



KB-L300



Owner's Manual



SPECIAL MESSAGE SECTION

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

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

SPECIFICATIONS SUBJECT TO CHANGE:

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

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

NOTICE:

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

ENVIRONMENTAL ISSUES:

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

Battery Notice:

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

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

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

Warning:

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

Disposal Notice:

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

NAME PLATE LOCATION:

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

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

92-BP (bottom)

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

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

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

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

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

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

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

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

OBSERVERA!

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

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

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

(standby)

Entsorgung leerer Batterien (nur innerhalb Deutschlands)

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

(battery)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.



WARNING

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

Power supply/AC power adaptor

- Only use the voltage specified as correct for the instrument. The required voltage is printed on the name plate of the instrument.
- Use the specified adaptor (PA-5D or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.
- Do not place the AC adaptor cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.

Do not open

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

Water warning

- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- 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.

If you notice any abnormality

- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.



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/AC power adaptor

- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord.
- Unplug the AC power adaptor when not using the instrument, or during electrical storms.
- 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.

Battery

- Always make sure all batteries are inserted in conformity with the +/- polarity markings. Failure to do so might result in overheating, fire, or battery fluid leakage.
- Always replace all batteries at the same time. Do not use new batteries together with old ones. Also, do not mix battery types, such as alkaline batteries with manganese batteries, or batteries from different makers, or different types of batteries from the same maker, since this can cause overheating, fire, or battery fluid leakage.
- Do not dispose of batteries in fire.
- Do not attempt to recharge batteries that are not intended to be charged.
- When the batteries run out, or if the instrument is not to be used for a long time, remove the batteries from the instrument to prevent possible leakage of the battery fluid.

- Keep batteries away from children.

- If the batteries do leak, avoid contact with the leaked fluid. If the battery fluid should come in contact with your eyes, mouth, or skin, wash immediately with water and consult a doctor. Battery fluid is corrosive and may possibly cause loss of sight or chemical burns.

Location

- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise.
- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- When setting up the instrument, 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.
- Use only the stand specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.

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. Also, be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

Maintenance

- When cleaning the instrument, use a soft, dry cloth. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wiping cloths.

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. If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Do not operate the instrument for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

Saving data

Saving and backing up your data

- Data in the instrument's internal memory can be lost due to operational errors or malfunction. Be sure to save any important data to external media via a computer connected to the instrument. (page 50)

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.

When using a power adaptor, even when the power switch is in the "STANDBY" position, 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 AC power adaptor from the wall AC outlet.

Make sure to discard used batteries according to local regulations.

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

● COPYRIGHT NOTICE

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The Panel Logos



GM System Level 1

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



XGlite

As its name implies, “XGlite” is a simplified version of Yamaha’s high-quality XG tone generation format. Naturally, you can play back any XG song data using an XGlite tone generator. However, keep in mind that some songs may play back differently compared to the original data, due to the reduced set of control parameters and effects.



Stereo Sampled Piano

The KB-L300 has a special Portable Grand Piano Voice—created by state-of-the-art stereo sampling technology and using Yamaha’s sophisticated AWM (Advanced Wave Memory) tone generation system.

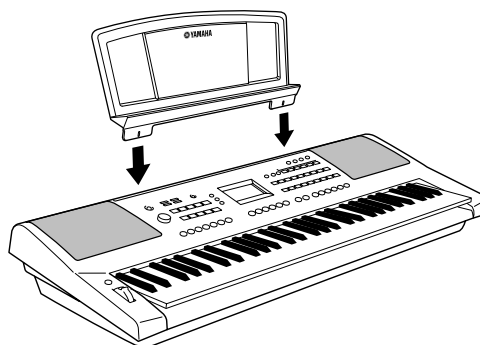


Touch Response

The exceptionally natural Touch Response feature, with a convenient front panel on/off switch, gives you maximum expressive level control over the voices. It also works in conjunction with the Dynamic Filter, which dynamically adjusts the timbre or tone of a voice according to your playing strength—just a like a real musical instrument!

● Music Rest

Insert the bottom edge of the included music rest into the slot located at the top rear of the KB-L300 control panel.



● Included Accessories

The KB-L300 package includes the following items. Please check that you have them all.

- Music Rest
- AC power adaptor
- Expression Pedal
- Owner’s Manual

● Trademarks

- Apple and Macintosh are trademarks of Apple Computer, Inc., registered in the U.S. and other countries.
- Windows is the registered trademark of Microsoft® Corporation.

All other trademarks are the property of their respective holders.

Congratulations on your purchase of the Yamaha KB-L300!

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

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

Main Features

The KB-L300 is a sophisticated yet easy-to-use keyboard with the following features:

- Exceptionally realistic sounds with 494 AWM (Advanced Wave Memory) Voices, featuring digital recordings of actual instruments.
- Drum kits and SE kits (including the Wonderland kit), that let you play realistic drum sounds and sound effects from the keyboard.
- Portamento (glissand), Sustain (decay control), Digital Reverb (room ambience) and Chorus (space and warmth) effects for getting just the right sound, plus convenient Pitch Bend wheel for bending the pitch up or down as.
- 156 dynamic Accompaniment Styles, each with Intro, Main A and B, Fill In, and Ending patterns, plus Variations for each.
- Sophisticated Accompaniment function that provides automatic bass and chord accompaniment to perfectly match the Accompaniment Styles.
- Song Memory feature that lets you record your performance.
- Registration feature that lets you store a current panel setting and recall it with a touch of a button.
- 12 Split voices in two banks of six buttons each, letting you instantly select a Split voice and play it from the keyboard.

Plus...

- MIDI (IN & OUT) that allow expansion of your keyboard, for use with other MIDI instruments as well as a personal computer.

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Setting Up

This section contains information about setting up your KB-L300 for playing. Make sure to read this section carefully before using the instrument.

Power Requirements

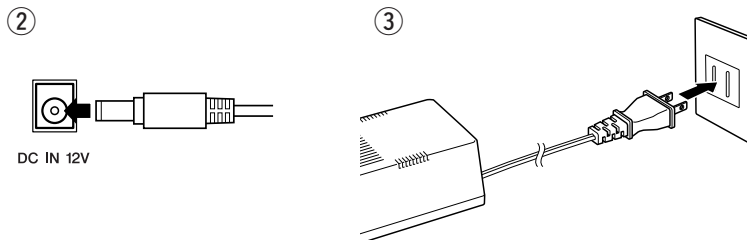
Although the KB-L300 will run either from an AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

CAUTION

- Never interrupt the power supply (e.g. remove the batteries or unplug the AC adaptor) during any KB-L300 record operation! Doing so can result in a loss of data.

■ Using an AC Power Adaptor.....

- ① Make sure that the [STANDBY/ON] switch of the KB-L300 is set to STANDBY.
- ② Connect the AC adaptor (PA-5D or other adaptor specifically recommended by Yamaha) to the power supply jack.
- ③ Plug the AC adaptor into an AC outlet.



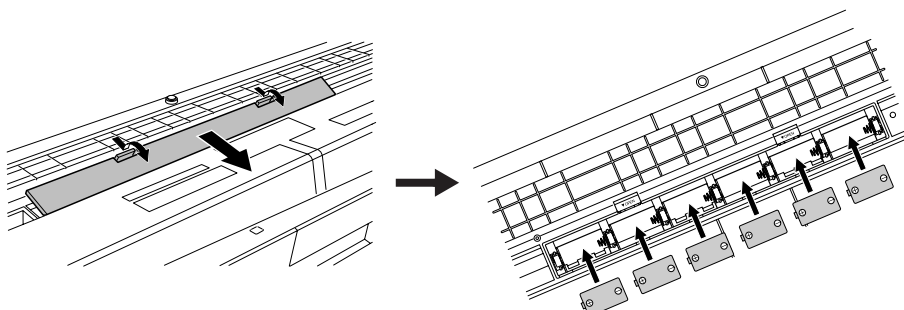
WARNING

- Use ONLY a Yamaha PA-5D AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the KB-L300.
- Unplug the AC Power Adaptor when not using the KB-L300, or during electrical storms.

■ Using Batteries.....

For battery operation the KB-L300 requires six 1.5V “D” size, R20P (LR20) or equivalent batteries. (Alkaline batteries are recommended.) When the batteries need to be replaced, the volume may be reduced, the sound may be distorted, and other problems may occur. When this happens, turn the power off and replace the batteries, as described below

- ① Turn the instrument upside-down on the soft cloth, then open the battery compartment cover located on the instrument’s bottom panel.
- ② Insert the six new batteries as shown in the illustration, making sure that the positive and negative terminals are properly aligned.
- ③ Replace the compartment cover, making sure that it locks firmly in place.

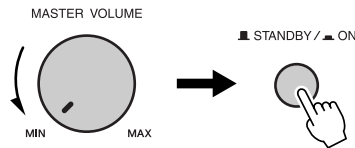


CAUTION

- When the batteries run down, replace them with a complete set of six new batteries. NEVER mix old and new batteries.
- Do not use different kinds of batteries (e.g. alkaline and manganese) at the same time.
- If the instrument is not to be in use for a long time, remove the batteries from it, in order to prevent possible fluid leakage from the battery.

Turn On the Power

Turn down the volume by turning the [MASTER VOLUME] control to the left and press the [STANDBY/ON] switch to turn on the power. Pressing the switch again turns the power off.



Backup data in the flash memory (page 38) is loaded to the instrument when the power is turned on. If no backup data exists on flash memory, all instrument settings are restored to the initial factory defaults when the power is turned on.

CAUTION

- Even when the switch is in the "STANDBY" position, a small amount of electricity is still being consumed by the instrument. When you are not using the instrument for a long time, make sure you unplug the AC power adaptor from the wall AC outlet, and/or remove the batteries from the instrument.

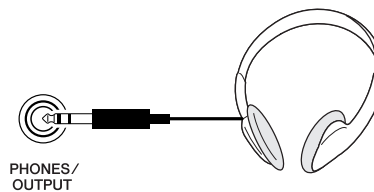
CAUTION

- Never attempt to turn the power off when a "Writing!" message is shown in the display. Doing so can damage the flash memory and result in a loss of data.

Accessory Jacks

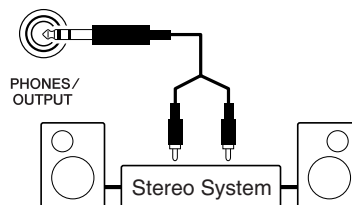
■ Using Headphones

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



■ Connecting a Keyboard Amplifier or Stereo System

Though the KB-L300 is equipped with a built-in speaker system, you can also play it through an external amplifier/speaker system. First, make sure the KB-L300 and any external devices are turned off, then connect one end of a stereo audio cable to the LINE IN or AUX IN jack(s) of the other device and the other end to the rear panel PHONES/OUTPUT jack on the KB-L300.



CAUTION

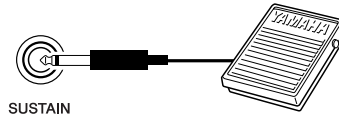
- To prevent damage to the speakers, set the volume of the external devices at the minimum setting before connecting them. Failure to observe these cautions may result in electric shock or equipment damage. Also, be sure to set the volumes of all devices at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

■ **Using an Expression Pedal**

When an Expression pedal is connected to EXP. PEDAL jack on the rear panel, you can adjust the volume from the pedal as you play, without having to take your hands from the keyboard. Press the pedal down (with your toes) to increase the volume. (The maximum volume is determined by the Master Volume control.)

■ **Using a Footswitch**

This feature lets you use a footswitch (Yamaha FC4 or FC5) to sustain the sound of the voices. The footswitch functions the same way as a damper pedal on an acoustic piano — press and hold down the footswitch as you play the keyboard to sustain the sound.

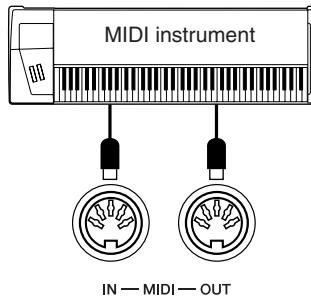


NOTE

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

■ **Using the MIDI Terminals**

The KB-L300 also features MIDI terminals, allowing you to interface the KB-L300 with other MIDI instruments and devices. (For more information, see page 46.)



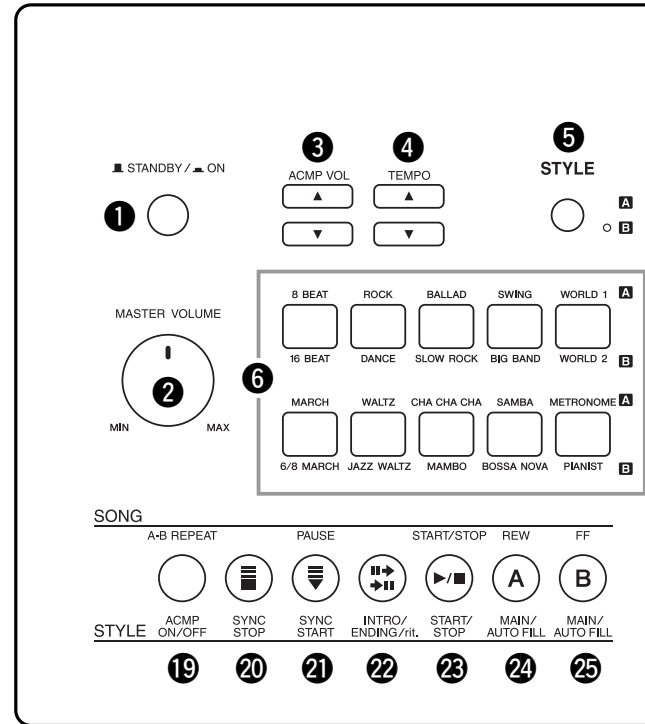
Panel Controls and Terminals

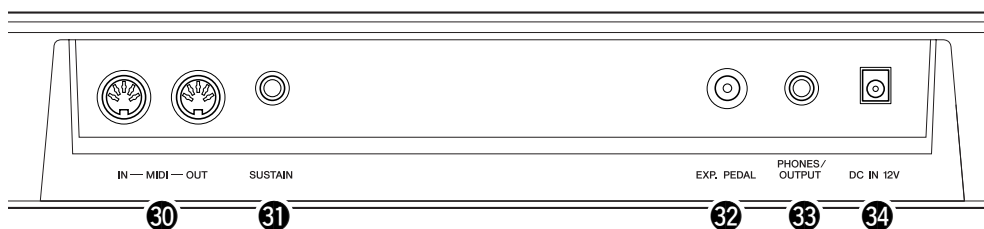
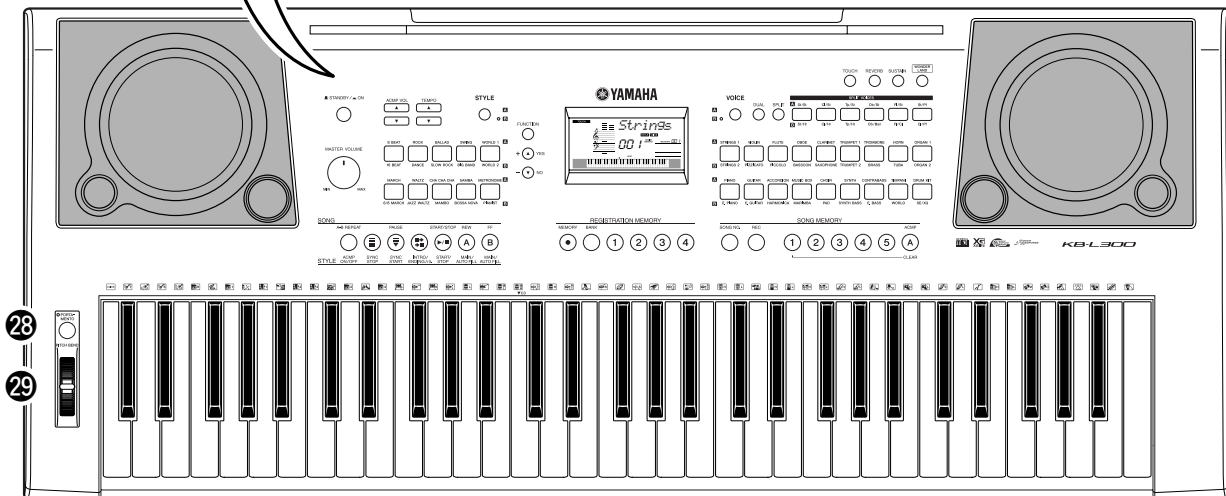
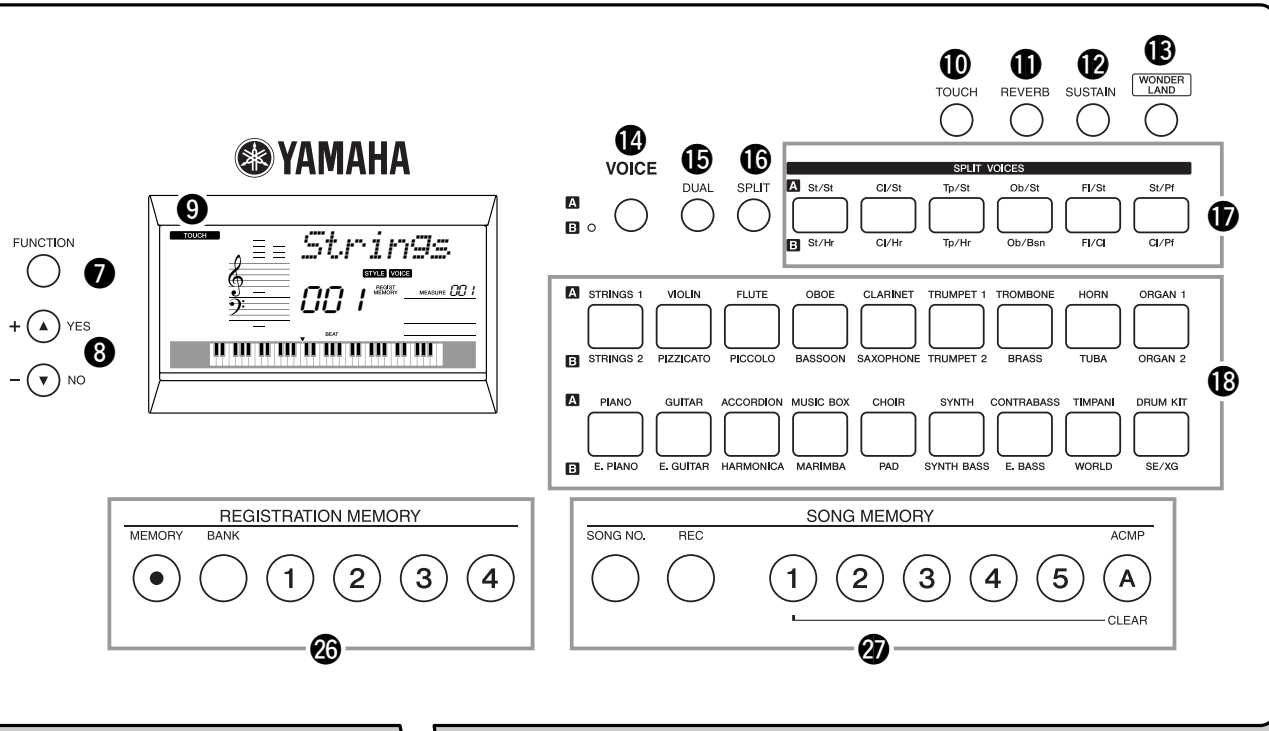
■ Front Panel

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Try Out the Various Instrument Voices

Select and Try Out a Variety Of Voices

The KB-L300 features 494 high-quality Voices in two banks of 18 categories each, SIDE A and SIDE B. The SIDE A Voice categories are printed in black above each VOICE category buttons, and SIDE B Voice categories are printed in blue below. Each category containing several different Voices that can be selected. Also included are special Drum Kits and SE/XG Voices.

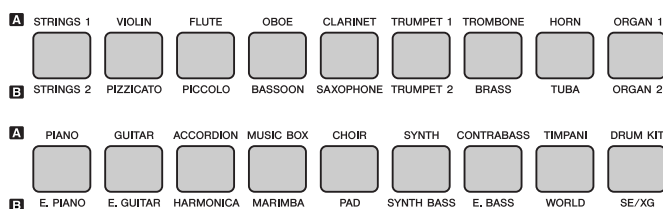
1 Press the [VOICE] variation button to select the desired bank of Voice categories.

The button toggles between the two banks; when the LED is lit, SIDE B Voices can be selected.

VOICE



2 Press a Voice category button corresponding to the desired Voice category.

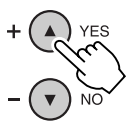


NOTE

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

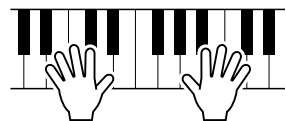


3 Press the [+] or [-] button to select a specific voice if needed.



4 Play.

Try selecting and playing a variety of voices.



The following parameters can be set in the Function mode (page 51).

| Item |
|-------------------------|
| Main Voice Volume |
| Main Voice Octave |
| Main Voice Reverb Level |
| Main Voice Chorus Level |

Try Out the WONDERLAND, SE/XG and Drum Kits

Select the WONDERLAND Kit or one of the SE kits/XG voices or other Drum Kit Voices—and enjoy the enormous variety of sounds you can play from the keyboard.



• Details on the instruments and key assignments of each drum kit can be found on page 59.

Play the WONDERLAND Kit.

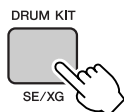
Press the [WONDERLAND] button to select the specified Sound Effect Kit.



• The [WONDERLAND] button is a shortcut button that allows you to instantly call up the Wonderland kit from SE kits.

Play the SE Kits/XG voices and Drum Kits

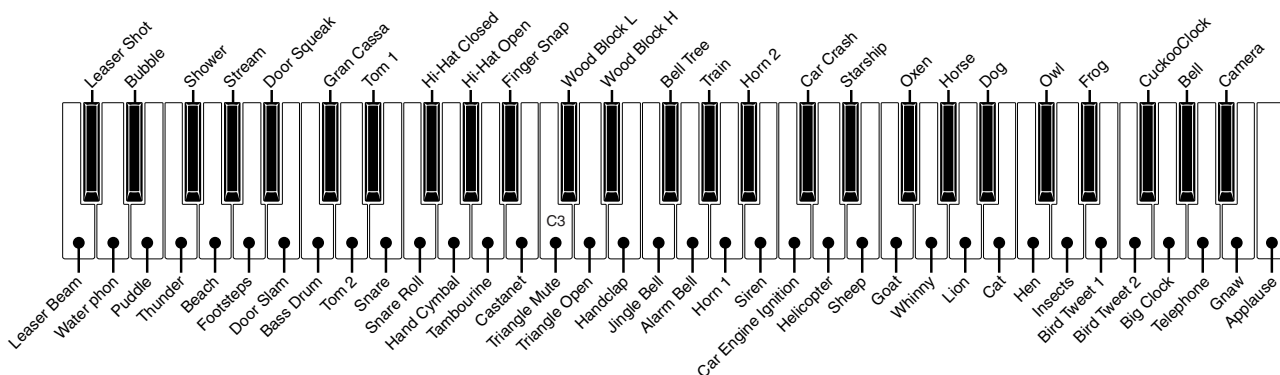
1 Press the [SE/XG] button to call up the SE/XG category or other Drum Kits.



