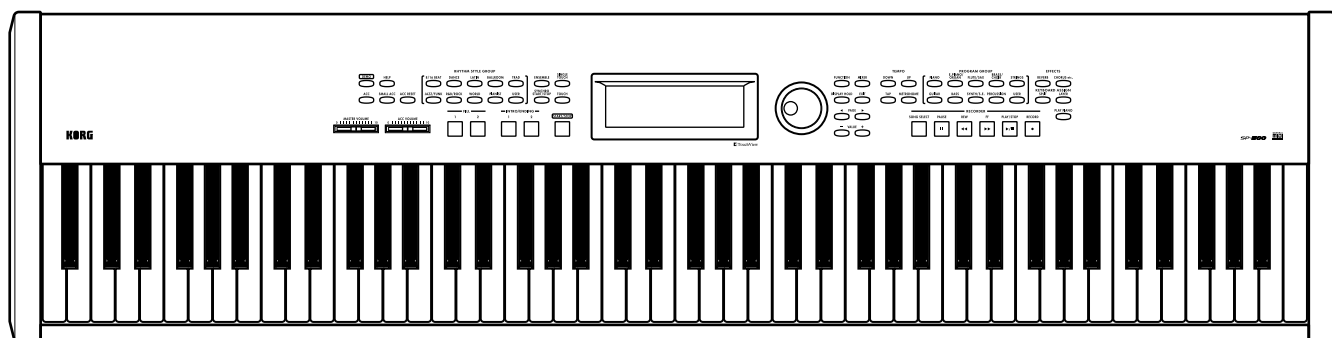


# SP-500

## DIGITAL PIANO

### Owner's Manual



 TouchView

# KORG

GENERAL  
**MI**

**To ensure long, trouble-free operation, please read this manual carefully.**

## Precautions

### Location

Using the unit in the following locations can result in a malfunction.

- In direct sunlight
- Locations of extreme temperature or humidity
- Excessively dusty or dirty locations
- Locations of excessive vibration

### Power supply

Please connect the designated AC/AC power supply to an AC outlet of the correct voltage. Do not connect it to an AC outlet of voltage other than that for which your unit is intended.

The AC/AC power supply will produce a certain amount of heat during operation, but this is not a malfunction. When power is connected, place it in a well ventilated location, and avoid placing it on a plastic object or where heat buildup might occur.

### Interference with other electrical devices

This product contains a microcomputer. Radios and televisions placed nearby may experience reception interference. Operate this unit at a suitable distance from radios and televisions.

### Handling

To avoid breakage, do not apply excessive force to the switches or controls.

### Care

If the exterior becomes dirty, wipe it with a clean, dry cloth. Do not use liquid cleaners such as benzene or thinner, or cleaning compounds or flammable polishes.

### Keep this manual

After reading this manual, please keep it for later reference.

### Keeping foreign matter out of your equipment

- Never set any container with liquid in it near this equipment. If liquid gets into the equipment, it could cause a breakdown, fire, or electrical shock.
- Be careful not to let metal objects get into the equipment. If something does slip into the equipment, unplug the AC/AC power supply from the wall outlet. Then contact your nearest Korg dealer or the store where the equipment was purchased.

### THE FCC REGULATION WARNING (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the user's authority to operate this equipment.

### CE mark for European Harmonized Standards

CE mark which is attached to our company's products of AC mains operated apparatus until December 31, 1996 means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

And, CE mark which is attached after January 1, 1997 means it conforms to EMC Directive (89/336/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (73/23/EEC).






Also, CE mark which is attached to our company's products of Battery operated apparatus means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

## Data handling

Unforeseen malfunctions can result in the loss of memory contents. Please be sure to save important data on an external data flier (storage device). Korg can accept no responsibility for any loss or damage which you may incur as a result of data loss.

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# Introduction

Thank you for purchasing the Korg SP-500 digital piano.  
In order to enjoy this instrument to its fullest potential, please read this owner's manual carefully and use the instrument as directed.

## 1. *Before you begin*

Please read the sections entitled "Precautions" on p.ii of this manual.

### Check the included items

Please make sure that the following items were included with the SP-500.

- "Owner's manual" (the book you are reading)
- AC/AC power supply
- Pedal
- Music stand

## 2. *How to use this manual*

### Printing conventions in this manual

p.■■■: This indicates a page to which you can refer.

**note**: These symbols respectively indicate points of caution and advice.

Panel: [...] switch, dial, [...] slider: The names enclosed by [square brackets] are printed on the front panel. Operate the corresponding item.

LCD screen: "... " cell, "... " button: The names enclosed by double quotation marks appear in the LCD screen, and you can operate the corresponding cell, button, check box, or radio button that is displayed.

**note** A check box is considered to be "on" when it is displayed as an outlined box; a check box that is filled in is considered to be "off."

If you select "English" as the language for the Help function, the display will be entirely in English. If you select "Japanese," some of the display will not be in Japanese.

\*LCD screen display: The parameter values etc. shown in the screens printed in this manual are only examples for explanatory purposes, and may not necessarily match the screens that appear on your instrument.

---

## 3. *Main features*

### Grand piano-like touch

The SP-500 features an **RH2** (Real Weighted Hammer Action 2) keyboard, which provides a differing key weight in each of four keyboard ranges, just as on a grand piano.

### Diverse sounds

Use the keyboard to play 412 different sounds (including 16 drum kits) produced by Korg's proprietary stereo sampling system.

You can use the Layer function to play two sounds simultaneously, or the Split function to divide the keyboard and play two different sounds in separate ranges.

### Versatile rhythm styles

The automatic accompaniment styles include various rhythm styles from all around the world. You can enjoy adding the musical flavors of different countries to your playing.

### Effects

Two digital effect processors (37 effect types) are built-in, letting you add reverberation to create the impression of playing in a concert hall, or apply chorus to create fuller sounds.

### Pedal effects

The Damper pedal jack allows connection of a damper pedal, indispensable for piano performance, and a Assignable Switch jack allows you to connect a soft pedal or other switch. If a separately sold DS-1H damper pedal is connected, you can take advantage of the half-pedal function that adjusts the amount of effect by the depth to which you press the pedal.

### Metronome

The included metronome is available at the touch of a switch. The volume is also adjustable.

### Recorder

The built-in recorder is as easy to use as a tape recorder. Since you can record five tracks in addition to the keyboard, you can even input small chamber ensembles or band scores.

Of course you can record the automatic accompaniment by itself if desired.

Internal memory can store up to 100 songs, which are preserved even when the power is turned off.

### Step recording

The step recording function lets you record an automatic accompaniment by inputting chords and panel operations one by one.

This function makes it easy to record an accompaniment from sheet music with chord symbols even if you are not a skilled pianist.



---

## Touch control

Playing touch is a vital aspect of a piano's response, and you can choose from six different touch settings. This allows the SP-500 to be played by anyone from children (who tend to have a lighter touch) to experienced pianists.

You can also select a setting in which playing dynamics will have no effect on the sound – ideal for playing organ sounds etc..

## Temperaments

You can use ten different temperaments, including classical temperaments and tunings used in ethnic music. Four user scales can also be created.

## Pitch adjustment (Transpose)

The Transpose function makes it easy to change the key (pitch) of your performance to match another instrument or vocal range.

## MIDI

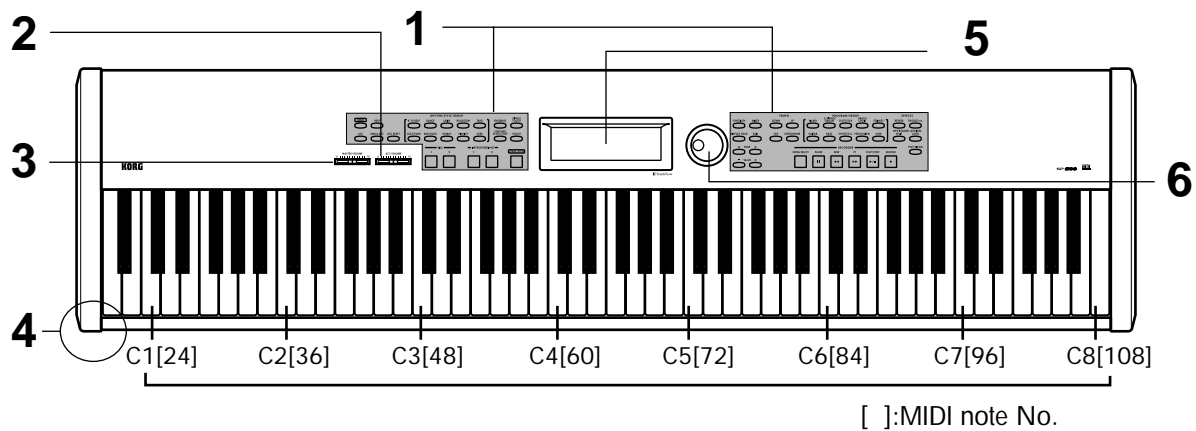
MIDI connectors allow you to connect a computer or another MIDI device. This allows you to record your playing to a computer with music software.

## Touch-View LCD screen

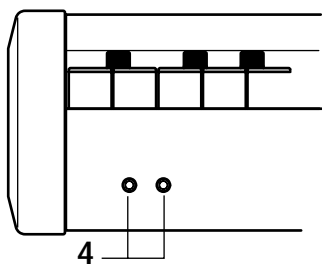
The 64 · 240 pixel LCD graphic display makes operation intuitive and easy. Selections shown in the LCD screen can be operated simply by touching them.

## 4. Panel layouts

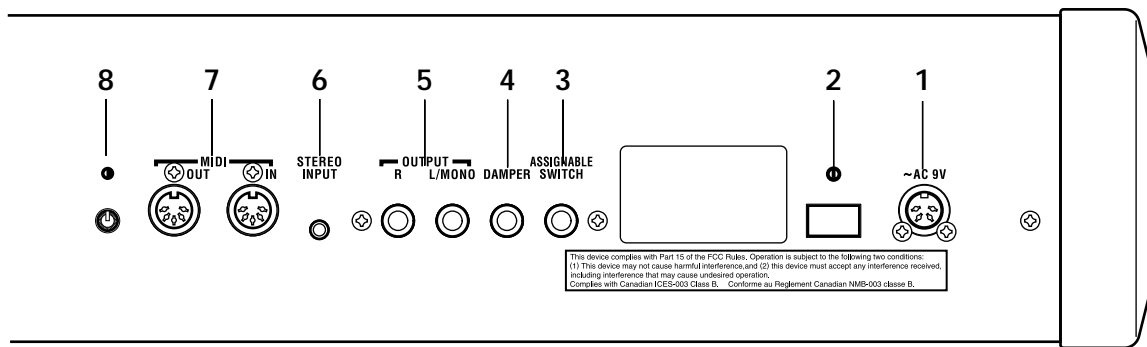
### Front panel



- 1. Operating panel**  
For the names of each switch, refer to p.12 "Operating panel."
- 2. [ACC VOLUME] (accompaniment volume) slider**  
When using automatic accompaniment or when playing the demo songs, this slider adjusts the volume of the sounds that are not being played from the keyboard. If this slider is set to 0, there will be no sound other than from the keyboard.
- 3. [MASTER VOLUME] slider**  
This adjusts the overall volume that is produced from the headphone jacks and output jacks. (☞p.14)
- 4. Headphone jacks**  
Stereo headphones can be connected to these jacks. Two pairs of headphones can be connected simultaneously. If using commercially-available headphones, use stereo headphones with a mini-plug (1/8 inch) connector. (☞p.13)
- 5. Screen with touch switch** (☞p.15)
- 6. Dial** (☞p.16)



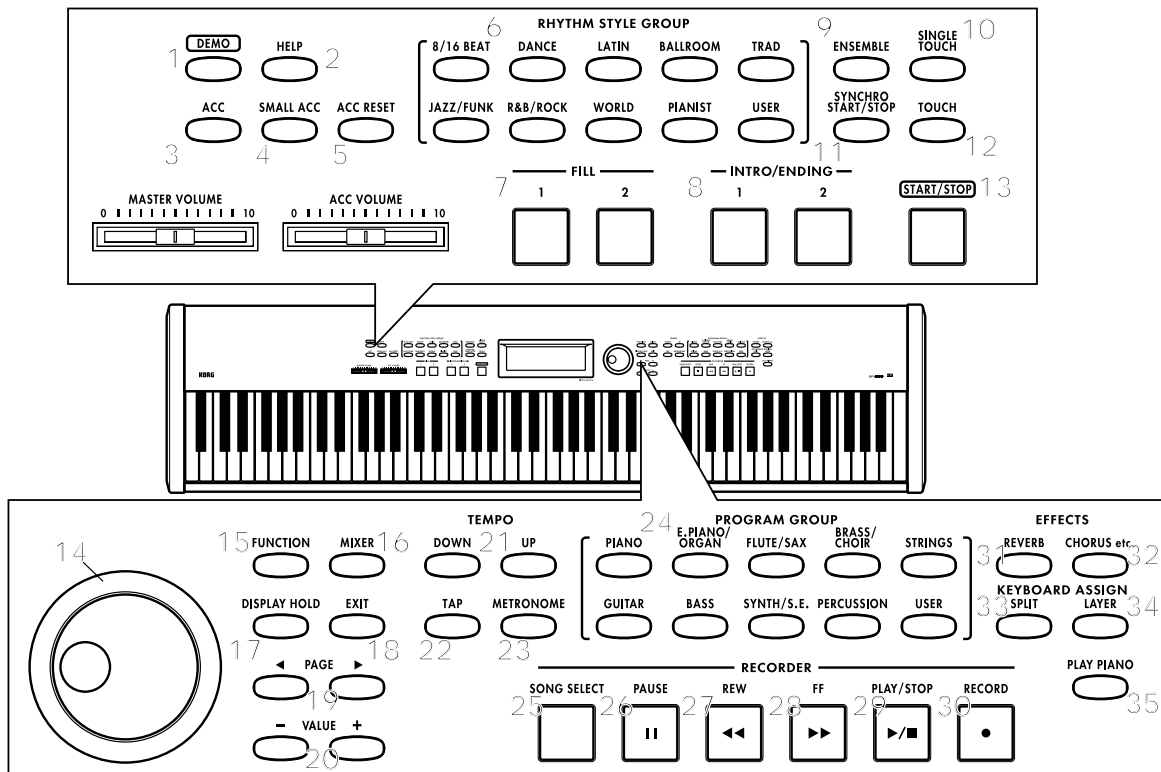
## Rear panel



1. **AC 9V connector**  
Connect the included AC/AC power supply here. (☞p.14)
2. **[POWER] switch**  
This switch turns the power on or off. Each time you press it, the power will be switched on or off. (☞p.14)
3. **ASSIGNABLE SWITCH jack**  
The included pedal or a separately sold DS-1H damper pedal can be connected here. (☞p.13, 33, 66)
4. **DAMPER (pedal) jack**  
The included pedal or a separately sold DS-1H damper pedal can be connected here. (☞p.13, 33, 66)
5. **OUTPUT jacks**  
These jacks can be connected to the input jacks of an audio device to output the sound, or to a tape recorder to record your performance. Use the [MASTER VOLUME] slider of the SP-500 to adjust the volume.  
When making connections in stereo, use the L/MONO jack and the R jack. When making connections in mono, use only the L/MONO jack. Use cables with 1/4 inch monaural phone plugs.
6. **INPUT jack**  
The output jack of a CD player or other audio device can be connected to this jack, so that its sound can be heard through the SP-500's headphones. Use the controls of the connected audio device to adjust the volume.  
Use a stereo mini-plug (1/8 inch) cable.
7. **[MIDI] connectors**  
These connectors can be connected to other MIDI devices such as a synthesizer, sequencer, or rhythm machine, so that data can be exchanged with these devices.  
(☞p.69 "1. Connecting MIDI equipment")
8. **Contrast**  
This adjusts the contrast of the screen. (☞p.15)
9. **Holes for attaching the music stand** (☞p.14)  
Attach the included music stand using these two holes.



# Operating panel



- |                                 |        |                                |        |
|---------------------------------|--------|--------------------------------|--------|
| 1. [DEMO] switch                | ⇨ p.19 | 19. [PAGE ◀, ▶] switches       | ⇨ p.16 |
| 2. [HELP] switch                | ⇨ p.17 | 20. [VALUE -, +] switches      | ⇨ p.16 |
| 3. [ACC] (accompaniment) switch | ⇨ p.37 | 21. [TEMPO UP, DOWN] switches  | ⇨ p.39 |
| 4. [SMALL ACC] switch           | ⇨ p.45 | 22. [TAP TEMPO] switch         | ⇨ p.39 |
| 5. [ACC RESET] switch           | ⇨ p.38 | 23. [METRONOME] switch         | ⇨ p.31 |
| 6. [RHYTHM STYLE GROUP]         | ⇨ p.38 | 24. [PROGRAM GROUP]            | ⇨ p.24 |
| 7. [FILL 1, 2] switches         | ⇨ p.44 | 25. [SONG SELECT] switch       | ⇨ p.51 |
| 8. [INTRO/ENDING 1, 2] switches | ⇨ p.43 | 26. [PAUSE] switch             | ⇨ p.52 |
| 9. [ENSEMBLE] switch            | ⇨ p.42 | 27. [REW] (rewind) switch      | ⇨ p.52 |
| 10. [SINGLE TOUCH] switch       | ⇨ p.44 | 28. [FF] (fast-forward) switch | ⇨ p.52 |
| 11. [SYNCHRO START/STOP] switch | ⇨ p.41 | 29. [PLAY/STOP] switch         | ⇨ p.50 |
| 12. [TOUCH] switch              | ⇨ p.34 | 30. [RECORD] switch            | ⇨ p.49 |
| 13. [START/STOP] switch         | ⇨ p.38 | 31. [REVERB] switch            | ⇨ p.29 |
| 14. [BEAT] indicators           | ⇨ p.38 | 32. [CHORUS etc.] switch       | ⇨ p.30 |
| 15. [FUNCTION] switch           | ⇨ p.63 | 33. [SPLIT] switch             | ⇨ p.27 |
| 16. [MIXER] switch              | ⇨ p.40 | 34. [LAYER] switch             | ⇨ p.26 |
| 17. [DISPLAY HOLD] switch       | ⇨ p.16 | 35. [PLAY PIANO] switch        | ⇨ p.28 |
| 18. [EXIT] switch               | ⇨ p.16 |                                |        |

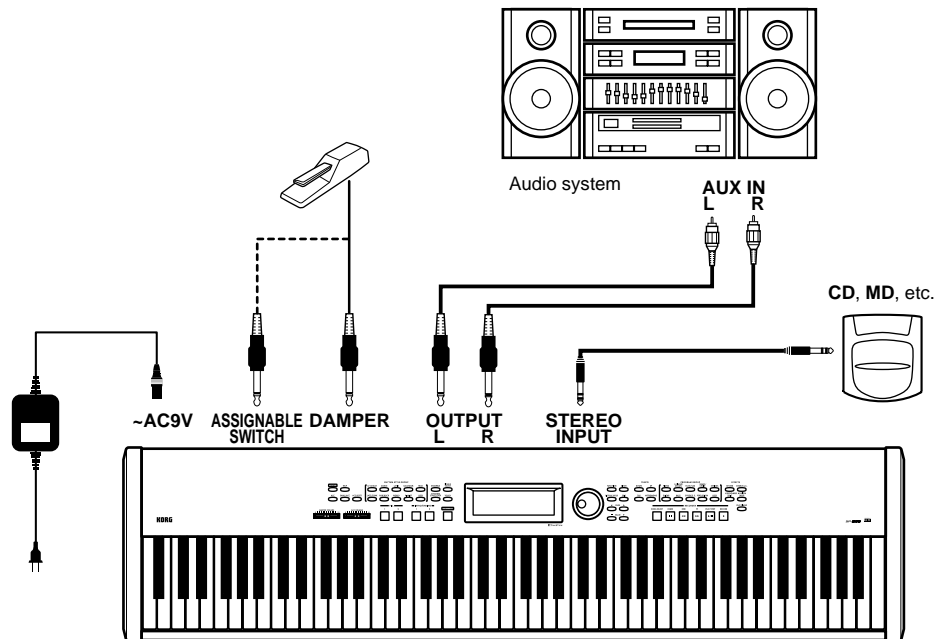


# Preparations for playing

## 1. Before you turn on the power

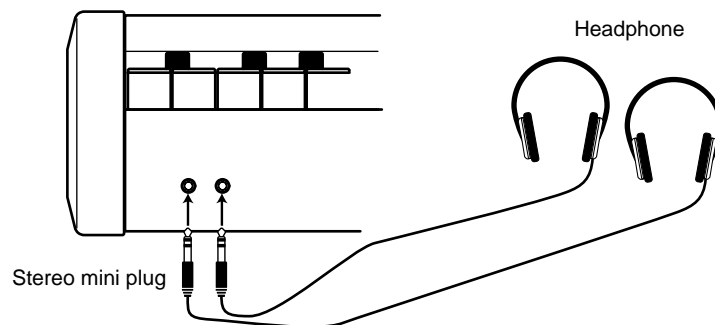
Before you turn on the power, connect the included pedal and your powered monitor speaker/ audio system (sold separately).


### Connections



### When using headphones

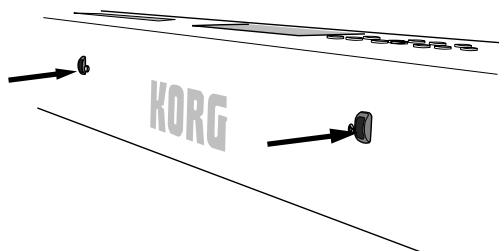
Connect the plug (stereo mini plug) of your headphones to one of the headphone jacks located at the front left of the instrument. Since there are two headphone jacks, two people can enjoy the performance at the same time.



 When using headphones, protect your hearing by avoiding long periods of use at high volume.

## Using the music stand

To use the music stand, insert it into the two holes located on the rear panel.

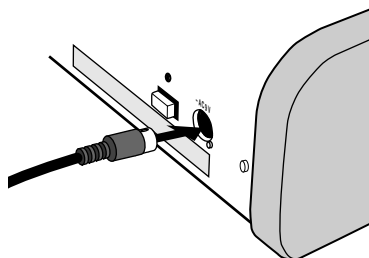



## Turning the power on


### 1 Connect the AC/AC power supply

Insert the round connector of the AC/AC power adaptor into the AC9V jack located on the rear of the SP-500.

Connect the plug of the AC/AC power supply to an electrical outlet.



 The [POWER] switch of the SP-500 must be off when you connect the AC/AC power supply. Also, you must connect the power supply to the rear panel AC9V jack before you connect it to the electrical outlet.

 You must use only the included AC/AC power supply. Make sure that your electrical outlet is supplying the correct voltage for your SP-500.


### 2 Turn on the power

Press the [POWER] switch located on the rear panel. When you turn on the power, the panel indicators will light, and the **startup screen** will appear.



#### Turning the power off

Press the [POWER] switch once again. When the power is turned off, the panel indicators will all go dark.

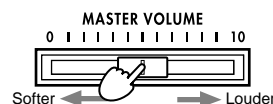
 If you turn off the power while data is being written, the memory contents may be damaged. If the memory contents are damaged, the user rhythm styles, user programs, and All Setup data will automatically return to their factory-set condition the next time the power is turned on. If part of the recorded data has also been damaged, all of the recorded data will return to the factory-set condition.

## Adjusting the volume

Use the [MASTER VOLUME] slider to adjust the volume of the head-  
phone jacks and rear panel [OUTPUT] jacks.

Raise the [MASTER VOLUME] slider to the middle position. Moving the  
slider toward the right will increase the volume, and moving it toward  
the left will decrease the volume. At a position of "0" there will be no sound.

While actually playing the instrument, adjust the volume to an appropriate level.



# Basic operation

## 1. LCD screen

### Items in the LCD screen

The LCD screen of the SP-500 features the Touch View system that uses a one touch-panel. By directly touching buttons or cells (referred to as “objects”) that are displayed in the LCD screen, you can directly select pages, set values, move a selected region, or modify a setting.

Cells (rectangular frames with rounded corners): 

When you press a cell, it will be highlighted. Now you can use the dial or the [VALUE] switches to change its value. If the cell has “▲” “▼” symbols, you can press these “▲” “▼” symbols to change the value of the cell.

Buttons (rectangular frames): 

By pressing a button, you can execute the operation of that button, or open a page. If the button has “▲” “▼” symbols, you can press the “▲” “▼” symbols to modify the value of the corresponding cell.

Check boxes:  On  Off

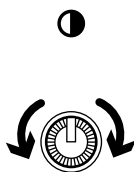
Each time you select a check box, its setting will be made.  
When on, the box will be displayed as solid.

Radio buttons:  On  Off

Radio buttons are used to select one of multiple choices. When you press a button, the corresponding choice will be selected.

### LCD screen contrast

Adjust the contrast of the screen by turning the [CONTRAST] knob on the rear panel.



### Using the LCD screen

The objects displayed in the LCD screen can be chosen with a light touch of the finger tip. If they are pressed with excessive force, they may fail to respond, or the screen may malfunction. If a displayed object is shown in gray, it is not possible to select that object.

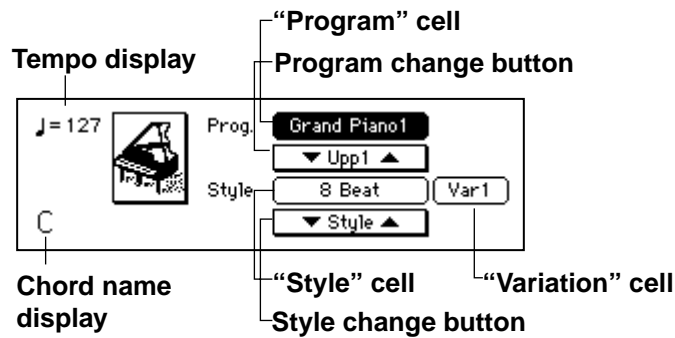


To avoid damaging the LCD screen, you must observe the following cautions.

- Never press or rub the LCD screen with a pointed or hard object such as a mechanical pencil.
- Never scrape the edge of the LCD screen with a pen or fingernail, etc.

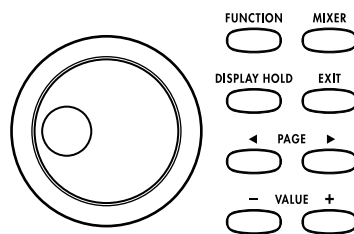
## The main page

This is the page that is displayed when the power is turned on. Most of the time, you will be playing the SP-500 in this **main page**.



Noise may appear in the LCD screen when the power is turned on or off, but this is not a malfunction.

## 2. Operating panel



### [PAGE ◀, ▶] switches

If the LCD screen shows "1/2" or "1/3" when you are selecting a sound or style, you can use these switches to move through the pages of the LCD screen.

### [EXIT] switch

Use this switch to return to the previous screen.

### [DISPLAY HOLD] switch

When the [DISPLAY HOLD] switch indicator is off, using the [PROGRAM GROUP] or [RHYTHM STYLE GROUP] switches to select a sound or style will cause the screen of the selected sound or style to be displayed for several seconds, and then automatically return to the previous screen.

This type of screen is called a **popup screen**.

When the [DISPLAY HOLD] switch indicator is lit, the screen will continue to be displayed. You can press the [EXIT] switch to return to the previous screen.

You can specify the length of time that a popup screen will be displayed. (→p.68)

When the power is turned on, the [DISPLAY HOLD] switch will be off (indicator dark), but you may change this setting as desired.

### VALUE [+] switch, [-] switch, dial

The value of a cell in the LCD screen can be set using the front panel dial or the [+] and [-] switches.

Use the [+] and [-] switches to make small changes in the value, and use the dial to make large changes in the value.

