quot;On&quot; is selected, the Master Keyboard Mode is enabled, and the [SET] indication appears on the Top screen. Default: Off</td>
</tr>
<tr>
<td>Advanced Zone SW</td>
<td>Switches the setting range of Master Keyboard Mode. When &quot;On&quot; is selected, you can make detailed settings.                                    Default: Off</td>
</tr>
<tr>
<td>Zone Settings</td>
<td>Determines whether to enable (On) or disable (Off) the currently selected zone.                                                              Default: Zone 1 = On, Zone 2 – 4 = Off</td>
</tr>
<tr>
<td>Zone SW</td>
<td>Destrmines the MIDI transmit channel for the currently selected zone.                                                                        Default: Zone 1 = 1, Zone 2 = 2, Zone 3 = 3, Zone 4 = 4</td>
</tr>
<tr>
<td>Tx Channel</td>
<td>Shifts the pitch of the currently selected zone in units of one octave.                                                                        Default: +0</td>
</tr>
<tr>
<td>Octave Shift</td>
<td>Transposes the pitch of the currently selected zone in semitone steps.                                                                           Default: +0</td>
</tr>
<tr>
<td>Transpose</td>
<td>Determines the lowest key that generates sound in the currently selected zone.                                                               Default: C -2</td>
</tr>
<tr>
<td>Note Limit Low</td>
<td>Determines the highest key that generates sound in the currently selected zone.                                                              Default: G8</td>
</tr>
<tr>
<td>Bank MSB*</td>
<td>Determines the Bank Select MSB to be sent as a MIDI message to the external tone generator played by the currently selected zone upon selection of a Live Set Sound. Default: 0</td>
</tr>
<tr>
<td>Function name</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Zone Settings</strong></td>
<td></td>
</tr>
<tr>
<td>*: Detailed settings</td>
<td></td>
</tr>
<tr>
<td>Zone 1–4</td>
<td></td>
</tr>
</tbody>
</table>
| Bank LSB*                     | Determines the Bank Select LSB to be sent as a MIDI message to the external tone generator played by the currently selected zone upon selection of a Live Set Sound.  
**Default:** 0                                                                 |
| Program Change*               | Determines the Program Change Number to be sent as a MIDI message to the external tone generator played by the currently selected zone upon selection of the Live Set Sound.  
**Default:** 1                                                                 |
| Volume*                       | Determines the volume to be sent as a MIDI message to the external tone generator played by the currently selected zone upon selection of a Live Set Sound.  
**Default:** 100                                                               |
| Pan*                          | Determines the panning to be sent as a MIDI message to the external tone generator played by the currently selected zone upon selection of a Live Set Sound.  
**Default:** C                                                                  |
| Tx SW Note*                   | Determines whether to transmit (On) or not transmit (Off) MIDI note messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Bank*                   | Determines whether to transmit (On) or not transmit (Off) MIDI Bank Select messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Program*                | Determines whether to transmit (On) or not transmit (Off) MIDI Program Change messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Volume*                 | Determines whether to transmit (On) or not transmit (Off) MIDI volume messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Pan*                    | Determines whether to transmit (On) or not transmit (Off) MIDI Pan messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW PB*                     | Determines whether to transmit (On) or not transmit (Off) MIDI Pitch Bend messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Mod*                    | Determines whether to transmit (On) or not transmit (Off) MIDI Modulation messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW Sustain*                | Determines whether to transmit (On) or not transmit (Off) MIDI Sustain messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW FS*                     | Determines whether to transmit (On) or not transmit (Off) MIDI Footswitch messages to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW FC1*                    | Determines whether to transmit (On) or not transmit (Off) MIDI messages for FOOT CONTROLLER [1] to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
| Tx SW FC2*                    | Determines whether to transmit (On) or not transmit (Off) MIDI messages for FOOT CONTROLLER [2] to the external tone generator played by the currently selected zone.  
**Default:** On                                                                 |
## Controllers

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bend Lever Mode</td>
<td>Switches the operation mode of the Bend Lever. <strong>Pitch Bend</strong>: Operates as a Pitch Bend controller. <strong>Rotary S/F</strong>: Switches between slow and fast for the rotary speaker of the SPEAKER/AMP Section. Moving the lever in either direction produces the same effect as pressing the ROTARY SPEAKER [Slow Fast] button. <strong>Default</strong>: Pitch Bend</td>
</tr>
<tr>
<td>Pitch Bend Range</td>
<td>Determines the pitch bend range in semitone steps. This can be set individually for each Voice Section. <strong>Settings</strong>: -24 – +0 – +24 <strong>Default</strong>: +2</td>
</tr>
<tr>
<td>Modulation Lever</td>
<td>Determines the function to be assigned to the Modulation Lever. You can assign Control Change numbers 1 to 119 as well as the USB Audio volume. <strong>Settings</strong>: Off, 1 – 63, 65, 67 – 119, USB Audio Volume <strong>Default</strong>: 1</td>
</tr>
<tr>
<td>Limit Low</td>
<td>Determines the lower limit for the Modulation Lever values. <strong>Settings</strong>: 0 – 127 <strong>Default</strong>: 0</td>
</tr>
<tr>
<td>Limit High</td>
<td>Determines the higher limit for the Modulation Lever values. <strong>Settings</strong>: 0 – 127 <strong>Default</strong>: 0</td>
</tr>
<tr>
<td>P.Mod Depth</td>
<td>Determines the depth of the vibrato effect applied to keyboard notes. This can be set individually for each Voice Section. <strong>Settings</strong>: 0 – 127 <strong>Default</strong>: 10 <strong>NOTE</strong>: This can be set for the Organ Section only when the FM tone generator organ type (F1 to F3) is selected.</td>
</tr>
<tr>
<td>P.Mod Speed</td>
<td>Determines the speed of the vibrato effect applied to keyboard notes. This can be set individually for each Voice Section. <strong>Settings</strong>: +64 – +0 – +63 <strong>Default</strong>: +0 <strong>NOTE</strong>: This can be set for the Organ Section only when the FM tone generator organ type (F1 to F3) is selected.</td>
</tr>
<tr>
<td>Foot Controller 1</td>
<td>Determines the Control Change number to be assigned to a foot controller (sold separately) connected via the FOOT CONTROLLER [1] jack. <strong>Settings</strong>: Off, 1 – 63, 65, 67 – 119, USB Audio Volume <strong>Default</strong>: 11 (Expression)</td>
</tr>
<tr>
<td>Limit Low</td>
<td>Determines the lower limit value for a foot controller (sold separately) connected to the FOOT CONTROLLER [1] jack. <strong>Settings</strong>: 0 – 127 <strong>Default</strong>: 0</td>
</tr>
<tr>
<td>Limit High</td>
<td>Determines the upper limit value for a foot controller (sold separately) connected to the FOOT CONTROLLER [1] jack. <strong>Settings</strong>: 0 – 127 <strong>Default</strong>: 127</td>
</tr>
</tbody>
</table>
**Foot Controller 2 Assign**

Determines the Control Change number to be assigned to a foot controller (sold separately) connected to the FOOT CONTROLLER [2] jack.

- **Settings:** Off, 1 – 63, 65, 67 – 119, USB Audio Volume
- **Default:** 4 (Pedal Wah)

**Limit Low**

Determines the lower limit value for a foot controller (sold separately) connected to the FOOT CONTROLLER [2] jack.

- **Settings:** 0 – 127
- **Default:** 0

**Limit High**

Determines the upper limit value for a foot controller (sold separately) connected to the FOOT CONTROLLER [2] jack.

- **Settings:** 0 – 127
- **Default:** 127

**Sustain Pedal Mode**

Switches the operation mode of a sustain pedal (sold separately) connected to the FOOT SWITCH [SUSTAIN] jack.

- **Sustain:** Operates as a sustain pedal.
- **Rotary S/F:** Switches between slow and fast for the rotary speaker of the SPEAKER/AMP Section. Pressing the pedal produces the same effect as pressing the ROTARY SPEAKER [Slow Fast] button.

- **Default:** Sustain

**Receive SW Expression Organ**

Determines whether each Voice Section receives (On) or ignores (Off) the corresponding MIDI messages received from external devices or the messages generated by operating the footswitch or foot controller.

- **Default:** On

**Sostenuto Organ**

**Function name**

<table>
<thead>
<tr>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper = White, Lower = Red</td>
</tr>
</tbody>
</table>

**Drawbar Color**

<table>
<thead>
<tr>
<th>Function name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper</td>
<td>Determines the color of the drawbar LEDs. This can be set individually for the UPPER and LOWER parts.</td>
</tr>
<tr>
<td>Lower</td>
<td><strong>Settings:</strong> White, Red, Yellow, Green, Cyan, Blue, Magenta</td>
</tr>
<tr>
<td></td>
<td><strong>Default:</strong> Upper = White, Lower = Red</td>
</tr>
</tbody>
</table>

**Name**

Determines the names of Live Set Sounds. For details on editing Live Set Sound names, refer to “Editing File Names/Live Set Sound Names” (page 24).

**NOTE**

To store the edited names, you’ll need to use the Store operation (page 12).
# Appendix

## Display Messages

<table>
<thead>
<tr>
<th>LCD indication</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auto power off disabled.</td>
<td>This message appears when Auto Power Off is disabled.</td>
</tr>
<tr>
<td>Completed.</td>
<td>The specified load, save, format, or other Job has been completed.</td>
</tr>
<tr>
<td>Connecting to USB device…</td>
<td>Currently recognizing the USB flash drive connected to the USB [TO DEVICE] terminal.</td>
</tr>
<tr>
<td>Device number is off.</td>
<td>Bulk data cannot be transmitted/received because the device number is off.</td>
</tr>
<tr>
<td>Device number mismatch.</td>
<td>Bulk data cannot be received because the device numbers do not match.</td>
</tr>
<tr>
<td>File or folder already exists.</td>
<td>A file/folder having the same name as the one you are about to save already exists.</td>
</tr>
<tr>
<td>File or folder path is too long.</td>
<td>The file or folder you tried to access cannot be accessed because the maximum amount of characters indicating the path has been exceeded.</td>
</tr>
<tr>
<td>Illegal bulk data.</td>
<td>An error occurred while receiving a Bulk data or Bulk Request message.</td>
</tr>
<tr>
<td>Illegal file name.</td>
<td>The specified file name is invalid. Try entering a different name.</td>
</tr>
<tr>
<td>Illegal file.</td>
<td>The specified file is unusable by this instrument or cannot be loaded.</td>
</tr>
<tr>
<td>Incompatible USB device.</td>
<td>USB device which cannot be used with this instrument has been connected to the USB [TO DEVICE] terminal.</td>
</tr>
<tr>
<td>MIDI buffer full.</td>
<td>Failed to process the MIDI data because too much data was received at one time.</td>
</tr>
<tr>
<td>MIDI checksum error.</td>
<td>An error occurred when receiving bulk data.</td>
</tr>
<tr>
<td>No device.</td>
<td>Device is not connected.</td>
</tr>
<tr>
<td>No read/write authority to the file.</td>
<td>Indicates that you do not have the authority to read/write the file.</td>
</tr>
<tr>
<td>Now receiving MIDI bulk data…</td>
<td>Indicates this instrument is receiving MIDI bulk data.</td>
</tr>
<tr>
<td>Now transmitting MIDI bulk data…</td>
<td>Indicates this synthesizer is transmitting MIDI bulk data.</td>
</tr>
<tr>
<td>Please reboot to maintain internal memory.</td>
<td>Reboot this instrument to restore the internal memory.</td>
</tr>
<tr>
<td>Unsupported USB device.</td>
<td>This message appears if the plugged-in USB flash drive is either unformatted or formatted in a way that this instrument does not support. Please format the USB device using this instrument.</td>
</tr>
<tr>
<td>USB connection terminated.</td>
<td>Communication with the USB device has been shut down because of the overcurrent to the USB device. Disconnect the device from the USB [TO DEVICE] terminal, and then turn on the power of the instrument.</td>
</tr>
<tr>
<td>USB device is full.</td>
<td>The USB flash drive is full and no more data can be saved. Use a new USB flash drive, or make space by erasing unwanted data from the storage device.</td>
</tr>
<tr>
<td>USB device is write-protected.</td>
<td>This message appears when you have attempted to write to a protected USB flash drive.</td>
</tr>
<tr>
<td>USB device read/write error.</td>
<td>An error occurred while reading or writing to/from a USB flash drive.</td>
</tr>
</tbody>
</table>
# Troubleshooting