2 Use the Variation button to select the desired variation or category, then use the [+]/[-] buttons to select the desired kit or voice.

3 Play the keyboard.

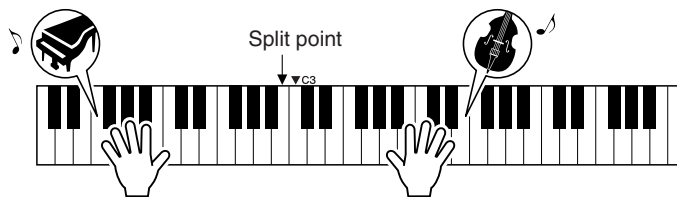
Example: WONDERLAND Kits



Play Different Voices With the Left and Right Hands (Split Voice)

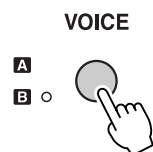
You can play the specified Split voices by selecting a Split voice, different voices will sound in the left-hand and right-hand ranges of the keyboard. For example, you can play piano with the left hand and string with the right.

As shown in the illustration, the key that divides the left- and right-hand keyboard ranges is known as the “split point.” The initial default split point is set at key number 59 (B2), but you can change this setting to suit your own playing style by following the procedure described in “Setting the Split Point,” below.

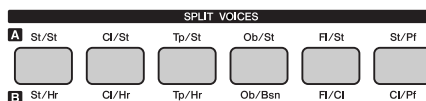


1 Press the [VOICE] variation button to select the desired bank of Split voice.

The button toggles between the two banks; when the LED is lit, SIDE B Voices can be selected.

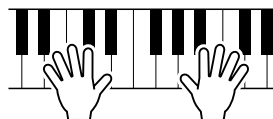


2 Press a Split voice category button corresponding to the desired Split voice.



3 Play.

Try selecting and playing a variety of Split voice.



The following parameters can be set in the Function mode (page 51).

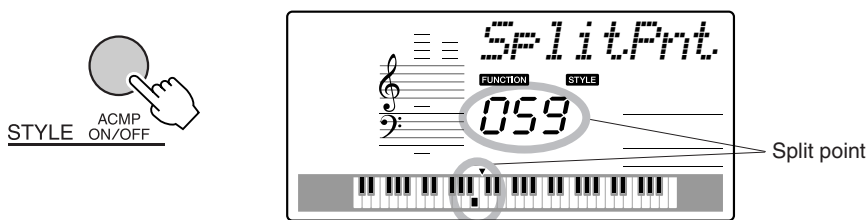
| Item |
|--------------------------|
| Split Voice |
| Split Point |
| Split Voice Volume |
| Split Voice Octave |
| Split Voice Reverb Level |
| Split Voice Chorus Level |

NOTE

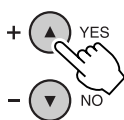
- If you are playing with accompaniment, the Accompaniment will automatically be turned off when you press a Split voice button. Also, the current style will be changed to “8 beat.”

■ Setting the Split Point

- 1 Press and hold down [ACMP ON/OFF] button until “SplitPnt” is shown in the LCD Display.

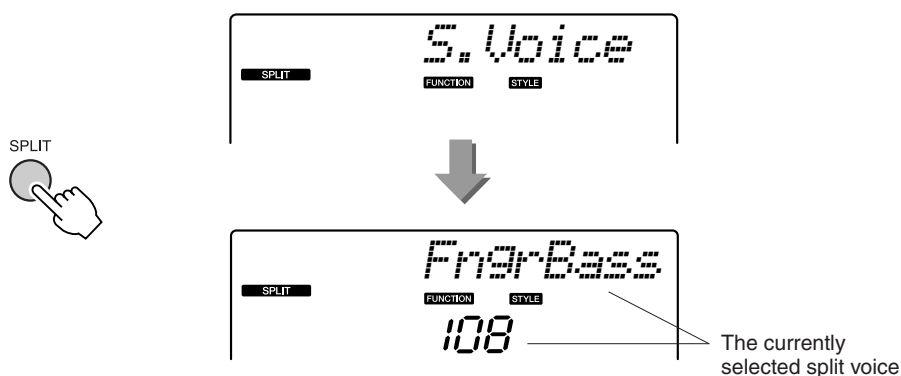


- 2 Press the [+] or [-] button to set the Split point.

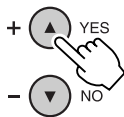


■ Changing the Split Voice

- 1 Press and hold down [SPLIT] button until “S.Voice” is shown in the LCD Display.



- 2 Press the [+] or [-] button to select the Split voice.



STEP 1 • Try Out the Various Instrument Voices

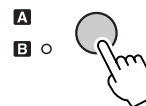
Using the Split Function with the Normal Voices

On page 16 you learned how to select and play the special Split voices. The Split function can also be used freely with the normal voices, letting you specify any desired voice for both the Main and Split voices, as well as make other settings.

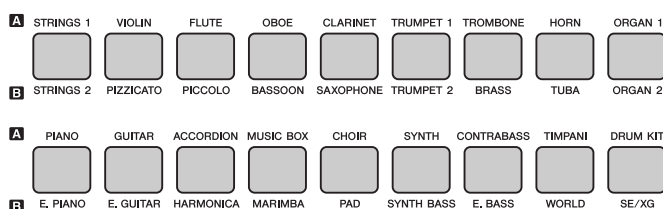
1 Press the [VOICE] variation button to select the desired bank of Voice categories.

The button toggles between the two banks; when the LED is lit, SIDE B Voices can be selected.

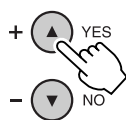
VOICE



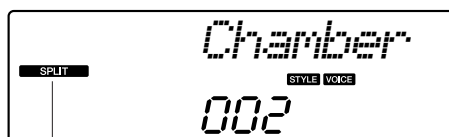
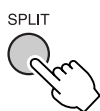
2 Press a Voice category button corresponding to the desired Voice category.



3 Press the [+] or [-] button to select a specific voice if needed.



4 To turn the Split voice on or off, press the [SPLIT] button.



SPLIT

This indicator appears when Split voice is on.

5 Select the desired Split voice and make other settings as needed with the Split voice parameters below.

The following parameters can be set in the Function mode (page 51).

| Item |
|--------------------------|
| Split Voice |
| Split Point |
| Split Voice Volume |
| Split Voice Octave |
| Split Voice Reverb Level |
| Split Voice Chorus Level |

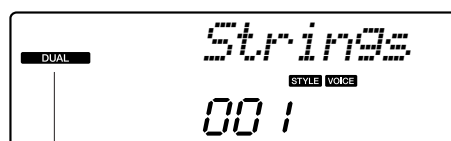
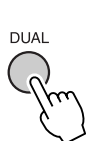
NOTE

- You can also select the desired Split voice by pressing and holding down the [SPLIT] button then selecting the voice from the [+]/[-] buttons.

Play Two Voices At the Same Time (Dual Voice)

If you press the [DUAL] button to activate the dual-voice mode, you can combine two different voices in a layer—one the Main voice, which is selected normally, and the other the Dual voice, which is selected in the Function mode (page 51). You can also set various parameters independently for these voices.

To turn the Dual voice on or off, press [DUAL] button.

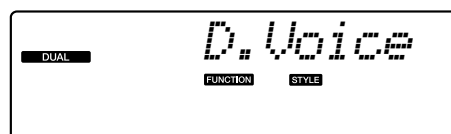
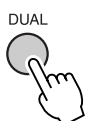


DUAL

This indicator appears when Dual voice is on.

Changing the Dual Voice.....

- 1 Press and hold down the [DUAL] button until “D.Voice” is shown in the LCD display.



The currently selected Dual voice

- 2 Press the [+] or [-] button to select the Dual voice.
- 3 Make other settings as desired with the Dual voice parameters below.

The following parameters can be set in the Function mode (page 51).

| Item |
|-------------------------|
| Dual Voice |
| Dual Voice Volume |
| Dual Voice Octave |
| Dual Voice Reverb Level |
| Dual Voice Chorus Level |

STEP
2

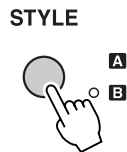
Playing a Style

The Accompaniment Style section features 156 specially programmed rhythm and accompaniment patterns—in 20 music style categories. With the Auto Accompaniment function (page 22), the Accompaniment Styles give you full and exciting instrumental backing that automatically changes bass and chords according to the chords you play.

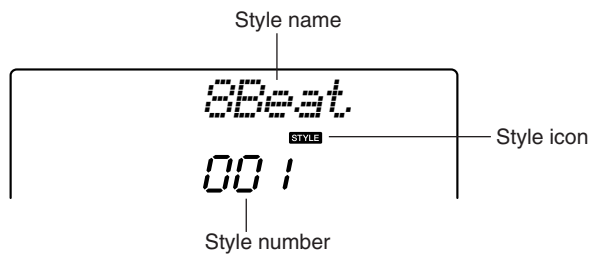
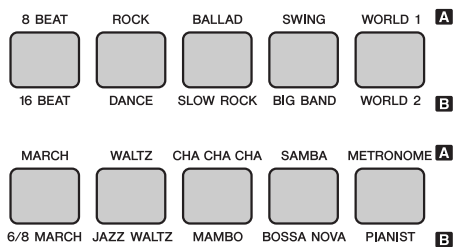
Rhythm-only Accompaniment

1 Press the [STYLE] variation button to select the desired bank of Style categories.

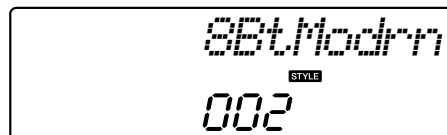
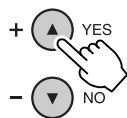
The button toggles between the two banks; when the LED is lit, SIDE B Style can be selected.



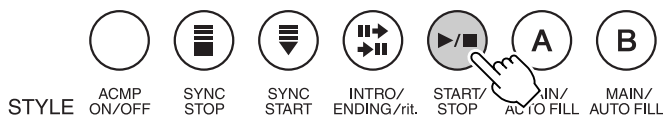
2 Press the STYLE category button corresponding to the desired Style category.



3 Press the [+] or [-] button to select a specific style if needed.



4 Press the [START/STOP] button to start playback of the selected style's rhythm tracks. Press the [START/STOP] button again to stop playback.



NOTE

• You can also play the meter of the metronome (4/4, 3/4, 2/4) by selecting the Metronome category.

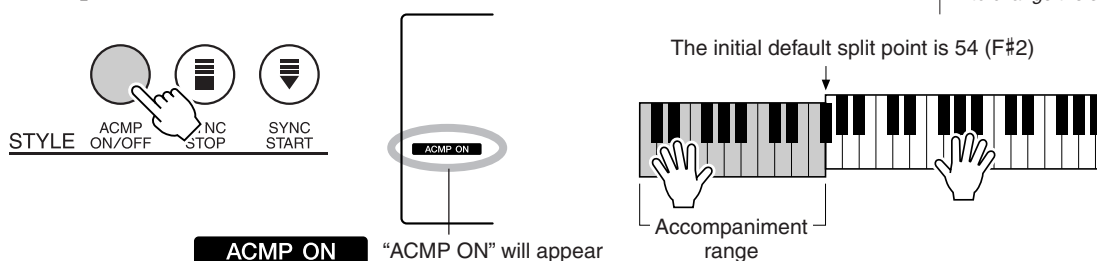
Full Accompaniment With Accompaniment Chords

- 1 Press the [STYLE] variation button to select the desired bank of Style categories.
- 2 Press a Style category button.
- 3 Press the [+] or [-] button to select a specific style if needed.
- 4 Turn the Accompaniment on.

Press the [ACMP ON/OFF] button. The left-hand section of the keyboard is now the “accompaniment range” in which you will play the chords that define the accompaniment.

NOTE

- The left-hand “accompaniment range” and the right-hand “melody range” of the keyboard are divided at the split point. See page 17 for information on how to change the split point.



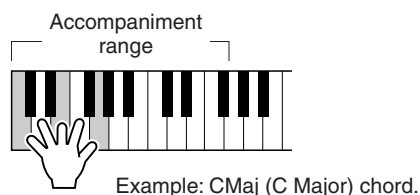
5 Engage synchro start.

Press the [SYNC START] button.



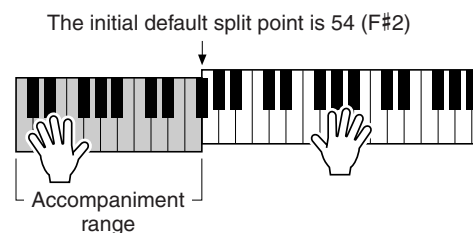
When synchro start is engaged the style is in “standby” mode, and will start playing as soon as you begin playing in the left-hand accompaniment range of the keyboard.

6 Play an Accompaniment chord to start playback.

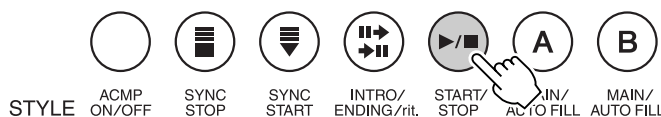


7 Try playing a variety of Accompaniment chords.

Refer to page 41 for information on playing Accompaniment chords.

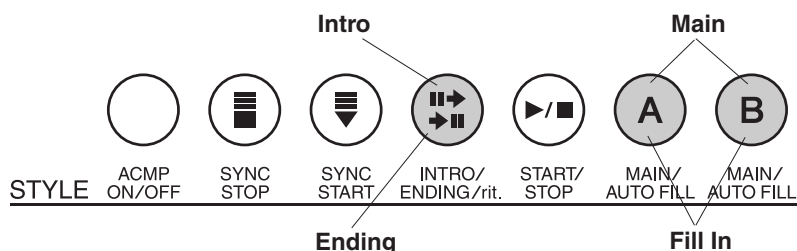


8 Press the [START/STOP] button to stop style playback.



Adding Variations To the Style (Sections)

Each style includes a number of “sections” that can be used to add variation to your performance. The sections are described below.



● INTRO Section

This section provides an ideal introduction for the selected style. Playback automatically switches to the MAIN section once the INTRO has finished. The length of the introduction varies from style to style.

● MAIN A and B Sections

These sections are used for the main body of your song. The MAIN “A” and “B” sections—a 2–4 measure pattern—will repeat continuously until you select a different section. The MAIN “A” and “B” sections are variations which will be automatically arranged to match the Accompaniment chords you play.

● FILL IN Section

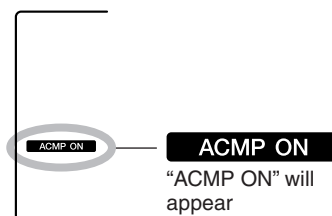
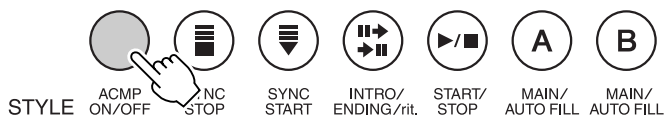
The FILL IN section can be used to add a fill-in or “break” to your performance. If you press the [MAIN/AUTO FILL A] button during playback, the AUTO FILL A section will play through once, followed by playback of the MAIN A section.

● ENDING Section

Adds an appropriate ending to the auto accompaniment. Style playback will stop when the ENDING section has played all the way through. The length of the ENDING section varies from style to style.

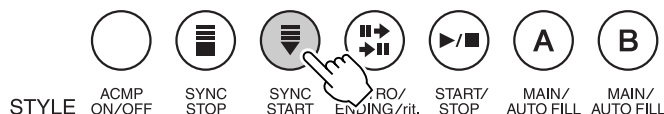
- 1 Press the [STYLE] variation button to select the desired bank of Style categories.**
- 2 Press a Style category button.**
- 3 Press the [+] or [-] button to select a specific style if needed.**
- 4 Turn the Accompaniment on.**

Press the [ACMP ON/OFF] button.

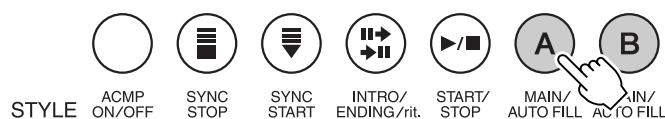


5 Engage synchro start.

Press the [SYNC START] button.



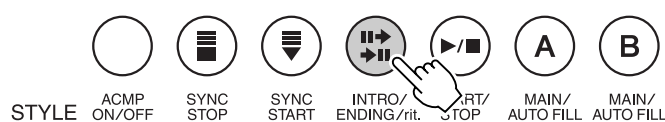
6 Press the [MAIN/AUTO FILL A] or [B] button.



The name of the selected section—MAIN A or MAIN B—will be displayed

Select the MAIN section to follow the INTRO section—A or B.

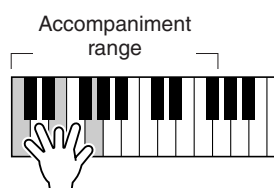
7 Press the [INTRO/ENDING/rit.] button.



8 Play a Accompaniment chord to start playback from the INTRO section of the selected style.

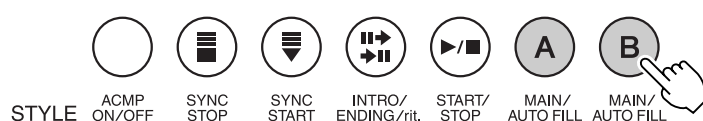
Example: CMaj (C Major) chord.

Refer to page 41 for information on playing Accompaniment chords.



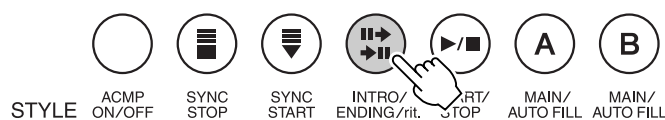
The MAIN section selected in step 6 above will begin playing after the INTRO section finishes.

9 Use the [MAIN/AUTO FILL A] or [B] button to change the MAIN section or to add fill-ins as required.



The Main section (A or B, depending on which was selected) will begin playing after the fill in.

10 Press the [INTRO/ENDING/rit.] button.



The ending section will begin playing. Playback will stop when the ending has played all the way through. If you press the [INTRO/ENDING/rit.] button a second time (while the ending is playing) the ending will play **ritardando** (the tempo will gradually get slower).

Handy Style Playback Functions

■ Ways To Start Style Playback

There are two different ways to start style playback, listed below. Whichever method you choose you can press the [INTRO/ENDING/rit.] button before starting playback to begin your performance an introduction which will automatically switch to the MAIN section when finished.

● Immediate Start

Press the [START/STOP] button to begin rhythm-only playback of the selected style. If the [ACMP ON/OFF] function has been turned on, the bass and chords will begin playing as soon as you play a chord in the accompaniment range of the keyboard.

● Keyboard Start

Press the [SYNC START] button and the beat indicator in the display will begin flashing, indicating that synchro start “standby” mode has been engaged. If the [ACMP ON/OFF] button has been turned on, the style will begin playing as soon as you play a chord in the accompaniment range of the keyboard. If the [ACMP ON/OFF] function is off, playing any key anywhere on the keyboard will start rhythm-only accompaniment.

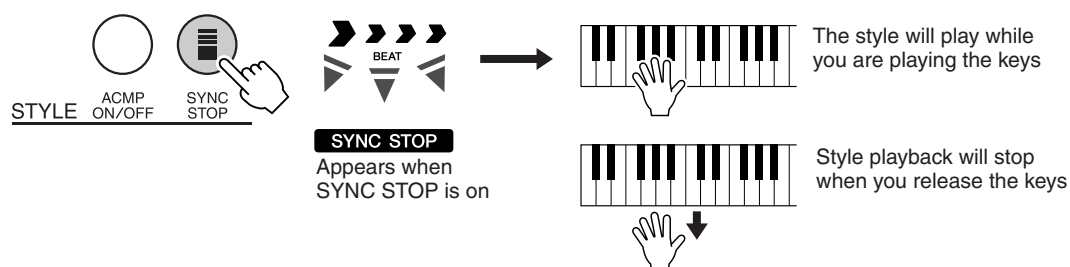


● Synchro Stop

When this function is selected the accompaniment style will only play while you are playing chords in the accompaniment section of the keyboard. Accompaniment playback will stop when you release the keys.

Use the [ACMP ON/OFF] button to turn accompaniment on—the ACMP ON indicator will appear in the display.

Press the [SYNC STOP] button. The instrument will now function the same as in the synchro start standby mode. Style playback will begin as soon as you play a chord in the accompaniment range of the keyboard, but then accompaniment will stop (the synchro start standby mode will be re-engaged) when you release the left-hand keys. Style playback will continue only while you are actually playing in the keyboard's accompaniment range.

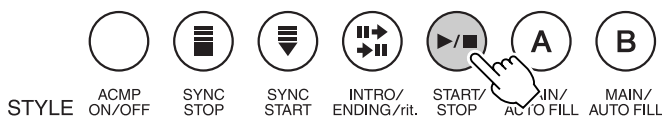


■ Ways To Stop Style Playback

The following three methods can be used to stop style playback.

● Immediate Stop

Playback will stop as soon as you press the [START/STOP] button.



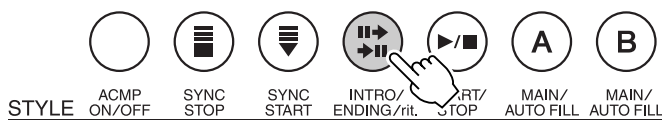
● Stop and Enter Synchro Start Mode

If you press the [SYNC START] button during style playback, playback will stop immediately and the synchro start standby mode will be engaged (the beat indicator will flash).



● Play the Ending and Stop

Press the [INTRO/ENDING/rit.] button to begin playing ending section. Playback will stop when the ending has played all the way through. If you press the [INTRO/ENDING/rit.] button a second time (while the ending is playing) the ending will play ritardando (the tempo will gradually get slower).



■ Setting the Accompaniment Volume

You can adjust the overall volume of the accompaniment sound to achieve the best balance with the keyboard sound.

- 1 Press the ACMP VOL [▲] or [▼] buttons to adjust the accompaniment volume.



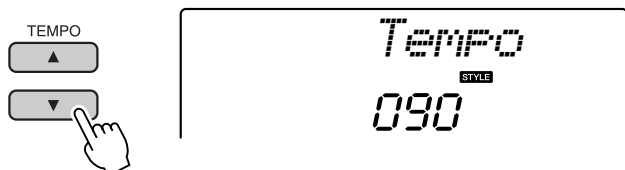
The current volume setting will appear on the display

NOTE

- The default volume setting of "100" can be instantly reset by pressing the ACMP VOL [▲] or [▼] buttons simultaneously.

Adjust the Tempo

Use the TEMPO [▲] and [▼] buttons to adjust the speed (tempo) of the Style.



Press the [▲] (up) button to increase the tempo, and press the [▼] (down) button to decrease it. Holding down either button rapidly changes the tempo. The tempo range is from 11 to 280 bpm (beats per minute).

Restoring Preset Tempo

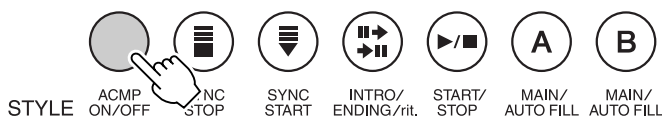
The original preset tempo for the Style is automatically restored when you select the Style from the stopped condition. (Selecting different Styles while the Style is running does not restore the preset tempo.) However, you can also restore the original preset tempo for the Style at anytime by pressing both TEMPO buttons simultaneously.