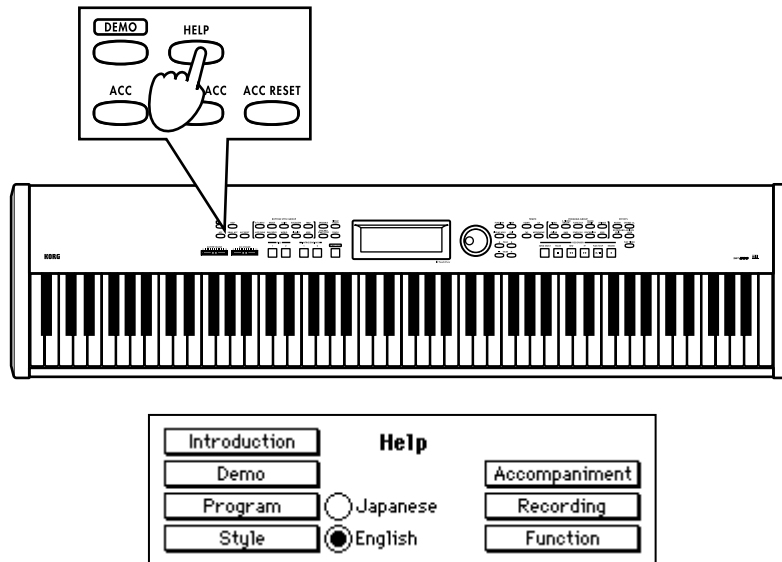


### 3. Help function

By using the Help function, you can view a simple explanation of the SP-500's functions in the LCD screen.

#### 1 Press the [HELP] switch

The [HELP] switch indicator will light, and the LCD screen will show a list of the Help items.



#### 2 Select the language for display

The contents of Help can be displayed in either **English** or **Japanese**. To display in English, press the “English” radio button. To display in Japanese, press the “Japanese” radio button.

*To change the LCD screen for items other than Help*

You can use the same procedure to select either English display or Japanese display for items other than the Help screens, such as program names and some button names.



**Never turn off the power while this is being switched.**

#### 3 Select the item

Press a button in the LCD screen for the desired explanation.

<b>Introduction</b>	Help screen operations and easy functions
<b>Demo</b>	Listening to the demo
<b>Program</b>	Changing sounds
<b>Style</b>	Changing the rhythm style
<b>Accompaniment</b>	Using automatic accompaniment
<b>Recording</b>	Recording
<b>Function</b>	List the various [FUNCTION] pages

#### Symbols in the screens

[ ] indicates switches on the panel.

“ ” indicates buttons in the screen.

“>>” is the first page of Help.

“<<” is the last page of Help.

“ ” means that further pages are available.

“[ ]:ON” means that you should press the switch to turn on the indicator.

“[ ]:OFF” means that you should press the switch to turn off the indicator.

---

## **4 Move through the pages**

Press the [PAGE ►] switch to advance to the next page.

Press the [PAGE ◀] switch to return to the previous page.

*To view another item*

Press the [EXIT] switch. You will return to the list of Help items.

## **5 To exit Help**

Press the [HELP] switch to turn off the indicator, and you will return to the previous screen.

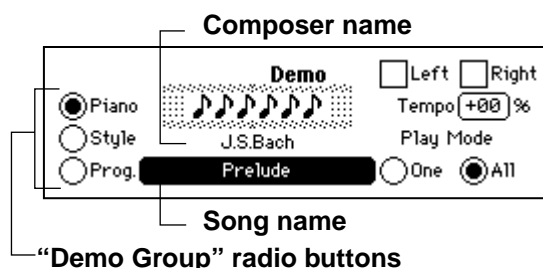
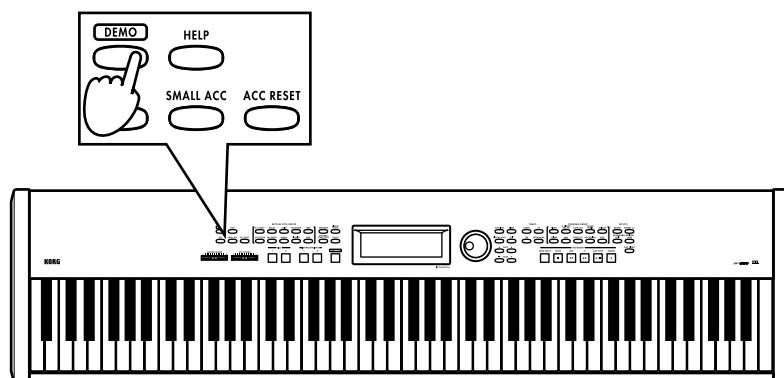
# Demo playback

## 1. Listening to the demo

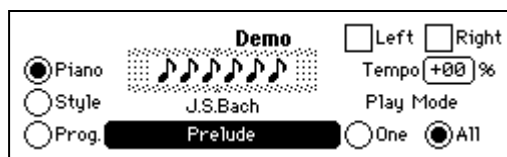
The SP-500 contains twenty-fourth piano demo songs, nine style demo songs, and nine sound demo songs. Listen to these demo performances to get an introduction to the rich sounds of the SP-500 and their expressive potential.

### To listen to the demo songs

- 1 Press the [DEMO] switch  
The [DEMO] switch indicator will light, and the “Demo” page will appear.



- 2 Select a “Demo Group”  
Use the “Demo Group” radio buttons to select the desired group of demo songs.



- 3 Select a song  
Press the “Song name” cell, and use the dial or the [VALUE] switches to select the song that you wish to hear.  
Refer to p.83 for the names of the demo songs.

**note** The “Song name” can be selected by pressing the following switches. Pressing a rhythm style switch within the [RHYTHM STYLE GROUP] for the desired rhythm style will select “Style.” Pressing a program group switch within the [PROGRAM GROUP] will select “Prog.” The demo songs of the selected song will play.

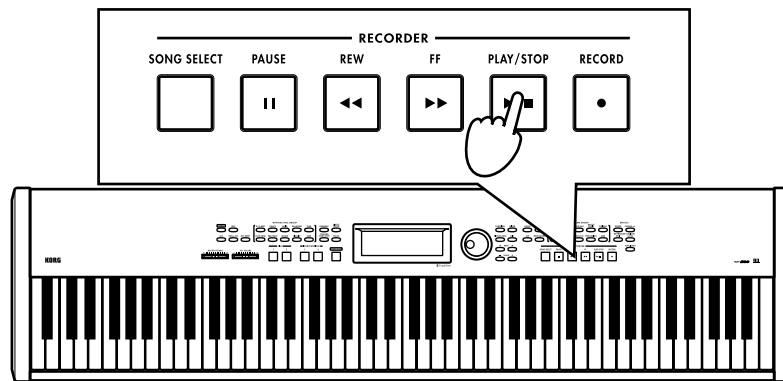
#### To hear all songs of the selected group

If the “Play Mode” radio button “All” is pressed, all songs in the “Demo Group” will be played consecutively, starting with the selected song. If the radio button “One” is pressed, only the selected song will be played.

# 4

## Start demo playback

Press the RECORDER [PLAY/STOP] switch.



If the [ACC VOLUME] slider is set to 0, you will not be able to hear the demo performance. Use the [ACC VOLUME] slider and [MASTER VOLUME] slider to adjust the volume.

### *Stopping the demo performance*

To stop the performance, press the [PLAY/STOP] screen. When you have finished listening to the demo songs, press the [EXIT] switch. The [DEMO] switch indicator will go dark, and you will return to the main page.

### *Pausing the demo performance*

During the performance, you can press the [PAUSE] switch to pause. When you press the [PAUSE] switch once again, the performance will resume.

### *Changing the keyboard sound during the demo performance*

You can also play along with the demo performance on the keyboard. At this time, the keyboard will play the sound that had been selected before you pressed the [DEMO] switch. If you want to change this sound, press the [DEMO] switch once again to return to the main page, and then select a different sound. [p.24 “2. Selecting sounds”](#)

## 2. Practicing along with a demo song


If the “Demo Group” radio button “Piano” is selected, you can use the following functions to practice playing along with the song.

### Practicing right hand and left hand separately

For the piano demo songs, you can select either the right or left hand part to be played by the demo; you can also turn down the volume of the remaining part so that you can play along.

#### 1 Select the song that you wish to practice

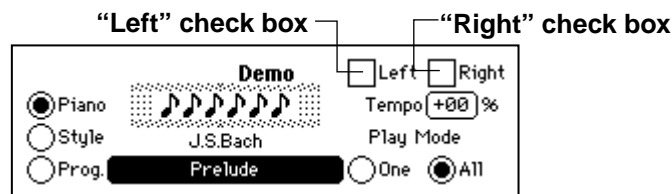
As described in steps 1–3 of “Listening to a demo song,” select the “Piano” radio button in the “Demo Group,” and use the “Song name” cell to select the song.

 These functions are not available if a “Demo Group” radio button other than “Piano” is selected.

#### 2 Turn down the volume of the part you wish to practice with

If you wish to lower the volume of the left hand part, select the “Left” check box.

If you wish to lower the volume of the right hand part, select the “Right” check box.



#### 3 Start the demo playback

Press the [PLAY/STOP] switch to start demo playback.

Along with the demo playback, play the part whose volume has been lowered.

**note** Use the [MASTER VOLUME] slider to adjust the volume of the keyboard. Use the [ACC VOLUME] slider to adjust the volume of the part whose volume was lowered. The selected part will be half the volume of the [ACC VOLUME] slider setting.

### Changing the tempo of the demo playback

If you find the song difficult, you can play it back at a slower tempo so that you can play along more comfortably.

#### 1 Specify the “Tempo”

In the “Demo” page, press the “Tempo” cell and use the dial or the [VALUE] switches to adjust the setting. “+00%” is the original tempo, “+” is a faster tempo, and “–” is a slower tempo. The available range is –50% – +50%.



# Playing the SP-500

## 1. *Playing a sound*

First let's turn on the power and play the keyboard to produce sound.

### Turning the power on

As described in the connection procedure on p.14, connect the AC/AC power supply, headphones, and pedal. Then turn on the power of the SP-500.

#### 1 Turn on the power

Leave the [VOLUME] slider set at about 0.

Press the [POWER] switch located on the rear panel. When you turn on the power, the panel indicators will light, and the **startup screen** will appear.



#### *Turning the power off*

Press the [POWER] switch once again. When the power is turned off, the panel indicators will all go dark.

#### 2 Play the keyboard

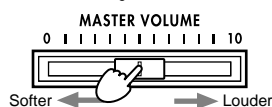
While playing the keyboard, gradually adjust the [VOLUME] slider to adjust the volume.

**note** If you are listening to the SP-500 through your monitor speakers, cassette-radio unit, or audio system, adjust the output volume of this equipment as well.

### Adjusting the volume

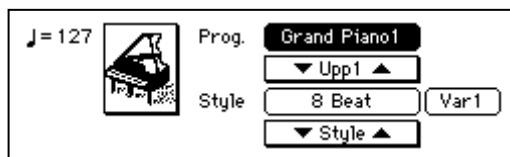
Raise the [MASTER VOLUME] slider to the middle position. Moving the slider toward the right will increase the volume, and moving it toward the left will decrease the volume. At a position of "0" there will be no sound.

While actually playing the instrument, adjust the volume to an appropriate level.



## 2. Selecting sounds

The 412 sounds of the SP-500 are organized into ten groups. Each of the sounds stored in these groups is called a **Program**.

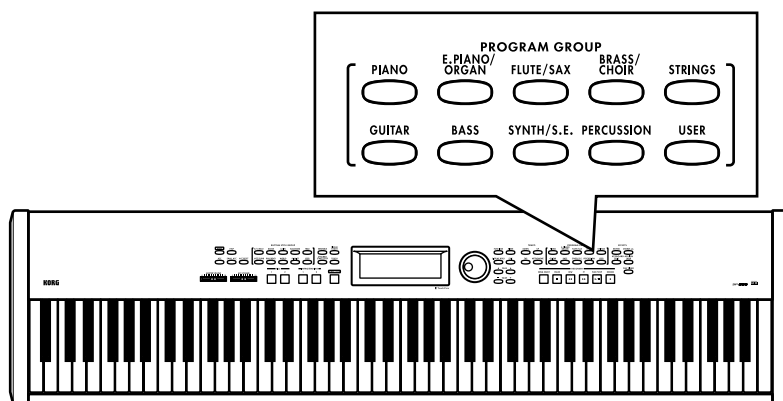


### Changing sounds

#### 1 Select the program group

Press the [DISPLAY HOLD] switch to turn on the DISPLAY HOLD function. Then press one of the [PROGRAM GROUP] switches to select that program group. A popup screen will appear in the LCD screen.

**note** If you press the [DISPLAY HOLD] switch to turn it on, popup screens will remain displayed without being closed automatically.



#### 2 Select a program

In the popup screen that appears, press the name of any displayed program to select it. If the screen indicates “1/2” or “2/3” etc., you can use the [PAGE ►] switch or the dial to access the next page and select other programs. For a list of the programs, refer to the tables on p.75–.



#### 3 Return to the main page

Press the [EXIT] switch to return to the main page. When you play the keyboard, the sound you have just selected will be heard.

**note** There are additional ways to select a program within a group.

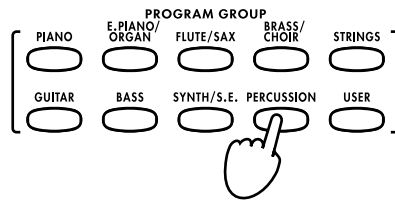
- In the main page, press “▼ Upp 1 ▲.” This lets you select programs within that group.
- In the main page, press the program name. Then use the dial or the [VALUE] switches to select programs within that group.
- In the main page, press an instrument icon (graphic). A popup screen will appear, showing a list of the programs for that group. Select the desired program.



## Selecting percussion instrument sounds

You can play percussion instrument sounds from the keyboard.

- 1 Press the PROGRAM GROUP [PERCUSSION] switch

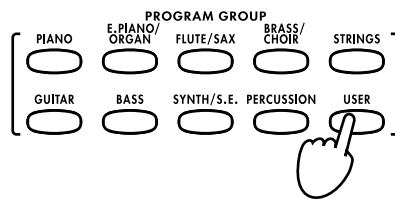


- 2 Select a program  
If you select one of the programs ending with the word “kit” - (“GM kit 1” – “SFX kit”) on page “5/6,” a different instrument will be assigned to each note of the keyboard. Refer to the Drum Kit List.

## Selecting sounds from the [USER] program group

You can rearrange the [USER] program group so that the programs can be played more conveniently, or create your own program group containing your favorite programs. (p.34)

- 1 Press the PROGRAM GROUP [USER] switch  
A list of the programs loaded into the SP-500 will appear.



- 2 Select a program  
Now you can play the sounds from the keyboard.

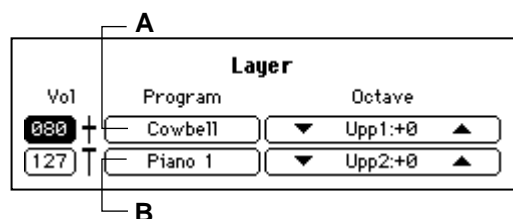
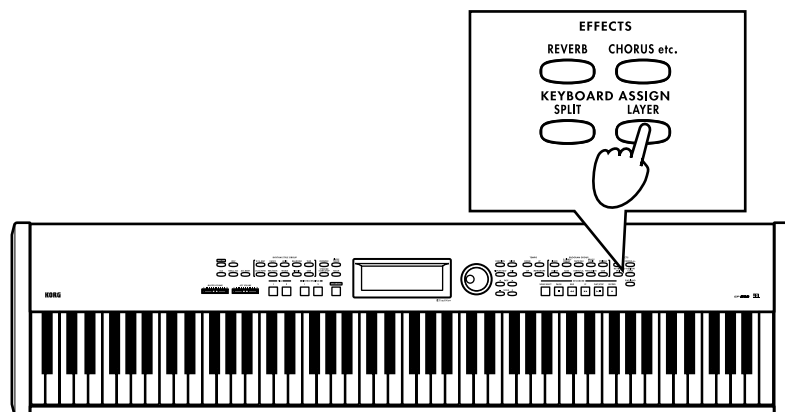
### 3. Combining sounds

#### Layer function (play two sounds together)

This allows you to combine two programs to be played together when you play a single note. This is called the **Layer** function.

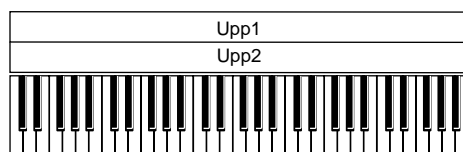
#### 1 Press the [LAYER] switch

The [LAYER] switch indicator will light, and the “Layer” page will appear.



#### 2 Select each sound

To select the “Upp1” program, press cell A. To select the “Upp2” program, press cell B. Then select the desired sound. [p.24 “2. Selecting sounds”](#)



**note** If the Layer function is turned on, the total polyphony will be 32 notes. If a program such as “Grand piano 1” is selected, the polyphony will be 21 notes. [p.73 “Troubleshooting”](#)

#### 3 Adjust the volume balance of the two sounds

Use the dial or the [VALUE] switches to adjust the value of the “Vol” (volume) cell. The volume can be adjusted from 0 (minimum) – 127 (maximum).

#### 4 Specify the octave of each sound

The pitch played by the keyboard can be adjusted for each program in one-octave steps.

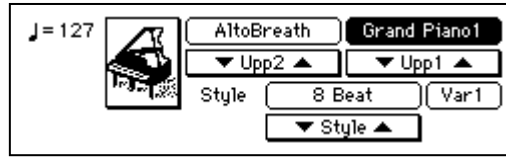
Use the “Octave” cell “▲” or “▼” to set the value.

The octave can be adjusted over a range of -2, -1, 0, +1, +2.

## 5 Return to the main page

If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

The names of the “Upp2” and “Upp1” programs will be displayed in the main page.



In this screen you can also use the “▼ Upp2 ▲” and “▼ Upp1 ▲” buttons to select different programs.

*To cancel the Layer function*

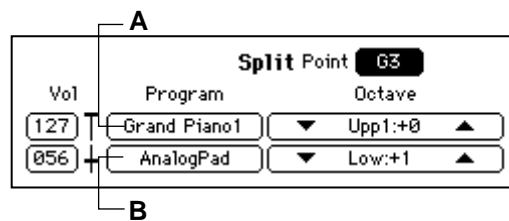
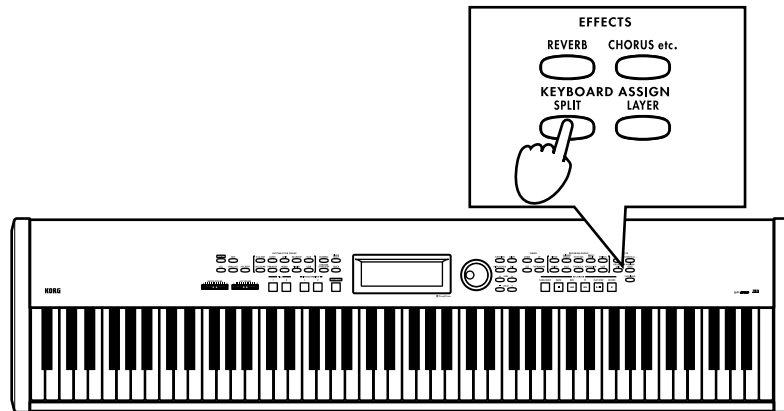
Press the [LAYER] switch to make the [LAYER] switch indicator turn off.

## Selecting different sounds for the lower and upper ranges of the keyboard (the Split function)

You can select and play different programs for the lower and upper ranges of the keyboard. This is called the **Split function**.

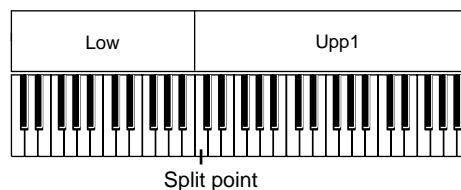
### 1 Press the [SPLIT] switch

The [SPLIT] switch indicator will light, and the “Split” page will appear.



### 2 Select each sound

Use the “A” cell to select the “Upp1” (upper range), and the “B” cell to select the “Low” (lower range). [p.24 “2. Selecting sounds”](#)



### 3 Adjust the volume balance of the two sounds

Use the dial or the [VALUE] switches to adjust the value of the “Vol” (volume) cell. The volume can be adjusted from 0 (minimum) – 127 (maximum).

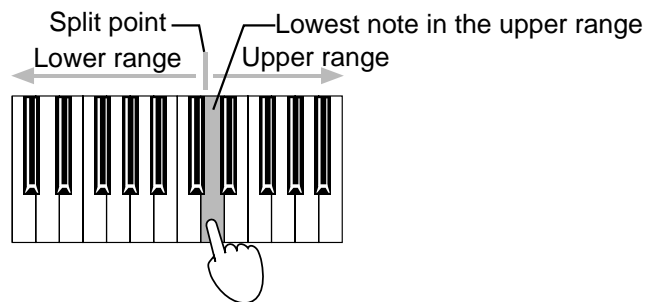
### 4 Specify the octave of each sound

The pitch played by the keyboard can be adjusted for each sound in one-octave steps. Use the “Octave” cell “▲” or “▼” to set the value.

The octave can be adjusted over a range of -2, -1, 0, +1, +2.

#### *To change the split point*

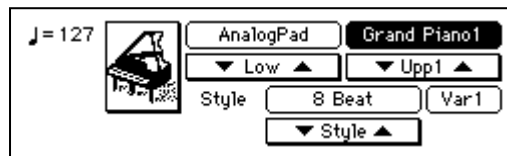
To change the note (the split point) that divides the two ranges of the keyboard, press the “Point” cell, and use the dial or the [VALUE] switches to change the setting. Alternatively, you can hold down the [SPLIT] switch, and then press the desired note. The note you pressed will be part of the upper range.



### 5 Return to the main page

If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

The main page will display the names of the “Low” and “Upp1” programs.



In this screen you can also use the “▼ Low ▲” and “▼ Upp1 ▲” buttons to select different programs.

#### *To cancel the Split function*

Press the [SPLIT] switch to make the [SPLIT] switch indicator turn off.

## Playing the SP-500 as a piano (PLAY PIANO mode)

When you press the [PLAY PIANO] switch, the instrument will be set to the following settings. This allows you to use the SP-500 simply as a piano.

- The entire keyboard will sound.  
SPLIT and LAYER will be off, and “KeyL” muting will be defeated. (p.26, p.27, p.40)
- The Upp1 program will be set to “Grand Piano 1.”
- The Upp1 octave setting will be set to “0.” (p.63)  
All other settings will remain unchanged.

## 4. Applying effects to a sound

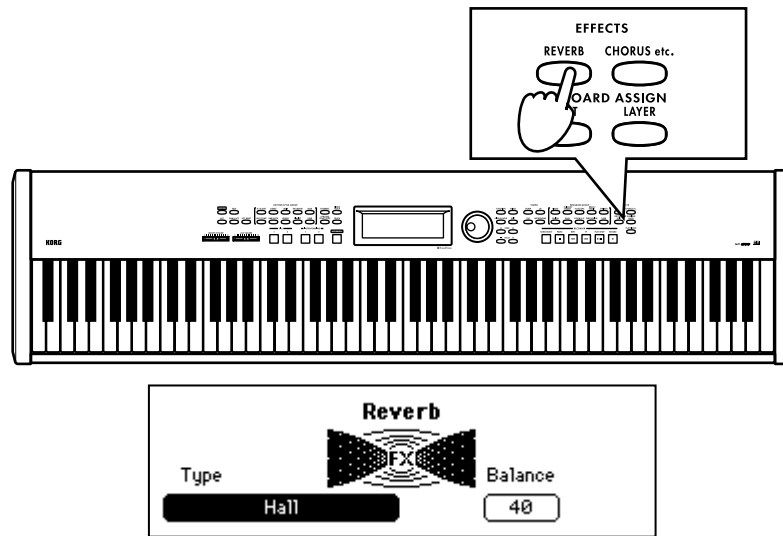
**note** Depending on the program that you select, it may be difficult to hear the reverb or chorus (effects). If you have selected a drum kit, the effect will not apply even if you press the [CHORUS etc.] switch.

### Adding Reverb to the sound

Applying this effect to a selected sound will create the illusion that you are playing in various acoustical spaces such as a concert hall. This is called **Reverb**.

#### 1 Press the [REVERB] switch

The [REVERB] switch indicator will light, and reverb will be applied to the sound.



#### 2 Select the type of reverb effect

Press the “Type” cell, and use the dial or the [VALUE] switches to change the reverb type.

##### List of reverb types

1	Pedal Simulat	Simulates the natural resonance of a piano. Pressing the pedal will strengthen the effect.
2	Hall	Reverb that simulates the acoustics of a small concert hall
3	Ensemble Hall	Reverb that simulates the acoustics of a large hall
4	Concert Hall	Reverb with emphasized early reflections
5	Room	Reverb that simulates the acoustics of a room
6	Large Room	Reverb that simulates the acoustics of a large room
7	Live Stage	Reverb that simulates a live performance
8	Wet Plate	Deep plate reverb
9	Dry Plate	Light plate reverb
10	Spring Reverb	Simulation of a spring reverb unit
11	Early Ref 1	Reverb that simulates only the early reflections of the reverberation
12	Early Ref 2	Reverb in which the early reflections decay slowly
13	Early Ref 3	Reverb in which the early reflections progressively increase

#### 3 Adjust the reverb depth

Press the “Balance” cell, and use the dial or the [VALUE] switches to adjust the setting. The selectable range is Dry (no effect), 01–99, Fx (maximum).

#### 4 Return to the main page

If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

### To cancel Reverb

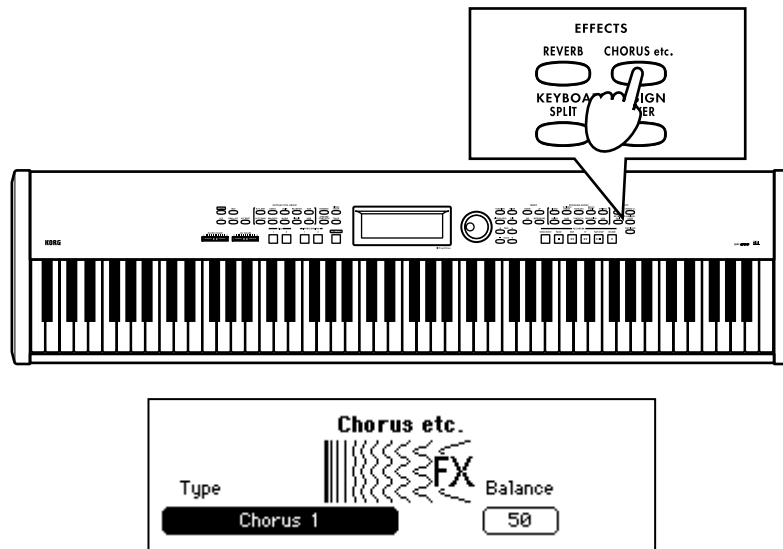
Press the [REVERB] switch to make the [REVERB] indicator lamp turn off.

## Adding Chorus or other modulation effects to the sound

You can apply modulation to the selected sound to create a sensation of rich spaciousness, or apply distortion to give the sound an Rock'n Roll character. These are called **Effects**.

### 1 Press the [CHORUS etc.] switch

The [CHORUS etc.] switch indicator will light, and an effect such as chorus will be applied to the sound.



### 2 Select the type of effect

Press the "Type" cell, and use the dial or the [VALUE] switches to change the selection.

#### List of effect types

1	Stereo Delay	Stereo delay
2	Cross Delay	Delay that alternates between left and right channels
3	Dual Delay	Independent mono delays for left and right channels
4	Multitap Dly1	A single sound will be repeated twice
5	Multitap Dly2	Same as above, but with different spacing of the two sounds
6	Multitap Dly3	Same as above
7	Chorus 1	Stereo chorus with left and right channels in opposite phase
8	Chorus 2	Stereo chorus with left and right channels in the same phase
9	Quad Chorus	Chorus where the left and right channels are 90 degrees out of phase
10	XOver Chorus	Crossover effect
11	Harmonic Cho.	A chorus that is effective on low instruments such as bass
12	Symphonic Ens	A chorus that is effective on strings
13	Flanger 1	Modulation with left and right channels in the same phase
14	Flanger 2	Modulation with left and right channels in opposite phase
15	XOver Flanger	Modulation in opposite phase, but with channels applying feedback to each other
16	Exciter	Adds sparkle to the sound to give it better definition
17	Enhancer	Gives the sound a sense of spaciousness
18	Distortion	Hard, solid-state distortion
19	Overdrive	Warm tube amp distortion
20	Phaser 1	Left and right channels modulated in opposite phase
21	Phaser 2	Left and right channels modulated in the same phase
22	Rotary Speakr	Simulation of a rotary speaker
23	Auto Pan	An effect that automatically pans the sound in stereo
24	Tremolo	Tremolo effect

**3 Adjust the effect depth**  
 Press the “Balance” cell, and use the dial or the [VALUE] switches to adjust the setting. The selectable range is Dry (no effect), 01–99, Fx (maximum).

