



PORTATONE PSR-202



English

Portuguese

Français

Español

Owner's Manual
Manual do proprietário
Mode d'emploi
Manual de instrucciones



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)

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 käyttökytkin ei irroita koko laitetta verkosta.

(standby)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

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

WARNING

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

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.
- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.
- Use the specified adaptor (PA-3C, PA-3B or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Before cleaning the instrument, always remove the electric plug from the outlet. Never insert or remove an electric plug with wet hands.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.
- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.

CAUTION

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

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

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

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

Make sure to discard used batteries according to local regulations.

* The illustrations 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

This product incorporates and bundles computer programs and contents in which Yamaha owns copyrights or with respect to which it has license to use others' copyrights. Such copyrighted materials include, without limitation, all computer software, styles files, MIDI files, WAVE data and sound recordings. Any unauthorized use of such programs and contents outside of personal use is not permitted under relevant laws. Any violation of copyright has legal consequences. DON'T MAKE, DISTRIBUTE OR USE ILLEGAL COPIES.

Congratulations on your purchase of the Yamaha PSR-202 PortaTone!

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

Read this Owner's Manual carefully while playing your new PSR-202 in order to take full advantage of its various features.

Main Features

The PSR-202 is a sophisticated yet easy-to-use keyboard with the following features and functions:



■ **LATIN** **page 22**

The LATIN feature is an exciting new addition to the PSR-202, that puts a wealth of contemporary Latin sounds and rhythms at your fingertips. Pressing the [LATIN] button instantly calls up one of the special Latin Styles, Voices and Songs, letting you play Latin percussion and music.



■ **Portable Grand** **page 20**

The PSR-202 also has a **Portable Grand** function for realistic piano performance. Pressing the [PORTABLE GRAND] button instantly calls up the stunningly authentic “Stereo Sampled Piano” voice and configures the entire PSR-202 for optimum piano play. Special Pianist styles — with piano-only accompaniment — are also provided.



■ **Yamaha Education Suite**

The PSR-202 features the new Yamaha Education Suite — a set of learning tools that utilize the latest technology to make studying and practicing music more fun and fulfilling than ever before!
The Yamaha Education Suite includes:

● **Lesson** **page 34**

The convenient and easy-to-use Lesson feature, guides you through the parts of a song — just like a patient teacher! Select from any one of lesson songs (#025 – #099) on the PSR-202, and learn the left- and right-hand parts independently at first, then together. Lesson features four easy steps that help you master each song: Timing, Waiting, Minus One, and Both Hands.

● **Grade & Talking** **pages 39, 40**

The PSR-202 also has the Grade and Talking features. Grade is a virtual “teacher,” evaluating your practice sessions and rating your performance. The convenient Talking function “announces” each Lesson step and your “grades,” among other things.

● **Dictionary** **page 41**

Dictionary is a built-in “chord encyclopedia” that teaches you how to play specific chords by showing you the appropriate notes in the display — perfect for when you know the name of a chord and want to quickly learn how to play it!

Other powerful features include:

- Exceptionally realistic and dynamic sounds with 112 voices, utilizing digital recordings of actual instruments.
- 141 dynamic auto accompaniment Styles, each with different Intro, Main A and B, and Ending sections. All styles (except for the Piano styles) also have their own two Fill-in patterns.
- Large custom LCD gives you easy, at-a-glance confirmation of all important settings, as well as chord and note indications.
- 99 songs, for your listening enjoyment — or for use with the sophisticated learning tools of the Yamaha Education Suite.
- Convenient control over accompaniment Styles — including Tempo, Tap Tempo and independent Accompaniment Volume.
- Four Multi Pads, for instantly adding special instrumental breaks, fills, and phrases to your performance.
- One Touch Setting (OTS), for automatically calling up an appropriate voice for playing with the selected Style and Song.
- MIDI terminals for interfacing with other MIDI devices.
- Built-in, high-quality stereo amplifier/speaker system.

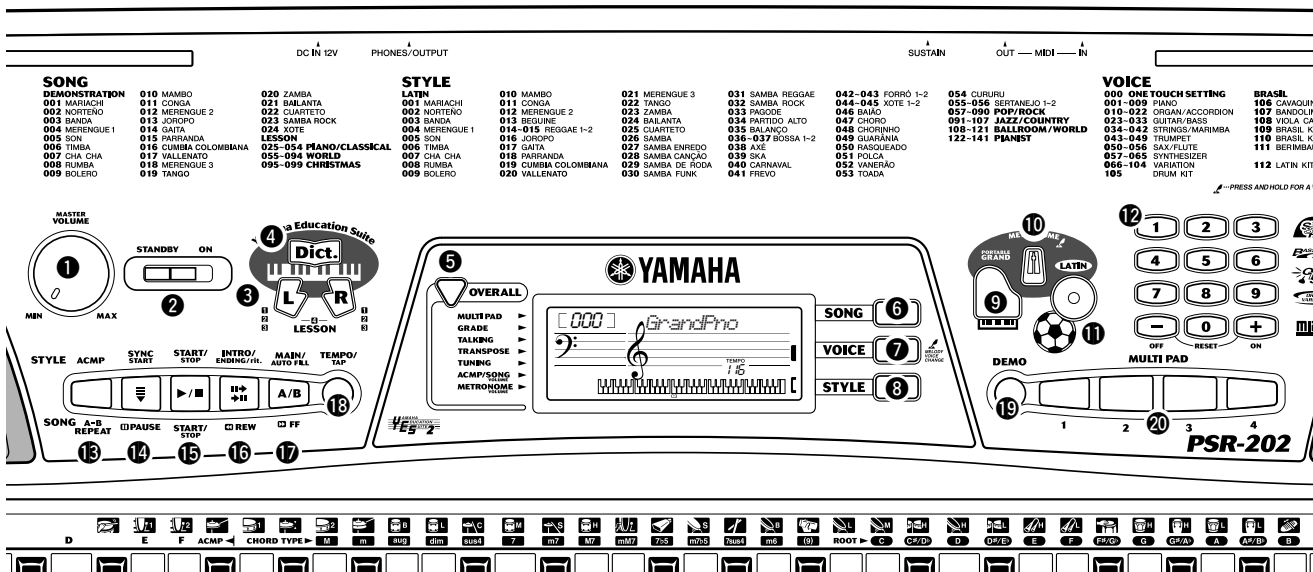
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Panel Controls and Terminals

■ Front Panel



1 [MASTER VOLUME] dial

This determines the overall volume of the PSR-202.

2 Power switch ([STANDBY/ON])

These call up the Lesson exercises for the corresponding hand (left or right) for the selected song. (See page 35.)

4 [Dict.] (DICTIONARY) button

This calls up the Dictionary function (See page 41).

5 [OVERALL] button

This is for selecting the various “overall” functions. (See page 21.)

6 [SONG] button

This is for enabling song selection. (See page 29.)

7 [VOICE] button

This is for enabling voice selection. (See page 23.) Holding down this button calls up the Melody Voice Change function. (See page 30.)

8 [STYLE] button

This is for enabling style selection. (See page 42.)

9 [PORTABLE GRAND] button

This instantly calls up the Grand Piano voice, plus a special piano song and style. (See page 20.)

10 [METRONOME] button

This turns the metronome on and off. (See page 20.)

11 [LATIN] button

This instantly calls up a special LATIN voice, style and song. (See page 22.)

12 Numeric keypad, [+ / ON] and [- / OFF] buttons

These are used for selecting songs, voices, and styles. (See page 24.) They are also used for entering values and adjusting or making certain settings.

13 [ACMP] ([A-B REPEAT]) button

When the Style mode is selected, this turns the auto accompaniment on and off. (See page 43.) When the Song mode is selected, this controls the A-B Repeat function. (See page 33.)

14 [SYNC START] ([PAUSE]) button

When the Style mode is selected, this turns the Sync Start function on and off. (See page 44.) When the Song mode is selected, this alternately pauses and starts song playback. (See page 32.)

15 [START/STOP] button

When the Style mode is selected, this alternately starts and stops the auto accompaniment. (See page 43.)

When the Song mode is selected, this alternately starts and stops song playback. (See page 32.)

16 [INTRO/ENDING/rit.] ([REW]) button

When the Style mode is selected, this is used to control the Intro and Ending functions. (See page 45.)

When the Song mode is selected, this is used to rewind during song playback. When song playback is stopped, it is used to reverse to specific measure numbers in the song. (See page 32.)

17 [MAIN/AUTO FILL] ([FF]) button

When the Style mode is selected, this is used to change auto accompaniment sections and control the Auto Fill function. (See page 46.) When the Song mode is selected, this is used to fast forward during song playback. When song playback is stopped, it is used to advance to specific measure numbers in the song. (See page 32.)

18 [TEMPO/TAP] button

This button allows you to tap out the tempo and automatically start a selected song or style at that tapped speed. (See page 44.) It also is used to call up the Tempo setting, letting you set the Tempo with the numeric keypad or [+]/[-] buttons. (See page 31.)

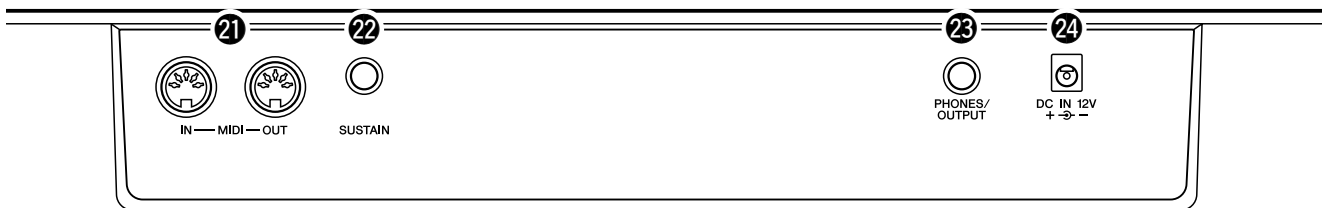
19 [DEMO] button

This is used to play the Demo songs. (See page 18.)

20 [MULTI PAD] buttons

These are used to automatically play pre-programmed musical phrases. (See page 51.)

■ Rear Panel



21 MIDI IN, OUT terminals

These are for connection to other MIDI instruments and devices. (See pages 9, 52.)

22 SUSTAIN jack

This is for connection to an optional FC4 or FC5 Footswitch. (See page 9.)

23 PHONES/OUTPUT jack

This is for connection to a set of stereo headphones or to an external amplifier/speaker system. (See page 9.)

24 DC IN 12V jack

This is for connection to a PA-3C or PA-3B AC power adaptor. (See page 8.)



Setting Up

This section contains information about setting up your PSR-202 for playing. Make sure to read this section carefully before using the instrument.

Power Requirements

Although the PSR-202 will run either from an optional AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

■ Using an AC Power Adaptor

To connect your PSR-202 to a wall socket, you will need the optionally available Yamaha PA-3C or PA-3B Power Adaptor. Use of other AC adaptors could result in damage to the instrument, so be sure to ask for the right kind.

Make sure that the [STANDBY/ON] switch of the PSR-202 is set to STANDBY. Connect one end of the adaptor to the DC IN 12V jack on the rear panel of your PSR-202, and the other end to a suitable electrical outlet.

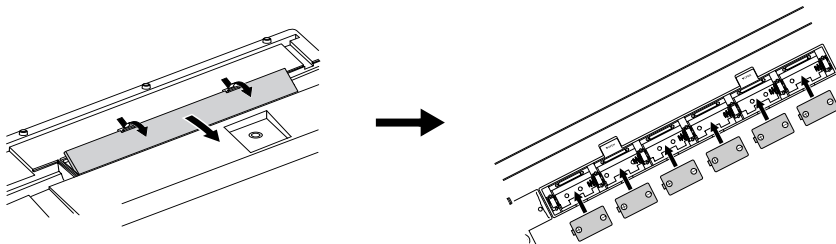
⚠ WARNING

- Use **ONLY** a Yamaha PA-3C or PA-3B AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the PSR-202.
- Unplug the AC Power Adaptor when not using the PSR-202, or during electrical storms.

■ Using Batteries

● Inserting Batteries

Turn the instrument upside-down and remove the battery compartment lid. Insert six 1.5-volt “D” size, R20P (LR20) or equivalent batteries as shown in the illustration, making sure that the positive and negative terminals are properly aligned, and replace the lid.



⚠ CAUTION

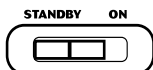
- Never mix old and new batteries or different types of batteries (e.g., alkaline and manganese).
- To prevent possible damage from battery leakage, remove the batteries from the instrument if it is not to be used for a long time.

● When the Batteries Run Down

When the batteries run low and the battery voltage drops below a certain level, the PSR-202 may not sound or function properly. As soon as this happens, replace them with a complete set of six new batteries.

Turning On the Power

With the AC power adaptor connected or with batteries installed, simply move the STANDBY switch until it is set to the ON position. When the instrument is not in use, be sure to turn the power off.



⚠ CAUTION

- Even when the switch is in the “STANDBY” position, electricity is still flowing to the instrument at the minimum level. When you are not using the PSR-202 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.

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

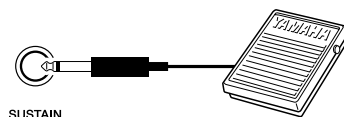
Though the PSR-202 is equipped with a built-in speaker system, you can also play it through an external amplifier/speaker system. First, make sure the PSR-202 and any external devices are turned off, then connect one end of a stereo audio cable to the LINE IN or AUX IN jack(s) of the other device and the other end to the rear panel PHONES/OUTPUT jack on the PSR-202.

⚠ 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 a Sustain Footswitch

This feature lets you use an optional footswitch (Yamaha FC4 or FC5) to sustain the sound of the keyboard voice. This is used in 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.

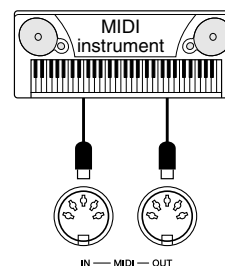


NOTE

- Make sure that the footswitch plug is properly connected to the SUSTAIN 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.

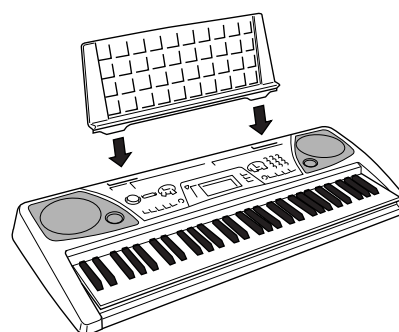
■ Using the MIDI Terminals

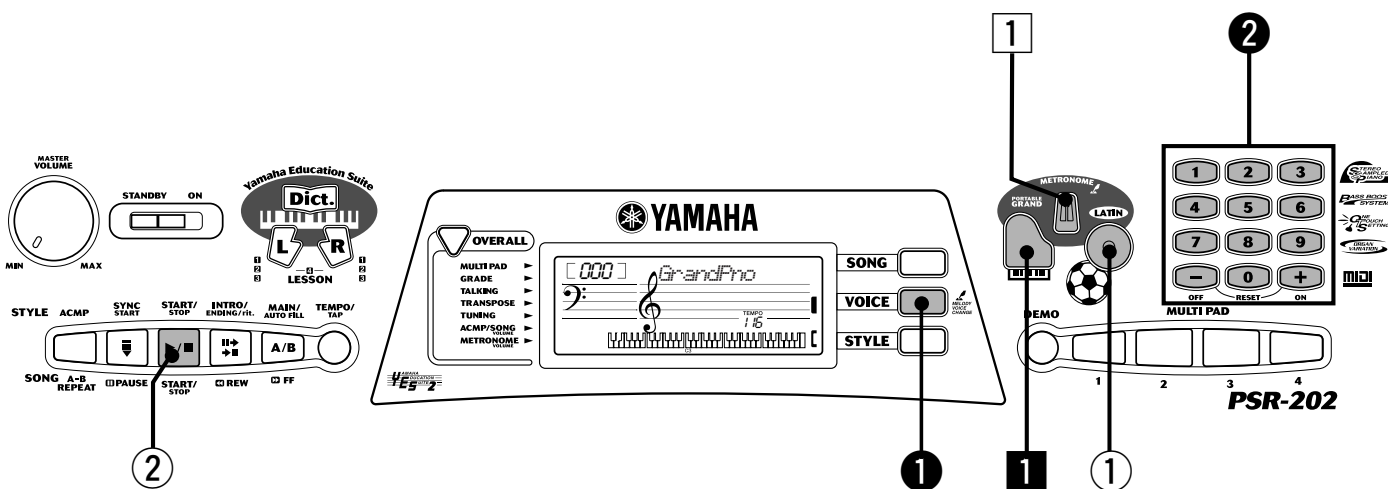
The PSR-202 also features MIDI terminals, allowing you to interface the PSR-202 with other MIDI instruments and devices. (For more information, see page 52.)



Music Rest

Insert the bottom edge of the included music rest into the slot located at the top rear of the PSR-202 control panel.

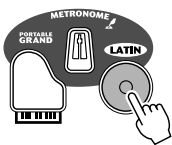




Playing the Latin music

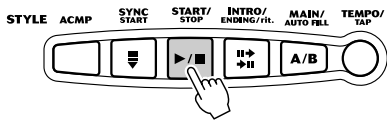
The exciting new LATIN feature gives you a full variety of Latin music sounds — letting you create your own Latin grooves and rhythms.

① Press the [LATIN] button.

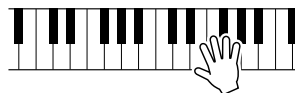


[112] LatinKit

② Press the [START/STOP] button.



③ Play the Latin percussion.



When [ACMP] is turned on, you can play along with the accompaniment.

Want to find out more? See page 22.

● Panel Voice List

| No. | Voice Name |
|------------------------|------------------|
| PIANO | |
| 001 | GRAND PIANO |
| 002 | HONKY-TONK PIANO |
| 003 | ELECTRIC PIANO 1 |
| 004 | ELECTRIC PIANO 2 |
| 005 | ELECTRIC PIANO 3 |
| 006 | ELECTRIC PIANO 4 |
| 007 | HARPSICHORD |
| 008 | CLAVI |
| 009 | CELESTA |
| ORGAN/ACCORDION | |
| 010 | VIBRATO OFF |
| 011 | VIBRATO ON |

| No. | Voice Name |
|--------------------|-------------|
| 012 | HARMONY OFF |
| 013 | HARMONY ON |
| 014 | ATTACK OFF |
| 015 | ATTACK ON |
| 016 | WAVE OFF |
| 017 | WAVE ON |
| 018 | PIPE ORGAN |
| 019 | ACCORDION 1 |
| 020 | ACCORDION 2 |
| 021 | BANDONEON |
| 022 | HARMONICA |
| GUITAR/BASS | |
| 023 | SOFT GUITAR |
| 024 | FOLK GUITAR |

| No. | Voice Name |
|------------------------|-------------------|
| 025 | 12STRINGS GUITAR |
| 026 | SMALL GUITAR |
| 027 | JAZZ GUITAR |
| 028 | ELECTRIC GUITAR |
| 029 | DISTORTION GUITAR |
| 030 | WOOD BASS |
| 031 | FINGER BASS |
| 032 | SLAP BASS |
| 033 | FAT BASS |
| STRINGS/MARIMBA | |
| 034 | STRINGS |
| 035 | VIOLIN |

| No. | Voice Name |
|----------------|---------------|
| 036 | CELLO |
| 037 | HARP |
| 038 | SITAR |
| 039 | BANJO |
| 040 | VIBRAPHONE |
| 041 | MARIMBA |
| 042 | STEEL DRUMS |
| TRUMPET | |
| 043 | TRUMPET |
| 044 | TROMBONE |
| 045 | MUTE TRUMPET |
| 046 | FRENCH HORN |
| 047 | BRASS SECTION |
| 048 | HIGH BRASS |

| No. | Voice Name |
|--------------------|----------------------------|
| 049 | TRUMPET & TROMBONE SECTION |
| SAX/FLUTE | |
| 050 | ALTO SAX |
| 051 | TENOR SAX |
| 052 | OBOE |
| 053 | CLARINET |
| 054 | FLUTE 1 |
| 055 | FLUTE 2 |
| 056 | PAN FLUTE |
| SYNTHESIZER | |
| 057 | THICK LEAD |
| 058 | SIMPLE LEAD |

Playing the Piano

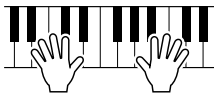
Simply by pressing the [PORTABLE GRAND] button, you can automatically reset the entire PSR-202 for piano play.

1 Press the [PORTABLE GRAND] button.



[000] GrandPno

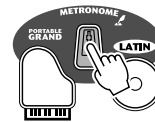
2 Play the keyboard.



Want to find out more? See page 20.

Playing along with the Metronome

1 Press the [METRONOME] button.

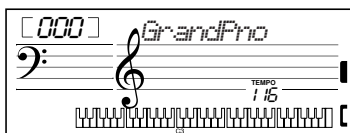


Want to find out more? See page 21.

Selecting and Playing Other Voices

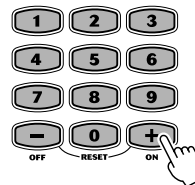
The PSR-202 has a total of 112 dynamic and realistic instrument voices. Let's try a few of them out now...

1 Press the [VOICE] button.



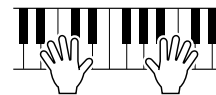
VOICE

2 Select a voice.



[002] HnkYTonk

3 Play the keyboard.



Want to find out more? See page 23.

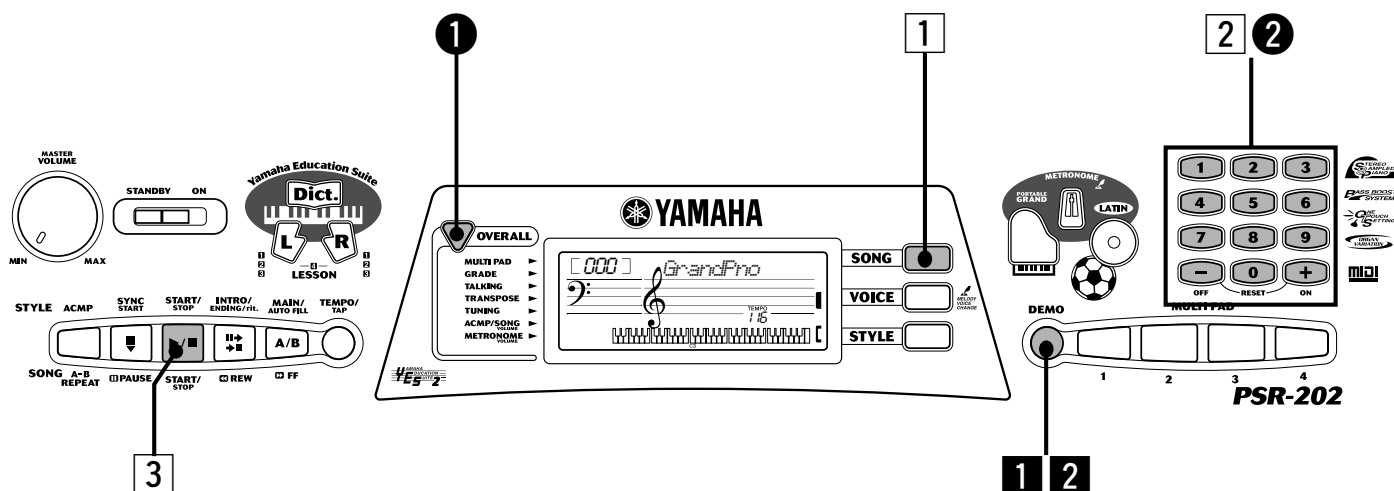
| No. | Voice Name |
|------------------|---------------------|
| 059 | THICK SAWTOOTH |
| 060 | SIMPLE SAWTOOTH |
| 061 | SYNTH BASS |
| 062 | SYNTH STRINGS |
| 063 | SYNTH BRASS |
| 064 | SLOW STRINGS |
| 065 | CHORUS |
| VARIATION | |
| 066 | PIANO TRIO |
| 067 | PIANO COUNTRY |
| 068 | ELECTRIC PIANO TRIO |
| 069 | HARPSICHORD TRIO |

| No. | Voice Name |
|-----|----------------------------|
| 070 | ELECTRIC ORGAN TRIO |
| 071 | VIBRAPHONE DUET |
| 072 | TRUMPET DUET |
| 073 | HORN DUET |
| 074 | CLARINET TRIO |
| 075 | FLUTE DUET |
| 076 | WOOD BASS/PIANO |
| 077 | STRINGS/PIANO |
| 078 | FINGER BASS/ELECTRIC PIANO |
| 079 | HARP/VIOLIN |
| 080 | FRENCH HORN/TRUMPET |
| 081 | SUSTAIN PIANO |

| No. | Voice Name |
|-----|--------------------------|
| 082 | SUSTAIN ELECTRIC PIANO 1 |
| 083 | SUSTAIN ELECTRIC PIANO 2 |
| 084 | SUSTAIN VIBRAPHONE |
| 085 | SUSTAIN STRINGS |
| 086 | ECHO PIANO |
| 087 | ECHO ELECTRIC PIANO |
| 088 | ECHO HARPSICHORD |
| 089 | ECHO CELESTA |
| 090 | ECHO FOLK GUITAR |
| 091 | ECHO BANJO |

| No. | Voice Name |
|-----|-------------------------|
| 092 | ECHO VIBRAPHONE |
| 093 | ECHO MARIMBA |
| 094 | ECHO STEEL DRUMS |
| 095 | ECHO DRUM KIT |
| 096 | PIANO CONCERTO |
| 097 | ELECTRIC PIANO CONCERTO |
| 098 | FAIRY LAND |
| 099 | MOOD GUITAR |
| 100 | RICH GUITAR |
| 101 | HOT ORGAN |
| 102 | EXCEL VIOLIN |
| 103 | CRYSTAL |
| 104 | STAR SHIP |

| No. | Voice Name |
|------------------|------------------|
| DRUM KIT | |
| 105 | DRUM KIT |
| BRASIL | |
| 106 | CAVAQUINHO |
| 107 | BANDOLIM |
| 108 | VIOLA CAIPIRA |
| 109 | BRASIL KIT 1 |
| 110 | BRASIL KIT 2 |
| 111 | BERIMBAU & SURDO |
| LATIN KIT | |
| 112 | LATIN KIT |



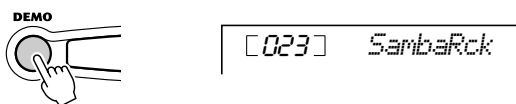
Playing the Songs

The PSR-202 is packed with 99 songs, including 24 special Demo songs.

