



Portable Grand™

DGX-202



Owner's Manual



SPECIAL MESSAGE SECTION

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

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

SPECIFICATIONS SUBJECT TO CHANGE:

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

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

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

NOTICE:

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

ENVIRONMENTAL ISSUES:

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

Battery Notice:

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

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

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

Warning:

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

Disposal Notice:

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

NAME PLATE LOCATION:

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

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

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

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

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

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

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

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

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

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

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

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

(class B)

OBSERVERA!

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

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

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

(standby)

Entsorgung leerer Batterien (nur innerhalb Deutschlands)

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

(battery)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

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



WARNING

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

Power supply/AC power adaptor

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

Do not open

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

Water warning

- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- Never insert or remove an electric plug with wet hands.

Fire warning

- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.

If you notice any abnormality

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



CAUTION

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

Power supply/AC power adaptor

- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord.
- Unplug the AC power adaptor when not using the instrument, or during electrical storms.
- Do not connect the instrument to an electrical outlet using a multiple-connector. Doing so can result in lower sound quality, or possibly cause overheating in the outlet.

Battery

- Always make sure all batteries are inserted in conformity with the +/- polarity markings. Failure to do so might result in overheating, fire, or battery fluid leakage.
- Always replace all batteries at the same time. Do not use new batteries together with old ones. Also, do not mix battery types, such as alkaline batteries with manganese batteries, or batteries from different makers, or different types of batteries from the same maker, since this can cause overheating, fire, or battery fluid leakage.
- Do not dispose of batteries in fire.

- Do not attempt to recharge batteries that are not intended to be charged.
- When the batteries run out, or if the instrument is not to be used for a long time, remove the batteries from the instrument to prevent possible leakage of the battery fluid.
- Keep batteries away from children.
- If the batteries do leak, avoid contact with the leaked fluid. If the battery fluid should come in contact with your eyes, mouth, or skin, wash immediately with water and consult a doctor. Battery fluid is corrosive and may possibly cause loss of sight or chemical burns.

Location

- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise.

- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- Use only the stand specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.

Connections

- Before connecting the instrument to other electronic components, turn off the power for all components. Before turning the power on or off for all components, set all volume levels to minimum. Also, be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

Maintenance

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

Handling caution

- Do not insert a finger or hand in any gaps on the instrument.
- Never insert or drop paper, metallic, or other objects into the gaps on the panel or keyboard. If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Do not operate the instrument for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

Saving data

Saving and backing up your data

- Saved data may be lost due to malfunction or incorrect operation. Save important data to external media such as the Yamaha MDF3 MIDI data filer.

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

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

When using a power adaptor, even when the power switch is in the "STANDBY" position, electricity is still flowing to the instrument at the minimum level. When you are not using the instrument for a long time, make sure you unplug the AC power adaptor from the wall AC outlet.

Make sure to discard used batteries according to local regulations.

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

● Regarding the song (or composition) "Just The Way You Are" included in this keyboard

Composition Title : Just The Way You Are

Composer's Name : Billy Joel

Copyright Owner's Name : EMI MUSIC PUBLISHING LTD

CAUTION : All Rights Reserved, Unauthorised copying, public performance and broadcasting are strictly prohibited.

● COPYRIGHT NOTICE

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

● Trademarks

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

All other trademarks are the property of their respective holders.

Congratulations on your purchase of the Yamaha DGX-202 Portable Grand™!

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

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

Main Features

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

■ **Stereo Sampled Piano** **page 20**

The DGX-202 has a special Portable Grand Piano Voice — created by state-of-the-art stereo sampling technology and using Yamaha's sophisticated AWM (Advanced Wave memory) tone generation system.

■ **Touch Response** **page 30**

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

■ **Yamaha Education Suite** **pages 43, 45, 61**

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

■ **One Touch Setting** **page 28**

The One Touch Setting feature lets you automatically call up an appropriate voice for playing with the selected style. Each style has memory space for two One Touch Settings, and you can change them to your own desired voice setting — letting you save your custom panel settings for instant recall.

■ **Powerful Speaker System**

The built-in stereo amplifier/speaker system of the DGX-202 — with a special Bass Boost feature — provides exceptionally powerful, high-quality sound, letting you hear the full dynamic range of the DGX-202's authentic voices.

■ **Music Database**..... **page 48**

The DGX-202 has an advanced, easy-to-use Music Database feature that automatically selects the style, voice, and effect settings for playing in a specific type of music. This can be a big help if you know what genre of music you want to play, but you don't know what settings to make. Just select the genre, and the DGX-202 takes care of the rest!

■ **GM System Level 1**

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



■ **XGlite**

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



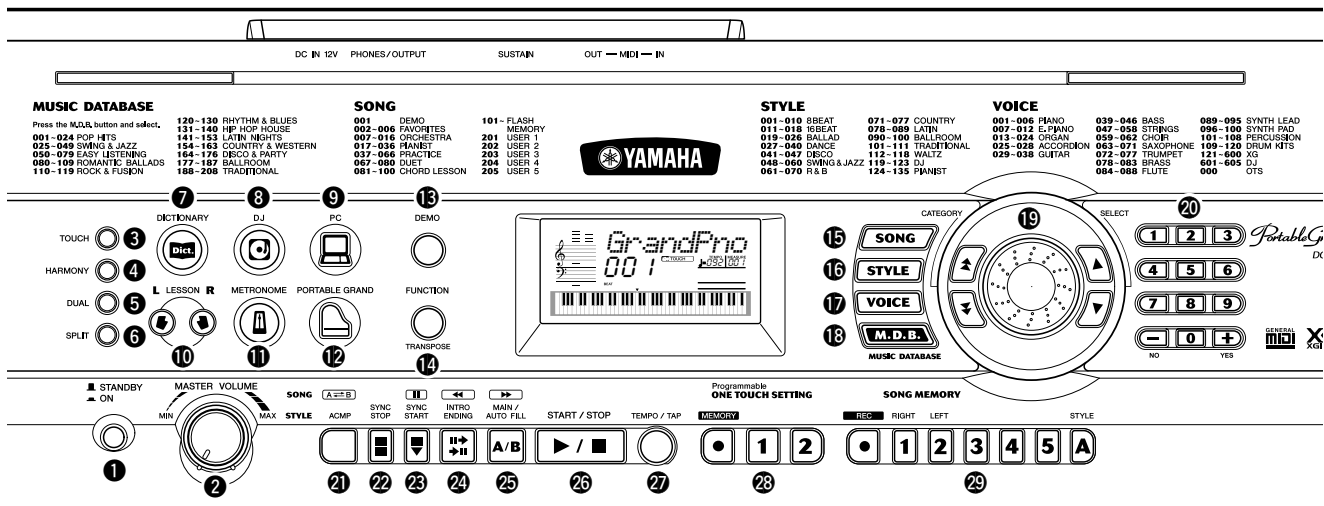
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Panel Controls and Terminals

■ Front Panel



1 Power switch ([STANDBY/ON])

2 [MASTER VOLUME] dial
This determines the overall volume of the DGX-202.