**4 Return to the main page**  
 If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

*To cancel the effect*

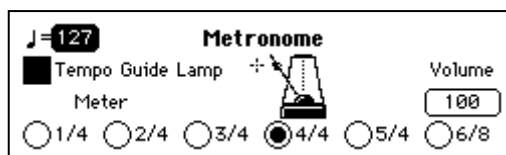
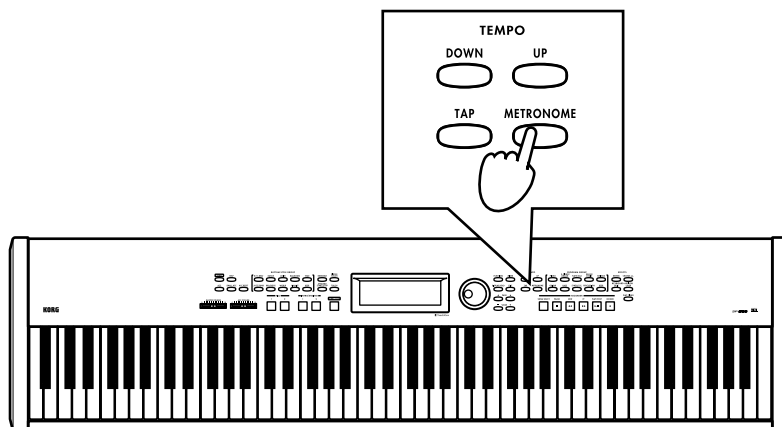
Press the [CHORUS etc.] switch to make the [CHORUS etc.] indicator lamp turn off.

## 5. *Playing along with the metronome*

If you wish to play/Practice with an accurate tempo, it is convenient to use the metronome. The metronome also sets the time signature and tempo when you record your playing.

### Starting the metronome

**1 Press the [METRONOME] switch**  
 The [METRONOME] switch indicator will light, and the metronome will start.



*To set the time signature*

Press one of the “Meter” radio buttons to select a time signature. The available time signatures are 1/4, 2/4, 3/4, 4/4, 5/4, and 6/8. If you select “1/4,” no accent (strong note) will sound.

**note** If the “Tempo Guide” check box is off, the BEAT indicator will not light.

*To adjust the volume*

Press the “Volume” cell, and use the dial or the [VALUE] switches to adjust the volume. The volume range is 0 (minimum) – 127 (maximum).

**note** The metronome will default to tempo “127,” time signature (“Meter”) “4/4,” and volume “100” - (default conditions upon power up).

---

## 2 Return to the main page

If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

### *Stopping the metronome*

To stop the metronome, press the [METRONOME] switch once again.

The [METRONOME] switch indicator will turn off, and the metronome will stop.

## Adjusting the tempo

Press the “Tempo” cell in the “Metronome” page and use the dial or [VALUE] switches to adjust the tempo, or use the [TEMPO UP] or [TEMPO DOWN] switches to adjust the tempo that is displayed in the upper left of the main page. Alternatively, you can set the tempo by pressing the [TAP TEMPO] switch twice or more in time with the tempo of the song.

The tempo range is ♩=40–240. (☞p.39)

**note** On the SP-500, tempo is displayed as the number of quarter notes per minute. If you select “6/8” as the time signature, you must input half the value of the “actual” (8th note) tempo.

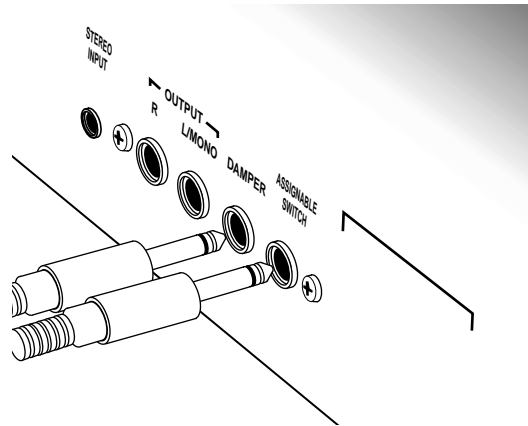
Example: For ♩=96, set this to “48”.



## 6. Using pedals

Two pedals can be connected to the SP-500.

The included pedal switch, a DS-1H or a PS-1 (both sold separately) can be connected to the Damper pedal jack and/or Assignable Switch jack located on the rear panel.



### Assignable switch

Connect the included pedal or a separately sold pedal to the Assignable Switch jack. A variety of functions can be assigned to the Assignable Switch.

With the factory settings, this is set to “Soft.” (☞p.66)

### Damper pedal

Connect the included pedal to the Damper Pedal jack.

While you hold down the pedal, the sound will be sustained, producing a rich resonance.

If you use a separately sold DS-1H, you will be able to vary the amount of the damper effect by the depth to which you press the pedal (“half-pedal effect”).

### To reverse the polarity of the pedal

The SP-500 is designed to work with a variety of pedals. When you want to use a pedal, you must connect it to the SP-500 before turning on the power. In this way, the SP-500 will automatically set each pedal jack to the correct polarity.

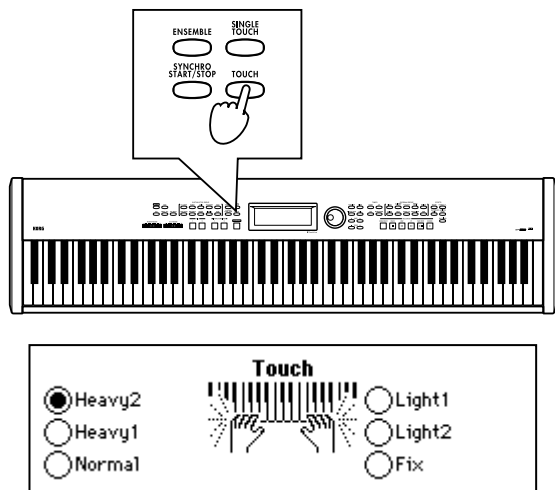
### Damper pedal settings for Layer and Split

You can specify whether the damper pedal effect will apply to one or both sounds when you use the Layer or Split functions. (☞p.66)

## 7. Changing the touch response of the keyboard

You can change the way the piano will respond to how hard you strike the keyboard. This function is called **Touch Control**.

### 1 Press the [TOUCH] switch



### 2 Select the desired touch

Press a radio button to select the desired playing touch.

**Light 1, 2:** Even soft playing can produce loud notes. (Light touch)

**Normal:** This is the standard piano touch.

**Heavy 1, 2:** You must play strongly to produce loud notes. (Heavy touch)

**Fix:** Playing strength will have no effect; suitable for organ playing.

This function does not change the physical weight of the keyboard itself.

### 3 Return to the main page

If the [DISPLAY HOLD] switch is on, press the [EXIT] switch to return to the main page.

**note** This setting can be stored in internal memory by selecting the "Func 7/10" page "Setup" and executing "Write," so that the setting will be in effect when the power is turned on. (p.67)

## 8. Using the [USER] program group

You can use the [USER] program group when you wish to rearrange programs in an order convenient for performance, or when you wish to create a program group that contains only the programs you use frequently.

**note** For details on the factory-set data, refer to the table on p.78.

### Collecting favorite sounds into a [USER] program group

Here's how to select your favorite programs from the various program groups of the SP-500, and arrange them in the desired order in the [USER] program group.

**note** Drum kits such as "GM kit 1" in the [PERCUSSION] program group can be copied to page "9/9."

### 1 Press the PROGRAM GROUP [USER] switch

The contents of the currently-loaded [USER] program group will be displayed.



### 2 Select the copy destination program

Press the program name of the copy destination.

The program you select here will be replaced by the program you select in step 5.

When you execute the Write operation in step 7, the program you select here will be erased.

### 3 Press the "Custom" button

The "Custom Prog" page will appear.



- 4** Press the “Copy” button  
The “Custom Copy” page will appear.



- 5** Select the program that you wish to copy


Press the “Source Prog” cell, and select the program you wish to copy to the program that was selected in step 2. Use the same procedure as usual when selecting a program. (p.24) After making your selection, press the [EXIT] switch to return to the previous screen.

- 6** Press the “Copy” button  
The program will be copied, and you will return to the “Custom Prog” page.

*To change the program name*

If you wish to change the name of the program, press the “Rename” button before you write, and change the name. (p. “Changing the program name”)

- 7** Write the program  
If this is the program you want, press the “Write” button to write it.

 Never turn off the power while data is being written.


*If you decide not to write*

Press the “Cancel” button without writing, the copied contents will be discarded, and the data will revert to the original program. You will return to the main page.

- 8** Change other programs as well  
Repeat steps 1–7 to collect the desired programs in the [USER] program group.

*Restoring the factory-set condition*

Press the “Preset” button. When the confirmation message appears, press “OK.”

 When you restore the factory-set data, the entire [USER] program contents will be lost.

## Changing the program name

You can modify the name of a program that you “Write” to the [USER] program group. Press the “Rename” button and modify the filename.

- 1** Access the “Rename” button  
Press the “Rename” button, and the “Rename” page will appear.



- 2** Select a character  
Use the dial or the [VALUE] switches to select the first characters.

- 3** Finalize the first character  
Press the “Set” button to finalize the first character.

- 4** Select the next character  
Select characters as in steps 2 and 3 to assign the desired file name.  
A file name of up to 16 characters can be assigned.

*To make a correction*

Use the “←,” “→” button to move the cursor to the character that you wish to correct.

If you wish to delete the character, press the “Delete” button; the character at the cursor location will be deleted. If you wish to insert a character, press the “Insert” button; the selected character will be inserted at the cursor location.

- 5** Finalize the program name  
After you have input the entire program name, press the “Return” button.  
To save the program name, you must perform the “Write” operation. (p. Refer to step 7 of “Collecting favorite sounds into a [USER] program group.”)



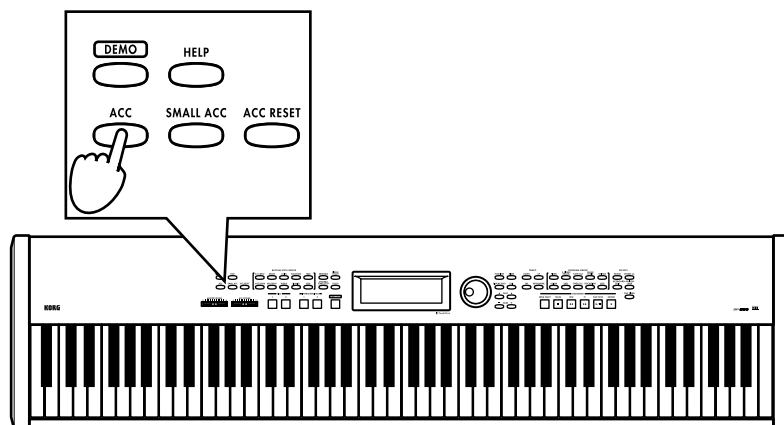
# Automatic accompaniment

## 1. Performing with automatic accompaniment

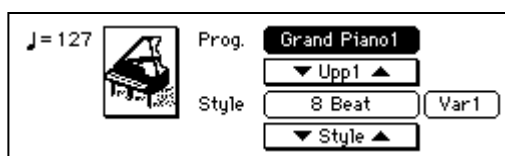
When using the Automatic Accompaniment function, you can simply specify a chord from the keyboard, and an accompaniment appropriate for that chord will be added automatically. A variety of accompaniment styles are provided, including [PIANIST] (which mainly uses piano sounds suitable for a piano performance), and styles such as pops, rock, jazz, and dance music. These accompaniments are called “**rhythm styles**” (a total of 217 styles are provided), and are organized into ten rhythm style groups. A Rhythm Style consists of six musical tracks: Drum (a conventional drum set as used in popular music), Perc (all percussion instruments other than drums), Bass (the low-range instrument), and Acc1–3 (accompaniment instruments).

### Using automatic accompaniment

- 1 Press the [ACC] switch  
The [ACC] switch indicator will light, and the “Accompaniment” page will appear.



- 2 Select how to specify chords  
Here you can select how you will be specifying chords. For details on how to specify chords, refer to “Changing how you specify the chords” (p.42).
- 3 Return to the main page  
Press the [EXIT] switch to return to the main page.



## 4 Selecting a rhythm style

### Select a rhythm style group

Press one of the [RHYTHM STYLE GROUP] switches to select a rhythm style group. By pressing the [PIANIST] switch, you can select an accompaniment style for only piano sounds.

### Select a rhythm style

The rhythm styles in the selected group will appear in the LCD screen.

If the screen indicates “1/2” or “2/3” etc., you can use the dial or the [PAGE ►] switch to access the next page and select other rhythm styles. For a list of the rhythm styles, refer to the tables on p.78-.



**note** There are other ways to select rhythm styles.

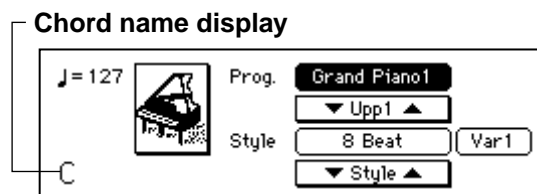
- In the main page, press the “▼ Style ▲” buttons to select rhythm styles within the currently selected group.
- Press the style name shown in the display. Then use the dial or the [VALUE] switches to select rhythm styles within the currently selected group.

## 5 Select a sound for the part that you yourself will play

Select a program in the same way as usual. (⇒p.24)

## 6 Use the keyboard to specify the chord

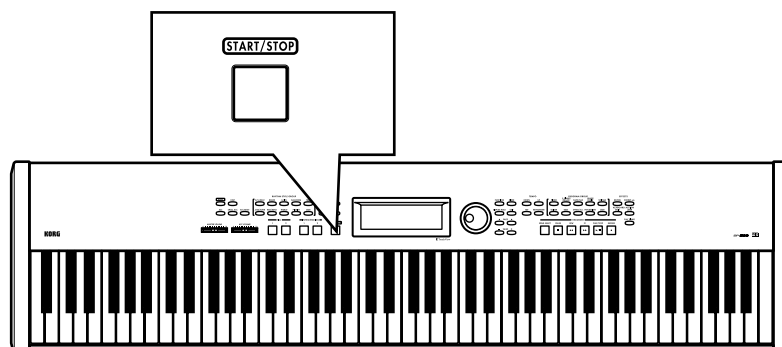
To specify a chord, play notes in the keyboard area below the “Split Point” that was displayed in the “Accompaniment” page. The name of the chord you specify will appear in the LCD screen. At this time, the keyboard note that you use to specify the chord will not sound. If you want this note to sound, refer to p.42.



**note** If you press the [ACC RESET] switch, you will return to a condition in which no chord has been specified. If you do not specify a chord, only “Drum” and “Perc” will play.

## 7 Press the [START/STOP] switch

The automatic accompaniment for the chord shown in the LCD screen will start. Go ahead and play along with the automatic accompaniment.



**note** During the performance, the [BEAT] indicators will light in time with the beat. While playing, you can change chords, add a fill, change variations for the rhythm style, or automatically add harmony to the part that you yourself play. (⇨p.42)

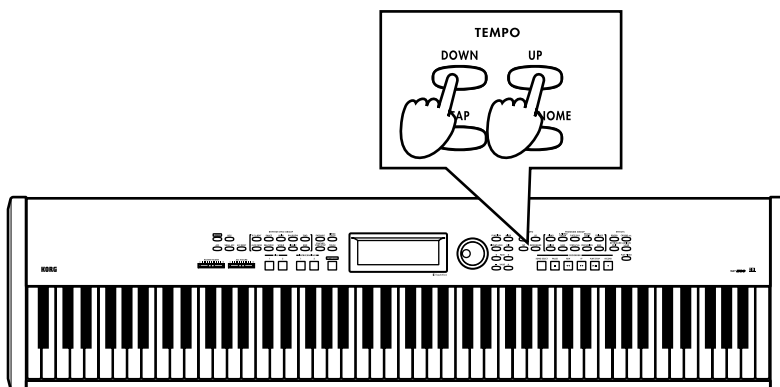
#### To stop automatic accompaniment

Press the [START/STOP] switch once again. The [START/STOP] switch indicator will turn off, and the accompaniment will stop.

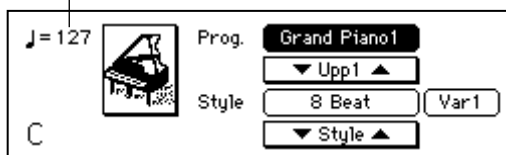
**note** You can also start/stop automatic accompaniment in other ways than described above.  
Synchro Start/Stop (⇨p.41), Intro/Ending (⇨p.43)

## Adjusting the tempo

- 1** Press the [TEMPO DOWN, UP] switches  
The tempo display in the main page will change, and so will the playback tempo.

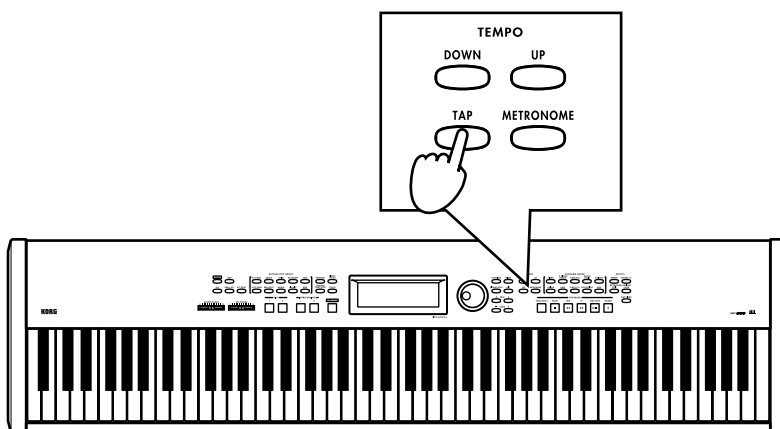


#### Tempo display



#### Using the [TAP TEMPO] feature

You can change the tempo by pressing the [TAP TEMPO] switch two times or more in rhythm to the beat. The tempo will be set to the rhythm at which you press the [TAP TEMPO] switch.



## Adjusting the overall volume

The [ACC VOLUME] slider will adjust the volume balance between the automatic accompaniment and the keyboard performance.

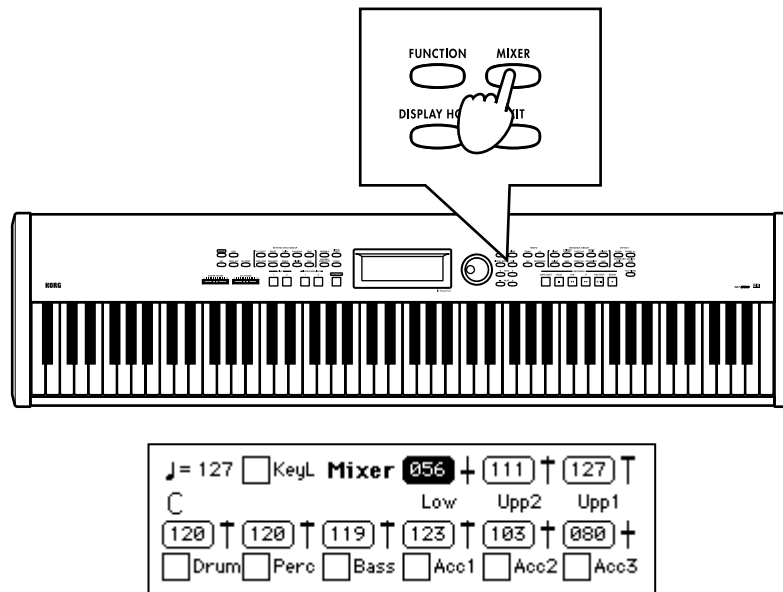
To adjust the overall volume including your keyboard performance, use the [MASTER VOLUME] slider.

## Adjusting the volume of individual parts

To adjust the volume of each automatic accompaniment part and of the keyboard, make settings in the screen that appears when you press the [MIXER] switch.

### 1 Press the [MIXER] switch

The [MIXER] switch indicator will light, and the “Mixer” page will appear.



### 2 Select the part whose volume you wish to adjust

Press the “Vol” cell for the part whose volume you wish to adjust.

**Upp1:** Volume of the Upper1 if [LAYER] switch or [SPLIT] switch are on, or volume of the keyboard if [LAYER] switch and [SPLIT] switch are off

**Upp2:** Volume of layered sound if [LAYER] switch is on

**Low:** Volume of the sound to the left of the split point when [SPLIT] switch is on

**Drum, Perc, Bass, Acc1–3:** Volume of the automatic accompaniment parts

### 3 Adjust the volume

Use the dial or the [VALUE] switches to adjust the volume.

## Muting a part

Each part of the rhythm style can be muted (silenced)

### 1 Select the (check box) of the part you wish to mute

When you press the check box (the check box fills in) that part will not sound.

*To cancel muting*

When you press the check box once again (the check box returns to an outline) muting will be cancelled.



## 2. Various automatic accompaniment functions

### Selecting how you will start and stop automatic accompaniment

There are several ways to start/stop automatic accompaniment.

Use the method that is appropriate for your performance.

#### a. Basic start and stop

**1 Specify a chord**  
Specify a chord by playing notes in the keyboard area selected for this purpose. The name of the selected chord will appear in the main page.

**2 Press the [START/STOP] switch**  
Automatic accompaniment will start.

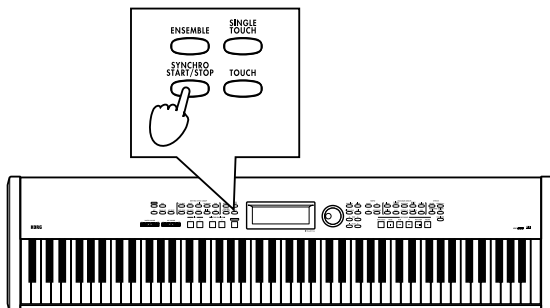
**note** The [BEAT] indicators will light in time with the meter.

**3 Press the [START/STOP] switch once again**  
Automatic accompaniment will stop.

#### b. Synchro start, Synchro stop

You can use **Synchro Start** to start automatic accompaniment at the moment you press a key, and **Synchro Stop** to stop automatic accompaniment at the moment you take your hand off of the keyboard.

**1 Press the [SYNCHRO START/STOP] switch**  
The [SYNCHRO START/STOP] switch indicator will light.



**2 Specify a chord, and playback will start (Synchro start)**  
☞ p.42 “Changing how you specify the chords”

**3** While a chord is specified, press the [SYNCHRO START/STOP] switch.

**4** When you take your hand off of the chord-specifying keys, automatic accompaniment will stop (**Synchro Stop**)

You can use this to break the accompaniment when you wish to add a right-hand solo.

When you play notes in the chord-specifying area, the accompaniment will begin from the first measure of the accompaniment pattern.

To cancel this, press the [SYNCHRO START/STOP] switch to make the indicator go dark.

#### c. Pedal Start, Pedal Stop

You can start/stop the automatic accompaniment by pressing the assignable switch.

**1 Access the “Func 3/10” page**  
After pressing the [FUNCTION] switch, use the [PAGE ►] switch to access the “Func 3/10” page.

**2 Set the “Assignable Switch” setting to “Start/Stop”**  
The pedal connected to the Assignable Switch jack will now function in the same way as the [START/STOP] switch. (☞ p.66)

**3 Press the [EXIT] or [FUNCTION] switch**  
You will return to the main page.

**4 Specify a chord**  
Specify a chord by playing notes in the keyboard area selected for this purpose. The name of the selected chord will appear in the main page.

**5 Press the pedal**  
Automatic accompaniment will start when you press the pedal connected to the Assignable Switch jack. It will stop when you press the pedal once again.

## Changing how you specify the chords

There are several different ways to use the keyboard to specify chords, as appropriate for your preferences and abilities.

### 1 Press the [ACC] switch

The [ACC] switch indicator will light, and the “Accompaniment” page will appear.



### 2 Select how you will specify the chord

Press one of the radio buttons in the screen to select the method you will use to input chords.

“**Onefinger**”: This method makes it easy to input chords even if you do not know how the chord is fingered. In the keyboard range to the left of the Split Point, simply press the root of the chord to specify the corresponding major chord. Pressing the root together with the white key to the left of it will specify a seventh chord. Pressing the root together with the black key to the left of it will specify a minor chord. Pressing both will specify a minor seventh chord.

“**Fingered1**”: This method is easy to understand if you know how the chord is fingered. You can press a note in the keyboard range to the left of the Split Point to input chords using the conventional fingering. However if only the root is pressed, a major chord will be input. To input an inverted chord, turn on “Bass Inv..”

“**Fingered2**”: This is the same as “Fingered 1,” but a chord will not be input unless you press three or more notes.

“**FullKeyboard**”: This is the same as “Fingered 2,” but chords can be specified from the entire keyboard, regardless of the split point.

#### Changing the split point

Except when the “FullKeyboard” chord input method is selected, the keyboard area consisting of the displayed “Split Point” and the keys to the left of it will be used to input chords. “C4” is the middle C key of the keyboard.

In the “Accompaniment” page, select the “Split Point” cell, and use the dial or the [VALUE] switches to change the setting. Alternatively, you can hold down the [SPLIT] switch and press a note on the keyboard to set the split point.

#### Muting the notes you use to specify chords

If you press the [ACC] screen, the notes you use to specify a chord will automatically be muted. You may wish to do this so that these notes do not interfere with the accompaniment. If you want to mute the other notes, press the [MIXER] switch, and then press the “KeyL” check box to turn it on (muted).

#### To defeat muting of the keys used to specify chords

- Press the [MIXER] switch, and press the “KeyL” check box to turn it off.
- Press the [PLAY PIANO] switch.



If the [SPLIT] switch is lit, the left side of the keyboard cannot be muted.

#### When the “Bass Inv.” check box is turned on

If this check box is turned on, the lowest note of the keys you press to specify a chord will be taken as the bass note, and will be detected separately from the developed form of the chord.

This allows you to specify chords in which the bass note is independent, such as Am7/G or F/C.

## Performing with an ensemble

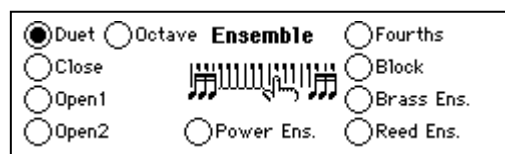
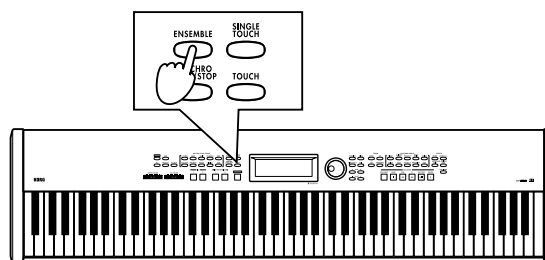
This function automatically adds harmony to the notes that you play in the keyboard area to the right of the split point (Upp 1).



This function is not available if chord detection is set to “FullKeyboard.”

### 1 Press the [ENSEMBLE] switch

When you press the [ENSEMBLE] switch, the switch indicator will light. The “Ensemble” page will appear.



**Duet**: The melody will become two voices.

**Close**: Two notes will normally be added close below the melody to create three voices (sometimes three notes will be added to create four voices).

**Open1:** Two notes will normally be added below the melody to create three voices (sometimes three notes will be added to create four voices).

**Open2:** Two notes will normally be added above the melody to create three voices (sometimes three notes will be added to create four voices).