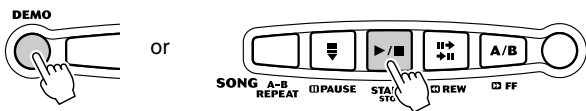
Playing the Demo songs

Demo songs (001 - 024) showcase the sophisticated features and stunning sound of the PSR-202. Let's play the Demo songs now, starting with 001...

- 1 Press the [DEMO] button.



- 2 Stop the Demo song.



You can also play back songs of other categories. Simply select the appropriate number of the desired song during playback.

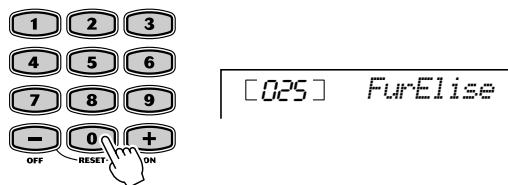
Playing a single song

Naturally, you can also individually select and play back any of the PSR-202's songs (001 - 099).

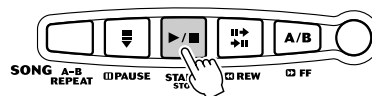
- 1 Press the [SONG] button.



- 2 Select a song.



- 3 Start (and stop) the song.



Want to find out more? See page 29.

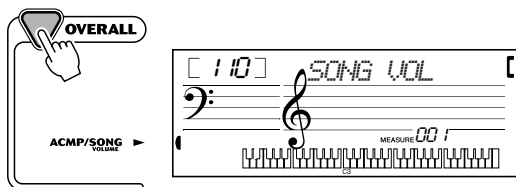
● Song List

| No. | Song Name (Composer) | No. | Song Name (Composer) |
|------------------------|---|------------------|---|
| DEMONSTRATION | | | |
| 001 | MARIACHI | 056 | Grandfather's Clock (H.C. Work) |
| 002 | NORTENO | 057 | Beautiful Dreamer (S.C. Foster) |
| 003 | BANDA | 058 | Greensleeves (Traditional) |
| 004 | MERENGUE 1 | 059 | Believe Me, If All Those Endearing Young Charms (Traditional) |
| 005 | SON | 060 | I'm Mai (Traditional) |
| 006 | TIMBA | 061 | Home Sweet Home (H. Bishop) |
| 007 | CHA CHA | 062 | Amazing Grace (Traditional) |
| 008 | RUMBA | 063 | Aura Lee (G. Poulton) |
| 009 | BOLERO | 064 | My Old Kentucky Home (S.C. Foster) |
| 010 | MAMBO | 065 | Aloha Oe (Traditional) |
| 011 | CONGA | 066 | Die Lorelei (F. Silcher) |
| 012 | MERENGUE 2 | 067 | Londonderry Air (Traditional) |
| 013 | JOROPO | 068 | Auld Lang Syne (Traditional) |
| 014 | GAITA | 069 | Carry Me Back To Old Virginny (Traditional) |
| 015 | PARRANDA | 070 | The Yellow Rose Of Texas (C.H. Brown) |
| 016 | CUMBIA COLOMBIANA | 071 | Long, Long Ago (T.H. Bayly) |
| 017 | VALLENATO | 072 | London Bridge (Traditional) |
| 018 | MERENGUE 3 | 073 | Old Folks At Home (S.C. Foster) |
| 019 | TANGO | 074 | O Du Lieber Augustin (Traditional) |
| 020 | ZAMBA | 075 | My Darling Clementine (Traditional) |
| 021 | BAILANTA | 076 | Hamabe No Uta (T. Narita) |
| 022 | CUARTETO | 077 | Furusato (T. Okano) |
| 023 | SAMBA ROCK | 078 | Oh! Susanna (S.C. Foster) |
| 024 | XOTE | 079 | Jeanie With The Light Brown Hair (S.C. Foster) |
| PIANO/CLASSICAL | | | |
| 025 | Für Elise (L.v. Beethoven) | 080 | I've Been Working On The Railroad (Traditional) |
| 026 | Menuett (J.S. Bach) | 081 | Loch Lomond (Traditional) |
| 027 | Turkish March (W.A. Mozart) | 082 | My Bonnie (Traditional) |
| 028 | Marcia Alla Turca (L.v. Beethoven) | 083 | Yankee Doodle (Traditional) |
| 029 | Valse op.64-1 "Petit chien" (F. Chopin) | 084 | Turkey In The Straw (Traditional) |
| 030 | Etude op.10-3 "Chanson De L'adieu" (F. Chopin) | 085 | Annie Laurie (L. Scott) |
| 031 | Jesu, Joy Of Man's Desiring (J.S. Bach) | 086 | Close Your Hands, Open Your Hands (J.J. Rousseau) |
| 032 | Symphonie Nr.9 (L.v. Beethoven) | 087 | Muss I Denn (F. Silcher) |
| 033 | Gavotte (F.J. Gossec) | 088 | The Cuckoo (Traditional) |
| 034 | Fröhlicher Landmann (R. Schumann) | 089 | Battle Hymn Of The Republic (Traditional) |
| 035 | Polonaise (J.S. Bach) | 090 | Camptown Races (S.C. Foster) |
| 036 | Canon (J. Pachelbel) | 091 | Romance De L'amour (Traditional) |
| 037 | Heidenröslein (F. Schubert) | 092 | American Patrol (F.W. Meacham) |
| 038 | Träumerei (R. Schumann) | 093 | Little Brown Jug (Traditional) |
| 039 | From The New World (A. Dvorák) | 094 | The Entertainer (S. Joplin) |
| 040 | Frühlingslied (F. Mendelssohn) | CHRISTMAS | |
| 041 | Menuett (J. Krieger) | 095 | Jingle Bells (J.S. Pierpont) |
| 042 | Liebesträume Nr.3 (F. Liszt) | 096 | Silent Night (F. Gruber) |
| 043 | Blumenlied (G. Lange) | 097 | Joy To The World (G.F. Händel) |
| 044 | Valse Des Fleurs (From "The Nutcracker") (P.I. Tchaikovsky) | 098 | O Christmas Tree (Traditional) |
| 045 | Air On The G String (J.S. Bach) | 099 | Deck The Halls (Traditional) |
| 046 | Die Forelle (F. Schubert) | WORLD | |
| 047 | Marche (From "The Nutcracker") (P.I. Tchaikovsky) | 055 | Twinkle Twinkle Little Star (Traditional) |
| 048 | Humoreske (A. Dvorák) | | |
| 049 | Pizzicato Polka (J. Strauss) | | |
| 050 | Ave Maria (F. Schubert) | | |
| 051 | Ave Maria (C. Gounod) | | |
| 052 | Wiegenlied (B. Flies) | | |
| 053 | Wiegenlied (F. Schubert) | | |
| 054 | Wiegenlied (J. Brahms) | | |

Changing the volume of the song

This lets you adjust the volume balance between the song and your keyboard performance.

- 1 Press the [OVERALL] button, until **ACMP/SONG VOLUME** is indicated by the dark arrow in the display.

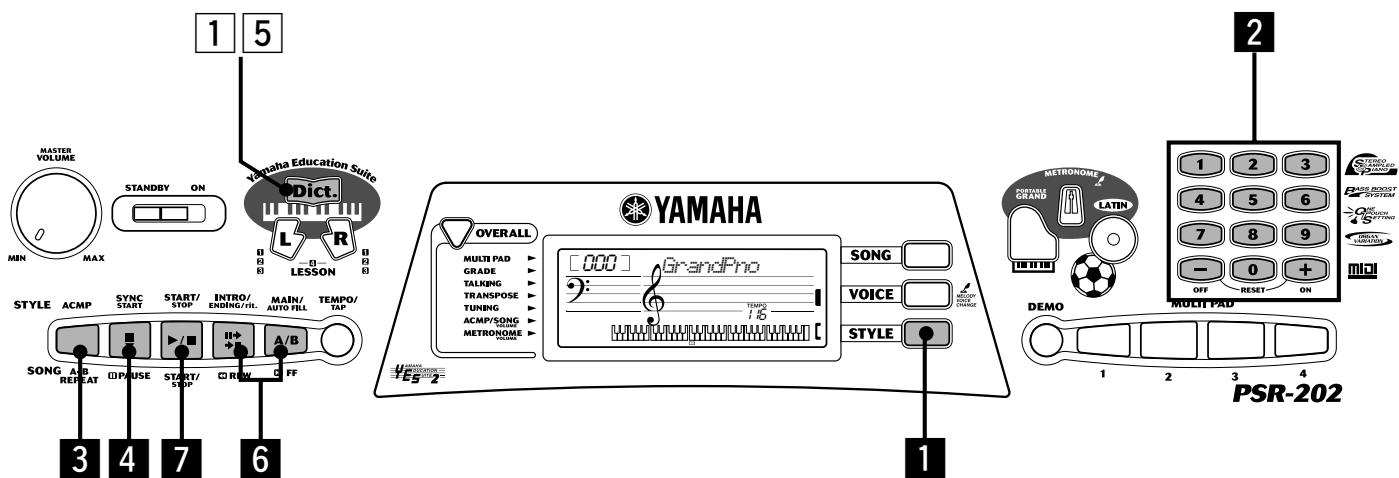


- 2 Use the [+]/[-] buttons to adjust the song volume. You can also use the numeric keypad to directly enter the value.



Want to find out more? See page 32.

*For the songs #025 – #099, refer to the included Song Book.

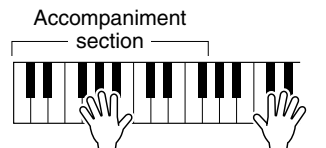


Using the Auto Accompaniment

The powerful yet easy-to-use Auto Accompaniment features give you professional instrumental backing for your performances. Simply play chords with your left hand — and the PSR-202 automatically produces appropriate bass, chord and rhythm backing. Use your right hand to play melodies, and you'll sound like an entire band!

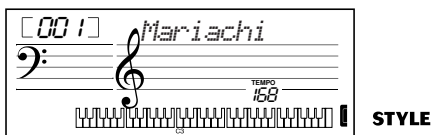
NOTE

- For more information on playing proper chords for the auto accompaniment, see "Using Auto Accompaniment — Multi Fingering" on page 48 and "Looking up Chords in the Dictionary" on page 41.

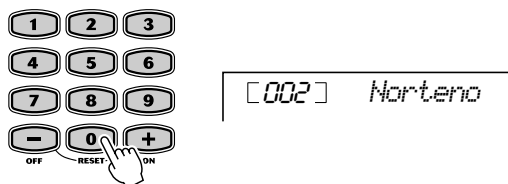


Left hand + Right hand
Auto accompaniment (for example, bass + guitar + drums)
Melody

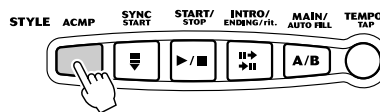
1 Press the [STYLE] button.



2 Select a style.

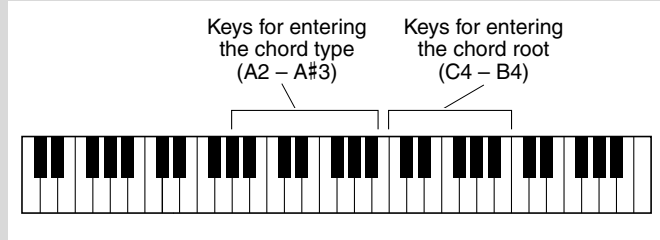


3 Turn the auto accompaniment on.



Looking up Chords in the Dictionary

The convenient Dictionary function teaches you how to play chords by showing you the individual notes. In the example below, we'll learn how to play a GM7 chord...



Learning how to play a specific chord

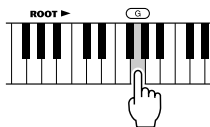
Example: **G M7**
Root note Chord type

- 1 Press the [Dict.] button.



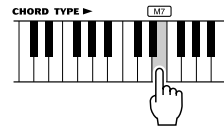
[] Dict.

- 2 Specify the root note of the chord (in this case, G).



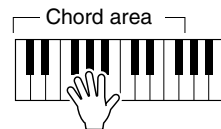
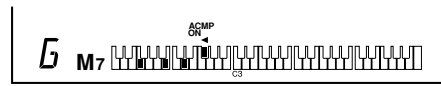
G

- 3 Specify the chord type of the chord (in this case, M7).



G M7

- 4 Play the notes of the chord as indicated in the keyboard diagram in the display. The chord name flashes and “congratulation” melody is played when the chord is played properly.



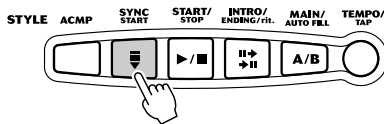
G M7

- 5 To leave the Dictionary function, press the [Dict.] button again.



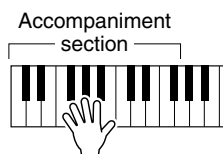
Want to find out more? See page 41.

- 4 Turn the Sync Start function on.



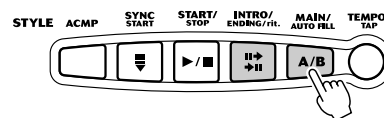
- 5 Play a chord with your left hand.

The auto accompaniment starts as soon as you play the keyboard. For more on chords, see “Looking up Chords in the Dictionary” above.

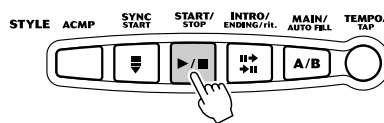


- 6 Select a section.

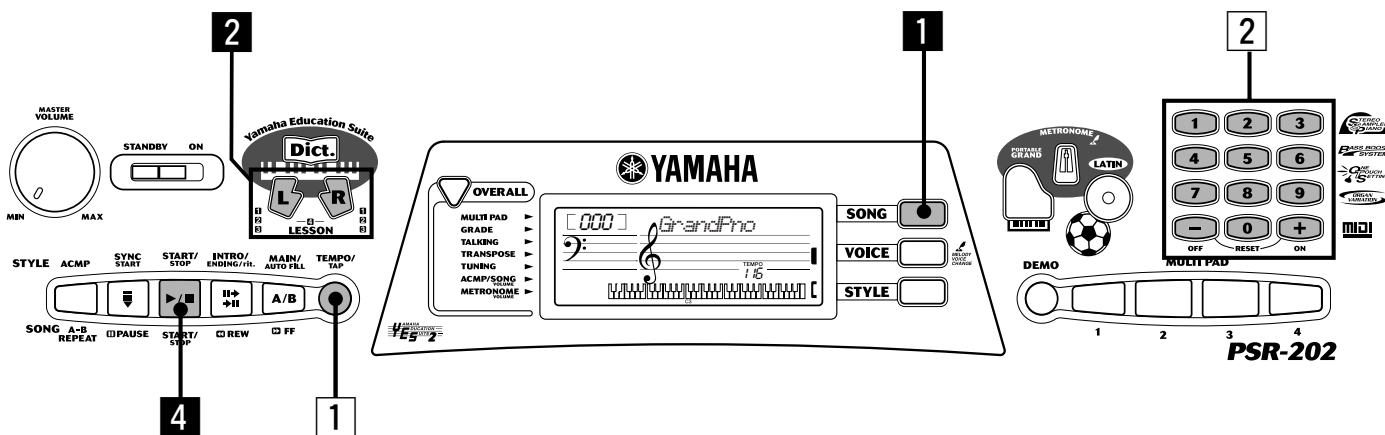
The auto accompaniment has four sections: Intro, Main A/B, and Ending.



- 7 Stop the auto accompaniment.



Want to find out more? See page 43.



Using the Lesson Feature

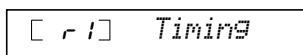
Lesson songs (#025 – #099) can be used with the educational Lesson feature. Lesson makes it fun and easy to master these songs. You can practice the left- and right-hand parts of each song individually: simply press the appropriate button, [L] (left) or [R] (right). The practice steps below apply to either hand.

- Lesson 1 — Timing** This lesson step lets you practice just the timing of the notes.
- Lesson 2 — Waiting** In this lesson step, the PSR-202 waits for you to play the correct notes before continuing playback of the song.
- Lesson 3 — Minus One** This lesson step plays back the song with one part muted — letting you play and master the missing part yourself.
- Lesson 4 — Both Hands** This lesson step is the same as “Minus One,” except in that both the left- and right-hand parts are muted — letting you play and master both hands.

1 Select one of the Lesson songs.
For instructions on selecting songs, see page 29.



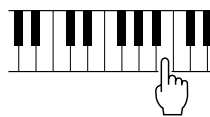
2 Select the part you wish to work on (left or right) and the Lesson step.
If you want to work on the right-hand part, press the [R] button; to work on the left, press the [L] button.



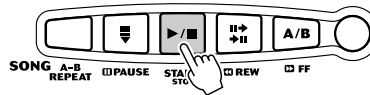
NOTE

- Each press of the corresponding button ([L] or [R]) alternately selects Lessons 1 - 3. Pressing both buttons simultaneously calls up Lesson 4, Both Hands.

3 Start the Lesson.



4 When you're finished, stop the Lesson.

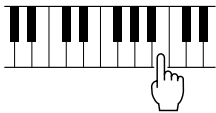


NOTE

- You can also exit from the Lesson by pressing one of the LESSON buttons ([L] or [R]) repeatedly until “OFF” is shown in the display.

Lesson 1 — Timing

This step lets you work on the timing of the notes. In Lesson 1, the particular note you play on the keyboard is unimportant. The PSR-202 checks your timing and how rhythmically “tight” your playing is.

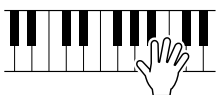


[r 1] Timing

Want to find out more? See page 36.

Lesson 2 — Waiting

In Lesson 2, you practice playing the notes correctly as they appear in the display notation. The accompaniment pauses and waits for you to play the notes correctly before it continues.

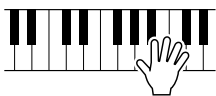


[r 2] Waiting

Want to find out more? See page 37.

Lesson 3 — Minus One

In Lesson 3, one of the parts is muted, and you practice the missing part in time with the rhythm.



[r 3] MinusOne

Want to find out more? See page 37.

Lesson 4 — Both Hands

Lesson 4 is just like Lesson 3, except that the parts for both hands are muted, letting you practice the missing parts in time with the rhythm.



[L r 4] BothHand

Want to find out more? See page 38.

Grade

The PSR-202 has a built-in evaluation function that monitors your practicing and — like a real teacher — tells you how well you did each exercise. Four grades are assigned, depending on your performance: “OK,” “Good,” “Very Good!,” and “Excellent!.”

Want to find out more? See page 39.

Talking

This feature “talks” to you through the speakers, “announcing” the Grade comments as well as the titles of the Lesson steps.

Want to find out more? See page 40.

Changing the Tempo

Naturally, you can change the tempo (speed) of the song to your liking, letting you slow down difficult passages and bring up the tempo gradually until you master them at normal speed.

- 1 Press the [TEMPO/TAP] button.



[1 1 5] TEMPO

- 2 Use the numeric keypad to set the desired tempo.



NOTE

- The PSR-202 also has a convenient Tap Tempo function that allows you to “tap” a new tempo in real time. (See page 44.)



Getting Started — Playing the Demo Songs

The PSR-202 has a variety of Demo songs, specially recorded to showcase the dynamic sounds and rhythms and give you an idea of what you can do with the instrument.

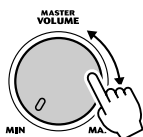
1 First, turn on the power.

Set the [STANDBY/ON] switch to ON.



2 Set the Volume.

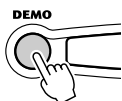
Initially, turn the [MASTER VOLUME] control about a third of the way up. You can adjust the control for optimum level once the songs start playing.



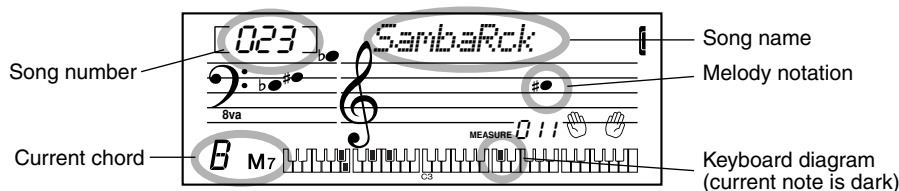
3 Press the [DEMO] button.

All 24 songs will play back in sequence. You can play along on the keyboard with the songs.

You can also play back songs of other categories. Simply select the appropriate number of the desired song during playback.



The current song name and number appear at the top of the display. Notice also that the display indicates both the chords and the melody notes (in the music staves and the keyboard diagram) as they change during the song.



NOTE

The PSR-202 has a Demo Cancel function that allows you to disable the Demo feature. To use this, simultaneously hold down the [DEMO] button and turn the power on ([STANDBY/ON] button). While the power is on in this condition, pressing the [DEMO] button has no effect. To turn Demo Cancel off, simply turn the power off and back on again normally.

To stop playback, press the [START/STOP] button.

While the Demo song is playing...

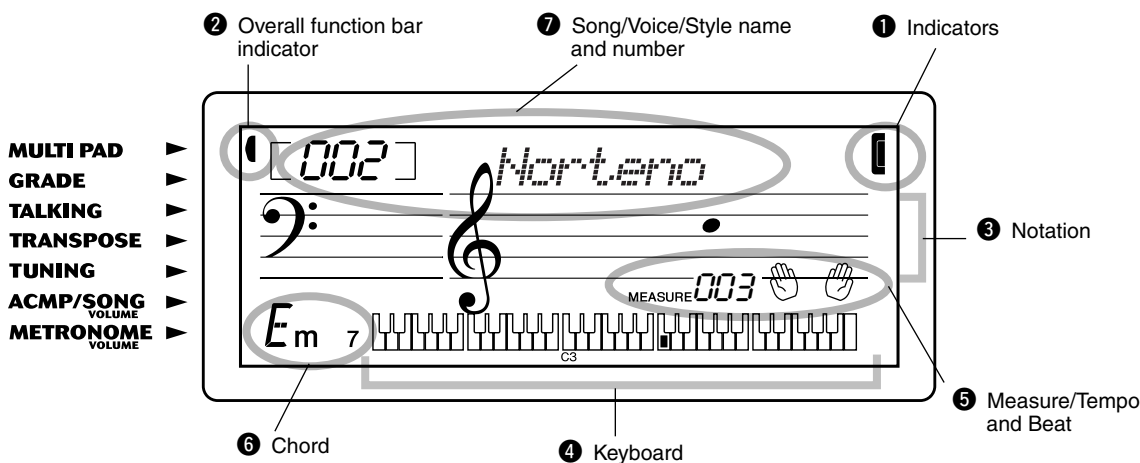
Many features of the PSR-202 can be used while the Demo songs are playing. These include:

- Tempo (page 31)
- Song volume (page 32)
- Tuning (page 27)
- Pause, Rewind, Fast Forward (page 32)



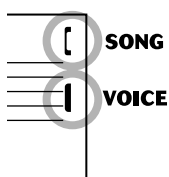
Panel Display Indications

The PSR-202 features a large multi-function display that shows all important settings for the instrument. The section below briefly explains the various icons and indications in the display.



1 Indicator

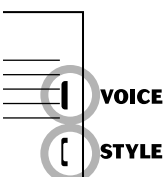
These bars indicate the operating condition of the PSR-202, as shown below:



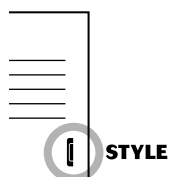
Using the numeric keypad selects **voice** numbers. Pressing the [START/STOP] button starts **song** playback.



Using the numeric keypad selects **song** numbers. Pressing the [START/STOP] button starts **song** playback.



Using the numeric keypad selects **voice** numbers. Pressing the [START/STOP] button starts **style** playback.



Using the numeric keypad selects **style** numbers. Pressing the [START/STOP] button starts **style** playback.

2 Overall function bar indicator

The PSR-202 has seven Overall functions or controls. The currently selected function is indicated by a dark bar that appears next to its name (printed on the panel).

3 Notation / 4 Keyboard

These two portions of the display conveniently indicate notes currently played on the keyboard. When a song is being played back, they show the single notes of the melody in succession. When the Style mode

and auto accompaniment are active, the display also shows the specific notes of the current chord.

The indication “8va” appears at the lower or upper part of the notation staff for a note or notes that are respectively an octave lower or higher than notated.



NOTE

• For a few specific chords (such as BM7), not all notes may be shown in the notation section of the display. This is due to space limitations in the display.

5 Measure/Tempo and beat

This shows either the current measure (when the Song mode is selected) or the current Tempo value (when the Style mode is selected). The hand clap icons also flash to indicate the beats in the measure during song or style playback. (See page 31.)

6 Chord

When a song is being played back, this indicates the current chord root and type. It also indicates chords played in the ACMP section of the keyboard when the Style mode and auto accompaniment are on.

7 Song/Voice/Style name and number

This portion of the display indicates the name and number of the currently selected song, voice, or style. When other functions of the PSR-202 are selected, it briefly shows the function name and current value or setting.



Portable Grand

This convenient function lets you instantly call up the Grand Piano voice.

Playing the Portable Grand

Press the piano-shaped [PORTABLE GRAND] button.



Doing this automatically cancels any other mode or function, and resets the entire instrument for playing the special “Stereo Sampled Piano” Grand Piano voice. It automatically selects the Song mode, calling up song #025, “Für Elise” — which can be played instantly by pressing the [START/STOP] button.