3 [TOUCH] button
This turns the Touch function on and off. (See page 30.)

4 [HARMONY] button
This turns the Harmony effect on and off. (See page 31.)

5 [DUAL] button
This turns the Dual voice on or off. (See page 26.)

6 [SPLIT] button
This turns the Split voice on and off. (See page 27.)

7 [DICTIONARY] button
This calls up the Dictionary function (page 45).

8 [DJ] button
This instantly calls up a special DJ voice and style.

9 [PC] Button
This exceptionally convenient control lets you store and instantly call up the specified MIDI settings for optimum use with a connected computer or other MIDI device. (See page 73.)

10 LESSON [L] (Left) and [R] (Right) buttons
These call up the Lesson exercises for the corresponding hand (left or right) for the selected song. (See page 62.)

11 [METRONOME] button
This turns the metronome on and off. (See page 20.)

12 [PORTABLE GRAND] button
This instantly calls up the Grand Piano voice. (See page 12.)

13 [DEMO] button

This is used to play the Demo song. (See page 14.)

14 [FUNCTION] Button
This calls up the Function mode and stores the specified panel setting to the flash memory (see pages 74, 78).

15 [SONG] button
This is for enabling song selection. (See page 51.)

16 [STYLE] button
This is for enabling style selection. (See page 35.)

17 [VOICE] button
This is for enabling voice selection. (See page 23.) Holding down this button calls up the Melody Voice Change function. (See page 55.)

18 [M.D.B.] (MUSIC DATABASE) button
This calls up the optimum panel settings for selected music genre. (See page 48.)

19 Dial, CATEGORY [\blacktriangle]/[\blacktriangledown] buttons, SELECT [\blacktriangle]/[\blacktriangledown] buttons

This dial is used to select the number of the desired song, voice, style or M.D.B.. (See page 24.) This also used to set the Tempo and Function value. The CATEGORY [\blacktriangle]/[\blacktriangledown] buttons are used to select the category of songs, voices, styles, M.D.B. or Functions. Pressing the buttons steps through the various categories. The SELECT [\blacktriangle]/[\blacktriangledown] buttons are used to decrease or increase the number of the desired song, voice, style, M.D.B., or specific Function, as well as to adjust certain settings.

20 Numeric keypad, [+ / YES] and [- / NO] buttons

These are used for selecting songs, voices, and styles. (See pages 24.) They are also used for adjusting certain settings and answering certain display prompts.

21 [ACMP] / [A ↔ B] button

When the Style mode is selected, this turns the auto accompaniment on and off. (See page 36.) In the Song mode, this calls up the A-B Repeat function. (See page 54.)

22 [SYNC STOP] button

This turns the Sync Stop function on and off. (See page 40.)

23 [SYNC START] / [II] button

This turns the Sync Start function on and off. (See page 37.) In the Song mode, it is used to temporarily pause song playback. (See page 53.)

24 [INTRO ENDING] / [◀◀] button

When the Style mode is selected, this is used to control the Intro and Ending functions. (See page 36.) When the Song mode is selected, this is used as a “rewind” control, or move the song playback point back toward the beginning.

25 [MAIN/AUTO FILL] / [▶▶] button

When the Style mode is selected, these are used to change auto accompaniment sections and control the Auto Fill function. (See page 42.) When the Song mode is selected, this is used as a “fast forward” control, or move the song playback point toward the end.

26 [START/STOP] button

When the Style mode is selected, this alternately starts and stops the style. (See page 36.) In the Song mode, this alternately starts and stops song playback. (See page 54.)

27 [TEMPO/TAP] button

This button is used to call up the Tempo setting, letting you set the Tempo with the dial, numeric keypad or [+]/[-] buttons. (See page 20.) It also allows you to tap out the tempo and automatically start a selected song or style at that tapped speed. (See page 37.)

28 ONE TOUCH SETTING buttons

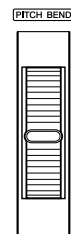
These buttons ([MEMORY], [1], [2]) are used to select the One Touch Setting registrations. (See page 28.)

29 SONG MEMORY buttons

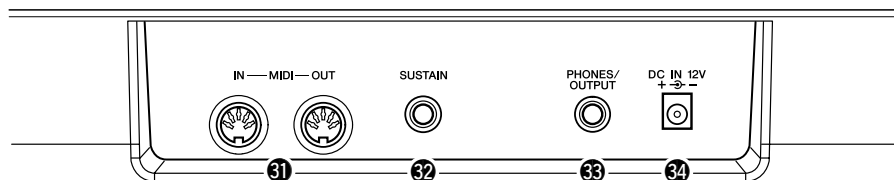
These buttons ([REC], [1] - [5], [A]) are used for song recording, letting you record up to six different tracks of a song (including a special Chord track). (See page 57.)

30 [PITCH BEND] wheel

This is used for raising or lowering the pitch of the voices as you play. The pitch bend range of the wheel can also be set. (See page 30.)



■ Rear Panel



31 MIDI IN, OUT terminals

These are for connection to other MIDI instruments and devices. (See page 67.)

32 SUSTAIN jack

This is for connection to an optional FC4 or FC5 Footswitch for control over sustain, just like the damper pedal on a piano. (See page 11.)

33 PHONES/OUTPUT jack

This is for connection to a set of stereo headphones or to an external amplifier/speaker system. (See page 11.)