No sound? Wrong sound? When a problem like this occurs, please check the following points before assuming that the product is faulty. Many problems can be solved by executing the Factory Reset operation (page 23). If the problem persists, consult your Yamaha dealer.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Suspected cause</th>
<th>Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instrument turns off unexpectedly.</td>
<td>This is normal when the Auto Power Off function is enabled.</td>
<td>If necessary, you can deactivate the Auto Power Off function to prevent it from turning off the instrument again (page 23).</td>
</tr>
<tr>
<td>No sound is produced.</td>
<td>Related external equipment (e.g., amplifier, speaker, headphones) is not properly connected to this instrument via audio cables.</td>
<td>Since this instrument has no built-in speakers, you will need an external audio system or a set of stereo headphones to properly monitor it (page 22).</td>
</tr>
<tr>
<td>Power to this instrument or the connected external audio equipment are not turned on.</td>
<td></td>
<td>Check the power to this instrument and the connected external audio equipment are turned on.</td>
</tr>
<tr>
<td>The volume of this instrument and the connected external audio equipment are turned fully down.</td>
<td></td>
<td>Adjust the volume. Use the [MASTER VOLUME] knob to adjust the volume. If a foot controller has been connected to the FOOT CONTROLLER [1]/[2] jacks, try using it to increase the volume.</td>
</tr>
<tr>
<td>All the Voice Section [ON/OFF] switches are set to OFF.</td>
<td></td>
<td>Set the desired Voice Section [ON/OFF] switch(es) to ON.</td>
</tr>
<tr>
<td>The volume of the Voice Sections are turned fully down.</td>
<td></td>
<td>Use the [VOLUME] knobs of each Voice Section to adjust the volume.</td>
</tr>
<tr>
<td>Local Control is set to &quot;Off.&quot;</td>
<td></td>
<td>When Local Control is set to &quot;Off,&quot; the internal tone generator will not sound even if you play the keyboard. Set Local Control to &quot;On&quot; (page 38).</td>
</tr>
<tr>
<td>MIDI volume or expression has been set to a very low level by an external MIDI controller.</td>
<td></td>
<td>Select other Live Set Sound. If a foot controller has been connected to the FOOT CONTROLLER [1]/[2] jacks, try using it to increase the volume.</td>
</tr>
<tr>
<td>A sound continues to play indefinitely.</td>
<td>Effect sounds such as delay continue.</td>
<td>Lower the [DEPTH] knob value, or set the EFFECT1/2 [ON/OFF] button or the Section [ON/OFF] switch to OFF. If another Live Set Sound is selected during a sound continues to play, press the currently selected Live Set Sound button once more.</td>
</tr>
<tr>
<td>Sounds are distorted.</td>
<td>Effect settings are not appropriate.</td>
<td>Sound will be distorted depending on the effect types and the settings. Change the effect types and the settings.</td>
</tr>
<tr>
<td>Volume is set too high.</td>
<td></td>
<td>Adjust the volume. To adjust the overall volume, adjust the &quot;I/O Volume&quot; → &quot;Output&quot; (page 38).</td>
</tr>
<tr>
<td>Volume of this instrument and the connected external audio source are set too high.</td>
<td></td>
<td>Adjust the volume of the connected external audio device, or use the INPUT [GAIN] knob of this instrument. You can also adjust the volume from the &quot;I/O Volume&quot; → &quot;USB Audio&quot; (page 38).</td>
</tr>
<tr>
<td>Sound output is intermittent and stuttered.</td>
<td>The entire sound has exceeded the maximum polyphony (128 notes).</td>
<td>Be careful not to exceed the maximum polyphony.</td>
</tr>
<tr>
<td>No effect is applied.</td>
<td>The depth is turned to the minimum level.</td>
<td>Use the [DEPTH] knob to adjust the effect depth.</td>
</tr>
<tr>
<td>Issue</td>
<td>Suspected cause</td>
<td>Solution</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Data communication between the computer and this instrument does not work properly.</td>
<td>The Port settings on the computer are not appropriate.</td>
<td>Check the port settings on the computer.</td>
</tr>
<tr>
<td>MIDI bulk data transmission does not work properly.</td>
<td>Use of the wrong terminals (MIDI, USB).</td>
<td>Check the connections.</td>
</tr>
<tr>
<td></td>
<td>Wrong MIDI device number.</td>
<td>Check the MIDI device number.</td>
</tr>
<tr>
<td>Cannot save data to the external USB flash drive.</td>
<td>The USB flash drive is write protected.</td>
<td>Unlock the write protect.</td>
</tr>
<tr>
<td></td>
<td>The USB flash drive is not formatted properly.</td>
<td>Format again.</td>
</tr>
<tr>
<td>A pedal has no effect.</td>
<td>The pedal is not correctly connected.</td>
<td>Make sure that the pedal’s plug is fully and firmly inserted.</td>
</tr>
<tr>
<td>Nothing is displayed on the LCD, even the instrument’s power is on.</td>
<td>“Display Lights” → “LCD SW” is set to “Off”.</td>
<td>Set the “LCD SW” to “On” (page 39).</td>
</tr>
<tr>
<td></td>
<td>“Display Lights” → “LCD Contrast” value is set too low.</td>
<td>Adjust the contrast from “LCD Contrast” (page 39).</td>
</tr>
</tbody>
</table>
## Specifications

<table>
<thead>
<tr>
<th>Item</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Keyboard</strong></td>
<td>61 keys, semi-weighted waterfall keyboard (initial touch)</td>
</tr>
<tr>
<td><strong>Tone Generation</strong></td>
<td><strong>Tone Generation Technology</strong></td>
</tr>
<tr>
<td></td>
<td>VCM Organ, AWM2, FM</td>
</tr>
<tr>
<td><strong>Polyphony (max.)</strong></td>
<td>VCM Organ + AWM2: 128*, FM: 128</td>
</tr>
<tr>
<td></td>
<td>*Total of VCM Organ and AWM2</td>
</tr>
<tr>
<td><strong>Voices</strong></td>
<td><strong>Number of Live Set Sounds</strong></td>
</tr>
<tr>
<td></td>
<td>160 (Preset Live Set Sounds: 80)</td>
</tr>
<tr>
<td><strong>Number of Voices</strong></td>
<td>145 (Organ: 6 / Keys: 139)</td>
</tr>
<tr>
<td><strong>Effects</strong></td>
<td>Insertion Effect:</td>
</tr>
<tr>
<td></td>
<td>Organ 1 system (pre drive)</td>
</tr>
<tr>
<td></td>
<td>Key A 2 systems (1: 32 types, 2: 32 types)</td>
</tr>
<tr>
<td></td>
<td>Key B 2 systems (1: 32 types, 2: 32 types)</td>
</tr>
<tr>
<td></td>
<td>Effect: 32 types</td>
</tr>
<tr>
<td></td>
<td>Speaker/Amp: 6 types (Rotary Speaker: 2 types, Amp: 4 types)</td>
</tr>
<tr>
<td></td>
<td>Reverb</td>
</tr>
<tr>
<td></td>
<td>Master Equalizer: 3-band (with sweepable mid)</td>
</tr>
<tr>
<td><strong>Display</strong></td>
<td><strong>Type</strong></td>
</tr>
<tr>
<td></td>
<td>Full Dot LCD (128 x 64 dots)</td>
</tr>
<tr>
<td><strong>Connectors</strong></td>
<td>OUTPUT [L/MONO]/[R] (6.3 mm, standard phone jacks, unbalanced)</td>
</tr>
<tr>
<td></td>
<td>[PHONES] (6.3 mm, standard stereo phone jack)</td>
</tr>
<tr>
<td></td>
<td>INPUT [L/MONO]/[R] (6.3 mm, standard phone jacks)</td>
</tr>
<tr>
<td></td>
<td>FOOT CONTROLLER [1]/[2]</td>
</tr>
<tr>
<td></td>
<td>FOOT SWITCH [SUSTAIN]/[ASSIGNABLE]</td>
</tr>
<tr>
<td></td>
<td>MIDI [IN]/[OUT]</td>
</tr>
<tr>
<td></td>
<td>USB [TO HOST]/[TO DEVICE]</td>
</tr>
<tr>
<td></td>
<td>[AC IN]</td>
</tr>
<tr>
<td><strong>Size/Weight</strong></td>
<td><strong>Dimensions</strong></td>
</tr>
<tr>
<td></td>
<td>896 mm x 309 mm x 108 mm (35-1/4” x 12-3/16” x 4-1/4”)</td>
</tr>
<tr>
<td></td>
<td><strong>Weight</strong></td>
</tr>
<tr>
<td></td>
<td>7.1 kg (15 lb, 10 oz)</td>
</tr>
<tr>
<td><strong>Included Accessories</strong></td>
<td>Owner’s Manual (this book) x 1</td>
</tr>
<tr>
<td></td>
<td>Power cord x 1</td>
</tr>
</tbody>
</table>

The contents of this manual apply to the latest specifications as of the printing date.