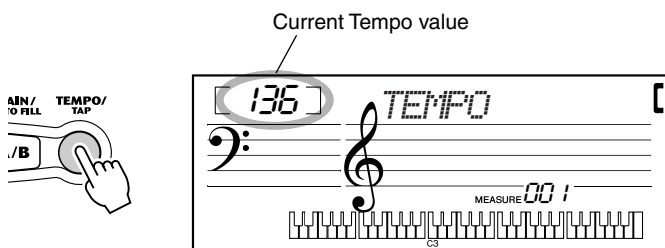
The Portable grand setting is designed also for playing with the special Pianist styles (#122 – #141). When auto accompaniment is turned on, these provide piano-only accompaniment in a variety of music styles.

NOTE

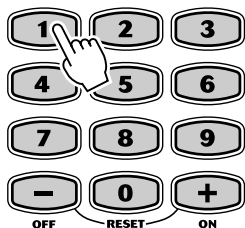
- When the [PORTABLE GRAND] button is pressed, One Touch Setting (page 26) is automatically turned on, and special Multi Pad sounds for piano are automatically called up as well. (For more on Multi Pads, see page 51.)

Using the Metronome

- 1 Call up the Tempo setting.**
Press the [TEMPO/TAP] button.

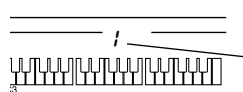
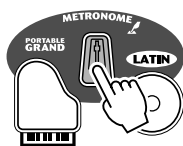


- 2 Change the value.**
Use the numeric keypad to set the desired Tempo value, or use the [+]/[-] buttons to increase or decrease the value.



3 Turn on the Metronome.

Press the [METRONOME] button.



Indicates the beat number in the tempo/measure.

To turn the Metronome off, press the [METRONOME] button again.

Setting the Metronome Time Signature

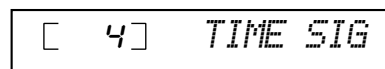
The time signature of the Metronome can be set to various quarter-note based meters.



- The time signature changes automatically when a style or song is selected.

Hold down the [METRONOME] button (until "TIME SIG" appears in the display), then press the button on the numeric keypad that corresponds to the desired time signature (see chart at right).

| Number. button | Time signature |
|----------------|--|
| 1 | 1/4 — Plays only "1" beats (all high clicks) |
| 2 | 2/4 |
| 3 | 3/4 |
| 4 | 4/4 |
| 5 | 5/4 |
| 6 | 6/4 |
| 7 | 7/4 |
| 8 | 8/4 |
| 9 | 9/4 |
| 0 | Plays no "1" beats (all low clicks) |

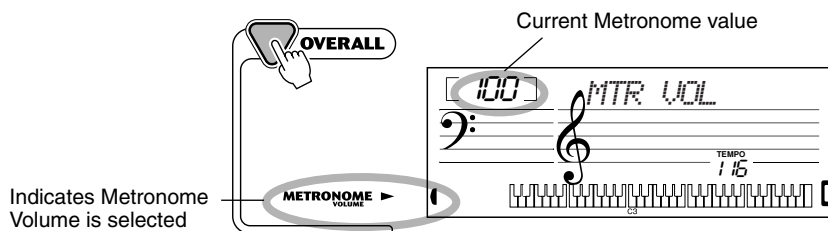


Adjusting the Metronome Volume

You can adjust the volume of the Metronome sound independently of the other PSR-202 sounds. The volume range is 000 - 127.

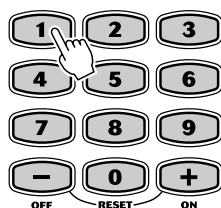
1 Select the Metronome Volume function in the Overall menu.

Press the [OVERALL] button, repeatedly if necessary, until "MTR VOL" appears in the display.



2 Change the value.

Use the numeric keypad to set the desired Metronome Volume value, or use the [+]/[-] buttons to increase or decrease the value.



Resetting the Metronome Volume Value

To restore the default Metronome Volume value of "100," press both [+]/[-] buttons simultaneously (when Metronome Volume is selected).

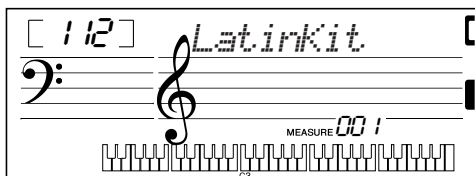
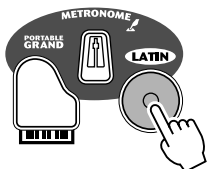


LATIN

This exciting feature lets you instantly call up a dynamic Latin voice and style for playing various Latin music styles.

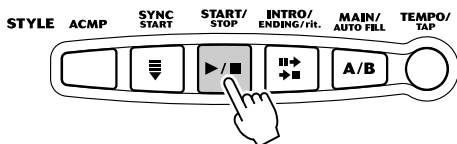
Playing the LATIN

1 Press the [LATIN] button.

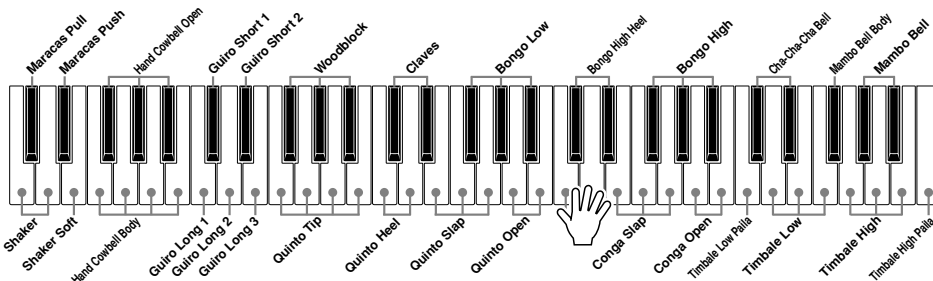


Doing this automatically resets the entire instrument for playing the specially programmed LATIN voice and Style.

2 Press the [START/STOP] button.

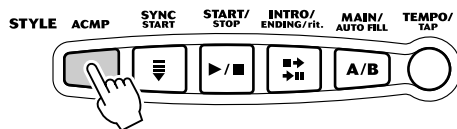


3 Play the percussion sounds.

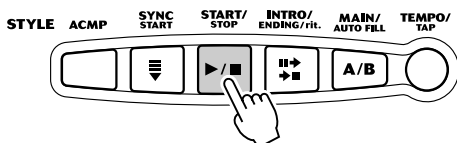


4 Press the [ACMP] button.

This lets you play Latin music along with Latin accompaniment.



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



To play the Latin song, press [START/STOP] button in the song mode.

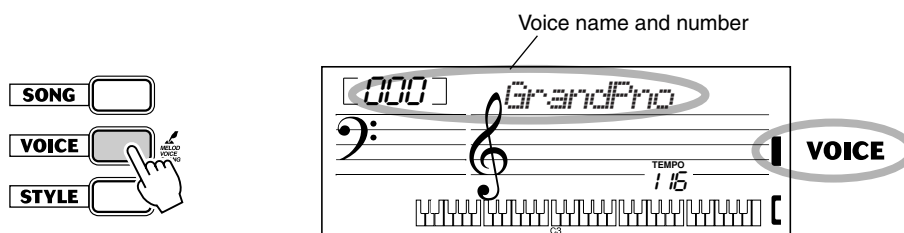


Selecting and Playing Voices

The PSR-202 features 112 authentic voices that have been created with Yamaha's sophisticated AWM (Advanced Wave Memory) tone generation system. Many of these voices also have special preset characteristics or embellishments. The voices are divided into various categories depending on their characteristics or the effects used.

Selecting and Playing a Voice

1 Press the [VOICE] button.



2 Select the desired voice number.

Use the numeric keypad. The basic categories of voices and their numbers are shown on the panel.

VOICE

000 ONE TOUCH SETTING
001~009 PIANO
010~022 ORGAN/ACCORDION
023~033 GUITAR/BASS
034~042 STRINGS/MARIMBA
043~049 TRUMPET
050~056 SAX/FLUTE
057~065 SYNTHESIZER
066~104 VARIATION
105 DRUM KIT

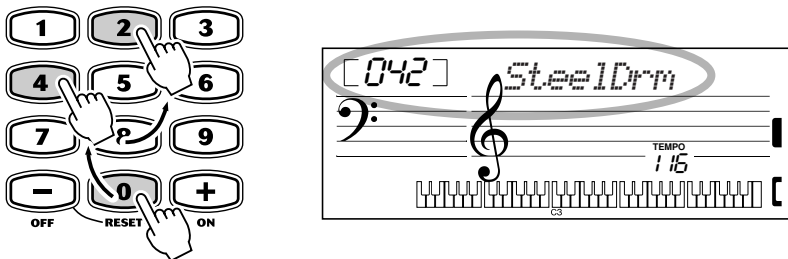
BRASIL
106 CAVAQUINHO
107 BANDOLIM
108 VIOLA CAIPIRA
109 BRASIL KIT 1
110 BRASIL KIT 2
111 BERIMBAU & SURDO
112 LATIN KIT

There are two ways to select voices: 1) directly entering the voice number with the numeric keypad, or 2) using the [+]/[-] buttons to step up and down through the voices.

Selecting and Playing Voices

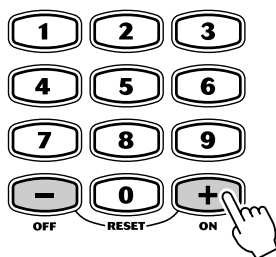
■ Using the numeric keypad

Enter the digits of the voice number as printed on the panel. For example, to select voice #042, press “0” on the numeric keypad, then “4.”, “2.” For voice numbers beginning with zeroes (such as #042 or #006), the initial zeroes may be omitted. In this case, there is a short pause before the indication appears.



■ Using the [+]/[-] buttons

Press the [+] button to select the next voice number, and press the [-] button to select the previous voice. Holding down either key continuously scrolls up or down through the numbers.



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.

NOTE

- Four of the Organ voices are effect “pairs.” Switching between each of the paired voices (with the [+]/[-] buttons) turns the effect of the voice on or off. For example, for the Vibrato pair (#010 and #011), selecting #010 turns the vibrato effect off, while selecting #011 turns vibrato on. The same applies to the Harmony, Attack and Wave voices (#012 – #017).

010~011 VIBRATO OFF/ON
012~013 HARMONY OFF/ON
014~015 ATTACK OFF/ON
016~017 WAVE OFF/ON

- You can select the One Touch Setting Voice (#000) by pressing both [+]/[-] buttons simultaneously. (See page 26.)

3 Play the selected voice.



NOTE

- The PSR-202 is polyphonic up to a maximum of 16 notes. (Depending on the voice selected — such as split voices and dual voices — fewer notes may be available.) This includes not only the notes played from the keyboard, but also the notes in a style pattern, the notes played by a Pad (page 51), and so on. Thus, if you play too many notes at one time, some may not sound and/or others may be cancelled.

Harmony voices (#066 – #075) automatically add a one-, two- or three-note harmony to the original voice. **Split voices** (#076 – #080) feature two separate voices, each playable from opposite sections of the keyboard — the lower voice playable up to B2 and the upper voice from C3 (middle C). **Sustain voices** (#081 – #085) have a special sustained release for playing slower or legato passages. **Echo voices** (#086 – #095) provide an echo effect that adds delayed repeats to the original voice.

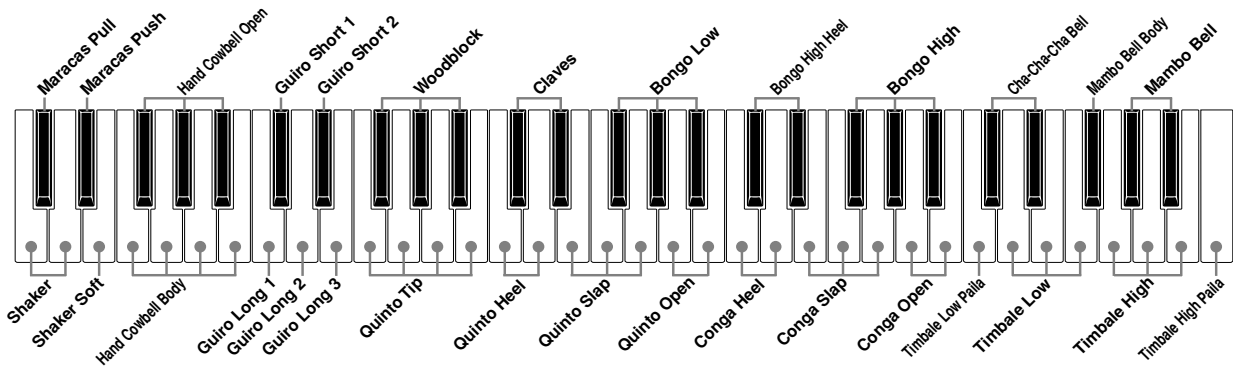
The PSR-202 also features special **Drum Kit voice** #105, **Brasil Kit voices** 1–2 #109 – #110 and **Latin Kit voice** #112 — that let you play a variety of drum and percussion sounds from the keyboard. (Refer to each Kit Voice Chart below.) Icons representing each sound are printed above the keyboard, conveniently indicating which sounds are played from which keys.

NOTE

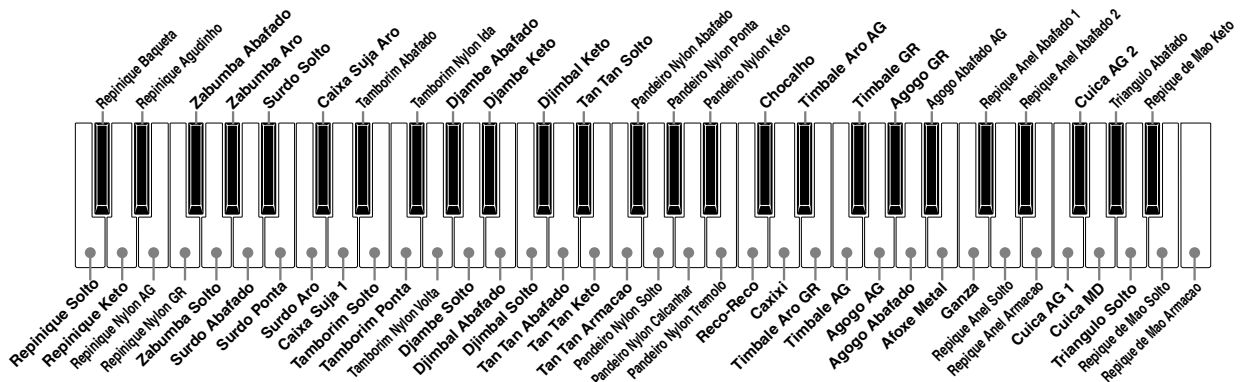
About the Harmony voices

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

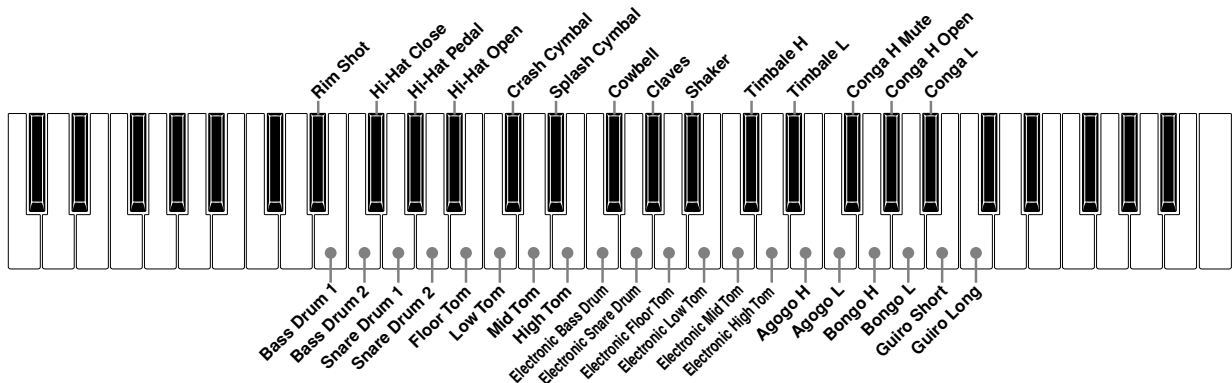
Latin Kit Voice Chart (voice #112)



Brasil Kit 1 Voice Chart (voice #109) * Brasil Kit 2 (see page 59)



Drum Kit Voice Chart (voice #105)

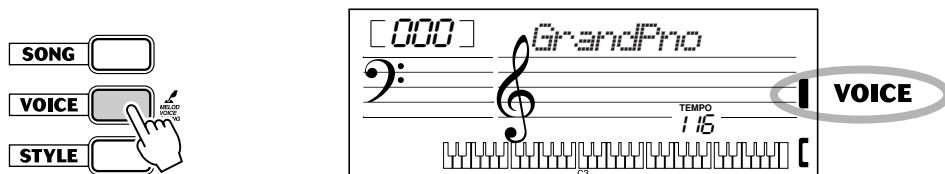


Selecting and Playing Voices

One Touch Setting

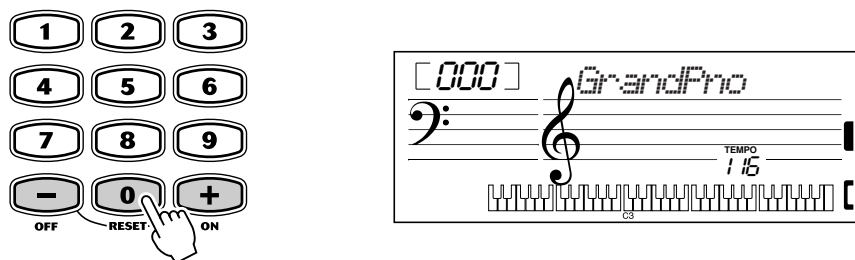
The powerful One Touch Setting (OTS) feature lets you instantly and automatically call up an appropriate voice and other settings when you select a style or song. In other words, when One Touch Setting is active, selecting a desired style or song also automatically selects the best suited voice and Multi Pad bank.

1 Press the [VOICE] button.



2 Select the One Touch Setting voice (#000).

Use the numeric keypad or [+]/[-] buttons.



To turn One Touch Setting off, select a voice other than #000.

Transpose and Tuning

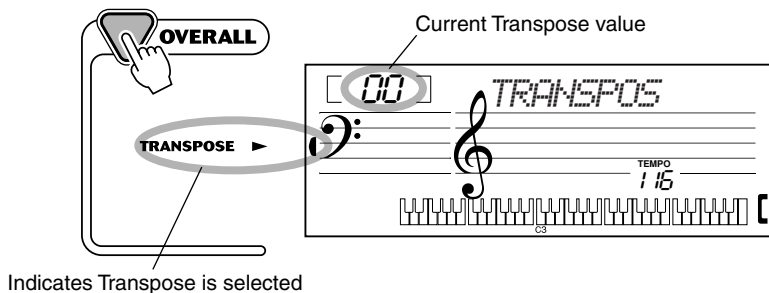
You can also adjust the tuning and change the transposition (key) of the PSR-202 with the Transpose and Tuning functions.

■ Transpose

Transpose determines the key of both the main voice and the bass/chord accompaniment of the selected style. It also determines the pitch of the songs and the Multi Pads. This allows you to easily match the pitch of the PSR-202 to other instruments or singers, or play in a different key without changing your fingering. The Transpose settings can be adjusted over a range of ± 12 semitones (± 1 octave).

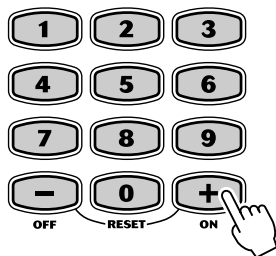
1 Select the Transpose function in the Overall menu.

Press the [OVERALL] button, repeatedly if necessary, until "TRANSPOS" appears in the display.



2 Change the value.

Use the numeric keypad to set the desired Transpose value (-12 – +12). To transpose the pitch down, simultaneously press the [-] button and use the numeric keypad to type in the (negative) value. You can also use the [+] / [-] buttons to increase or decrease the value. Holding down either button continuously increases or decreases the value.



NOTE

- Transpose has no effect on voices #095 (Echo Drum Kit), #105 (Drum Kit), #109, #110 (Brasil Kit), #111 (Berimbau & Surdo), or #112 (Latin Kit). Also, this setting cannot be changed during song playback.

Resetting the Transpose Value

If you've changed the Transpose setting, you can instantly restore the default setting of "00" by pressing both [+] / [-] buttons simultaneously (when Transpose is selected).



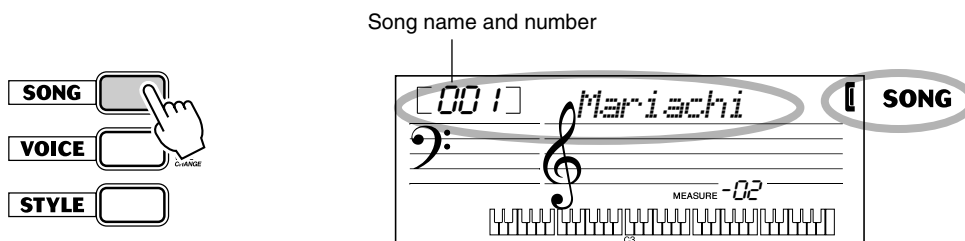
Selecting and Playing Songs

The Song mode features 99 special songs that have been created using the rich and dynamic sounds of the PSR-202.

The songs are generally for your listening enjoyment; however, you can also play along with them on the keyboard. The songs of the PSR-202 can also be used with the powerful Lesson feature (page 34), a convenient tool that makes learning songs fun and easy.

Selecting and Playing a Song

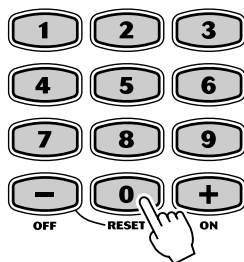
1 Press the [SONG] button.



2 Select the desired song number.

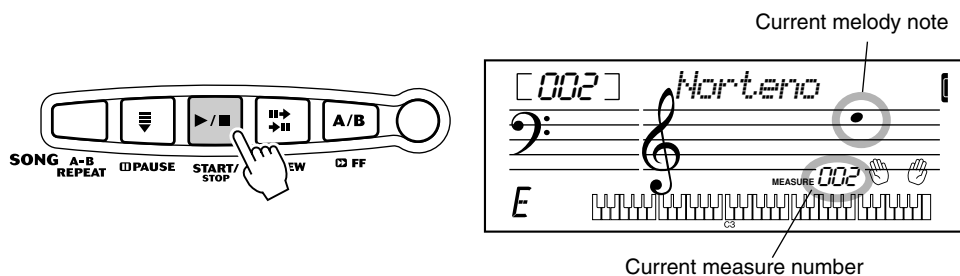
Use the numeric keypad. The basic categories of songs and their numbers are shown at the left of the panel.

Song numbers can be selected in the same way as with the voices (see page 24). You can use the numeric keypad to directly enter the song number, or use the [+]/[-] buttons to step up and down through the songs.



3 Start the selected song.

Press the [START/STOP] button. As the song plays back, the measure number, chords and melody notes are shown in the display.



NOTE

- You can play along with the song using the currently selected voice, or even select a different voice for playing along. Simply press the [VOICE] button while the song is playing back and select the desired voice. There's also a Melody Voice Change function (below) that lets you change the song's melody voice to the one currently selected voice.
- The PSR-202 also has a convenient Tap Tempo function that allows you to "tap" a new tempo in real time. (See page 44.)

Selecting and Playing Songs

4 Stop the song.

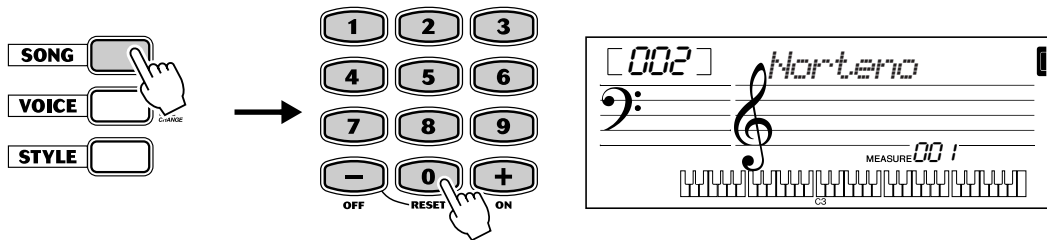
Press the [START/STOP] button.

Melody Voice Change

The PSR-202 lets you play a melody on the keyboard along with each of the songs, either with the original melody voice or one of your own selection. The convenient Melody Voice Change feature takes this one step further — it lets you replace the original voice used for the melody of the song with the panel voice of your own selection. For example, if the current voice selected on the panel is piano but the song's melody is being played by a flute voice, using Melody Voice Change will change the flute melody voice to piano.

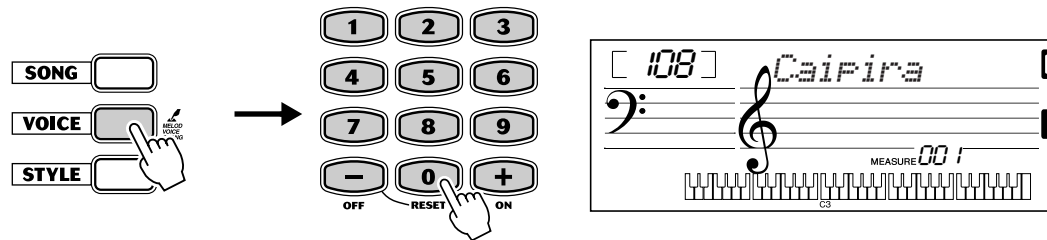
1 Select the desired song.

Press the [SONG] button, then use the numeric keypad or [+]/[-] buttons to select the desired song.