34 DC IN 12V jack

This is for connection to a PA-5D AC power adaptor. (See page 10.)



Setting Up

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

Power Requirements

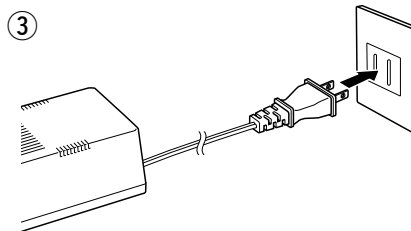
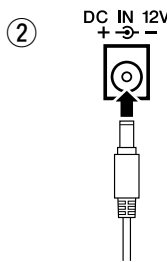
Although the DGX-202 will run either from an optional AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

CAUTION

- Never interrupt the power supply (e.g. remove the batteries or unplug the AC adaptor) during any DGX-202 record operation! Doing so can result in a loss of data.
- Never attempt to turn the power off when a "WRITING!" message is shown in the display. Doing so can damage the internal flash memory and result in loss of data.

■ Using an AC Power Adaptor

- ① Make sure that the [STANDBY/ON] switch of the DGX-202 is set to STANDBY.
- ② Connect the AC adaptor (PA-5D, or other adaptor specifically recommended by Yamaha) to the power supply jack.
- ③ Plug the AC adaptor into an AC outlet.



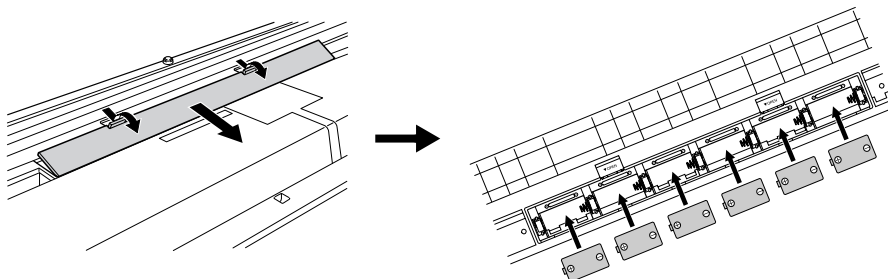
WARNING

- Use ONLY a Yamaha PA-5D AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the DGX-202.
- Unplug the AC Power Adaptor when not using the DGX-202, or during electrical storms.

■ Using Batteries

For battery operation the DGX-202 requires six 1.5V "D" size, R20P (LR20) or equivalent batteries. (Alkaline batteries are recommended.) When the batteries need to be replaced, the volume may be reduced, the sound may be distorted, and other problems may occur. When this happens, turn the power off and replace the batteries, as described below

- ① Open the battery compartment cover located on the instrument's bottom panel.
- ② Insert the six new batteries, being careful to follow the polarity markings on the inside of the compartment.
- ③ Replace the compartment cover, making sure that it locks firmly in place.

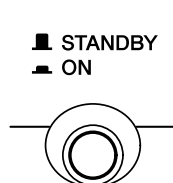


CAUTION

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

Turning On the Power

With the AC power adaptor connected or with batteries installed, simply press the power switch until it locks in the ON position. When the instrument is not in use, be sure to turn the power off. (Press the switch again so that it pops up.)



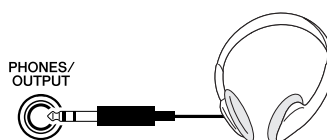
CAUTION

- Even when the switch is in the “STANDBY” position, electricity is still flowing to the instrument at the minimum level. When you are not using the DGX-202 for a long time, make sure you unplug the AC power adaptor from the wall AC outlet, and/or remove the batteries from the instrument.
- Never attempt to turn the power off when a “WRITING!” message is shown in the display. Doing so can damage the internal flash memory and result in loss of data.