**Octave:** Two notes will be added an octave above and below the melody.

**Power Ens.:** Notes will be added a fourth below and an octave below the melody to create three voices.

**Fourths:** Notes will be added a fourth above and a minor seventh above the melody to create three voices.

**Block:** Three notes will be added below the melody plus an octave below it, creating five voices.

**Brass Ens.:** Three notes will be added below the melody, creating four voices.

**Reed Ens.:** A three-note chord with a different inversion than added by “Block” will be added below the melody, plus an octave below the melody, creating five voices.

## 2 Select the type of ensemble

Press one of the radio buttons to select the desired type of ensemble.

Different harmony will be added according to the type of ensemble you select.

### To turn off the Ensemble function

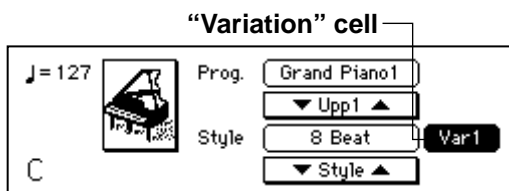
Press the [ENSEMBLE] button once again.

## To change the variation

Each rhythm style allows you to choose four different variations.

### 1 While automatic accompaniment is playing, select the “Variation” Cell

Press the “Variation” Cell, and use the dial or the [VALUE] switches to specify the variation. The accompaniment will switch to the selected variation at the next beat or measure.



**note** If you specify “After Fill” in the “Accompaniment” page (p.44), playback will automatically switch to the specified variation after a fill is played. This lets you add variety to the way in which your song develops.

**note** The content of the variations, intros, and endings will differ according to the rhythm style.

## Adding an intro

You can add an intro to the beginning of the automatic accompaniment. After the intro has been played, the variation will begin playing.

Each rhythm style has two intros and two endings.

- When you press the [INTRO/ENDING 1] switch, an intro or ending with a chord progression will be played.
- When you press the [INTRO/ENDING 2] switch, a simple intro or ending without a chord progression will be played.

**1** Press the [INTRO/ENDING 1] switch or the [INTRO/ENDING 2] switch

**2** Press the [START/STOP] switch

The automatic accompaniment intro will play.

When the intro ends, the accompaniment will switch to the variation you selected in the main page.

The indicator of the [INTRO/ENDING 1, 2] switch you selected will be lit while the intro is playing, and dark when the variation begins playing.

### To repeat the intro

If you press the same [INTRO/ENDING] switch while the intro is playing, that intro will continue playing repeatedly.

The repeated playback will be cancelled if you press the other [INTRO/ENDING] switch or the [FILL 1, 2] switch, or if you re-select the “Variation” Cell.

### To cancel the intro

Before starting automatic accompaniment, you can press a [FILL 1, 2] switch to cancel the intro.

After starting automatic accompaniment, you can press the [START/STOP] switch to stop playback and cancel the intro selection.

**note** Once the intro has started, it cannot be cancelled by pressing a [FILL 1, 2] switch.

**note** It is also possible to select either fill to be used an intro.

## Adding an ending

- 1 While automatic accompaniment is playing, press the [INTRO/ENDING 1] switch or the [INTRO/ENDING 2] switch

The ending will be played, and then the accompaniment will stop automatically. The switch indicator of the selected ending will continue blinking until the playback switches to that ending. After the ending has begun, the indicator will be lit until playback ends. After the ending, automatic accompaniment will stop automatically.

### To cancel the ending before it is finished

If you change the setting of the “Variation” Cell or press the [FILL 1, 2] switch after the accompaniment has switched to the ending, the accompaniment will move to the selected variation or fill from the next beat or the next measure, and automatic accompaniment will continue

## Adding a fill

- 1 While automatic accompaniment is playing, press the [FILL 1] switch or [FILL 2] switch

A fill-in will be inserted. When the fill ends, the accompaniment will switch to the variation you specified in the “AfterFill1” or “AfterFill2” cell, just as for the intro.

**note** The timing at which the accompaniment changes from the variation to the fill is adjusted automatically to create a natural transition. However, depending on the timing at which you press the switch, only the latter part may be played, so it is important to pay attention to the timing.

### To change the variation after a fill

You can specify the variation to which automatic accompaniment will change when fill 1 has finished.

<input type="checkbox"/> Bass Inv	<b>Accompaniment</b>	<input type="radio"/> Onefinger
After Fill1	<input type="text" value="Off"/>	<input checked="" type="radio"/> Fingered1
After Fill2	<input type="text" value="Off"/>	<input type="radio"/> Fingered2
Split Point	<input type="text" value="G3"/>	<input type="radio"/> FullKeyboard

“After Fill1” cell: Specify the variation that the accompaniment will use after fill 1 has ended, when you press the [FILL 1] switch during rhythm style playback.

“Off”: When fill 1 ends, you will return to the variation that had been selected immediately

before the fill began.

**Var 1&2:** If Fill 1 ends when Variation 1 or Variation 2 are selected, Variation 1 and Variation 2 will be selected alternately.

**Var 1&3:** If Fill 1 ends when Variation 1 or Variation 3 are selected, Variation 1 and Variation 3 will be selected alternately.

**Var 1&4:** If Fill 1 ends when Variation 1 or Variation 4 are selected, Variation 1 and Variation 4 will be selected alternately.

**Var 2&3:** If Fill 1 ends when Variation 2 or Variation 3 are selected, Variation 2 and Variation 3 will be selected alternately.

**Var 2&4:** If Fill 1 ends when Variation 2 or Variation 4 are selected, Variation 2 and Variation 4 will be selected alternately.

**Var 3&4:** If Fill 1 ends when Variation 3 or Variation 4 are selected, Variation 3 and Variation 4 will be selected alternately.

“Var+”: When fill 1 ends, accompaniment will switch to the variation to the right of the variation that had been selected when the fill began.

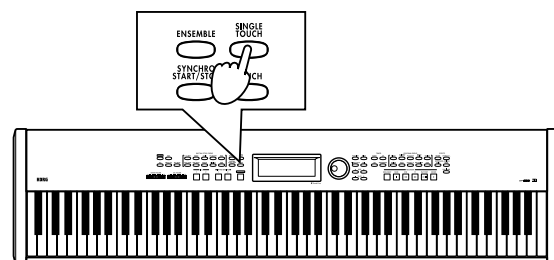
“Var-”: When fill 1 ends, accompaniment will switch to the variation to the left of the variation that had been selected when the fill began.

“After Fill2” cell: Specify the variation that the accompaniment will use after fill 2 has ended, when you press the [FILL 2] switch during rhythm style playback. The selection is the same as for “After Fill 1.”

## Selecting the most appropriate program for a Rhythm Style

- 1 Press the [SINGLE TOUCH] switch

When you turn on the [SINGLE TOUCH] switch and select a rhythm style, a sound and automatic accompaniment settings suitable for that style will be selected.



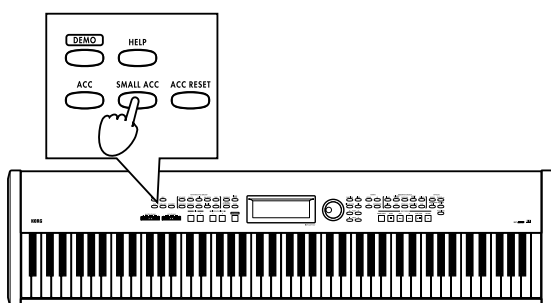
### Settings that will be made

- Keyboard sound, and pan, volume, octave and sound selections for the Upp1, Upp2, and Low parts
- On/off status of [SPLIT] and [LAYER], and the status of the “KeyL” check box
- “FullKeyboard” select status
- [ENSEMBLE] on/off status and selected type

## Reducing the number of parts in the accompaniment

- 1 Press the [SMALL ACC] switch**  
The Acc1 and Acc3 parts will automatically be muted.  
Use this when you want fewer parts than the normal accompaniment.

**note** This function will have no effect if you have already muted the Acc1 and Acc3 parts in the “Mixer” page, or if you are using a rhythm style such as that does not have these parts to begin with, such as the [PIANIST] rhythm style.



## 3. Using the [USER] rhythm style group


Select the [USER] rhythm style group when you wish to use rhythm styles that are stored, when you wish to arrange rhythm styles into an order that is more convenient for your needs, or when you wish to create a rhythm style group that contains just the styles that you use frequently.

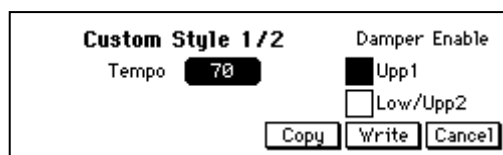
**note** When shipped from the factory, preset data is loaded in this memory.

### Collecting your favorite styles in the [USER] rhythm style group

Here's how you can select the rhythm styles you need, and arrange them in any desired order in the [USER] rhythm style group.

- 1 Press the RHYTHM STYLE GROUP [USER] switch**
- 2 Select the copy destination rhythm style**  
Press the style name of the copy destination. The rhythm style you select here will be replaced by the rhythm style you select in step 5.
- 3 Press the “Custom” button**  
The “Custom Style 1/2” page will appear.

 The rhythm style you select here will disappear when you execute the Write operation.



- 4 Press the “Copy” button**  
The “Custom Copy” page will appear.
- 5 Select the copy source rhythm style**  
Select the rhythm style that will be copied to the destination you specified in step 2. Make your selection in the same way as usual when selecting a rhythm style. (p.38)
- 6 Press the “Copy” button**  
The rhythm style will be copied, and you will return to the “Custom Style 1/2” page.


To modify the name of the rhythm style

If you wish to modify the name of the rhythm style, press the “Rename” button before you write it, and then modify the rhythm style name. (p.48)

## 7 Press the “Write” button to write the rhythm style

If you are satisfied with the changed rhythm style, press the “Write” button to write it into the [USER] rhythm style group.

If you do not write this data, the copy operation will have no effect, and the settings prior to the copy will be restored when you select another rhythm style. Once you press the “Write” button to write the data, the original rhythm style will be overwritten and lost.

 Never turn off the power while data is being written.

## 8 Change other rhythm styles as well

Repeat steps 1–7 to collect the rhythm styles you like in the [USER] rhythm style group.


**note** The state of the rhythm styles you collect here will be preserved even when the power is turned off.

To return to the factory-set styles

Press the factory “Preset” button.

When the confirmation screen appears, press the “OK” button.

If you press the “Cancel” button, the data will not be loaded.

 Never turn off the power while data is being loaded.

## 4. Creating a custom rhythm style

### Customizing a rhythm style

Here it is possible to assign new sounds, adjust the volume and effect setting of each sound, change the transposition and otherwise customize a style and save it under a new name.

#### 1 Press the RHYTHM STYLE GROUP [USER] switch

#### 2 Select a style that you don't mind erasing

Press the RHYTHM STYLE GROUP [USER] switch, and in the [USER] rhythm style group, select a rhythm style that you don't mind erasing.



When you press the “Custom” button, the “Custom Style 1/2” page will appear.

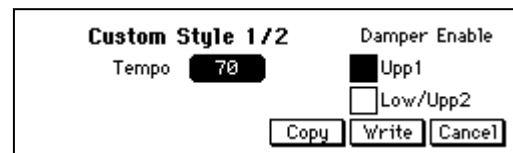
#### 3 In the “Custom Style 1/2” page, press the “Copy” button

When you press the “Copy” button in the “Custom Style 1/2” page, the “Custom Copy” page will appear. In the “Source Style” cell, select the rhythm style that will be the copy source.

#### 4 In the “Custom Copy” page, press the “Copy” button

When you press the “Copy” button in the “Custom Copy” page, the source rhythm style will be loaded into a temporary memory area.

The “Custom Style 1/2” page will appear.

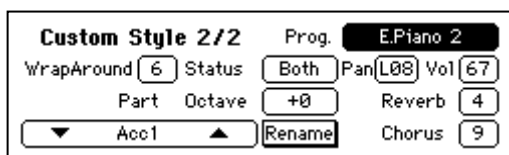
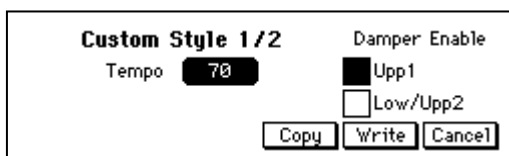


**note** At this stage, the previous rhythm style still remains. Your new data will be written only when you press the “Write” button. If you select another rhythm style or turn off the power without pressing the “Write” button, the previous rhythm style will reappear.

## 5 Edit the rhythm style

You can modify the settings in “Custom Style” pages 1/2 and 2/2.

For details on the settings that can be modified, refer to “Custom style parameter list”.



## 6 Name your custom style

In the “Custom Style 2/2” page, press the “Rename” button to access the “Rename” page. Assign a name to the rhythm style that you edited. (p.48)



## 7 Save your custom style to internal memory

In the “Custom Style 1/2” page, press the “Write” button.

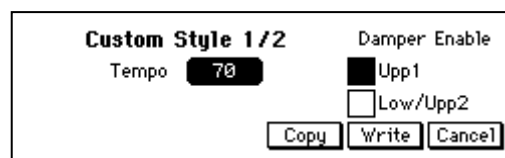
### To revert to the original style

If you press the “Cancel” button instead of pressing the “Write” button, you will return to the main page, and the rhythm style you created will revert to the data you selected in step 2.

**⚠** Never turn off the power while the “Write” operation is in progress.

## ○ Custom style parameter list

### “Custom Style 1/2” page



**“Tempo” cell:** Specify the tempo of the rhythm style. This is adjustable in a range of 40–240.

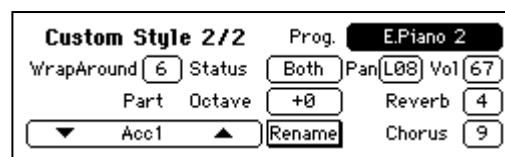
**“Damper Enable” check box:** For each keyboard part, you can specify whether or not the damper pedal will apply to the sounds played from the keyboard.

**Upp1:** Sound of the Upper1 if [LAYER] switch or [SPLIT] switch are on, or sound of the keyboard if [LAYER] switch and [SPLIT] switch are off

**Low/Upp2:** The left-hand sound for [SPLIT], or the sound layered on “Upp1” for [LAYER].

### “Custom Style 2/2” page

You can make the settings listed below for each accompaniment part: Drum, Perc, Bass, Acc1, Acc2, Acc3, Upp1, Upp2, and Low.



**“Part” cell:** To change the part, use the cells “▲”, “▼” or the dial, [VALUE] switches.

**note** For the Upp1, Upp2, and Low parts, it is not possible to set the “Prog.” cell, “Reverb” cell, and “Chorus” cell.

**“Wrap Around” cell:** This can be specified for the Bass, Acc1, Acc2, and Acc3 parts. This allows the pitch to be shifted upward (or downward) by one octave if the accompaniment of that part becomes unnaturally low (or high). The range of settings is “Org, 1–12.” With a setting of “Org,” the style will use its original setting.

For example based on a C chord, a Wrap-Around setting of “1” would cause the accompaniment to be shifted downward one octave when a C# chord was specified. With a setting of “2,” the accompaniment would be shifted downward one octave when a “D” chord was specified.

### With setting “1”

C chord fi Bass pattern ①

C# chord fi ① by a semitone and lower by an octave ②

D chord fi ① by a semitone and lower by an octave ③

With setting "2"

C chord fi ①

C# chord fi Raise ① by a semitone ④

D chord fi ③



**"Status" cell:** This setting can be made for the Drum, Perc, Bass, Acc1, Acc2, and Acc3 parts. You can whether the automatic accompaniment of each part will be played by the SP-500 itself, or by an external MIDI tone device.

**Off:** There will be no output, either to the internal tone generator or to MIDI OUT.

**Int:** The part will sound only the internal tone generator. It will not be output to MIDI OUT.

**Ext:** The part data will be transmitted from MIDI OUT.

The internal tone generator will not be played.

**Both:** The part will be output both to the internal tone generator and to MIDI OUT.

**"Octave" cell:** This setting can be made for the Bass, Acc1, Acc2, and Acc3 parts. You can adjust the pitch of each part in steps of an octave. This can be adjusted in a range of  $\pm 2$  octaves.

By setting this in conjunction with "Wrap-Around," you can prevent the accompaniment from sounding unnatural.

**"Prog" cell:** Specify the sound program for each part.

**"Pan" cell:** Specify the panning for each part.

**Off:** Muting the part sound.

**L15-L01:** Increasing the value will move the sound further left.

**Cnt:** Place the sound at the center.

**R15-R01:** Increasing the value will move the sound further right.

**Prg:** The pan setting of the sound program itself will be used.

**"Vol" cell:** Specify the volume level of each part. The range is 0-127.

**"Reverb" cell:** Specify the reverb effect send level (depth) for each part, which will be used when the [REVERB] switch is pressed.

**"Chorus" cell:** Specify the effect send level (depth) for each part, which will be used when the [CHORUS etc.] switch is pressed.

**"Rename" button:** When you "write" a custom voice style, you can modify the style name. Press the "Rename" button to modify the style name. For details on modifying a style name, refer to the procedure for "Changing the program name" on p.35.



# Recording

## 1. Recording your performance

Just as you would record your performance on a tape recorder, you can capture your playing on the SP-500 song recorder. You can also record multiple tracks and edit any mistakes you may make.

### Basic recording (Realtime Recording)

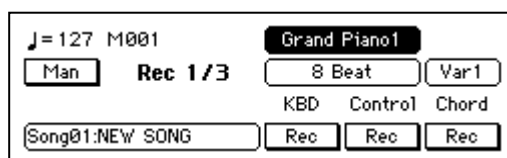
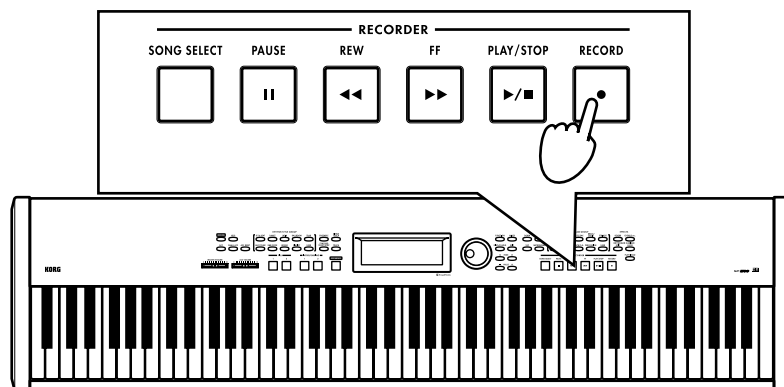
Here's how to record a song you play from the keyboard without using automatic accompaniment.

#### 1 Press the RECORDER [RECORD] switch

When the basic screen is displayed, press the RECORDER [RECORD] switch. The "Rec 1/3" page will appear, and the [RECORD] switch will blink.

A "New Song" containing no performance data will be selected automatically.

If you want to record without using automatic accompaniment, turn the [ACC] switch off. (p.37)

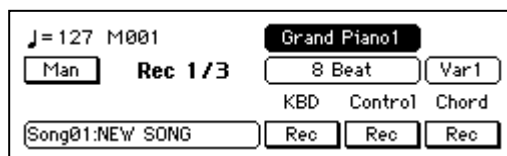


#### 2 Check the tracks that you want to record, and select a program

Make sure that the "KBD," "Control," and "Chord" track buttons are set to "Rec."

(p.52 "About tracks")

Press the "Program" cell, and select the program for the track you will play. (p.24)

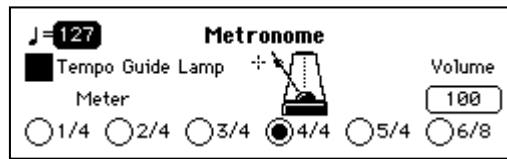


#### If you want to use the Split or Layer function

Press the [SPLIT] switch or [LAYER] switch to select Split or Layer, and then select the desired program. (p.26)

### 3 Specify the time signature

Press the [METRONOME] switch to specify the time signature. (p.31)



**note** If you do not need the metronome during recording, press the [METRONOME] switch once again to turn it off.

**note** If recording with the [ACC] switch on, you will not be able to specify the time signature here.

#### *To change the time signature during a song*

After recording the entire song with the same time signature, you can use the “Rec 3/3” page “Event Edit” function to change the time signature. All tracks will be in the same state as the track in which you last changed the time signature.

**note** If you record with the [ACC] switch on, you can leave the “Rec 1/3” page “Tempo” setting at “Man” so that the time signature will match the rhythm style. However if you use “Event Edit” to modify the time signature and then re-record, the time signature with which you re-recorded will be used.

#### *To record the tempo as well*

In the “Rec 1/3” page, press the “Tempo” button to change “Man” to “Rec,” and tempo changes you make during recording will be recorded. When playing back the recorded data, setting the “Tempo” button to “Auto” will cause the recorded tempo to play back. Setting it to “Man” will allow you to change the tempo manually.

**note** When you stop recording, the “Tempo” button will automatically change to “Auto.”

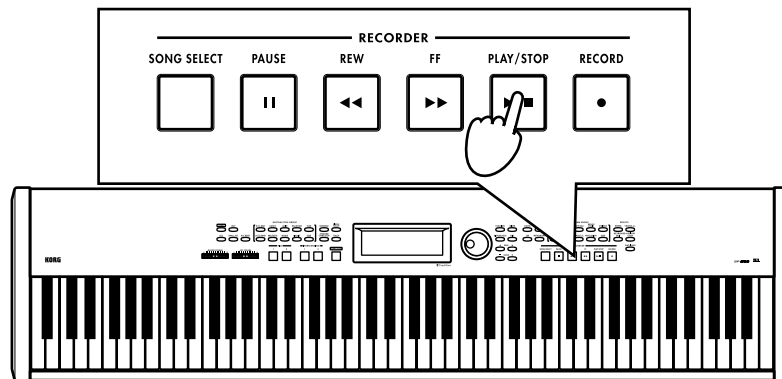
**note** It is not possible to record only the tempo by itself.

### 4 Start recording

Press the RECORDER [PLAY/STOP] switch.

After a two-measure count-off, recording will begin.

Play the keyboard to record your performance.

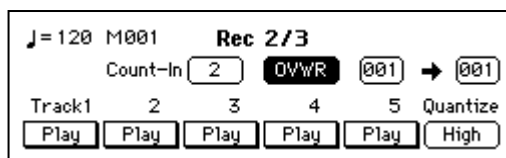


#### *To change the number of measures in the pre-count*

In the “Rec 2/3” page “Count-In” cell, set the number of measures in the pre-count to “0,” “1,” or “2.”

If you are using the metronome, pressing the [START/STOP] switch will start the metronome from the first beat (strong beat).

**note** If you wish to set the “Count-In” cell to “0” and start recording from the first beat, it is convenient to set the “Assignable Switch” cell of the “Func 3/10” page to “Start/Stop,” and use the assignable switch to start recording.



**To stop recording**

When you are finished performing, press the RECORDER [PLAY/STOP] switch. You will return to the “Rec 1/3” page, and the track you had set to “Rec” will be set to “Play.”

At this time the performance data will be automatically stored in internal memory. A message will be displayed while this is occurring.

**Never turn off the power while data is being stored.**

**5 Play back the song you recorded**

When you press the RECORDER [PLAY/STOP] switch, the recorded song will play back.

**Recording with automatic accompaniment**

Press the [ACC] switch to turn it on, and then follow the “Basic recording” procedure. (p.49) The rhythm styles or chords that you specify during your performance can also be recorded.

**note** When checking the tracks to be recorded in step 2, press the “Style” cell and select a rhythm style.

**It is not possible to turn off the [SINGLE TOUCH] switch.**

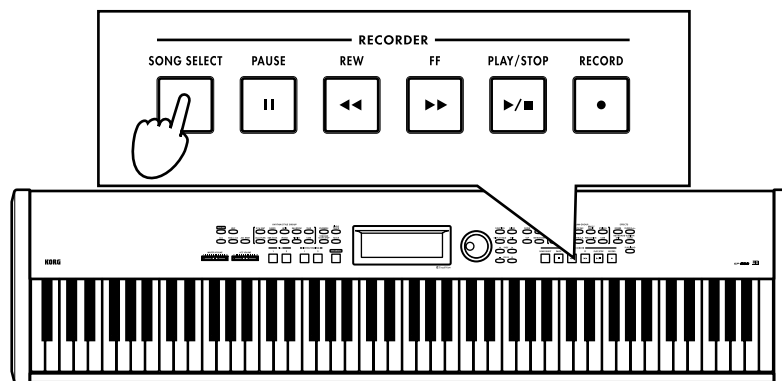
**Loading performance data that you recorded**

Performance data that you recorded on the SP-500 can be played back or edited. You can also add to it by recording additional material.

**1 Press the RECORDER [SONG SELECT] switch**

The “Rec 1/3” page will appear.

Press the “SONG number: Song name” cell, and use the dial or [VALUE] switches to select the song that you want to play back.



**2 Press the RECORDER [PLAY/STOP] switch**

Make sure that the “KBD,” “Control,” and “Chord” track buttons are all set to “Play.” When you press the RECORDER [PLAY/STOP] switch, the recorded song will be played back.

---

### *To pause the playback*

Press the RECORDER [PAUSE] switch. When you press the [PAUSE] switch once again, playback will resume.

### *To fast-forward*

Press the RECORDER [FF] switch while the recorder is stopped or paused.

### *To rewind*

Press the RECORDER [REW] switch while the recorder is stopped or paused.

### *To stop the playback*

When playback ends, press the RECORDER [PLAY/STOP] switch.

### *About tracks*

The recorder of the SP-500 consists of three tracks that independently record specific functions (“KBD,” “Control,” and “Chord”) and five tracks for multi-track recording. Each of these tracks can be independently set to “Rec” (record), “Play” (playback), or “Mute” (muted).

If any track is set to “Rec,” the [RECORD] switch will blink.

**note** Tracks “1”–“5” cannot be set to “Mute.”

#### *“Rec 1/3” page*

“**KBD**”: The track that records the performance you play on the keyboard

“**Control**”: The track that records controllers and panel operations such as automatic accompaniment fills and functions

“**Chord**”: The track that records the chord progression of the rhythm style

**note** When the “KBD,” “Control,” or “Chord” track are set to “Mute,” that track will not play back.

#### *“Rec 2/3” page*

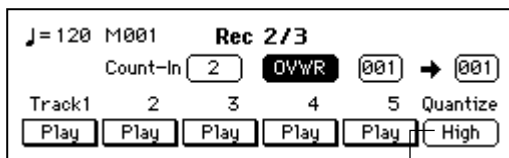
Track “1”–“5”: Tracks for multi-track recording (☞p.53)

## 2. Various recording methods

### Using Quantize while you record

The Quantize function corrects the timing of your performance while you record.

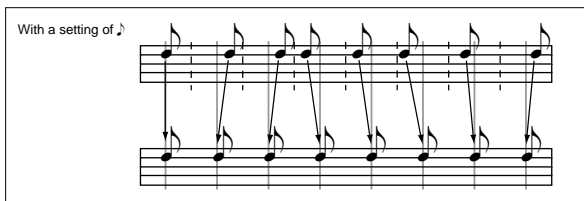
In the “Rec 2/3” page, press the “Quantize” cell, and use the dial or the [VALUE] switches to specify the resolution (timing precision).



“Quantize” cell

“High”: Data will be recorded at the maximum resolution (a quarter note is divided into 96 parts), and the timing will not be quantized.

“♩”-“♩””: The timing will be corrected to the specified note value. When “♩” is selected, the timing will be corrected to the nearest 32nd note triplet. When “♩” is selected, the timing will be corrected to the nearest quarter note unit.



**note** If you use a rough quantization such as ♩ or ♩ when recording damper pedal or other control data, the result may sound unnatural when played back. To avoid this, record with a quantize setting of “High,” and then use the “Rec 3/3” page “Quantize” function to correct the timing of only the note data. (☞p.57)

### Multitrack recording

You can layer up to five tracks of recording onto the data that was recorded in “KBD,” “Control,” and “Chord.”

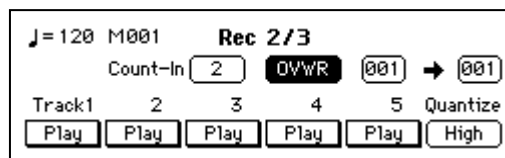
Here’s how to load the performance data you recorded in “Basic recording” and use it as the basis of a multi-track recording.