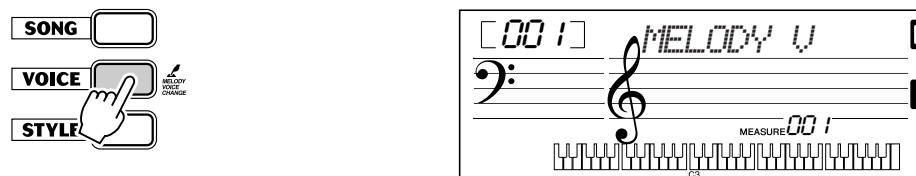
2 Select the desired voice.

Press the [VOICE] button, then use the numeric keypad or [+]/[-] buttons to select the desired voice.



3 Press and hold down the [VOICE] button for at least one second.

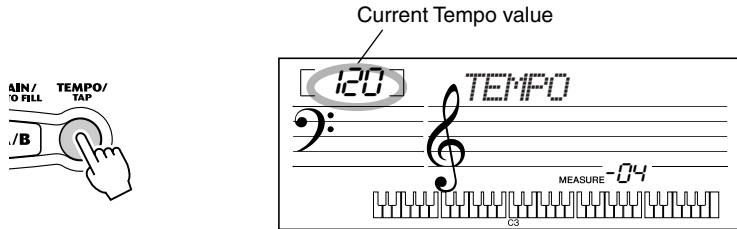
“MELODY VOICE CHANGE” appears in the display, indicating that the selected panel voice has replaced the song's original melody voice.



Changing the Tempo

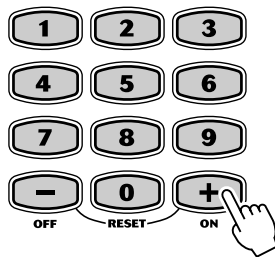
The tempo of song playback can be adjusted over a range of 40 - 240 bpm (beats per minute).

1 Press the [TEMPO/TAP] button.



2 Change the value.

Use the numeric keypad to set the desired Tempo value, or use the [+]/[-] buttons to increase or decrease the value.



Resetting the Tempo Value

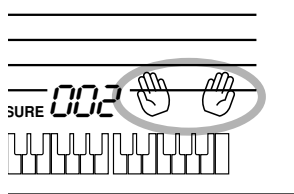
Each song and style has been given a default or standard Tempo setting. You can instantly restore this default Tempo setting by pressing both [+]/[-] buttons simultaneously (when Tempo is selected).

Also, the tempo of a song or style returns to the default setting when selecting a different song or style. (The set tempo remains, however, when switching styles during playback except when OTS is on.)

When you turn on the power of the PSR-202, the tempo is automatically set to 168 bpm.

The PSR-202 also has a convenient Tap Tempo function that allows you to “tap” a new tempo in real time. (See page 44.)

About the Beat Display



This section of the display provides a convenient, easy-to-understand indication of the rhythm — for song and style playback. The flashing “handclap” icons indicate both the downbeats and upbeat of a measure as follows:

| | |
|--|--|
| | Indicates the first beat of the measure (downbeat) |
| | Indicates an upbeat |
| | Indicates a downbeat (other than the first beat) |

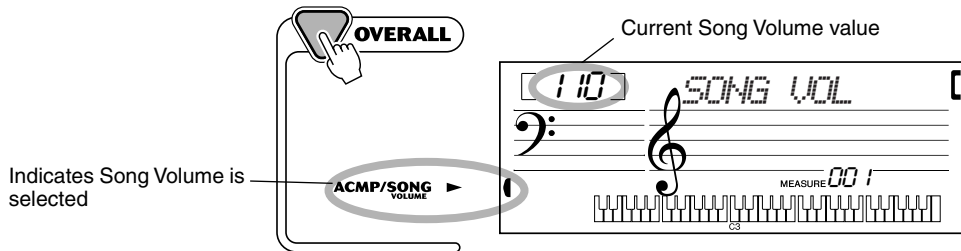
Selecting and Playing Songs

Adjusting the Song Volume

The playback volume of the song can be adjusted. This volume control affects only the song volume. The volume range is 000 - 127.

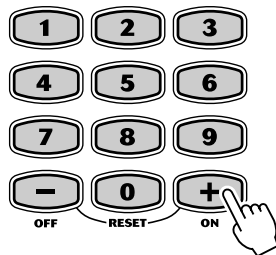
1 Select the Song Volume function in the Overall menu.

Press the [OVERALL] button, repeatedly if necessary, until "SONG VOL" appears in the display.



2 Change the value.

Use the numeric keypad to set the desired Song Volume value (000 - 127). You can also use the [+]/[-] buttons to increase or decrease the value. Holding down either button continuously increases or decreases the value.

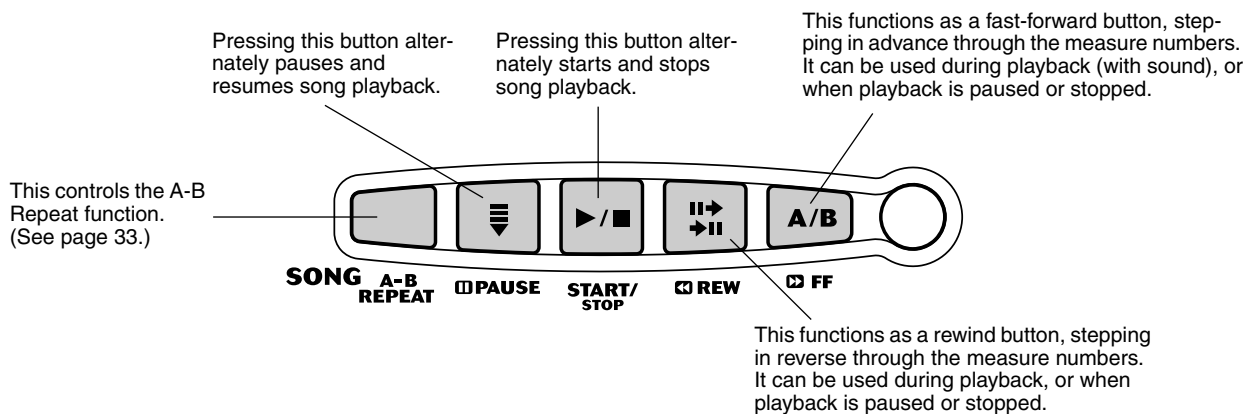


Resetting the Song Volume Value

If you've changed the Song Volume setting, you can instantly restore the default setting of "110" by pressing both [+]/[-] buttons simultaneously (when Song Volume is selected).

Song Controls

The panel buttons below the display function as song controls.

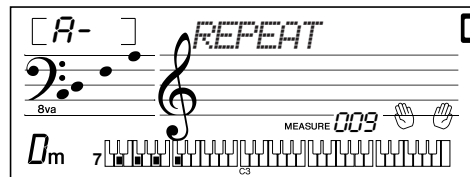
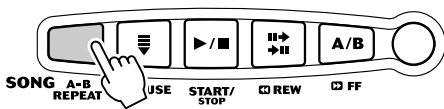


A-B Repeat

This useful function is ideal for practicing and learning purposes. It allows you to specify any phrase of a song (between point A and point B) and repeat it — while you play or practice along with it.

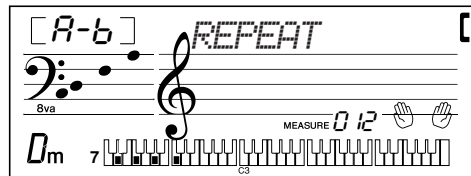
1 While playing back a song, set point A (the start point).

Select and play back the desired song. (See page 29.) Then, while the song is playing back, press the [A-B REPEAT] button once at the start point of the phrase to be repeated.



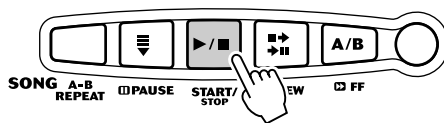
2 Set point B (the end point).

Press the [A-B REPEAT] button once again, at the ending point of the phrase to be repeated. The selected phrase repeats indefinitely until stopped.



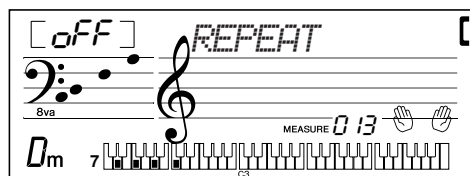
3 Pause or stop playback as needed.

Use the [PAUSE] and [START/STOP] buttons. Stopping playback does not cancel the set A/B points or the A-B Repeat function.



4 Turn off the A-B Repeat function.

Press the [A-B REPEAT] button. This can be done either when the song is stopped or during playback.



HINT

- You can also set the A-B Repeat function while the song is stopped. Simply use the [REW]/[FF] buttons to select the measures for the A and B points in the song, then start playback.
- While the song is playing back (but before setting the A/B points), try slowing down the Tempo (page 31). This makes it easier to accurately set the A and B points. Slowing down the Tempo also makes it easier to practice the parts you want to learn.
- To set the A point at the beginning of a song, press the [A-B REPEAT] button before starting song playback.

NOTE

- Selecting a different song number (or changing to the Style mode) automatically cancels the A-B Repeat function.



Song Lesson

The Lesson feature provides an exceptionally fun and easy-to-use way to learn how to read music and play the keyboard. All of the 75 songs of the PSR-202 can be used with these educational features. Lesson lets you practice the left- and right-hand parts of each song independently, step by step, until you've mastered them and are ready to practice with both hands together. These practices are divided into four Lesson steps, as described below. Lessons 1 - 3 apply to each hand; press the appropriate button, L (left) or R (right) to select the desired part for practice.

■ Lesson 1 — Timing

This lesson step lets you practice just the timing of the notes — any note can be used, as long as you play in rhythm.

■ Lesson 2 — Waiting

In this lesson step, the PSR-202 waits for you to play the correct notes before continuing playback of the song.

■ Lesson 3 — Minus One

This lesson step plays back the song with one part muted, letting you play and master the missing part yourself — in rhythm and at the proper tempo.

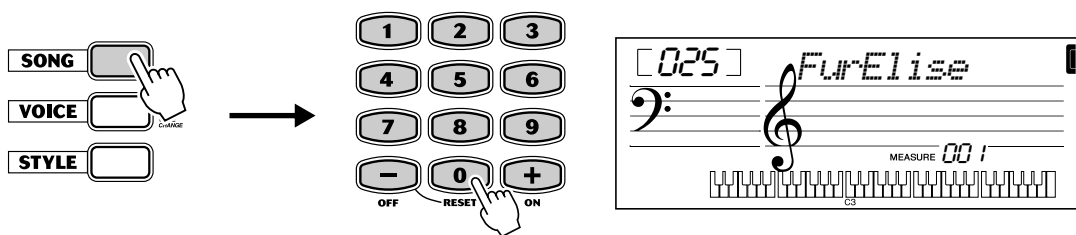
■ Lesson 4 — Both Hands

Lesson 4 is a “Minus One” practice essentially the same as Lesson 3, except that both the left- and right-hand parts are muted — letting you play and master both hands at the same time.

Using the Lesson Feature

1 Select one of the Lesson songs.

Press the [SONG] button, then use the numeric keypad or [+] / [-] buttons to select the desired song (from #025 – #099).



Many of the songs are divided into different categories or music genres, including Piano/Classical, World and Christmas songs.

SONG

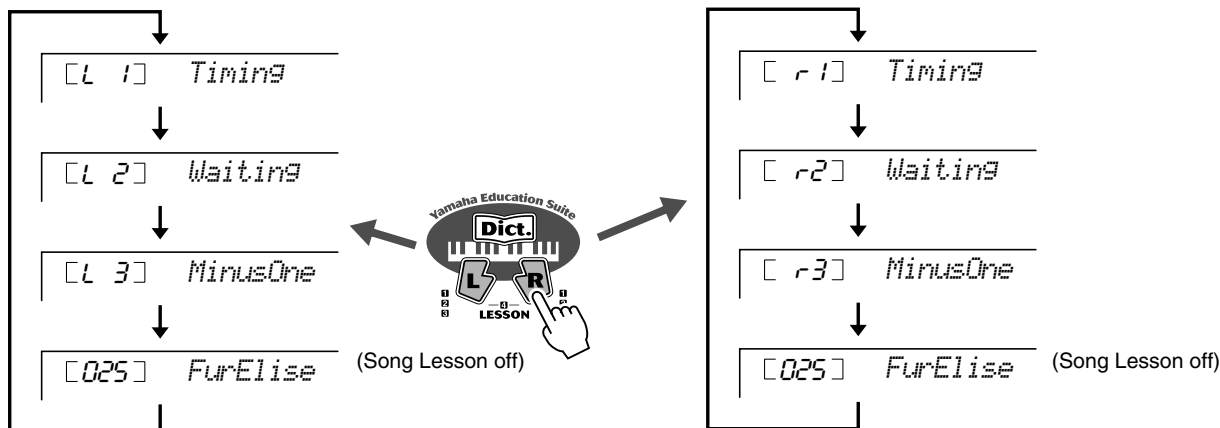
DEMONSTRATION
001 MARIACHI
002 NORTEÑO
003 BANDA
004 MERENGUE 1
005 SON
006 TIMBA
007 CHA CHA
008 RUMBA
009 BOLERO

010 MAMBO
011 CONGA
012 MERENGUE 2
013 JOROPO
014 GAITA
015 PARRANDA
016 CUMBIA COLOMBIANA
017 VALLENATO
018 MERENGUE 3
019 TANGO

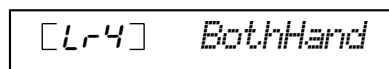
020 ZAMBA
021 BAILANTA
022 CUARTETO
023 SAMBA ROCK
024 XOTE
LESSON
025~054 PIANO/CLASSICAL
055~094 WORLD
095~099 CHRISTMAS

2 Select the part you wish to work on (left or right) and the Lesson step.

If you want to work on the right-hand part, press the [R] button; to work on the left, press the [L] button. Pressing either button repeatedly cycles through the available Lesson steps in order: Lesson 1 → Lesson 2 → Lesson 3 → Off → Lesson 1, etc. The selected Lesson step is indicated in the display.



To select Lesson 4, press both [L] and [R] buttons simultaneously.

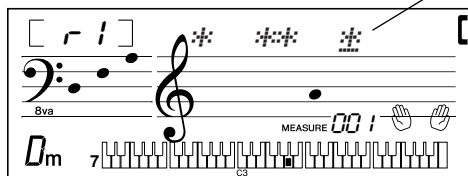
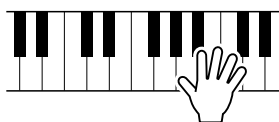


NOTE

- When the Talking function (page 40) is on, the PSR-202 "announces" the current Lesson step.

3 Start the Lesson.

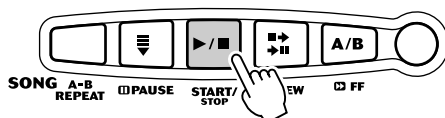
The Lesson and song playback start automatically (following a lead-in count) as soon as the Lesson step is selected. When the Lesson is finished, your performance "grade" is shown in the display (if the Grade function is turned on; page 39). After a short pause, the Lesson begins again automatically.



Asterisks appear indicating the timing at which you should play the notes. The line of asterisks represents one full measure. Sixteenth notes are indicated by an alternating asterisk and sharp sign.

* → # Indicates that the timing is to be played as two sixteenth notes.

4 Press the [START/STOP] button to stop the Lesson.



The PSR-202 exits from the Lesson feature automatically when the [START/STOP] button is pressed.

Lesson 1 — Timing

This lesson step lets you practice just the timing of the notes — any note can be used, as long as you play in rhythm. Pick a note to play. For the left hand, use a note in the auto accompaniment section or play the appropriate left-hand note; for the right, play a note above F#2. Simply concentrate on playing each note in time with the rhythmic accompaniment.

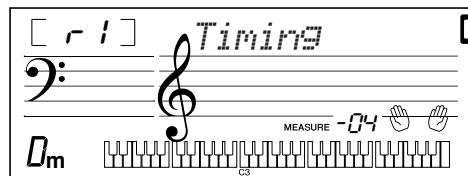
NOTE

- The melody note does not sound unless your playing is in time with the rhythm.

1 Select one of the songs.

2 Select Lesson 1.

Press the [L] or [R] button (repeatedly, if necessary) until Lesson 1 is indicated.

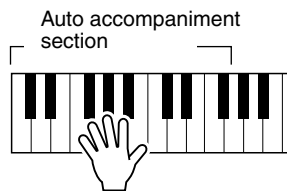


3 Play the appropriate melody or chord with the song.

After the lead-in, the song starts automatically, and the appropriate notes appear in the display. In Lesson 1, simply play one note repeatedly in time with the music.

Regarding chords and the use of the left hand, the PSR-202 actually has two different types of songs: 1) songs with normal left-hand chords, and 2) songs in which the left hand plays arpeggios or melodic figures in combination with the right.

In the case of the first type, play the chords with your left hand in the auto accompaniment section of the keyboard.



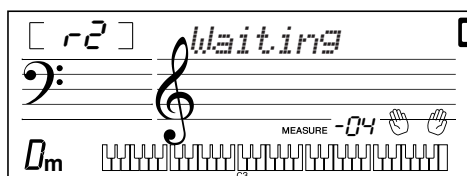
Lesson 2 — Waiting

In this lesson step, the PSR-202 waits for you to play the correct notes before continuing playback of the song. This lets you practice reading the music at your own pace. The notes to be played are shown in the display, one after another, as you play them correctly.

1 Select one of the songs.

2 Select Lesson 2.

Press the [L] or [R] button (repeatedly, if necessary) until Lesson 2 is indicated.



NOTE

- Depending on the selected song, the rhythm part may be muted for Lesson 2.

3 Play the appropriate melody or chord with the song.

After the lead-in, the song starts automatically, and the appropriate notes appear in the display. In Lesson 2, play the correct notes at your own pace, until you can master playing them in rhythm.

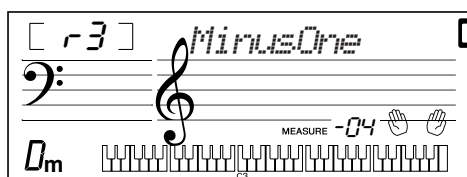
Lesson 3 — Minus One

This lesson step lets you practice one part of the song in rhythm at the proper tempo. The PSR-202 plays back the song accompaniment with one part muted (either the left part or the right)—letting you play and master the missing part yourself. The notes you are to play are shown continuously in the display as the song plays back.

1 Select one of the songs.

2 Select Lesson 3.

Press the [L] or [R] button (repeatedly, if necessary) until Lesson 3 is indicated.



Song Lesson

3 Play the appropriate part with the song.

After the lead-in, the song starts automatically, and the appropriate notes appear in the display. In Lesson 3, listen carefully to the un-muted part, and play the muted part yourself.

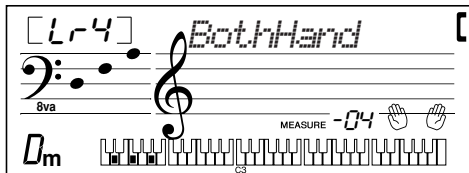
Lesson 4 — Both Hands

Lesson 4 is a “Minus One” practice essentially the same as Lesson 3, except that both the left- and right-hand parts are muted — letting you play and master both hands at the same time. Go on to this lesson step after you’ve mastered each hand’s part in the previous three lesson steps. Practice both hands in time with the rhythm along with the notation in the display.

1 Select one of the songs.

2 Select Lesson 4.

Press the [L] and [R] buttons simultaneously, so that Lesson 4 is indicated.

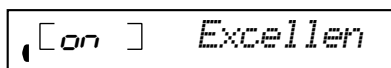


3 Play both the left- and right-hand parts with the song.

After the lead-in, the song starts automatically, and the appropriate notes appear in the display. In Lesson 4, both parts (left and right) are muted, letting you play the entire song by yourself.

Grade

The Lesson feature has a built-in evaluation function that monitors your practicing of the Lesson songs, and just like a real teacher, it tells you how well you did each exercise. Four grades are assigned, depending on your performance: “OK,” “Good,” “Very Good!,” and “Excellent!” When the Talking function (page 40) is on, the PSR-202 also “announces” your grade.

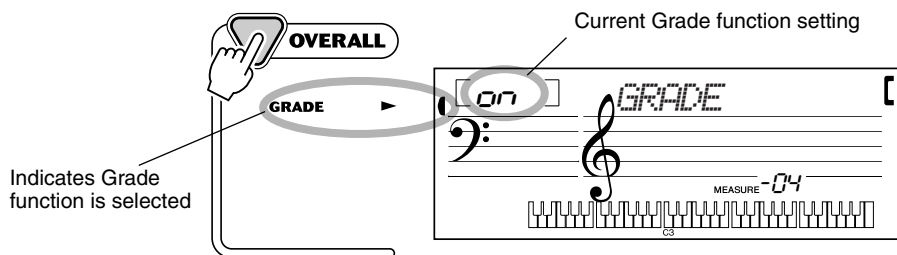


1 Select the Grade function.

Press the [OVERALL] button, repeatedly if necessary, until “GRADE” appears in the display.

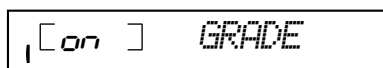
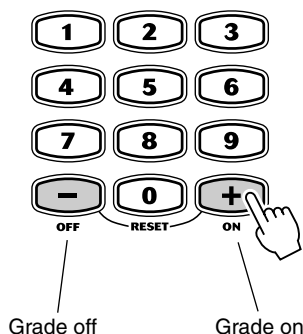
NOTE

• Grade is automatically set to on as the default setting.



2 Set Grade to on or off as desired.

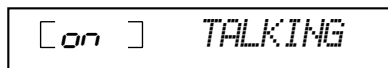
Use the [+]/[-] buttons to set Grade to on or off.





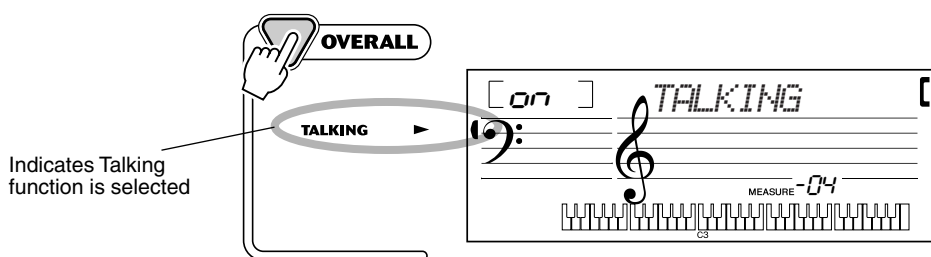
Talking

This feature “talks” to you through the speakers, “announcing” the Grade comments as well as the titles of the Lesson steps and the names of certain functions.



1 Select the Talking function.

Press the left Overall button, repeatedly if necessary, until “TALKING” appears in the display.

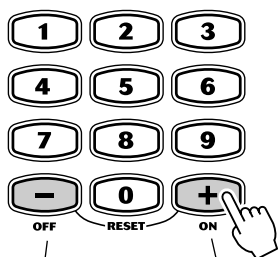


2 Set Talking to on or off as desired.

Use the [+]/[-] buttons to set Talking to on or off.

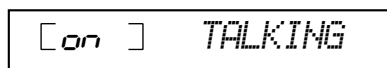
NOTE

- Talking is automatically set to on as the default setting.



Talking off

Talking on



The Talking function includes the following “announcements”:

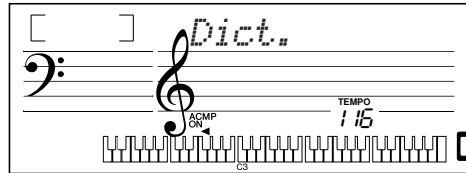
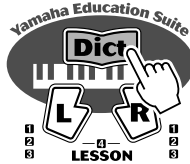
- GOAL!
- LESSON 1
- LESSON 2
- LESSON 3
- LESSON 4
- LESSON OFF
- OK
- Good
- Very Good!
- Excellent!
- Dictionary



Dictionary

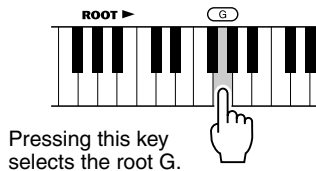
The Dictionary feature is essentially a built-in “chord book” that shows you the individual notes of chords. It is ideal when you know the name of a certain chord and want to quickly learn how to play it.

1 Press the [Dict.] button.

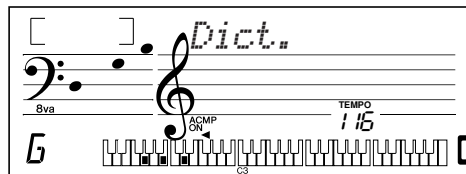


2 Specify the root of the chord.

Press the key on the keyboard that corresponds to the desired chord root (as printed on the panel).

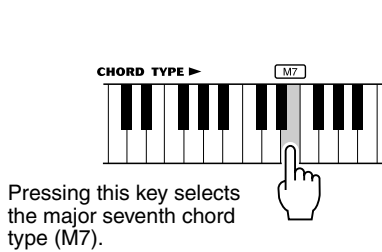


Pressing this key selects the root G.

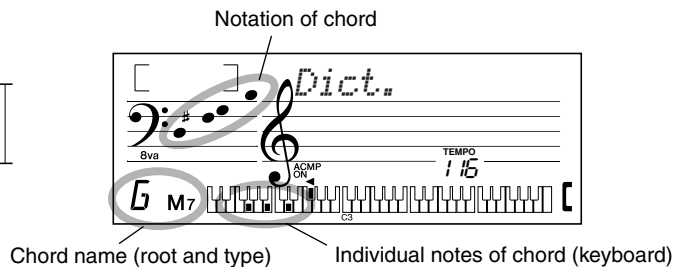


3 Specify the type of the chord (major, minor, seventh, etc.).

Press the key on the keyboard that corresponds to the desired chord type (as printed on the panel).