Accessory Jacks

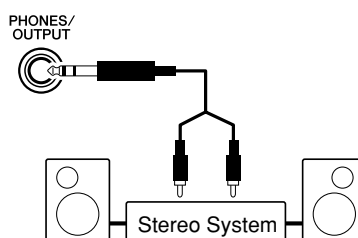
■ Using Headphones

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



■ Connecting a Keyboard Amplifier or Stereo System

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

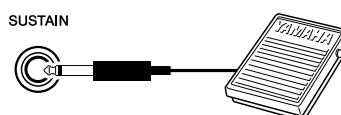


CAUTION

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

■ Using a Footswitch

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

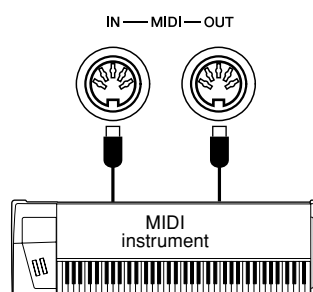


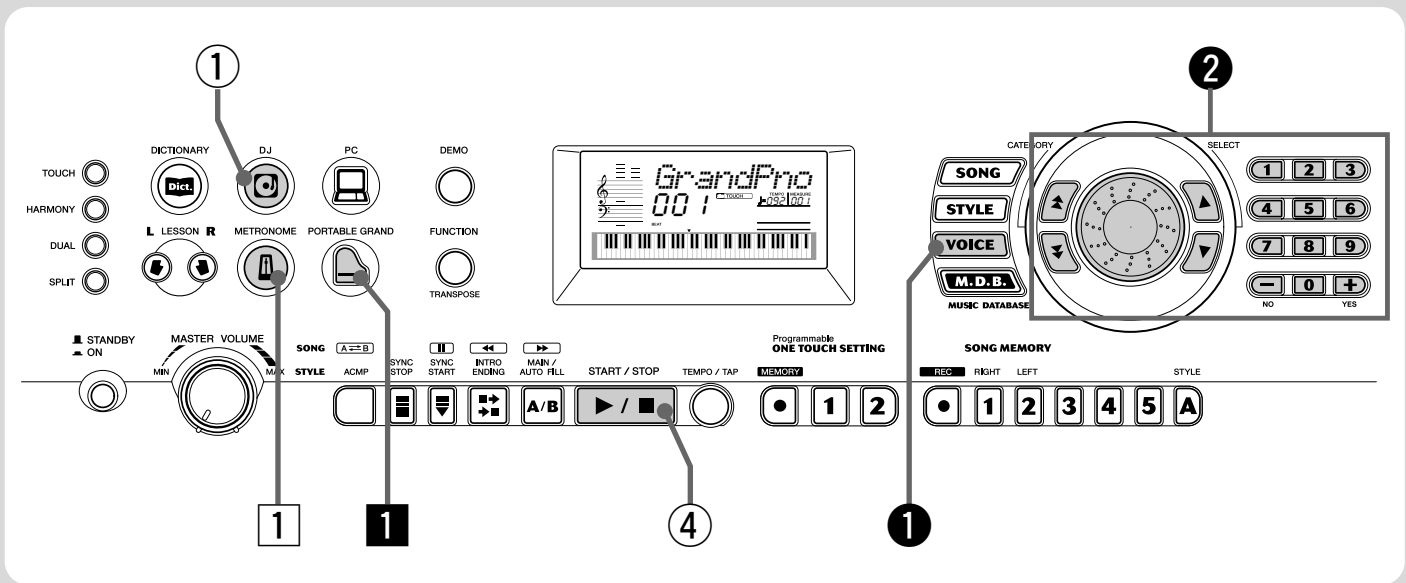
NOTE

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

■ Using the MIDI Terminals

The DGX-202 also features MIDI terminals, allowing you to interface the DGX-202 with other MIDI instruments and devices. (For more information, see page 67.)

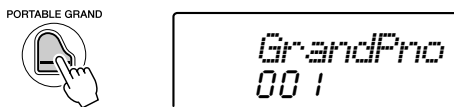




Playing the Piano

Simply by pressing the [PORTABLE GRAND] button, you can automatically select the Grand Piano voice.

- 1 Press the [PORTABLE GRAND] button.



- 2 Play the keyboard.



Want to find out more? See page 20.

Playing along with the Metronome

- 1 Press the [METRONOME] button.



Want to find out more? See page 20.

Panel Voice List

* This list includes only a portion of the total available voices.

| No. | Voice Name |
|----------------|-----------------------|
| PIANO | |
| 001 | Grand Piano |
| 002 | Bright Piano |
| 003 | Honky-tonk Piano |
| 004 | MIDI Grand Piano |
| 005 | CP 80 |
| 006 | Harpsichord |
| E.PIANO | |
| 007 | Galaxy EP |
| 008 | Funky Electric Piano |
| 009 | DX Modern Elec. Piano |
| 010 | Hyper Tines |
| 011 | Venus Electric Piano |
| 012 | Clavi |

| No. | Voice Name |
|--------------|---------------|
| ORGAN | |
| 013 | Jazz Organ 1 |
| 014 | Jazz Organ 2 |
| 015 | Click Organ |
| 016 | Bright Organ |
| 017 | Rock Organ |
| 018 | Purple Organ |
| 019 | 16'+2' Organ |
| 020 | 16'+4' Organ |
| 021 | Theater Organ |
| 022 | Church Organ |
| 023 | Chapel Organ |
| 024 | Reed Organ |

| No. | Voice Name |
|------------------|-----------------------|
| ACCORDION | |
| 025 | Traditional Accordion |
| 026 | Musette Accordion |
| 027 | Bandoneon |
| 028 | Harmonica |
| GUITAR | |
| 029 | Classical Guitar |
| 030 | Folk Guitar |
| 031 | 12Strings Guitar |
| 032 | Jazz Guitar |
| 033 | Octave Guitar |
| 034 | Clean Guitar |
| 035 | 60's Clean Guitar |
| 036 | Muted Guitar |
| 037 | Overdriven Guitar |

| No. | Voice Name |
|----------------|-------------------|
| 038 | Distortion Guitar |
| BASS | |
| 039 | Acoustic Bass |
| 040 | Finger Bass |
| 041 | Pick Bass |
| 042 | Fretless Bass |
| 043 | Slap Bass |
| 044 | Synth Bass |
| 045 | Hi-Q Bass |
| 046 | Dance Bass |
| STRINGS | |
| 047 | String Ensemble |
| 048 | Chamber Strings |
| 049 | Synth Strings |
| 050 | Slow Strings |

| No. | Voice Name |
|--------------|-------------------|
| 051 | Tremolo Strings |
| 052 | Pizzicato Strings |
| 053 | Orchestra Hit |
| 054 | Violin |
| 055 | Cello |
| 056 | Contrabass |
| 057 | Banjo |
| 058 | Harp |
| CHOIR | |
| 059 | Choir |
| 060 | Vocal Ensemble |
| 061 | Vox Humana |
| 062 | Air Choir |

Selecting and Playing Other Voices

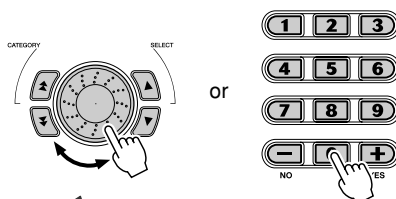
The DGX-202 has a huge total of 605 dynamic and realistic instrument voices. Let's try a few of them out now...

1 Press the [VOICE] button.



GrandPro
001

2 Select a voice.

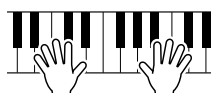


NOTE

You can also select the appropriate category by using the [▲]/[▼] buttons.

EritePro
002

3 Play the keyboard.



Want to find out more? See page 23.

Playing with the DJ Feature

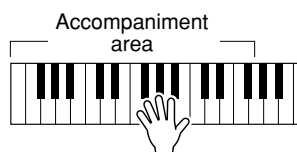
The exciting new DJ feature gives you a full variety of dance and DJ sounds — letting you create your own real-time mixes and groove along with various contemporary rhythms.

1 Press the [DJ] button.



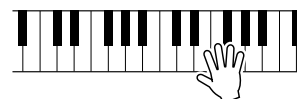
DJ Set 1
000

2 Play the DJ style.

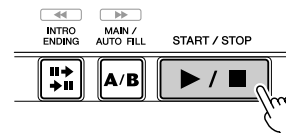


The DJ starts as soon as you play keys in the accompaniment area of the keyboard.