#### 1 Load the performance data that you saved

Load performance data that you saved in “Basic recording” or in step recording. (☞p.51)

#### 2 Access the “Rec 2/3” page

Press the [PAGE ►] to access the “Rec 2/3” page.



#### 3 Select the track that you wish to record

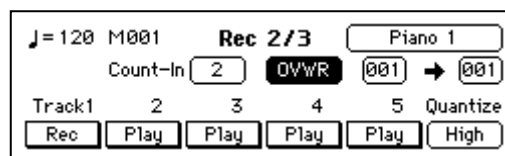
Press the “Track” button for the track that you wish to record, to should say “Rec.”

**note**

Only one track at a time can be set to “Rec.” The Rec setting in the “Rec 1/3” page is automatically cancelled by the “Rec” setting you make here.

#### 4 Select a sound program

Press the “Program” cell, and select a program for the track on which you will be performing. (☞p.24)



**note**

The Layer or Split functions cannot be used for tracks 1–5.

#### 5 Start recording

Press the RECORDER [PLAY/STOP] switch, and the switch indicator will light. After a two-measure count-off, recording will begin.

##### To stop recording

Press the RECORDER [PLAY/STOP] switch. After a message informs you that the data is being stored into memory, the [RECORD] switch indicator will go dark. The “Track” button that was recorded will change to “Play.”

#### 6 Record additional tracks

Select another track as described in step 3, and record using the same procedure.

##### To record additional material on the same track

Press the “Recording mode” cell, and select “OVDB.”

The following record types can be selected. **OVWR** (overwrite): The newly-recorded data will overwrite (and erase) the previously-recorded data.

**OVDB** (overdub): The newly recorded data will be added to the previously-recorded data.

**AUTP** (auto punch-in/out): Auto punch-in/out recording will be performed.

**note** In the “Rec 1/3” page, “OVWR” will be used regardless of this setting. For “OVWR” and “OVDB,” the “start measure” cell and the “end measure” cell settings are ignored.

*To change the name of the song*

Access the “Rec 3/3” page, press the “Song Name” button, and edit the song name. (☞p.59)

## Recording from the middle of the song

### 1 Select the performance data that you saved

Load performance data that you saved in “Basic recording” or step recording. (☞p.51)

### 2 Play back the recorded song

Set each track to “Play,” and press the [PLAY/STOP] switch.

### 3 When you come to the measure that you wish to record, pause the playback

When playback reaches the measure at which you wish to begin recording, press the [PAUSE] switch to pause.

### 4 Select the track that you wish to record

Change the setting to “Rec” for the track that you wish to additionally record.

- When recording with the [ACC] switch on, the KBD, CTRL, and CHORD tracks.
- When recording with the [ACC] switch off, the KBD and CTRL tracks.
- When recording tracks 1 – 5, the corresponding track.

### 5 Defeat pause

Press the [PAUSE] switch to defeat pause. After a two-measure pre-count, recording will begin.

## Auto punch-in/out

If you made a mistake or did not obtain the desired result in one location of a recorded song, you can re-record just that location without having to re-record from the beginning of the song. **Auto Punch In** is the action of automatically switching from playback into record mode at the previously specified measure. Conversely, **Auto Punch Out** is the action of automatically switching from record mode into playback at the specified measure.

**note** This function can be used on tracks 1–5.

### 1 Select the performance data that you saved

Load performance data that you saved in “Basic recording” or step recording. (☞p.51)

### 2 Pause at a point earlier than the measures you wish to re-record

Set each track to “Play,” and press the [PLAY/STOP] switch. Two or three measures before the measure at which you will begin re-recording, press the [PAUSE] switch.

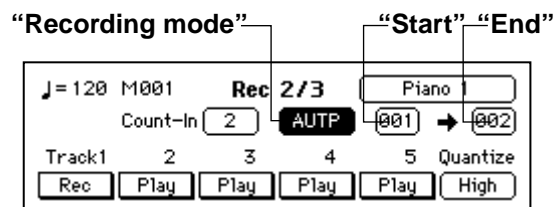
### 3 Select the track that you wish to re-record

For the track that you wish to re-record, press the “Track” button to select “Rec”.

**note** The following settings cannot be made unless you select “Rec.”

### 4 In the “Rec 2/3” page, set the “Recording mode” cell to “AUTP.”

Press the “Recording mode” cell, and use the dial or the [VALUE] switches to select “AUTP.”



### 5 Set the “start measure” cell

Press the “start measure” cell, and use the dial or the [VALUE] switches to specify the measure at which you will begin re-recording.

**6** Set the “end measure” cell  
 Press the “end measure” cell, and use the dial or the [VALUE] switches to specify the last measure that you will re-record.

**7** Start recording  
 When you press the RECORDER [PAUSE] switch, the song will play back from the measure you specified in step 2.

**note** Recording will begin automatically when you reach the measure specified in step 5, so start playing a few measures earlier than the recording start measure.

**8** Stop recording  
 When the recording end measure has passed, recording will stop automatically, and playback will resume. Press the RECORDER [PLAY/STOP] switch to stop playback.

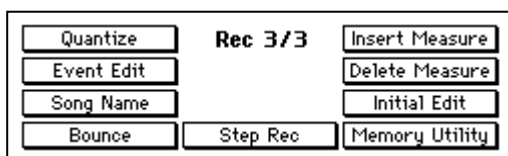
## Recording the automatic accompaniment without performing (Step Recording)

By using the Step Recording function you can input controllers such as automatic accompaniment chords and fills at the specified measures, without having to actually play the keyboard yourself. This means that you can record an automatic accompaniment from the chords or chord symbols of printed music, even if you are not able to play the piano.

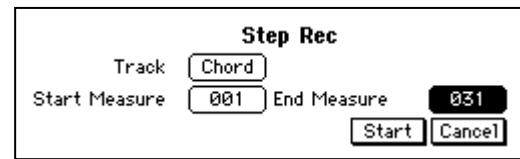
**1** Press the RECORDER [RECORD] switch

The “Rec 1/3” page will appear.  
 “NewSong” will be selected automatically.  
 Turn on the [ACC] switch.

**2** Access the “Rec 3/3” page  
 Use the [PAGE ►] switches to access the “Rec 3/3” page.



**3** Press the “Step Rec” button  
 The “Step Rec” page will appear.



To input a rhythm style chord, set the “Track” cell to “Chord.”

To input a rhythm style controller, set the “Track” cell to “Ctrl.”

The “Start Measure” cell specifies the beginning measure, and the “End Measure” cell specifies the ending measure.

**note** In the case of a track you are recording for the first time, you will be able to input as far as the measure you specify in the “End Measure” cell. If the track has previously been recorded, this cell will automatically be set to the last measure.

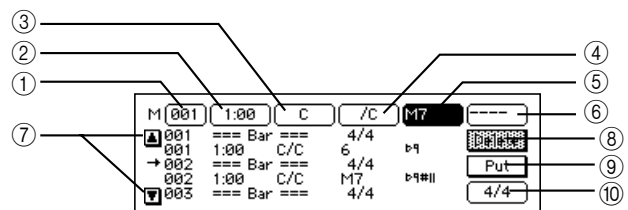
**4** Press the “Start” button  
 The step recording page will appear.

*To end step recording*

Press the [EXIT] switch. The “Rec 3/3” page will appear.

### ○ Step recording procedure

#### “Chord”: Inputting chords



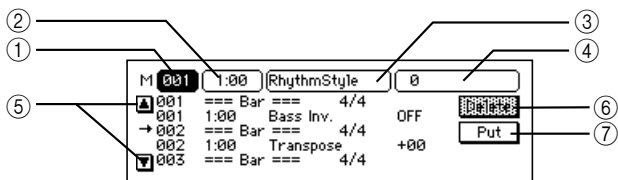
- ① “Measure” cell: The event will be written into the measure specified here.
- ② “Location” cell: Specify the location within the measure into which the event will be written.  
 The displayed numbers indicate “beat:clock.”  
 Beats are quarter-note units.  
 Clocks are 1/96th of a quarter note.  
 “1:00” indicates the beginning of the measure.  
 For example, the second quarter note beat would be displayed as “2:00,” the third beat as “3:00,” and beat 1.5 as “1:48.”  
 For step recording, this is set to 48 (8th note) units.
- ③ Chord root:
- ④ Chord bass note:
- ⑤ Chord type: If you specify “No Chord” here, only Drum and Perc will play.
- ⑥ Chord tension:
- ⑦ ▲, ▼ button: Select the location

- ⑧ **“Delete” button:** The chord indicated by “fi” will be deleted.
- ⑨ **“Put” button:** Insert the specified chord at the specified measure and location.
- ⑩ **“Time signature” cell:** Specify the time signature of the measure indicated by “fi”.

**note** ③, ④, ⑤ and ⑥ can be input from the keyboard. To input these from the keyboard, turn on the [ACC] switch before you press the “Step Rec” button. If necessary, you can also turn on the “Bass Inv.” button.

### “Ctrl”: Inputting control events

You can input INTRO/ENDING, Variation, and KBD ASSIGN settings used for automatic accompaniment, and change the rhythm style during the performance. Input control events at the desired locations in the same way as for the “Chord” track.



- ① **“Measure” cell:** The event will be written into the measure specified here.
- ② **“Location” cell:** Specify the location within the measure at which the event will be written.

- ③ **“Event type” cell:** Refer to “Control event type list”
- ④ **“Value” cell:** Refer to “Control event type list”
- ⑤ **“▲, ▼” button:** Select the location.
- ⑥ **“Delete” button:** The event indicated by “fi” will be deleted.
- ⑦ **“Put” button:** Insert the specified control event at the specified measure and location.

### ○ Control event type list

Event name	Value
RhythmStyle	0 ~ 217 (⇨p.78 “Rhythm style list” “No.**”)
Sty.Element	Off, Var1, Var2, Var3, Var4, Int1, Int2, End1, End2, Fil1, Fil2
Kbd Assign	Full, Layer, Split, F-Mute (mutes the left-hand keyboard for “Full”), L-Mute (mutes the left-hand keyboard for Layer)
Bass Inv.	Off, On
Transpose	-11 ~ +11
Drum Mute	Play, Mute
Perc Mute	Play, Mute
Bass Mute	Play, Mute
Acc1 Mute	Play, Mute
Acc2 Mute	Play, Mute
Acc3 Mute	Play, Mute
Upp1 Prog.	0 ~ 411 (⇨p.75 “Program list” “No.**”)
Up2/Lo Prog.	0 ~ 411 (⇨p.75 “Program list” “No.**”)
Upp1 Oct.	-2 ~ +2
Up2/Lo Oct.	-2 ~ +2

## Let’s use step recording to input chords

When you use step recording to input the chords shown in the music below, the result will be the list shown below right.  
Input the data as described on p.55.

### ☆ I’ve Been Working Traditional

Measme	Location	Root	Bass	Type	Tention
①	M003	1:00	G	/G	----
②	M004	3:00	G	/G	7
③	M005	1:00	C	/C	----
④	M005	3:00	C	/C	m6
⑤	M006	1:00	G	/G	----
⑥	M007	1:00	G	/G	----
⑦	M008	3:00	E	/E	m
⑧	M009	1:00	A	/A	7
⑨	M010	1:00	D	/D	----
⑩	M011	1:00	D	/D	7
⑪	M012	1:00	G	/G	----
⑫	M012	3:00	G	/G	7
⑬	M013	1:00	C	/C	----
⑭	M014	1:00	B	/B	7
⑮	M015	1:00	C	/C	----
⑯	M016	1:00	G	/G	----
⑰	M017	1:00	E	/E	m
⑱	M017	2:48	C	/C	m6
⑲	M017	3:00	G	/G	----
⑳	M017	4:00	D	/D	7
㉑	M018	1:00	G	/G	----



### 3. Editing functions

#### Editing previously-saved data

Data that you recorded in realtime or by step recording can be recalled again, so that you can edit the data or add an additional performance.

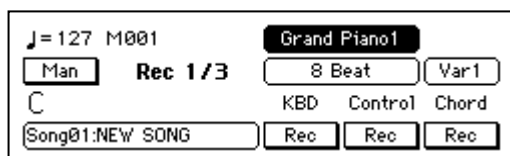
#### 1 Select the performance data that you saved

Load performance data that you saved in “Basic recording” or step recording. (p.51)

#### 2 Edit the data

You can edit data in the “Rec 1/3,” “Rec 2/3” and “Rec 3/3” pages.

##### “Rec 1/3” page



**“KBD” button:** The track for data you played on the keyboard and recorded in the “Rec 1/3” page

**“Control” button:** The track that records controllers and panel operations such as switching automatic accompaniment fills and variations on/off. (p.56 “Control event type list”)

**“Chord” button:** The track in which the rhythm style chord progression is recorded

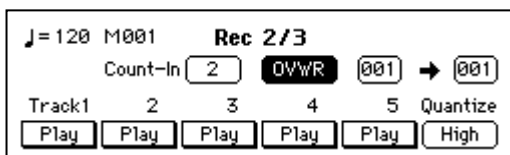
**“Tempo” button:** Each time you press the “Tempo” button in the “Rec 1/3” page, the setting will alternate between “Man,” “Auto,” and “Rec.” If the “Func 4/10” page “Sync.” parameter is set to “Ext.” (p.71), the tempo display will be “♩=EXT.” In this case it will not be possible to change the tempo on the SP-500, so the setting here will be ignored.

**Man:** You can adjust the tempo manually.

**Auto:** The tempo will change according to the data in the tempo track.

**Rec:** Tempo data will be recorded in the tempo track.

##### “Rec 2/3” page



**Track 1–5 button:** These contain keyboard performance data that was recorded in the “Rec 2/3” page.

##### “Rec 3/3” page



A variety of functions are provided for you to edit recorded data. For details on each item, refer to “Details of the “Rec 3/3” page items”.

##### ○Details of the “Rec 3/3” page items

The “Rec 3/3” page provides the following functions for editing recorded data.

To access these pages, press the button for the item that you wish to edit.

The procedures explained below will assume that you have already pressed the appropriate button to access the page.

When you return to the “Rec 3/3” page after editing, the edited performance data will be stored automatically.

##### “Quantize” page

Here you can correct the timing of the recorded performance data.

This function is more flexible than the “Quantize” cell of the “Rec 2/3” page. Since you can select the range of measures and the type of data to be quantized, other measures and other types of data will not be affected.



**“Quantize” Radio buttons:** Select the type of data that will be quantized.

**All:** All event data

**Note:** Data played from the keyboard (referred to as “note-on/off events”)

**CTRL:** Damper, soft, and sostenuto pedal data (referred to as “control changes”)

**AFTT:** Aftertouch data (this cannot be recorded on the SP-500)

**Bend:** Pitch bend data (this cannot be recorded on the SP-500)

**Prog.:** Data to switch programs (referred to as “program changes.” Bank changes are also included.)

**“Track” cell:** Specify the track to which quantization will be applied.

**Kbd, Ctrl, Chord, Track 1–5, Tempo**

**“Res.” cell:** Specify the note length (resolution).

**High:** 1/96th of a quarter note

♩ : 32nd note triplet

♩ : 32nd note

♩ : 16th note triplet

♩ : 16th note

♩ : 8th note triplet

♪ : 8th note  
 ♪ : quarter note

“**Start**” cell: Specify the starting measure.  
 “**End**” cell: Specify the ending measure.  
 “**QNTZ**” button: Execute the Quantize operation.  
 “**Cancel**” button: Return to the previous screen without executing Quantize.

### “Event Edit” page

Here you can directly rewrite or add to the data.  
 Select the track and measure that you wish to edit, and press the “Start” button.



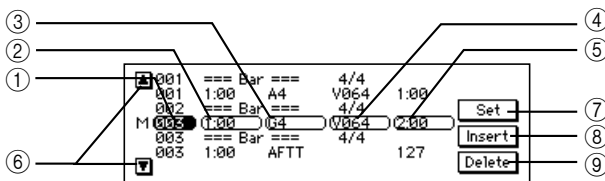
“**Track**” cell: Select the track that you wish to edit. The event editing procedure will differ depending on the track you select.  
 “**Start Measure**” cell: Select the measure at which you wish to start editing.  
 “**Start**” button: Begin event editing.  
 “**Cancel**” button: Return to the previous screen.

#### Event editing procedure when the Kbd track or Track 1–Track 5 is selected

When you press the “Start” button, the “Event Filter” page will appear.



Turn on the check boxes for the events that you wish to edit. When you press the “OK” button, the “Event Edit” page will appear. The data in the center of the screen is what you will be editing.

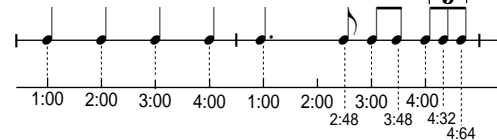


- ① “**Measure**” cell: The event will be written into the measure specified here.
- ② “**Location**” cell: Specify the location within the measure into which the event will be written.  
 The displayed numbers indicate “beat:clock.”  
 Beats are quarter-note units.  
 Clocks are 1/96th of a quarter note.  
 “1:00” indicates the beginning of the measure.

For example, the second quarter note beat would be displayed as “2:00,” the third beat as “3:00,” and beat 1.5 as “1:48.”

	♪ (0:12)	♪ (0:24)	♪ (0:48)	♪ (1:00)	♪ (2:00)	♩ (4:00)
Dot	♪. (0:18)	♪. (0:36)	♪. (0:72)	♪. (1:48)	♪. (3:00)	♩. (6:00)
Triplet	♪♪♪ (0:08)	♪♪♪ (0:16)	♪♪♪ (0:32)	♪♪♪ (0:64)	♪♪♪ (1:32)	♪♪♪ (2:64)

#### Example)



- ③ **Event type:** Some event types contain two items of data, while other types have only one.
- ④ **Event data 1:**
- ⑤ **Event data 2:**
- ⑥ “**▲, ▼**” button: Select the location
- ⑦ “**Set**” button: Finalize the specified event.

#### note

In the edit screens, the “Set” button will be grayed out if the settings have not been modified. The “Set” button will be displayed when you modify the settings, so that you can press the “Set” button to finalize your changes. After you press the “Set” button, it will once again be grayed out.

- ⑧ “**Insert**” button: Insert the event into the “M” location (center of the page).
- ⑨ “**Delete**” button: Delete the event of the “M” location.

#### ○ Event type list

Event type	Value 1	Value 2	
C-1...G9 (note data)	V:002–V:126 (velocity)	0:00–5:00 (length, beat:clock)	*1
BEND (pitch bend)	–8192 – +8191 (upper/lower value)		
AFTT (aftertouch)	000–127 (value)		
PROG (program change)	000–127 (program bank)	000–127 (program number)	*2
CTRL (control change)	C000–C127 (number)	000–127 (value)	
PAFT (poly aftertouch)	C-1–G9 (note number)	000–127 (value)	*3

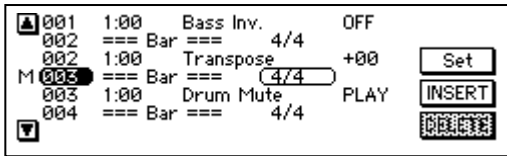
\*1 Displayed as “TIE” if the note continues to the following measure.

\*2 “004” is the drum bank. For the correspondence between program numbers and drum programs, refer to the Program List (p.75) in the Appendix. For Value 1, the range 000...127 indicates the MIDI bank change LSB. The MSB will be 0. With a setting of ..., the program bank will not be transmitted. The previously specified bank will be maintained.

\*3 MIDI polyphonic key pressure will be transmitted.

### Event editing procedure when the Ctrl track is selected

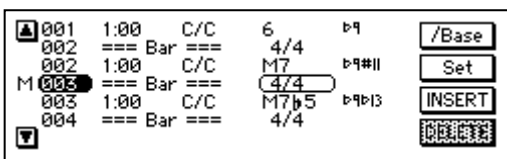
The procedure is the same as for the Kbd track, but the “Event Filter” page will not appear.



Also, the events that are displayed will be different. (p.56 “Control event type list”)

### Event editing procedure when the Chord track is selected

The procedure is the same as for the Ctrl track.



If two or more chord events are input at the same location, only one will be valid.

In the case of chord events, the same chord will be used following that event.

If you set the event data to “No Chord,” the performance following that event will consist only of Drum and Perc.

**note** If you want to input a bass note that is different than the tonic of the chord (i.e., as when “Bass Inv.” is on), press the “/Bass” button to highlight it.

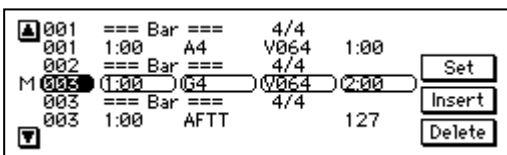
If you are not using an “on” chord, input the same chord for the denominator and numerator.

### Event editing procedure when the Tempo track is selected

The procedure is the same as for the Kbd track, but the “Event Filter” page will not appear.

Only tempo events will be displayed.

### ○ Basic operation



### Moving between measures

Press the measure cell, and use the dial or the [VALUE] switches to specify the measure. At this time, you will move in steps of the bar lines (---Bar---) at the beginning of each measure.

### Selecting the type of event to edit

Use the “▼” and “▲” buttons.

### Inserting an event

When you press the “Insert” button, a new event will be inserted above the currently selected event.

The type and location of the event can be changed after it has been inserted.

### Editing an event

In the center line, press a cell other than the measure, and use the dial or the [VALUE] switches to edit the event. When you have finished editing, press the “Set” button.

**note** If you have changed the location, the event will move to the specified location when you press the “Set” button.

### Deleting an event

Move to the event that you wish to delete, and press the “Delete” button.

It is not possible to delete a bar line.

**note** To delete a measure, use the “Delete Measure” page.

### Completing event editing

When you have finished editing, press the [EXIT] switch to return to the “Rec 3/3” page.

### “Song Name” page

Here you can edit the song name.



**Characters:** Use the dial or the [VALUE] switches to select.

“←” button: Move the cursor to the left.

“→” button: Move the cursor to the right.

“Set” button: Finalize the selected character.

“Delete” button: Delete the character at the cursor location.

“Insert” button: Insert a character at the cursor location.

“Return” button: After editing the name, press the “Return” button to return to the previous screen.

## “Bounce Track” page

Here you can select two tracks from the Kbd track and Track 1–Track 5, and combine them into a single track.

“Source” cell: Specify the first track.

“Destination” cell: Specify the second track.

“Bounce” button: When you press the “Bounce” button, the two tracks will be combined into the “Destination” track. The data of the “Source” track will be erased.

“Cancel” button: Return to the previous screen without executing.

**note** If pitch bend, damper pedal, or other control events are used in both tracks, combining the two tracks may produce unintended results if the location of this data overlaps.

**note** The resulting track will use the program, MIDI channel, and other track settings of the merge destination track.

## “Insert Measure” page

Here you can insert one or more measures.

“Track” cell: Specify the track(s) that will be affected. To insert into all tracks, specify “All.”

“Start” cell: Specify the beginning measure.

“Length” cell: Specify the number of measures that will be inserted.

“Meter” cell: Specify the time signature.

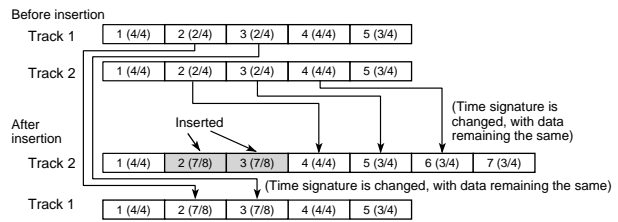
“Insert” button: When you press the “Insert” button, the measures will be inserted.

“Cancel” button: Return to the previous screen without executing.

### To insert a measure of a different time signature

The modified time signature will be valid if you set the “Rec 1/3” page “Tempo” parameter to “Auto.” When you insert a measure of a different time signature, the corresponding measures of all tracks will use this time signature, meaning that this measure will become shorter or longer.

- Insert 2 measures of time signature = 7/8



Regardless of whether or not you select a different time signature, the measures following the inserted measures will be moved backward. If you insert measures into only one track, the measures that are moved backward will be the same time signature as the corresponding measures of the other tracks, as shown in the above diagram.

Measures whose number has changed as a result of the insertion may be shortened or lengthened.

**note** If you want the time signature to match the other tracks, select “\*\*/\*\*” for “Meter”; the inserted measures will have the same time signature as the other tracks.

## “Delete Measure” page

Here you can delete one or more measures.

“Track” cell: Specify the track(s) that will be affected. To delete measures from all tracks, specify “All.”

“Start” cell: Specify the first measure that will be deleted.

“End” cell: Specify the last measure that will be deleted.

“Delete” button: When you press the “Delete” button, the measures will be deleted.

“Cancel” button: Return to the previous screen without executing.

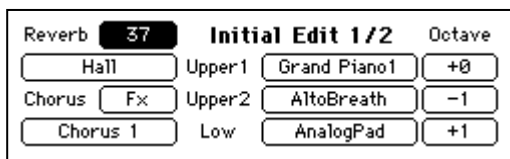
**note** If you delete measures from only one track, the measures that are moved forward will be the same time signature as the corresponding measures of the other tracks, as shown in the above diagram. Measures whose number has changed as a result of the deletion may be shortened or lengthened.

## “Initial Edit”

Here you can edit the initial settings and effect settings located at the beginning of the song. These settings can be made for each track.

### “Initial Edit 1/2” page

Here you can make effect settings, and specify the keyboard sound and octave.



“**Reverb**” cell: Specify the depth of the reverb.

“**Reverb type**” cell: Specify the reverb type.

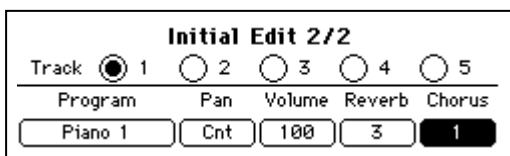
“**Chorus**” cell: Specify the depth of the chorus or other effect.

“**Chorus type**” cell: Specify the type of the chorus or other effect.

“**Upper 1, 2, Low**” cell: Specify the program and octave setting for each part.

### “Initial Edit 2/2” page

Here you can edit Program, Pan, Volume, Reverb, and Chorus settings for each track.



Press the radio button for the track that you wish to edit. Then press the appropriate cell and use the dial or the [VALUE] switches to adjust the setting.

“**Track**” radio buttons: Press a radio button to select the track that you wish to edit.

“**Program**” cell: Select the program that will be the initial setting.

“**Pan**” cell: Specify the initial panpot value.

“**Volume**” cell: Specify the initial volume value.

“**Reverb**” cell: Specify the reverb depth.

“**Chorus**” cell: Specify the depth of the chorus or other effect.

### “Memory Utility” page



“**Song selection**” cell: Selects the song. Select the song that you want to play back or record in the “Rec 1/3” page. It is not possible to change the song while the recorder is running.

“**Preset**” button: Returns to the factory-set state.

“**Delete**” button: Deletes the song data selected by the song selection cell.

All the recorded data will be erased.

“**Tx**” button: Transmits the song data selected in the song selection cell from the MIDI OUT connector to a connected MIDI device. Use this when you want to save song data on a MIDI data file or similar device. Data can be received from the data file while this page is displayed. At this time, the received data will be overwritten onto the song that is selected in the song selection cell.



The song data is not SMF (Standard MIDI File).

“**Remaining memory**”: As this value approaches 0, the number of notes (events) that can be subsequently recorded will decrease.

We recommend that you delete unneeded songs to increase the amount of free memory before you continue recording.

#### note

When there is little memory remaining, recording will stop automatically. In some cases, this may happen before the remaining memory reaches “0” in order to ensure that the data is saved correctly.

“**Memory used**”: This indicates the approximate amount of memory used by the song that is selected in the song selection cell. This information will help you decide which song to delete.





# Functions

## 1. Adjusting the pitch

### Fine adjustments to the pitch

Here's how you can make fine adjustments to the pitch.

When you are playing together with other instruments, you can use this function to tune the SP-500 to the other instruments.

The pitch can be adjusted in half-step (0.5) Hz intervals over a range of 427.5 – 453.0 Hz (Hertz). The factory setting is A4=440 Hz.