Since Yamaha makes continuous improvements to the product, this manual may not completely apply to the specifications of your particular product. To obtain the latest manual, access the Yamaha website then download the manual file.
Index

A
Auto Power Off .............................................................. 23

C
Computer ................................................................. 27, 29

E
Effect ................................................................. 17
EFFECT Section .......................................................... 17
EG ................................................................. 16, 34
External Keyboard .............................................. 27, 45
External MIDI keyboard ......................................... 27

F
Factory Reset .......................................................... 23
File type ............................................................. 25
Filter ................................................................. 16, 35

I
iPad ................................................................. 27, 29
iPhone ............................................................. 27, 29

K
Key A Section .......................................................... 16
Key B Section .......................................................... 16

L
Live Set ............................................................. 12
Live Set Sound .......................................................... 12, 23
Live Set View ............................................................. 12
Load ................................................................. 25
LOWER ............................................................. 15

M
Master EQ ............................................................. 19
Master Keyboard ...................................................... 47
MENU .............................................................. 36
MIDI channel ........................................................... 30
MIDI Port ............................................................. 28
MIDI receive channel .............................................. 28
MIDI transmit channel ............................................. 28

O
Organ Section .......................................................... 14

P
PERCUSSION ...................................................... 15
PRE DRIVE .......................................................... 15

R
REVERB Section .......................................................... 19
Rotary Speaker ....................................................... 18, 44

S
Save ................................................................. 25
Section .............................................................. 10
SETTINGS ............................................................ 42
SPEAKER/AMP Section ........................................... 18
Split ................................................................. 13, 23
Split (Key A, Key B) ................................................. 16
Split (Organ) ........................................................... 15
Split Point ............................................................. 13
SSS (Seamless Sound Switching) ...................... 12

U
UPPER ............................................................... 15
USB Audio ............................................................. 29
USB flash drive ......................................................... 25
USB [TO DEVICE] ................................................... 26
USB [TO HOST] ...................................................... 26

V
VCM Organ ............................................................. 14
VIBRATO/CHORUS .................................................. 15
Voice Section ........................................................... 23

Y
Yamaha Steinberg USB Driver ..................................... 29
## DATA LIST

### Live Set Sound List

<table>
<thead>
<tr>
<th>Bank</th>
<th>No</th>
<th>Name</th>
<th>Section</th>
<th>Voice Name</th>
<th>MSB</th>
<th>LSB</th>
<th>PC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Jazz Lead</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Rock Organ 1</td>
<td>G2</td>
<td>Organ H2</td>
<td>63</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Isosel Shout!</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Hex Direct</td>
<td>G2</td>
<td>Organ F3</td>
<td>63</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>Soulful Rd</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>Natural CFX</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>HP EP 1</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>HP Lead</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>Jazz Sesh</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>Prog 1</td>
<td>G2</td>
<td>Organ H2</td>
<td>63</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>Isosel Worship</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>Italian Organ 1</td>
<td>G2</td>
<td>Organ F3</td>
<td>63</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>BF Trem EP</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>UNU Upright</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>Orgs Piano Layer</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>2</td>
<td>Fat OB Brass</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>Squabber</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>3</td>
<td>Casino Fire</td>
<td>G2</td>
<td>Organ H2</td>
<td>63</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>3</td>
<td>H Split Ld/Ba</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>3</td>
<td>Church</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>3</td>
<td>WR Trem</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>4</td>
<td>CF w/Kad</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bank</th>
<th>No</th>
<th>Name</th>
<th>Section</th>
<th>Voice Name</th>
<th>MSB</th>
<th>LSB</th>
<th>PC</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>HP EP+Pad 1</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>23</td>
<td>1</td>
<td>Motion Pad</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>Clean Amp</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>H Split Ld/Old</td>
<td>G3</td>
<td>Organ H1</td>
<td>63</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>F Jazz</td>
<td>G2</td>
<td>Organ F3</td>
<td>63</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>2</td>
<td>Hex Rotary</td>
<td>G2</td>
<td>Organ F3</td>
<td>63</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>2</td>
<td>Hex Amp</td>
<td>G2</td>
<td>Organ F3</td>
<td>63</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td>3</td>
<td>F2 / RdBa</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>30</td>
<td>3</td>
<td>DFX Bright</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>3</td>
<td>LG</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>3</td>
<td>VG’s LG</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>33</td>
<td>3</td>
<td>Showbiz Upright</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>3</td>
<td>AP+Strings</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>3</td>
<td>Bass Stays Home</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>BF Dist</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>37</td>
<td>3</td>
<td>BF Dist Dvenrive</td>
<td>G2</td>
<td>Organ H1</td>
<td>83</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>38</td>
<td>3</td>
<td>Wr Dist</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>39</td>
<td>3</td>
<td>FM EP 2</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>40</td>
<td>3</td>
<td>FM EP 3</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>41</td>
<td>3</td>
<td>FM EP 4</td>
<td>G2</td>
<td>Organ H1</td>
<td>63</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Bank</td>
<td>No</td>
<td>Name</td>
<td>Split Point</td>
<td>Voice Name</td>
<td>MSB</td>
<td>LSB</td>
<td>PC</td>
</tr>
<tr>
<td>------</td>
<td>----</td>
<td>------</td>
<td>-------------</td>
<td>------------</td>
<td>-----</td>
<td>-----</td>
<td>----</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>FM EP 5</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Magic Piano</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>Bto Soundtrack</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>FM EP+Pad 2</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>Sirel Background</td>
<td>C3 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>Bass and 73rd</td>
<td>Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>Analog Pad</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>Fat Pad</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>Massive FM</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>Smooth Strings</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Stringy Octaves</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>Synth Brass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>Analog Lead</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>Expressive Lead</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>Monster Lead</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>Led/Lead Split 1</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Led/Lead Split 2</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>Pad/Lead</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>Icy Split</td>
<td>C3 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Sticky Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>Aggressive Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>Dual Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>FM Harmonic Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>Syn Bell 1</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>Syn Bell 2</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>Conceruo Gold</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bank</th>
<th>No</th>
<th>Name</th>
<th>Split Point</th>
<th>Voice Name</th>
<th>MSB</th>
<th>LSB</th>
<th>PC</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>7</td>
<td>String Ensemble</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>Big Fanfare</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>Classic Lt.</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>Steel Lt.</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>Clean Lt.</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>4</td>
<td>Brass Section</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>Brass/Drum</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>Upright Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>Fingered Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>Slap Bass</td>
<td>G2 Organ</td>
<td>-</td>
<td>63</td>
<td>9</td>
<td>8</td>
</tr>
</tbody>
</table>
# Voice List

<table>
<thead>
<tr>
<th>Section</th>
<th>Category</th>
<th>Sub Category</th>
<th>No.</th>
<th>Name</th>
<th>Parameter Value(*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organ</td>
<td>-</td>
<td>-</td>
<td>- H1</td>
<td>CFX</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>- H2</td>
<td>7000</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>- H3</td>
<td>C7</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>- F1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>- F2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>- F3</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Keys A/B Piano Grand</td>
<td>01</td>
<td>CFX</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>02</td>
<td>7000</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>03</td>
<td>C7</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>04</td>
<td>U1</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>05</td>
<td>C901</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>06</td>
<td>C902</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>07</td>
<td>Piano Strings</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>08</td>
<td>Piano Synth</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E.Piano Rd</td>
<td>01</td>
<td>78Rd</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>02</td>
<td>75Rd Funky</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>03</td>
<td>73Rd</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>04</td>
<td>67Rd</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>05</td>
<td>67Rd Bright</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>06</td>
<td>Wr Warm</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>07</td>
<td>Wr Bright</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>08</td>
<td>Wr Wide</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clavi</td>
<td>09</td>
<td>Clavi B</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Clavi S</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Harpsichord</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>FM Piano DA</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>FM DX Road</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>FM The EP</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>FM DX EP</td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>FM Ft's Heart</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>FM Urban EP</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>FM PowerClavi</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Synth Pad</td>
<td>01</td>
<td>FM Saw Pad</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>02</td>
<td>Analog Pad</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>03</td>
<td>Dark Light</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>04</td>
<td>Digi Pad</td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>05</td>
<td>Noble Pad</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>06</td>
<td>Pop Pad</td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>07</td>
<td>Fat Saw</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>08</td>
<td>Angel Pad</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>09</td>
<td>FM BellSquare</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>FM Cloud Pad</td>
<td>41</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>FM Slow FM Pad</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Hype</td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Mystic Pad</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Nowhere</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>FM Choir</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Lite Strings</td>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings</td>
<td>17</td>
<td>JP Strings</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>FM Syn Str</td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>Pop Syn Str</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Unison Str</td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Oct Syn Str</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Synth Brass 1</td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Synth Brass 2</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Synth Brass 3</td>
<td>55</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>Synth Brass 4</td>
<td>56</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>DB Brass 1</td>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>DB Brass 2</td>
<td>58</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>DB Brass 3</td>
<td>59</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>FM Brass</td>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>FM Brass Ens</td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lead</td>
<td>31</td>
<td>FM Syn Lead 1</td>
<td>62</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>FM Syn Lead 2</td>
<td>63</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>Classic Mini</td>
<td>64</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>34</td>
<td>Mini Lead</td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>Funky Mini</td>
<td>66</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Category</th>
<th>Sub Category</th>
<th>No.</th>
<th>Name</th>
<th>Parameter Value(*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys A/B Synth Lead</td>
<td>36</td>
<td>Sine Lead</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>Square Lead</td>
<td>68</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>Soft Square</td>
<td>69</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>Dirty Hook</td>
<td>70</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>Sync Saw Lead</td>
<td>71</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>41</td>
<td>Nu Mini</td>
<td>72</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>5th Lead</td>
<td>73</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>Callepe Lead</td>
<td>74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>44</td>
<td>Mini Sub Bass</td>
<td>75</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>45</td>
<td>Analog Bass</td>
<td>76</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>46</td>
<td>Toi Bass</td>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>47</td>
<td>Synth Bass</td>
<td>78</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>48</td>
<td>FM Tear Bass</td>
<td>79</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>49</td>
<td>FM DX E Bass</td>
<td>80</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>FM BoogieBass</td>
<td>81</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>51</td>
<td>FM SuperBass</td>
<td>82</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>52</td>
<td>Unison Bass</td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>53</td>
<td>FM Oval Bass</td>
<td>84</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>54</td>
<td>FM Glcken</td>
<td>85</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>55</td>
<td>FM Far Away</td>
<td>86</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>56</td>
<td>Digisbell</td>
<td>87</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>57</td>
<td>FM Britte Comp</td>
<td>88</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>58</td>
<td>Heaven Bell</td>
<td>89</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>59</td>
<td>FM Tillts Bells</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guitar</td>
<td>09</td>
<td>Classic Gt</td>
<td>99</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Steel Gt</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>120 Strings Gt</td>
<td>101</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>FM Jazz Gt</td>
<td>102</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>FM Chs Gt</td>
<td>103</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>CF Chs Gt</td>
<td>104</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Clean Gt 5</td>
<td>105</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Banjo</td>
<td>106</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Sitar</td>
<td>107</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Shamisen</td>
<td>108</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>Kata</td>
<td>109</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Brass 1</td>
<td>110</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Brass 2</td>
<td>111</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Brass 3</td>
<td>112</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Sf Brass</td>
<td>113</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Trumpet</td>
<td>114</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sax / Winds</td>
<td>25</td>
<td>Trombone</td>
<td>115</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>Horn 1</td>
<td>116</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Horn 2</td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Sax Section 1</td>
<td>118</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>Sax Section 2</td>
<td>119</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Soprano Sax</td>
<td>120</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>Alto Sax</td>
<td>121</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>Tenor Sax</td>
<td>122</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>Baritone Sax</td>
<td>123</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>34</td>
<td>Jazz Flute</td>
<td>124</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>Alto Flute</td>
<td>125</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>Tape Flute</td>
<td>126</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>Harmonica</td>
<td>127</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>FM Harmonica</td>
<td>128</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>Pan Flute</td>
<td>129</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>Bag Pipe</td>
<td>130</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>41</td>
<td>Shakuhachi</td>
<td>131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>42</td>
<td>Upright Bass</td>
<td>132</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>Finger Bass</td>
<td>133</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Category</td>
<td>Sub Category</td>
<td>No.</td>
<td>Name</td>
<td>Parameter Value(*)</td>
</tr>
<tr>
<td>---------</td>
<td>--------------</td>
<td>--------------</td>
<td>-----</td>
<td>----------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Keys A/B</td>
<td>Others</td>
<td>Bass</td>
<td>44</td>
<td>Pick Bass</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>45</td>
<td>Fretless Bass</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>46</td>
<td>Slap Bass</td>
<td>136</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ChromPerc:</td>
<td>47</td>
<td>Glocken</td>
<td>137</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>48</td>
<td>Jazz Vibes</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>49</td>
<td>Marimba</td>
<td>139</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>50</td>
<td>Xylophone</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>51</td>
<td>Tubular Bell</td>
<td>141</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>52</td>
<td>Kalimba</td>
<td>142</td>
</tr>
<tr>
<td>Others</td>
<td></td>
<td>Others</td>
<td>53</td>
<td>Accordion</td>
<td>143</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>54</td>
<td>Musette</td>
<td>144</td>
</tr>
</tbody>
</table>