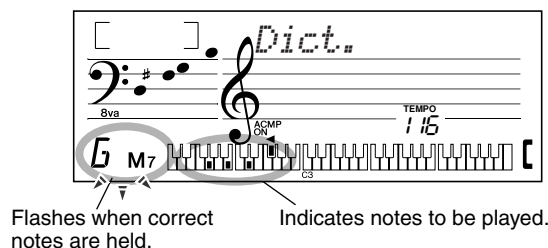
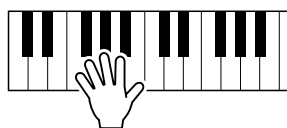
Pressing this key selects the major seventh chord type (M7).



The display shows the name of the chord, and the individual notes — both in notation and on the keyboard diagram.

4 Play the chord.

Play the chord (as indicated in the display) in the ACMP section of the keyboard. The chord name flashes in the display (and a “congratulations” melody is played) when the correct notes are held down. (Inversions for many of the chords are also recognized.)



To leave the Dictionary function, press the [Dict.] button again.



Selecting and Playing Styles

The PSR-202 provides dynamic rhythm/accompaniment patterns — as well as voice settings appropriate for each pattern — for various popular music styles.

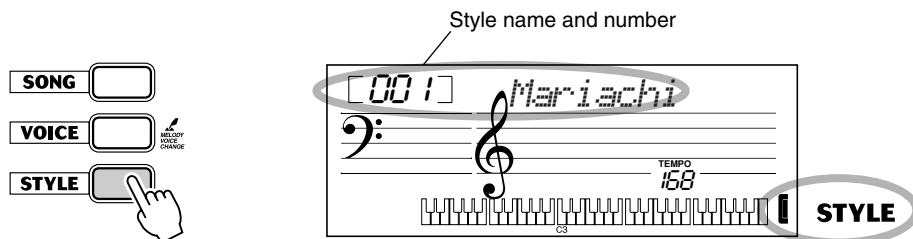
A total of 141 different styles are available, in several different categories. Each style is made up of separate “sections” — Intro, Main A and B (with 2 Fill-ins), and Ending — letting you call up different accompaniment patterns as you perform.

The auto accompaniment features that are built into the rhythms add the excitement of instrumental backing to your performance, letting you control the accompaniment by the chords you play. Auto accompaniment effectively splits the keyboard into two sections: The upper is used for playing a melody line, and the lower (labeled “ACMP” above the keyboard, at F#2) is for the auto accompaniment function.

The PSR-202 also features the convenient Dictionary function. Dictionary provides you with a built-in “chord encyclopedia” that teaches you how to play any chord you specify by showing you the appropriate notes in the display.

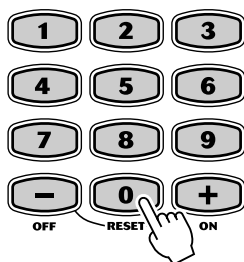
Selecting a Style

1 Press the [STYLE] button.



2 Select the desired style number.

Use the numeric keypad. Available styles are listed at the center of the panel.



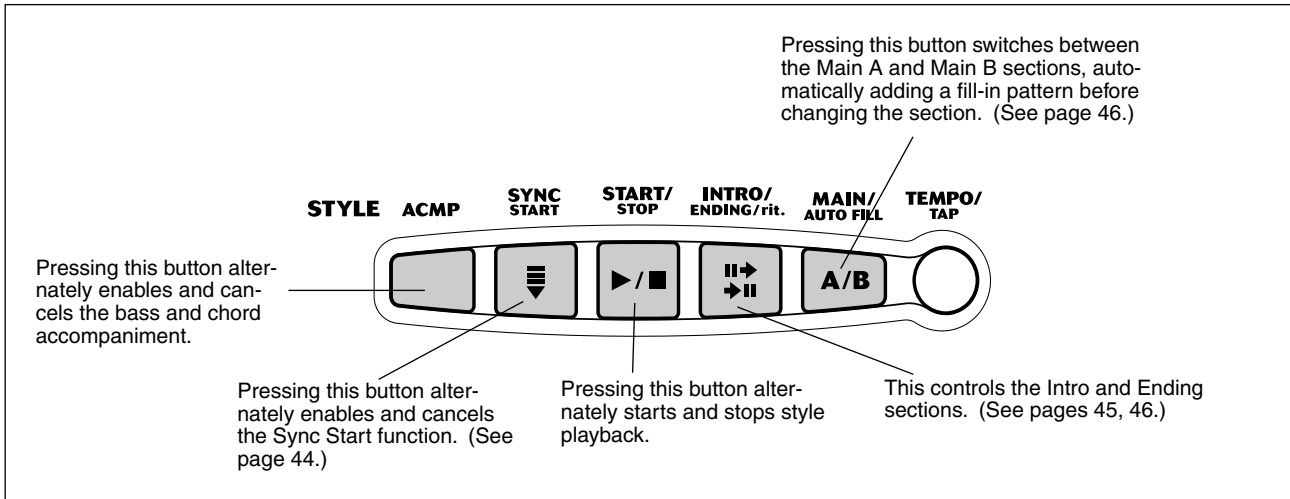
STYLE

| | | |
|-----------------------|------------------------------|--------------------------|
| LATIN | 010 MAMBO | 021 MERENGUE 3 |
| 001 MARIACHI | 011 CONGA | 022 TANGO |
| 002 NORTEÑO | 012 MERENGUE 2 | 023 ZAMBA |
| 003 BANDA | 013 BEGUINE | 024 BAILANTA |
| 004 MERENGUE 1 | 014-015 REGGAE 1-2 | 025 CUARTETO |
| 005 SON | 016 JOROPO | 026 SAMBA |
| 006 TIMBA | 017 GAITA | 027 SAMBA ENREDO |
| 007 CHA CHA | 018 PARRANDA | 028 SAMBA CANÇÃO |
| 008 RUMBA | 019 CUMBIA COLOMBIANA | 029 SAMBA DE RODA |
| 009 BOLERO | 020 VALLENATO | 030 SAMBA FUNK |

Style numbers can be selected in the same way as with the voices (see page 23). You can use the numeric keypad to directly enter the style number, or use the [+]/[-] buttons to step up and down through the style numbers.

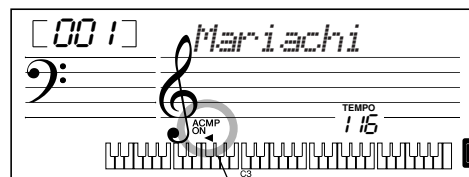
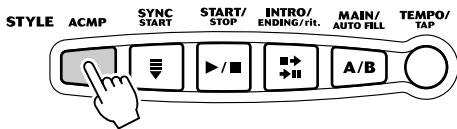
Playing a Style

When the Style mode is active, the panel buttons below the function as style controls.



1 Press the [ACMP] button.

This enables the auto accompaniment.



Indicates that auto accompaniment is on.

2 Start the accompaniment.

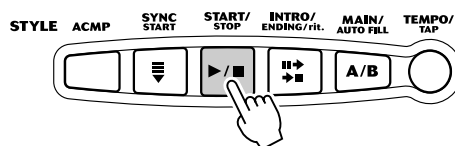
You can do this in one of the following ways:

■ Pressing the [START/STOP] button

The rhythm starts playing immediately without bass and chord accompaniment. The currently selected Main A or B section will play. (You can select either by repeatedly pressing the [MAIN/AUTO FILL] button, before pressing the [START/STOP] button.)

NOTE

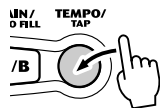
- Some styles feature only rhythm patterns and have no bass or chord accompaniment.



Selecting and Playing Styles

■ Using Tap Tempo to start

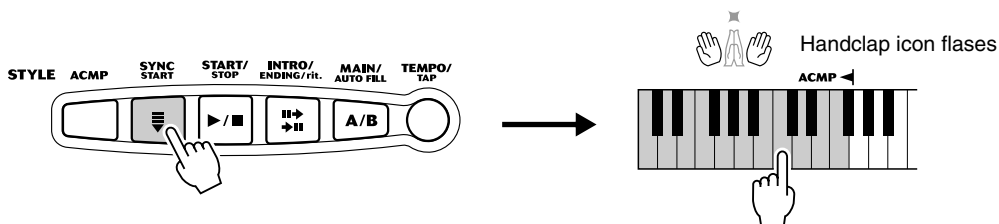
This useful feature lets you tap out the speed (tempo) of the auto accompaniment and automatically start the accompaniment at that tapped speed.



Simply tap the [TEMPO/TAP] button four times (or three times for a 3/4 time style), and the accompaniment starts automatically at the tempo you tapped. You can also change the tempo while the accompaniment is playing by tapping the [TEMPO/TAP] button twice at the desired tempo.

■ Using Sync Start

The PSR-202 also has a Sync Start function that allows you to start the rhythm/accompaniment by simply pressing a key on the keyboard. To use Sync Start, first press the [SYNC START] button (the handclap icon flashes to indicate Sync Start stand-by), then press any key in the ACMP section of the keyboard (or any key when accompaniment is off).

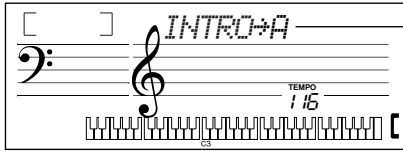


About the Beat Display

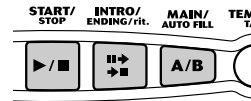
The handclap icon in the display flashes in time with the current tempo during playback of a style (or song). The flashing pattern provides a visual indication of both the tempo and time signature of the style or song. (For more information, see page 31.)

Starting with an Intro section

First, press the [MAIN/AUTO FILL] button, repeatedly if necessary, to select which section (A or B) is to follow the Intro. Next, press the [INTRO/ENDING/rit.] button to set the Intro to standby.



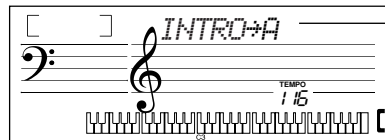
Indicates that Intro is on, and will be followed by the Main A section.



To actually start the Intro section and accompaniment, press the [START/STOP] button.

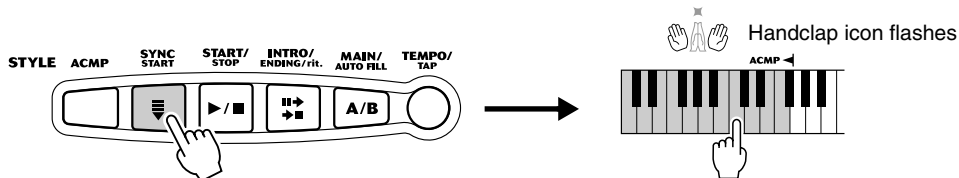
Using Sync Start with an Intro section

First, press the [MAIN/AUTO FILL] button, repeatedly if necessary, to select which section (A or B) is to follow the Intro. Next, press the [INTRO/ENDING/rit.] button.



Indicates that Intro will be followed by the Main A section.

Finally, press the [SYNC START] button to enable Sync Start, and start the Intro section and style by playing any key in the ACMP section of the keyboard.



3 Change chords using the auto accompaniment feature.

Try playing a few successive chords with your left hand, and notice how the bass and chord accompaniment change with each chord you play.

HINT

- The [ACMP] button can also be used to turn off and on the bass/chord accompaniment while playing — allowing you to create dynamic rhythmic breaks in your performance.

NOTE

- Chords played in the ACMP section of the keyboard are also detected and played when the accompaniment is stopped. In effect, this gives you a "split keyboard," with bass and chords in the left hand and the normally selected voice in the right.

Selecting and Playing Styles

4 Stop the style.

You can do this in one of three ways:

■ Pressing the [START/STOP] button

The rhythm/accompaniment stops playing immediately.

■ Using an Ending section

Press the [INTRO/ENDING/rit.] button. The style stops after the Ending section is finished.

■ Pressing the [SYNC START] button

This stops the style and automatically enables Sync Start, letting you re-start the style by simply playing a chord or key in the ACMP section of the keyboard (or any key when accompaniment is off).

NOTE

- To have the Ending section gradually slow down (ritardando) as it is playing, press the [INTRO/ENDING/rit.] button twice quickly.

Changing the Tempo

The Tempo of song (and style) playback can be adjusted over a range of 40 - 240 bpm (beats per minute). For instructions on changing the Tempo, see page 31.

NOTE

- Each style has been given a default or standard tempo. When style playback is stopped and a different style is selected, the tempo returns to the default setting of the new style. When switching styles during playback, the last tempo setting is maintained. (This allows you to keep the same tempo, even when changing styles.)

HINT

- You can also use the convenient Tap Tempo function to change the tempo by "tapping" a new one in real time. (See page 44.)

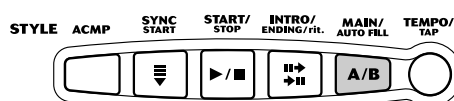
Style Sections (Main A, Main B) and Fill-ins

While the style is playing you can create dynamic variation in the rhythm and accompaniment by pressing the [MAIN/AUTO FILL] button. This switches between the Main A and Main B sections, automatically playing a fill-in pattern to smoothly lead into the next section. For example, if the Main A section is currently playing, pressing this button automatically plays a fill-in pattern, followed by the Main B section.

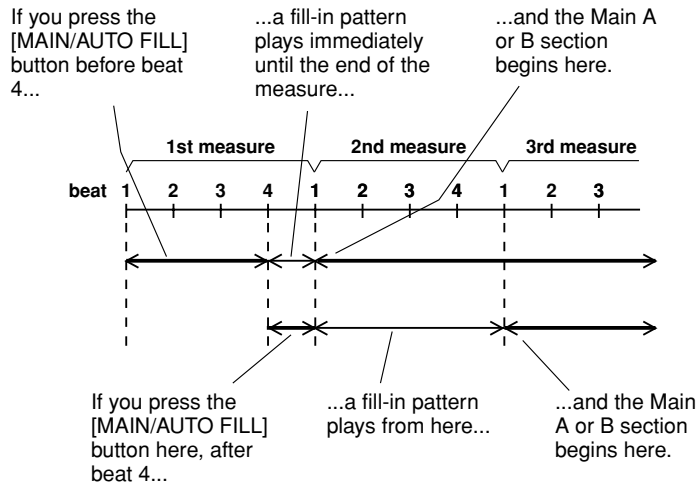
You can also select either the Main A or B section to start by pressing the [MAIN/AUTO FILL] button before starting the style.

NOTE

- Fill-in patterns are not available when one of the Pianist styles (#122 - #141) are selected.



About the Fill-in Patterns

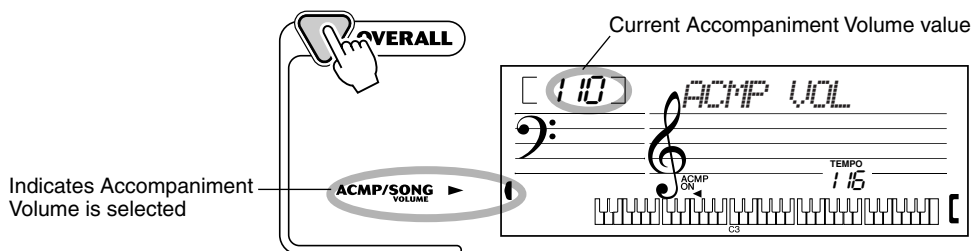


Adjusting the Accompaniment Volume

The playback volume of the accompaniment can be adjusted. This volume control affects only the style volume. The volume range is 000 - 127.

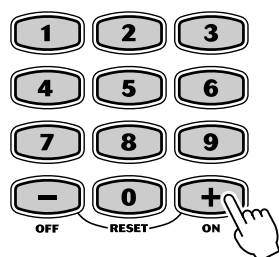
1 Select the Accompaniment Volume function in the Overall menu.

Press the [OVERALL] button, repeatedly if necessary, until "ACMP VOL" appears in the display.



2 Change the value.

Use the numeric keypad to set the desired Accompaniment Volume value (000 - 127). You can also use the [+]/[-] buttons to increase or decrease the value. Holding down either button continuously increases or decreases the value.



NOTE

- Accompaniment Volume cannot be changed unless the Style mode is active.

Resetting the Accompaniment Volume Value

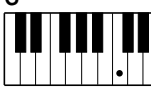



If you've changed the Accompaniment Volume setting, you can instantly restore the default setting of "110" by pressing both [+]/[-] buttons simultaneously (when Accompaniment Volume is selected).

Using Auto Accompaniment — Multi Fingering

The auto accompaniment function automatically generates bass and chord accompaniment for you to play along with, by using Multi Fingering operation. You can change the chords of the accompaniment by playing keys in the ACMP section of the keyboard using either the “Single Finger” or “Fingered” method. With Single Finger you can simply play a one-, two- or three-finger chord indication (see Single Finger Chords below). The Fingered technique is that of conventionally playing all the notes of the chord. Whichever method you use, the PSR-202 “understands” what chord you indicate and then automatically generates the accompaniment.

■ Single Finger Chords

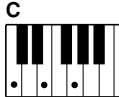
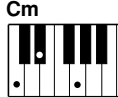


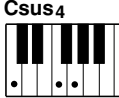
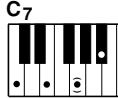
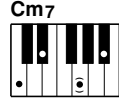

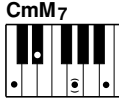
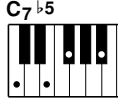
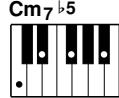



Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration below shows how to produce the four chord types. (The key of C is used here as an example; other keys follow the same rules. For example, B \flat 7 is played as B \flat and A.)

| | | | |
|--|--|--|---|
|  |  |  |  |
| <p>To play a major chord: Press the root note of the chord.</p> | <p>To play a minor chord: Press the root note together with the nearest black key to the left of it.</p> | <p>To play a seventh chord: Press the root note together with the nearest white key to the left of it.</p> | <p>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).</p> |

■ Fingered Chords

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

Fingered Chords in the Key of C

| | | | |
|---|---|---|---|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  | | |

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

NOTE

If the chord is inverted (i.e., C-E-G is played as G-C-E), the PSR-202 will still recognize it as a C chord. The chord recognition system also has the following rules and exceptions:

- Minor 6th chords are recognized only in root position, however; all other inversions are interpreted as minor 7th/flatted 5th.
- If augmented and diminished 7th chords are inverted, the lowest note will be recognized as the root.
- 7th flatted 5th chords may be played with the lowest note as the root or the flatted 7th.
- Augmented 7th and diminished 7th chords are interpreted as simple augmented and diminished.

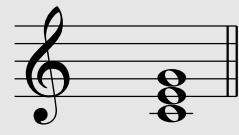
NOTE

- The following chords are not recognized: B minor 6, B \flat minor 6, and B augmented.

•••••••••••••••• **What is a Chord?** ••••••••••••••••

The simple answer: Three or more notes played simultaneously is a chord. (Two notes played together is an “interval” — an interval being the distance between two different notes. This is also referred to as a “harmony.”) Depending on the intervals between the three or more notes, a chord can sound beautiful or muddy and dissonant.

The organization of notes in the example at left — a triad chord — produces a pleasant, harmonious sound. Triads are made up of three notes and are the most basic and common chords in most music.



In this triad, the lowest note is the “root.” The root is the most important note in the chord, because it anchors the sound harmonically by determining its “key” and forms the basis for how we hear the other notes of the chord.

The second note of this chord is four semitones higher than the first, and the third is three semitones higher than the second. Keeping our root note fixed and changing these notes by a semitone up or down (sharp or flat), we can create four different chords.

| | | | |
|---|--|--|---|
| <p>Major chord (ex. C)</p> <p>Minor 3rd Major 3rd</p> | <p>Minor chord (ex. Cm)</p> <p>Major 3rd Minor 3rd</p> | <p>Augmented chord (ex. Caug)</p> <p>Major 3rd Major 3rd</p> | <p>Diminished chord (ex. Cdim)</p> <p>Minor 3rd Minor 3rd</p> |
|---|--|--|---|

Keep in mind that we can also change the “voicing” of a chord — for example, change the order of the notes (called “inversions”), or play the same notes in different octaves — without changing the basic nature of the chord itself.

Inversion examples for the key of C



Beautiful sounding harmonies can be built in this manner. The use of intervals and chords is one of the most important elements in music. A wide variety of emotions and feelings can be created depending on the types of chords used and the order in which they are arranged.

..... Writing Chord Names

Knowing how to read and write chord names is an easy yet invaluable skill. Chords are often written in a kind of shorthand that makes them instantly recognizable (and gives you the freedom to play them with the voicing or inversion that you prefer). Once you understand the basic principles of harmony and chords, it's very simple to use this shorthand to write out the chords of a song.

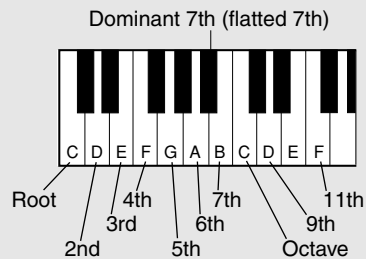
First, write the root note of the chord in an uppercase letter. If you need to specify sharp or flat, indicate that to the right of the root. The chord type should be indicated to the right as well. Examples for the key of C are shown below.

| | | | |
|---|-------------|-----------------|------------------|
| Major chord | Minor chord | Augmented chord | Diminished chord |
| C | Cm | Caug | Cdim |
| For simple major chords, the type is omitted. | | | |

One important point: Chords are made up of notes “stacked” on top of each other, and the stacked notes are indicated in the chord name of the chord type as a number — the number being the distance of the note from the root. (See the keyboard diagram below.) For example, the minor 6th chord includes the 6th note of the scale, the major 7th chord has the 7th note of the scale, etc.

The Intervals of the Scale

To better understand the intervals and the numbers used to represent them in the chord name, study this diagram of the C major scale:



Other Chords

Csus4

C7

Dominant 7th

Cm7

Dominant 7th

CM7

7th

Cm7b5

Dominant 7th

Cm6

Minor chord

C(9)

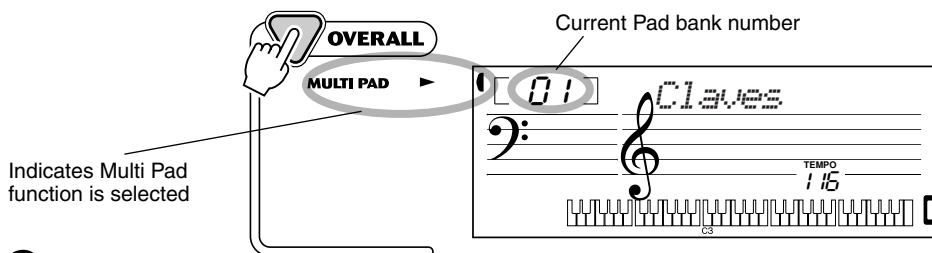
9th

Multi Pads

These convenient pads let you instantly trigger various musical and rhythmic phrases as you play the PSR-202. There are a total of 68 different sounds or phrases (17 banks, with four pad sounds for each bank). The phrases play back at the same speed as the Tempo setting, and they also change harmonically along with the accompaniment chords (both in the Style and Song modes).

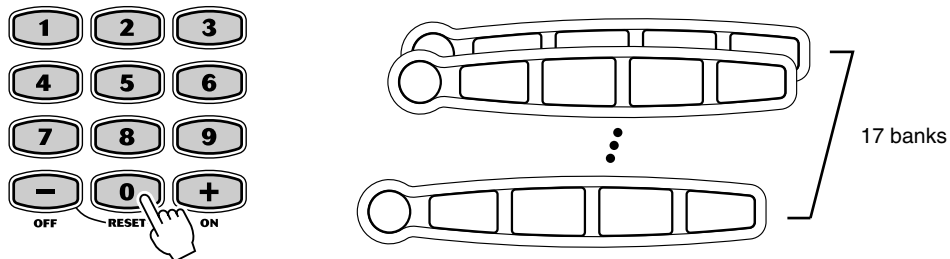
1 Select the Pad function in the Overall menu.

Press the [OVERALL] button, repeatedly if necessary, until MULTI PAD is selected in the display.



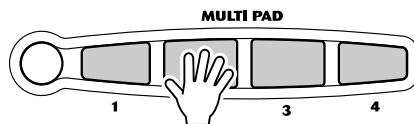
2 Select the desired bank.

Use the numeric keypad to select the desired bank number (1 - 17). You can also use the [+]/[-] buttons to increase or decrease the value. Holding down either button continuously increases or decreases the value. For a complete list of the available banks and their contents, see page 63.



3 Play the Multi Pads.

Press one of the Pads. The phrase plays uninterrupted until it is finished. Pressing it repeatedly (before the phrase completely plays back) creates a “stutter” effect.

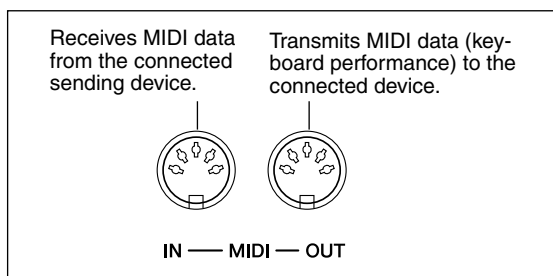


In the Style mode, melodic-type sounds correctly follow the chord changes. All sounds play back in perfect time with the current Tempo setting. When One Touch Setting (page 26) is on, appropriate Multi Pad banks for the selected style are automatically called up. This applies to the Latin and Portable Grand features as well.



MIDI

The PSR-202 also features MIDI terminals, allowing you to interface the PSR-202 with other MIDI instruments and devices.



■ About MIDI

MIDI (Musical Instrument Digital Interface) is a worldwide standard that is built into many electronic musical instruments and other digital music related devices, allowing them to be connected and “communicate” with each other.