### 1 Press the [FUNCTION] switch

The [FUNCTION] switch indicator will light, and the "Func 1/10" page will appear.



### 2 Adjust the "Tune" cell

Use the dial or the [VALUE] switches to adjust the value of the "Tune" cell.

#### To write settings into internal memory

In the "Func 7/10" page, execute "Write" button.

If you turn off the power without writing, the previous settings will reappear.

#### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

## Changing the key (Transposing)

When you wish to play a song that is written in a difficult key (e.g., f#, c# etc.), or when you need to tune to another instrument or accompany a vocalist it is convenient to use this function. This function also allows you to use familiar fingerings to play songs.

### 1 Press the [FUNCTION] switch



### 2 Change the "Transpose" setting

Press the "Transpose" cell "▲" or "▼" to change the setting.

The available range is -11 – +11.

#### note

When the power is turned off, this will be set to "0."

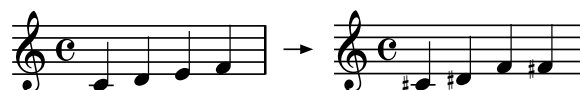
#### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

#### Example 1: To play a song a semitone higher

Set the "Transpose" setting to "+1."

With this setting, pressing the C key will sound like a C#. If the pitch has been raised a semitone as in this example, playing the notes shown at the lower left will produce the pitches shown at the lower right.



#### Example 2: Using G fingering to play a song in B♭

Set the "Transpose" setting to "+3."

B♭ is a minor third above G (three semitones higher). Thus, we will make settings so that when the C key is pressed, the D# note (three semitones above C) is played.

## Changing the octave

### 1 Press the [FUNCTION] switch



### 2 Change the desired "Octave" setting

Press the "▲" or "▼" of the "Octave" cell to change the setting.

The range is -2, -1, 0, +1, +2 octaves.

**Upp1:** The first sound when [LAYER] or [SPLIT] are on, or the keyboard when [LAYER] or [SPLIT] are off

**Upp2:** The sound layered on Upp1 when [LAYER] is on

**Low:** The sound to the left of the split point when [SPLIT] is on

**note** When the power is turned off, Upp1 will be set to "0," Upp2 to "-1," and Low to "+1."

#### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

## 2. Selecting a temperament

Numerous classical pieces were composed using older temperaments that are slightly different than the equal temperament (tuning) commonly used today. In order to re-create the authentic resonances of such pieces, you can select and use classical temperaments such as Kirnberger or Werckmeister. You can also select ethnic scales used in Arabian or Indonesian music.

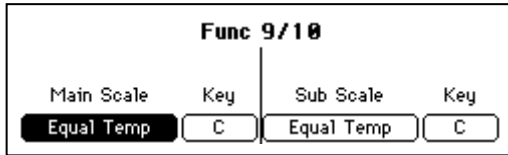
Temperament name	Remark
Equal Temp	Equal temperament The conventional temperament most widely used for keyboard instruments today. Since semitone steps are arranged at equal intervals, the same scale can be played in any key.
Equal Temp2	Equal temperament (random) This adds a slight degree of randomness to the equal tempered pitches. It is suitable for simulating acoustic instruments whose pitch tends to be naturally unstable.
Pure Major	Temperament In this temperament, the principal major chords in the key specified by the "Key" cell will be completely harmonious.
Pure Minor	Just intonation, major scale The principal major chords of the scale specified in the "Key" cell will be acoustically perfect in this temperament.
Arabic	Arabic (1/4) This is a quarter tone scale used in Arabic music. For Rast-C/Bayati-D, use C. For Rast-D/Bayati-E, use D. For Rast-F/Bayati-G use F. For Rast-G/Bayati-A use G. For Rast-Bb/Bayati-C, use A#.
Pythagorean	Pythagorean This temperament is based on ancient Greek musical theories, and is effective for playing melodies.
Werkmeister	Werkmeister This is a temperament that was used in the Baroque period, and is similar to equal temperament.
Kirnberger	Kirnberger This 18th century temperament is used mainly for harpsichords.
Slendro	Slendro This is an Indonesian Gamelan scale that divides the octave into five notes. When the key is C, use the C, D, F, G, and A notes.
Pelog	Pelog This is an Indonesian Gamelan scale that divides the octave into seven notes. When the key is C, use the C, D, E, F, G, A, and B notes.
User 1-4	User scale

**note** In addition, you can make assignable pedal settings for the "Quarter Tone" scale that is used in middle-eastern music. (p.66)



## Selecting a temperament

- 1 Press the [FUNCTION] switch
- 2 Access the “Func 9/10” page



- 3 **Select a temperament**  
Use the dial or the [VALUE] switches to change the “Main Scale” cell or the “Sub Scale” cell.  
Refer to the temperaments list on the previous page.

**note** When the power is turned on, “Main Scale” will be selected. You can use the assignable switch to switch to the “Sub Scale.” (⇨ p.66)

- 4 **Specify the “Key”**  
Specify the key of the selected scale.  
However, this is not available for “Equal Temp” or “Equal Temp2.”

### To return to the previous display

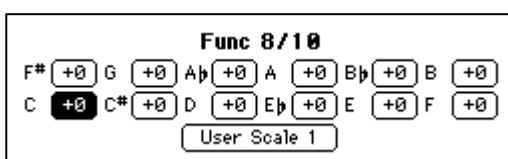
If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

**note** **About stretched tuning**  
For some programs, a more natural resonance is obtained by adjusting the lower range flatter, and the higher range sharper, than the equal tempered pitches.

## Creating your own temperament

You can use the User Scale function to create and store four of your own scales.

- 1 Press the [FUNCTION] switch
- 2 Access the “Func 8/10” page



- 3 **Select the “User Scale” cell that you wish to modify**  
From “User Scale 1–4,” use the dial or the [VALUE] switches to select the user scale that you wish to modify.

- 4 **Specify the pitch of each key in one-cent steps**  
You can adjust the pitch over a range of –50 – +50 cents.

### To write settings into internal memory

In the “Func 7/10” page, execute “Write” button.

If you turn off the power without writing, the previous settings will reappear.

### To return to the previous display

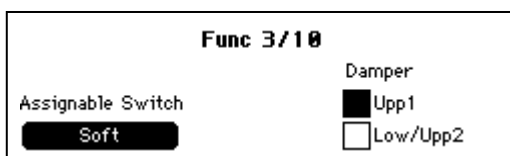
If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

### 3. Using the pedals

#### Damper pedal settings for Layer and Split

You can specify whether the damper pedal effect will apply to one or both sounds when you use the Layer or Split functions.

- 1 Press the [FUNCTION] switch
- 2 Access the “Func 3/10” page  
Press the [PAGE ►] switch twice to access the “Func 3/10” page.



- 3 Make the desired settings  
If you select off the “Upp1” check box, the damper will not apply to Upper 1. If you select off the “Low/Upp2” check box, the damper will not apply to Upper 2 or Lower.

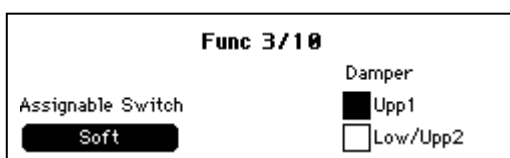
**note** If you change rhythm styles, this will change to the setting that is stored in the newly-selected rhythm style. (p.46)

- 4 Return to the main page  
Press the [EXIT] switch to return to the main page.

#### Specifying the function of the assignable switch

A variety of functions can be assigned to a pedal connected to the Assignable Switch jack. With the factory settings, this is set to “Soft.”

- 1 Press the [FUNCTION] switch
- 2 Access the “Func 3/10” page  
Press the [PAGE ►] switch twice to access the “Func 3/10” page.



### 3 Change the “Assignable Switch” setting

Use the dial or the [VALUE] switches to select the function that you want to control from the pedal connected to the Assignable Switch jack.

Soft	The soft pedal of a piano
Start/Stop	[STRAT/STOP] or [PLAY/STOP]
Sync Start	Same function as the [SYNCHRO START/STOP] switches
Acc Reset	Same function as the [ACC RESET] switches
Intro/Ending1	Same function as the [INTRO/ENDING 1] switches
Intro/Ending2	Same function as the [INTRO/ENDING 2] switches
Fill1	Same function as the [FILL 1] switches
Fill2	Same function as the [FILL 2] switches
Variation 1	Select “1” for the “Variation” Cell
Variation 2	Select “2” for the “Variation” Cell
Variation 3	Select “3” for the “Variation” Cell
Variation 4	Select “4” for the “Variation” Cell
Bass Inversion	Turn the “Bass Inv.” cell on/off
Scale Change	Switch between “Main Scale” and “Sub Scale” (p.65)
Variation Up	Select next variation
Variation Down	Select previous variation
Reverb On/Off	[REVERB] switch, on/off
Effect On/Off	[CHORUS etc.] switch, on/off
Drum Mute	Mute Drum part of automatic accompaniment (p.40)
Perc. Mute	Mute Perc. part of automatic accompaniment (p.40)
Bass Mute	Mute Bass part of automatic accompaniment (p.40)
Acc1 Mute	Mute Acc1 part of automatic accompaniment (p.40)
Acc2 Mute	Mute Acc2 part of automatic accompaniment (p.40)
Acc3 Mute	Mute Acc3 part of automatic accompaniment (p.40)
Tap Tempo	Same function as the [TAP TEMPO] switches
Ensemble	Same function as the [ENSEMBLE] switches
Quarter Tone	Used in middle-eastern music. The pitch will be adjusted by +50 cents for notes played while the pedal is on (or adjusted by -50 cents if the pedal is pressed twice). Press the pedal once again to cancel.

## 4. All setup

Settings such as the [FUNCTION] settings are stored in internal memory.

If you execute this operation, the settings will be preserved in internal memory even when the power is turned off, so that the same settings will still be in effect when the power is next turned on. The following items are remembered.

### ○ Setting contents

#### [FUNCTION] switch settings

- “Func 1/10” page
  - Tune
- “Func 3/10” page
  - Assignable Switch
- “Func 4/10” page
  - MIDI Transpose
- “Func 5/10” page
  - Prog., ProgBank, Control, AfterTouch, Exclusive
- “Func 6/10” page
  - Keyboard, Upper 1, Low/Upp2
  - Dr, Perc, Bass, Acc1, Acc2, Acc3
  - Chord Rx1, Chord Rx2
- “Func 8/10” page
  - User Scale 1–4 settings
- “Func 10/10” page
  - Popup Time

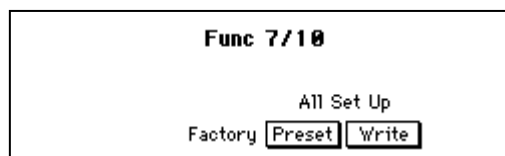
#### [TOUCH] switch setting

The following settings of the [ACC] switch  
One finger, Fingered 1, Fingered 2, Split Point, After Fill1, After Fill2


## To store these settings into internal memory

Here's how to store All Setup data into internal memory.

- 1 Press the [FUNCTION] switch
- 2 Access the “Func 7/10” page




If the current settings differ from the stored settings, this page will show a message of “Setup parameter modified.” In this case, press the “Write” button to store the settings into internal memory. If you turn off the power without storing, the previous settings will reappear when the power is next turned on.

 **Never turn off the power while data is being stored.**

#### *Restoring the factory-set condition*

By pressing the factory “Preset” button you can return the contents of All Setup to the factory-set condition.

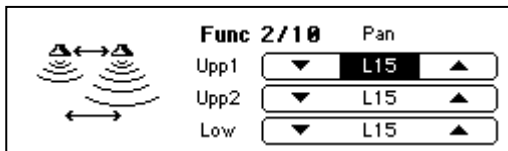
 **If you turn off the power while data is being written, the memory contents may be damaged. If the memory contents are damaged, the user rhythm styles, user programs, and All Setup data will automatically return to their factory-set condition the next time the power is turned on. If part of the recorded data has also been damaged, all of the recorded data will return to the factory-set condition.**

## 5. Convenient functions

### Adjusting the left/right balance

Here's how to adjust the left/right balance of the sound.

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 2/10" screen



### 3 Adjust the "Pan"

If you are not using layer or split, or if you wish to change the panning of Upp1 when using Layer, press "▲" or "▼" for the "Upp1" cell to change the value.

To change the panning of Upp2 when using Layer, press "▲" or "▼" for the "Upp2" cell to change the value.

To change the panning of the lower sound (Low) when using Split, press "▲" or "▼" for the "Low" cell to change the value.

The available range is Off\*, L15 (left only)–Cnt (center)–R15 (right only), and Prg (the value specified by the program).

\* Only the sound processed by the reverb or effect will be heard.

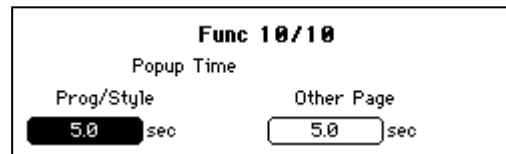
**note** For some programs, "Pan" will have no effect.

#### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

### Adjusting the display time of a popup screen

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 10/10" screen



### 3 Adjust the display time

Use "Prog/Style" to adjust the time that the popup screen that appears when you switch the program or rhythm style will remain visible. Use "Other Page" to adjust the time that popup screens for other settings will be displayed. The available range is 0.1–10 seconds.

#### To write settings into internal memory

In the "Func 7/10" page, execute "Write." If you turn off the power without writing, the previous settings will reappear.

#### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.



# Connecting other equipment

## 1. Connecting MIDI equipment

### What is MIDI?

MIDI (Musical Instrument Digital Interface) is a standard for connecting a variety of MIDI instruments together allowing to talk to each other. By playing the SP-500, you can connect other MIDI-equipped instruments.

When doing so, your sound selections and damper pedal operations etc. will control the other instrument as well.

Conversely, other MIDI keyboards or sequencers (automatic playback devices) can control the SP-500 to play its sounds. By combining two or more MIDI devices, you can expand the SP-500's sound selection. You can also use MIDI to transfer data from the SP-500's built-in recorder for external storage.

This section will explain how you can take advantage of the SP-500's MIDI functionality. If you would like to learn more about MIDI, please refer to one of the many introductory books that are commercially available.

### MIDI connections

MIDI cables are used to transfer MIDI data. Connect this cable to the MIDI connectors of the SP-500 and the MIDI connectors of an external MIDI device. There are two MIDI port types.

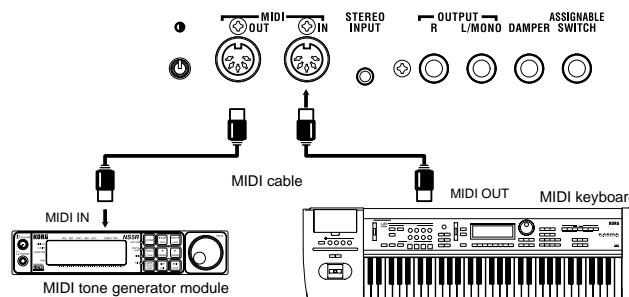
#### MIDI IN connector

MIDI messages are received at this connector. This lets you use an external MIDI device (e.g., MIDI keyboard or sequencer) to play and control the sounds of the SP-500. Use a MIDI cable to connect the SP-500's MIDI IN connector to the MIDI OUT connector of the external MIDI device.

#### MIDI OUT connector

MIDI messages are transmitted from this connector.

The MIDI messages that are transmitted when you play the SP-500 can control an external MIDI device. Use a MIDI cable to connect the MIDI OUT connector of the SP-500 to the MIDI IN connector of the external MIDI device.



### MIDI channel settings

After you have finished making connections to your MIDI devices, set the MIDI channels of the SP-500 and the connected MIDI device to the same number. There are sixteen MIDI channels; 1-16.

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 6/10" page

	Ch.	Func 6/10	Ch.	Ch.
Chord Rx1	Off		Ch. Dr	10 Acc1 13
Chord Rx2	Off	Upper1 01	Perc	11 Acc2 14
Keyboard	01	Low/Upp2 02	Bass	12 Acc3 15

- 3 Set the value of each cell

Press each cell, and use the dial or the [VALUE] switches to set the MIDI channel.

"Chord Rx1," "Chord Rx2"

#### Receive channel functions

This is used when using an external MIDI device to control the chords for the automatic accompaniment.

Chords can be specified by receiving MIDI note events from an external device on the specified channel. With this type of input, chords can be detected over the full range of the keyboard, regardless of the split point setting.

#### note

Since the normal keyboard input and the Chord Rx channels can function simultaneously, unexpected results may occur if you use keyboard input together with MIDI input.

## “Keyboard”

### Receive channel functions

Use this when you wish to use an external device to control the SP-500 via MIDI with the same operation as the SP-500's own keyboard. If [LAYER] or [SPLIT] is on, note events will be sounded in the same way as when the SP-500's own keyboard is used. However, program changes will not be received.



When [DEMO] is selected, it is not possible to play the keyboard sound from an external device. The default sounds for MIDI channels 1–16 will be the sounds of the demo song.

### Transmit channel functions

When the [DEMO] switch is lit, your performance on the keyboard will be transmitted on this channel.



When you use Recorder Tracks, please select “Keyboard” Channel 1.

- The following channel settings are valid when the [DEMO] switch is dark.

#### “Upper 1”

### Receive channel functions

When MIDI note events of this channel are received, the Upper 1 sound will be heard.

### Transmit channel functions

Performance data from the keyboard will be transmitted on this channel. If the [SPLIT] switch is on, notes will be output only for the Upper 1 range.



If this is set to the same channel as “Keyboard,” program changes will not be received.

#### “Low/Upp2”

### Receive channel functions

When MIDI note events of this channel are received, the Upper2 sound will be played if the [LAYER] switch is on, or the “Lower” sound will be played if the [SPLIT] switch is on.

### Transmit channel functions

When the [SPLIT] switch is on, only the notes of the Lower range will be output on this channel.



If this is set to the same channel as “Keyboard” or “Upp1,” program changes will not be received.

“Drum,” “Perc,” “Bass,” “Acc1,” “Acc2,” “Acc3”

### Receive channel functions

When MIDI note events of this channel are received, the corresponding automatic accompaniment part will be played.

## Transmit channel functions

The performance data of each automatic accompaniment part will be output on this channel.



Recorder Track 1–Track 5 are fixed at MIDI channels 2–6.

### To write settings into internal memory

In the “Func 7/10” page, execute “Write.” If you turn off the power without writing, the previous settings will reappear.

### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

## Using the SP-500 as a multi-timbral tone generator

The SP-500 can function as a multi-timbral tone generator that can be played from an external MIDI device.

When the [DEMO] switch is on, the SP-500 will function as a 16-timbre GM tone generator.



It is not possible to set the MIDI channel. While the demo plays, the sounds will change according to the demo data.

## Local on/off setting

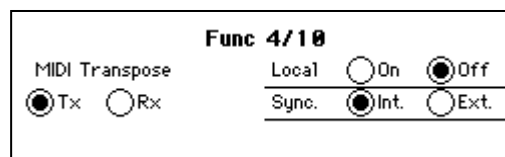
If you wish to use the SP-500's keyboard to trigger an external MIDI tone generator without hearing the internal tone generator, or if the SP-500 is connected to a sequencer with an Echo Back setting (that re-transmits the incoming data) and need to prevent notes from being heard in duplicate, you can set the SP-500 to Local Off. Normally you will leave this set to Local On so that when playing the SP-500's keyboard will hear its own internal tone generator.

1

Press the [FUNCTION] switch

2

Access the “Func 4/10” page



3

Press a “Local” radio button

Press either the “On” or the “Off” radio button.

### To return to the previous display

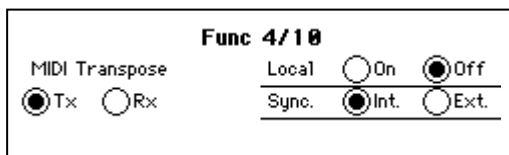
If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

**note** When the power is turned on, this setting will automatically be Local On.

## Synchronizing to an external sequencer

An external sequencer or drum machine connected via MIDI can be synchronized to the SP-500's recorder for synchronized playback.

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 4/10" page



- 3 Select a "Sync." radio button  
Press either the "Int." or the "Ext." radio button.  
"Int.": The internal clock will be used. Select "Int." when you are using the SP-500 by itself, or when using it as the master (controlling device) to synchronize external MIDI devices to the MIDI clock transmitted by the SP-500.  
"Ext.": The SP-500's recorder will operate in synchronization with the MIDI clock messages it receives. Select "Ext." when you are using the SP-500 as a slave device (the device being controlled) that is synchronized to the MIDI clock transmitted from an external device.

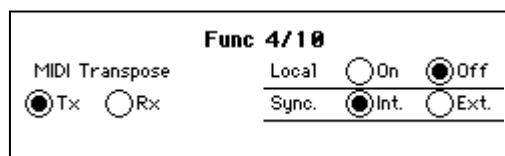
### To return to the previous display

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.

## MIDI Transpose

You can specify whether the "Transpose" setting of the "Func 1/10" page will be applied to the data that is transmitted or received via MIDI.

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 4/10" page

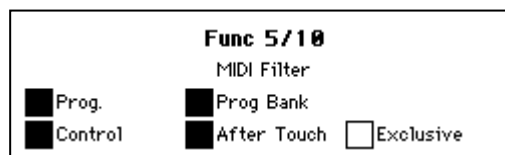


- 3 Select one of the "MIDI Transpose" radio buttons  
Press either the "Tx" or "Rx" radio button.  
"Tx": Transpose will apply to the transmitted note data that you input from the keyboard. It will not affect the received note data.  
"Rx": Transpose will apply to the received note data. It will not affect the transmitted note data.

## MIDI Filter

You can specify whether or not each type of MIDI message (e.g., program change, control change) will be transmitted and received.

- 1 Press the [FUNCTION] switch
- 2 Access the "Func 5/10" page



- 3 For the types of MIDI message that you do not wish to transmit or receive, select the corresponding check box to turn it off

"Prog.": Program change  
Programs of a connected MIDI device can be changed by transmitting program changes from the SP-500.

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When a program change number is received from an external device, sound will be selected on the SP-500 as shown in the tables on p.75–.

To allow these messages to be transmitted and received, turn on the “Prog.” check box. To prevent these messages from being transmitted or received, turn off the “Prog.” check box.

**“Prog Bank”: Program bank change**

If you want MIDI program bank messages to be transmitted and received, turn on the “Prog Bank” check box. If you do not want these messages to be transmitted or received, turn off the “Prog Bank” check box.

**“Control”: Control change**

These messages transmit data such as the SP-500’s damper pedal operation to an external MIDI device to control it, or receive damper pedal and other messages from an external MIDI device to control the SP-500. If you wish to transmit/receive these messages, turn the “Control” check box on. If you do not want to transmit/receive these messages, turn the “Control” check box off.



**Control changes from an external device will always affect both sounds even in Layer or Split mode, regardless of the pedal settings of the SP-500 itself. (☞ p.66 “Damper pedal settings for Layer and Split”)**

**“After Touch”**

If you want MIDI aftertouch messages to be transmitted and received, turn on the “After Touch” check box. If you do not want these messages to be transmitted or received, turn off the “After Touch” check box.

**“Exclusive”**

If you want MIDI exclusive messages to be transmitted and received, turn on the “Exclusive” check box. If you do not want these messages to be transmitted or received, turn off the “Exclusive” check box.

**To write settings into internal memory**

In “Func 7/10” page, press the “Write” button. If you turn off the power without writing, the setting will revert to the previous setting.

**To return to the previous display**

If you press the [EXIT] switch or the [FUNCTION] switch, the [FUNCTION] switch indicator will go dark, and you will return to the previous LCD screen.



## Troubleshooting

### Power does not turn on

- Is the AC/AC power supply connected to an appropriate AC outlet? (☞p.14)
- Is the AC/AC power supply connected to the AC9V connector of the SP-500? (☞p.14)
- Is the power switch turned on? (☞p.14)
- If the power still does not turn on, disconnect the AC/AC power supply from the AC outlet, and contact your local Korg distributor.

### No sound

- Are the [MASTER VOLUME] slider and [ACC VOLUME] slider turned up? (☞p.14)
- Is the currently selected part set to a volume of “0”? (☞p.40)
- Has the currently selected part been muted? (☞p.40)
- Make sure that Local On is selected. (☞p.70)
- In the “Mixer” page, is the “KeyL” check box turned on? (☞p.40)

### Sound is interrupted

- The sounds of the SP-500 are created by sampling (recording) the sounds of actual instruments. Some sounds play a single piece of sampled data when you press a key, while other sounds play two pieces of sampled data. When one of these two-sample sounds are selected, the maximum polyphony is 32 notes. For other sounds (i.e., one-sample sounds), the maximum polyphony is 64 notes. If the maximum polyphony is exceeded, some of the notes will be lost. If you use layer or split to play two sounds simultaneously, the maximum polyphony will depend on whether one-sample or two-sample sounds are used. For example if you combine a one-sample sound and a two-sample sound, the maximum polyphony will be 21 notes. When using layer or split, or when recording multiple parts on the recorder, be aware of the sounds you combine, so that you can take full advantage of the SP-500’s potential.

### Piano pitch or tone seems wrong in specific ranges of pitch

- The piano sounds of the SP-500 simulate a real piano as closely as possible. For this reason, it may appear that certain overtones are emphasized in certain ranges, this is not a malfunction.

### The high range does not sound, or the pitch is lowered

- Since some sounds have an upper limit to the pitch they can produce, playing them in the high range may produce no sound, or may re-assign the notes to a lower octave.

### Pedals do not produce the correct result

- Has the pedal connected to the Damper Pedal jack been unplugged? (☞p.33)
- Is the Assignable Pedal set appropriately? (☞p.66)

### Effect does not apply when a DS-1H (sold separately) is used

- You must connect the DS-1H (sold separately) before you turn on the power. After turning on the power, press the pedal deeply before you begin using it.

### Cannot record

- Is the part set to “Rec”? (☞p.49)

### External device does not respond to transmitted MIDI data

- Make sure that the MIDI cable is connected correctly. (☞p.69)
- Make sure that the SP-500 is transmitting MIDI data on the same channel that is being received by the external device. (☞p.69)
- Is the MIDI channel (part) correct? (☞p.69)

# Specifications

<b>Keyboard</b>	88 notes (RH2 keyboard)
<b>Touch control</b>	Six velocity curves
<b>Tone generator system</b>	Stereo sampling tone generator
<b>Polyphony</b>	64 voices
<b>Number of sound programs</b>	ROM: 332 RAM: 64
<b>Number of drum programs</b>	ROM: 14 RAM: 2
<b>Sound program groups</b>	Piano, Electric piano/organ, Flute/sax, Brass/choir, Strings, Guitar, Bass, Synth/sound effects, Percussion, User
<b>Automatic accompaniment function</b>	Number of rhythm styles; ROM=128, user=64 Pianist rhythm styles: ROM=26
<b>Effects</b>	Reverb: 13 types, Other: 24 types
<b>Recorder</b>	8 tracks (Control, Chord, KBD+5 tracks) Song controls (Pause, Rew, FF, Play/Stop, Record) Maximum 40,000 notes per song, maximum 16,300 notes per track Maximum number of notes: 128,000 (when 12 songs are recorded) Maximum number of songs: 100 songs (total for all songs: 72,000 notes)
<b>Help screen</b>	Switchable between Japanese (kanji and kana) and English
<b>Demo songs</b>	Style demos: 9 songs Sounds: 9 songs, Piano songs (right hand/left hand can be divided): 24 songs
<b>Metronome</b>	O (on/off, tempo, time signature, volume)
<b>Display</b>	240 · 64 full graphic liquid crystal display (with touch panel)
<b>Key transpose</b>	-11– +11 semitones
<b>Pitch control</b>	427.5–453.0 Hz (0.5 Hz steps)
<b>Temperaments</b>	10 + 4 user scales
<b>Layer</b>	O
<b>Split</b>	O
<b>Pedal jacks</b>	Damper, Assignable
<b>Output jacks</b>	L/MONO, R: phone jacks
<b>Input jack</b>	Stereo mini jack (1/8")
<b>Headphone jacks</b>	Stereo mini jacks (1/8") · 2
<b>MIDI connectors</b>	IN, OUT
<b>Power supply</b>	Included AC/AC power supply
<b>Power consumption</b>	14 W
<b>Dimensions</b>	1,285 (W) · 320 (D) · 122 (H) mm
<b>Weight</b>	19.4 kg
<b>Included items</b>	Pedal, AC/AC power supply, Music stand

- \* Specifications and appearance are subject to change without notice for improvement.
- Other product names and company names are the registered trademarks and trademarks of their respective owners.
  - Sound processed with INFINITY™.