*This is the number used for the "Voice Number" parameters (pages 67, 68).*
### Control Change Number List

<table>
<thead>
<tr>
<th>CC No. (LCD indication)</th>
<th>Panel controls</th>
<th>Table (*1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organ</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 D. Volume</td>
<td>[VOLUME] knob</td>
<td>A</td>
</tr>
<tr>
<td>14 D. Pre Drive</td>
<td>[PRE DRIVE] knob</td>
<td>A</td>
</tr>
<tr>
<td>102 U. Drawbar 1/2</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>103 U. Drawbar 5 1/3</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>104 U. Drawbar 8</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>106 U. Drawbar 4</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>107 U. Drawbar 2 2/3</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>108 U. Drawbar 1 3/5</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>109 U. Drawbar 1 1/5</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>110 U. Drawbar 1</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>111 L. Drawbar 16</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>112 L. Drawbar 5 1/3</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>113 L. Drawbar 8</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>114 L. Drawbar 4</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>115 L. Drawbar 2 2/3</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>116 L. Drawbar 2</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>117 L. Drawbar 1 3/5</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>118 L. Drawbar 1 1/5</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>119 L. Drawbar 1</td>
<td>DDrawbar</td>
<td>A</td>
</tr>
<tr>
<td>18 A. Volume</td>
<td>[VOLUME] knob</td>
<td>A</td>
</tr>
<tr>
<td>19 A. Tone</td>
<td>[TONE] knob</td>
<td>A</td>
</tr>
<tr>
<td>20 A. EG</td>
<td>[EG FILTER] knob</td>
<td>A</td>
</tr>
<tr>
<td>21 A. Filter</td>
<td>[EG FILTER] knob</td>
<td>A</td>
</tr>
<tr>
<td>22 A. Effect 1 Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>23 A. Effect 1 Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td>24 A. Effect 2 Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>25 A. Effect 2 Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td><strong>Key A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 B. Volume</td>
<td>[VOLUME] knob</td>
<td>A</td>
</tr>
<tr>
<td>28 B. Tone</td>
<td>[TONE] knob</td>
<td>A</td>
</tr>
<tr>
<td>29 B. EQ</td>
<td>[EG FILTER] knob</td>
<td>A</td>
</tr>
<tr>
<td>30 B. Filter</td>
<td>[EG FILTER] knob</td>
<td>A</td>
</tr>
<tr>
<td>31 B. Effect 1 Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>68 B. Effect 1 Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td>69 B. Effect 2 Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>70 B. Effect 2 Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td><strong>EFFECT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94 E. Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>79 E. Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td>83 S. Drive</td>
<td>[DRIVE] knob</td>
<td>A</td>
</tr>
<tr>
<td>80 S. Tone</td>
<td>[TONE] knob</td>
<td>A</td>
</tr>
<tr>
<td>85 Rotary Slow/Fast</td>
<td>[STOP] button</td>
<td>D</td>
</tr>
<tr>
<td>91 All Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>81 D. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>82 A. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>83 B. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>87 Master EQ High</td>
<td>[HIGH] knob</td>
<td>B</td>
</tr>
<tr>
<td>86 Master EQ Mid</td>
<td>[MED] knob</td>
<td>B</td>
</tr>
<tr>
<td>89 Master EQ Freq</td>
<td>[FREQUENCY] knob</td>
<td>C</td>
</tr>
<tr>
<td>90 Master EQ Low</td>
<td>[LOW] knob</td>
<td>B</td>
</tr>
<tr>
<td><strong>SPK/AMP</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96 Sustain</td>
<td>(*2)</td>
<td></td>
</tr>
<tr>
<td>64 Sustain</td>
<td>(*2)</td>
<td></td>
</tr>
<tr>
<td>72 (Release)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>73 (Attack)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74 (Cutoff)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>79 E. Rate</td>
<td>[RATE] knob</td>
<td>A</td>
</tr>
<tr>
<td>80 S. Tone</td>
<td>[TONE] knob</td>
<td>A</td>
</tr>
<tr>
<td>81 D. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>82 A. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>83 B. Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>84 (Portamento Ctrl)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>85 Rotary Slow/Fast</td>
<td>[STOP] button</td>
<td>D</td>
</tr>
<tr>
<td><strong>REVERB</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87 Master EQ High</td>
<td>[HIGH] knob</td>
<td>B</td>
</tr>
<tr>
<td>88 Master EQ Mid</td>
<td>[MED] knob</td>
<td>B</td>
</tr>
<tr>
<td>89 Master EQ Freq</td>
<td>[FREQUENCY] knob</td>
<td>C</td>
</tr>
<tr>
<td>90 All Reverb Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>91 (Effect 2 Depth)</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td>92 S. Drive</td>
<td>[DRIVE] knob</td>
<td>A</td>
</tr>
<tr>
<td>94 E. Depth</td>
<td>[DEPTH] knob</td>
<td>A</td>
</tr>
<tr>
<td><strong>DATA LIST</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>95 (Effect 5 Depth)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>96 (Data Increment)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97 (Data Decrement)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98 (NRPN LSB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99 (NRPN MSB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100 (RPKLSB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>101 (RPN MSB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>102 U. Drawbar 16</td>
<td>DDrewbar</td>
<td>A</td>
</tr>
<tr>
<td>103 U. Drawbar 5 1/3</td>
<td>DDrewbar</td>
<td>A</td>
</tr>
</tbody>
</table>

*1: Parameter Value/Controller Value Correspondence Table (page 61)
*2: Assignable only to the foot switch.

Parameters shown within parentheses do not affect the sound of this instrument.
Parameter Value/Controller Value Correspondence Table

### A

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Controller</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-127</td>
<td>Transmitted 0-127 Recognized 0-127</td>
</tr>
</tbody>
</table>

### B

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Controller</th>
</tr>
</thead>
<tbody>
<tr>
<td>-12dB</td>
<td>52</td>
</tr>
<tr>
<td>-11dB</td>
<td>53</td>
</tr>
<tr>
<td>-10dB</td>
<td>54</td>
</tr>
<tr>
<td>-9dB</td>
<td>55</td>
</tr>
<tr>
<td>-8dB</td>
<td>56</td>
</tr>
<tr>
<td>-7dB</td>
<td>57</td>
</tr>
<tr>
<td>-6dB</td>
<td>58</td>
</tr>
<tr>
<td>-5dB</td>
<td>59</td>
</tr>
<tr>
<td>-4dB</td>
<td>60</td>
</tr>
<tr>
<td>-3dB</td>
<td>61</td>
</tr>
<tr>
<td>-2dB</td>
<td>62</td>
</tr>
<tr>
<td>-1dB</td>
<td>63</td>
</tr>
<tr>
<td>0dB</td>
<td>64</td>
</tr>
<tr>
<td>1dB</td>
<td>65</td>
</tr>
<tr>
<td>2dB</td>
<td>66</td>
</tr>
<tr>
<td>3dB</td>
<td>67</td>
</tr>
<tr>
<td>4dB</td>
<td>68</td>
</tr>
<tr>
<td>5dB</td>
<td>69</td>
</tr>
<tr>
<td>6dB</td>
<td>70</td>
</tr>
<tr>
<td>7dB</td>
<td>71</td>
</tr>
<tr>
<td>8dB</td>
<td>72</td>
</tr>
<tr>
<td>9dB</td>
<td>73</td>
</tr>
<tr>
<td>10dB</td>
<td>74</td>
</tr>
<tr>
<td>11dB</td>
<td>75</td>
</tr>
<tr>
<td>12dB</td>
<td>76</td>
</tr>
</tbody>
</table>