You can also set automatic tempo restore to off with the Tempo Lock function (in the Function mode). This prevents the tempo from changing to the original preset setting for the Style when you select a Style from the stopped condition. (See page 51)

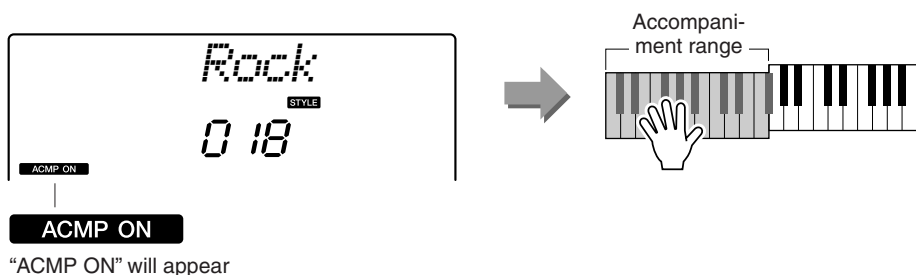
Stopped Accompaniment

The Stopped Accompaniment function allows you to produce bass and chords (using the special accompaniment Voices of the Style) without the rhythm. The bass and chords are held as long as you hold down the chord.

1 Press the [ACMP ON/OFF] button to turn Accompaniment on.



2 Play a chord in the Accompaniment range of the keyboard.



Play With a Variety Of Effects

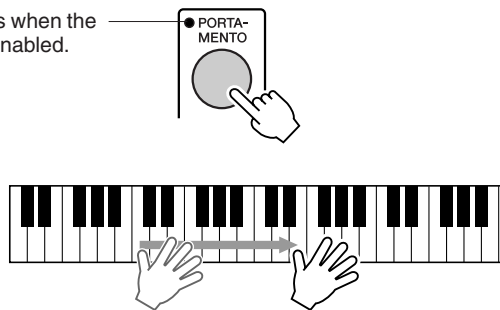
Portamento

Portamento is an effect similar to a glissando, where the pitch changes in a continuous glide from one note to the next, through all the intermediate pitches. You can adjust the portamento time (0–127, short to long).

■ Portamento On/Off

Press the [PORTAMENTO] button to turn on the effect.

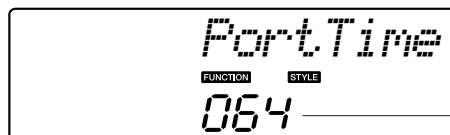
LED lights when the effect is enabled.



Press the button again to turn it off.

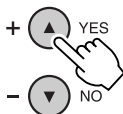
■ Portamento Time Adjustment

- 1** To change the Portamento Time, press and hold down [PORTAMENTO] button until “PortTime” is shown in the LCD Display.



Portamento time is shown.

- 2** Press the [+] or [-] button to set the Portamento Time.



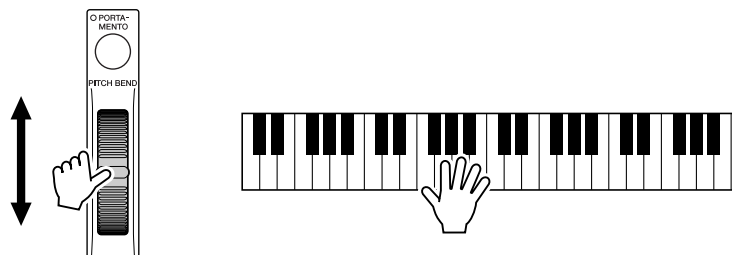
NOTE

- Portamento function is not effective to the Drum Kit.

Pitch Variation With the Pitch Bend Wheel

The [PITCH BEND] wheel can be used to add smooth pitch variations to notes you play on the keyboard.

Roll the wheel upward to raise the pitch, or downward to lower the pitch. When you release the wheel it will automatically return to center position and the keyboard pitch will return to normal.



Adjust the Pitch Bend Range

The range of the pitch bend wheel can be adjusted in semitone increments. When the pitch bend range is set to “2,” for example, rolling the wheel all the way up will produce a maximum pitch rise of 2 semitones (one whole tone), and rolling it all the way down will produce a maximum pitch drop of the same amount (2 semitones—one whole tone). With the highest possible pitch bend range setting of “12,” the pitch bend range becomes ± 1 octave.

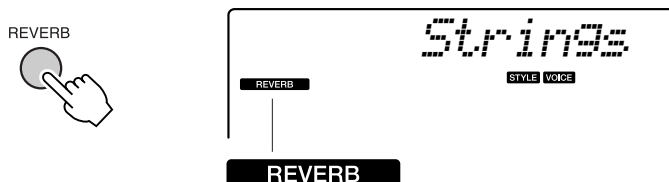
Pitch Bend Range can be set in the Function mode (page 51).

Add Reverb

Reverb On/Off

To turn Reverb on, press the [REVERB] button.

Reverb adds concert-hall or club ambience to what you play on the keyboard. A total of 9 Reverb types are provided, and the ideal type is automatically selected whenever you select a song or style. However, you can select any of the available Reverb types by following the instructions below.

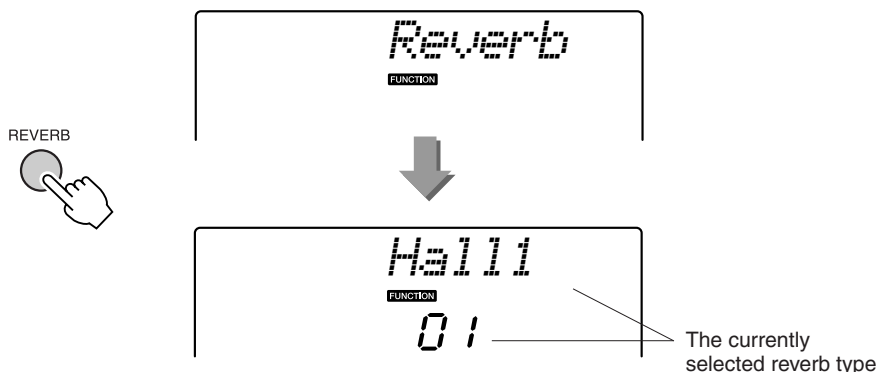


The indicator appears when Reverb is on.

Press the [REVERB] button a second time to turn Reverb off.

■ Reverb Type Selection

Press and hold the [REVERB] button for longer than a second until the Reverb Type setting display appears. Use the [+] / [-] buttons to select a Reverb type. (Refer to Reverb type on page 63)



NOTE

- If you do not want any reverb added to your sound, select reverb type 10 (Off).
- The default reverb selection for the currently selected song or style can be instantly recalled by simultaneously pressing the [+] and [-] buttons.

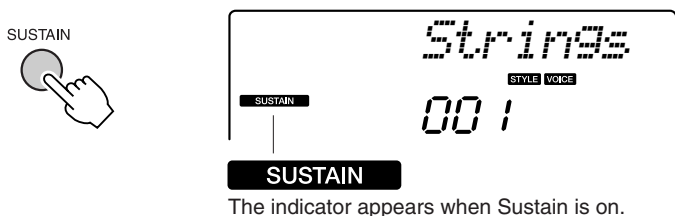
The following parameters can be set in the Function mode (page 51)

| Item |
|--------------------------|
| Main Voice Reverb Level |
| Dual Voice Reverb Level |
| Split Voice Reverb Level |
| Total Reverb Level |
| Reverb Type |

Add Sustain

Sustain adds a slow, natural decay to the Voices. It is particularly effective on piano and stringed instrument Voices, making the sound richer and more authentic on slowly played passages.

Press the [SUSTAIN] button.



NOTE

- The length of the Sustain effect differs depending on the selected Voice. Also, Sustain does not affect the Drum Kit or SE voice.

To turn Sustain off, press the [SUSTAIN] button again.

Add Chorus

This feature alters the sound of the voices with use of pitch modulation. Two basic types are provided: Chorus and Flanger. Chorus produces a thicker, warmer, and more animated sound, whereas Flanger creates a swirling, metallic effect. A total of four Chorus types are available. If you do not want to add any Chorus effect, select Chorus type number 5 (Off).

The following parameters can be set in the Function mode (page 51)

| Item |
|--------------------------|
| Main Voice Chorus Level |
| Dual Voice Chorus Level |
| Split Voice Chorus Level |
| Chorus Type |

NOTE

- The default chorus selection for the currently selected style can be instantly recalled by simultaneously pressing the [+] and [-] buttons.

Add Harmony

This feature gives a variety of performance effects that enhance the melodies you play when using the accompaniment styles of the KB-L300. A total of twenty-six Harmony types are available. (See page 63)

The following parameters can be set in the Function mode (page 51)

| Item |
|----------------|
| Harmony On/Off |
| Harmony Type |
| Harmony Volume |

NOTE

- For the first five Harmony Types (Duet, Trio, Block, Country, and Octave), chords must be played in the Accompaniment area of the keyboard. The Harmony voice(s) change in pitch to best match the chords you play.
- The speed of the Trill, Tremolo, and Echo effects depends on the Tempo setting (page 26).

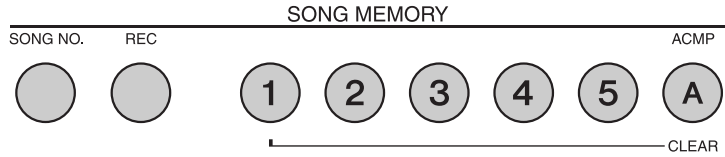
STEP 4

Record Your Performance

Using the song memory you can record up to 5 different songs (song numbers 101–105: User 1–5).

Each user song can be recorded using 6 tracks.

- **Melody Tracks [1]–[5]**
These tracks record the melody parts.
- **Style Track [A]**
The style track records the Accompaniment chords and Rhythm.



● Recordable Data

◆ Melody Tracks 1–5

- Note on/off (key presses and releases)
- Velocity (key dynamics)
- Voice number
- Reverb type*
- Reverb Level Main, Dual, Split
- Chorus Level Main, Dual, Split
- Harmony type on/off
- Sustain button on/off
- Sustain Pedal on/off
- Tempo**/time signature* (only when the style track is not recorded)
- Pitch bend
- Pitch bend range
- Expression

◆ Style Track

- Chord changes and timing
- Style section changes
- Style number*
- Reverb type*
- Chorus type*
- Tempo
- Time signature*
- Expression

NOTE

• **Recordable capacity**
If you record using only the melody tracks, approximately 10,000 notes can be recorded. Approximately 5,500 chord changes can be recorded if you record using only the style track.

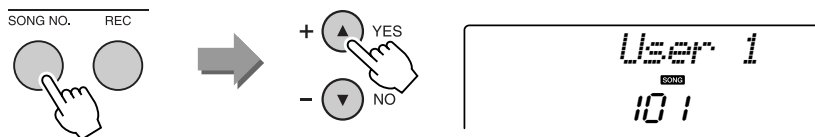
* These settings are recorded once at the beginning of the song and cannot be changed during the song.

** These settings are recorded at the beginning of the song. Changes can be made during the song, but the changes will not be recorded.

Recording Procedure

1 Select a User song for recording.

After pressing the [SONG NO.] button, select the desired User song (song number 101–105) for recording and engage the record ready mode.

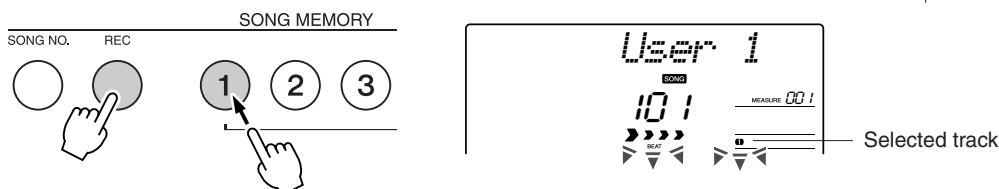


● To Record 1 Melody Track and Style Track Together

Step 1-1. Press the track button of the melody track you want to record (1–5) while holding the [REC] button. The number of the selected track will flash in the display.

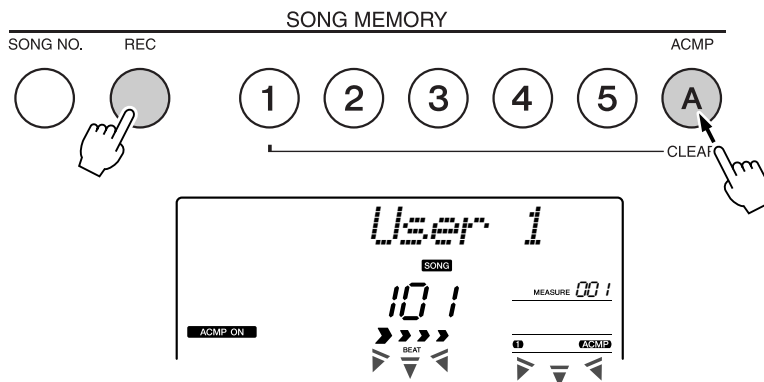
NOTE

• You can abort the recording operation by pressing the flashing track button.



STEP 4 • Record Your Performance

Step 1-2. Press the [A] button while holding the [REC] button. **ACMP** will flash in the display.



● To Record Only a Melody Track

Press the track button of the melody track you want to record (1–5) while holding the [REC] button. The number of the selected track will flash in the display.

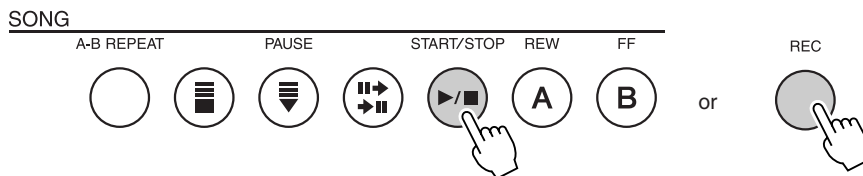
2 Start recording.

Recording will begin when you start playing on the keyboard. You can also start recording by pressing the [START/STOP] button.

The current measure number will be shown in the display during recording.

3 Stop recording.

Stop recording either by pressing the [START/STOP] button or the [REC] button.



If you press the [INTRO/ENDING/rit.] button while recording the style track the ending section will play through and then recording will stop automatically.

When recording finishes the current measure will return to measure number 001 and the number of the recorded track will appear continuously in the display.

● To Record a New Track

Repeat steps **1-1** through **3** to record additional tracks.

By pressing the SONG MEMORY [1]–[5] and [A] buttons you can monitor playback of recorded tracks (the track numbers will appear continuously in the display) while recording additional tracks. You can also mute recorded tracks (the track numbers will disappear) while recording additional tracks.

● To Re-record a Track

Select the track you want to re-record for recording in the normal way. The new recording will overwrite any previous data in the track.

NOTE

- When the style track is selected for recording accompaniment is automatically turned on.
- Accompaniment cannot be turned on or off once recording has started.
- If a split voice is selected for recording notes lower than the split point will not record.

NOTE

- If accompaniment is turned on and the style track has not been recorded, the style track will automatically be selected for recording when a melody track is selected. In this case you will need to turn the style track off if you want to record only a melody track.

CAUTION

- If power to the instrument is shut off for any of the reasons listed below during recording, all data in the song being recorded will be lost.
 - The [STANDBY/ON] switch is pressed.
 - The AC power adaptor is unplugged when no batteries are installed in the instrument.
 - The batteries become depleted.

Clearing User Song Data

Recorded data in the user songs (song numbers 101–105) can be cleared when it is no longer needed.

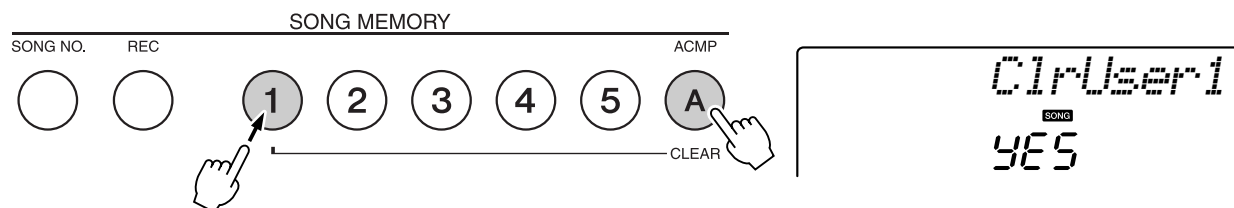
Two methods of clearing song data are provided: “song clear” clears all data from the specified song, and “track clear” clears the data from a specified track in a song.

■ Song Clear

Clears all the recorded data from a specified song.

1 After pressing the [SONG NO.] button, use the [+]/[-] buttons to select the number of the song you want to clear (song number 101–105).

2 Press and hold the SONG MEMORY [1] button for longer than a second while holding the [A] button.



3 Press the [+]/YES) button.

“Sure?” will appear in the display.

4 Press the [+]/YES) button a second time to actually clear the data.

All data in the selected song will be cleared and “Writing!” will appear in the display.

You can abort the clear operation by pressing the [-]/NO) button.

⚠ CAUTION

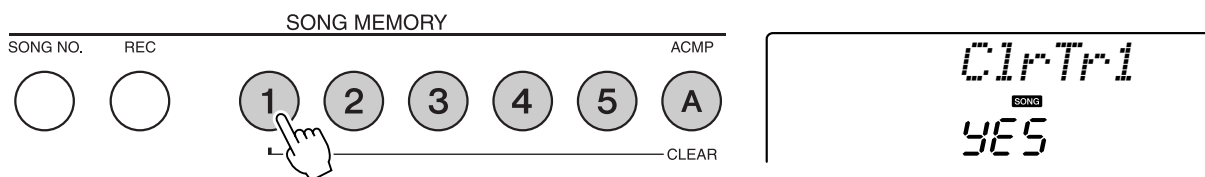
- Never attempt to turn the power off when a “Writing!” message is shown in the display.

■ Track Clear.....

Clears data from the single specified track in the specified song.

1 After pressing the [SONG NO.] button, use the [+]/[-] buttons to select the number of the song containing the track you want to clear (song number 101–105).

2 Press and hold the SONG MEMORY button corresponding to the track you want to clear—[1]–[5], [A]—for longer than a second.



3 Press the [+]/YES] button.

“Sure?” will appear in the display.

4 Press the [+]/YES] button a second time to actually clear the data.

All data in the selected track will be cleared and “Writing!” will appear in the display.

You can abort the clear operation by pressing the [-/NO] button.

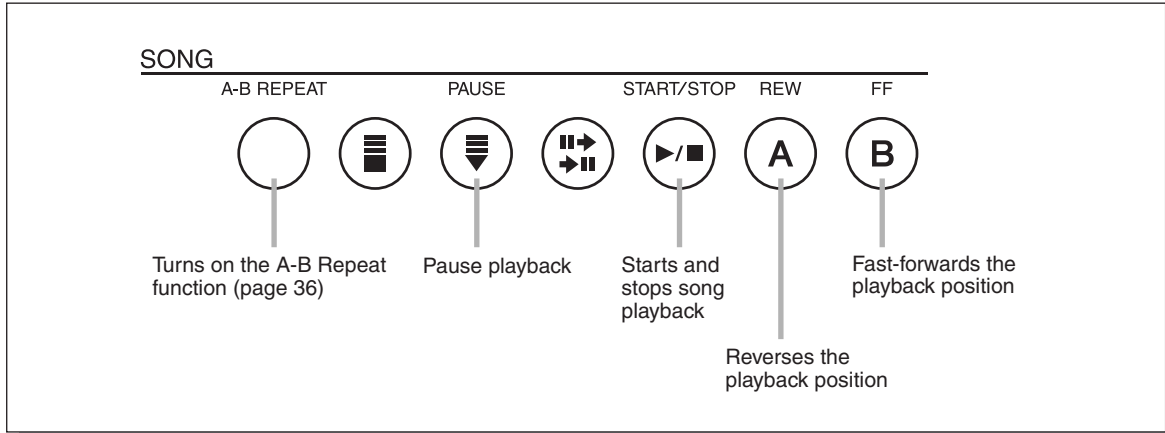
⚠ CAUTION

- Never attempt to turn the power off when a “Writing!” message is shown in the display.

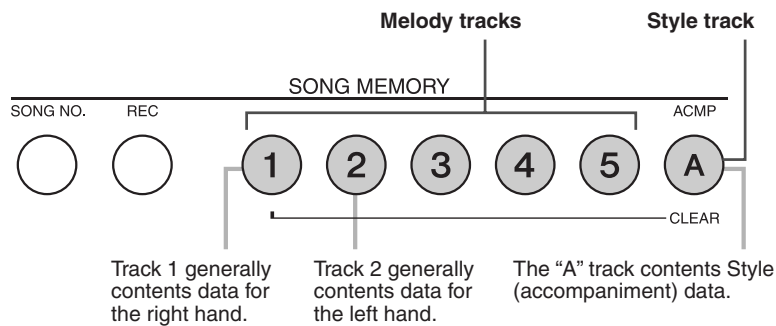
Playback Recorded Song

Play the Song

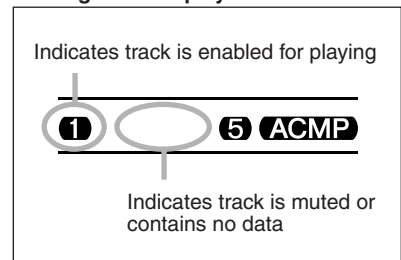
You can play songs you've recorded on the KB-L300 itself or those transferred from a computer (see page 50).



About the Song Tracks



● Song track display



1 Press the [SONG NO.] button.

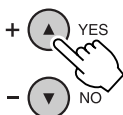
The Song number is displayed.



The currently selected song number

| Song No. | Song |
|----------|---|
| 101-105 | User song (Song you recorded yourself) |
| 201-299 | Songs transferred from a computer (see page 50) |

2 Press the [+] or [-] button to select the desired song.



3 Starts and stops song playback.

Press the [START/STOP] button to start playback of the selected song,
Press the [START/STOP] button a second time to stop playback.

Repeat Playback

You can specify a section of a song—"A" is the start point and "B" is the end point—for repeat playback.

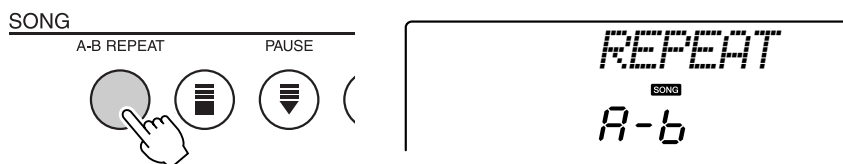
1 Play the song and press the [A-B REPEAT] button at the beginning of the section you want to repeat (the "A" point).



NOTE

- The repeat start and end points can be specified in one-measure increments.
- If you want to set the start point "A" at the very beginning of the song press the [A-B REPEAT] button before starting playback of the song.

2 Press the [A-B REPEAT] button a second time at the end of the section you want to repeat (the "B" point). The specified A-B section of the song will now play repeatedly.



You can stop repeat playback by pressing the [A-B REPEAT] button while "A-b REPEAT" is being shown on the display.

Song Volume

The playback volume of the song can be adjusted in the Function mode (page 51). This volume control affects only the Song volume. The volume range is 000–127.

NOTE


- Song Volume can not be changed unless the song is selected.