# Program list

Program Name Piano	プログラム名 ピアノ	No. *	MIDI#		
			Bank	Prog	
Grand Piano1	グランドピアノ 1	400	5	0	w
Grand Piano2	グランドピアノ 2	401	5	1	s
Grand Piano3	グランドピアノ 3	402	5	2	s
Gentle Piano	ジェントル・ピアノ	403	5	3	w
Piano 1	ピアノ 1	0	0	0	s
Piano 2	ピアノ 2	1	0	1	s
Piano 3	ピアノ 3	2	0	2	w
Honky-tonk	ホンキー・トンク	3	0	3	w
Harpichord	ハーブシコード	6	0	6	s
90's Piano	90's ピアノ	128	1	0	w
Rock Piano	ロック・ピアノ	129	1	1	w
New Piano	ニュー・ピアノ	130	1	2	w
M1 Piano	M1 ピアノ	131	1	3	s
HarpsiFunk	ハーブシ・ファンク	134	1	6	w
Piano&Strgs	ピアノ & ストリングス	256	2	0	w
PianoPad	ピアノ・パッド	257	2	1	w
Midi Piano	ミディ・ピアノ	258	2	2	w
PianoVibes	ピアノ・バイブス	263	2	7	w
Lyle Stack	ライルスタック	291	2	35	w

Program Name E.Piano/ORGAN	プログラム名 エレクトリックピアノ/オルガン	No. *	MIDI#		
			Bank	Prog	
E.Piano 1	エレクトリックピアノ 1	4	0	4	s
E.Piano 2	エレクトリックピアノ 2	5	0	5	s
Clavi	クラビ	7	0	7	s
Whirly	ウーリー	132	1	4	w
DW-8000 EP	DW-8000 エレピ	133	1	5	w
Clavmation	クラブメーション	135	1	7	w
Mark II bis	マーク・ビス	260	2	4	w
Hard Tines	ハード・ティンズ	261	2	5	w
FunkyRoads	ファンキー・ローズ	262	2	6	w
Fantasia	ファンタジア	88	0	88	w
BellPad	ベル・パッド	226	1	98	w
Melody Organ	メロディー・オルガン	404	5	4	s
MelodyMonica	メロディー・ハーモニカ	405	5	5	s
ChurchOrgan	チャーチ・オルガン	19	0	19	w
Reed Organ	リード・オルガン	20	0	20	s
Organ 1	オルガン 1	16	0	16	s
Organ 2	オルガン 2	17	0	17	s
Organ 3	オルガン 3	18	0	18	s
Musette	ミュゼット	21	0	21	s
Bandoneon	バンドネオン	23	0	23	s
Harmonica	ハーモニカ	22	0	22	s
Euro Pipe	ユーロ・パイプ	147	1	19	w
SmallPipe	スモール・パイプ	148	1	20	w
Gospel Org.	ゴスペル・オルガン	144	1	16	w
ClickOrgan	クリック・オルガン	145	1	17	w
Rotary Org.	ロータリー・オルガン	146	1	18	s
Fr.Musette	フレンチ・ミュゼット	149	1	21	w
Cassotto	キャソット	151	1	23	s
Akordeon	アコーデオン	150	1	22	w
Tone Wheel	トーン・ホイール	264	2	8	w
70' Organ	70' オルガン	265	2	9	w
Theatre Org.	シアター・オルガン	266	2	10	w
Velo Organ	タッチ・オルガン	267	2	11	w

\* "No." is the program number used in the "Mixer 1/3" page etc.

- Programs with a "MIDI Bank#" of "0" are GM programs.
- s: Programs with up to 64-note polyphony
- w: Programs with up to 32-note polyphony

Program Name Flute/Sax	プログラム名 フルート / サックス	No. *	MIDI#		
			Bank	Prog	
Melody Flute	メロディー・フルート	406	5	6	s
Melody FltAtk	メロディフルート Atk	407	5	7	w
Melody Tenor	メロディー・テナー	408	5	8	s
Soprano Sax	ソプラノ・サックス	64	0	64	w
Alto Sax	アルト・サックス	65	0	65	s
Tenor Sax	テナー・サックス	66	0	66	s
Baritone Sax	バリトン・サックス	67	0	67	s
Piccolo	ピッコロ	72	0	72	s
Flute	フルート	73	0	73	s
Clarinet	クラリネット	71	0	71	s
Oboe 1	オーボエ 1	68	0	68	s
English Horn	イングリッシュ・ホルン	69	0	69	s
Bassoon	バスーン	70	0	70	s
Recorder	リコーダー	74	0	74	s
Ocarina 1	オカリナ 1	79	0	79	s
Pan Flute	パン・フルート	75	0	75	s
Bottle Blow	ボトル・ブロー	76	0	76	w
Shaku 1	シャクハチ 1	77	0	77	s
Bagpipe	バグパイプ	109	0	109	w
Shanai	シャナイ	111	0	111	s
Whistle 1	ホイッスル 1	78	0	78	s
Syn.Calliope	シンセ・カリオペ	82	0	82	w
Chiffer Lead	チファー・リード	83	0	83	w
AltoBreath	アルト・ブレス	192	1	64	w
Folk Sax	フォーク・サックス	193	1	65	w
SoftTenor	ソフト・テナー	194	1	66	w
PerkySaxes	パーキー・サックス	195	1	67	w
Synth Fife	シンセ・フルート	200	1	72	w
BreathFlute	ブレス・フルート	201	1	73	w
Clarn.Ens.	クラリネット Ens.	199	1	71	w
Oboe 2	オーボエ 2	196	1	68	s
Woodwinds	ウッドウィンズ	197	1	69	w
Small^Orch	スモール・オーケストラ	198	1	70	w
Traverso	トラヴェルソ	202	1	74	w
Ocarina 2	オカリナ 2	207	1	79	s
Kawala	カワラ	203	1	75	w
BottleBlow	ボトル・ブロー	204	1	76	w
Shaku 2	シャクハチ 2	205	1	77	s
Jaw Harp	ジョー・ハーブ	237	1	109	s
Hichiriki	ヒチリキ	239	1	111	w
Whistle 2	ホイッスル 2	206	1	78	w
PurePanLd.	ピュア・パンリード	210	1	82	w
Velo Flute	ヴェロ・フルート	288	2	32	w
Flute/Muted	フルート / ミュート	289	2	33	w
Folk Clar.	フォーク・クラリネット	292	2	36	s
SectWinds	セクト・ウィンズ	293	2	37	w
Poppin'Pad	ポッピン・パッド	310	2	54	w

Program Name Brass/Choir	プログラム名 ブラス / クワイア	No. *	MIDI#		
			Bank	Prog	
MelodyTrumpet	メロディトランペット	409	5	9	s
Melody MuteTp	メロディーミュート Tp	410	5	10	s
Trumpet	トランペット	56	0	56	s
MuteTrumpet	ミュート・トランペット	59	0	59	s
Trombone	トロンボーン	57	0	57	s
Tuba	チューバ	58	0	58	s
FrenchHorns	フレンチ・ホルン	60	0	60	w
Brass	ブラス	61	0	61	w
Syn.Brass1	シンセ・ブラス 1	62	0	62	w
Syn.Brass2	シンセ・ブラス 2	63	0	63	w
FlugelHorn	フリューゲル・ホルン	184	1	56	s
Mute Ens.	ミュート・アンサンブル	187	1	59	w
Dynabone	ダイナボーン	185	1	57	w
OB.Tuba	OB チューバ	186	1	58	w
Horn Ens.	ホルン・アンサンブル	188	1	60	w
Brass Band	ブラス・バンド	189	1	61	w

Program Name Brass/Choir	プログラム名 ブラス /クワイア	No.*	MIDI#		
			Bank	Prog	
Syn.Brass3	シンセ・ブラス 3	190	1	62	w
Sfz<Brass	Sfz・ブラス	191	1	63	w
DblBrass	ダブル・ブラス	268	2	12	w
Trump Ens.	トランペット Ens.	290	2	34	w
Brass Fall	ブラス・フォール	319	2	63	w
Choir Aahs	クワイア アー	52	0	52	s
Solo Vox	ソロ・ボックス	85	0	85	w
Space Voice	スペース・ボイス	91	0	91	w
Halo Pad	ハロー・パッド	94	0	94	w
Brightness	ブライトネス	100	0	100	w
Echo Drops	エコー・ドロップ	102	0	102	s
Voice Oohs	ボイス ウー	53	0	53	s
SynVox	シンセ・ボックス	54	0	54	w
Breath Noise	ブレス・ノイズ	121	0	121	w
Doolally	ドゥーラリー	180	1	52	w
Vox Lead	ボックス・リード	213	1	85	w
Heaven	ヘブン	219	1	91	w
Polar Pad	ポーラー・パッド	222	1	94	w
ElastikPad	イラスティックパッド	228	1	100	w
Big Panner	ビッグ・パンナー	230	1	102	w
AirVoxDbl	エアボックスダブル	181	1	53	w
Glassglide	グラスグライド	182	1	54	w
Laughing	ラフイング	249	1	121	s
DanceReMix	ダンス・リミックス	271	2	15	w
LiteVoices	ライト・ボイス	304	2	48	w
DigitalAir	デジタル・エアー	305	2	49	w
Air Vox	エアー・ボックス	306	2	50	s
Ambi.Voice	アンビエント・ボイス	307	2	51	w
Airways	エアーウェイズ	308	2	52	w

Program Name Strings	プログラム名 ストリングス /クワイア	No.*	MIDI#		
			Bank	Prog	
Melody Violin	メロディーバイオリン	411	5	11	s
Strings	ストリングス	48	0	48	s
Slow Strings	スロー・ストリングス	49	0	49	s
Tremolo Str.	トレモロ・ストリングス	44	0	44	s
PizzicatoStr.	ピチカートストリング	45	0	45	s
Violin	バイオリン	40	0	40	w
Viola	ビオラ	41	0	41	s
Cello	チェロ	42	0	42	s
Contrabass	コントラバス	43	0	43	s
Marcato	マルカート	176	1	48	s
Expr Str.	Exp. ストリングス	177	1	49	s
Octave Str.	オクターブストリング	172	1	44	w
OctavePizz.	オクターブピチカート	173	1	45	w
The Strings	ザ・ストリングス	168	1	40	w
ChambViola	チェンバー・ヴィオラ	169	1	41	w
Cello Ens.	チェロ・アンサンブル	170	1	42	w
ChamDBass	チェンバー・W ベース	171	1	43	w
i3 Strings	i3 ストリングス	296	2	40	w
N-Strings	N- ストリングス	297	2	41	w
Light Pizz	ライト・ピチカート	302	2	46	w
DblStrings	ダブルストリングス	303	2	47	w
Stab Pad	スタブ・パッド	309	2	53	w
SynStrings 1	シンセ・ストリングス 1	50	0	50	w
SynStrings 2	シンセ・ストリングス 2	51	0	51	w
AnalogPad	アナログ・パッド	178	1	50	w
AnaStrings	アナログストリングス	179	1	51	w
Fiddle	フィドル	110	0	110	s
MandoTrem.	マンドリン・トレモロ	238	1	110	w
Harp	ハープ	46	0	46	s
My dream	マイ・ドリーム	174	1	46	w
OrchestraHit	オーケストラ・ヒット	55	0	55	s
Impact Hit	インパクト・ヒット	183	1	55	w

Program Name Guitar	プログラム名 ギター	No.*	MIDI#		
			Bank	Prog	
Nylon Gtr.	ナイロン・ギター	24	0	24	s
SteelGtr.	スチール・ギター	25	0	25	s
Jazz Gtr.	ジャズ・ギター	26	0	26	s
Clean Gtr.	クリーン・ギター	27	0	27	s
Overdrive	オーバードライブ	29	0	29	s
Dist.Gtr.	ディスト・ギター	30	0	30	s
Muted Gtr.	ミュート・ギター	28	0	28	s
Charang	チャラン	84	0	84	w
GT.Harm.	ギター・ハーモニクス	31	0	31	s
L&R Ac.Gtr.	L&R アコースティック G	152	1	24	w
12 Strings	12 ゲン・ギター	153	1	25	w
PedalSteel	ペダル・スチール	154	1	26	s
L&R El.Gtr.	ステレオ・エレキギター	155	1	27	w
DistoMutes	ディスト・ミュート	157	1	29	w
Solo Dist.	ソロ・ディストーション	158	1	30	w
Clean Funk	クリーン・ファンク	156	1	28	w
Dist.Lead	ディスト・リード	212	1	84	w
PowerChord	パワー・コード	159	1	31	w
R&R Guitar	R&R ギター	272	2	16	w
ResonatedGtr	レゾネート・ギター	273	2	17	s
ElectricAc.	エレ・アコ・ギター	274	2	18	w
Mr.Clean	ミスター・クリーン	275	2	19	s
Hackbrett	ハックブレット	276	2	20	w
Gtr.Strings	ギター・ストリングス	277	2	21	w
StereoDist.	ステレオ・ディスト	278	2	22	w
Sitar	シタール	104	0	104	w
Banjo	バンジョー	105	0	105	s
Santur	サントゥール	15	0	15	s
Shamisen	シャミセン	106	0	106	s
Koto	コト	107	0	107	s
Gt.FretNoise	ギターフレットノイズ	120	0	120	s
Tambra	タンブーラ	232	1	104	w
Bouzouki	ブズキー	233	1	105	w
Celtic Plug	ケルティック・プラグ	143	1	15	w
Oud	ウード	234	1	106	w
Kanoon	カヌーン	235	1	107	w
Ukulele	ウクレレ	236	1	108	s

Program Name Bass	プログラム名 ベース	No.*	MIDI#		
			Bank	Prog	
Acoustic Bs.	アコースティックベース	32	0	32	s
Fingered Bs.	フィンガー・ベース	33	0	33	s
Picked Bs.1	ピック・ベース 1	34	0	34	s
Fretless Bs.	フレットレス・ベース	35	0	35	s
Slap Bass 1	スラップ・ベース 1	36	0	36	s
Slap Bass 2	スラップ・ベース 2	37	0	37	s
SynthBass 1	シンセ・ベース 1	38	0	38	s
SynthBass 2	シンセ・ベース 2	39	0	39	s
Upright	アップライト	160	1	32	w
Bass/Harm.	ベース・ハーモニクス	161	1	33	s
Picked Bs.2	ピック・ベース 2	162	1	34	s
Fat Fretty	ファット・フレットィー	163	1	35	w
SuperRound	スーパー・ラウンド	164	1	36	w
DynaSlap	ダイナミックスラップ	165	1	37	w
Dance Bass	ダンス・ベース	166	1	38	w
SquareBass	スクエア・ベース	167	1	39	w
Ultra Rez	ウルトラ・レゾ	270	2	14	w
Gtr/Bass	ギター / ベース	279	2	23	w
FingerDark	フィンガー・ダーク	280	2	24	w
Dyno Bass	ダイノ・ベース	281	2	25	w
Bass/Mute	ベース / ミュート	282	2	26	w
Stick Bass	スティック・ベース	283	2	27	w
Deep House	ディープ・ハウス	284	2	28	w
Dr.Octave	ドクター・オクターブ	285	2	29	w
Rap Bass	ラップ・ベース	286	2	30	w
Zap bass	ザップ・ベース	287	2	31	w

Program Name Synth/S.E.	プログラム名 シンセ / 効果音	No.*	MIDI#		
			Bank	Prog	
SquareWave	スクエア・ウェーブ	80	0	80	w
Saw Wave	ソウ・ウェーブ	81	0	81	w
5Th Wave	フィフス・ウェーブ	86	0	86	w
Bass & Lead	ベース & リード	87	0	87	w
PolySynth	ポリ・シンセ	90	0	90	w
Ice Rain	アイス・レイン	96	0	96	w
Warm Pad	ウォーム・パッド	89	0	89	s
BowedGlass	ボウド・グラス	92	0	92	w
Metal Pad	メタル・パッド	93	0	93	w
Sweep Pad	スイープ・パッド	95	0	95	s
Soundtrack	サウンドトラック	97	0	97	w
Atomosphere	アトモスフィア	99	0	99	w
Goblin	ゴブリン	101	0	101	w
Star Theme	スター・テーマ	103	0	103	w
Soft Solo	ソフト・ソロ	208	1	80	w
Big Lead	ビッグ・リード	209	1	81	w
Rubby	ラビー	211	1	83	w
Big Fives	ビッグ・ファイブス	214	1	86	w
Big & Raw	ビッグ & ロー	215	1	87	w
Thick Pad	シック・パッド	216	1	88	w
Soft Pad	ソフト・パッド	217	1	89	w
Farluce	ファールース	218	1	90	w
Glass Pad	グラス・パッド	220	1	92	w
Panner Pad	パンナー・パッド	221	1	93	w
Celestial	セレシヤル	223	1	95	w
Caribbean	カリビーン	224	1	96	w
AmbientPad	アンビエントパッド	227	1	99	w
Bell Choir	ベル・クワイア	229	1	101	w
Odyssey	オディッシー	231	1	103	w
Fresh Air	フレッシュ・エア	259	2	3	w
SlowSunset	スロー・サンセット	269	2	13	w
FallAngels	フォール・エンジェルズ	294	2	38	w
Lylesircs	ライルサークス	295	2	39	w
Ravel Pad	ラヴェル・パッド	298	2	42	w
Dark Pad	ダーク・パッド	299	2	43	w
Yoshi Pad	ヨシ・パッド	300	2	44	w
Swell Pad	スウェル・パッド	301	2	45	w
MonoLead	モノ・リード	311	2	55	w
Space Wing	スペース・ウィング	313	2	57	w
SteamCloud	スチーム・クラウド	316	2	60	s
Fragments	フラグメント	318	2	62	s
Rave	レイブ	225	1	97	w
Heart Beat	ハート・ビート	248	1	120	s
Jet Star	ジェット・スター	312	2	56	w
Ambience	アンビエンス	314	2	58	w
Glide Fx	グライド Fx	315	2	59	s
WhiteNoise	ホワイト・ノイズ	317	2	61	s
Seashore	シーショア	122	0	122	s
Bird	バード	123	0	123	w
Telephone 1	テレフォン 1	124	0	124	s
Helicopter	ヘリコプター	125	0	125	s
Applause	アプローズ	126	0	126	w
Gun Shot	ガン・ショット	127	0	127	s
Wind	ウィンド	250	1	122	w
Gallop	ギャロップ	251	1	123	s
Telephone 2	テレホン 2	252	1	124	s
Train	トレイン	253	1	125	s
Stadium!!	スタジアム	254	1	126	w
Explosion	エクスプロージョン	255	1	127	w

Program Name Percussion	プログラム名 パーカッション	No.*	MIDI#		
			Bank	Prog	
Celesta	チェレスタ	8	0	8	w
Glockenspiel	グロッケンシュピール	9	0	9	s
Music Box	ミュージックボックス	10	0	10	w
Kalimba	カリンバ	108	0	108	s
Vibraphone	ビブラフォン	11	0	11	s
Marimba	マリンバ	12	0	12	s
Xylophone	シロフォン	13	0	13	s
Tubular Bell	チューブラー・ベル	14	0	14	s
Timpani	ティンパニー	47	0	47	s
Soft Timpani	ソフト・ティンパニー	175	1	47	s
Agogo	アゴゴ	113	0	113	s
Steel Drums	スチール・ドラム	114	0	114	s
Woodblock	ウッドブロック	115	0	115	s
Crystal	クリスタル	98	0	98	w
Tinkle Bell	ティンクル・ベル	112	0	112	w
Taiko	タイコ	116	0	116	s
Melo. Tom	メロウ・タム	117	0	117	s
Synth Drum	シンセドラム	118	0	118	w
ReverseCym.	リバース・シンバル	119	0	119	s
SynCelesta	シンセ・チェレスタ	136	1	8	w
Sistro	シストロ	137	1	9	w
Orgel	オルゲル	138	1	10	w
SynVibes	シンセ・バイブス	139	1	11	w
Balaphone	バラフォン	140	1	12	w
Gamelan	ガムラン	141	1	13	s
ChurchBell	チャーチ・ベル	142	1	14	s
Cowbell	カウベル	241	1	113	s
Claves	クラベス	242	1	114	s
Castanets	カスタネット	243	1	115	s
WindChimes	ウィンド・チャイム	240	1	112	w
Tsuzumi	ツヅミ	244	1	116	s
Oil Drum	オイル・ドラム	245	1	117	s
Rev.Tom	リバース・タム	246	1	118	s
Rev.Snare	リバース・スネア	247	1	119	s
GM Kit 1	GM キット 1	384	4	0	--
GM Kit 2	GM キット 2	385	4	1	--
Room Kit	ルーム・キット	386	4	8	--
Power Kit	パワー・キット	387	4	16	--
Electronic Kit	エレクトロニック・キット	388	4	24	--
Analog Kit	アナログ・キット	389	4	25	--
Dance Kit	ダンス・キット	390	4	26	--
Jazz Kit	ジャズ・キット	391	4	32	--
Brush Kit	ブラッシュ・キット	392	4	40	--
Orchestra Kit	オーケストラ・キット	393	4	48	--
Percussion Kit	パーカッション・キット	394	4	64	--
Latin Perc. Kit	ラテン・キット	395	4	65	--
Arabian Kit	アラビアン・キット	396	4	116	--
SFX Kit	SFX キット	397	4	56	--

Program Name USER	プログラム名 ユーザー	No.*	MIDI#		
			Bank	Prog	
Ambipiano	Ambipiano	320	3	0	w
Respiano	Respiano	321	3	1	w
FusionEP	FusionEP	322	3	2	w
Click EP	Click EP	323	3	3	w
SoftEP/Pad	SoftEP/Pad	324	3	4	w
Reed EP	Reed EP	325	3	5	w
BuzzBassEP	BuzzBassEP	326	3	6	w
Syn Piano	Syn Piano	327	3	7	w
ScannerOrg	ScannerOrg	328	3	8	w
Iced Organ	Iced Organ	329	3	9	w
Cheese4Dnr	Cheese4Dnr	330	3	10	w
Gurgle Org	Gurgle Org	331	3	11	w
Glide Dark	Glide Dark	332	3	12	w
Late Comet	Late Comet	333	3	13	w
Breathery	Breathery	334	3	14	w
Answer Pad	Answer Pad	335	3	15	w
SyntharGT1	SyntharGT1	336	3	16	w
Guitarlog	Guitarlog	337	3	17	w
Electr.Gap	Electr.Gap	338	3	18	w
CompChorGT	CompChorGT	339	3	19	w
Si/Guitar	Si/Guitar	340	3	20	w
CompBuzzGT	CompBuzzGT	341	3	21	w
Over GT.	Over GT.	342	3	22	w
Ethnic Str	Ethnic Str	343	3	23	w
Bass&Lead2	Bass&Lead2	344	3	24	w
SpittingLd	SpittingLd	345	3	25	w
BlurredAtk	BlurredAtk	346	3	26	w
RunningLd	RunningLd	347	3	27	w
Mayceinery	Mayceinery	348	3	28	w
DistoFlute	DistoFlute	349	3	29	w
DigiMeow	DigiMeow	350	3	30	w
Digi Bop	Digi Bop	351	3	31	w
ViolinoVib	ViolinoVib	352	3	32	w
Viola Vib	Viola Vib	353	3	33	w
Cello Vib	Cello Vib	354	3	34	w
SlowAirSax	SlowAirSax	355	3	35	w
B.BandSolo	B.BandSolo	356	3	36	w
Flute Vib	Flute Vib	357	3	37	w
FluteVoice	FluteVoice	358	3	38	w
Soft Trp	Soft Trp	359	3	39	s
Energy Str	Energy Str	360	3	40	w
AnaLow Str	AnaLow Str	361	3	41	w
AnaAnalogy	AnaAnalogy	362	3	42	w
Digitoyd	Digitoyd	363	3	43	w
Digi Brass	Digi Brass	364	3	44	w
HybridBrs	HybridBrs	365	3	45	w
OB Brass	OB Brass	366	3	46	w
TrptsThing	TrptsThing	367	3	47	w
Long Piano	Long Piano	368	3	48	w
Planar 00	Planar 00	369	3	49	w
Planar 07	Planar 07	370	3	50	w
Planar 09	Planar 09	371	3	51	w
E.Pianarm1	E.Pianarm1	372	3	52	w
ParisPad 1	ParisPad 1	373	3	53	w
Stratopad1	Stratopad1	374	3	54	w
Arpa Pad	Arpa Pad	375	3	55	w
AmbassFret	AmbassFret	376	3	56	w
Trombobell	Trombobell	377	3	57	w
Paddonbelz	Paddonbelz	378	3	58	w
Marimboyd	Marimboyd	379	3	59	w
Sharp Edge	Sharp Edge	380	3	60	w
Undermetal	Undermetal	381	3	61	w
Radioactiv	Radioactiv	382	3	62	w
Introspect	Introspect	383	3	63	w
Techno Kit	Techno Kit	398	4	72	--
Rock Kit	Rock Kit	399	4	73	--

## Rhythm style list

Style Name 8/16 BEAT	スタイル名 8 / 16ビート	No.*
8 Beat	8 ビート	64
GuitarBallad	ギター・バラード	65
L.A. R&B	L.A. R&B	66
Sweet Beat	スイート・ビート	67
Analogue Night	アナログ・ナイト	68
8 Beat Rock	8 ビート・ロック	69
ShuffleShade	シャッフル・シェード	70
Rhythm&Beat	リズム & ビート	71
16 Beat	16 ビート	72
Windy Beat	ウィンディー・ビート	73
Home Beat	ホーム・ビート	74
ColorBeat	カラー・ビート	75
Miami Beat	マイアミ・ビート	76
Analogyst	アナログист	77
Thin Funk	シン・ファンク	78
Easy Rock	イージー・ロック	79

Style Name DANCE	スタイル名 ダンス	No.*
Party Polka	パーティー・ポルカ	88
NonstopParty	ノンストップパーティ	89
Motown	モータウン	90
Love disco	ラブ・ディスコ	91
Disco '70	ディスコ '70	92
80's Dance	80's ダンス	93
House	ハウス	94
Techno	テクノ	95
Progressive	プログレッシブ	96
Underground	アンダーグラウンド	97
Jungle	ジャングル	98
Garage	ガラージュ	99
Euro Rap	ユーロ・ラップ	100
Hip Hop	ヒップ・ホップ	101
DancingTribe	ダンス・トライブ	102
Down Beat	ダウン・ビート	103

Style Name LATIN	スタイル名 ラテン	No.*
Basic Bossa	ベーシックボサノバ	104
Bossa nueva	ボサノバ・ニューバ	105
Miss Bossa	ミス・ボサノバ	106
Samba	サンバ	107
Sambalegre	サンバレグレ	108
Beguine	ビギン	109
Last Rhumba	ラスト・ルンバ	110
Cha Cha Cha	チャ・チャ・チャ	111
Tango	タンゴ	112
Habanera	ハバネラ	113
Paso Doble	パソ・ドブレ	114
Cumbia	クンビア	115
By on	バイオン	116
Calypso	カリプソ	117
Reggae	レゲエ	118
Dance Reggae	ダンス・レゲエ	119

Style Name BALLROOM	スタイル名 ボールルーム	No.*
Pop 6/8	ポップ 6/8	80
Back to 60's	バック・トゥー60's	81
Rock 6/8	ロック 6/8	82
Flipper 6/8	フリッパー6/8	83
Flipper 4/4	フリッパー4/4	84
Twist	ツイスト	85
Hully Gully	ハリー・ガリー	86
Beach Surfer	ビーチ・サーファー	87
Mambo	マンボ	120
Salsa	サルサ	121
Merengue	メレンゲ	122
Meneito	メネイト	123
Macarena	マカレナ	124
Tikitikita	チキチキタ	125
Lambada	ランバダ	126
Disco Samba	ディスコ・サンバ	127