3 Play the DJ voices.

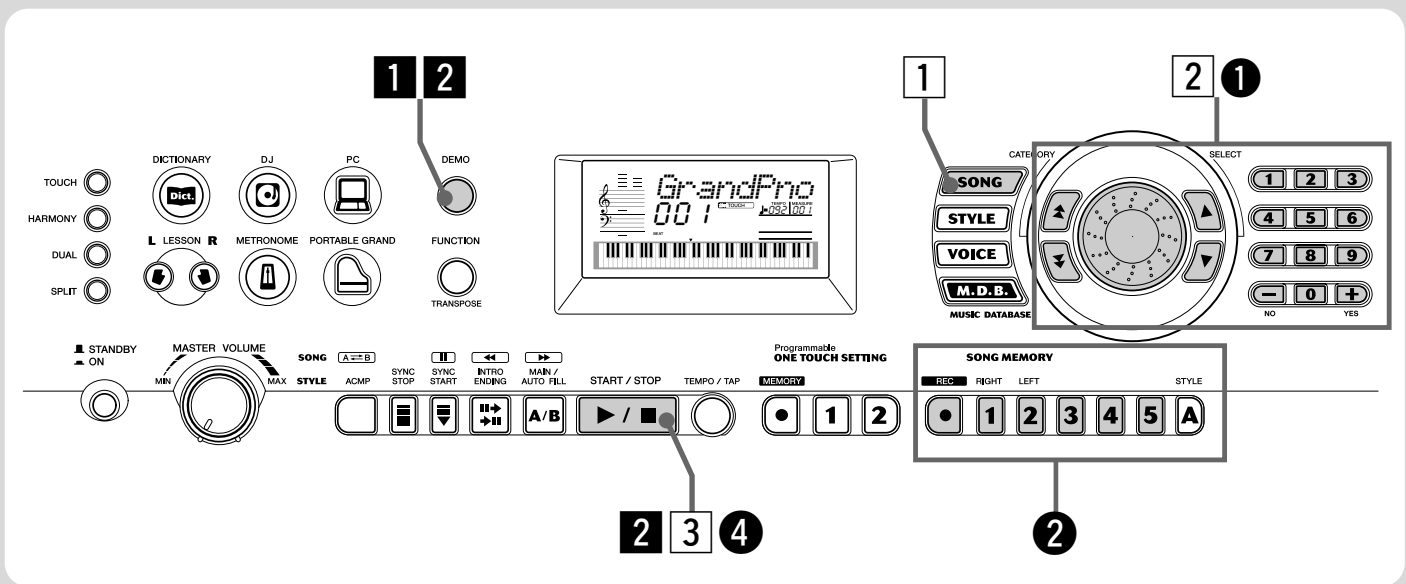


4 Stop the DJ style.



Want to find out more? See page 22.

| No. | Voice Name | No. | Voice Name | No. | Voice Name | No. | Voice Name | No. | Voice Name |
|------------------|---------------|--------------|------------------|-------------------|---------------|-------------------|----------------|-----|----------------|
| SAXOPHONE | | 075 | Trombone Section | 087 | Recorder | 099 | Equinox | 111 | Room Kit |
| 063 | Soprano Sax | 076 | French Horn | 088 | Ocarina | 100 | Dark Moon | 112 | Rock Kit |
| 064 | Alto Sax | 077 | Tuba | SYNTH LEAD | | PERCUSSION | | 113 | Electronic Kit |
| 065 | Tenor Sax | BRASS | | 089 | Square Lead | 101 | Vibraphone | 114 | Analog Kit |
| 066 | Breathy Tenor | 078 | Brass Section | 090 | Sawtooth Lead | 102 | Marimba | 115 | Dance Kit |
| 067 | Baritone Sax | 079 | Big Band Brass | 091 | Voice Lead | 103 | Xylophone | 116 | Jazz Kit |
| 068 | Oboe | 080 | Mellow Horns | 092 | Star Dust | 104 | Steel Drums | 117 | Brush Kit |
| 069 | English Horn | 081 | Synth Brass | 093 | Brightness | 105 | Celesta | 118 | Symphony Kit |
| 070 | Bassoon | 082 | Jump Brass | 094 | Analogon | 106 | Tubular Bells | 119 | SFX Kit 1 |
| 071 | Clarinet | 083 | Techno Brass | 095 | Fargo | 107 | Timpani | 120 | SFX Kit 2 |
| TRUMPET | | FLUTE | | SYNTH PAD | | DRUM KITS | | | |
| 072 | Trumpet | 084 | Flute | 096 | Fantasia | 109 | Standard Kit 1 | | |
| 073 | Muted Trumpet | 085 | Piccolo | 097 | Bell Pad | 110 | Standard Kit 2 | | |
| 074 | Trombone | 086 | Pan Flute | 098 | Xenon Pad | | | | |



Playing the Songs

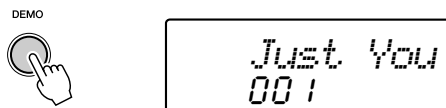
The DGX-202 is packed with a total of 100 songs, including one Demo song — which has been specially created to showcase the rich and dynamic sounds of the instrument. There are also 99 additional songs, designed to be used with the educational Lesson feature.

You can also play songs loaded to the DGX via MIDI. The songs can be stored to song numbers 101-199. (See page 71.)

Playing the Demo song

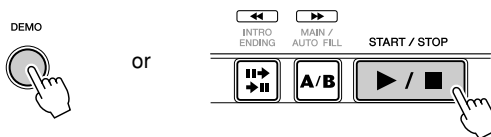
Let's play the Demo song now, Repeating with #001.

1 Start the Demo song.



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

2 Stop the Demo song.



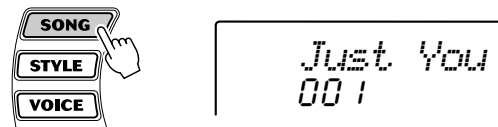
NOTE

- The DGX-202 also has a Demo and DJ Cancel function that allows you to disable Demo song and DJ function. Set Demo and DJ Cancel in the Function mode (page 76).