### C

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Controller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transmitted</td>
<td>Recognized</td>
</tr>
<tr>
<td>100Hz</td>
<td>14</td>
</tr>
<tr>
<td>110Hz</td>
<td>15</td>
</tr>
<tr>
<td>125Hz</td>
<td>16</td>
</tr>
<tr>
<td>140Hz</td>
<td>17</td>
</tr>
<tr>
<td>160Hz</td>
<td>18</td>
</tr>
<tr>
<td>180Hz</td>
<td>19</td>
</tr>
<tr>
<td>200Hz</td>
<td>20</td>
</tr>
<tr>
<td>225Hz</td>
<td>21</td>
</tr>
<tr>
<td>250Hz</td>
<td>22</td>
</tr>
<tr>
<td>280Hz</td>
<td>23</td>
</tr>
<tr>
<td>315Hz</td>
<td>24</td>
</tr>
<tr>
<td>355Hz</td>
<td>25</td>
</tr>
<tr>
<td>400Hz</td>
<td>26</td>
</tr>
<tr>
<td>455Hz</td>
<td>27</td>
</tr>
<tr>
<td>500Hz</td>
<td>28</td>
</tr>
<tr>
<td>560Hz</td>
<td>29</td>
</tr>
<tr>
<td>630Hz</td>
<td>30</td>
</tr>
<tr>
<td>700Hz</td>
<td>31</td>
</tr>
<tr>
<td>800Hz</td>
<td>32</td>
</tr>
<tr>
<td>900Hz</td>
<td>33</td>
</tr>
<tr>
<td>1.0kHz</td>
<td>34</td>
</tr>
<tr>
<td>1.1kHz</td>
<td>35</td>
</tr>
<tr>
<td>1.2kHz</td>
<td>36</td>
</tr>
<tr>
<td>1.4kHz</td>
<td>37</td>
</tr>
<tr>
<td>1.6kHz</td>
<td>38</td>
</tr>
<tr>
<td>1.8kHz</td>
<td>39</td>
</tr>
<tr>
<td>2.0kHz</td>
<td>40</td>
</tr>
<tr>
<td>2.5kHz</td>
<td>41</td>
</tr>
<tr>
<td>3.0kHz</td>
<td>42</td>
</tr>
<tr>
<td>3.5kHz</td>
<td>43</td>
</tr>
<tr>
<td>4.0kHz</td>
<td>44</td>
</tr>
<tr>
<td>4.5kHz</td>
<td>45</td>
</tr>
<tr>
<td>5.0kHz</td>
<td>46</td>
</tr>
<tr>
<td>5.6kHz</td>
<td>47</td>
</tr>
<tr>
<td>6.3kHz</td>
<td>48</td>
</tr>
<tr>
<td>7.0kHz</td>
<td>49</td>
</tr>
<tr>
<td>8.0kHz</td>
<td>50</td>
</tr>
<tr>
<td>9.0kHz</td>
<td>51</td>
</tr>
<tr>
<td>10kHz</td>
<td>52</td>
</tr>
<tr>
<td>12kHz</td>
<td>53</td>
</tr>
<tr>
<td>14kHz</td>
<td>54</td>
</tr>
<tr>
<td>1.5kHz</td>
<td>55</td>
</tr>
<tr>
<td>1.8kHz</td>
<td>56</td>
</tr>
<tr>
<td>2.2kHz</td>
<td>57</td>
</tr>
<tr>
<td>2.5kHz</td>
<td>58</td>
</tr>
<tr>
<td>3.0kHz</td>
<td>59</td>
</tr>
<tr>
<td>3.5kHz</td>
<td>60</td>
</tr>
<tr>
<td>4.0kHz</td>
<td>61</td>
</tr>
<tr>
<td>4.5kHz</td>
<td>62</td>
</tr>
<tr>
<td>5.0kHz</td>
<td>63</td>
</tr>
<tr>
<td>5.5kHz</td>
<td>64</td>
</tr>
<tr>
<td>6.0kHz</td>
<td>65</td>
</tr>
<tr>
<td>6.5kHz</td>
<td>66</td>
</tr>
<tr>
<td>7.0kHz</td>
<td>67</td>
</tr>
<tr>
<td>7.5kHz</td>
<td>68</td>
</tr>
<tr>
<td>8.0kHz</td>
<td>69</td>
</tr>
<tr>
<td>8.5kHz</td>
<td>70</td>
</tr>
<tr>
<td>9.0kHz</td>
<td>71</td>
</tr>
<tr>
<td>9.5kHz</td>
<td>72</td>
</tr>
<tr>
<td>10kHz</td>
<td>73</td>
</tr>
<tr>
<td>10.5kHz</td>
<td>74</td>
</tr>
<tr>
<td>11kHz</td>
<td>75</td>
</tr>
<tr>
<td>11.5kHz</td>
<td>76</td>
</tr>
</tbody>
</table>

### D

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Controller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transmitted</td>
<td>Recognized</td>
</tr>
<tr>
<td>Slow</td>
<td>0</td>
</tr>
<tr>
<td>Stop</td>
<td>64</td>
</tr>
<tr>
<td>Fast</td>
<td>127</td>
</tr>
</tbody>
</table>
(1) TRANSMIT FLOW

MIDI Data Format

(1) TRANSMIT FLOW

MIDI ----> [SW1] ←——— [SW2] NOTE OFF

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x29</td>
</tr>
</tbody>
</table>

NOTE ON/OFF

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x49</td>
</tr>
</tbody>
</table>

CONTROL CHANGE

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x10</td>
</tr>
</tbody>
</table>

(2) RECEIVE FLOW

MIDI ——> [SW1] ←——— [SW2] NOTE OFF

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x29</td>
</tr>
</tbody>
</table>

NOTE ON/OFF

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x49</td>
</tr>
</tbody>
</table>

CONTROL CHANGE

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x10</td>
</tr>
</tbody>
</table>

(3) TRANSMIT/RECEIVE DATA

(3-1) CHANNEL VOICE MESSAGES

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

VELOCITY

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-2) NOTE ON/OFF

<table>
<thead>
<tr>
<th>NOTE ON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x90</td>
</tr>
</tbody>
</table>

VELOCITY

<table>
<thead>
<tr>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-3) CONTROL CHANGE

<table>
<thead>
<tr>
<th>PROGRAM NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>00</td>
</tr>
</tbody>
</table>

(3-4) PROGRAM CHANGE

<table>
<thead>
<tr>
<th>PROGRAM NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>00000</td>
</tr>
</tbody>
</table>

(2-1) ALL SOUND OFF

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(2-2) RESET ALL CONTROLLERS

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-1) ALL SOUND OFF

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-2) RESET ALL CONTROLLERS

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-3) CONTROL CHANGE

<table>
<thead>
<tr>
<th>PROGRAM NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>00000</td>
</tr>
</tbody>
</table>

(3-4) PROGRAM CHANGE

<table>
<thead>
<tr>
<th>PROGRAM NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>00000</td>
</tr>
</tbody>
</table>

(2-1) ALL SOUND OFF

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(2-2) RESET ALL CONTROLLERS

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-1) ALL SOUND OFF

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>

(3-2) RESET ALL CONTROLLERS

<table>
<thead>
<tr>
<th>NOTE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data</td>
</tr>
<tr>
<td>0x00</td>
</tr>
</tbody>
</table>
(3-3) SYSTEM REAL TIME MESSAGES

(3-3-1) ACTIVE SENSING

STATUS 11111110 (FEH)

Transmitted every 200 msec.

Once this code is received, the instrument starts sensing. When neither status messages nor data are received for more than approximately 350 ms, the MIDI receive buffer will be cleared, and the sounds currently being played are forcibly turned off.

(3-4) SYSTEM EXCLUSIVE MESSAGE

(3-4-1) UNIVERSAL NON REALTIME MESSAGE

(3-4-1-1) IDENTITY REQUEST (Receive only)

FOH 7EH 0nH 06H 01H F7H ("n" = Device No. However, this instrument receives under "omni.")

(3-4-1-2) IDENTITY REPLY (Transmit only)

FOH 7EH 7FH 06H 02H 43H 00H 41H ddH ddH mmH 00H 00H 7FH F7H

dd: Device family number/code

YC61: 5CH 06H

mm: version

mm=(version no.-1.0)*10

e.g.) version 1.0 mm=(1.0-1.0)*10=0

version 1.5 mm=(1.5-1.0)*10=5

(3-4-2) UNIVERSAL REALTIME MESSAGE

(3-4-3) PARAMETER CHANGE

(3-4-3-1) NATIVE PARAMETER CHANGE, MODE CHANGE

11110000 F0 Exclusive status

01000001 43 YAMAHA ID

0000nnnn In Device Number

01111111 TF Group ID High

00011100 IC Group ID Low

00001001 09 Model ID

0aaaaaaa aaaaaaa Address High

0aaaaaaa aaaaaaa Address Mid

0aaaaaaa aaaaaaa Address Low

11110111 FT End of Exclusive

See the following MIDI Data Table for Address.

(3-4-6) PARAMETER REQUEST

11110000 F0 Exclusive status

01000001 43 YAMAHA ID

0000nnnn In Device Number

01111111 TF Group ID High

00011100 IC Group ID Low

00001001 09 Model ID

0aaaaaaa aaaaaaa Address High

0aaaaaaa aaaaaaa Address Mid

0aaaaaaa aaaaaaa Address Low

11110111 FT End of Exclusive

See the following MIDI Data Table for Address.

(4) SYSTEM OVERVIEW (Keyboard and Tone Generator)

ALL SOUND OFF clears all the sounds in the specific channel(s) played by both the keyboard and the data via MIDI.

ALL NOTES OFF received via MIDI clears the sounds in the specific channel(s) played via MIDI.

USB Port 2 is enabled when "MIDI Port MIDI SW = OFF" and "MIDI Port USB SW = ON"

ALL SOUNDS OFF clears all the sounds in the specific channel(s) played by both the keyboard and the data via MIDI.

ALL NOTES OFF received via MIDI clears the sounds in the specific channel(s) played via MIDI.
MIDI Data Table

**Bank Select**

<table>
<thead>
<tr>
<th>MSB</th>
<th>LSB</th>
<th>Program No.</th>
<th>Type</th>
<th>Memory</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>00</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 1</td>
</tr>
<tr>
<td>1</td>
<td>01</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 2</td>
</tr>
<tr>
<td>2</td>
<td>02</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 3</td>
</tr>
<tr>
<td>3</td>
<td>03</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 4</td>
</tr>
<tr>
<td>4</td>
<td>04</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 5</td>
</tr>
<tr>
<td>5</td>
<td>05</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 6</td>
</tr>
<tr>
<td>6</td>
<td>06</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 7</td>
</tr>
<tr>
<td>7</td>
<td>07</td>
<td>0 – 7</td>
<td>Live Set Sound</td>
<td>User</td>
<td>Live Set Page 8</td>
</tr>
<tr>
<td>8</td>
<td>08</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 9</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>09</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 10</td>
<td></td>
</tr>
<tr>
<td>0A</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 11</td>
<td></td>
</tr>
<tr>
<td>0B</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 12</td>
<td></td>
</tr>
<tr>
<td>0C</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 13</td>
<td></td>
</tr>
<tr>
<td>0D</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 14</td>
<td></td>
</tr>
<tr>
<td>0E</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 15</td>
<td></td>
</tr>
<tr>
<td>0F</td>
<td>0</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 16</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 17</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 18</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 19</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>0 – 7</td>
<td>User</td>
<td>Live Set Page 20</td>
<td></td>
</tr>
</tbody>
</table>

**Bulk Dump Block**

“Top Address” indicates the top address of each block designated by the bulk dump operation. “Byte Count” indicates the data size contained in each block designated by the bulk dump operation.

The block from the Bulk Header to the Bulk Footer of the Live Set Sound can be received regardless of their order; however, they cannot be received if an irrelevant Block is included.

To execute 1 Live Set Sound bulk dump request, designate its corresponding Bulk Header address.

For information about “mm” and “nn” shown in the following list, refer to the MIDI PARAMETER CHANGE TABLE (BULK CONTROL).