Style Name TRAD	スタイル名 トラッド	No.*
Waltz	ワルツ	128
Mazurka	マズルカ	129
Polka	ポルカ	130
German Waltz	ジャーマン・ワルツ	131
Laendler	レンドラー	132
German Polka	ジャーマン・ポルカ	133
W. Musette	ワルツ・ミュゼット	134
French March	フレンチ・マーチ	135
WienerWaltz	ウィナー・ワルツ	136
Slow Waltz1	スロー・ワルツ 1	137
Slow Waltz2	スロー・ワルツ 2	138
Operetta	オペレッタ	139
Fox Trot	フォックス・トロット	140
Club Fox	クラブ・フォックス	141
Quick Step	クイック・ステップ	142
Charleston	チャールストン	143

Style Name JAZZ/FUNK	スタイル名 ジャズ /ファンク	No.*
BigBand 40's	B. バンド 40'S	144
Big Band	ビッグ・バンド	145
Fast BigBand	ファスト・B. バンド	146
Latin BigBand	ラテン・B. バンド	147
Broadway	ブロードウェイ	148
Hollywood	ハリウッド	149
Jazz Waltz	ジャズ・ワルツ	150
5/4 Swing	5/4 スイング	151
Ballad	バラード	152
Medium Swing	ミディアムスイング	153
Be Bop	ビ・バップ	154
Acid Jazz	アシッド・ジャズ	155
Latin Jazz	ラテン・ジャズ	156
Still Life	スティル・ライフ	157
Party Funk	パーティー・ファンク	158
Groove	グルーブ	159

Style Name R&B/ROCK	スタイル名 R & B/ロック	No.*
R. & B.	R. & B.	160
6/8 Blues	6/8 ブルース	161
Gospel	ゴスペル	162
BluesShuffle	ブルース・シャッフル	163
Pop Shuffle	ポップ・シャッフル	164
Uncle Funk	アンクル・ファンク	165
Get Funked	ゲット・ファンク	166
ElectricFunk	エレクトリック・ファンク	167
Light Rock	ライト・ロック	168
Pop Rock	ポップ・ロック	169
Open Rock	オープン・ロック	170
Heavy Rock	ヘビー・ロック	171
Rock Ballad	ロック・バラード	172
Half Time	ハーフ・タイム	173
Rock & Roll	ロック & ロール	174
Rock Hip Hop	ロック・ヒップホップ	175

Style Name WORLD	スタイル名 ワールド	No.*
Country	カントリー	176
Country Beat	カントリー・ビート	177
Country Bld.	カントリー・バラード	178
Dixieland	ディキシランド	179
OnTheBridge	オン・ザ・ブリッジ	180
Tarantella	タランテラ	181
Sevillana	セビリアーナ	182
Gipsy	ジプシー	183
9/8 Roman	9/8 ロマン	184
Ciftetelli	チフテテリ	185
Mariachi	マリアッチ	186
Raspa	ラスパ	187
Venezia	ベネチア	188
Minuetto	メヌエット	189
Bolero	ボレロ	190
New Age	ニュー・エイジ	191

Style Name PIANIST	スタイル名 ピアニスト	No.*
Classic	クラシック	192
Classic 3/4	クラシック 3/4	193
Waltz	ワルツ	194
March	マーチ	195
Ragtime	ラグタイム	196
Swing	スイング	197
Jazz Waltz	ジャズ ワルツ	198
Arpeggio 1	アルペジオ 1	199
Arpeggio 2	アルペジオ 2	200
Ballad	バラード	201
Rock Ballad	ロックバラード	202
Pop 1	ポップ 1	203
Pop 2	ポップ 2	204
Pop 3	ポップ 3	205
Country	カントリー	206
Shuffle	シャッフル	207
Gospel	ゴスペル	208
Boogie Woogie	ブギウギ	209
50's Rock	50's ロック	210
Bossa Nova	ボサノバ	211
Tango	タンゴ	212
Ballad Trio 1	バラード トリオ 1	213
Ballad Trio 2	バラード トリオ 2	214
Ballad Quartet	バラード カルテット	215
Jazz Trio	ジャズ トリオ	216
Latin Quartet	ラテン カルテット	217

Style Name USER	スタイル名 ユーザー	No.*
Pop Ballad	Pop Ballad	0
Pop Ballad 2	Pop Ballad 2	1
4/4 Ballad	4/4 Ballad	2
4/4 Ballad 2	4/4 Ballad 2	3
8 Beat 5	8 Beat 5	4
Unplugged	Unplugged	5
16 Beat 5	16 Beat 5	6
Analog Soul	Analog Soul	7
Red Rose	Red Rose	8
Sunflower	Sunflower	9
Lite Bossa	Lite Bossa	10
Black Shape	Black Shape	11
Light Rock 2	Light Rock 2	12
Light Crunch	Light Crunch	13
Mdn Country	Mdn Country	14
Greyhound	Greyhound	15
6/8 Swing	6/8 Swing	16
Warm Ballad	Warm Ballad	17
Mood Swing	Mood Swing	18
Jimmy's mood	Jimmy's mood	19
SwingShuffle	SwingShuffle	20
All Star	All Star	21
The Duke	The Duke	22
The Count	The Count	23
60's Rock	60's Rock	24
Jhonny...	Jhonny...	25
60's Dance	60's Dance	26
VibraBeach	VibraBeach	27
Energy	Energy	28
Trance	Trance	29
Toonchi	Toonchi	30
Rave Party	Rave Party	31
Mondo Beat	Mondo Beat	32
Love Ballad	Love Ballad	33
On the road	On the road	34
Many Stories	Many Stories	35
True Love	True Love	36
Heart Beat	Heart Beat	37
Rock & Soul	Rock & Soul	38
Phaser Funk	Phaser Funk	39
Romance	Romance	40
SynphoBeat	SynphoBeat	41
Soft Beat	Soft Beat	42
Shuffle Beat	Shuffle Beat	43
Blue Tales	Blue Tales	44
12/8 beat	12/8 beat	45
Europe	Europe	46
Electro Pop	Electro Pop	47
DiscoTrance	DiscoTrance	48
Still Dance	Still Dance	49
...Go on!	...Go on!	50
GuitarDance	GuitarDance	51
Cool Cumbia	Cool Cumbia	52
Caribbean	Caribbean	53
HawaiianDream	HawaiianDream	54
Sirtaki	Sirtaki	55
Fast Walzer A	Fast Walzer A	56
Folk Mazurka	Folk Mazurka	57
Hit Polka	Hit Polka	58
Paris Valzer	Paris Valzer	59
Thin Fox	Thin Fox	60
Big Fox	Big Fox	61
Organ Swing	Organ Swing	62
Soft Bossa	Soft Bossa	63

\* These are the numbers and MIDI numbers that are loaded into [USER] with the factory settings.



# Drum kits list

Key #	Note	GM Kit 1		GM Kit 2		Room Kit		Power Kit		Electronic Kit		Analog Kit		Dance Kit		Jazz Kit	
		Inst	Excl	Inst	Excl	Inst	Excl	Inst	Excl	Inst	Excl	Inst	Excl	Inst	Excl	Inst	Excl
21	A0	Syn Kick 1	---	Syn Kick 1	---	Syn Kick 2	---	Dance Kick	---	Dance Kick	---	Explosion	---	Snare 1	---	Syn Kick 1	---
22	A#0	SynSnare 2	---	SynSnare 2	---	AmbiSnare1	---	SynSnare 2	---	SynSnare 2	---	AmbiSnare1	---	Snare 1	---	SynSnare 1	---
23	B0	Syn Kick 3	---	Syn Kick 3	---	Syn Kick 3	---	Syn Kick 3	---	Syn Kick 3	---	Real Kick	---	Syn Kick 3	---	Syn Kick 3	---
24	C1	SynSnare 1	---	SynSnare 1	---	SynSnare 1	---	SynSnare 1	---	SynSnare 1	---	GatedSnare	---	SynSnare 1	---	SynSnare 1	---
25	C#1	FullRoomSD	---	FullRoomSD	---	LightSnare	---	PicloSnare	---	Rock Snare	---	PicloSnare	---	Snare 1	---	LightSnare	---
26	D1	GatedSnare	---	---	---	TightSnare	---	Snare 1	---	OilDrum	---	Rock Snare	---	AmbiSnare2	---	AmbiSnare2	---
27	D#1	Dry Kick 2	---	Dry Kick 2	---	Fat Kick	---	Rock Kick	---	Syn Kick 1	---	Fat Kick	---	Ambi.Kick	---	Ambi.Kick	---
28	E1	Rock Kick	---	Ambi.Kick	---	Gated Kick	---	---	---	Gated Kick	---	Dance Kick	---	Rock Snare	---	PillowKick	---
29	F1	Snare 2	---	AmbiSnare2	---	FullRoomSD	---	FullRoomSD	---	PowerSnare	---	AmbiSnare2	---	WhiteNoise	---	FullRoomSD	---
30	F#1	Open HH 1	1	Close HH	1	Open HH 1	1	Open HH 1	1	ClosSynHH1	1	Close HH	1	Zap 2	1	Open HH 1	1
31	G1	Gated Kick	---	PillowKick	---	Real Kick	---	Fat Kick	---	Fat Kick	---	Ambi.Kick	---	Dry Kick 1	---	Dry Kick 1	---
32	G#1	Side Stick	---	---	---	Metronome2	---	Metronome2	---	Zap 1	---	Zap 1	---	Zap 1	---	Metronome2	---
33	A1	RollSnare2	7	RollSnare2	7	AmbiSnare2	---	AmbiSnare2	---	GatedSnare	---	FullRoomSD	---	Gun Shot 1	---	DrySnare 1	---
34	A#1	RollSnare1	7	RollSnare1	7	PowerSnare	---	FullRoomSD	---	PowerSnare	---	Snare 1	---	SolidHit	---	FullRoomSD	---
35	B1	Fat Kick	---	ProcesKick	---	Rock Kick	---	Ambi.Kick	---	Ambi.Kick	---	Syn Kick 1	---	Syn Kick 1	---	Ambi.Kick	---
36	C2	Ambi.Kick	---	Fat Kick	---	Ambi.Kick	---	Gated Kick	---	Syn Kick 4	---	Syn Kick 3	---	Dance Kick	---	Dry Kick 2	---
37	C#2	Side Stick	---	Side Stick	---	Side Stick	---	Side Stick	---	Syn Rim	---	Syn Rim	---	Metronome2	---	Side Stick	---
38	D2	DrySnare 1	---	DrySnare 1	---	GatedSnare	---	PowerSnare	---	SynSnare 2	---	SynSnare 1	---	FullRoomSD	---	LightSnare	---
39	D#2	Syn Claps	---	Syn Claps	---	Syn Claps	---	Hand Claps	---	Syn Claps	---	Syn Claps	---	Syn Claps	---	Hand Claps	---
40	E2	FullRoomSD	---	Rock Snare	---	LightSnare	---	GatedSnare	---	AmbiSnare1	---	SynSnare 2	---	AmbiSnare1	---	Snare 2	---
41	F2	Tom 2 Lo	---	Tom 2 Lo	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Lo	---
42	F#2	Close HH	1	Close HH	1	Close HH	1	Close HH	1	Close HH	1	ClosSynHH1	1	Close HH	1	Close HH	1
43	G2	Tom 2 Lo	---	Tom 2 Lo	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Lo	---
44	G#2	Pedal HH 1	1	Pedal HH 1	1	Pedal HH 1	1	Pedal HH 1	1	Pedal HH 1	1	ClosSynHH1	1	ClosSynHH1	1	Pedal HH 1	1
45	A2	Tom 2 Lo	---	Tom 2 Lo	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Lo	---
46	A#2	Open HH 1	1	Open HH 1	1	Open HH 1	1	Open HH 1	1	Open HH 1	1	OpenSynHH1	1	OpenSynHH1	1	Open HH 1	1
47	B2	Tom 2 Lo	---	Tom 2 Hi	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Lo	---
48	C3	Tom 2 Hi	---	Tom 2 Hi	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Hi	---
49	C#3	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	OpenSynHH1	---	Crash Cym	---	Crash Cym	---
50	D3	Tom 2 Hi	---	Tom 2 Hi	---	Tom 1 Lo	---	ProcessTom	---	Syn Tom 1	---	SynTom2 Hi	---	ProcessTom	---	Tom 1 Hi	---
51	D#3	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---
52	E3	China Cym	---	China Cym	---	China Cym	---	China Cym	---	China Cym	---	Rev.Cymbal	---	China Cym	---	China Cym	---
53	F3	Ride Cup	---	Ride Cup	---	Ride Cup	---	Ride Cup	---	Ride Cup	---	Ride Cup	---	Ride Cup	---	Ride Cup	---
54	F#3	Tambourine	---	Tambourine	---	Tambourine	---	Tambourine	---	Tambourine	---	Tambourine	---	Tambourine	---	Tambourine	---
55	G3	Splash Cym	---	Splash Cym	---	Splash Cym	---	Splash Cym	---	Splash Cym	---	Splash Cym	---	Splash Cym	---	Splash Cym	---
56	G#3	Cowbell 1	---	Cowbell 1	---	Cowbell 1	---	Cowbell 1	---	Cowbell 1	---	SynCowbell	---	SynCowbell	---	Cowbell 1	---
57	A3	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---	Crash Cym	---
58	A#3	Viblaslap	---	Viblaslap	---	Viblaslap	---	Viblaslap	---	Viblaslap	---	Viblaslap	---	Viblaslap	---	Viblaslap	---
59	B3	Ride Cym 2	---	Ride Edge	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---	Ride Cym 2	---
60	C4	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---	Hi Bongo	---
61	C#4	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---	Lo Bongo	---
62	D4	Slap Conga	---	Slap Conga	---	Slap Conga	---	Slap Conga	---	Slap Conga	---	SynTom2 Hi	---	Palm Conga	---	Slap Conga	---
63	D#4	Open Conga	---	Open Conga	---	Open Conga	---	Open Conga	---	Open Conga	---	SynTom2 Hi	---	Open Conga	---	Open Conga	---
64	E4	Open Conga	---	Open Conga	---	Open Conga	---	Open Conga	---	Open Conga	---	SynTom2 Lo	---	Open Conga	---	Open Conga	---
65	F4	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---	Timbal1HiO	---
66	F#4	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---	Timbal1LoO	---
67	G4	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---
68	G#4	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---	Agogo 1	---
69	A4	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---
70	A#4	SynMaracas	---	SynMaracas	---	SynMaracas	---	SynMaracas	---	SynMaracas	---	SynMaracas	---	SynMaracas	---	SynMaracas	---
71	B4	Whistle S	2	Whistle S	2	Whistle S	2	Whistle S	2	Whistle S	2	Whistle S	2	Whistle S	2	Whistle S	2
72	C5	Whistle L	2	Whistle L	2	Whistle L	2	Whistle L	2	Whistle L	2	Whistle L	2	Whistle L	2	Whistle L	2
73	C#5	Guiro S	4	Guiro S	4	Guiro S	4	Guiro S	4	Guiro S	4	Guiro S	4	Guiro S	4	Guiro S	4
74	D5	Guiro L	4	Guiro L	4	Guiro L	4	Guiro L	4	Guiro L	4	Guiro L	4	Guiro L	4	Guiro L	4
75	D#5	Claves	---	Claves	---	Claves	---	Claves	---	Claves	---	Syn Claves	---	Syn Claves	---	Claves	---
76	E5	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---
77	F5	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---	WoodBlockM	---
78	F#5	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3	Mute Cuica	3
79	G5	Open Cuica	3	Open Cuica	3	Open Cuica	3	Open Cuica	3	Open Cuica	3	Open Cuica	3	Open Cuica	3	Open Cuica	3
80	G#5	MuteTriang	5	MuteTriang	5	MuteTriang	5	MuteTriang	5	MuteTriang	5	MuteTriang	5	MuteTriang	5	MuteTriang	5
81	A5	OpenTriang	5	OpenTriang	5	OpenTriang	5	OpenTriang	5	OpenTriang	5	OpenTriang	5	OpenTriang	5	OpenTriang	5
82	A#5	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---	Cabasa	---
83	B5	JingleBell	---	JingleBell	---	JingleBell	---	JingleBell	---	JingleBell	---	JingleBell	---	JingleBell	---	JingleBell	---
84	C6	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---	MarcTree 1	---
85	C#6	Castanet1V	---	Castanet1V	---	Castanet1V	---	Castanet1V	---	Castanet1V	---	Castanet1V	---	Castanet1V	---	Castanet1V	---
86	D6	Bayá 1	6	Bayá 1	6	Bayá 1	6	Bayá 1	6	Bayá 1	6	Bayá 1	6	Bayá 1	6	Bayá 1	6
87	D#6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6	Tom 2 Hi V	6



# Demo songs list

## Piano demo songs

	曲名	Piano Demo Songs
1	J.S. バッハ / プレリュード (平均律第1番より)	J.S.Bach/The equal temperament No.1~Prelude
2	W.A. モーツァルト / ソナタ K.545 第1楽章	W.A.Mozart/Sonata K.545
3	W.A. モーツァルト / ソナタ K.331 第3楽章「トルコ行進曲」	W.A.Mozart/Sonata K.331
4	L.v. ベートーヴェン / エリーゼのために	L.v.Beethoven/For Elise
5	F. ブルグミュラー / アラベスク Op.100-2	F.Burgmuller/Arabesque Op.100-2
6	F. ブルグミュラー / スティリアの女 Op.100-14	F.Burgmuller/La styrienne Op.100-14
7	F. ブルグミュラー / 貴婦人の乗馬 Op.100-25	F.Burgmuller/La chevaleresque Op.100-25
8	F. メンデルスゾーン / 春の歌 Op.62-6	F.Mendelssohn/Springs Song Op.62-6
9	F. ショパン / ワルツ 第6番 変ニ長調「小犬」Op.64-1	F.Chopin/Waltz No.6 Db-major Op.64-1
10	F. ショパン / ワルツ 第7番 小短調 Op.64-2	F.Chopin/Waltz No.7 E-minor Op.64-2
11	F. ショパン / ノクターン第2番 Op.9-2	F.Chopin/Nocturne Op.9-2
12	F. ショパン / マズルカ第5番 Op.7-1	F.Chopin/Mazurka No.5 Op.7-1
13	R. シューマン / トロイメライ Op.15-7	R.Schumann/A Dream Op.15-7
14	G. ランゲ / 荒野のぼら	G.Lange/Heidenroslein
15	A. エルメンライヒ / 紡ぎ歌	A.Ellmenreich/Spinning Song
16	T. オースティン / 人形の夢と目覚め	T.Oesten/Dolly's Dreaming and Awaking
17	C. ドビュッシー / ゴリウオーグのケーキウォーク	C.Debussy/Golliwog's Cake walk
18	C. ドビュッシー / 亜麻色の髪の乙女	C.Debussy/La fille aux cheveux de lin
19	C. ドビュッシー / アラベスク 第1番	C.Debussy/Arabesque No.1
20	C. ドビュッシー / 月の光	C.Debussy/Claire de lune
21	F. ショパン / 黒鍵のエチュード Op.10-5	F.Chopin/Etude Op.10-5
22	F. ショパン / 別れの曲 Op.10-3	F.Chopin/Etude Op.10-3
23	E. サティ / ジムノペディ 第1番	E.Satie/Gymnopedie No.1
24	E. エルガー / 愛の挨拶	E.Elgar/Salut d'Amour

## Style demo songs




	グループ名	スタイル名	Style Group	Style Name
1	8/16 ビート	アナログスト	8/16 BEAT	Analogyst
2	ダンス	ジャングル	DANCE	Jungle
3	ラテン	ミス・ボサノバ	LATIN	Miss Bossa
4	ボールルーム	サルサ	BALLROOM	Salsa
5	トラッド	ジャーマン・ワルツ	TRAD	German Waltz
6	ジャズ / ファンク	ビッグ・バンド	JAZZ/FUNK	Big Band
7	R&B / ロック	R. & B.	R&B/ROCK	R. & B.
8	ワールド	カントリー	WORLD	Country
9	ピアニスト	ロックバラード	PIANIST	Rock Ballad

## Program demo

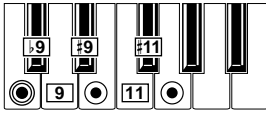
	グループ名	プログラムデモ (音色デモ)	Prog. Group	Prog. Name
1	ピアノ	F. ショパン / 幻想即興曲 Op.66	PIANO	F.Chopin/Fantasy-Impromptu Op.66
2	エレキトリックピアノ / オルガン	KORG オリジナル / The Harp of Wind	E.PIANO/ORGAN	KORG Original/The Harp of Wind
3	フルート / サックス	P. チャイコフスキー / くるみ割り人形 ~ 行進曲 Op.71a	FLUTE/SAX	P.Tschaikowsky/Nutcracker ~ March Op.71a
4	ブラス / クワイア	M. ムソルグスキー / 展覧会の絵 ~ プロムナード	BRASS/CHOIR	M. Moussorgsky/Pictures at an Exhibition ~ Promenade
5	ストリングス	J.S. バッハ / G 線上のアリア	STRINGS	J.S.Bach/Air on the G string
6	ギター	J.S. バッハ / ブーレ	GITAR	J.S.Bach/Bourree
7	ベース	KORG オリジナル / Movement	BASS	KORG Original/Movement
8	シンセ / 効果音	KORG オリジナル / Synth Pict.	SYNTH/S.E.	KORG Original/Synth Pict.
9	パーカッション	KORG オリジナル / A Target, R. コルサコフ / 熊蜂の飛行	PERCUSSION	KORG Original/A Target, R.Korsakov/The Flight of The Bumble Bee

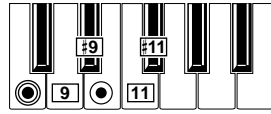
# List of detected chords

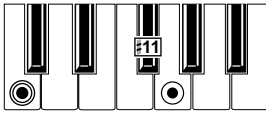
Each of the chords pictured rught are shown in root position with a root note of C. In order for the SP-500 to correctly recognize major 6th and minor 6th chords, they must be played in root position as pictured. This is because these chords consist of the same notes as the minor 7th and minor 7th flatted 5th of the relative minor key. (For example, the notes C, E, G, and A could be either C6 or Am7.)


 : Root     
  : Constituent notes of the chord  
 : Notes which can be used as tension

**Major "C"**

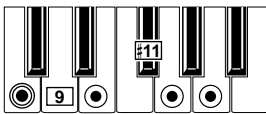
3-note 


2-note 

2-note 

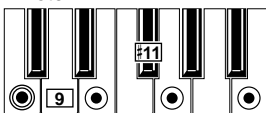
1-note 

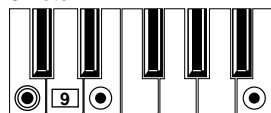
**Major 6th "C6"**

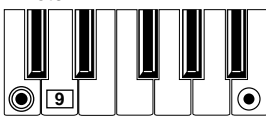
4-note 

2-note 

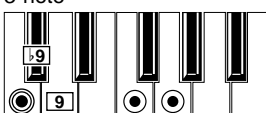
**Major 7th "CM7"**

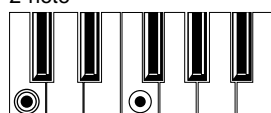
4-note 

3-note 

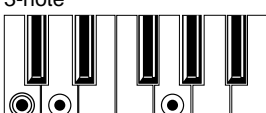
2-note 

**Sus 4 "Csus4"**

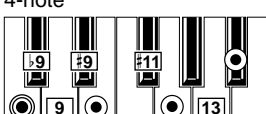
3-note 

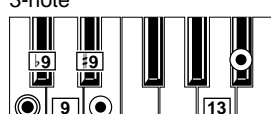
2-note 


**Sus 2 "Csus2"**

3-note 

**Dominant 7th "C7"**

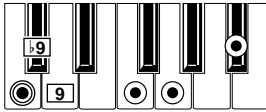
4-note 

3-note 

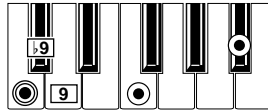
2-note 

**Dominant 7th Sus 4 "C7sus4"**

4-note

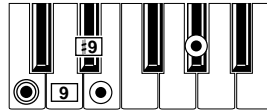


3-note



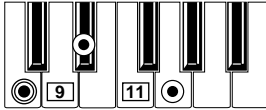
**Augmented "Caug"**

3-note

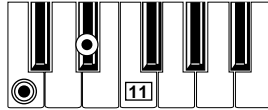


**Minor "Cm"**

3-note

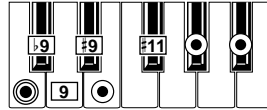


2-note



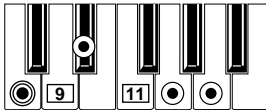
**Augmented 7th "Caug7"**

4-note



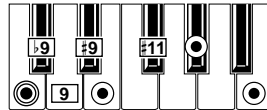
**Minor 6th "Cm6"**

4-note



**Augmented Major 7th "CaugM7"**

4-note



**Minor 7th "Cm7"**

4-note

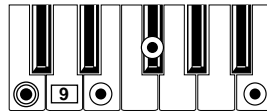


3-note



**Major 7th ♭5 "CM7♭5"**

4-note



**Minor-Major 7th "CmM7"**

4-note

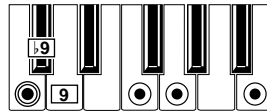


3-note



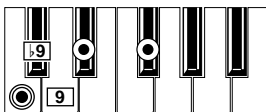
**Major 7th Sus 4 "CM7sus4"**

4-note



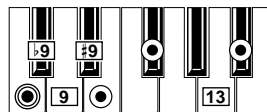
**Diminished "Cdim"**

3-note



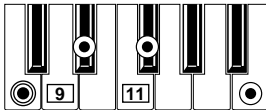
**Dominant 7th ♭5 "C7♭5"**

4-note



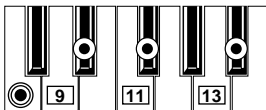
**Diminished Major 7th "CdimM7"**

4-note



**Minor 7th ♭5 "Cm7♭5"**

4-note



Function		Transmitted	Recognized	Remarks
Basic Channel:	Default	1-16	1-16	Memorized
	Changed	1-16	1-16	
Mode	Memorized		3	
	Messages	×	×	
	Altered	*****		
Note Number:		10-119	0-127	0-127 transmitted as recorder data
	True Voice	*****	21-108	0-127 received by some sounds
Velocity:	Note On	○ 9n, V=1-127	○ 9n, V=1-127	2-126 transmitted as recorder data
	Note Off	×	×	
Aftertouch:	Polyphonic (Key)	×	○	Acts as channel aftertouch
	Monophonic (Channel)	×	○	
Pitch Bend		×	○	
Control Change	0, 32	○	○	Bank select (MSB, LSB) *P
	1, 2	×	○	Modulation (pitch, cutoff) *C
	7	○	○	Volume *C
	11	×	○	Expression *C
	10	○	○	Panpot *C
	91	○	○	Reverb *C
	93	○	○	Chorus *C
	64	○	○	Damper pedal *2*C
	66	×	○	Sostenuto pedal *C
	67	○	○	Soft pedal *2*C
	120, 121	○	○	All Sound Off, Reset All Controllers *C
0-101	○	○	Recorder data *3	
Program Change:		○ 0-127	○ 0-127	*P
	Variable Range	*****	0-127	
System Exclusive		○	○	*E
System Common:	Song Position	×	×	
	Song Select	×	×	
	Tune	×	×	
System Real Time:	Clock	○	○	*1
	Command	○	○	*1
Aux Messages:	Local On/Off	×	○	
	All Notes Off	○	○ 123-127	
	Active Sense	○	○	
	Reset	×	×	
Remarks *C Transmitted/received when control changes are enabled. *P Transmitted/received when program changes are enabled. *E Transmitted/received when exclusive are enabled. *1 When Clock Source is Internal, transmitted and not received. When Clock Source is External, received and not transmitted. *2 Half Damper output value (0, 38, 74, 127) *Only when separately sold DS-1H is used *3 Recorded by the recorder regardless of the *C and *P settings. Data recorded in the recorder is likewise transmitted.				

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

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

○ : Yes  
× : No

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