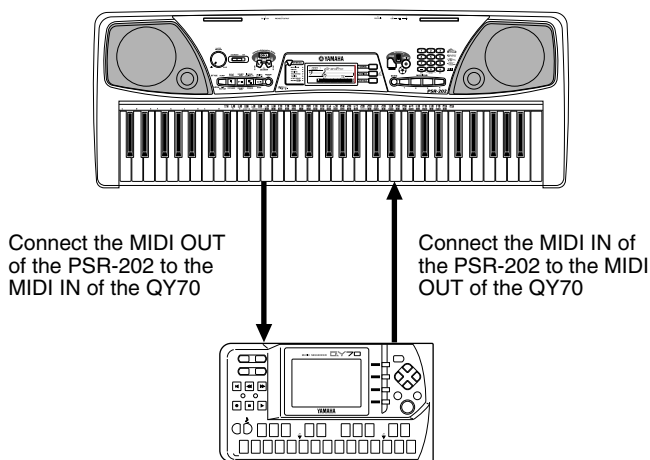
For two MIDI instruments to communicate, they must be connected by MIDI cables. In a basic example, the MIDI IN and MIDI OUT terminals of the PSR-202 could be connected to the MIDI OUT and MIDI IN terminals of a sequencer, allowing you to record and play back performance data from the PSR-202.

The instruments communicate with each other by sending “messages” or MIDI data. The sending instrument usually assigns the data to one of sixteen MIDI channels, then transmits it over the MIDI cable. The cable itself, however, is not divided up into sixteen channels. Just as with a television set that receives programs on different channels, it is up to the receiving instrument to “tune into” the proper MIDI channel. If the sending and receiving channels on the respective instruments do not match, the receiving instrument may not understand or respond to the one sending.

■ How Can MIDI be Used?

In the simple, yet powerful MIDI application example below, the Yamaha QY70 Music Sequencer is used to record and play back performance data played on the PSR-202 keyboard.

Before actually recording to the sequencer, press the [ACMP] button once or twice to make sure that the current settings are sent.



NOTE

- On the PSR-202, the following channels (eight total) are enabled for MIDI reception: 1, 2, 3, 4, 5, 6, 7, 10. The MIDI transmit channels are fixed to the following data:
 - Ch. 1 : Keyboard, harmony
 - Ch. 2 : Bass
 - Ch. 3 : Chord
 - Ch. 4 - 7 : Other
 - Ch. 10 : Rhythm
- Parts that have been recorded using the PSR-202 should also be played back from the PSR-202. Data may not play back as expected when using other sound sources (such as the internal sounds of the QY70). Also, a connected sound source may sound at a different octave from that originally played on the PSR-202.
- MIDI data cannot be transmitted during song playback.
- Avoid using MIDI cables 15 meters or longer, since doing so can result in MIDI errors.

NOTE

- Viewing the Notation for MIDI Channel 1**
- The PSR-202 has a special function that lets you view the notes of the MIDI data (channel 1 only) on the display.



Troubleshooting

| Problem | Possible Cause and Solution |
|---|---|
| When the PSR-202 is turned on or off, a popping sound is temporarily produced. | This is normal and indicates that the PSR-202 is receiving electrical power. |
| When using a mobile phone, noise is produced. | Using a mobile phone in close proximity to the PSR-202 may produce interference. To prevent this, turn off the mobile phone or use it further away from the PSR-202. |
| The sound of the voices or rhythms seems unusual or strange. | The battery power is too low. Replace the batteries. (See page 8.) |
| There is no sound even when the keyboard is played or when a Song is being played back. | Check that nothing is connected to the PHONES/OUTPUT jack on the rear panel. When a set of headphones is plugged into this jack, no sound is output. |
| When playing back one of the Pianist styles (#122 - #141) or even some of the other styles, the rhythm cannot be heard. | This is normal. The Pianist styles and certain other styles have no drums. The accompaniment of these styles can only be heard when accompaniment is set to ON and keys are played in the auto accompaniment section of the keyboard. |
| The auto accompaniment doesn't turn on, even when pressing the [ACMP] button. | Make sure the Style mode is active before using the auto accompaniment. Press the [STYLE] button to enable style operations. |
| Not all notes are heard when playing a number of notes simultaneously. | Too many keys are pressed at the same time. The PSR-202 is polyphonic up to a maximum of 16 notes. |
| Playing keys in the right hand section of the keyboard does not produce any sound. | When using the Dictionary function (page 41), the keys in the right hand section are used only for entering the chord root and type. |
| The accompaniment does not sound properly. | Make sure that the Accompaniment Volume (page 47) is set to an appropriate level. |
| The Multi Pad sound is cut off or sounds unusual. | The PSR-202 is polyphonic up to a maximum of 16 notes. If a style or song is playing back at the same time a Multi Pad is played, some notes/sounds of the Multi Pad may be omitted (or "stolen") from the accompaniment or song. |
| The sound of the voice changes from note to note. | The AWM tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the voice may be slightly different from note to note. |
| The notes shown in the music staves and keyboard diagram in the display do not match the keys actually played. | When auto accompaniment is on, the display shows the specific notes of the chords you play in the auto accompaniment section of the keyboard. If you play a single finger chord, or an inversion of a chord, the corresponding chord will be appropriately displayed — even if the display does not exactly match the pressed keys. |



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Voice List/Lista de vozes/ Liste des voix/Lista de voces

The following voices can be selected when the Voice mode is active, or when the Voice Change function is on. They can also be selected by a connected MIDI device; the corresponding bank select messages are: MSB = 00H, LSB = 70H.

When selecting voices via MIDI:

* The Harmony voices (#066 - #075) and Echo voices (#086 - #095) are sounded without the respective harmony and echo effects.

As seguintes vozes podem ser selecionadas quando o modo Voz estiver ativo ou quando a função Voice Change estiver ligada. Elas podem também ser selecionadas por um dispositivo MIDI conectado; as mensagens correspondentes da seleção do banco são: MSB = 00H, LSB = 70H.

Ao selecionar vozes por meio do MIDI:

* As vozes Harmony (066 - 075) e Echo (086 - 095) soam sem os respectivos efeitos de harmonia e eco.

Les voix suivantes peuvent être sélectionnées lorsque le mode Voice est activé ou lorsque la fonction Voice Change est choisie. Elles peuvent aussi être sélectionnées par un périphérique MIDI connecté; les messages correspondants sélectionnés par la banque sont les suivants : MSB = 00H, LSB = 70H.

Lors de la sélection des voix par le biais du MIDI :

* Les voix Harmony (n° 066 à 075) et Echo (n° 086 à 095) sont reproduites en l'absence des effets d'écho et d'harmonie correspondants.

Se pueden seleccionar las siguientes voces cuando el modo Voice o la opción Voice Change están activados. También se pueden seleccionar con un dispositivo MIDI conectado; los mensajes correspondientes de selección de bancos son los siguientes: MSB = 00H, LSB = 70H.

Cuando se seleccionan voces a través de MIDI:

* Las voces de armonía (n° 066 a 075) y de eco (n° 086 a 095) suenan sin los efectos respectivos de armonía y eco.

● Panel Voice List/Lista de vozes do painel/Liste des voix de panneau/Lista de voces del pane

| Voice# | MIDI Program Change# | Voice Name | Used Notes |
|------------------------|----------------------|-------------------|------------|
| PIANO | | | |
| 001 | 0 | GRAND PIANO | 2 |
| 002 | 1 | HONKY-TONK PIANO | 2 |
| 003 | 2 | ELECTRIC PIANO 1 | 2 |
| 004 | 3 | ELECTRIC PIANO 2 | 2 |
| 005 | 4 | ELECTRIC PIANO 3 | 1 |
| 006 | 5 | ELECTRIC PIANO 4 | 1 |
| 007 | 6 | HARPSICHORD | 2 |
| 008 | 7 | CLAVI | 1 |
| 009 | 8 | CELESTA | 1 |
| ORGAN/ACCORDION | | | |
| 010 | 9 | VIBRATO OFF | 2 |
| 011 | 10 | VIBRATO ON | 2 |
| 012 | 11 | HARMONY OFF | 2 |
| 013 | 12 | HARMONY ON | 2 |
| 014 | 13 | ATTACK OFF | 2 |
| 015 | 14 | ATTACK ON | 2 |
| 016 | 15 | WAVE OFF | 2 |
| 017 | 16 | WAVE ON | 2 |
| 018 | 17 | PIPE ORGAN | 2 |
| 019 | 18 | ACCORDION 1 | 2 |
| 020 | 19 | ACCORDION 2 | 2 |
| 021 | 20 | BANDONEON | 1 |
| 022 | 21 | HARMONICA | 1 |
| GUITAR/BASS | | | |
| 023 | 22 | SOFT GUITAR | 1 |
| 024 | 23 | FOLK GUITAR | 1 |
| 025 | 24 | 12STRINGS GUITAR | 2 |
| 026 | 25 | SMALL GUITAR | 1 |
| 027 | 26 | JAZZ GUITAR | 1 |
| 028 | 27 | ELECTRIC GUITAR | 2 |
| 029 | 28 | DISTORTION GUITAR | 2 |
| 030 | 29 | WOOD BASS | 1 |
| 031 | 30 | FINGER BASS | 1 |
| 032 | 31 | SLAP BASS | 1 |
| 033 | 32 | FAT BASS | 1 |
| STRINGS/MARIMBA | | | |
| 034 | 33 | STRINGS | 1 |
| 035 | 34 | VIOLIN | 1 |
| 036 | 35 | CELLO | 1 |
| 037 | 36 | HARP | 1 |
| 038 | 37 | SITAR | 1 |
| 039 | 38 | BANJO | 1 |
| 040 | 39 | VIBRAPHONE | 1 |
| 041 | 40 | MARIMBA | 1 |
| 042 | 41 | STEEL DRUMS | 1 |
| TRUMPET | | | |
| 043 | 42 | TRUMPET | 1 |
| 044 | 43 | TROMBONE | 1 |
| 045 | 44 | MUTE TRUMPET | 1 |
| 046 | 45 | FRENCH HORN | 1 |
| 047 | 46 | BRASS SECTION | 1 |
| 048 | 47 | HIGH BRASS | 2 |

| Voice# | MIDI Program Change# | Voice Name | Used Notes |
|--------------------|----------------------|------------------------------|------------|
| 049 | 48 | TRUMPET & TROMBONE SECTION | 2 |
| SAX/FLUTE | | | |
| 050 | 49 | ALTO SAX | 1 |
| 051 | 50 | TENOR SAX | 1 |
| 052 | 51 | OBOE | 1 |
| 053 | 52 | CLARINET | 1 |
| 054 | 53 | FLUTE 1 | 1 |
| 055 | 54 | FLUTE 2 | 1 |
| 056 | 55 | PAN FLUTE | 1 |
| SYNTHESIZER | | | |
| 057 | 56 | THICK LEAD | 2 |
| 058 | 57 | SIMPLE LEAD | 1 |
| 059 | 58 | THICK SAWTOOTH | 2 |
| 060 | 59 | SIMPLE SAWTOOTH | 1 |
| 061 | 60 | SYNTH BASS | 1 |
| 062 | 61 | SYNTH STRINGS | 1 |
| 063 | 62 | SYNTH BRASS | 2 |
| 064 | 63 | SLOW STRINGS | 1 |
| 065 | 64 | CHORUS | 1 |
| VARIATION | | | |
| 066 | 65 | PIANO TRIO | 3 |
| 067 | 66 | PIANO COUNTRY | 2 |
| 068 | 67 | ELECTRIC PIANO TRIO | 3 |
| 069 | 68 | HARPSICHORD TRIO | 3 |
| 070 | 69 | ELECTRIC ORGAN TRIO | 3 |
| 071 | 70 | VIBRAPHONE DUET | 2 |
| 072 | 71 | TRUMPET DUET | 2 |
| 073 | 72 | HORN DUET | 2 |
| 074 | 73 | CLARINET TRIO | 3 |
| 075 | 74 | FLUTE DUET | 2 |
| 076 | 75 | WOOD BASS / PIANO | 1 |
| 077 | 76 | STRINGS / PIANO | 1 |
| 078 | 77 | FINGER BASS / ELECTRIC PIANO | 1 |
| 079 | 78 | HARP / VIOLIN | 1 |
| 080 | 79 | FRENCH HORN / TRUMPET | 1 |
| 081 | 80 | SUSTAIN PIANO | 1 |
| 082 | 81 | SUSTAIN ELECTRIC PIANO 1 | 1 |
| 083 | 82 | SUSTAIN ELECTRIC PIANO 2 | 1 |
| 084 | 83 | SUS VIBRAPHONE | 1 |
| 085 | 84 | SUSTAIN STRINGS | 1 |
| 086 | 85 | ECHO PIANO | 1 |
| 087 | 86 | ECHO ELECTRIC PIANO | 1 |
| 088 | 87 | ECHO HARPSICHORD | 1 |
| 089 | 88 | ECHO CELESTA | 1 |
| 090 | 89 | ECHO FOLK GUITAR | 1 |
| 091 | 90 | ECHO BANJO | 1 |
| 092 | 91 | ECHO VIBRAPHONE | 1 |
| 093 | 92 | ECHO MARIMBA | 1 |
| 094 | 93 | ECHO STEEL DRUMS | 1 |
| 095 | *1 | ECHO DRUM KIT | 1 |
| 096 | 95 | PIANO CONCERTO | 2 |
| 097 | 96 | ELECTRIC PIANO CONCERTO | 2 |
| 098 | 97 | FAIRY LAND | 2 |

Voice List/Lista de vozes/ Liste des voix/Lista de voces

| Voice# | MIDI Program Change# | Voice Name | Used Notes |
|----------------|----------------------|--------------|------------|
| 099 | 98 | MOOD GUITAR | 2 |
| 100 | 99 | RICH GUITAR | 2 |
| 101 | 100 | HOT ORGAN | 2 |
| 102 | 101 | EXCEL VIOLIN | 2 |
| 103 | 102 | CRYSTAL | 2 |
| 104 | 103 | STAR SHIP | 2 |
| DRUMKIT | | | |
| 105 | *1 | DRUM KIT | 1 |
| BRASIL | | | |
| 106 | 105 | CAVAQUINHO | 1 |
| 107 | 106 | BANDOLIM | 1 |

The following voices cannot be directly selected from the panel controls; they are special voices programmed into the songs of the PSR-202 and are selected automatically in song playback. However, they can be selected by a connected MIDI device; the corresponding bank select messages are: MSB = 00H, LSB = 00H.

As seguintes vozes não podem ser selecionadas diretamente nos painéis de controle; são vozes especiais programadas nas músicas do PSR-202 e são selecionadas automaticamente na reprodução de músicas. Contudo, podem ser selecionadas por um dispositivo MIDI conectado; as mensagens correspondentes da seleção do banco são: MSB = 00H, LSB = 00H.

| MIDI Program Change# | Voice Name | Used Notes |
|----------------------|-------------------|------------|
| 0 | Piano | 1 |
| 3 | Honky-tonk Piano | 2 |
| 4 | Electric Piano 1 | 2 |
| 5 | Electric Piano 2 | 2 |
| 6 | Harpsichord | 1 |
| 7 | Clavi | 1 |
| 8 | Celesta | 1 |
| 11 | Vibraphone | 1 |
| 12 | Marimba | 1 |
| 16 | Electric Organ 1 | 2 |
| 17 | Electric Organ 2 | 2 |
| 19 | Pipe Organ | 2 |
| 20 | Accordion 1 | 2 |
| 21 | Accordion 2 | 2 |
| 22 | Harmonica | 1 |
| 23 | Wave Organ | 2 |
| 24 | Soft Guitar | 1 |
| 25 | Folk Guitar | 1 |
| 26 | Jazz Guitar | 1 |
| 27 | Electric Guitar | 1 |
| 28 | 12Strings Guitar | 2 |
| 29 | Rich Guitar | 2 |
| 30 | Distortion Guitar | 1 |
| 32 | Wood Bass | 1 |
| 33 | Finger Bass | 1 |
| 34 | Mute Bass | 1 |
| 35 | Fat Bass | 1 |
| 36 | Slap Bass | 1 |
| 38 | Synth Bass | 1 |
| 40 | Violin | 1 |
| 42 | Cello | 1 |
| 46 | Harp | 1 |
| 49 | Strings | 1 |
| 51 | Synth Strings | 1 |
| 52 | Choir | 1 |
| 56 | Trumpet | 1 |
| 57 | Trombone | 1 |
| 59 | Muted Trumpet | 1 |

| Voice# | MIDI Program Change# | Voice Name | Used Notes |
|-----------------|----------------------|------------------|------------|
| 108 | 107 | VIOLA CAIPIRA | 1 |
| 109 | *9 | BRASIL KIT 1 | 1 |
| 110 | *17 | BRASIL KIT 2 | 1 |
| 111 | 110 | BERIMBAU & SURDO | 1 |
| LATINKIT | | | |
| 112 | *25 | LATIN KIT | 1 |

*1 MSB=7FH, LSB=00H, MIDI Prg Ch#=1

*9 MSB=7FH, LSB=00H, MIDI Prg Ch#=9

*17 MSB=7FH, LSB=00H, MIDI Prg Ch#=17

*25 MSB=7FH, LSB=00H, MIDI Prg Ch#=25

Les voix suivantes ne peuvent être directement sélectionnées à partir des commandes du panneau ; ce sont des voix spéciales, programmées dans les morceaux du PSR-202, qui sont automatiquement sélectionnées lors de la reproduction du morceau. Toutefois, elles peuvent être sélectionnées par un dispositif MIDI connecté. Dans ce cas, les messages correspondants sélectionnés par la banque sont les suivants : MSB = 00H, LSB = 00H.

Las voces que se indican a continuación no se pueden seleccionar directamente desde los controles del panel; son voces especiales programadas en las canciones del PSR-202 y se seleccionan automáticamente en la reproducción de las mismas. No obstante, se pueden seleccionar con un dispositivo MIDI conectado; los mensajes correspondientes de selección de bancos son los siguientes: MSB = 00H, LSB = 00H.

| MIDI Program Change# | Voice Name | Used Notes |
|----------------------|------------------------------|------------|
| 60 | French Horn | 1 |
| 61 | Brass Section | 1 |
| 63 | Synth Brass | 1 |
| 64 | High Brass | 2 |
| 65 | Alto Sax | 1 |
| 66 | Tenor Sax | 1 |
| 67 | Trumpet & Trombone Section | 2 |
| 68 | Oboe | 1 |
| 71 | Clarinet | 1 |
| 73 | Flute 2 | 1 |
| 75 | Pan Flute | 1 |
| 80 | Lead | 1 |
| 81 | Sawtooth | 1 |
| 88 | Piano Concerto | 2 |
| 89 | Electric Piano Concerto | 2 |
| 90 | Fairy land | 2 |
| 91 | Hot Organ | 2 |
| 92 | Mood Guitar | 2 |
| 93 | Excel Violin | 2 |
| 94 | Star ship | 2 |
| 95 | Slow Strings | 1 |
| 98 | Crystal | 2 |
| 102 | Viola Caipira | 1 |
| 103 | Berimbau & Surdo | 1 |
| 104 | Sitar | 1 |
| 105 | Banjo | 1 |
| 110 | Cavaquinho | 1 |
| 111 | Bandolim | 1 |
| 112 | Small Guitar | 1 |
| 114 | Steel Drums | 1 |
| 120 | Bandoneon | 1 |
| 121 | Flute 1 | 1 |
| 123 | Wood Bass / Piano | 1 |
| 124 | Strings / Piano | 1 |
| 125 | Finger Bass / Electric Piano | 1 |
| 126 | Harp / Violin | 1 |
| 127 | Horn / Trumpet | 1 |



Drum Kit List/Lista do conjunto de percussão/ Liste des kits de percussion/Lista de juegos de batería

- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than keyboard Note # and Note. For example, in "105: Drum Kit", the "Low Tom" (Note# 60/Note C3) corresponds to (MIDI Note# 48/Note C2).
- Voices with the same Alternate Note Number (1 ... 48) cannot be played simultaneously. (They are designed to be played alternately with each other.)
- Key Off: Keys marked "O" stop sounding the instant they are released.

- Cada voz de percussão usa uma nota.
- O # de nota e a Nota do MIDI estão, de fato, uma oitava abaixo do # de nota e da Nota do teclado. Por exemplo, em "105: Drum Kit", o "Low Tom" (# de nota 60/Nota C3) corresponde a (# de nota 48/Nota C2 do MIDI).
- As vozes com o mesmo Número de nota alternada (1 ... 48) não podem ser executadas simultaneamente. (Elas foram projetadas para serem executadas alternando uma com a outra.)
- Tecla liberada: Teclas marcadas com "O" interrompem o som quando a tecla é liberada.

- Chaque voix de percussion utilise une note unique.
- Le numéro de note MIDI (Note #) et la note MIDI se situent en réalité à une octave inférieure à celle qui est indiquée dans la liste. Par exemple, dans « 105 : Drum Kit », « Low Tom » (Note# 60/Note C3) correspond à (MIDI Note# 48/Note C2).
- Les voix portant un même numéro de note alternative (1 ... 48) ne peuvent pas être jouées simultanément. (Elles sont en effet conçues pour être interprétées en alternance).
- Key Off : pour les touches signalées par « O », l'émission de sons s'arrête instantanément aussitôt que les touches sont relâchées.

- Cada sonido de percusión utiliza una nota.
- El número de nota MIDI (NOTE #) y la nota son en realidad una octava menos de lo que aparece en la lista. Por ejemplo, en "105: Drum Kit", el "Low Tom" (Nota# 60/Nota C3) corresponde a (MIDI Nota# 48/Nota C2).
- Los sonidos con el mismo número alterno de nota (1 ... 48) no pueden tocarse simultáneamente. (Están diseñados para tocarse alternativamente el uno con el otro.)
- Tecla desactivada: las teclas marcadas con "O" dejan de sonar en el momento en que se sueltan.

| | | Voice# | | 105 | | | | |
|----|-----|-----------------|------|-------|------|---------|------------------|-----------------------|
| | | Bank MSB# | | 127 | | | | |
| | | Bank LSB# | | 0 | | | | |
| | | Program Change# | | 1 | | | | |
| | | Keyboard | | MIDI | | Key off | Alternate assign | Drum Kit |
| | | Note# | Note | Note# | Note | | | |
| C1 | | 36 | C 1 | 24 | C 0 | | | |
| | C#1 | 37 | C# 1 | 25 | C# 0 | | | |
| D1 | | 38 | D 1 | 26 | D 0 | | | |
| | D#1 | 39 | D# 1 | 27 | D# 0 | | | |
| E1 | | 40 | E 1 | 28 | E 0 | | | |
| | E#1 | 41 | F 1 | 29 | F 0 | | | |
| F1 | | 42 | F# 1 | 30 | F# 0 | | | |
| | F#1 | 43 | G 1 | 31 | G 0 | | | |
| G1 | | 44 | G# 1 | 32 | G# 0 | | | |
| | G#1 | 45 | A 1 | 33 | A 0 | | | |
| A1 | | 46 | A# 1 | 34 | A# 0 | | | |
| | A#1 | 47 | B 1 | 35 | B 1 | | | |
| B1 | | 48 | C 2 | 36 | C 1 | | | |
| | C#2 | 49 | C# 2 | 37 | C# 1 | | | |
| C2 | | 50 | D 2 | 38 | D 1 | | | |
| | D#2 | 51 | D# 2 | 39 | D# 1 | | | Rim Shot |
| E2 | | 52 | E 2 | 40 | E 1 | | | Bass Drum 1 |
| | E#2 | 53 | F 2 | 41 | F 1 | | | Bass Drum 2 |
| F2 | | 54 | F# 2 | 42 | F# 1 | 1 | | Hi-Hat Close |
| | F#2 | 55 | G 2 | 43 | G 1 | | | Snare Drum 1 |
| G2 | | 56 | G# 2 | 44 | G# 1 | 1 | | Hi-Hat Pedal |
| | G#2 | 57 | A 2 | 45 | A 1 | | | Snare Drum 2 |
| A2 | | 58 | A# 2 | 46 | A# 1 | 1 | | Hi-Hat Open |
| | A#2 | 59 | B 2 | 47 | B 1 | | | Floor Tom |
| B2 | | 60 | C 3 | 48 | C 2 | | | Low Tom |
| | C#3 | 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal |
| C3 | | 62 | D 3 | 50 | D 2 | | | Mid Tom |
| | D#3 | 63 | D# 3 | 51 | D# 2 | | | Splash Cymbal |
| E3 | | 64 | E 3 | 52 | E 2 | | | High Tom |
| | E#3 | 65 | F 3 | 53 | F 2 | | | Electronic Bass Drum |
| F3 | | 66 | F# 3 | 54 | F# 2 | | | Cowbell |
| | F#3 | 67 | G 3 | 55 | G 2 | | | Electronic Snare Drum |
| G3 | | 68 | G# 3 | 56 | G# 2 | | | Claves |
| | G#3 | 69 | A 3 | 57 | A 2 | | | Electronic Floor Tom |
| A3 | | 70 | A# 3 | 58 | A# 2 | | | Shaker |
| | A#3 | 71 | B 3 | 59 | B 2 | | | Electronic Low Tom |
| B3 | | 72 | C 4 | 60 | C 3 | | | Electronic Mid Tom |
| | C#4 | 73 | C# 4 | 61 | C# 3 | | | Timbale H |
| C4 | | 74 | D 4 | 62 | D 3 | | | Electronic High Tom |
| | D#4 | 75 | D# 4 | 63 | D# 3 | | | Timbale L |
| D4 | | 76 | E 4 | 64 | E 3 | | | Agogo H |
| | E#4 | 77 | F 4 | 65 | F 3 | | | Agogo L |
| E4 | | 78 | F# 4 | 66 | F# 3 | | | Conga H Mute |
| | F#4 | 79 | G 4 | 67 | G 3 | | | Bongo H |
| F4 | | 80 | G# 4 | 68 | G# 3 | | | Conga H Open |
| | G#4 | 81 | A 4 | 69 | A 3 | | | Bongo L |
| G4 | | 82 | A# 4 | 70 | A# 3 | | | Conga L |
| | A#4 | 83 | B 4 | 71 | B 3 | | | Guiro Short |
| A4 | | 84 | C 5 | 72 | C 4 | O | | Guiro Long |
| | C#5 | 85 | C# 5 | 73 | C# 4 | | | |
| C5 | | 86 | D 5 | 74 | D 4 | | | |
| | D#5 | 87 | D# 5 | 75 | D# 4 | | | |
| D5 | | 88 | E 5 | 76 | E 4 | | | |
| | E#5 | 89 | F 5 | 77 | F 4 | | | |
| E5 | | 90 | F# 5 | 78 | F# 4 | | | |
| | F#5 | 91 | G 5 | 79 | G 4 | | | |
| F5 | | 92 | G# 5 | 80 | G# 4 | | | |
| | G#5 | 93 | A 5 | 81 | A 4 | | | |
| G5 | | 94 | A# 5 | 82 | A# 4 | | | |
| | A#5 | 95 | B 5 | 83 | B 4 | | | |
| A5 | | 96 | C 6 | 84 | C 5 | | | |
| | C#6 | | | | | | | |
| B5 | | | | | | | | |
| | D#6 | | | | | | | |
| B5 | | | | | | | | |
| | E#6 | | | | | | | |
| C6 | | | | | | | | |