<table>
<thead>
<tr>
<th>Group Number = 7F 1C, Model ID = 09</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parameter Block</strong></td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td>System</td>
</tr>
<tr>
<td>Live Set Sound</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Common</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Organ Section</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Parameter Base Address**

<table>
<thead>
<tr>
<th>Parameter Block</th>
<th>Top Address</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>System</td>
<td>20 00 00</td>
<td>System</td>
</tr>
<tr>
<td></td>
<td>20 40 00</td>
<td>Master EQ</td>
</tr>
<tr>
<td></td>
<td>00 7F 00</td>
<td>Soundmondo Format Version</td>
</tr>
<tr>
<td>BULK CONTROL</td>
<td>0E 00 00</td>
<td>Header</td>
</tr>
<tr>
<td></td>
<td>0F 00 00</td>
<td>Footer</td>
</tr>
<tr>
<td>STORE TO FLASH</td>
<td>0D 00 00</td>
<td>Store To Flash</td>
</tr>
<tr>
<td>Live Set Sound</td>
<td>04 00 00</td>
<td>Common</td>
</tr>
<tr>
<td>Zone</td>
<td>4A zz 00</td>
<td>Zone (zz: 00 – 03)</td>
</tr>
<tr>
<td>Organ Section</td>
<td>50 00 00</td>
<td>Common</td>
</tr>
<tr>
<td>Keys Sections</td>
<td>60 09 00</td>
<td>Section (s: 0 – 1 (0: A, 1: B))</td>
</tr>
</tbody>
</table>

**Message Type**

<table>
<thead>
<tr>
<th>Parameter Change</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>F0, 43, 1n, gh, gi, ti, ah, am, al, dt, ... F7</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parameter Request</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>F0, 43, 3n, gh, gi, ti, ah, am, al F7</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bulk Dump</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>F0, 43, 0n, gh, gi, ti, ah, am, al, dt, ... cc, F7</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bulk Request</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>F0, 43, 2n, gh, gi, ti, ah, am, al, F7</td>
<td></td>
</tr>
</tbody>
</table>

- n: Device Number
- gh: Group Number High
- gi: Group Number Low
- ti: Byte Count High
- am: Byte Count Low
- ah: Model ID
- al: Parameter Address High
- at: Parameter Address Low
- Data: Data Checksum
### MIDI PARAMETER CHANGE TABLE (BULK CONTROL)

**Group Number = 7F 1C, Model ID = 09**

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range (HEX)</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>pp</td>
<td>0n</td>
<td>Bulk Header</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0F</td>
<td>pp</td>
<td>0n</td>
<td>Bulk Footer</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SYSTEM**

#### System Common

**Group Number = 7F 1C, Model ID = 09**

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range (HEX)</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>02</td>
<td>4</td>
<td>00 – 05</td>
<td>Master Tune</td>
<td></td>
<td>04, 00</td>
<td></td>
</tr>
<tr>
<td>06</td>
<td>1</td>
<td>3D – 43</td>
<td>Keyboard Octave Shift</td>
<td></td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>07</td>
<td>1</td>
<td>34 – 42</td>
<td>Keyboard Transpose</td>
<td>-12 – +12 [semitones]</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>08</td>
<td>1</td>
<td>00 – 07</td>
<td>Controller Reset</td>
<td></td>
<td>Hold, Reset</td>
<td>01</td>
</tr>
<tr>
<td>09</td>
<td>1</td>
<td>00 – 01</td>
<td>Local Control</td>
<td></td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td>0A</td>
<td>1</td>
<td>00 – 06</td>
<td>Tx Channel</td>
<td></td>
<td>1 – 16, Off</td>
<td>00</td>
</tr>
<tr>
<td>0B</td>
<td>1</td>
<td>00 – 15</td>
<td>Rx Channel</td>
<td></td>
<td>1 – 16, All</td>
<td>00</td>
</tr>
<tr>
<td>0C</td>
<td>1</td>
<td>00 – 05</td>
<td>MIDI Control</td>
<td></td>
<td>Off, On, Invert</td>
<td>00</td>
</tr>
<tr>
<td>0D</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0E</td>
<td>1</td>
<td>38 – 46</td>
<td>Output Gain</td>
<td></td>
<td>-24 – 0 – +24 [dB]</td>
<td>3E</td>
</tr>
<tr>
<td>0F</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>00 – 04</td>
<td>Keyboard Touch Curve</td>
<td></td>
<td>Normal, Soft, Hard, Wide, Fixed</td>
<td>00</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>01 – 7F</td>
<td>Keyboard Fixed Velocity</td>
<td></td>
<td>1 – 127</td>
<td>40</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>00 – 01</td>
<td>Transmit/Receive Bank Select</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>00 – 07</td>
<td>Transmit/Receive Program Change</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>00 – 01</td>
<td>MIDI In/Out</td>
<td></td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>00 – 01</td>
<td>USB In/Out</td>
<td></td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>1</td>
<td>00 – 01</td>
<td>Display Lights Section</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>1A</td>
<td>1</td>
<td>00 – 01</td>
<td>Display Lights on/Effect</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>1B</td>
<td>1</td>
<td>00 – 01</td>
<td>Display Lights LCD</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>1C</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1D</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1E</td>
<td>1</td>
<td>00 – 01</td>
<td>Value Indication</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>1F</td>
<td>1</td>
<td>00 – 01</td>
<td>Drawbar Mode</td>
<td></td>
<td>Jump, Catch</td>
<td>00</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>00 – 01</td>
<td>SW Direction</td>
<td></td>
<td>Default, Reverse</td>
<td>00</td>
</tr>
<tr>
<td>21</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1</td>
<td>00 – 3F</td>
<td>LCD Contrast</td>
<td></td>
<td>1 – 63</td>
<td>20</td>
</tr>
<tr>
<td>23</td>
<td>1</td>
<td>00 – 01</td>
<td>Panel Lock Live Set</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>00 – 01</td>
<td>Panel Lock Organ Keys</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>00 – 01</td>
<td>Panel Lock Effect/Sp Amp/Reverb</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>00 – 01</td>
<td>Panel Lock Master EQ</td>
<td>Off, On</td>
<td>01</td>
<td></td>
</tr>
</tbody>
</table>

### System MEQ

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range (HEX)</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>04</td>
<td>1</td>
<td>34 – 4C</td>
<td>High Gain</td>
<td></td>
<td>-12dB – +12dB</td>
<td>40</td>
</tr>
<tr>
<td>05</td>
<td>1</td>
<td>07 – 7F</td>
<td>USB Audio Volume</td>
<td></td>
<td>0 – 127</td>
<td>40</td>
</tr>
</tbody>
</table>

### Soundmondo Format Version

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range (HEX)</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
<td>1</td>
<td>00 – 7F</td>
<td>Soundmondo Format Version Major</td>
<td></td>
<td>01</td>
<td></td>
</tr>
<tr>
<td>01</td>
<td>1</td>
<td>00 – 7F</td>
<td>Soundmondo Format Version Minor</td>
<td></td>
<td>00</td>
<td></td>
</tr>
<tr>
<td>02</td>
<td>1</td>
<td>00 – 7F</td>
<td>Soundmondo Format Version Bugle</td>
<td></td>
<td>00</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL SIZE: 49 (31 HEX)**

**TOTAL SIZE: 20 (14 HEX)**

**TOTAL SIZE: 4 (4 HEX)**
## LIVE SET SOUND

### Common

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>46-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 1</td>
<td>32 – 127 (ASCII)</td>
<td>40 t</td>
<td></td>
</tr>
<tr>
<td>01-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 2</td>
<td>32 – 127 (ASCII)</td>
<td>66 n</td>
<td></td>
</tr>
<tr>
<td>02-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 3</td>
<td>32 – 127 (ASCII)</td>
<td>69 t</td>
<td></td>
</tr>
<tr>
<td>03-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 4</td>
<td>32 – 127 (ASCII)</td>
<td>74 t</td>
<td></td>
</tr>
<tr>
<td>04-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 5</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>05-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 6</td>
<td>32 – 127 (ASCII)</td>
<td>53 S</td>
<td></td>
</tr>
<tr>
<td>06-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 7</td>
<td>32 – 127 (ASCII)</td>
<td>6F 6'</td>
<td></td>
</tr>
<tr>
<td>07-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 8</td>
<td>32 – 127 (ASCII)</td>
<td>75 u</td>
<td></td>
</tr>
<tr>
<td>08-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 9</td>
<td>32 – 127 (ASCII)</td>
<td>66 n</td>
<td></td>
</tr>
<tr>
<td>09-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 10</td>
<td>32 – 127 (ASCII)</td>
<td>64 d</td>
<td></td>
</tr>
<tr>
<td>0A-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 11</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>0B-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 12</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>0C-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 13</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>0D-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 14</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>0E-00-00</td>
<td>1</td>
<td>20 – 7F</td>
<td>Live Set Sound Name 15</td>
<td>32 – 127 (ASCII)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>0F-00-00</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-00-00</td>
<td>1</td>
<td>Zone Mode Switch</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-00-00</td>
<td>1</td>
<td>Advanced Zone Switch</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-00-00</td>
<td>1</td>
<td>Zone Mode Switch</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-00-00</td>
<td>1</td>
<td>Tempo</td>
<td></td>
<td></td>
<td>420 – 249.0</td>
<td>0.04</td>
</tr>
<tr>
<td>14-00-00</td>
<td>1</td>
<td>Sound Transpose</td>
<td></td>
<td></td>
<td>38 – 12</td>
<td>40</td>
</tr>
<tr>
<td>15-00-00</td>
<td>1</td>
<td>Split Point</td>
<td></td>
<td></td>
<td>65 – 65</td>
<td>577</td>
</tr>
<tr>
<td>16-00-00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-00-00</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-00-00</td>
<td>1</td>
<td>Bend Lever Mode</td>
<td></td>
<td></td>
<td>Pitch Bend, Rotary S/F</td>
<td>00</td>
</tr>
<tr>
<td>19-00-00</td>
<td>1</td>
<td>Modulation Lever Assign</td>
<td></td>
<td></td>
<td>Off: 1 – 63, 65 – 67 – 119, 120 (USB Audio Volume)</td>
<td>01</td>
</tr>
<tr>
<td>1A-00-00</td>
<td>1</td>
<td>Modulation Lever Limit Low</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>00</td>
</tr>
<tr>
<td>1B-00-00</td>
<td>1</td>
<td>Modulation Lever Limit High</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>7F</td>
</tr>
<tr>
<td>1C-00-00</td>
<td>1</td>
<td>FC1 Assign</td>
<td></td>
<td></td>
<td>Off: 1 – 63, 65 – 67 – 119, 120 (USB Audio Volume)</td>
<td>08</td>
</tr>
<tr>
<td>1D-00-00</td>
<td>1</td>
<td>FC1 Limit Low</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>00</td>
</tr>
<tr>
<td>1E-00-00</td>
<td>1</td>
<td>FC1 Limit High</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>7F</td>
</tr>
<tr>
<td>1F-00-00</td>
<td>1</td>
<td>FC2 Assign</td>
<td></td>
<td></td>
<td>Off: 1 – 63, 65 – 67 – 119, 120 (USB Audio Volume)</td>
<td>04</td>
</tr>
<tr>
<td>20-00-00</td>
<td>1</td>
<td>FC2 Limit Low</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>00</td>
</tr>
<tr>
<td>21-00-00</td>
<td>1</td>
<td>FC2 Limit High</td>
<td></td>
<td></td>
<td>0 – 127</td>
<td>7F</td>
</tr>
<tr>
<td>22-00-00</td>
<td>1</td>
<td>Sustain Pedal Mode</td>
<td></td>
<td></td>
<td>Sustain, Rotary S/F</td>
<td>00</td>
</tr>
<tr>
<td>23-00-00</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24-00-00</td>
<td>1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25-00-00</td>
<td>1</td>
<td>Keys All Select</td>
<td></td>
<td></td>
<td>A, B</td>
<td>00</td>
</tr>
<tr>
<td>26-00-00</td>
<td>1</td>
<td>Reverb Switch</td>
<td></td>
<td></td>
<td>Off, On</td>
<td>00</td>
</tr>
<tr>
<td>27-00-00</td>
<td>1</td>
<td>Reverb Depth Knob Section Select</td>
<td></td>
<td></td>
<td>All, Organ, Keys A, Keys B</td>
<td>01</td>
</tr>
</tbody>
</table>
### ZONE