Display Items

The display shows all of the current basic settings: song, style, voice. It also includes a range of indicators that show the on/off status of a range of functions.

Notation

Displays the melody and chord notes that you play on the keyboard.



NOTE

- Any notes occurring below or above the staff are indicated by "8va" in the notation.
- For a few specific chords, not all notes may be shown in the notation section of the display. This is due to space limitations in the display.

TEMPO and MEASURE

Indicates the current measure during playback of a song or style, and the currently set Tempo value for the song or style. (see page 26)

MEASURE **001**

Chord Display

Indicates the name of the chord currently being played back, or the name of the chord being played on the keyboard.

F

SONG TRACK DISPLAY

Information related to the song tracks is shown here. (see page 31)

1 2 3 4 5 ACMP

TOUCH

Indicates that Touch response is turned on. (see page 39)

TOUCH

HARMONY

Indicates that Harmony is turned on. (see pages 30, 51)

HARMONY

DUAL

Indicates that the Dual voice is turned on. (see page 19)

DUAL

SPLIT

Indicates that the Split voice is turned on. (see page 16)

SPLIT

REVERB

Indicates that REVERB is turned on. (see page 28)

REVERB

SUSTAIN

Indicates that SUSTAIN is turned on. (see page 29)

SUSTAIN

ACMP ON

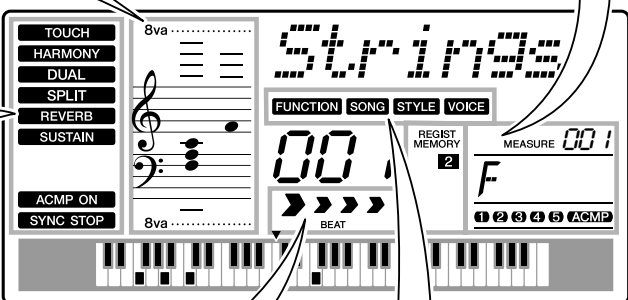
Indicates that Accompaniment is turned on. (see page 21)

ACMP ON

SYNC STOP

Indicates that SYNC STOP is turned on. (see page 24)

SYNC STOP



Beat Display

Indicates the current style or song beat with flashing arrows.

➡➡➡➡
BEAT

REGIST MEMORY

Indicates the current Registration Memory number (see page 45).

REGIST MEMORY
2

FUNCTION

Indicates when [FUNCTION] button is pressed.

FUNCTION

SONG

Indicates that KB-L300 is in the SONG mode.

SONG

STYLE

Indicates that KB-L300 is in the STYLE mode.

STYLE

VOICE

Indicates when Voice category button is pressed.

VOICE

Data Backup & Initialization

Data Backup

Except for the data listed below, all KB-L300 panel settings are reset to their initial settings whenever the power is turned on. The data listed below are backed up in memory.

● Parameters that are saved in backup:

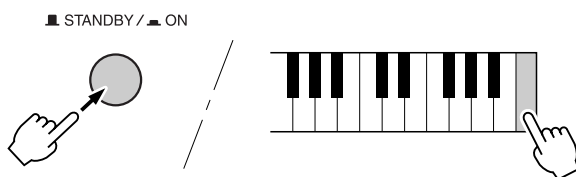
- User Song Data
- Song Volume
- Accompaniment volume
- Registration Memory Data
- Touch On/Off
- Tuning
- Pitch Bend Range
- Split Point
- Touch Sensitivity
- Portamento Time

Initialization

This function erases all backup data in the instrument's flash memory and restores the initial default settings. The following initialization procedures are provided.

Backup Clear

To clear data backed up to the internal flash memory (described above), turn the power on by pressing the [STANDBY/ON] switch while holding the highest white key on the keyboard. The backed up data will be erased and the default values restored.

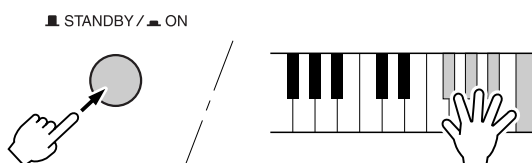


⚠ CAUTION

- When you execute the Backup Clear operation, backup parameters will be cleared. You can save the backup parameters (containing the five User Songs) by using Musicsoft Downloader to transfer them to a computer. Refer to the section "Transferring a user file from the KB-L300 to a computer" on page 50.

Flash Clear

To clear Song data that has been transferred to the internal flash memory from a computer, simultaneously hold down the highest white key and the three highest black keys on the keyboard and turn the power on by pressing the [STANDBY/ON] switch.



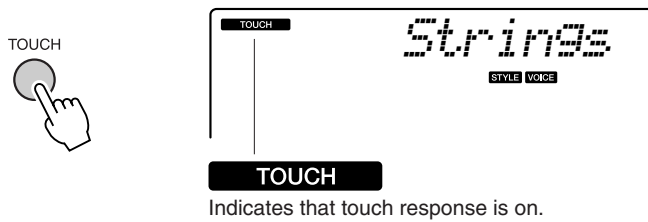
⚠ CAUTION

- When you execute the Flash Clear operation, Song data you have purchased and downloaded will also be cleared. Make sure to save your important data by transferring to a computer using Musicsoft Downloader (page 50).

Touch Response for Keyboard Dynamics Control

Touch response On/Off

Keyboard touch response can be turned on by pressing the [TOUCH] button. When touch response is on you can control the volume of notes according to how hard you play the keys.

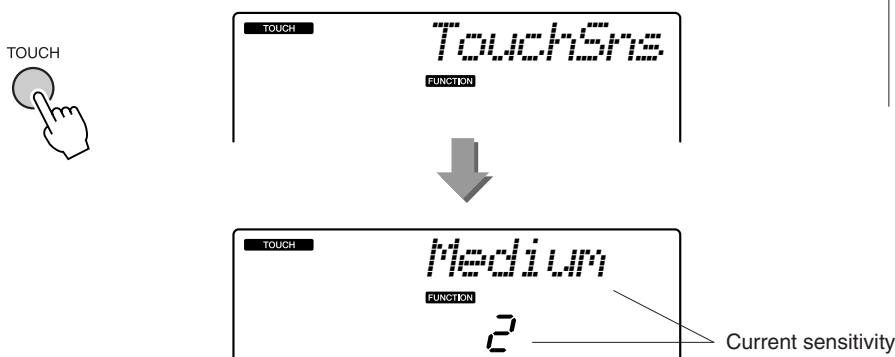


Press the [TOUCH] button a second time to turn touch response off. When touch response is off the same volume will be produced no matter how hard you play the keys.

Touch Response Sensitivity Adjustment

The sensitivity of the keyboard's touch response can be adjusted in three steps (1–3). The higher the number, the greater the volume variation produced by the same variation in how hard you play the keys—i.e. the keyboard becomes more “sensitive.”

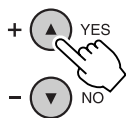
- 1 Press and hold the [TOUCH] button for longer than a second until the touch response sensitivity setting display appears.



NOTE

- The initial default setting of “2” can be instantly recalled by pressing the [+] and [-] buttons simultaneously.

- 2 Use the [+] / [-] buttons to set the touch response sensitivity as required.



Transpose Pitch up or Down in Semitone Increments

This function allows you to transpose the overall pitch of the instrument in semitone increments.

Transpose can be set in the Function mode (page 51).

NOTE 

- The initial default setting of "00" can be instantly recalled by pressing the [+] and [-] buttons simultaneously.

Fine Pitch Tuning

This function allows fine tuning of the instrument's overall pitch.

Tuning can be set in the Function mode (page 51).

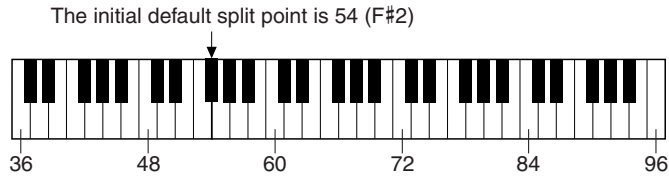
NOTE 

- Tuning is adjusted in cent increments (100 cents = 1 semitone).
- The initial default setting of "000" can be instantly recalled by pressing the [+] and [-] buttons simultaneously.

Playing Style (Accompaniment) Chords

When the [ACMP ON/OFF] button has been used to turn accompaniment on the following chords can be played in the accompaniment range of the keyboard (to the left of the split point) to produce accompaniment.

- Simple chords using just 1–3 fingers.
- Properly fingered full chords.



NOTE

- All the chord fingerings here are illustrated using C as the root.
- See page 16 for details on how to set the split point.

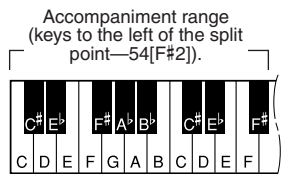
Simple Chords Using 1–3 Fingers

Major, minor, seventh, and minor seventh chords can be played using the simple fingerings shown below.

| | |
|---|---|
| <p>C</p> <ul style="list-style-type: none"> • To play a major chord Press the root note of the chord. | <p>C7</p> <ul style="list-style-type: none"> • To play a seventh chord Press the root note together with the nearest white key to the left of it. |
| <p>Cm</p> <ul style="list-style-type: none"> • To play a minor chord Press the root note together with the nearest black key to the left of it. | <p>Cm7</p> <ul style="list-style-type: none"> • To play a minor seventh chord Press the root note together with the nearest white and black keys to the left of it (three keys altogether). |

NOTE

- The keyboard keys corresponding to the chord roots are as follows:



Full Chords

The recognized chord fingerings are as shown below.

| | | | | | | | | |
|--------------|----------------|---------------|---------------|--------------|---------------|-----------------|---------------|----------------|
| C | C(9) | C6 | C6(9) | CM7 | CM7(9) | CM7(#11) | C(b5) | CM7b5 |
| CSus4 | Caug | CM7aug | Cm | Cm(9) | Cm6 | Cm7 | Cm7(9) | Cm7(11) |
| CmM7 | CmM7(9) | Cm7b5 | CmM7b5 | Cdim | Cdim7 | C7 | C7(b9) | C7(b13) |
| C7(9) | C7(#11) | C7(13) | C7(#9) | C7b5 | C7aug | C7sus4 | C1+2+5 | |

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

■ Recognized Chord Chart

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

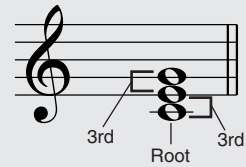
NOTE 

- Notes in parentheses can be omitted.
- Playing two same root keys in the adjacent octaves produces accompaniment based only on the root.
- A perfect fifth (1 + 5) produces accompaniment based only on the root and fifth which can be used with both major and minor chords.
- The chord fingerings listed are all in "root" position, but other inversions can be used—with the following exceptions:
 - m7, m7b5, 6, m6, sus4, aug, dim7, 7b5, 6(9), 1+2+5*
- Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.
- The auto accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- Two-note fingerings will produce a chord based on the previously played chord.

■ About chords

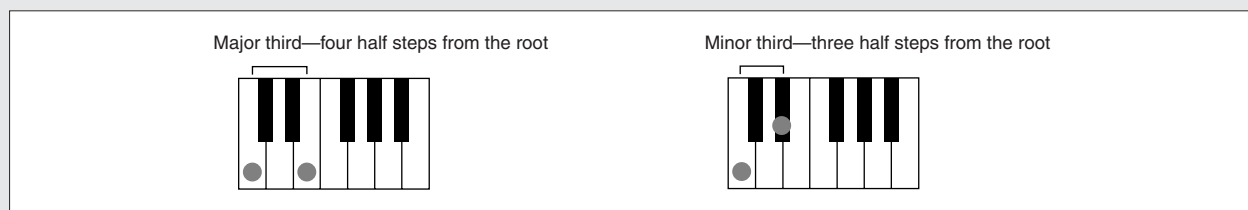
Playing two or more notes together simultaneously creates a “chord.”

Playing a note together with two other notes spaced three notes (steps) apart—such as the notes C, E and G—creates a harmonious sound. Chords like these are called “triads” and they play an important role in most music.

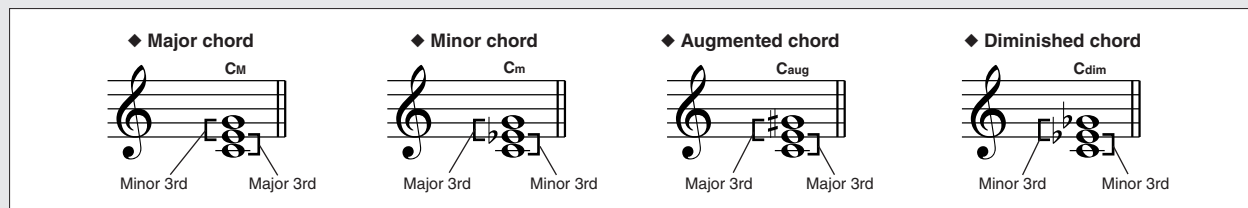


Taking the chord above as an example, the lowest note of this triad is called the “root note.” This is the central note sound, and it supports or anchors the rest of the notes chord.

You’ll notice that the middle note of the chord above (E) is the third step in the succession of scale notes—C, D, then E. There are two types of “thirds” in chords: major thirds and minor thirds.



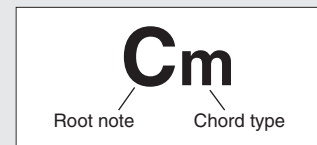
We’ll also alter the top note of our original chord and make three additional chords, as shown below. (The captions indicate the intervals between each of the notes.)



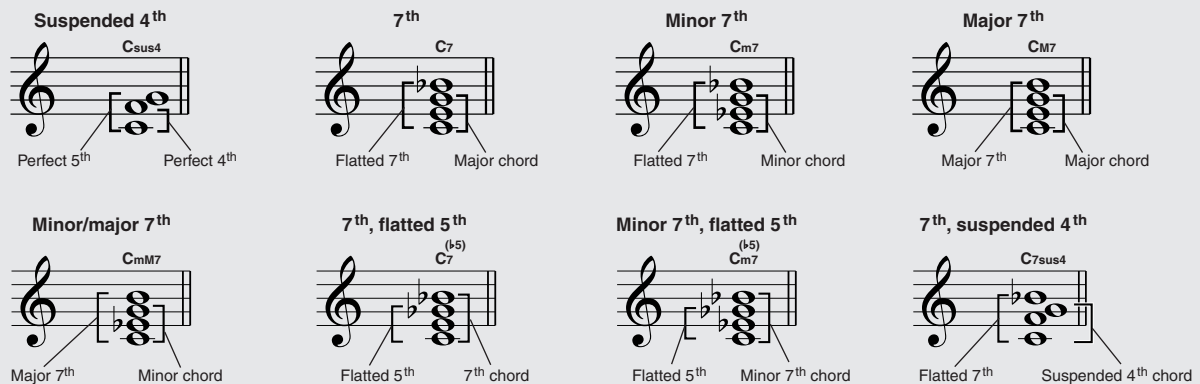
The basic characteristics of the chord sound are same, no matter if we change the order of the notes from bottom to top, or if we add other same name notes in different octaves. Beautiful sounding harmonies can be built in this manner, and emotional music can be created by playing different chords one after the other according to commonly accepted rules. Harmony determines the nature of chords, and music is created based on harmony.

● Chord names

From the chord name, you can tell at a glance what type of chord it is and which notes make up the chord. Understanding the basic structure of chords is very useful—once you’re familiar with this, you’ll be quickly and easily play chords by looking at the names that appear above the notation.



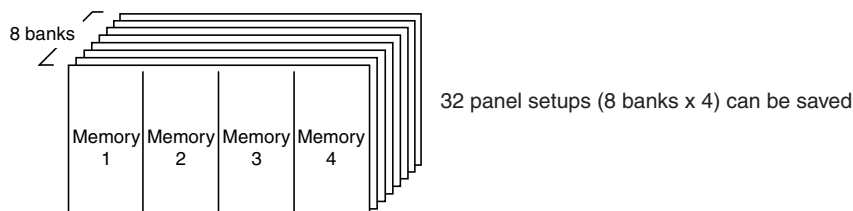
● Chord types (These chords are among those that can be recognized by the Fingered method.)



Save and Recall the Panel Settings (Registration Memory)

The current panel settings (voice, style, and other settings made via the instrument's panel) can be saved and recalled whenever needed. Up to 32 complete panel setups—8 banks of 4 memories—can be saved.

Registration Memory Banks 5–8 contain the initial factory default settings. Even if you've erased them by saving your own data, you can restore the default settings by using the Backup clear operation (page 38).



Saving the Current Panel Settings

● Settings Saved By the Registration Memory

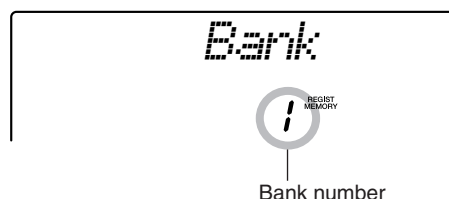
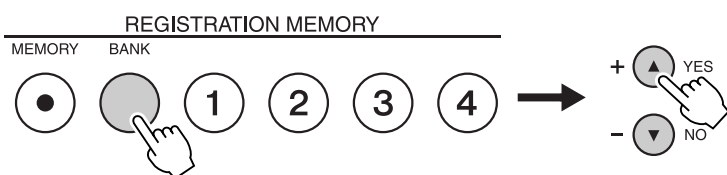
- Main Voice number
- Main Voice Volume
- Main Octave
- Main Voice Reverb Level
- Main Voice Chorus Level
- Dual Voice on/off
- Dual Voice number
- Dual Voice Octave
- Dual Voice Volume
- Dual Voice Reverb Level
- Dual Voice Chorus Level
- Split Point
- Split Voice on/off
- Split Voice number
- Split Voice Volume
- Split Voice Octave
- Split Voice Reverb Level
- Split Voice Chorus Level
- Reverb on/off, Level, Type
- Chorus Type
- Harmony on/off, Volume, Type
- Portamento on/off, Time
- Touch on/off
- Style number*
- Accompaniment on/off*
- Main A/B*
- Accompaniment Volume*
- Song Volume
- Tempo*
- Transpose
- Pitch Bend Range
- Tuning

* Cannot be saved in the song play mode (when the SONG icon is showing). These parameters can be saved after pressing the [VOICE] or [STYLE] button.

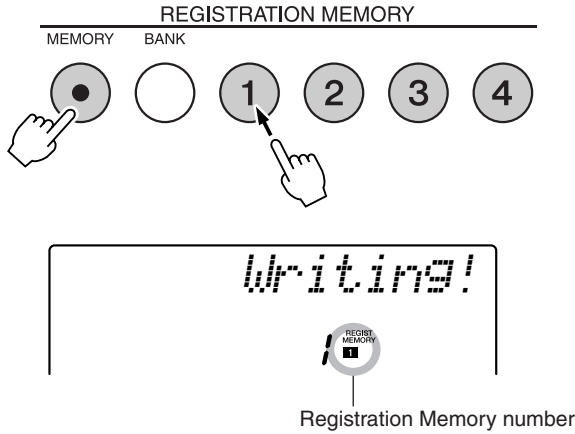
- 1 Set the panel controls as required (voice, style, etc.).
- 2 Press the [BANK] button and then use the [+]/[-] buttons to select the bank you want to save the settings to.

NOTE

- The Style parameters cannot be recorded to Registration Memory when the Song mode is active (Song icon appears in the LCD).



- Press MEMORY [1]–[4] button while holding the [MEMORY] button to actually save the data.



CAUTION

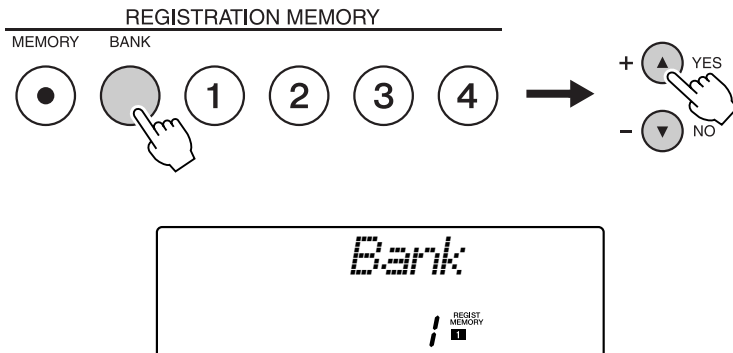
- If you save the panel settings to a memory location that contains previous data, the previous data will be overwritten by the new settings.

CAUTION

- Never attempt to turn the power off when a "Writing!" message is shown in the display.

Recall the Saved Panel Settings

- Press the [BANK] button and then use the [+]/[-] buttons to select the bank containing the settings you want to recall.



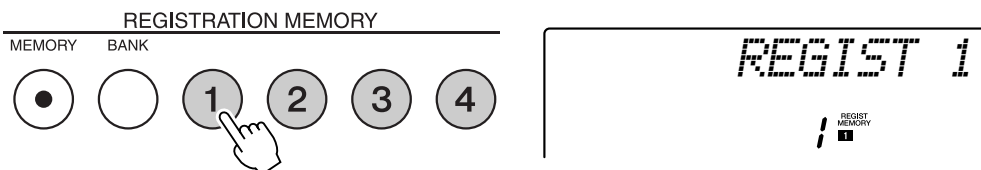
CAUTION

- All current panel settings will be overwritten when a registration memory is recalled. If you want to keep the settings you will need to save them to a free registration memory location before recalling the saved settings.

NOTE

- Style-related parameters have no effect if a Registration Memory setting is recalled during Song playback.

- Press the MEMORY [1]–[4] button containing the settings you want to recall. The panel settings will change accordingly

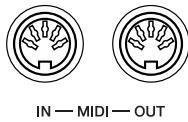


About MIDI

The instrument features a MIDI terminals that can be connected to other MIDI instruments and devices for expanded musical functionality.

What is MIDI?

MIDI (Musical Instrument Digital Interface) is a world-standard interface for communication between electronic musical instruments and music devices. When MIDI-equipped instruments are connected via a MIDI cable, it becomes possible to transfer performance and setting data between them for significantly enhanced performance and production potential.



 **CAUTION**

- *Connect the KB-L300 to external equipment only after turning off power for all devices. Then, turn on the power, first to the KB-L300, then to the connected external equipment.*

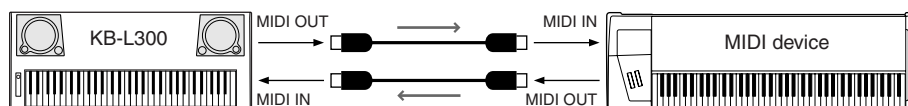
What You Can Do With MIDI

- Transferring performance and setting data between the KB-L300 and MIDI-equipped instruments or computers.
- Transferring the Song data between the KB-L300 and computers. (page 50)

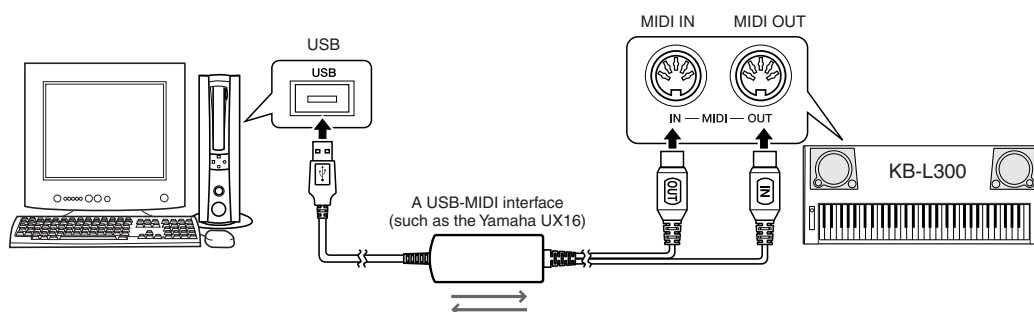
Transferring Performance Data To and From Another Instrument

By connecting the KB-L300 to other MIDI devices or a computer, the performance data of the instrument can be used on those other MIDI devices or computer, and also the performance data from other MIDI devices and computer can be received and sounded with the KB-L300.