Drum Kit List/Lista do conjunto de percussão/ Liste des kits de percussion/Lista de juegos de batería

| | | Voice# | | | | 109 | | | | 110 | | | | 111 | | | |
|----|-----|-----------------|------|-------|------|---------|------------------|--------------------|--------------------------|------------------|--------------------------|---------|------------------|------------------|---------------|--|--|
| | | Bank MSB# | | | | 127 | | | | 127 | | | | 0 | | | |
| | | Bank LSB# | | | | 0 | | | | 0 | | | | 112 | | | |
| | | Program Change# | | | | 9 | | | | 17 | | | | 110 | | | |
| | | Keyboard | | MIDI | | Key off | Alternate assign | Brasil Kit 1 | Key off | Alternate assign | Brasil Kit 2 | Key off | Alternate assign | Berimbau & Surdo | | | |
| | | Note# | Note | Note# | Note | | | | | | | | | | | | |
| C1 | | 36 | C | 1 | 24 | C | 0 | Repinique Solto | | | Repinique Solto | | | 19 | Surdo Abafado | | |
| D1 | C#1 | 37 | C# | 1 | 25 | C# | 0 | Repinique Baqueta | | | Repinique Baqueta | | | 19 | | | |
| E1 | D#1 | 38 | D | 1 | 26 | D | 0 | Repinique Keto | | | Repinique Keto | | | 19 | | | |
| F1 | E#1 | 39 | D# | 1 | 27 | D# | 0 | Repinique Agudinho | | | Repinique Agudinho | | | 19 | | | |
| G1 | F#1 | 40 | E | 1 | 28 | E | 0 | Repinique Nylon AG | | | Repinique Nylon AG | | | 19 | | | |
| A1 | G#1 | 41 | F | 1 | 29 | F | 0 | Repinique Nylon GR | | | Repinique Nylon GR | | | 19 | | | |
| B1 | A#1 | 42 | F# | 1 | 30 | F# | 0 | 2 | Zabumba Abafado | 10 | Zabumba Abafado | | | 19 | | | |
| C2 | C#2 | 43 | G | 1 | 31 | G | 0 | 2 | Zabumba Solto | 10 | Zabumba Solto | | | 19 | | | |
| D2 | D#2 | 44 | G# | 1 | 32 | G# | 0 | | Zabumba Aro | | Zabumba Aro | | | 19 | | | |
| E2 | F#2 | 45 | A | 1 | 33 | A | 0 | 3 | Surdo Abafado | 11 | Surdo Abafado | | | 19 | | | |
| F2 | G#2 | 46 | A# | 1 | 34 | A# | 0 | 3 | Surdo Solto | 11 | Surdo Solto | | | 19 | | | |
| G2 | A#2 | 47 | B | 1 | 35 | B | 1 | 3 | Surdo Ponta | 11 | Surdo Ponta | | | 19 | | | |
| A2 | B#2 | 48 | C | 2 | 36 | C | 1 | | Surdo Aro | | Surdo Aro | | | 19 | | | |
| B2 | C#3 | 49 | C# | 2 | 37 | C# | 1 | | Caixa Suja Aro | | Caixa Suja Aro | | | 19 | | | |
| C3 | D#3 | 50 | D | 2 | 38 | D | 1 | | Caixa Suja 1 | | Caixa Suja 1 | | | 19 | | | |
| D3 | E#3 | 51 | D# | 2 | 39 | D# | 1 | | Tamborim Abafado | | Tamborim Abafado | | | 19 | | | |
| E3 | F#3 | 52 | E | 2 | 40 | E | 1 | | Tamborim Solto | | Tamborim Solto | | | 19 | | | |
| F3 | G#3 | 53 | F | 2 | 41 | F | 1 | | Tamborim Ponta | | Tamborim Ponta | | | 19 | | | |
| G3 | A#3 | 54 | F# | 2 | 42 | F# | 1 | | Tamborim Nylon Ida | | Tamborim Nylon Ida | | | 19 | | | |
| A3 | B#3 | 55 | G | 2 | 43 | G | 1 | | Tamborim Nylon Volta | | Tamborim Nylon Volta | | | 19 | | | |
| B3 | C#4 | 56 | G# | 2 | 44 | G# | 1 | 4 | Djambe Abafado | 12 | Djambe Abafado | | | 19 | | | |
| C4 | D#4 | 57 | A | 2 | 45 | A | 1 | 4 | Djambe Solto | 12 | Djambe Solto | | | 19 | | | |
| D4 | E#4 | 58 | A# | 2 | 46 | A# | 1 | 4 | Djambe Keto | 12 | Djambe Keto | | | 19 | | | |
| E4 | F#4 | 59 | B | 2 | 47 | B | 1 | 5 | Djimbai Abafado | 13 | Djimbai Abafado | | | 19 | | | |
| F4 | G#4 | 60 | C | 3 | 48 | C | 2 | 5 | Djimbai Solto | 13 | Djimbai Solto | | | 19 | | | |
| G4 | A#4 | 61 | C# | 3 | 49 | C# | 2 | 5 | Djimbai Keto | 13 | Djimbai Keto | | | 19 | | | |
| A4 | B#4 | 62 | D | 3 | 50 | D | 2 | 6 | Tan Tan Abafado | 14 | Timba Abafado | | | 19 | | | |
| B4 | C#5 | 63 | D# | 3 | 51 | D# | 2 | 6 | Tan Tan Solto | 14 | Timba Solto | | | 19 | | | |
| C5 | D#5 | 64 | E | 3 | 52 | E | 2 | 6 | Tan Tan Keto | 14 | Timba Keto | | | 19 | | | |
| D5 | E#5 | 65 | F | 3 | 53 | F | 2 | | Tan Tan Armacao | | Timba Armacao | | | 19 | | | |
| E5 | F#5 | 66 | F# | 3 | 54 | F# | 2 | | Pandeiro Nylon Abafado | | Pandeiro Couro Abafado | | | 19 | | | |
| F5 | G#5 | 67 | G | 3 | 55 | G | 2 | | Pandeiro Nylon Solto | | Pandeiro Couro Solto | | | 19 | | | |
| G5 | A#5 | 68 | G# | 3 | 56 | G# | 2 | | Pandeiro Nylon Ponta | | Pandeiro Couro Ponta | | | 19 | | | |
| A5 | B#5 | 69 | A | 3 | 57 | A | 2 | | Pandeiro Nylon Calcanhar | | Pandeiro Couro Calcanhar | | | 19 | | | |
| B5 | C#6 | 70 | A# | 3 | 58 | A# | 2 | | Pandeiro Nylon Keto | | Pandeiro Couro Keto | | | 19 | | | |
| C6 | D#6 | 71 | B | 3 | 59 | B | 2 | O | Pandeiro Nylon Tremolo | O | Pandeiro Couro Tremolo | | | 19 | | | |
| D6 | E#6 | 72 | C | 4 | 60 | C | 3 | | Reco-Reco | | Reco-Reco | | | 19 | | | |
| E6 | F#6 | 73 | C# | 4 | 61 | C# | 3 | | Chocalho | | Chocalho | | | 19 | | | |
| F6 | G#6 | 74 | D | 4 | 62 | D | 3 | | Caxixi | | Caxixi | | | 19 | | | |
| G6 | A#6 | 75 | D# | 4 | 63 | D# | 3 | | Timbale Aro AG | | Timbale Aro AG | | | 19 | | | |
| A6 | B#6 | 76 | E | 4 | 64 | E | 3 | | Timbale Aro GR | | Timbale Aro GR | | | 19 | | | |
| B6 | C#7 | 77 | F | 4 | 65 | F | 3 | | Timbale AG | | Timbale AG | | | 19 | | | |
| C7 | D#7 | 78 | F# | 4 | 66 | F# | 3 | | Timbale GR | | Timbale GR | | | 19 | | | |
| D7 | E#7 | 79 | G | 4 | 67 | G | 3 | | Agogo AG | 15 | Chequere Escorregada | | | 19 | | | |
| E7 | F#7 | 80 | G# | 4 | 68 | G# | 3 | | Agogo GR | 15 | Chequere Puxada | | | 19 | | | |
| F7 | G#7 | 81 | A | 4 | 69 | A | 3 | | Agogo Abafado | | Caixinha | | | 19 | | | |
| G7 | A#7 | 82 | A# | 4 | 70 | A# | 3 | | Agogo Abafado AG | | Afoxe Coco | | | 19 | | | |
| A7 | B#7 | 83 | B | 4 | 71 | B | 3 | | Afoxe Metal | | Afoxe Metal | | | 19 | | | |
| B7 | C#8 | 84 | C | 5 | 72 | C | 4 | | Ganza | | Ganza | | | 19 | | | |
| C8 | D#8 | 85 | C# | 5 | 73 | C# | 4 | 7 | Repique Anel Abafado 1 | 16 | Repique Anel Abafado 1 | | | 19 | | | |
| D8 | E#8 | 86 | D | 5 | 74 | D | 4 | 7 | Repique Anel Solto | 16 | Repique Anel Solto | | | 19 | | | |
| E8 | F#8 | 87 | D# | 5 | 75 | D# | 4 | 7 | Repique Anel Abafado 2 | 16 | Repique Anel Abafado 2 | | | 19 | | | |
| F8 | G#8 | 88 | E | 5 | 76 | E | 4 | | Repique Anel Armacao | | Repique Anel Armacao | | | 19 | | | |
| G8 | A#8 | 89 | F | 5 | 77 | F | 4 | | Cuica AG 1 | | Cuica AG 1 | | | 19 | | | |
| A8 | B#8 | 90 | F# | 5 | 78 | F# | 4 | | Cuica AG 2 | | Cuica AG 2 | | | 19 | | | |
| B8 | C#9 | 91 | G | 5 | 79 | G | 4 | | Cuica MD | | Cuica MD | | | 19 | | | |
| C9 | D#9 | 92 | G# | 5 | 80 | G# | 4 | 8 | Triangulo Abafado | 17 | Triangulo Abafado | | | 19 | | | |
| D9 | E#9 | 93 | A | 5 | 81 | A | 4 | 8 | Triangulo Solto | 17 | Triangulo Solto | | | 19 | | | |
| E9 | F#9 | 94 | A# | 5 | 82 | A# | 4 | 9 | Repique de Mao Keto | 18 | Repique de Mao Keto | | | 19 | | | |
| F9 | G#9 | 95 | B | 5 | 83 | B | 4 | 9 | Repique de Mao Solto | 18 | Repique de Mao Solto | | | 19 | | | |
| G9 | A#9 | 96 | C | 6 | 84 | C | 5 | | Repique de Mao Armacao | | Repique de Mao Armacao | | | 19 | | | |

Drum Kit List/Lista do conjunto de percussão/ Liste des kits de percussion/Lista de juegos de batería

| | | Voice# | | | | 112 | | | | |
|----|-----|-----------------|------|-------|------|---------|------------------|--------------------|-------------|------------------|
| | | Bank MSB# | | | | 127 | | | | |
| | | Bank LSB# | | | | 0 | | | | |
| | | Program Change# | | | | 25 | | | | |
| | | Keyboard | | MIDI | | Key off | Alternate assign | Latin Kit | | |
| | | Note# | Note | Note# | Note | | | | | |
| C1 | | 36 | C | 1 | 24 | C | 0 | Shaker | | |
| | C#1 | 37 | C# | 1 | 25 | C# | 0 | Maracas Pull | | |
| D1 | | 38 | D | 1 | 26 | D | 0 | Shaker | Shaker | Maracas |
| | D#1 | 39 | D# | 1 | 27 | D# | 0 | Maracas Push | | |
| E1 | | 40 | E | 1 | 28 | E | 0 | Shaker Soft | | |
| F1 | | 41 | F | 1 | 29 | F | 0 | Hand Cowbell Body | Body | Open |
| | F#1 | 42 | F# | 1 | 30 | F# | 0 | Hand Cowbell Open | | |
| G1 | | 43 | G | 1 | 31 | G | 0 | Hand Cowbell Body | | |
| | G#1 | 44 | G# | 1 | 32 | G# | 0 | Hand Cowbell Open | | |
| A1 | | 45 | A | 1 | 33 | A | 0 | Hand Cowbell Body | | |
| | A#1 | 46 | A# | 1 | 34 | A# | 0 | Hand Cowbell Open | | |
| B1 | | 47 | B | 1 | 35 | B | 1 | Hand Cowbell Body | | |
| C2 | | 48 | C | 2 | 36 | C | 1 | O Guiro Long 1 | Long | Short |
| | C#2 | 49 | C# | 2 | 37 | C# | 1 | Guiro Long 1 | | |
| D2 | | 50 | D | 2 | 38 | D | 1 | O Guiro Long 2 | | |
| | D#2 | 51 | D# | 2 | 39 | D# | 1 | Guiro Short 2 | | |
| E2 | | 52 | E | 2 | 40 | E | 1 | O Guiro Long 3 | | |
| F2 | | 53 | F | 2 | 41 | F | 1 | Quinto Tip | Quinto Tip | Woodblock |
| | F#2 | 54 | F# | 2 | 42 | F# | 1 | Woodblock | | |
| G2 | | 55 | G | 2 | 43 | G | 1 | Quinto Tip | | |
| | G#2 | 56 | G# | 2 | 44 | G# | 1 | Woodblock | | |
| A2 | | 57 | A | 2 | 45 | A | 1 | Quinto Tip | | |
| | A#2 | 58 | A# | 2 | 46 | A# | 1 | Woodblock | | |
| B2 | | 59 | B | 2 | 47 | B | 1 | Quinto Tip | | |
| C3 | | 60 | C | 3 | 48 | C | 2 | Quinto Heel | Quinto Heel | Claves |
| | C#3 | 61 | C# | 3 | 49 | C# | 2 | Claves | | |
| D3 | | 62 | D | 3 | 50 | D | 2 | Quinto Heel | | |
| | D#3 | 63 | D# | 3 | 51 | D# | 2 | Claves | | |
| E3 | | 64 | E | 3 | 52 | E | 2 | Quinto Slap | Quinto Slap | Bongo Low |
| | F#3 | 65 | F# | 3 | 53 | F# | 2 | Quinto Slap | | |
| F3 | | 66 | F# | 3 | 54 | F# | 2 | Bongo Low | | |
| G3 | | 67 | G | 3 | 55 | G | 2 | Quinto Slap | | |
| | G#3 | 68 | G# | 3 | 56 | G# | 2 | Bongo Low | | |
| A3 | | 69 | A | 3 | 57 | A | 2 | Quinto Open | Quinto Open | |
| | A#3 | 70 | A# | 3 | 58 | A# | 2 | Bongo Low | | |
| B3 | | 71 | B | 3 | 59 | B | 2 | Quinto Open | | |
| C4 | | 72 | C | 4 | 60 | C | 3 | Conga Heel | Conga Heel | Bongo High Heel |
| | C#4 | 73 | C# | 4 | 61 | C# | 3 | Bongo High Heel | | |
| D4 | | 74 | D | 4 | 62 | D | 3 | Conga Heel | | |
| | D#4 | 75 | D# | 4 | 63 | D# | 3 | Bongo High Heel | | |
| E4 | | 76 | E | 4 | 64 | E | 3 | Conga Slap | Conga Slap | |
| | F#4 | 77 | F# | 4 | 65 | F# | 3 | Conga Slap | | |
| F4 | | 78 | F# | 4 | 66 | F# | 3 | Bongo High | | |
| G4 | | 79 | G | 4 | 67 | G | 3 | Conga Slap | | |
| | G#4 | 80 | G# | 4 | 68 | G# | 3 | Bongo High | | |
| A4 | | 81 | A | 4 | 69 | A | 3 | Conga Open | Conga Open | Bongo High |
| | A#4 | 82 | A# | 4 | 70 | A# | 3 | Bongo High | | |
| B4 | | 83 | B | 4 | 71 | B | 3 | Conga Open | | |
| C5 | | 84 | C | 5 | 72 | C | 4 | Timbale Low Paila | Low Paila | |
| | C#5 | 85 | C# | 5 | 73 | C# | 4 | Cha-Cha-Cha Bell | | |
| D5 | | 86 | D | 5 | 74 | D | 4 | Timbale Low | Low | Cha-Cha-Cha Bell |
| | D#5 | 87 | D# | 5 | 75 | D# | 4 | Cha-Cha-Cha Bell | | |
| E5 | | 88 | E | 5 | 76 | E | 4 | Timbale Low | | |
| F5 | | 89 | F | 5 | 77 | F | 4 | Timbale Low | | |
| | F#5 | 90 | F# | 5 | 78 | F# | 4 | Mambo Bell Body | | |
| G5 | | 91 | G | 5 | 79 | G | 4 | Timbale High | High | Mambo Bell |
| | G#5 | 92 | G# | 5 | 80 | G# | 4 | Mambo Bell | | |
| A5 | | 93 | A | 5 | 81 | A | 4 | Timbale High | | |
| | A#5 | 94 | A# | 5 | 82 | A# | 4 | Mambo Bell | | |
| B5 | | 95 | B | 5 | 83 | B | 4 | Timbale High | | |
| C6 | | 96 | C | 6 | 84 | C | 5 | Timbale High Paila | High Paila | |

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| Bank MSB# | | | | 127 | | | | 127 | | | | 127 | | | |
|-----------------|------|-------|------|---------|------------------|----------------|---------|-------------------------|--------------------------|---------|------------------|--------------------------|--|--|--|
| Bank LSB# | | | | 0 | | | | 0 | | | | 0 | | | |
| Program Change# | | | | 0 | | | | 8 | | | | 16 | | | |
| Keyboard | | MIDI | | Key off | Alternate assign | Style Drum Kit | Key off | Alternate assign | Style Drum Kit BR1 | Key off | Alternate assign | Style Drum Kit BR2 | | | |
| Note# | Note | Note# | Note | | | | | | | | | | | | |
| 12 | C | -1 | 0 | C | -2 | | | | Repinique Solto | | | Repinique Solto | | | |
| 13 | C# | -1 | 1 | C# | -2 | | | | Repinique Baqueta | | | Repinique Baqueta | | | |
| 14 | D | -1 | 2 | D | -2 | | | | Repinique Keto | | | Repinique Keto | | | |
| 15 | D# | -1 | 3 | D# | -2 | | | Hi Q | Repinique Agudinho | | | Repinique Agudinho | | | |
| 16 | E | -1 | 4 | E | -2 | | | | Repinique Nylon AG | | | Repinique Nylon AG | | | |
| 17 | F | -1 | 5 | F | -2 | | | Scratch H | Repinique Nylon GR | | | Repinique Nylon GR | | | |
| 18 | F# | -1 | 6 | F# | -2 | | | Scratch L | Zabumba Abafado | 31 | | Zabumba Abafado | | | |
| 19 | G | -1 | 7 | G | -2 | | | | Zabumba Solto | 31 | | Zabumba Solto | | | |
| 20 | G# | -1 | 8 | G# | -2 | | | | Zabumba Aro | | | Zabumba Aro | | | |
| 21 | A | -1 | 9 | A | -2 | | | | Surdo Abafado | 32 | | Surdo Abafado | | | |
| 22 | A# | -1 | 10 | A# | -2 | | | | Surdo Solto | 32 | | Surdo Solto | | | |
| 23 | B | -1 | 11 | B | -2 | | | | Surdo Ponta | 32 | | Surdo Ponta | | | |
| 24 | C | 0 | 12 | C | -1 | | | | Surdo Aro | | | Surdo Aro | | | |
| 25 | C# | 0 | 13 | C# | -1 | | | | Caixa Suja Aro | | | Caixa Suja Aro | | | |
| 26 | D | 0 | 14 | D | -1 | | | | Caixa Suja 1 | | | Caixa Suja 1 | | | |
| 27 | D# | 0 | 15 | D# | -1 | | | Brush Slap | Tamborim Abafado | | | Tamborim Abafado | | | |
| 28 | E | 0 | 16 | E | -1 | | | Reverse Cymbal | Tamborim Solto | | | Tamborim Solto | | | |
| 29 | F | 0 | 17 | F | -1 | | | | Tamborim Ponta | | | Tamborim Ponta | | | |
| 30 | F# | 0 | 18 | F# | -1 | | | Electronic Bass Drum | SynthBass Drum | | | SynthBass Drum | | | |
| 31 | G | 0 | 19 | G | -1 | | | | Tamborim Nylon Ida | | | Tamborim Nylon Ida | | | |
| 32 | G# | 0 | 20 | G# | -1 | | | Electronic Snare Drum | SynthSnare Drum | | | SynthSnare Drum | | | |
| 33 | A | 0 | 21 | A | -1 | | | | Tamborim Nylon Volta | | | Tamborim Nylon Volta | | | |
| 34 | A# | 0 | 22 | A# | -1 | | | | Reco-Reco | | | Reco-Reco | | | |
| 35 | B | 0 | 23 | B | -1 | | | Bass Drum 1 | Bass Drum 1 | | | Bass Drum 1 | | | |
| 36 | C | 1 | 24 | C | 0 | | | Bass Drum 2 | Bass Drum 2 | | | Bass Drum 2 | | | |
| 37 | C# | 1 | 25 | C# | 0 | | | Rim Shot | Rim Shot | | | Rim Shot | | | |
| 38 | D | 1 | 26 | D | 0 | | | Snare Drum 1 | Snare Drum 2 | | | Snare Drum 2 | | | |
| 39 | D# | 1 | 27 | D# | 0 | | | Electronic Floor Tom | Synth Tom Bass | | | Synth Tom Bass | | | |
| 40 | E | 1 | 28 | E | 0 | | | Snare Drum 2 | Snare Drum 3 | | | Snare Drum 3 | | | |
| 41 | F | 1 | 29 | F | 0 | | | Floor Tom | Tom Bass | | | Tom Bass | | | |
| 42 | F# | 1 | 30 | F# | 0 | 20 | | Hi-hat Closed | Hi-hat Close | 33 | | Hi-hat Close | | | |
| 43 | G | 1 | 31 | G | 0 | | | Electronic Low Tom | Synth Tom Low | | | Synth Tom Low | | | |
| 44 | G# | 1 | 32 | G# | 0 | 20 | | Hi-Hat Pedal | Hi-hat Pedal | 33 | | Hi-hat Pedal | | | |
| 45 | A | 1 | 33 | A | 0 | | | Low Tom | Tom Low | | | Tom Low | | | |
| 46 | A# | 1 | 34 | A# | 0 | 20 | | Hi-Hat Open | Hi-hat Open | 33 | | Hi-hat Open | | | |
| 47 | B | 1 | 35 | B | 1 | | | Electronic Mid Tom | Synth Tom Mid | | | Synth Tom Mid | | | |
| 48 | C | 2 | 36 | C | 1 | | | Mid Tom | Tom Mid | | | Tom Mid | | | |
| 49 | C# | 2 | 37 | C# | 1 | | | Crash Cymbal | Crash Cymbal | | | Crash Cymbal | | | |
| 50 | D | 2 | 38 | D | 1 | | | High Tom | Tom High | | | Tom High | | | |
| 51 | D# | 2 | 39 | D# | 1 | | | Ride Cymbal 1 | Ride Cymbal 1 | | | Ride Cymbal 1 | | | |
| 52 | E | 2 | 40 | E | 1 | | | Electronic High Tom | Synth Tom High | | | Synth Tom High | | | |
| 53 | F | 2 | 41 | F | 1 | | | Ride Cymbal Cup | Chocalho | | | Chocalho | | | |
| 54 | F# | 2 | 42 | F# | 1 | | | Tambourine | Caxixi | | | Caxixi | | | |
| 55 | G | 2 | 43 | G | 1 | | | Splash Cymbal | Splash Cymbal | | | Splash Cymbal | | | |
| 56 | G# | 2 | 44 | G# | 1 | | | Cowbell | Cowbell | | | Cowbell | | | |
| 57 | A | 2 | 45 | A | 1 | | | | Afoxe Metal | | | Afoxe Metal | | | |
| 58 | A# | 2 | 46 | A# | 1 | | | | Ganza | | | Ganza | | | |
| 59 | B | 2 | 47 | B | 1 | | | Ride Cymbal 2 | Ride Cymbal 2 | | | Ride Cymbal 2 | | | |
| 60 | C | 3 | 48 | C | 2 | | | Bongo H | Bongo H | | | Bongo H | | | |
| 61 | C# | 3 | 49 | C# | 2 | | | Bongo L | Bongo L | | | Bongo L | | | |
| 62 | D | 3 | 50 | D | 2 | | | Conga H Mute | Conga H Mute | | | Conga H Mute | | | |
| 63 | D# | 3 | 51 | D# | 2 | | | Conga H Open | Conga H Open | | | Conga H Open | | | |
| 64 | E | 3 | 52 | E | 2 | | | Conga L | Conga L | | | Conga L | | | |
| 65 | F | 3 | 53 | F | 2 | | | Timbale H | Brush Snare | | | Brush Snare | | | |
| 66 | F# | 3 | 54 | F# | 2 | | | Timbale L | Brush Tom L | | | Brush Tom L | | | |
| 67 | G | 3 | 55 | G | 2 | | | Agogo H | Brush Tom H | | | Brush Tom H | | | |
| 68 | G# | 3 | 56 | G# | 2 | | | Agogo L | Apito | O | | Apito | | | |
| 69 | A | 3 | 57 | A | 2 | | | | Timbale Aro AG | | | Timbale Aro AG | | | |
| 70 | A# | 3 | 58 | A# | 2 | | | | Timbale Aro GR | | | Timbale Aro GR | | | |
| 71 | B | 3 | 59 | B | 2 | O | | Apito H | Timbale AG | | | Timbale AG | | | |
| 72 | C | 4 | 60 | C | 3 | O | | Apito L | Timbale GR | | | Timbale GR | | | |
| 73 | C# | 4 | 61 | C# | 3 | | | Guiro Short | Guiro Short | | | Guiro Short | | | |
| 74 | D | 4 | 62 | D | 3 | O | | Guiro Long | Guiro Long | O | | Guiro Long | | | |
| 75 | D# | 4 | 63 | D# | 3 | | | Claves | Claves | | | Claves | | | |
| 76 | E | 4 | 64 | E | 3 | | | | Agogo AG | 34 | | Chequere Escorregada | | | |
| 77 | F | 4 | 65 | F | 3 | | | | Agogo GR | 34 | | Chequere Puxada | | | |
| 78 | F# | 4 | 66 | F# | 3 | | | | Agogo Abafado | | | Caixinha | | | |
| 79 | G | 4 | 67 | G | 3 | | | | Agogo Abafado AG | | | Afoxe Coco | | | |
| 80 | G# | 4 | 68 | G# | 3 | 21 | | Triangle Mute | Triangulo Abafado | 35 | | Triangulo Abafado | | | |
| 81 | A | 4 | 69 | A | 3 | 21 | | Triangle Open | Triangulo Solto | 35 | | Triangulo Solto | | | |
| 82 | A# | 4 | 70 | A# | 3 | | | Shaker | Shaker | | | Shaker | | | |
| 83 | B | 4 | 71 | B | 3 | | | | Djambe Abafado | 36 | | Djambe Abafado | | | |
| 84 | C | 5 | 72 | C | 4 | | | Bell Tree | Djambe Solto | 36 | | Djambe Solto | | | |
| 85 | C# | 5 | 73 | C# | 4 | | | Electronic Bass Drum A | Djambe Keto | 36 | | Djambe Keto | | | |
| 86 | D | 5 | 74 | D | 4 | | | Electronic Bass Drum B | Djimbalo Abafado | 37 | | Djimbalo Abafado | | | |
| 87 | D# | 5 | 75 | D# | 4 | | | Electronic Bass Drum C | Djimbalo Solto | 37 | | Djimbalo Solto | | | |
| 88 | E | 5 | 76 | E | 4 | | | Electronic Snare Drum A | Djimbalo Keto | 37 | | Djimbalo Keto | | | |
| 89 | F | 5 | 77 | F | 4 | | | Electronic Snare Drum B | Tan Tan Abafado | 38 | | Timba Abafado | | | |
| 90 | F# | 5 | 78 | F# | 4 | | | Electronic Rim Shot | Tan Tan Solto | 38 | | Timba Solto | | | |
| 91 | G | 5 | 79 | G | 4 | | | Reverse Pulse | Tan Tan Keto | 38 | | Timba Keto | | | |
| 92 | G# | 5 | 80 | G# | 4 | | | Hand Clap | Tan Tan Armacao | | | Timba Armacao | | | |
| 93 | A | 5 | 81 | A | 4 | | | Orchestra Hit | Pandeiro Nylon Abafado | | | Pandeiro Couro Abafado | | | |
| 94 | A# | 5 | 82 | A# | 4 | | | Scratch 1 | Pandeiro Nylon Solto | | | Pandeiro Couro Solto | | | |
| 95 | B | 5 | 83 | B | 4 | | | Scratch 2 | Pandeiro Nylon Ponta | | | Pandeiro Couro Ponta | | | |
| 96 | C | 6 | 84 | C | 5 | | | Scratch 3 | Pandeiro Nylon Calcanhar | | | Pandeiro Couro Calcanhar | | | |
| 97 | C# | 6 | 85 | C# | 5 | | | | Pandeiro Nylon Keto | | | Pandeiro Couro Keto | | | |
| 98 | D | 6 | 86 | D | 5 | | | | Pandeiro Nylon Tremolo | O | | Pandeiro Couro Tremolo | | | |
| 99 | D# | 6 | 87 | D# | 5 | | | | Repique Anel Abafado 1 | 39 | | Repique Anel Abafado 1 | | | |
| 100 | E | 6 | 88 | E | 5 | | | | Repique Anel Solto | 39 | | Repique Anel Solto | | | |
| 101 | F | 6 | 89 | F | 5 | | | | Repique Anel Abafado 2 | 39 | | Repique Anel Abafado 2 | | | |
| 102 | F# | 6 | 90 | F# | 5 | | | | Repique Anel Armacao | | | Repique Anel Armacao | | | |
| 103 | G | 6 | 91 | G | 5 | | | | Cuica AG 1 | | | Cuica AG 1 | | | |
| 104 | G# | 6 | 92 | G# | 5 | | | | Cuica AG 2 | | | Cuica AG 2 | | | |
| 105 | A | 6 | 93 | A | 5 | | | | Cuica MD | | | Cuica MD | | | |
| 106 | A# | 6 | 94 | A# | 5 | | | | Repique de Mao Keto | 40 | | Repique de Mao Keto | | | |
| 107 | B | 6 | 95 | B | 5 | | | | Repique de Mao Solto | 40 | | Repique de Mao Solto | | | |
| 108 | C | 7 | 96 | C | 6 | | | | Repique de Mao Armacao | | | Repique de Mao Armacao | | | |