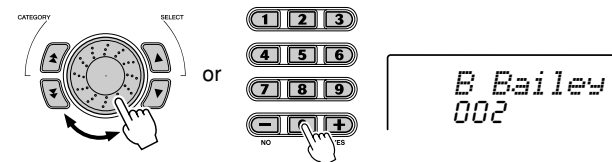
Playing a single song

Naturally, you can also individually select and play back the DGX-202's songs (001 - 205).

1 Press the [SONG] button.



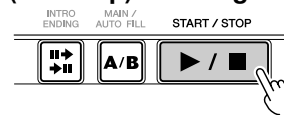
2 Select a song.



NOTE

- You can also select the appropriate category by using the [▲]/[▼] buttons.

3 Start (and stop) the song.

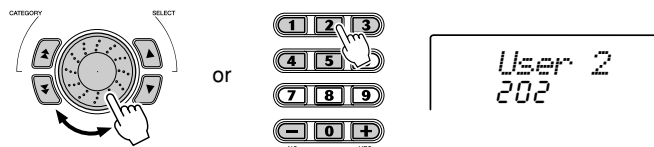


Want to find out more? See page 51.

Recording Your Own Song

Much like a multi-track tape recorder, the DGX-202 lets you play and record the individual parts of your own song in real time.

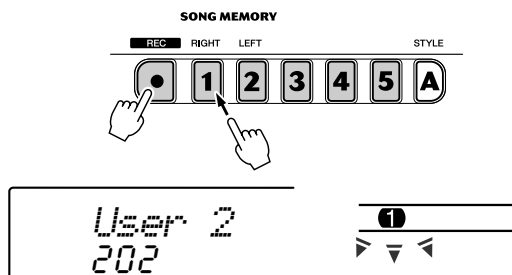
1 Select the desired User song (201 - 205) for recording.



NOTE

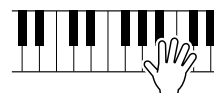
You can also select the appropriate category by using the [▲]/[▼] buttons.

2 Simultaneously hold down the [REC] button and press the desired track number button ([1] - [5]).

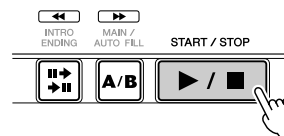


3 Start recording by playing a melody on the keyboard.

The DGX-202 starts recording as soon as you play the first note on the keyboard.



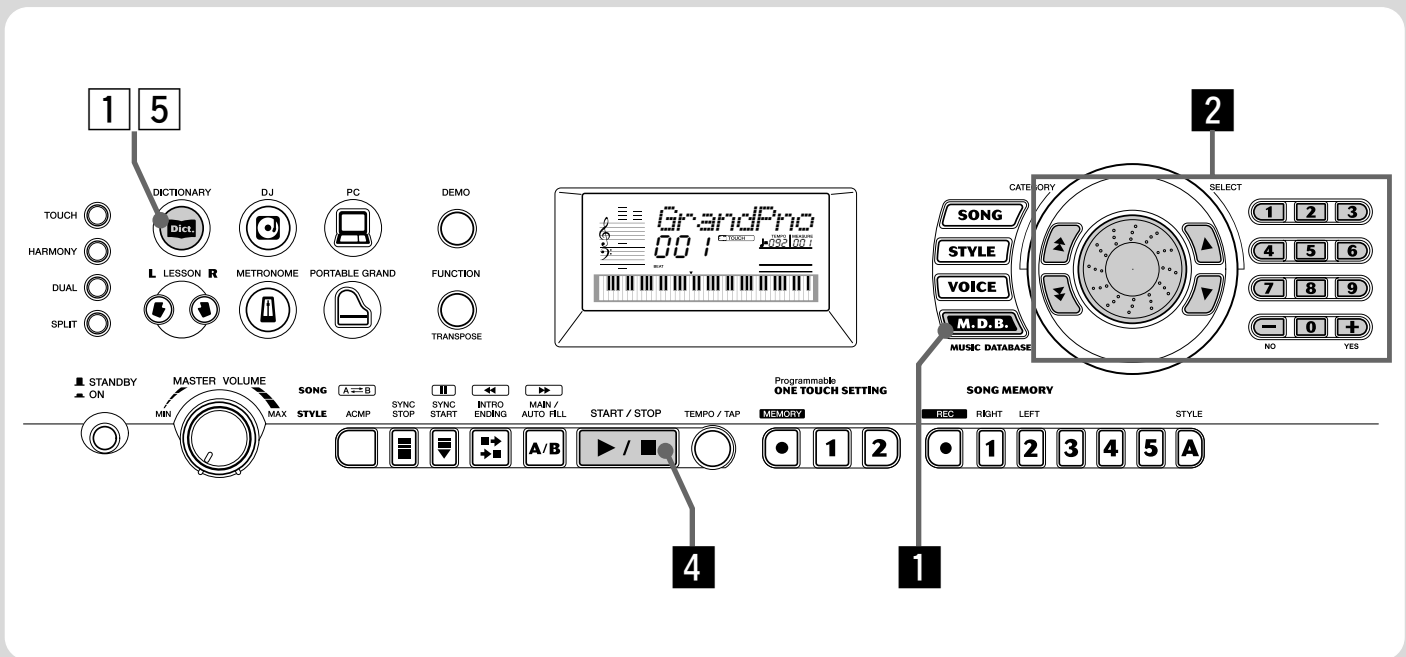
4 To stop recording, press the [START/STOP] button.



Want to find out more? See page 56.