- When the instrument is connected with another MIDI device, it transmits/receives performance data.



- When the instrument is connected with a computer, it transmits/receives performance data.



■ MIDI settings

These settings should be made when transmitting/receiving performance data to a connected MIDI device or computer.

Local Settings

Local Control determines whether or not notes played on the instrument are sounded by its internal tone generator system; the internal tone generator is active when local control is on, and inactive when local control is off.

- **On** This is the normal setting in which notes played on the instrument's keyboard are sounded by the internal tone generator system. Data received via the instrument's MIDI terminal will also be played by the internal tone generator.
- **Off** With this setting the instrument itself produces no sound (keyboard performance, Harmony, or Style playback), but the performance data is transmitted via the MIDI terminal. Data received via the instrument's MIDI terminal will also be played by the internal tone generator.

You can set the Local Control in the Function Settings (page 51).

NOTE

- If you can't get any sound out of the instrument, Local Control may be the most likely cause. Playing the keyboard results in no sound when Local is set to OFF.

External Clock Settings

These settings determine whether the instrument is synchronized to its own internal clock (OFF), or to a clock signal from an external device (ON).

- **On**The instrument's time based functions will be synchronized to the clock from an external device connected to the MIDI terminal.
- **Off**.....The instrument uses its own internal clock (default).

You can set the External Clock in the Function Settings (page 51).

NOTE

- If External Clock is ON and no clock signal is being received from an external device, the Song and Style will not start.

PC Mode

The PC settings instantly reconfigure all important MIDI settings (as shown below). The selections are PC1, PC2 and OFF.

● The chart of PC Settings

| | PC1 | PC2* | OFF |
|------------------|-----|------|-----|
| LOCAL | Off | Off | On |
| EXTERNAL CLOCK | On | Off | Off |
| SONG OUT** | Off | Off | On |
| STYLE OUT*** | Off | Off | Off |
| KEYBOARD OUT**** | Off | On | On |

* Set the PC mode to PC2 when using Digital Music Notebook.
Digital Music Notebook is a major new multimedia platform for music tuition and performance. Visit the website below for more information on the latest version of Digital Music Notebook and how to install it.

www.digitalmusicnotebook.com

- ** Determines whether Song data is transmitted (ON) via MIDI or not (OFF) during Song playback.
- *** Determines whether Style data is transmitted (ON) via MIDI or not (OFF) during Style playback.
- **** Determines whether keyboard performance data of the instrument is transmitted (ON) or not (OFF).

You can set the PC Mode in the Function setting (page 51).

NOTE

- Song Out, Style Out and Keyboard Out can only be changed by the PC setting. They cannot be set independently.
- Copyrighted Songs and User Songs cannot be used with Song Out.

KB-L300 Panel Setting Transmission (Initial Send)

Sends the KB-L300 panel settings to an external MIDI device.

When recording a KB-L300 performance to an external sequencer or similar equipment, you can use this function to send the current KB-L300 panel settings so that when the sequence is played back the original panel settings are automatically restored.

You can set Initial Send in the Function settings (page 51).

Transferring data between the KB-L300 and a computer

You can load other Songs from your computer and use them in the same way as the user Songs as long as the loaded Song is SMF format 0*.

Loaded Song data will be stored in Song numbers beginning with 201.

In order to perform the operations described in this section you will need to use a computer connected to the Internet to download the free Musicsoft Downloader application from the URL listed below.

* The **SMF** (Standard MIDI File) format is one of the most common and widely compatible sequence formats used for storing sequence data. Most commercially available MIDI sequence data is provided in SMF Format 0.

Installing Musicsoft Downloader

You can download the “Musicsoft Downloader” application from the following website. Make sure that your computer has an Internet connection.

<http://music.yamaha.com/download/>

NOTE

- Visit the Yamaha website for more information on the latest version of Musicsoft Downloader and how to install it.

● The minimum computer requirements for Musicsoft Downloader operation are as follows:

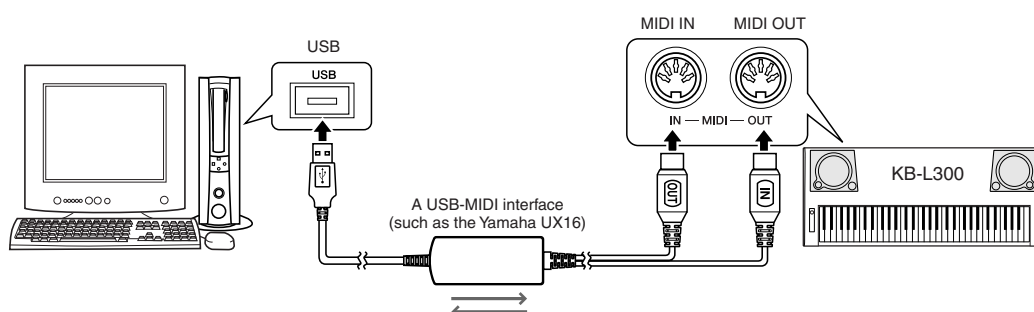
- OS : Windows 98SE/Me/2000/XP Home Edition/XP Professional
- CPU : 233 MHz or higher; Intel® Pentium®/Celeron® processor family (500 MHz or more is recommended)
- Memory : 64 MB or more (256 MB or more is recommended)
- Hard Disk : at least 128 MB of free space (at least 512 MB of free space is recommended)
- Display : 800 x 600 HighColor (16-bit)
- Other : Microsoft® Internet Explorer®5.5 or higher

Connecting a personal computer

After installing the Musicsoft Downloader application on your computer, connect the KB-L300 as described below.

A Yamaha UX16 or similar USB-MIDI interface (sold separately) will be necessary for MIDI connection between the KB-L300 and a USB-equipped computer. Make sure to purchase a Yamaha UX16 or a quality USB-MIDI interface at a musical instrument store, computer store or electrical appliance store.

If you use the UX16 interface, install the driver supplied with the interface on your computer.



Transferring data from a computer

You can transmit Song files from your computer to your KB-L300's Flash Memory.

For details about how to transmit the data using the Musicsoft Downloader application, refer to the Online help topic "Transferring Data Between the Computer and Instrument (for unprotected data)" of the Musicsoft Downloader.

● Data that can be loaded to the KB-L300 from a computer

- Songs : 99 Songs max
(Song numbers 201-)
- Data : 373 kilobytes
- Song data Format: SMF Format 0
- File : KB-L300.BUP (user file and registration data)
***.MID (MIDI Song)

Transferring a user file from the KB-L300 to a computer

You can transfer backup data, including the five User Songs and 32 Registration data stored to the instrument, to a computer as a "user file" by using Musicsoft Downloader. For details about how to transmit Song data using the Musicsoft Downloader application, refer to the Online help topic "Transferring Data Between the Computer and Instrument (for unprotected data)" in the application.

● Data that can be transferred to a computer from the KB-L300

- User file (KB-L300.BUP: backup data containing five User Songs)
- Songs transferred from a computer

● Erasing Transferred Song Data from the KB-L300 Memory

To erase the Songs transferred from the computer, use the Delete function on Musicsoft Downloader.

NOTE

- The Musicsoft Downloader application may not be able to access the instrument in the following cases:
 - During Style playback
 - During Song playback
 - During recording

CAUTION

- Use the power adaptor when transferring data. The data can be corrupted if the batteries fail during the transfer.
- Never turn the power off and never plug/unplug the AC power adaptor during data transmission. Not only will the data fail to be transferred and saved, but operation of the flash memory may become unstable and its contents may disappear completely when the power is turned on or off.

NOTE

- Close the window to exit from the Musicsoft Downloader and re-enable control of the instrument.

NOTE

- Do not rename the user file on the computer. If you do so, it will not be recognized when transferred to the instrument.

CAUTION

- The backup data, including the five User Songs and 32 Registration data is transmitted/received as a single file. As a result, all backup data (including the five Songs and 32 Registration data) will be overwritten every time you transmit or receive. Keep this in mind when transferring data.

Function Settings

The [FUNCTION] button gives you access to a variety of operations related to adjusting or enhancing the sound and making settings for connection to external devices.

Select the item and change the value

There are 32 different items that can be set.

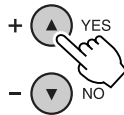
1 Press the [FUNCTION] button a number of times until desired item appears.

Each time the [FUNCTION] button is pressed 32 function items are displayed in sequence. The description and display sample is provided on the Function Setting List on page 52.



2 Set the value by using the [+], [-] buttons.

For on/off settings, Yes/No settings, or the PC Mode setting, use the [+]/[-] buttons.



■ Function Setting List

| Item | Display | Range/settings | Description |
|--------------------------|------------------|------------------------------------|--|
| Tempo Lock On/Off | <i>TempLock</i> | ON/OFF | Determines whether or not the original preset tempo for the style is automatically restored when you select the Style from the stopped condition. |
| Song Volume | <i>SongVol</i> | 000–127 | Determines the volume of the Song. |
| Transpose | <i>Transpos</i> | -12–00–12 | Determines the pitch of the instrument by semitone increments. |
| Tuning | <i>Tuning</i> | -100–000–100 | Sets the pitch of the instrument's sound in 1-cent increments. |
| Pitch Bend Range | <i>PBRange</i> | 01–12 | Determines the pitch bend range. |
| Portamento Time | <i>PortTime</i> | 000–127 | Determines the Portamento time. |
| Touch Sensitivity | <i>TouchSns</i> | 1 (Soft) 2 (Medium) 3 (Hard) | When Touch Response is on, this determines the sensitivity of the feature. |
| Main Voice Volume | <i>M. Volume</i> | 000–127 | Determines the volume of the Main Voice. |
| Main Voice Octave | <i>M. Octave</i> | -2–0–2 | Determines the octave range for the Main Voice. |
| Main Voice Reverb Level | <i>M. Reverb</i> | 000–127 | Determines how much of the Main's signal is sent to the Reverb effect. |
| Main Voice Chorus Level | <i>M. Chorus</i> | 000–127 | Determines how much of the Main Voice's signal is sent to the Chorus effect. |
| Dual Voice | <i>D. Voice</i> | 001–494 | Selects the Dual voice. |
| Dual Voice Volume | <i>D. Volume</i> | 000–127 | Determines the volume of the Dual voice. |
| Dual Voice Octave | <i>D. Octave</i> | -2–0–2 | Determines the octave range for the Dual voice. |
| Dual Voice Reverb Level | <i>D. Reverb</i> | 000–127 | Determines how much of the Dual's signal is sent to the Reverb effect. |
| Dual Voice Chorus Level | <i>D. Chorus</i> | 000–127 | Determines how much of the Dual voice's signal is sent to the Chorus effect. |
| Split Voice | <i>S. Voice</i> | 001–494 | Selects the Split voice. |
| Split Point | <i>SplitPnt</i> | 000–127 (C-2–G8) | Determines the highest key for the Split voice and sets the Split "point"—in other words, the key that separates the Split (lower) and Main (upper) Voices. The Split Point setting and Accompaniment Split Point setting are automatically set to the same value. |
| Split Voice Volume | <i>S. Volume</i> | 000–127 | Determines the volume of the Split voice. |
| Split Voice Octave | <i>S. Octave</i> | -2–0–2 | Determines the octave range for the Split voice. |
| Split Voice Reverb Level | <i>S. Reverb</i> | 000–127 | Determines how much of the Split's signal is sent to the Reverb effect. |
| Split Voice Chorus Level | <i>S. Chorus</i> | 000–127 | Determines how much of the Split voice's signal is sent to the Chorus effect. |
| Reverb Type | <i>Reverb</i> | 01–10 | Determines the Reverb type, including off (10). Refer to the Reverb Type list on page 63. |
| Reverb Level | <i>RevLevel</i> | 000–127 | Determines how much of the Voice's signal is sent to the Reverb effect. |
| Chorus Type | <i>Chorus</i> | 1–5 | Determines the Chorus Type, including off (05). Refer to the Chorus Type list on page 63. |
| Harmony On/Off | <i>Harmony</i> | ON/OFF | Determines whether the Harmony effect ON or OFF. |
| Harmony Type | <i>HarmType</i> | 01–26 | Determines the Harmony Type. Refer to the Harmony Type list on page 63. |
| Harmony Volume | <i>HarmVol</i> | 000–127 | Determines the volume of the Harmony effect. |
| PC Mode | <i>PC mode</i> | OFF/PC1/PC2 | Optimizes the MIDI settings when you connect to a computer (page 48). |
| Local On/Off | <i>Local</i> | ON/OFF | Determines whether the instrument's keyboard controls the internal tone generator (ON) or not (OFF). |
| External Clock | <i>ExtClock</i> | ON/OFF | Determines whether the instrument synchronizes to the internal clock (OFF) or an external clock (ON). |
| Initial Send | <i>InitSend</i> | YES/NO | Lets you send the data of the panel settings to a computer. Use the [+] button to transmit the data. |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-------------------------|-------------|-------------|------------------------------|-----------------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 052 | 000 | 127 | 019 | Theater Organ |
| PIANO | | | | |
| 053 | 000 | 112 | 001 | Grand Piano |
| 054 | 000 | 112 | 002 | Bright Piano |
| 055 | 000 | 112 | 003 | MIDI Grand Piano |
| 056 | 000 | 113 | 003 | CP 80 |
| 057 | 000 | 112 | 004 | Honky-tonk Piano |
| 058 | 000 | 112 | 007 | Harpichord |
| E.PIANO | | | | |
| 059 | 000 | 114 | 005 | Cool! Galaxy Electric Piano |
| 060 | 000 | 112 | 005 | Funky Electric Piano |
| 061 | 000 | 112 | 006 | DX Modern Electric Piano |
| 062 | 000 | 113 | 006 | Hyper Tines |
| 063 | 000 | 114 | 006 | Venus Electric Piano |
| 064 | 000 | 112 | 008 | Clavi |
| ACOURSTIC GUITAR | | | | |
| 065 | 000 | 112 | 025 | Classical Guitar |
| 066 | 000 | 112 | 026 | Folk Guitar |
| 067 | 000 | 113 | 026 | 12Strings Guitar |
| ELECTRIC GUITAR | | | | |
| 068 | 000 | 112 | 030 | Overdriven Guitar |
| 069 | 000 | 112 | 027 | Jazz Guitar |
| 070 | 000 | 113 | 027 | Octave Guitar |
| 071 | 000 | 112 | 028 | Clean Guitar |
| 072 | 000 | 117 | 028 | 60's Clean Guitar |
| 073 | 000 | 112 | 029 | Muted Guitar |
| 074 | 000 | 112 | 031 | Distortion Guitar |
| ACCORDION | | | | |
| 075 | 000 | 113 | 022 | Traditional Accordion |
| 076 | 000 | 112 | 022 | Musette Accordion |
| 077 | 000 | 113 | 024 | Bandoneon |
| HARMONICA | | | | |
| 078 | 000 | 113 | 023 | Harmoncia1 |
| 079 | 000 | 112 | 023 | Harmonica2 |
| MUSIC BOX | | | | |
| 080 | 000 | 112 | 011 | Music Box |
| 081 | 000 | 112 | 015 | Tubular Bells |
| 082 | 000 | 112 | 009 | Celesta |
| MARIMBA | | | | |
| 083 | 000 | 112 | 013 | Marimba |
| 084 | 000 | 112 | 014 | Xylophone |
| 085 | 000 | 113 | 012 | Vibraphone |
| CHOIR | | | | |
| 086 | 000 | 112 | 053 | Choir |
| 087 | 000 | 113 | 053 | Vocal Ensemble |
| 088 | 000 | 112 | 054 | Vox Humana |
| 089 | 000 | 112 | 055 | Air Choir |
| SYNTH PAD | | | | |
| 090 | 000 | 112 | 089 | Fantasia |
| 091 | 000 | 113 | 101 | Bell Pad |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-------------------|-------------|-------------|------------------------------|----------------|
| | MSB (0-127) | LSB (0-127) | | |
| 092 | 000 | 112 | 092 | Xenon Pad |
| 093 | 000 | 112 | 095 | Equinox |
| 094 | 000 | 113 | 090 | Dark Moon |
| SYNTH LEAD | | | | |
| 095 | 000 | 112 | 081 | Square Lead |
| 096 | 000 | 112 | 082 | Sawtooth Lead |
| 097 | 000 | 112 | 086 | Voice Lead |
| 098 | 000 | 112 | 099 | Star Dust |
| 099 | 000 | 112 | 101 | Brightness |
| 100 | 000 | 115 | 082 | Analogon |
| 101 | 000 | 119 | 082 | Fargo |
| SYNTH BASS | | | | |
| 102 | 000 | 112 | 039 | Synth Bass |
| 103 | 000 | 113 | 039 | Hi-Q Bass |
| 104 | 000 | 113 | 040 | Dance Bass |
| CONTRABASS | | | | |
| 105 | 000 | 112 | 050 | Contrabass |
| 106 | 000 | 112 | 033 | Acoustic Bass |
| 107 | 000 | 112 | 036 | Fretless Bass |
| E.BASS | | | | |
| 108 | 000 | 112 | 034 | Finger Bass |
| 109 | 000 | 112 | 035 | Pick Bass |
| 110 | 000 | 112 | 037 | Slap Bass |
| TIMPANI | | | | |
| 111 | 000 | 112 | 048 | Timpani |
| 112 | 000 | 112 | 047 | Harp |
| 113 | 000 | 112 | 056 | Orchestra Hit |
| WORLD | | | | |
| 114 | 000 | 112 | 115 | Steel Drums |
| 115 | 000 | 112 | 106 | Banjo |
| 116 | 000 | 112 | 075 | Recorder |
| 117 | 000 | 112 | 080 | Ocarina |
| 118 | 000 | 115 | 111 | Er Hu 1 |
| 119 | 000 | 113 | 106 | Pi Pa 1 |
| 120 | 000 | 113 | 110 | Sheng 1 |
| DRUM KITS | | | | |
| 121 | 127 | 000 | 001 | Standard Kit 1 |
| 122 | 127 | 000 | 002 | Standard Kit 2 |
| 123 | 127 | 000 | 009 | Room Kit |
| 124 | 127 | 000 | 017 | Rock Kit |
| 125 | 127 | 000 | 025 | Electronic Kit |
| 126 | 127 | 000 | 026 | Analog Kit |
| 127 | 127 | 000 | 033 | Jazz Kit |
| 128 | 127 | 000 | 041 | Brush Kit |
| 129 | 127 | 000 | 049 | Symphony Kit |
| 130 | 127 | 000 | 113 | Dance Kit |
| SE/XG | | | | |
| 131 | 126 | 000 | 126 | Wonderland Kit |
| 132 | 126 | 000 | 001 | SFX Kit 1 |
| 133 | 126 | 000 | 002 | SFX Kit 2 |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|----------------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 134 | 000 | 000 | 001 | Grand Piano |
| 135 | 000 | 001 | 001 | Grand Piano KSP |
| 136 | 000 | 040 | 001 | Piano Strings |
| 137 | 000 | 041 | 001 | Dream |
| 138 | 000 | 000 | 002 | Bright Piano |
| 139 | 000 | 001 | 002 | Bright Piano KSP |
| 140 | 000 | 000 | 003 | Electric Grand Piano |
| 141 | 000 | 001 | 003 | Electric Grand Piano KSP |
| 142 | 000 | 032 | 003 | Detuned CP80 |
| 143 | 000 | 000 | 004 | Honky-tonk Piano |
| 144 | 000 | 001 | 004 | Honky-tonk Piano KSP |
| 145 | 000 | 000 | 005 | Electric Piano 1 |
| 146 | 000 | 001 | 005 | Electric Piano 1 KSP |
| 147 | 000 | 032 | 005 | Chorus Electric Piano 1 |
| 148 | 000 | 000 | 006 | Electric Piano 2 |
| 149 | 000 | 001 | 006 | Electric Piano 2 KSP |
| 150 | 000 | 032 | 006 | Chorus Electric Piano 2 |
| 151 | 000 | 041 | 006 | DX + Analog Electric Piano |
| 152 | 000 | 000 | 007 | Harpsichord |
| 153 | 000 | 001 | 007 | Harpsichord KSP |
| 154 | 000 | 035 | 007 | Harpsichord 3 |
| 155 | 000 | 000 | 008 | Clavi |
| 156 | 000 | 001 | 008 | Clavi KSP |
| 157 | 000 | 000 | 009 | Celesta |
| 158 | 000 | 000 | 010 | Glockenspiel |
| 159 | 000 | 000 | 011 | Music Box |
| *160 | 000 | 064 | 011 | Orgel |
| 161 | 000 | 000 | 012 | Vibraphone |
| 162 | 000 | 001 | 012 | Vibraphone KSP |
| 163 | 000 | 000 | 013 | Marimba |
| 164 | 000 | 001 | 013 | Marimba KSP |
| 165 | 000 | 064 | 013 | Sine Marimba |
| 166 | 000 | 097 | 013 | Balimba |
| 167 | 000 | 098 | 013 | Log Drums |
| 168 | 000 | 000 | 014 | Xylophone |
| 169 | 000 | 000 | 015 | Tubular Bells |
| 170 | 000 | 096 | 015 | Church Bells |
| 171 | 000 | 097 | 015 | Carillon |
| 172 | 000 | 000 | 016 | Dulcimer |
| 173 | 000 | 035 | 016 | Dulcimer 2 |
| 174 | 000 | 096 | 016 | Cimbalom |
| 175 | 000 | 097 | 016 | Santur |
| 176 | 000 | 000 | 017 | Drawbar Organ |
| 177 | 000 | 032 | 017 | Detuned Drawbar Organ |
| 178 | 000 | 033 | 017 | 60's Drawbar Organ 1 |
| 179 | 000 | 034 | 017 | 60's Drawbar Organ 2 |
| 180 | 000 | 035 | 017 | 70's Drawbar Organ 1 |
| 181 | 000 | 037 | 017 | 60's Drawbar Organ 3 |
| 182 | 000 | 040 | 017 | 16+2'2/3 |
| 183 | 000 | 064 | 017 | Organ Bass |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|------------------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 184 | 000 | 065 | 017 | 70's Drawbar Organ 2 |
| 185 | 000 | 066 | 017 | Cheezy Organ |
| 186 | 000 | 067 | 017 | Drawbar Organ 3 |
| 187 | 000 | 000 | 018 | Percussive Organ |
| 188 | 000 | 024 | 018 | 70's Percussive Organ |
| 189 | 000 | 032 | 018 | Detuned Percussive Organ |
| 190 | 000 | 033 | 018 | Light Organ |
| 191 | 000 | 037 | 018 | Percussive Organ 2 |
| 192 | 000 | 000 | 019 | Rock Organ |
| 193 | 000 | 064 | 019 | Rotary Organ |
| 194 | 000 | 065 | 019 | Slow Rotary |
| 195 | 000 | 066 | 019 | Fast Rotary |
| 196 | 000 | 000 | 020 | Church Organ |
| 197 | 000 | 032 | 020 | Church Organ 3 |
| 198 | 000 | 035 | 020 | Church Organ 2 |
| 199 | 000 | 040 | 020 | Notre Dame |
| 200 | 000 | 064 | 020 | Organ Flute |
| 201 | 000 | 065 | 020 | Tremolo Organ Flute |
| 202 | 000 | 000 | 021 | Reed Organ |
| 203 | 000 | 040 | 021 | Puff Organ |
| 204 | 000 | 000 | 022 | Accordion |
| 205 | 000 | 000 | 023 | Harmonica |
| 206 | 000 | 032 | 023 | Harmonica 2 |
| 207 | 000 | 000 | 024 | Tango Accordion |
| 208 | 000 | 064 | 024 | Tango Accordion 2 |
| 209 | 000 | 000 | 025 | Nylon Guitar |
| 210 | 000 | 043 | 025 | Velocity Guitar Harmonics |
| 211 | 000 | 096 | 025 | Ukulele |
| 212 | 000 | 000 | 026 | Steel Guitar |
| 213 | 000 | 035 | 026 | 12-string Guitar |
| 214 | 000 | 040 | 026 | Nylon & Steel Guitar |
| 215 | 000 | 041 | 026 | Steel Guitar with Body Sound |
| 216 | 000 | 096 | 026 | Mandolin |
| 217 | 000 | 000 | 027 | Jazz Guitar |
| 218 | 000 | 032 | 027 | Jazz Amp |
| 219 | 000 | 000 | 028 | Clean Guitar |
| 220 | 000 | 032 | 028 | Chorus Guitar |
| 221 | 000 | 000 | 029 | Muted Guitar |
| 222 | 000 | 040 | 029 | Funk Guitar 1 |
| 223 | 000 | 041 | 029 | Muted Steel Guitar |
| 224 | 000 | 045 | 029 | Jazz Man |
| 225 | 000 | 000 | 030 | Overdriven Guitar |
| 226 | 000 | 043 | 030 | Guitar Pinch |
| 227 | 000 | 000 | 031 | Distortion Guitar |
| 228 | 000 | 040 | 031 | Feedback Guitar |
| 229 | 000 | 041 | 031 | Feedback Guitar 2 |
| 230 | 000 | 000 | 032 | Guitar Harmonics |
| 231 | 000 | 065 | 032 | Guitar Feedback |
| 232 | 000 | 066 | 032 | Guitar Harmonics 2 |
| 233 | 000 | 000 | 033 | Acoustic Bass |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|----------------------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 234 | 000 | 040 | 033 | Jazz Rhythm |
| 235 | 000 | 045 | 033 | Velocity Crossfade Upright Bass |
| 236 | 000 | 000 | 034 | Finger Bass |
| 237 | 000 | 018 | 034 | Finger Dark |
| 238 | 000 | 040 | 034 | Bass & Distorted Electric Guitar |
| 239 | 000 | 043 | 034 | Finger Slap Bass |
| 240 | 000 | 045 | 034 | Finger Bass 2 |
| 241 | 000 | 065 | 034 | Modulated Bass |
| 242 | 000 | 000 | 035 | Pick Bass |
| 243 | 000 | 028 | 035 | Muted Pick Bass |
| 244 | 000 | 000 | 036 | Fretless Bass |
| 245 | 000 | 032 | 036 | Fretless Bass 2 |
| 246 | 000 | 033 | 036 | Fretless Bass 3 |
| 247 | 000 | 034 | 036 | Fretless Bass 4 |
| 248 | 000 | 000 | 037 | Slap Bass 1 |
| 249 | 000 | 032 | 037 | Punch Thumb Bass |
| 250 | 000 | 000 | 038 | Slap Bass 2 |
| 251 | 000 | 043 | 038 | Velocity Switch Slap |
| 252 | 000 | 000 | 039 | Synth Bass 1 |
| 253 | 000 | 040 | 039 | Techno Synth Bass |
| 254 | 000 | 000 | 040 | Synth Bass 2 |
| 255 | 000 | 006 | 040 | Mellow Synth Bass |
| 256 | 000 | 012 | 040 | Sequenced Bass |
| 257 | 000 | 018 | 040 | Click Synth Bass |
| 258 | 000 | 019 | 040 | Synth Bass 2 Dark |
| 259 | 000 | 040 | 040 | Modular Synth Bass |
| 260 | 000 | 041 | 040 | DX Bass |
| 261 | 000 | 000 | 041 | Violin |
| 262 | 000 | 008 | 041 | Slow Violin |
| 263 | 000 | 000 | 042 | Viola |
| 264 | 000 | 000 | 043 | Cello |
| 265 | 000 | 000 | 044 | Contrabass |
| 266 | 000 | 000 | 045 | Tremolo Strings |
| 267 | 000 | 008 | 045 | Slow Tremolo Strings |
| 268 | 000 | 040 | 045 | Suspense Strings |
| *269 | 000 | 000 | 046 | Pizzicato Strings |
| 270 | 000 | 000 | 047 | Orchestral Harp |
| 271 | 000 | 040 | 047 | Yang Chin |
| 272 | 000 | 000 | 048 | Timpani |
| 273 | 000 | 000 | 049 | Strings 1 |
| 274 | 000 | 003 | 049 | Stereo Strings |
| 275 | 000 | 008 | 049 | Slow Strings |
| 276 | 000 | 035 | 049 | 60's Strings |
| 277 | 000 | 040 | 049 | Orchestra |
| 278 | 000 | 041 | 049 | Orchestra 2 |
| 279 | 000 | 042 | 049 | Tremolo Orchestra |
| 280 | 000 | 045 | 049 | Velocity Strings |
| 281 | 000 | 000 | 050 | Strings 2 |
| 282 | 000 | 003 | 050 | Stereo Slow Strings |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|----------------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 283 | 000 | 008 | 050 | Legato Strings |
| 284 | 000 | 040 | 050 | Warm Strings |
| 285 | 000 | 041 | 050 | Kingdom |
| 286 | 000 | 000 | 051 | Synth Strings 1 |
| 287 | 000 | 000 | 052 | Synth Strings 2 |
| 288 | 000 | 000 | 053 | Choir Aahs |
| 289 | 000 | 003 | 053 | Stereo Choir |
| 290 | 000 | 032 | 053 | Mellow Choir |
| 291 | 000 | 040 | 053 | Choir Strings |
| 292 | 000 | 000 | 054 | Voice Oohs |
| 293 | 000 | 000 | 055 | Synth Voice |
| 294 | 000 | 040 | 055 | Synth Voice 2 |
| 295 | 000 | 041 | 055 | Choral |
| 296 | 000 | 064 | 055 | Analog Voice |
| 297 | 000 | 000 | 056 | Orchestra Hit |
| 298 | 000 | 035 | 056 | Orchestra Hit 2 |
| 299 | 000 | 064 | 056 | Impact |
| 300 | 000 | 000 | 057 | Trumpet |
| 301 | 000 | 032 | 057 | Warm Trumpet |
| 302 | 000 | 000 | 058 | Trombone |
| 303 | 000 | 018 | 058 | Trombone 2 |
| 304 | 000 | 000 | 059 | Tuba |
| 305 | 000 | 000 | 060 | Muted Trumpet |
| 306 | 000 | 000 | 061 | French Horn |
| 307 | 000 | 006 | 061 | French Horn Solo |
| 308 | 000 | 032 | 061 | French Horn 2 |
| 309 | 000 | 037 | 061 | Horn Orchestra |
| 310 | 000 | 000 | 062 | Brass Section |
| 311 | 000 | 035 | 062 | Trumpet & Trombone Section |
| 312 | 000 | 000 | 063 | Synth Brass 1 |
| 313 | 000 | 020 | 063 | Resonant Synth Brass |
| 314 | 000 | 000 | 064 | Synth Brass 2 |
| 315 | 000 | 018 | 064 | Soft Brass |
| 316 | 000 | 041 | 064 | Choir Brass |
| 317 | 000 | 000 | 065 | Soprano Sax |
| 318 | 000 | 000 | 066 | Alto Sax |
| 319 | 000 | 040 | 066 | Sax Section |
| 320 | 000 | 000 | 067 | Tenor Sax |
| 321 | 000 | 040 | 067 | Breathy Tenor Sax |
| 322 | 000 | 000 | 068 | Baritone Sax |
| 323 | 000 | 000 | 069 | Oboe |
| 324 | 000 | 000 | 070 | English Horn |
| 325 | 000 | 000 | 071 | Bassoon |
| 326 | 000 | 000 | 072 | Clarinet |
| 327 | 000 | 000 | 073 | Piccolo |
| 328 | 000 | 000 | 074 | Flute |
| 329 | 000 | 000 | 075 | Recorder |
| 330 | 000 | 000 | 076 | Pan Flute |
| 331 | 000 | 000 | 077 | Blown Bottle |
| 332 | 000 | 000 | 078 | Shakuhachi |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|---------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 333 | 000 | 000 | 079 | Whistle |
| 334 | 000 | 000 | 080 | Ocarina |
| 335 | 000 | 000 | 081 | Square Lead |
| 336 | 000 | 006 | 081 | Square Lead 2 |
| 337 | 000 | 008 | 081 | LM Square |
| 338 | 000 | 018 | 081 | Hollow |
| 339 | 000 | 019 | 081 | Shroud |
| 340 | 000 | 064 | 081 | Mellow |
| 341 | 000 | 065 | 081 | Solo Sine |
| 342 | 000 | 066 | 081 | Sine Lead |
| 343 | 000 | 000 | 082 | Sawtooth Lead |
| 344 | 000 | 006 | 082 | Sawtooth Lead 2 |
| 345 | 000 | 008 | 082 | Thick Sawtooth |
| 346 | 000 | 018 | 082 | Dynamic Sawtooth |
| 347 | 000 | 019 | 082 | Digital Sawtooth |
| 348 | 000 | 020 | 082 | Big Lead |
| 349 | 000 | 096 | 082 | Sequenced Analog |
| 350 | 000 | 000 | 083 | Calliope Lead |
| 351 | 000 | 065 | 083 | Pure Lead |
| 352 | 000 | 000 | 084 | Chiff Lead |
| 353 | 000 | 000 | 085 | Charang Lead |
| 354 | 000 | 064 | 085 | Distorted Lead |
| 355 | 000 | 000 | 086 | Voice Lead |
| 356 | 000 | 000 | 087 | Fifths Lead |
| 357 | 000 | 035 | 087 | Big Five |
| 358 | 000 | 000 | 088 | Bass & Lead |
| 359 | 000 | 016 | 088 | Big & Low |
| 360 | 000 | 064 | 088 | Fat & Perky |
| 361 | 000 | 065 | 088 | Soft Whirl |
| 362 | 000 | 000 | 089 | New Age Pad |
| 363 | 000 | 064 | 089 | Fantasy |
| 364 | 000 | 000 | 090 | Warm Pad |
| 365 | 000 | 000 | 091 | Poly Synth Pad |
| 366 | 000 | 000 | 092 | Choir Pad |
| 367 | 000 | 066 | 092 | Itopia |
| 368 | 000 | 000 | 093 | Bowed Pad |
| 369 | 000 | 000 | 094 | Metallic Pad |
| 370 | 000 | 000 | 095 | Halo Pad |
| 371 | 000 | 000 | 096 | Sweep Pad |
| 372 | 000 | 000 | 097 | Rain |
| 373 | 000 | 065 | 097 | African Wind |
| 374 | 000 | 066 | 097 | Carib |
| 375 | 000 | 000 | 098 | Sound Track |
| 376 | 000 | 027 | 098 | Prologue |
| 377 | 000 | 000 | 099 | Crystal |
| 378 | 000 | 012 | 099 | Synth Drum Comp |
| 379 | 000 | 014 | 099 | Popcorn |
| 380 | 000 | 018 | 099 | Tiny Bells |
| 381 | 000 | 035 | 099 | Round Glockenspiel |
| 382 | 000 | 040 | 099 | Glockenspiel Chimes |