**Zone 1-4**

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00 1</td>
<td>00-01</td>
<td>Zone Switch</td>
<td>Off, On</td>
<td>With the</td>
<td>00 – 01</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>default</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>settings,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>only the</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Zone 1 is</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>set to “on.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>01 1</td>
<td>00-01</td>
<td>Transmit Channel</td>
<td>1 – 16</td>
<td></td>
<td>00 – 03</td>
<td>Default settings: Zone 1 (0), Zone 2 (1), Zone 3 (2), Zone 4 (3)</td>
</tr>
<tr>
<td>02 1</td>
<td>0D-40</td>
<td>Transpose (Octave)</td>
<td>+3 – +3</td>
<td></td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>03 1</td>
<td>35-4B</td>
<td>Transpose (Semitone)</td>
<td>+11 – +11</td>
<td></td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>04 1</td>
<td>00-0F</td>
<td>Note Limit Low</td>
<td>C-2 – G8</td>
<td>The upper</td>
<td>00</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>limit will</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>be determined</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with “Note Limit High.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>05 1</td>
<td>00-0F</td>
<td>Note Limit High</td>
<td>C-2 – G8</td>
<td>The lower</td>
<td>7F</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>limit will</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>be determined</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with “Note Limit Low.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>06 1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07 1</td>
<td>00-0F</td>
<td>MIDI Volume</td>
<td>0 – 127</td>
<td>7F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>08 1</td>
<td>00-0F</td>
<td>MIDI Pan</td>
<td>L64 – C – R63</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09 1</td>
<td>00-0F</td>
<td>MIDI Bank MSB</td>
<td>0 – 127</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0A 1</td>
<td>00-0F</td>
<td>MIDI Bank LSB</td>
<td>0 – 127</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0B 1</td>
<td>00-0F</td>
<td>MIDI Program Number</td>
<td>1 – 7B</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0C 1</td>
<td>00-1F</td>
<td>Transmit Bank Select</td>
<td>Transmit Program Change</td>
<td>Transmit Volume</td>
<td>Transmit Pan</td>
<td>Transmit Note</td>
</tr>
<tr>
<td>0D 1</td>
<td>00-3F</td>
<td>Transmit PB</td>
<td>Transmit Mod</td>
<td>Transmit FC1</td>
<td>Transmit FC2</td>
<td>Transmit FS</td>
</tr>
<tr>
<td>0E 1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0F 1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL SIZE = 16**

10 (HEX)

### Organ Section

**Organ Section Common**

<table>
<thead>
<tr>
<th>Address</th>
<th>Size</th>
<th>Data Range</th>
<th>Parameter Name</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00 2</td>
<td>00-05</td>
<td>Voice Number</td>
<td>H1, H2, H3, F1, F2, F3</td>
<td>1st step 0-0 &amp; +1-7</td>
<td>00 00</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2nd step 0-0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>01 1</td>
<td>00-01</td>
<td>Section Switch</td>
<td>Off, On</td>
<td>01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>01 1</td>
<td>00-01</td>
<td>Part Select</td>
<td>Upper, Lower</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>04 1</td>
<td>00-03</td>
<td>Split Mode</td>
<td>Off, L &amp; U, Upper</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>05 1</td>
<td>00-07</td>
<td>Section Volume</td>
<td>0 – 127</td>
<td>7F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>06 1</td>
<td>00-07</td>
<td>Pre Drive</td>
<td>0 – 127</td>
<td>00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>07 1</td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08 1</td>
<td>28-5B</td>
<td>Pitch Bend Range</td>
<td>24 – 0 + 24</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09 1</td>
<td>00-07</td>
<td>Pitch Modulation Depth</td>
<td>0 – 127</td>
<td>0A</td>
<td>'1'</td>
<td></td>
</tr>
<tr>
<td>0A 1</td>
<td>00-07</td>
<td>Pitch Modulation Speed</td>
<td>64 – 463</td>
<td>40</td>
<td>'1'</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL SIZE = 20**

14 (HEX)
### Keys Sections

#### Key A/Key B Section

<table>
<thead>
<tr>
<th>Address (HEX)</th>
<th>Size</th>
<th>Description</th>
<th>Default (HEX)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>00</strong></td>
<td>1</td>
<td>Current Category</td>
<td>00</td>
<td>65</td>
</tr>
<tr>
<td><strong>01</strong></td>
<td>2</td>
<td>Category 1 Voice Number</td>
<td>6–13</td>
<td>00 06</td>
</tr>
<tr>
<td><strong>02</strong></td>
<td>2</td>
<td>Category 2 Voice Number</td>
<td>14–31</td>
<td>00 06</td>
</tr>
<tr>
<td><strong>03</strong></td>
<td>2</td>
<td>Category 3 Voice Number</td>
<td>32–61</td>
<td>00 20</td>
</tr>
<tr>
<td><strong>04</strong></td>
<td>2</td>
<td>Category 4 Voice Number</td>
<td>62–144</td>
<td>00 5B</td>
</tr>
<tr>
<td><strong>05</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>06</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>07</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>08</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>09</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>0A</strong></td>
<td>1</td>
<td>Section Switch</td>
<td>00</td>
<td>80</td>
</tr>
<tr>
<td><strong>0B</strong></td>
<td>1</td>
<td>Split Mode</td>
<td>L &amp; R, L, R</td>
<td>00</td>
</tr>
<tr>
<td><strong>0C</strong></td>
<td>1</td>
<td>Octave Shift</td>
<td>2–0</td>
<td>40</td>
</tr>
<tr>
<td><strong>0D</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>0E</strong></td>
<td>1</td>
<td>Section Volume</td>
<td>0–127</td>
<td>7F</td>
</tr>
<tr>
<td><strong>0F</strong></td>
<td>1</td>
<td>Tone</td>
<td>0–127</td>
<td>40</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>1</td>
<td>EG/Filter Select</td>
<td>EG, Filter</td>
<td>00</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>1</td>
<td>EG</td>
<td>0–127</td>
<td>40</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>1</td>
<td>EG Control</td>
<td>A &amp; B, C &amp; D, R &amp; S</td>
<td>00</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>1</td>
<td>Filter</td>
<td>0–127</td>
<td>40</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>1</td>
<td>Filter Control</td>
<td>Flat, Reso, Reso Plus, Reso Minus A, Reso Minus B, Reso Minus C, Reso Boost A, Reso Boost B</td>
<td>00</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>1</td>
<td>FM Unison</td>
<td>Off, 2 Unison, 4 Unison</td>
<td>00</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>1</td>
<td>FM Detune</td>
<td>0–15</td>
<td>00</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>1</td>
<td>FM Spread</td>
<td>0–15</td>
<td>00</td>
</tr>
<tr>
<td><strong>1A</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1B</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1C</strong></td>
<td>1</td>
<td>Mono/Poly</td>
<td>Mono, Poly</td>
<td>01</td>
</tr>
<tr>
<td><strong>1D</strong></td>
<td>1</td>
<td>Portamento Switch</td>
<td>Off, On</td>
<td>00</td>
</tr>
<tr>
<td><strong>1E</strong></td>
<td>1</td>
<td>Portamento Time</td>
<td>0–127</td>
<td>40</td>
</tr>
<tr>
<td><strong>1F</strong></td>
<td>1</td>
<td>Portamento Mode</td>
<td>Fingered, Full-time</td>
<td>01</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>1</td>
<td>Portamento Time Mode</td>
<td>Rate, Time</td>
<td>00</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>1</td>
<td>Pitch Bend Range</td>
<td>24–0</td>
<td>42</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>1</td>
<td>Pitch Modulation Depth</td>
<td>0–127</td>
<td>0A</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>1</td>
<td>Pitch Modulation Speed</td>
<td>64–83</td>
<td>40</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>1</td>
<td>Receive Expression</td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>1</td>
<td>Receive Sustain</td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>1</td>
<td>Receive Sostenuto</td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>1</td>
<td>Receive Soft</td>
<td>Off, On</td>
<td>01</td>
</tr>
<tr>
<td><strong>2A</strong></td>
<td>1</td>
<td>External Keyboard</td>
<td>External, Internal, External Only, Off</td>
<td>00</td>
</tr>
<tr>
<td><strong>2B</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2C</strong></td>
<td>reserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2D</strong></td>
<td>1</td>
<td>Effect 1 Switch</td>
<td>Off, On</td>
<td>00</td>
</tr>
</tbody>
</table>
## MIDI Implementation Chart