Song List

| No. | Song Name | No. | Song Name | No. | Song Name | No. | Song Name | | |
|------------------|---|-----------------|---------------------------------------|-------------|---|---------------------|--|-----|-----------------------------------|
| Demo | | | | | | | | | |
| 001 | Just The Way You Are | 023 | Progrès | 051 | Muss I Denn | 077 | Close Your Hands, Open Your Hands | | |
| Favorites | | | | | | | | | |
| 002 | Bill Bailey (Won't You Please Come Home) | 024 | Tarentelle | 052 | Liebesträume Nr.3 | 078 | The Cuckoo | | |
| 003 | When Irish Eyes Are Smiling | 025 | La Chevaleresque | 053 | Jesu, Joy Of Man's Desiring | 079 | O Du Lieber Augustin | | |
| 004 | Down By The Riverside | 026 | Etude Op.10-3 "Chanson De L'adieu" | 054 | Symphonie Nr.9 | 080 | London Bridge | | |
| 005 | America The Beautiful | 027 | Marcia Alla Turca | 055 | Song Of The Pearl Fisher | Chord Lesson | | | |
| 006 | When The Saints Go Marchin' In | 028 | Turkish March | 056 | Gavotte | 081 | Twinkle Twinkle Little Star | | |
| Orchestra | | | | | | | | | |
| 007 | Frühlingsstimmen | 029 | Valse Op.64-1 "Peiti Chien" | 057 | String Quartet No.17 2nd Mov. "Serenade" | 082 | Close Your Hands, Open Your Hands | | |
| 008 | Danse Des Mirlitons From "The Nutcracker" | 030 | Menuett | 058 | Menuett | 083 | The Cuckoo | | |
| 009 | "Orphée Aux Enfers" Overture | 031 | Nocturne Op.9-2 | 059 | Canon | 084 | O Du Lieber Augustin | | |
| 010 | Slavonic Dances No.10 | 032 | Moments Musicaux Op.94-3 | 060 | The Danube Waves | 085 | London Bridge | | |
| 011 | La Primavera (From Le Quattro Stagioni) | 033 | The Entertainer | 061 | From "The Magic Flute" | 086 | American Patrol | | |
| 012 | Méditation De Thais | 034 | Prelude (Wohltemperierte Klavier 1-1) | 062 | Piano Sonate Op.27-2 "Mondschein" | 087 | Beautiful Dreamer | | |
| 013 | Guillaume Tell | 035 | La Violette | 063 | "The Surprise" Symphony | 088 | Battle Hymn Of The Republic | | |
| 014 | Camptown Races | 036 | Für Elise | 064 | To A Wild Rose | 089 | Home Sweet Home | | |
| 015 | Frühlingslied | Practice | | 065 | Air de Toréador "Carmen" | 090 | Valse Des Fleurs (From "The Nutcracker") | | |
| 016 | Ungarische Tänze Nr.5 | 037 | Little Brown Jug | 066 | O Mio Babbino Caro (From "Gianni Schicchi") | 091 | Aloha Oe | | |
| Pianist | | | | | | | | | |
| 017 | Dolly's Dreaming And Awakening | 038 | Loch Lomond | Duet | | | | 092 | I've Been Working On The Railroad |
| 018 | La Candeur | 039 | Oh! Susanna | 067 | Row Row Row Your Boat | 093 | My Darling Clementine | | |
| 019 | Arabesque | 040 | Greensleeves | 068 | On Top Of Old Smoky | 094 | Auld Lang Syne | | |
| 020 | Pastorale | 041 | Aura Lee | 069 | We Wish You A Merry Christmas | 095 | Grandfather's Clock | | |
| 021 | Petite Réunion | 042 | Londonderry Air | 070 | Scarborough Fair | 096 | Amazing Grace | | |
| 022 | Innocence | 043 | Ring De Banjo | 071 | Im Mai | 097 | My Bonnie | | |
| | | 044 | Wenn Ich Ein Vöglein Wär ? | 072 | O Christmas Tree | 098 | Yankee Doodle | | |
| | | 045 | Die Lorelei | 073 | Mary Had A Little Lamb | 099 | Joy To The World | | |
| | | 046 | Funiculi-Funicula | 074 | Ten Little Indians | 100 | Ave Maria | | |
| | | 047 | Turkey In The Straw | 075 | Pop Goes The Weasel | | | | |
| | | 048 | Old Folks At Home | 076 | Twinkle Twinkle Little Star | | | | |
| | | 049 | Silent Night | | | | | | |
| | | 050 | Jingle Bells | | | | | | |

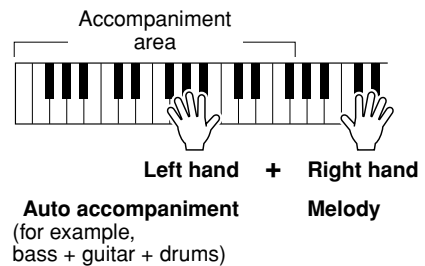


Music Database

Here's a convenient feature that lets you instantly reconfigure the DGX-202 for playing in different music styles. If you want to perform in a certain genre but don't know what settings to make, simply select the genre from the Music Database — and the DGX-202 makes all the right settings for you!

NOTE

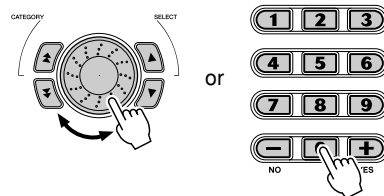
• For more information on playing proper chords for the auto accompaniment, see "Using Auto Accompaniment — Multi Fingering" on page 43 and "Looking up Chords in the Dictionary" on the next page.



1 Press the [M.D.B.] (MUSIC DATABASE) button.



2 Select a Music Database.
Refer to the Music Database List on page 87.

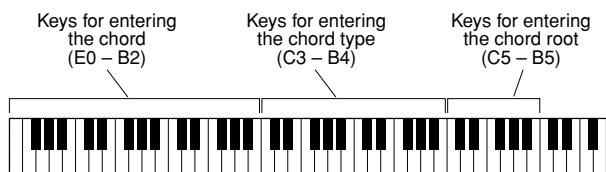


NOTE

• You can also select the appropriate category by using the [▲]/[▼] buttons.

Looking up Chords in the Dictionary

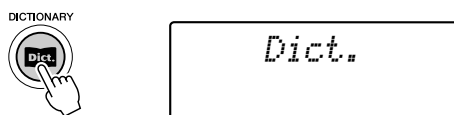
The convenient Dictionary function teaches you how to play chords by showing you the individual notes. In the example below, we'll learn how to play a GM7 chord...



Learning how to play a specific chord

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

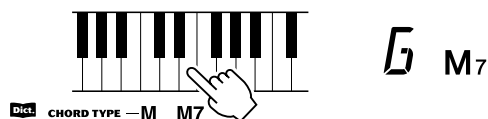
1 Press the [DICTIONARY] button.