| Voice No. | Bank Select | | MIDI Program Change# (0-128) | Voice Name |
|-----------|-------------|-------------|------------------------------|----------------------|
| | MSB (0-127) | LSB (0-127) | | |
| 383 | 000 | 041 | 099 | Clear Bells |
| 384 | 000 | 042 | 099 | Chorus Bells |
| 385 | 000 | 065 | 099 | Soft Crystal |
| 386 | 000 | 070 | 099 | Air Bells |
| 387 | 000 | 071 | 099 | Bell Harp |
| 388 | 000 | 072 | 099 | Gamelimba |
| 389 | 000 | 000 | 100 | Atmosphere |
| 390 | 000 | 018 | 100 | Warm Atmosphere |
| 391 | 000 | 019 | 100 | Hollow Release |
| 392 | 000 | 040 | 100 | Nylon Electric Piano |
| 393 | 000 | 064 | 100 | Nylon Harp |
| 394 | 000 | 065 | 100 | Harp Vox |
| 395 | 000 | 066 | 100 | Atmosphere Pad |
| 396 | 000 | 000 | 101 | Brightness |
| 397 | 000 | 000 | 102 | Goblins |
| 398 | 000 | 064 | 102 | Goblins Synth |
| 399 | 000 | 065 | 102 | Creeper |
| 400 | 000 | 067 | 102 | Ritual |
| 401 | 000 | 068 | 102 | To Heaven |
| 402 | 000 | 070 | 102 | Night |
| 403 | 000 | 071 | 102 | Glisten |
| 404 | 000 | 096 | 102 | Bell Choir |
| 405 | 000 | 000 | 103 | Echoes |
| 406 | 000 | 000 | 104 | Sci-Fi |
| 407 | 000 | 000 | 105 | Sitar |
| 408 | 000 | 032 | 105 | Detuned Sitar |
| 409 | 000 | 035 | 105 | Sitar 2 |
| 410 | 000 | 097 | 105 | Tamboura |
| 411 | 000 | 000 | 106 | Banjo |
| 412 | 000 | 028 | 106 | Muted Banjo |
| 413 | 000 | 096 | 106 | Rabab |
| 414 | 000 | 097 | 106 | Gopichant |
| 415 | 000 | 098 | 106 | Oud |
| 416 | 000 | 000 | 107 | Shamisen |
| 417 | 000 | 000 | 108 | Koto |
| 418 | 000 | 096 | 108 | Taisho-kin |
| 419 | 000 | 097 | 108 | Kanoon |
| 420 | 000 | 000 | 109 | Kalimba |
| 421 | 000 | 000 | 110 | Bagpipe |
| 422 | 000 | 000 | 111 | Fiddle |
| 423 | 000 | 000 | 112 | Shanai |
| 424 | 000 | 000 | 113 | Tinkle Bell |
| 425 | 000 | 096 | 113 | Bonang |
| 426 | 000 | 097 | 113 | Altair |
| 427 | 000 | 098 | 113 | Gamelan Gongs |
| 428 | 000 | 099 | 113 | Stereo Gamelan Gongs |
| 429 | 000 | 100 | 113 | Rama Cymbal |
| 430 | 000 | 000 | 114 | Agogo |
| 431 | 000 | 000 | 115 | Steel Drums |
| 432 | 000 | 097 | 115 | Glass Percussion |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# (0–128) | Voice Name |
|-----------|-------------|-------------|------------------------------|-----------------------|
| | MSB (0–127) | LSB (0–127) | | |
| 433 | 000 | 098 | 115 | Thai Bells |
| 434 | 000 | 000 | 116 | Woodblock |
| 435 | 000 | 096 | 116 | Castanets |
| 436 | 000 | 000 | 117 | Taiko Drum |
| 437 | 000 | 096 | 117 | Gran Cassa |
| 438 | 000 | 000 | 118 | Melodic Tom |
| 439 | 000 | 064 | 118 | Melodic Tom 2 |
| 440 | 000 | 065 | 118 | Real Tom |
| 441 | 000 | 066 | 118 | Rock Tom |
| 442 | 000 | 000 | 119 | Synth Drum |
| 443 | 000 | 064 | 119 | Analog Tom |
| 444 | 000 | 065 | 119 | Electronic Percussion |
| 445 | 000 | 000 | 120 | Reverse Cymbal |
| 446 | 000 | 000 | 121 | Fret Noise |
| 447 | 000 | 000 | 122 | Breath Noise |
| 448 | 000 | 000 | 123 | Seashore |
| 449 | 000 | 000 | 124 | Bird Tweet |
| 450 | 000 | 000 | 125 | Telephone Ring |
| 451 | 000 | 000 | 126 | Helicopter |
| 452 | 000 | 000 | 127 | Applause |
| 453 | 000 | 000 | 128 | Gunshot |
| 454 | 064 | 000 | 001 | Cutting Noise |
| 455 | 064 | 000 | 002 | Cutting Noise 2 |
| 456 | 064 | 000 | 004 | String Slap |
| 457 | 064 | 000 | 017 | Flute Key Click |
| 458 | 064 | 000 | 033 | Shower |
| 459 | 064 | 000 | 034 | Thunder |
| 460 | 064 | 000 | 035 | Wind |
| 461 | 064 | 000 | 036 | Stream |
| 462 | 064 | 000 | 037 | Bubble |
| 463 | 064 | 000 | 038 | Feed |
| 464 | 064 | 000 | 049 | Dog |
| 465 | 064 | 000 | 050 | Horse |
| 466 | 064 | 000 | 051 | Bird Tweet 2 |
| 467 | 064 | 000 | 056 | Maou |
| 468 | 064 | 000 | 065 | Phone Call |
| 469 | 064 | 000 | 066 | Door Squeak |
| 470 | 064 | 000 | 067 | Door Slam |
| 471 | 064 | 000 | 068 | Scratch Cut |
| 472 | 064 | 000 | 069 | Scratch Split |
| 473 | 064 | 000 | 070 | Wind Chime |
| 474 | 064 | 000 | 071 | Telephone Ring 2 |
| 475 | 064 | 000 | 081 | Car Engine Ignition |
| 476 | 064 | 000 | 082 | Car Tires Squeal |
| 477 | 064 | 000 | 083 | Car Passing |
| 478 | 064 | 000 | 084 | Car Crash |
| 479 | 064 | 000 | 085 | Siren |
| 480 | 064 | 000 | 086 | Train |
| 481 | 064 | 000 | 087 | Jet Plane |
| 482 | 064 | 000 | 088 | Starship |

| Voice No. | Bank Select | | MIDI Program Change# (0–128) | Voice Name |
|-----------|-------------|-------------|------------------------------|----------------|
| | MSB (0–127) | LSB (0–127) | | |
| 483 | 064 | 000 | 089 | Burst |
| 484 | 064 | 000 | 090 | Roller Coaster |
| 485 | 064 | 000 | 091 | Submarine |
| 486 | 064 | 000 | 097 | Laugh |
| 487 | 064 | 000 | 098 | Scream |
| 488 | 064 | 000 | 099 | Punch |
| 489 | 064 | 000 | 100 | Heartbeat |
| 490 | 064 | 000 | 101 | Footsteps |
| 491 | 064 | 000 | 113 | Machine Gun |
| 492 | 064 | 000 | 114 | Laser Gun |
| 493 | 064 | 000 | 115 | Explosion |
| 494 | 064 | 000 | 116 | Firework |

The voice number with an asterisk (*) is XGlite optional voice.

Drum Kit List

- “ ” indicates that the drum sound is the same as “Standard Kit 1”.
- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than keyboard Note # and Note. For example, in “121: Standard Kit 1”, the “Seq Click H” (Note# 36/ Note C1) corresponds to (Note# 24/Note C0).
- Key Off: Keys marked “O” stop sounding the instant they are released.
- Voices with the same Alternate Note Number (*1 ... 4) cannot be played simultaneously. (They are designed to be played alternately with each other.)