Drum Kit List/Lista do conjunto de percussão/ Liste des kits de percussion/Lista de juegos de batería

| Bank MSB# | | | | 127 | | | |
|-----------------|------|-------|------|---------|------------------|----------------------|-----------------------|
| Bank LSB# | | | | 0 | | | |
| Program Change# | | | | 24 | | | |
| Keyboard | | MIDI | | Key off | Alternate assign | Style Drum Kit LATIN | |
| Note# | Note | Note# | Note | | | | |
| 12 | C | -1 | 0 | C | -2 | | |
| 13 | C# | -1 | 1 | C# | -2 | 41 | Surdo Ponta |
| 14 | D | -1 | 2 | D | -2 | 41 | Surdo Solto |
| 15 | D# | -1 | 3 | D# | -2 | | Hi Q |
| 16 | E | -1 | 4 | E | -2 | | |
| 17 | F | -1 | 5 | F | -2 | | Scratch H |
| 18 | F# | -1 | 6 | F# | -2 | | Scratch L |
| 19 | G | -1 | 7 | G | -2 | | |
| 20 | G# | -1 | 8 | G# | -2 | | |
| 21 | A | -1 | 9 | A | -2 | | |
| 22 | A# | -1 | 10 | A# | -2 | | |
| 23 | B | -1 | 11 | B | -2 | | |
| 24 | C | 0 | 12 | C | -1 | | |
| 25 | C# | 0 | 13 | C# | -1 | | |
| 26 | D | 0 | 14 | D | -1 | | |
| 27 | D# | 0 | 15 | D# | -1 | | Brush Slap |
| 28 | E | 0 | 16 | E | -1 | | Reverse Cymbal |
| 29 | F | 0 | 17 | F | -1 | | |
| 30 | F# | 0 | 18 | F# | -1 | | Electronic Bass Drum |
| 31 | G | 0 | 19 | G | -1 | | |
| 32 | G# | 0 | 20 | G# | -1 | | Electronic Snare Drum |
| 33 | A | 0 | 21 | A | -1 | | |
| 34 | A# | 0 | 22 | A# | -1 | | |
| 35 | B | 0 | 23 | B | -1 | | Bass Drum 1 |
| 36 | C | 1 | 24 | C | 0 | | Bass Drum 2 |
| 37 | C# | 1 | 25 | C# | 0 | | Rim Shot |
| 38 | D | 1 | 26 | D | 0 | | Snare Drum 1 |
| 39 | D# | 1 | 27 | D# | 0 | | Electronic Floor Tom |
| 40 | E | 1 | 28 | E | 0 | | Snare Drum 2 |
| 41 | F | 1 | 29 | F | 0 | | Floor Tom |
| 42 | F# | 1 | 30 | F# | 0 | 42 | Hi-hat Closed |
| 43 | G | 1 | 31 | G | 0 | | Electronic Low Tom |
| 44 | G# | 1 | 32 | G# | 0 | 42 | Hi-Hat Pedal |
| 45 | A | 1 | 33 | A | 0 | | Low Tom |
| 46 | A# | 1 | 34 | A# | 0 | 42 | Hi-Hat Open |
| 47 | B | 1 | 35 | B | 1 | | Electronic Mid Tom |
| 48 | C | 2 | 36 | C | 1 | | Mid Tom |
| 49 | C# | 2 | 37 | C# | 1 | | Crash Cymbal |
| 50 | D | 2 | 38 | D | 1 | | High Tom |
| 51 | D# | 2 | 39 | D# | 1 | | Ride Cymbal 1 |
| 52 | E | 2 | 40 | E | 1 | | Electronic High Tom |
| 53 | F | 2 | 41 | F | 1 | | Ride Cymbal Cup |
| 54 | F# | 2 | 42 | F# | 1 | | Tambourine |
| 55 | G | 2 | 43 | G | 1 | | Splash Cymbal |
| 56 | G# | 2 | 44 | G# | 1 | | Cowbell |
| 57 | A | 2 | 45 | A | 1 | | |
| 58 | A# | 2 | 46 | A# | 1 | | |
| 59 | B | 2 | 47 | B | 1 | | Ride Cymbal 2 |
| 60 | C | 3 | 48 | C | 2 | | Bongo H |
| 61 | C# | 3 | 49 | C# | 2 | | Bongo L |
| 62 | D | 3 | 50 | D | 2 | | Conga H Mute |
| 63 | D# | 3 | 51 | D# | 2 | | Conga H Open |
| 64 | E | 3 | 52 | E | 2 | | Conga L |
| 65 | F | 3 | 53 | F | 2 | | Timbale H |
| 66 | F# | 3 | 54 | F# | 2 | | Timbale L |
| 67 | G | 3 | 55 | G | 2 | | Agogo H |
| 68 | G# | 3 | 56 | G# | 2 | | Agogo L |
| 69 | A | 3 | 57 | A | 2 | | |
| 70 | A# | 3 | 58 | A# | 2 | | |
| 71 | B | 3 | 59 | B | 2 | O | Apito H |
| 72 | C | 4 | 60 | C | 3 | O | Apito L |
| 73 | C# | 4 | 61 | C# | 3 | | Guiro Short |
| 74 | D | 4 | 62 | D | 3 | O | Guiro Long |
| 75 | D# | 4 | 63 | D# | 3 | | Claves |
| 76 | E | 4 | 64 | E | 3 | | Woodblock |
| 77 | F | 4 | 65 | F | 3 | | |
| 78 | F# | 4 | 66 | F# | 3 | | |
| 79 | G | 4 | 67 | G | 3 | | |
| 80 | G# | 4 | 68 | G# | 3 | 43 | Triangle Mute |
| 81 | A | 4 | 69 | A | 3 | 43 | Triangle Open |
| 82 | A# | 4 | 70 | A# | 3 | | Shaker |
| 83 | B | 4 | 71 | B | 3 | | |
| 84 | C | 5 | 72 | C | 4 | | Bell Tree |
| 85 | C# | 5 | 73 | C# | 4 | | Maracas Push |
| 86 | D | 5 | 74 | D | 4 | | Maracas Pull |
| 87 | D# | 5 | 75 | D# | 4 | | Shaker |
| 88 | E | 5 | 76 | E | 4 | | Shaker Soft |
| 89 | F | 5 | 77 | F | 4 | 44 | Hand Cowbell Body |
| 90 | F# | 5 | 78 | F# | 4 | 44 | Hand Cowbell Open |
| 91 | G | 5 | 79 | G | 4 | 45 | Quinto Tip |
| 92 | G# | 5 | 80 | G# | 4 | 45 | Quinto Heel |
| 93 | A | 5 | 81 | A | 4 | 45 | Quinto Slap |
| 94 | A# | 5 | 82 | A# | 4 | 45 | Quinto Open |
| 95 | B | 5 | 83 | B | 4 | 46 | Conga Heel |
| 96 | C | 6 | 84 | C | 5 | 46 | Conga Slap |
| 97 | C# | 6 | 85 | C# | 5 | 46 | Conga Open |
| 98 | D | 6 | 86 | D | 5 | | Bongo Low |
| 99 | D# | 6 | 87 | D# | 5 | 47 | Bongo High Heel |
| 100 | E | 6 | 88 | E | 5 | 47 | Bongo High |
| 101 | F | 6 | 89 | F | 5 | | Timbale Low Paila |
| 102 | F# | 6 | 90 | F# | 5 | | Timbale Low |
| 103 | G | 6 | 91 | G | 5 | | Timbale High Paila |
| 104 | G# | 6 | 92 | G# | 5 | | Timbale High |
| 105 | A | 6 | 93 | A | 5 | | Cha-Cha-Cha Bell |
| 106 | A# | 6 | 94 | A# | 5 | 48 | Mambo Bell Body |
| 107 | B | 6 | 95 | B | 5 | 48 | Mambo Bell |
| 108 | C | 7 | 96 | C | 6 | | |



Style List & Multi pads/Lista de estilos & Multi pads/ Liste des styles et Multi pads/Lista de estilos y Multi pads

● Style List/Lista de estilos/Liste des styles/Lista de estilos

| No. | Style Name |
|--------------|----------------------|
| LATIN | |
| 001 | MARIACHI |
| 002 | NORTEÑO |
| 003 | BANDA |
| 004 | MERENGUE 1 |
| 005 | SON |
| 006 | TIMBA |
| 007 | CHA CHA |
| 008 | RUMBA |
| 009 | BOLERO |
| 010 | MAMBO |
| 011 | CONGA |
| 012 | MERENGUE 2 |
| 013 | Beguine |
| 014 | Reggae 1 |
| 015 | Reggae 2 |
| 016 | JOROPO |
| 017 | GAITA |
| 018 | PARRANDA |
| 019 | CUMBIA COLOMBIANA |
| 020 | VALLENATO |
| 021 | MERENGUE 3 |
| 022 | TANGO |
| 023 | ZAMBA |
| 024 | BAILANTA |
| 025 | CUARTETO |
| 026 | SAMBA |
| 027 | SAMBA ENREDO |
| 028 | SAMBA CANÇÃO |
| 029 | SAMBA DE RODA |
| 030 | SAMBA FUNK |
| 031 | SAMBA REGGAE |
| 032 | SAMBA ROCK |
| 033 | PAGODE |
| 034 | PARTIDO ALTO |
| 035 | BALANÇO |
| 036 | BOSSA 1 |
| 037 | BOSSA 2 |
| 038 | AXÉ |
| 039 | SKA |

| No. | Style Name |
|-----------------|-----------------|
| 040 | CARNAVAL |
| 041 | FREVO |
| 042 | FORRÓ 1 |
| 043 | FORRÓ 2 |
| 044 | XOTE 1 |
| 045 | XOTE 2 |
| 046 | BAIÃO |
| 047 | CHORO |
| 048 | CHORINHO |
| 049 | GUARÂNIA |
| 050 | RASQUEADO |
| 051 | POLCA |
| 052 | VANERÃO |
| 053 | TOADA |
| 054 | CURURU |
| 055 | SERTANEJO 1 |
| 056 | SERTANEJO 2 |
| POP/ROCK | |
| 057 | 8Beat Pop |
| 058 | 8Beat Uptempo |
| 059 | 8Beat Standard |
| 060 | 8Beat Shuffle |
| 061 | Folkrock |
| 062 | Pop Rock |
| 063 | Crystal Pop |
| 064 | 8Beat Medium |
| 065 | 16Beat Shuffle |
| 066 | 16Beat Pop |
| 067 | 8Beat Ballad |
| 068 | Epic Ballad |
| 069 | Piano Ballad |
| 070 | Soul Ballad |
| 071 | Slow Rock |
| 072 | 6/8 Ballad |
| 073 | Harp Arpeggio 1 |
| 074 | Harp Arpeggio 2 |
| 075 | Harp Arpeggio 3 |
| 076 | Music Box |
| 077 | Dance Pop |
| 078 | Techno |
| 079 | Eurobeat |

| No. | Style Name |
|-----------------------|--------------------|
| 080 | Hip Hop |
| 081 | 70s Disco |
| 082 | 8Beat Rock Ballad |
| 083 | 16Beat Rock Ballad |
| 084 | Hard Rock |
| 085 | Rock Shuffle |
| 086 | 6/8 Heavy Rock |
| 087 | US Rock |
| 088 | Rock & Roll |
| 089 | Boogie |
| 090 | Twist |
| JAZZ/COUNTRY | |
| 091 | R&B |
| 092 | Funk |
| 093 | Soul |
| 094 | Gospel Shuffle |
| 095 | 6/8 Gospel |
| 096 | 4/4 Blues |
| 097 | Jazz Ballad |
| 098 | Jazz Waltz |
| 099 | Fusion |
| 100 | Big Band Swing |
| 101 | Big Band Ballad |
| 102 | Jazz Quartet |
| 103 | Dixieland |
| 104 | Bluegrass |
| 105 | 2/4 Country |
| 106 | Country Ballad |
| 107 | Country Shuffle |
| BALLROOM/WORLD | |
| 108 | Tango Continental |
| 109 | Jive |
| 110 | March |
| 111 | 6/8 March |
| 112 | Light March |
| 113 | Crystal March |
| 114 | Polka |
| 115 | Standard Waltz |
| 116 | German Waltz |
| 117 | Viennese Waltz |
| 118 | Crystal Waltz |

| No. | Style Name |
|----------------|-------------------|
| 119 | Orchestra Waltz 1 |
| 120 | Orchestra Waltz 2 |
| 121 | Music Box Waltz |
| PIANIST | |
| 122 | 2beat |
| 123 | Stride |
| 124 | Concerto |
| 125 | 8beat |
| 126 | Honky-Tonk |
| 127 | Piano Ballad |
| 128 | Pop Ballad |
| 129 | Arpeggio 1 |
| 130 | Arpeggio 2 |
| 131 | Dance Pop |
| 132 | Rock & Roll |
| 133 | Tight Rock |
| 134 | Swing |
| 135 | Jazz Waltz |
| 136 | Ragtime |
| 137 | Beguine |
| 138 | Cha Cha |
| 139 | March |
| 140 | 6/8 March |
| 141 | Galop |

● Multi pads/Multi pads/Multi pads/Multi pads

| Category | Bank No. | Bank Name |
|----------|----------|-------------------|
| LATIN | 1 | Claves |
| | 2 | Surdo |
| | 3 | Strings & Brass |
| | 4 | Accordion 1 |
| | 5 | Accordion 2 |
| | 6 | Bandolim |
| | 7 | Latin Guitar Play |
| | 8 | Guitar & Piano |

| Category | Bank No. | Bank Name |
|----------|----------|-------------|
| NORMAL | 9 | Pianist |
| | 10 | Twinkle |
| | 11 | Organ Play |
| | 12 | Guitar Play |
| | 13 | Percussion |
| | 14 | Drums |
| | 15 | Techno |
| | 16 | 1234 |
| 17 | GOAL! | |



MIDI Implementation Chart/Tabela de execução de MIDI/ Feuille d'implémentation MIDI/Gráfica de implementación MIDI

YAMAHA [Portable Keyboard] Date: 22-MAY-2002
 Model PSR-202 MIDI Implementation Chart Version : 1.0

| Function... | Transmitted | Recognized | Remarks |
|-------------------------------|--|-------------------------------------|---|
| Basic Channel Default Changed | 1 - 7, 10 x | 1 - 7, 10 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 *1 x 9nH, v=0 | o 9nH, v=1-127 x 9nH, v=0 or 8nH | |
| After Touch Key's Ch's | x x | x x | |
| Pitch Bend | x | x | |
| Control | 0, 32 7 10 6, 38 64 71-74 | o o o x o x | Bank Select LSB, MSB Volume Pan Data Entry Sustain |
| Change | 84 91, 93, 94 96-97 98, 99 100-101 | o x x x x | Portamento Cntrl RPN Inc, Dec NRPN LSB, MSB RPN LSB, MSB |

MIDI Implementation Chart/Tabela de execução de MIDI/ Feuille d'implémentation MIDI/Gráfica de implementación MIDI

| | | | |
|---|---------------------------------|---------------------------------|---------------------------------|
| | | | |
| Prog Change : True # | *3 *3 | *3 *3 | *3 *3 |
| System Exclusive | *4 | *4 | *4 |
| Common : Song Pos. : Song Sel. : Tune | X X X | X X X | X X X |
| System : Clock Real Time: Commands | X X | X X | X X |
| Aux : All Sound OFF : Reset All Cntrls : Local ON/OFF : All Notes OFF Mes- : Active Sense sages: Reset | X X X X X X X | X X X X X X X | X X X X X X X |

O : Yes
X : No

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

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

NOTE:

- *1 Depending on the selected voice, the transmitted velocity value may differ.
- *2 MSB can be used to change the voice for the Melody or Rhythm.
MSB=00H :Melody Voice
MSB=7FH : Rhythm Voice
LSB: Refer to Voice list.
- *3 For program change values, refer to the voice list.
Program change and other like channel messages received will not affect the PSR-202 panel settings or what is being played on the keyboard.
- *4 < GM System on > F0H,7EH,7FH, 09H, 01H, F7H
All data is restored to the default values.
- *5 MIDI does not function (transmit/receive) in the Song mode.

OBSERVAÇÃO:

- *1 Dependendo da voz selecionada, o valor da velocidade transmitida pode variar.
- *2 Pode-se utilizar MSB para modificar a voz nos recursos Melody (melodia) ou Rhythm (ritmo).
MSB=00H :Melody Voice
MSB=7FH : Rhythm Voice
LSB: Consulte a Lista de vozes
- *3 Para valores de modificação de programa, consulte a lista de vozes.
A modificação do programa e outras, como as mensagens de canal recebidas, não afetarão as configurações do painel PSR-202 ou o que estiver sendo executado no teclado.
- *4 < Sistema GM em > F0H,7EH,7FH, 09H, 01H, F7H
Todos os dados são restaurados aos valores padrão.
- *5 MIDI não funciona (transmitir/receber) no modo Song.

NOTE :

- *1 En fonction de la voix sélectionnée, la valeur de la vitesse transmise peut varier.
- *2 MSB peut être utilisé pour modifier la voix de la Melody ou du Rhythm.
MSB=00H : Voix de la mélodie (Melody)
MSB=7FH : Voix du rythme (Rythm)
LSB : Reportez-vous à la liste des voix.
- *3 Pour obtenir des informations sur les valeurs de modification du programme, consultez la liste des voix.
La modification du programme ainsi que les autres messages des canaux n'affectent en rien les paramètres du panneau du PSR-202, ni ce qui est joué sur le clavier.
- *4 < Activation du GM System > F0H,7EH,7FH, 09H, 01H, F7H
Les valeurs par défaut de toutes les données sont restaurées.
- *5 La communication MIDI (transmission / réception) ne fonctionne pas en mode Song.

NOTA:

- *1 En función de la voz seleccionada, el valor de la velocidad transmitida puede variar.
- *2 Se puede utilizar MSB para cambiar la voz de la melodía o el ritmo.
MSB=00H: voz de la melodía
MSB=7FH: voz del ritmo
LSB: consulte la lista de voces.
- *3 Para los valores de cambio del programa, consulte la lista de voces.
Los cambios de programa y otros mensajes de canal similares recibidos no afectarán a los ajustes del panel del PSR-202 ni a lo que se toca en el teclado.
- *4 < Sistema GM activado > F0H,7EH,7FH, 09H, 01H, F7H
Todos los datos se reponen a los ajustes iniciales.
- *5 MIDI no funciona (no transmite ni recibe) en el modo Song.



Specifications/Especificações/ Spécifications/Especificaciones

Keyboard

61 standard-size keys (C1 - C6)

Display

Large multi-function LCD display (backlit)

Setup

STANDBY/ON
MASTER VOLUME : MINI-MAX

Panel controls

Overall, SONG, VOICE, STYLE, DEMO, POTABLE
GRAND, LATIN, METRONOME, Dict., L, R, TEMPO/TAP
numeric keypad (0 - 9, +, -)

Voices

112 panel voices (max. polyphony: 16)

Effects

Harmony/Echo (Included in Voice),
Split (Included in Voice),
Sustain

Auto Accompaniment

141 styles

Fingering: Multi Fingering

Sections: Intro, Main A, B, Ending, Fill

Overall controls

Multi Pad, Grade, Talking, Transpose, Tuning, Accompaniment Volume, Song Volume, Metronome Volume

Style controls

Acmp, Sync-Start, Start, Stop, Intro/Ending/rit., Main A, B
(Auto Fill)

Song controls

Start, Stop, Pause, A-B Repeat, Fast Forward, Rewind, Melody Voice Change

One Touch Setting

1/style, 1/song

Multi Pads

4 pads x 17 banks

Yamaha Education Suite

Dictionary, Lesson 1-4

Preset songs

99 songs

Amplifier

2.0W + 2.0W

MIDI

IN/OUT

Auxiliary jacks

PHONES/OUTPUT, DC IN 12V, MIDI IN/OUT, SUSTAIN

Speakers

12cm x 2

Power consumption

UL/CSA 6.8W, CE 7.5W (when using PA-3B power adaptor)

Power supply

Adaptor: Yamaha PA-3C or PA-3B AC power adaptor
Batteries: Six "D" size, R20P(LR20) or equivalent
batteries

Dimensions

931 x 348.8 x 127.9 mm
(36-2/3" x 13-3/4" x 5-1/16")

Weight

4.4kg (9 lbs., 11 oz.)

Supplied accessories

Music Rest, Owner's Manual, Song Book

Optional accessories

Headphones: HPE-150
AC power adaptor: PA-3C or PA-3B
Keyboard stand: L-2L, L-2C

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