<table>
<thead>
<tr>
<th>Function...</th>
<th>Transmitted</th>
<th>Recognized</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic</strong></td>
<td><strong>Default</strong></td>
<td>1 - 16</td>
<td>1 - 16</td>
</tr>
<tr>
<td>Channel</td>
<td><strong>Changed</strong></td>
<td>1 - 16</td>
<td>1 - 16</td>
</tr>
<tr>
<td><strong>Mode</strong></td>
<td><strong>Default</strong></td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Messages</td>
<td>X</td>
<td>X</td>
<td>Memorized</td>
</tr>
<tr>
<td>Altered</td>
<td>*****************</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Note Number</strong>: True voice</td>
<td>0 - 127</td>
<td>0 - 127</td>
<td>Memorized</td>
</tr>
<tr>
<td><strong>Velocity</strong></td>
<td><strong>Note On</strong></td>
<td>0 9nH,v=1-127</td>
<td>0 9nH,v=1-127</td>
</tr>
<tr>
<td>Note Off</td>
<td>X 8nH,v=64</td>
<td>X 9nH,v=0 or 8nH</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td><strong>Key's</strong></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Touch</td>
<td><strong>Ch's</strong></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Pitch Bend</strong></td>
<td>0</td>
<td>0</td>
<td>Bank Select</td>
</tr>
<tr>
<td><strong>Control</strong></td>
<td><strong>X</strong></td>
<td>O 0 - 127 *2</td>
<td>O 0 - 7 *2</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td><strong>18-25,27-31</strong></td>
<td>0 *1</td>
<td>0 *1</td>
</tr>
<tr>
<td>68-70</td>
<td>O *1</td>
<td>O *1</td>
<td></td>
</tr>
<tr>
<td>79-83</td>
<td>O *1</td>
<td>O *1</td>
<td></td>
</tr>
<tr>
<td>85-91</td>
<td>O *1</td>
<td>O *1</td>
<td></td>
</tr>
<tr>
<td>93,94</td>
<td>O *1</td>
<td>O *1</td>
<td></td>
</tr>
<tr>
<td>102-119</td>
<td>O *1</td>
<td>O *1</td>
<td></td>
</tr>
<tr>
<td>1-119</td>
<td>O *3</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Prog</strong></td>
<td><strong>Change</strong>: True #</td>
<td>0 0 - 127 *2</td>
<td>0 0 - 7 *2</td>
</tr>
<tr>
<td><strong>System</strong></td>
<td><strong>Exclusive</strong>: True #</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Common</strong></td>
<td><strong>Song Pos.</strong>: X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Song Sel.</strong>: X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tune</strong>: X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>System</strong>: Clock</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Real Time</strong>: Commands</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Aux</strong>: All Sound Off</td>
<td>X</td>
<td>0 (120)</td>
<td></td>
</tr>
<tr>
<td><strong>Reset All Cntrs</strong></td>
<td>X</td>
<td>0 (121)</td>
<td></td>
</tr>
<tr>
<td><strong>Mes-</strong>: Local On/Off</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Sages</strong>: All Notes Off</td>
<td>X</td>
<td>0 (123-125)</td>
<td></td>
</tr>
<tr>
<td><strong>Active Sense</strong>: O</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Reset</strong>: X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes: *1 receive/transmit if MIDI control mode is on.
*2 receive/transmit if switch is on.
*3 transmit if assigned to controllers.
Apache License 2.0

Copyright (c) 2009-2018 Arm Limited. All rights reserved.

SPDX-License-Identifier: Apache-2.0

Licensed under the Apache License, Version 2.0 (the License); you may not use this file except in compliance with the License. You may obtain a copy of the License at www.apache.org/licenses/LICENSE-2.0

Unless required by applicable law or agreed to in writing, software distributed under the License is distributed on an AS IS BASIS, WITHOUT WARRANTIES OR CONDITIONS OF ANY KIND, either express or implied. See the License for the specific language governing permissions and limitations under the License.

The Clear BSD license

The Clear BSD License
Copyright 1997-2016 Freescale Semiconductor, Inc.
Copyright 2016-2018 NXP
All rights reserved.

Redistribution and use in source and binary forms, with or without modification, are permitted (subject to the limitations in the disclaimer below) provided that the following conditions are met:

Redistributions of source code must retain the above copyright notice, this list of conditions and the following disclaimer.

Redistributions in binary form must reproduce the above copyright notice, this list of conditions and the following disclaimer in the documentation and/or other materials provided with the distribution.

Neither the name of the copyright holder nor the names of its contributors may be used to endorse or promote products derived from this software without specific prior written permission.

NO EXPRESS OR IMPLIED LICENSES TO ANY PARTY’S PATENT RIGHTS ARE GRANTED BY THIS LICENSE. THIS SOFTWARE IS PROVIDED BY THE COPYRIGHT HOLDERS AND CONTRIBUTORS “AS IS” AND ANY EXPRESS OR IMPLIED WARRANTIES, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE ARE DISCLAIMED. IN NO EVENT SHALL THE COPYRIGHT HOLDER OR CONTRIBUTORS BE LIABLE FOR ANY DIRECT, INDIRECT, INCIDENTAL, SPECIAL, EXEMPLARY, OR CONSEQUENTIAL DAMAGES (INCLUDING, BUT NOT LIMITED TO, PROCUREMENT OF SUBSTITUTE GOODS OR SERVICES; LOSS OF USE, DATA, OR PROFITS; OR BUSINESS INTERRUPTION) HOWEVER CAUSED AND ON ANY THEORY OF LIABILITY, WHETHER IN CONTRACT, STRICT LIABILITY, OR TORT (INCLUDING NEGLIGENCE OR OTHERWISE) ARISING IN ANY WAY OUT OF THE USE OF THIS SOFTWARE, EVEN IF ADVISED OF THE POSSIBILITY OF SUCH DAMAGE.
Important Notice:
U.S. LIMITED WARRANTY for Customers in the United States

For detailed information about this Yamaha product and warranty service, please either visit the following website address (printable file is available at our website) or contact Customer Service at the address or telephone number identified below.

Website Address:
Yamaha.io/SynthAndStageWarranty

Customer Service:
Yamaha Corporation of America
6600 Orangethorpe Avenue, Buena Park, CA 90620-1273
Telephone: 800-854-1569
FRANCE
Yamaha Music Europe
7 rue Ambroise Croizat, Zone d'activités de Pariest, 77183 Crezancy-Benon, France
Tel: +33-1-64614000

ITALY
Yamaha Music Europe GmbH, Branch Italy
Via Tinelli N.67/69 20855 Gerno di Lecco (MB), Italy
Tel: +39-039-9065-1

SPAIN/PORTUGAL
Yamaha Music Europe GmbH Ibérica, Sucursal en España
Ctra. de la Coruña km. 17,200, 28231 Las Rozas de Madrid, Spain
Tel: +34-91-63948-88

GREECE
Philippos Nakas S.A. The Music House
19th km. Leof. Laviroti 190 02 Pania – Attiki, Greece
Tel: +30-210-6686260

SWEDEN
Yamaha Music Europe GmbH Germany filial Scandinavia
JA Wettergrensgatan 1, 400 43 Göteborg, Sweden
Tel: +46-31-89-34-00

DENMARK
Yamaha Denmark, Filial of Yamaha Music Europe GmbH, Tyskland
Gennersvej 8C, ST. TH., 2660 Søborg, Denmark
Tel: +45-44-27-49-60

FINLAND
F-Musiikki Oy
Atakkentie 4
FI-01510 Vantaa, Finland
Tel: +358 (0)961851111

NORWAY
Yamaha Music Europe GmbH - Norwegian Branch
Grn Narvengpark 1, 1332 Østersø, Norway
Tel: +47-67617800

ICELAND
Iljoddarrahusdun Ef.,
Sidurnars 20
IS-108 Reykjavik, Iceland
Tel: +354-52-50-50

CYPRUS
Nakas Music Cyprus Ltd.
Nikis Ave 2k
1086 Nicosia, Cyprus
Tel: +357-227-11080

RUSSIA
Yamaha Music (Russia) LLC,
Room 37, entrance 7, bl. 7, Kievskaya street,
Moscow, 121059, Russia
Tel: +7-495-626-5005

OTHER EUROPEAN COUNTRIES
Yamaha Music Europe GmbH
Siemensstrasse 23-34, 25462 Rellingen, Germany
Tel: +49-41-801-300

AFRICA
Yamaha Music Gulf FZE
JAFZA-16, Office 512, P.O.Box 17328,
Jebel Ali FZE, Dubai, UAE
Tel: +971-4-801-1500

MIDDLE EAST
Yamaha Music Europe GmbH
Merkezi Almanyala Türkiye İstanbul Şubesi
Merkezi Sungur Sokak, Meridian Business 1.Blok No:1, 114-115
Bati Asatšehir İstanbul, Turkey
Tel: +90-216-725-7960

ISRAEL
RBX International Co., Ltd.
P.O. Box 10245,
Petach Tikva, 49002
Tel: (972) 3-925-9090

OTHER COUNTRIES
Yamaha Music Golf FZE
JAFZA-16, Office 512, P.O.Box 17328,
Jebel Ali FZE, Dubai, UAE
Tel: +971-4-801-1500

THE PEOPLE’S REPUBLIC OF CHINA
Yamaha Music & Electronics (China) Co., Ltd.
2F, Yundesha, 1818 Xinzhu-lu, Jingan-q, Shangbai, China
Tel: +86-021-648-7700

HONG KONG
Tom Lee Music Co., Ltd.
11/F, Silvercord Tower 1, 30 Canton Road, Tsimshatsui, Kowloon, Hong Kong
Tel: +852-2737-7688

INDIA
Yamaha Music India Private Limited
P-401, JMD Megapolis, Sector-48, Sohna Road, Gurugram-122018, Haryana, India
Tel: +91-124-485-3300

INDONESIA
PT. Yamaha Musik Indonesia (Distributor)
Yamaha Music Center Blvd. Julen Jend. Gatot Subroto Kav. 4, Jakarta 12930, Indonesia
Tel: +62-21-520-2577

KOREA
Yamaha Music Korea Ltd.
11F, Prudential Tower, 298, Gangnam-daero, Gangnam-gu, Seoul, 13025, Korea
Tel: +82-2-3467-3300

MALAYSIA
Yamaha Music (Malaysia) Sdn. Bd.
No. 8, Jalan Perbandaran, Kelana Jaya, 47301 Petaling Jaya, Selangor, Malaysia
Tel: +603-78030900

SINGAPORE
Yamaha Music (Asia) Private Limited
Block 202 Hougang Street 21, #02-00, Singapore 530302, Singapore
Tel: +65-6740-9200

TAIWAN
Yamaha Music & Electronics Taiwan Co., Ltd.
2F, No.1, Yunmeng Rd., Banqiao Dist.,
New Taipei City 22063, Taiwan (R.O.C.)
Tel: +886-2-7741-8888

THAILAND
Siam Music Yamaha Co., Ltd.
3, 4, 15, 16th FL, Siam Motor Building,
89/1 Rama 1 Road, Wangnan,
Pathumwan, Bangkok 10330, Thailand
Tel: +66-2215-2622

VIETNAM
Yamaha Music Vietnam Company Limited
15th Floor, Nam A Bank Tower,
201-203 Cach Mang Thang Tam St., Ward 4, Dist.3,
Ho Chi Minh City, Vietnam
Tel: +84-28-3818-1122

OTHER ASIAN COUNTRIES
https://asia-latinamerica-mea.yamaha.com/
index.html

OCEANIA

AUSTRALIA
Yamaha Music Australia Pty. Ltd.
Level 1, 80 Market Street, South Melbourne,
VIC 3205 Australia
Tel: +61-3-9690-5411

NEW ZEALAND
Music Works LTD
P.O. Box 6246 Wellesley, Auckland 4680,
New Zealand
Tel: +64-9-346-0999

COUNTRIES AND TRUST
TERITORIES IN PACIFIC OCEAN
https://asia-latinamerica-mea.yamaha.com/
index.html

Head Office/Manufacturer: Yamaha Corporation 10-1, Nakazawa-cho, Naka-ku, Hamamatsu, 430-8650, Japan
For European Territories Importer: Yamaha Music Europe GmbH Siemensstrasse 22-34, 25462 Rellingen, Germany

DM27