| | | Voice No. | | | | | | 121 | 122 | 123 | 124 | 125 | 126 |
|-----|------|--|------|-------|-------|---------|------------------|-----------------|-----------------------|--------------------|----------------|----------------------|------------------------|
| | | MSB (0-127) / LSB (0-127) / PC (1-128) | | | | | | 127/000/001 | 127/000/002 | 127/000/009 | 127/000/017 | 127/000/025 | 127/000/026 |
| | | Keyboard | | MIDI | | Key Off | Alternate assign | Standard Kit 1 | Standard Kit 2 | Room Kit | Rock Kit | Electronic Kit | Analog Kit |
| | | Note# | Note | Note# | Note | | | | | | | | |
| | | 25 | C# 0 | 13 | C# -1 | | 3 | Surdo Mute | | | | | |
| | | 26 | D 0 | 14 | D -1 | | 3 | Surdo Open | | | | | |
| | | 27 | D# 0 | 15 | D# -1 | | | Hi Q | | | | | |
| | | 28 | E 0 | 16 | E -1 | | | Whip Slap | | | | | |
| | | 29 | F 0 | 17 | F -1 | | 4 | Scratch H | | | | | |
| | | 30 | F# 0 | 18 | F# -1 | | 4 | Scratch L | | | | | |
| | | 31 | G 0 | 19 | G -1 | | | Finger Snap | | | | | |
| | | 32 | G# 0 | 20 | G# -1 | | | Click Noise | | | | | |
| | | 33 | A 0 | 21 | A -1 | | | Metronome Click | | | | | |
| | | 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | | | | | |
| | | 35 | B 0 | 23 | B -1 | | | Seq Click L | | | | | |
| | | 36 | C 1 | 24 | C 0 | | | Seq Click H | | | | | |
| C1 | C#1 | 37 | C# 1 | 25 | C# 0 | | | Brush Tap | | | | | |
| D1 | D#1 | 38 | D 1 | 26 | D 0 | O | | Brush Swirl | | | | | |
| E1 | E#1 | 39 | D# 1 | 27 | D# 0 | | | Brush Slap | | | | | |
| F1 | F#1 | 40 | E 1 | 28 | E 0 | O | | Brush Tap Swirl | | | | Reverse Cymbal | Reverse Cymbal |
| G1 | G#1 | 41 | F 1 | 29 | F 0 | O | | Snare Roll | Snare Roll 2 | | | | |
| A1 | A#1 | 42 | F# 1 | 30 | F# 0 | | | Castanet | | | | Hi Q 2 | Hi Q 2 |
| B1 | B#1 | 43 | G 1 | 31 | G 0 | | | Snare Soft | Snare Soft 2 | | Snare Noisy | Snare Snappy Electro | Snare Noisy 4 |
| C2 | C#2 | 44 | G# 1 | 32 | G# 0 | | | Sticks | | | | | |
| D2 | D#2 | 45 | A 1 | 33 | A 0 | | | Kick Soft | | | Kick Tight 2 | Kick 3 | Kick Tight 2 |
| E2 | E#2 | 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | Open Rim Shot H Short | | | | |
| F2 | F#2 | 47 | B 1 | 35 | B 0 | | | Kick Tight | | | Kick 2 | Kick Gate | Kick Analog Short |
| G2 | G#2 | 48 | C 2 | 36 | C 1 | | | Kick | Kick Short | | Kick Gate | Kick Gate Heavy | Kick Analog |
| A2 | A#2 | 49 | C# 2 | 37 | C# 1 | | | Side Stick | | | | | Side Stick Analog |
| B2 | B#2 | 50 | D 2 | 38 | D 1 | | | Snare | Snare Short | Snare Snappy | Snare Rock | Snare Noisy 2 | Snare Analog |
| C3 | C#3 | 51 | D# 2 | 39 | D# 1 | | | Hand Clap | | | | | |
| D3 | D#3 | 52 | E 2 | 40 | E 1 | | | Snare Tight | Snare Tight H | Snare Tight Snappy | Snare Rock Rim | Snare Noisy 3 | Snare Analog 2 |
| E3 | E#3 | 53 | F 2 | 41 | F 1 | | | Floor Tom L | Tom Room 1 | Tom Rock 1 | Tom Electro 1 | Tom Analog 1 | Tom Analog 1 |
| F3 | F#3 | 54 | F# 2 | 42 | F# 1 | 1 | | Hi-Hat Closed | | | | | Hi-Hat Closed Analog |
| G3 | G#3 | 55 | G 2 | 43 | G 1 | | | Floor Tom H | Tom Room 2 | Tom Rock 2 | Tom Electro 2 | Tom Analog 2 | Tom Analog 2 |
| A3 | A#3 | 56 | G# 2 | 44 | G# 1 | 1 | | Hi-Hat Pedal | | | | | Hi-Hat Closed Analog 2 |
| B3 | B#3 | 57 | A 2 | 45 | A 1 | | | Low Tom | Tom Room 3 | Tom Rock 3 | Tom Electro 3 | Tom Analog 3 | Tom Analog 3 |
| C4 | C#4 | 58 | A# 2 | 46 | A# 1 | 1 | | Hi-Hat Open | | | | | Hi-Hat Open Analog |
| D4 | D#4 | 59 | B 2 | 47 | B 1 | | | Mid Tom L | Tom Room 4 | Tom Rock 4 | Tom Electro 4 | Tom Analog 4 | Tom Analog 4 |
| E4 | E#4 | 60 | C 3 | 48 | C 2 | | | Mid Tom H | Tom Room 5 | Tom Rock 5 | Tom Electro 5 | Tom Analog 5 | Tom Analog 5 |
| F4 | F#4 | 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | | | | | Crash Analog |
| G4 | G#4 | 62 | D 3 | 50 | D 2 | | | High Tom | Tom Room 6 | Tom Rock 6 | Tom Electro 6 | Tom Analog 6 | Tom Analog 6 |
| A4 | A#4 | 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | | | | | |
| B4 | B#4 | 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | | | | | |
| C5 | C#5 | 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | | | | | |
| D5 | D#5 | 66 | F# 3 | 54 | F# 2 | | | Tambourine | | | | | |
| E5 | E#5 | 67 | G 3 | 55 | G 2 | | | Splash Cymbal | | | | | |
| F5 | F#5 | 68 | G# 3 | 56 | G# 2 | | | Cowbell | | | | | Cowbell Analog |
| G5 | G#5 | 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | | | | | |
| A5 | A#5 | 70 | A# 3 | 58 | A# 2 | | | VibraSlap | | | | | |
| B5 | B#5 | 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | | | | | |
| C6 | C#6 | 72 | C 4 | 60 | C 3 | | | Bongo H | | | | | |
| D6 | D#6 | 73 | C# 4 | 61 | C# 3 | | | Bongo L | | | | | |
| E6 | E#6 | 74 | D 4 | 62 | D 3 | | | Conga H Mute | | | | | Conga Analog H |
| F6 | F#6 | 75 | D# 4 | 63 | D# 3 | | | Conga H Open | | | | | Conga Analog M |
| G6 | G#6 | 76 | E 4 | 64 | E 3 | | | Conga L | | | | | Conga Analog L |
| A6 | A#6 | 77 | F 4 | 65 | F 3 | | | Timbale H | | | | | |
| B6 | B#6 | 78 | F# 4 | 66 | F# 3 | | | Timbale L | | | | | |
| C7 | C#7 | 79 | G 4 | 67 | G 3 | | | Agogo H | | | | | |
| D7 | D#7 | 80 | G# 4 | 68 | G# 3 | | | Agogo L | | | | | |
| E7 | E#7 | 81 | A 4 | 69 | A 3 | | | Cabasa | | | | | |
| F7 | F#7 | 82 | A# 4 | 70 | A# 3 | | | Maracas | | | | | Maracas 2 |
| G7 | G#7 | 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | | | | | |
| A7 | A#7 | 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | | | | | |
| B7 | B#7 | 85 | C# 5 | 73 | C# 4 | | | Guiro Short | | | | | |
| C8 | C#8 | 86 | D 5 | 74 | D 4 | O | | Guiro Long | | | | | |
| D8 | D#8 | 87 | D# 5 | 75 | D# 4 | | | Claves | | | | | Claves 2 |
| E8 | E#8 | 88 | E 5 | 76 | E 4 | | | Wood Block H | | | | | |
| F8 | F#8 | 89 | F 5 | 77 | F 4 | | | Wood Block L | | | | | |
| G8 | G#8 | 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | | | Scratch H 2 | Scratch H 2 | Scratch H 2 |
| A8 | A#8 | 91 | G 5 | 79 | G 4 | | | Cuica Open | | | Scratch L 2 | Scratch L 3 | Scratch L 3 |
| B8 | B#8 | 92 | G# 5 | 80 | G# 4 | | 2 | Triangle Mute | | | | | |
| C9 | C#9 | 93 | A 5 | 81 | A 4 | | 2 | Triangle Open | | | | | |
| D9 | D#9 | 94 | A# 5 | 82 | A# 4 | | | Shaker | | | | | |
| E9 | E#9 | 95 | B 5 | 83 | B 4 | | | Jingle Bells | | | | | |
| F9 | F#9 | 96 | C 6 | 84 | C 5 | | | Bell Tree | | | | | |
| G9 | G#9 | 97 | C# 6 | 85 | C# 5 | | | | | | | | |
| A9 | A#9 | 98 | D 6 | 86 | D 5 | | | | | | | | |
| B9 | B#9 | 99 | D# 6 | 87 | D# 5 | | | | | | | | |
| C10 | C#10 | 100 | E 6 | 88 | E 5 | | | | | | | | |
| D10 | D#10 | 101 | F 6 | 89 | F 5 | | | | | | | | |
| E10 | E#10 | 102 | F# 6 | 90 | F# 5 | | | | | | | | |
| F10 | F#10 | 103 | G 6 | 91 | G 5 | | | | | | | | |

Drum Kit List

| | | Voice No. | | | | | | 121 | 127 | 128 | 129 | 130 |
|----|-----|--|------|-------|-------|---------|------------------|-----------------|--------------|--------------|---------------------|------------------------|
| | | MSB (0-127) / LSB (0-127) / PC (1-128) | | | | Key Off | Alternate assign | 127/000/001 | 127/000/033 | 127/000/041 | 127/000/049 | 127/000/113 |
| | | Keyboard | | MIDI | | | | Standard Kit 1 | Jazz Kit | Brush Kit | Symphony Kit | Dance Kit |
| | | Note# | Note | Note# | Note | | | | | | | |
| | | 25 | C# 0 | 13 | C# -1 | | 3 | Surdo Mute | | | | |
| | | 26 | D 0 | 14 | D -1 | | 3 | Surdo Open | | | | |
| | | 27 | D# 0 | 15 | D# -1 | | | Hi Q | | | | |
| | | 28 | E 0 | 16 | E -1 | | | Whip Slap | | | | |
| | | 29 | F 0 | 17 | F -1 | | 4 | Scratch H | | | | |
| | | 30 | F# 0 | 18 | F# -1 | | 4 | Scratch L | | | | |
| | | 31 | G 0 | 19 | G -1 | | | Finger Snap | | | | |
| | | 32 | G# 0 | 20 | G# -1 | | | Click Noise | | | | |
| | | 33 | A 0 | 21 | A -1 | | | Metronome Click | | | | |
| | | 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | | | | |
| | | 35 | B 0 | 23 | B -1 | | | Seq Click L | | | | |
| | | 36 | C 1 | 24 | C 0 | | | Seq Click H | | | | |
| C1 | C#1 | 37 | C# 1 | 25 | C# 0 | | | Brush Tap | | | | |
| D1 | D#1 | 38 | D 1 | 26 | D 0 | O | | Brush Swirl | | | | |
| E1 | | 39 | D# 1 | 27 | D# 0 | | | Brush Slap | | | | |
| F1 | F#1 | 40 | E 1 | 28 | E 0 | O | | Brush Tap Swirl | | | | Reverse Cymbal |
| G1 | G#1 | 41 | F 1 | 29 | F 0 | O | | Snare Roll | | | | |
| | | 42 | F# 1 | 30 | F# 0 | | | Castanet | | | | Hi Q 2 |
| | | 43 | G 1 | 31 | G 0 | | | Snare Soft | Snare Jazz H | Brush Slap 2 | | Snare Techno |
| A1 | A#1 | 44 | G# 1 | 32 | G# 0 | | | Sticks | | | | |
| B1 | | 45 | A 1 | 33 | A 0 | | | Kick Soft | | | Kick Soft 2 | Kick Techno Q |
| | | 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | | | | Rim Gate |
| C2 | C#2 | 47 | B 1 | 35 | B 0 | | | Kick Tight | | | Gran Cassa | Kick Techno L |
| | | 48 | C 2 | 36 | C 1 | | | Kick | Kick Jazz | Kick Small | Gran Cassa Mute | Kick Techno |
| D2 | D#2 | 49 | C# 2 | 37 | C# 1 | | | Side Stick | | | | Side Stick Analog |
| E2 | | 50 | D 2 | 38 | D 1 | | | Snare | Snare Jazz L | Brush Slap 3 | Band Snare | Snare Clap |
| F2 | F#2 | 51 | D# 2 | 39 | D# 1 | | | Hand Clap | | | | |
| | | 52 | E 2 | 40 | E 1 | | | Snare Tight | Snare Jazz M | Brush Tap 2 | Band Snare 2 | Snare Dry |
| G2 | G#2 | 53 | F 2 | 41 | F 1 | | | Floor Tom L | Tom Jazz 1 | Tom Brush 1 | Tom Jazz 1 | Tom Analog 1 |
| A2 | A#2 | 54 | F# 2 | 42 | F# 1 | 1 | | Hi-Hat Closed | | | | Hi-Hat Closed Analog3 |
| B2 | | 55 | G 2 | 43 | G 1 | | | Floor Tom H | Tom Jazz 2 | Tom Brush 2 | Tom Jazz 2 | Tom Analog 2 |
| C3 | C#3 | 56 | G# 2 | 44 | G# 1 | 1 | | Hi-Hat Pedal | | | | Hi-Hat Closed Analog 4 |
| D3 | D#3 | 57 | A 2 | 45 | A 1 | | | Low Tom | Tom Jazz 3 | Tom Brush 3 | Tom Jazz 3 | Tom Analog 3 |
| E3 | | 58 | A# 2 | 46 | A# 1 | 1 | | Hi-Hat Open | | | | Hi-Hat Open Analog 2 |
| F3 | F#3 | 59 | B 2 | 47 | B 1 | | | Mid Tom L | Tom Jazz 4 | Tom Brush 4 | Tom Jazz 4 | Tom Analog 4 |
| G3 | G#3 | 60 | C 3 | 48 | C 2 | | | Mid Tom H | Tom Jazz 5 | Tom Brush 5 | Tom Jazz 5 | Tom Analog 5 |
| A3 | A#3 | 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | | | Hand Cymbal | Crash Analog |
| B3 | | 62 | D 3 | 50 | D 2 | | | High Tom | Tom Jazz 6 | Tom Brush 6 | Tom Jazz 6 | Tom Analog 6 |
| C4 | C#4 | 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | | | Hand Cymbal Short | |
| D4 | D#4 | 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | | | | |
| E4 | | 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | | | | |
| F4 | F#4 | 66 | F# 3 | 54 | F# 2 | | | Tambourine | | | | |
| G4 | G#4 | 67 | G 3 | 55 | G 2 | | | Splash Cymbal | | | | |
| A4 | A#4 | 68 | G# 3 | 56 | G# 2 | | | Cowbell | | | | Cowbell Analog |
| B4 | | 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | | | Hand Cymbal 2 | |
| C5 | C#5 | 70 | A# 3 | 58 | A# 2 | | | Vibraslap | | | | |
| D5 | D#5 | 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | | | Hand Cymbal 2 Short | |
| E5 | | 72 | C 4 | 60 | C 3 | | | Bongo H | | | | |
| F5 | F#5 | 73 | C# 4 | 61 | C# 3 | | | Bongo L | | | | |
| G5 | G#5 | 74 | D 4 | 62 | D 3 | | | Conga H Mute | | | | Conga Analog H |
| A5 | A#5 | 75 | D# 4 | 63 | D# 3 | | | Conga H Open | | | | Conga Analog M |
| B5 | | 76 | E 4 | 64 | E 3 | | | Conga L | | | | Conga Analog L |
| C6 | | 77 | F 4 | 65 | F 3 | | | Timbale H | | | | |
| | | 78 | F# 4 | 66 | F# 3 | | | Timbale L | | | | |
| | | 79 | G 4 | 67 | G 3 | | | Agogo H | | | | |
| | | 80 | G# 4 | 68 | G# 3 | | | Agogo L | | | | |
| | | 81 | A 4 | 69 | A 3 | | | Cabasa | | | | |
| | | 82 | A# 4 | 70 | A# 3 | | | Maracas | | | | Maracas 2 |
| | | 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | | | | |
| | | 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | | | | |
| | | 85 | C# 5 | 73 | C# 4 | | | Guiro Short | | | | |
| | | 86 | D 5 | 74 | D 4 | O | | Guiro Long | | | | |
| | | 87 | D# 5 | 75 | D# 4 | | | Claves | | | | Claves 2 |
| | | 88 | E 5 | 76 | E 4 | | | Wood Block H | | | | |
| | | 89 | F 5 | 77 | F 4 | | | Wood Block L | | | | |
| | | 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | | | | Scratch H 2 |
| | | 91 | G 5 | 79 | G 4 | | | Cuica Open | | | | Scratch L 3 |
| | | 92 | G# 5 | 80 | G# 4 | | 2 | Triangle Mute | | | | |
| | | 93 | A 5 | 81 | A 4 | | 2 | Triangle Open | | | | |
| | | 94 | A# 5 | 82 | A# 4 | | | Shaker | | | | |
| | | 95 | B 5 | 83 | B 4 | | | Jingle Bells | | | | |
| | | 96 | C 6 | 84 | C 5 | | | Bell Tree | | | | |
| | | 97 | C# 6 | 85 | C# 5 | | | | | | | |
| | | 98 | D 6 | 86 | D 5 | | | | | | | |
| | | 99 | D# 6 | 87 | D# 5 | | | | | | | |
| | | 100 | E 6 | 88 | E 5 | | | | | | | |
| | | 101 | F 6 | 89 | F 5 | | | | | | | |
| | | 102 | F# 6 | 90 | F# 5 | | | | | | | |
| | | 103 | G 6 | 91 | G 5 | | | | | | | |

SE Kit List

- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than keyboard Note # and Note. For example, in “131: Wonderland Kit”, the “Leaser Beam” (Note# 36/ Note C1) corresponds to (Note# 24/Note C0).
- Voices with the same Alternate Note Number (*1 ... 3) cannot be played simultaneously. (They are designed to be played alternately with each other.)

| | | Voice No. | | | | 131 | | 132 | | 133 | |
|----|-----|--|------|-------|-------|------------------|---------------------|-----------------|------|---------------------|--|
| | | MSB (0-127) / LSB (0-127) / PC (1-128) | | | | 126/000/126 | | 126/000/001 | | 126/000/002 | |
| | | Kit Name | | | | Wonderland Kit | | SFX Kit 1 | | SFX Kit 2 | |
| | | Keyboard | | MIDI | | Alternate assign | Inst | Inst | Inst | Inst | |
| | | Note# | Note | Note# | Note | | | | | | |
| | | 25 | C# 0 | 13 | C# -1 | | | | | | |
| | | 26 | D 0 | 14 | D -1 | | | | | | |
| | | 27 | D# 0 | 15 | D# -1 | | | | | | |
| | | 28 | E 0 | 16 | E -1 | | | | | | |
| | | 29 | F 0 | 17 | F -1 | | | | | | |
| | | 30 | F# 0 | 18 | F# -1 | | | | | | |
| | | 31 | G 0 | 19 | G -1 | | | | | | |
| | | 32 | G# 0 | 20 | G# -1 | | | | | | |
| | | 33 | A 0 | 21 | A -1 | | | | | | |
| | | 34 | A# 0 | 22 | A# -1 | | | | | | |
| | | 35 | B 0 | 23 | B -1 | | | | | | |
| C1 | | 36 | C 1 | 24 | C 0 | | Leaser Beam | | | | |
| | C#1 | 37 | C# 1 | 25 | C# 0 | | Leaser Shot | | | | |
| D1 | | 38 | D 1 | 26 | D 0 | | Water phon | | | | |
| | D#1 | 39 | D# 1 | 27 | D# 0 | | Bubble | | | | |
| E1 | | 40 | E 1 | 28 | E 0 | | Puddle | | | | |
| | F1 | 41 | F 1 | 29 | F 0 | | Thunder | | | | |
| | F#1 | 42 | F# 1 | 30 | F# 0 | | Shower | | | | |
| G1 | | 43 | G 1 | 31 | G 0 | | Beach | | | | |
| | G#1 | 44 | G# 1 | 32 | G# 0 | | Stream | | | | |
| A1 | | 45 | A 1 | 33 | A 0 | | Footsteps | | | | |
| | A#1 | 46 | A# 1 | 34 | A# 0 | 1 | Door Squeak | | | | |
| B1 | | 47 | B 1 | 35 | B 0 | 1 | Door Slam | | | | |
| | C2 | 48 | C 2 | 36 | C 1 | | Bass Drum | Cutting Noise | | Phone Call | |
| | C#2 | 49 | C# 2 | 37 | C# 1 | | Gran Cassa | Cutting Noise 2 | | Door Squeak | |
| D2 | | 50 | D 2 | 38 | D 1 | | Tom 2 | | | Door Slam | |
| | D#2 | 51 | D# 2 | 39 | D# 1 | | Tom 1 | String Slap | | Scratch Cut | |
| E2 | | 52 | E 2 | 40 | E 1 | | Snare | | | Scratch H 3 | |
| | F2 | 53 | F 2 | 41 | F 1 | | Snare Roll | | | Wind Chime | |
| | F#2 | 54 | F# 2 | 42 | F# 1 | 2 | Hi-Hat Closed | | | Telephone Ring 2 | |
| G2 | | 55 | G 2 | 43 | G 1 | | Hand Cymbal | | | | |
| | G#2 | 56 | G# 2 | 44 | G# 1 | 2 | Hi-Hat Open | | | | |
| A2 | | 57 | A 2 | 45 | A 1 | | Tambourine | | | | |
| | A#2 | 58 | A# 2 | 46 | A# 1 | | Finger Snap | | | | |
| B2 | | 59 | B 2 | 47 | B 1 | | Castanet | | | | |
| | C3 | 60 | C 3 | 48 | C 2 | 3 | Triangle Mute | | | | |
| | C#3 | 61 | C# 3 | 49 | C# 2 | | Wood Block L | | | | |
| D3 | | 62 | D 3 | 50 | D 2 | 3 | Triangle Open | | | | |
| | D#3 | 63 | D# 3 | 51 | D# 2 | | Wood Block H | | | | |
| E3 | | 64 | E 3 | 52 | E 2 | | Handclap | Flute Key Click | | Car Engine Ignition | |
| | F3 | 65 | F 3 | 53 | F 2 | | Jingle Bell | | | Car Tires Squeal | |
| | F#3 | 66 | F# 3 | 54 | F# 2 | | Bell Tree | | | Car Passing | |
| G3 | | 67 | G 3 | 55 | G 2 | | Alarm Bell | | | Car Crash | |
| | G#3 | 68 | G# 3 | 56 | G# 2 | | Train | | | Siren | |
| A3 | | 69 | A 3 | 57 | A 2 | | Horn 1 | | | Train | |
| | A#3 | 70 | A# 3 | 58 | A# 2 | | Horn 2 | | | Jet Plane | |
| B3 | | 71 | B 3 | 59 | B 2 | | Siren | | | Starship | |
| | C4 | 72 | C 4 | 60 | C 3 | | Car Engine Ignition | | | Burst | |
| | C#4 | 73 | C# 4 | 61 | C# 3 | | Car Crash | | | Roller Coaster | |
| D4 | | 74 | D 4 | 62 | D 3 | | Helicopter | | | Submarine | |
| | D#4 | 75 | D# 4 | 63 | D# 3 | | Starship | | | | |
| E4 | | 76 | E 4 | 64 | E 3 | | Sheep | | | | |
| | F4 | 77 | F 4 | 65 | F 3 | | Goat | | | | |
| | F#4 | 78 | F# 4 | 66 | F# 3 | | Oxen | | | | |
| G4 | | 79 | G 4 | 67 | G 3 | | Whinny | | | | |
| | G#4 | 80 | G# 4 | 68 | G# 3 | | Horse | Shower | | Laugh | |
| A4 | | 81 | A 4 | 69 | A 3 | | Lion | Thunder | | Scream | |
| | A#4 | 82 | A# 4 | 70 | A# 3 | | Dog | Wind | | Punch | |
| B4 | | 83 | B 4 | 71 | B 3 | | Cat | Stream | | Heartbeat | |
| | C5 | 84 | C 5 | 72 | C 4 | | Hen | Bubble | | Footsteps | |
| | C#5 | 85 | C# 5 | 73 | C# 4 | | Owl | Feed | | | |
| D5 | | 86 | D 5 | 74 | D 4 | | Insects | | | | |
| | D#5 | 87 | D# 5 | 75 | D# 4 | | Frog | | | | |
| E5 | | 88 | E 5 | 76 | E 4 | | Bird Tweet 1 | | | | |
| | F5 | 89 | F 5 | 77 | F 4 | | Bird Tweet 2 | | | | |
| | F#5 | 90 | F# 5 | 78 | F# 4 | | CuckooClock | | | | |
| G5 | | 91 | G 5 | 79 | G 4 | | Big Clock | | | | |
| | G#5 | 92 | G# 5 | 80 | G# 4 | | Bell | | | | |
| A5 | | 93 | A 5 | 81 | A 4 | | Telephone | | | | |
| | A#5 | 94 | A# 5 | 82 | A# 4 | | Camera | | | | |
| B5 | | 95 | B 5 | 83 | B 4 | | Gnaw | | | | |
| | C6 | 96 | C 6 | 84 | C 5 | | Applause | Dog | | Machine Gun | |
| | | 97 | C# 6 | 85 | C# 5 | | | Horse | | Laser Gun | |
| | | 98 | D 6 | 86 | D 5 | | | Bird Tweet 2 | | Explosion | |
| | | 99 | D# 6 | 87 | D# 5 | | | | | Firework | |
| | | 100 | E 6 | 88 | E 5 | | | | | | |
| | | 101 | F 6 | 89 | F 5 | | | | | | |
| | | 102 | F# 6 | 90 | F# 5 | | | | | | |
| | | 103 | G 6 | 91 | G 5 | | | Maou | | | |

Style List






















| Style No. | Style Name |
|---------------|-------------------|
| 8BEAT | |
| 001 | 8Beat |
| 002 | 8BeatModern |
| 003 | 60'sGuitarPop |
| 004 | 8BeatAdria |
| 005 | 60's8Beat |
| 006 | OffBeat |
| 007 | Cool8Beat |
| 008 | BubblegumPop |
| 009 | BritPopSwing |
| 16BEAT | |
| 010 | 16Beat |
| 011 | PopShuffle1 |
| 012 | PopShuffle2 |
| 013 | GuitarPop |
| 014 | 16BeatUptempo |
| 015 | KoolShuffle |
| 016 | JazzRock |
| 017 | HipHopLight |
| ROCK | |
| 018 | Rock |
| 019 | HardRock |
| 020 | 60'sRock |
| 021 | 8BeatRock |
| 022 | Soul |
| 023 | DetroitPop1 |
| 024 | CrocoTwist |
| 025 | Rock&Roll |
| 026 | DetroitPop2 |
| 027 | BoogieWoogie |
| 028 | RockShuffle |
| 029 | ComboBoogie |
| 030 | ModernR&B |
| DANCE | |
| 031 | Dance (Clubdance) |
| 032 | EuroTrance |
| 033 | Ibiza |
| 034 | HouseMusik |
| 035 | SwingHouse |
| 036 | TechnoPolis |
| 037 | ClubLatin |
| 038 | Garage1 |
| 039 | Garage2 |
| 040 | TechnoParty |
| 041 | UKPop |
| 042 | HipHopGroove |
| 043 | HipShuffle |
| 044 | HipHopPop |
| 045 | NewHipHop |
| 046 | PopR&B |
| 047 | TrancePop |
| 048 | ChartPop |
| 049 | DreamDance |
| 050 | 70's Disco 1 |
| 051 | 70's Disco 2 |
| 052 | LatinDisco |
| 053 | DiscoPhilly |
| 054 | SaturdayNight |
| 055 | DiscoChocolate |

| Style No. | Style Name |
|-----------------|-----------------------|
| 056 | DiscoHands |
| BALLAD | |
| 057 | Ballad (Piano Ballad) |
| 058 | LoveSong |
| 059 | OrganBallad |
| 060 | PopBallad |
| 061 | 16BeatBallad1 |
| 062 | 16BeatBallad2 |
| 063 | 6/8OrchBallad |
| SLOWROCK | |
| 064 | SlowRock (68Modern) |
| 065 | 6/8SlowRock |
| 066 | 6/8Soul |
| 067 | 6/8Blues |
| SWING | |
| 068 | Swing1 |
| 069 | Swing2 |
| 070 | JazzClub |
| 071 | Five/Four |
| 072 | JazzBallad |
| 073 | Dixieland |
| 074 | Ragtime |
| 075 | AfroCuban |
| 076 | Charleston |
| 077 | OrchestraSwing |
| 078 | ChristmasSwing |
| BIG BAND | |
| 079 | BigBandFast |
| 080 | BigBandMedium |
| 081 | BigBandBallad |
| 082 | BigBandShuffle |
| WORLD 1 | |
| 083 | Bluegrass |
| 084 | Country2/4 |
| 085 | Country8Beat |
| 086 | CountryPop |
| 087 | CountrySwing |
| 088 | CowboyBoogie |
| 089 | CountryShuffle |
| 090 | CountryBallad |
| 091 | ScottishReel |
| 092 | Hawaiian |
| WORLD 2 | |
| 093 | Polka Pop |
| 094 | OberPolka |
| 095 | Happy Gongs and Drums |
| 096 | The northeast YANGGE |
| 097 | Chinese Opera |
| MARCH | |
| 098 | March (US March) |
| 099 | GermanMarch |
| 100 | Tarantella |
| 101 | Showtune |
| 102 | Learning2/4 |
| 103 | Learning4/4 |
| 104 | Fun 4/4 |
| 6/8MARCH | |
| 105 | 6/8March |
| 106 | Learning6/8 |

| Style No. | Style Name |
|--------------------|-------------------|
| WALTZ | |
| 107 | Waltz |
| 108 | VienneseWaltz |
| 109 | GuitarSerenade |
| 110 | SwingWaltz |
| 111 | MariachiWaltz |
| 112 | CountryWaltz |
| 113 | OberWaltzer |
| 114 | Musette |
| 115 | ChristmasWaltz |
| 116 | EnglishWaltz |
| 117 | Fun 3/4 |
| JAZZ WALTZ | |
| 118 | JazzWaltz1 |
| 119 | JazzWaltz2 |
| CHA CHA CHA | |
| 120 | ChaChaCha |
| 121 | Rumba |
| 122 | GuitarRumba |
| 123 | RumbaFlamenco |
| 124 | Rumbaisland |
| MAMBO | |
| 125 | Mambo |
| 126 | Beguine |
| 127 | Tango |
| 128 | Reggae |
| 129 | Slowfox |
| 130 | Foxtrot |
| 131 | Quickstep |
| 132 | Jive |
| 133 | Pasodoble |
| SAMBA | |
| 134 | Samba |
| 135 | BrazilianSamba |
| 136 | Salsa |
| 137 | Tijuana |
| 138 | DiscoLatin |
| BOSSANOVA | |
| 139 | BossaNova |
| 140 | PopBossa |
| METRONOME | |
| 141 | Metronome4/4 |
| 142 | Metronome3/4 |
| 143 | Metronome2/4 |
| PIANIST | |
| 144 | Pianist (Musical) |
| 145 | Stride |
| 146 | PianoBlues2 |
| 147 | PianoRag |
| 148 | Arpeggio |
| 149 | SlowRock |
| 150 | 8BitPianoBallad |
| 151 | PianoSwing |
| 152 | PianoJazzBld |
| 153 | PianoBlues1 |
| 154 | PianoBoogie |
| 155 | PianoJazzWaltz |
| 156 | PianoRock&Roll |

Effect Type List

● Harmony Types

| No. | Harmony Type | Description | |
|-----|-------------------|--|---|
| 01 | Duet | Harmony types 01–05 are pitch-based and add one-, two- or three-note harmonies to the single-note melody played in the right hand. These types sound when chords are played in the accompaniment range of the keyboard. These Harmony types will also work when playing songs that contain chord data. | |
| 02 | Trio | | |
| 03 | Block | | |
| 04 | Country | | |
| 05 | Octave | | |
| 06 | Trill 1/4 note |  | <p>Types 6–26 are rhythm-based effects and add embellishments or delayed repeats in time with the accompaniment. These types sound whether the accompaniment is on or not; however, the actual speed of the effect depends on the Tempo setting (page 26). The individual note values in each type let you synchronize the effect precisely to the rhythm. Triplet settings are also available: 1/6 = quarter-note triplets, 1/12 = eighth-note triplets, 1/24 = sixteenth-note triplets.</p> <ul style="list-style-type: none"> • The Trill effect Types (06–12) create two-note trills (alternating notes) when two notes are held. • The Tremolo effect Types (13–19) repeat all held notes (up to four). • The Echo effect Types (20–26) create delayed repeats of each note played. |
| 07 | Trill 1/6 note |  | |
| 08 | Trill 1/8 note |  | |
| 09 | Trill 1/12 note |  | |
| 10 | Trill 1/16 note |  | |
| 11 | Trill 1/24 note |  | |
| 12 | Trill 1/32 note |  | |
| 13 | Tremolo 1/4 note |  | |
| 14 | Tremolo 1/6 note |  | |
| 15 | Tremolo 1/8 note |  | |
| 16 | Tremolo 1/12 note |  | |
| 17 | Tremolo 1/16 note |  | |
| 18 | Tremolo 1/24 note |  | |
| 19 | Tremolo 1/32 note |  | |
| 20 | Echo 1/4 note |  | |
| 21 | Echo 1/6 note |  | |
| 22 | Echo 1/8 note |  | |
| 23 | Echo 1/12 note |  | |
| 24 | Echo 1/16 note |  | |
| 25 | Echo 1/24 note |  | |
| 26 | Echo 1/32 note |  | |

Reverb Types

| No. | Reverb Type | Description |
|-------|-------------|-------------------------------|
| 01–03 | Hall 1–3 | Concert hall reverb. |
| 04–05 | Room 1–2 | Small room reverb. |
| 06–07 | Stage 1–2 | Reverb for solo instruments. |
| 08–09 | Plate 1–2 | Simulated steel plate reverb. |
| 10 | Off | No effect. |

Chorus Types

| No. | Chorus Type | Description |
|-------|-------------|---|
| 01–02 | Chorus 1–2 | Conventional chorus program with rich, warm chorusing. |
| 03–04 | Flanger 1–2 | Pronounced three-phase modulation with a slight metallic sound. |
| 05 | Off | No effect. |

MIDI Implementation Chart

YAMAHA [PortaTone]
Model KB-L300

MIDI Implementation Chart

Date:18-JAN-2006
Version : 1.0

| Function... | Transmitted | Recognized | Remarks |
|---|--|--|--|
| Basic Default Channel Changed | 1 - 16 x | 1 - 16 x | |
| Mode Default Messages Altered | 3 x ***** | 3 x x | |
| Note Number : True voice | 0 - 127 ***** | 0 - 127 0 - 127 | |
| Velocity Note ON Note OFF | o 9nH,v=1-127 x 9nH,v=0 | o 9nH,v=1-127 x | |
| After Key's Touch Ch's | x x | x x | |
| Pitch Bend | o 0 - 24 semi | o 0 - 24 semi | |
| Control Change | 0,32 o 1,11 x *1 5,65,84 o 6,38 o 7,10 o 64 o 71-74 x *1 91,93 o 96-97 x *1 100-101 o | o o o o o o o o o | Bank Select Data Entry Sustain Sound Controller Effect Depth RPN Inc,Dec RPN LSB,MSB |
| Prog Change : True # | o 0 - 127 ***** | o 0 - 127 | |
| System Exclusive | o | o | |
| Common : Song Pos. : Song Sel. : Tune | x x x | x x x | |
| System : Clock Real Time: Commands | o o | o o | |
| Aux :All Sound OFF :Reset All Cntrls :Local ON/OFF :All Notes OFF Mes- :Active Sense sages:Reset | x x x x o x | o(120,126,127) o(121) o(122) o(123-125) o x | |

*1 Refer to #2 on page 65.

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

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

o : Yes
x : No

NOTE:

- 1 *By default (factory settings) the instrument ordinarily functions as a 16-channel multi-timbral tone generator, and incoming data does not affect the panel voices or panel settings. However, the MIDI messages listed below do affect the panel voices, auto accompaniment, and songs.*
 - MIDI Master Tuning
 - System exclusive messages for changing the Reverb Type and Chorus Type.

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

- 3 *Exclusive*
 - <GM System ON> F0H, 7EH, 7FH, 09H, 01H, F7H
 - This message automatically restores all default settings for the instrument, with the exception of MIDI Master Tuning.

 - <MIDI Master Volume> F0H, 7FH, 7FH, 04H, 01H, II, mm, F7H
 - This message allows the volume of all channels to be changed simultaneously (Universal System Exclusive).
 - The values of “mm” is used for MIDI Master Volume. (Values for “II” are ignored.)

 - <MIDI Master Tuning> F0H, 43H, 1nH, 27H, 30H, 00H, 00H, mm, II, cc, F7H
 - This message simultaneously changes the tuning value of all channels.
 - The values of “mm” and “II” are used for MIDI Master Tuning.
 - The default value of “mm” and “II” are 08H and 00H, respectively. Any values can be used for “n” and “cc.”

 - <Reverb Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 00H, mmH, IIH, F7H
 - mm : Reverb Type MSB
 - II : Reverb Type LSBRefer to the Effect Map (page 66) for details.

 - <Chorus Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 20H, mmH, IIH, F7H
 - mm : Chorus Type MSB
 - II : Chorus Type LSBRefer to the Effect Map (page 66) for details.

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

- 5 *Local ON/OFF*
 - <Local ON> Bn, 7A, 7F
 - <Local OFF> Bn, 7A, 00Value for “n” is ignored.

■ Effect map

- * When a Type LSB value is received that corresponds to no effect type, a value corresponding to the effect type (coming the closest to the specified value) is automatically set.
- * The numbers in parentheses in front of the Effect Type names correspond to the number indicated in the display.

● REVERB

| TYPE MSB | TYPE LSB | | | | | | | | |
|-----------|-----------|----|----|----|------------|------------|----|-----------|----|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000 | No Effect | | | | | | | | |
| 001 | (01)Hall1 | | | | (02)Hall2 | (03)Hall3 | | | |
| 002 | Room | | | | | (04)Room1 | | (05)Room2 | |
| 003 | Stage | | | | (06)Stage1 | (07)Stage2 | | | |
| 004 | Plate | | | | (08)Plate1 | (09)Plate2 | | | |
| 005...127 | No Effect | | | | | | | | |

● CHORUS

| TYPE MSB | TYPE LSB | | | | | | | | |
|-----------|-----------|----|-------------|--------------|----|--------------|----|----|----|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000...063 | No Effect | | | | | | | | |
| 064 | Thru | | | | | | | | |
| 065 | Chorus | | (02)Chorus2 | | | | | | |
| 066 | Celeste | | | | | (01)Chorus1 | | | |
| 067 | Flanger | | | (03)Flanger1 | | (04)Flanger2 | | | |
| 068...127 | No Effect | | | | | | | | |

| Symptom | Cause | Solution |
|--|---|--|
| A “pop” sound occurs when the [STANDBY/ON] switch is pressed to turn the instrument on. | The initial surge of power in the instrument. | This is normal and is not a cause for concern. |
| <ul style="list-style-type: none"> • The volume has become lower. • The sound quality has become worse. • The rhythm stops. • Recorded song data is not played back properly. • The display disappears suddenly and the panel settings are reset. | The batteries are drained. | Replace the batteries with a complete set of 6 new batteries, or plug in the power adaptor. |
| Noise is heard from the KB-L300. | This can happen if a mobile telephone (or other wireless equipment) is being used or is ringing near the instrument. | Turn mobile phones near the instrument off. Using a mobile phone near the KB-L300, including receiving calls, can produce unwanted noise. |
| No sound from the KB-L300 speakers when the keyboard is played. | A pair of headphones or a connecting cable may be plugged into the instrument’s PHONES/OUTPUT jack. | Unplug the headphones or connecting cable. |
| | Master Volume or Expression pedal is set too low. | Set it to an appropriate level. |
| | The MIDI LOCAL mode may be set to OFF. | Turn the MIDI LOCAL mode ON. |
| <ul style="list-style-type: none"> • Some notes don’t sound when a number of keys are played simultaneously. • Accompaniment or song playback is interrupted. | This can occur if the KB-L300’s maximum polyphony (the maximum number of playback notes) is exceeded. | The maximum polyphony of the KB-L300 is 32 notes. Make sure that the maximum number of notes being played — including auto-accompaniment or song playback — is 32 or less. |
| Rhythm accompaniment does not play when the [START/STOP] button is pressed. | A Pianist category is selected. | This is not a malfunction. The Pianist category do not include rhythm parts. |
| Auto-accompaniment will not start. | The MIDI CLOCK may be set to EXTERNAL and the instrument is not receiving an external clock signal. | Refer to the clock setting instructions on page 48, and set the clock to INTERNAL. |
| Auto-accompaniment does not play properly. | The Accompaniment volume may be turned all the way down. | Refer to the instructions on page 25 and set the Accompaniment volume to an appropriate level. |
| | The keyboard split point is not set appropriately for the chords you are playing. | Refer to the instructions on page 17 and set the split point at an appropriate key. |
| Footswitch operation is reversed. | The instrument’s power was turned on while the footswitch was pressed. | Turn the power off, and then turn it on again without pressing the footswitch. |
| The timbre and volume of the sound produced varies according to the keys played. | In order to reproduce realistic instrument sound and response, the KB-L300’s AWM tone generator system employs “multi-sampling” in which different instrument samples are assigned to different key ranges. This can result in slight differences in the sound. | This is not a malfunction. |

Specifications

Keyboards

- 61 standard-size keys (C1–C6), with Touch Response.

Display

- Large multi-function LCD display (backlit)

Setup

- STANDBY/ON
- MASTER VOLUME : MIN–MAX

Panel Controls

- ACMP VOL Up and Down, TEMPO Up and Down, STYLE variation, STYLE category, FUNCTION, +/-YES, -/NO, TOUCH, REVERB, SUSTAIN, WONDERLAND, DUAL, SPLIT, SPLIT VOICE category, VOICE variation, VOICE category, A-B REPEAT, ACMP ON/OFF, SYNC STOP, PAUSE, SYNC START, INTRO/ENDING/rit., START/STOP, REW, FF, MAIN/AUTO FILL A, MAIN/AUTO FILL B, REGISTRATION MEMORY, BANK, [1]–[4], SONG NO., [REC], [1]–[5], [A]

Voice

- 494 Voices (Including 361 XG + 10 Drum kits + 3 SE kits)
- Polyphony : 32

Style

- 156 Styles
- Style Control : ACMP ON/OFF, SYNC STOP, SYNC START, START/STOP, INTRO/ENDING/rit., MAIN/AUTO FILL A, MAIN/AUTO FILL B
- Accompaniment Volume

Function controls

Effects

- Reverb : 9 types
- Chorus : 4 types
- Harmony : 26 types

Song

- 5 Songs + Flash memory
- Song Volume

Recording

- Song
 - User Song : 5 Songs
 - Recording Tracks : 1, 2, 3, 4, 5, A
- Song Clear, Track Clear

Registration Memory

- 8 banks x 4 memories

Pitch Bend Wheel

- Range ± 1 Octave

Portamento

- Portamento time : 00–127

MIDI

- Clock
- Initial Send
- Local on/off

Auxiliary jacks

- PHONES/OUTPUT, DC IN 12V, MIDI IN/OUT, SUSTAIN, EXP. PEDAL

Amplifier

- 6.0 W x 2

Speakers

- 12cm x 2 + 3cm x 2

Power Consumption

- 20 W

Power Supply

- Adaptor : Yamaha PA-5D AC power adaptor
- Batteries : Six "D" size, R20P (LR20) or equivalent batteries

Dimensions (W x D x H)

- 952 x 388 x 148 mm

Weight

- 6.8 kg

Supplied Accessories

- Music Rest
- AC power adaptor
- Expression Pedal
- Owner's Manual

Optional Accessories

- Headphones : HPE-150
 - USB-MIDI interface : UX16
 - Footswitch : FC4, FC5
 - Keyboard stand : L-2L, L-2C
-

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

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www.yamaha.com

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NORTH AMERICA

CANADA

Yamaha Canada Music Ltd.
135 Milner Avenue, Scarborough, Ontario,
M1S 3R1, Canada
Tel: 416-298-1311

U.S.A.

Yamaha Corporation of America
6600 Orangethorpe Ave., Buena Park, Calif. 90620,
U.S.A.
Tel: 714-522-9011

CENTRAL & SOUTH AMERICA

MEXICO

Yamaha de México S.A. de C.V.
Calz. Javier Rojo Gómez #1149,
Col. Guadalupe del Moral
C.P. 09300, México, D.F., México
Tel: 55-5804-0600

BRAZIL

Yamaha Musical do Brasil Ltda.
Av. Reboucas 2636-Pinheiros CEP: 05402-400
Sao Paulo-SP, Brasil
Tel: 011-3085-1377

ARGENTINA

Yamaha Music Latin America, S.A.
Sucursal de Argentina
Viamonte 1145 Piso2-B 1053,
Buenos Aires, Argentina
Tel: 1-4371-7021

PANAMA AND OTHER LATIN AMERICAN COUNTRIES/ CARIBBEAN COUNTRIES

Yamaha Music Latin America, S.A.
Torre Banco General, Piso 7, Urbanización Marbella,
Calle 47 y Aquilino de la Guardia,
Ciudad de Panamá, Panamá
Tel: +507-269-5311

EUROPE

THE UNITED KINGDOM

Yamaha-Kemble Music (U.K.) Ltd.
Sherbourne Drive, Tilbrook, Milton Keynes,
MK7 8BL, England
Tel: 01908-366700

IRELAND

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

GERMANY

Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

SWITZERLAND/LIECHTENSTEIN

Yamaha Music Central Europe GmbH,
Branch Switzerland
Seefeldstrasse 94, 8008 Zürich, Switzerland
Tel: 01-383 3990

AUSTRIA

Yamaha Music Central Europe GmbH,
Branch Austria
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-60203900

CZECH REPUBLIC/SLOVAKIA/ HUNGARY/SLOVENIA

Yamaha Music Central Europe GmbH,
Branch Austria, CEE Department
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-602039025

POLAND

Yamaha Music Central Europe GmbH
Sp.z o.o. Oddział w Polsce
ul. 17 Stycznia 56, PL-02-146 Warszawa, Poland
Tel: 022-868-07-57

THE NETHERLANDS/ BELGIUM/LUXEMBOURG

Yamaha Music Central Europe GmbH,
Branch Benelux
Clarissenhof 5-b, 4133 AB Vianen, The Netherlands
Tel: 0347-358 040

FRANCE

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

ITALY

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

SPAIN/PORTUGAL

Yamaha-Hazen Música, S.A.
Ctra. de la Coruna km. 17, 200, 28230
Las Rozas (Madrid), Spain
Tel: 91-639-8888

GREECE

Philippos Nakas S.A. The Music House
147 Skiathou Street, 112-55 Athens, Greece
Tel: 01-228 2160

SWEDEN

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

DENMARK

YS Copenhagen Liaison Office
Generatorvej 6A
DK-2730 Herlev, Denmark
Tel: 44 92 49 00

FINLAND

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

NORWAY

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

ICELAND

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

OTHER EUROPEAN COUNTRIES

Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: +49-4101-3030

AFRICA

Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2312

MIDDLE EAST

TURKEY/CYPRUS

Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

OTHER COUNTRIES

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

ASIA

THE PEOPLE'S REPUBLIC OF CHINA

Yamaha Music & Electronics (China) Co.,Ltd.
25/F., United Plaza, 1468 Nanjing Road (West),
Jingan, Shanghai, China
Tel: 021-6247-2211

HONG KONG

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

INDONESIA

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

KOREA

Yamaha Music Korea Ltd.
Tong-Yang Securities Bldg. 16F 23-8 Yoido-dong,
Yongdungpo-ku, Seoul, Korea
Tel: 02-3770-0660

MALAYSIA

Yamaha Music Malaysia, Sdn., Bhd.
Lot 8, Jalan Perbandaran, 47301 Kelana Jaya,
Petaling Jaya, Selangor, Malaysia
Tel: 3-78030900

PHILIPPINES

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

SINGAPORE

Yamaha Music Asia Pte., Ltd.
#03-11 A-Z Building
140 Paya Lebar Road, Singapore 409015
Tel: 747-4374

TAIWAN

Yamaha KHS Music Co., Ltd.
3F, #6, Sec.2, Nan Jing E. Rd. Taipei.
Taiwan 104, R.O.C.
Tel: 02-2511-8688

THAILAND

Siam Music Yamaha Co., Ltd.
891/1 Siam Motors Building, 15-16 floor
Rama 1 road, Wangmai, Pathumwan
Bangkok 10330, Thailand
Tel: 02-215-2626

OTHER ASIAN COUNTRIES

Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2317

OCEANIA

AUSTRALIA

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

NEW ZEALAND

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

COUNTRIES AND TRUST TERRITORIES IN PACIFIC OCEAN

Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2312



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