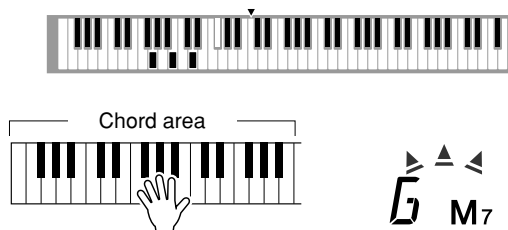
2 Specify the root note of the chord (in this case, G).



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



4 Play the notes of the chord as indicated in the keyboard diagram in the display. The chord name flashes when the chord is played properly.



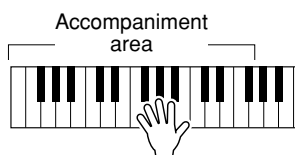
5 To leave the Dictionary function, press the [DICTIONARY] button again



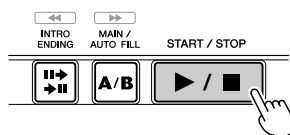
Want to find out more? See page 45.

3 Play a chord with your left hand.

The style starts as soon as you play the keyboard, letting you play the melody along with accompaniment. For more on chords, see "Looking up Chords in the Dictionary" above.



4 Stop the style.

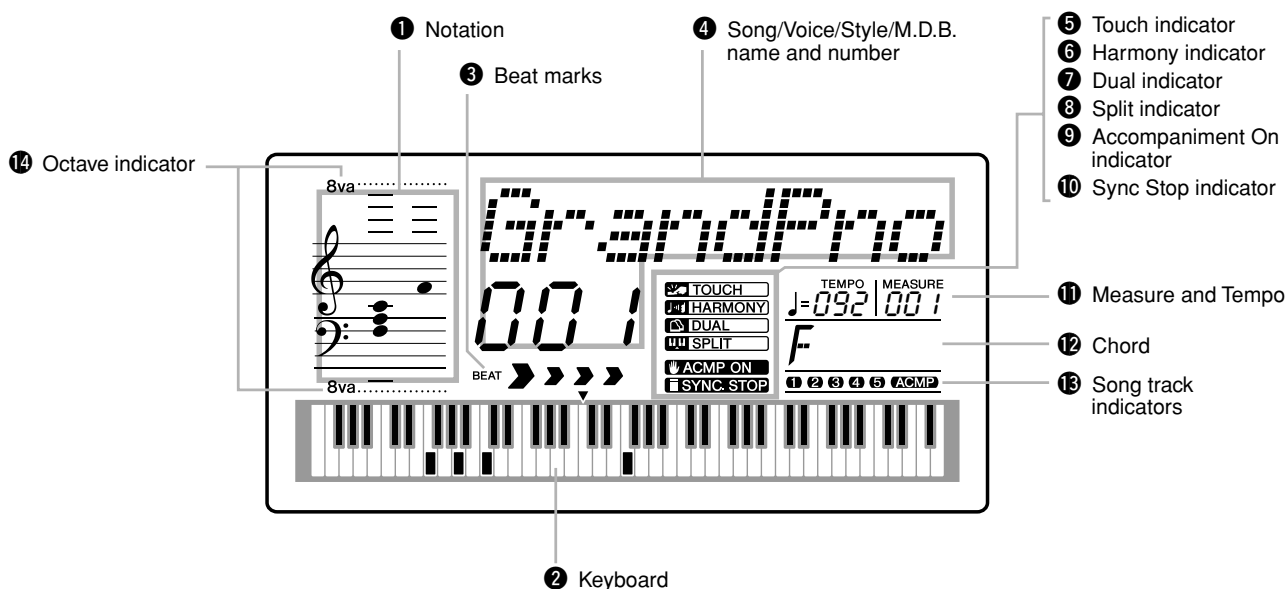


Want to find out more? See page 48.



Panel Display Indications

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



1 Notation / 2 Keyboard

These two portions of the display conveniently indicate notes. When a song is being played back, they show the melody or chord notes in succession. When you play the keyboard yourself, the display shows the notes you play.

NOTE

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

3 Beat marks

These marks (one large, three small) flash in sequence and in time with the song or style. The large arrow indicates the first beat of the measure.

4 Song/Voice/Style/M.D.B. name and number

This portion of the display indicates the name and number of the currently selected song, voice, style or M.D.B. It also displays the category name when using the category button, or the name and current setting/value of other functions, as well as other important operation messages.

5 Touch indicator

This appears when the Touch function is turned on. (See page 30.)

6 Harmony indicator

This appears when the Harmony effect is turned on. (See page 31.)

7 Dual indicator

This appears when the Dual function is turned on. (See page 26.)

8 Split indicator

This appears when the Split function is turned on. (See page 27.)

9 Accompaniment On indicator

This appears when the auto accompaniment is turned on. (See page 36.)

⑩ Sync Stop indicator

This appears when the Sync Stop function is turned on. (See page 40.)

⑪ Measure and Tempo

These show the current measure during playback of a song or style, and the currently set Tempo value for the song or style.

⑫ Chord

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

⑬ Song track indicators

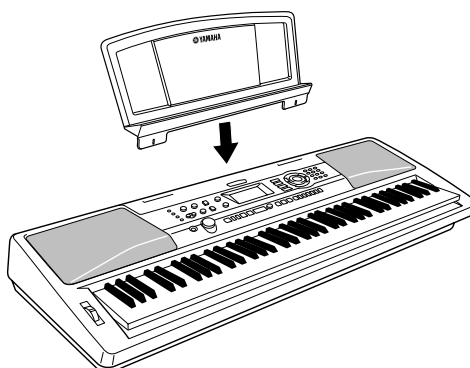
In song recording and playback, these indicate the status of the tracks. (See page 57.)

⑭ Octave indicator

When note data exceeds the range limit of note display, the “8va” indication appears in the display.

Music Stand

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





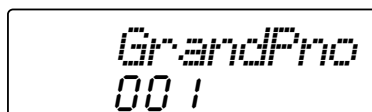
Portable Grand

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

Playing the Portable Grand

Press the [PORTABLE GRAND] button.

PORTABLE GRAND

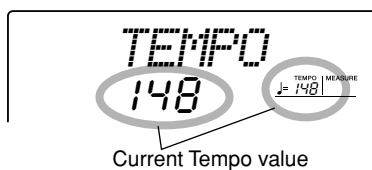


Doing this automatically selects the special “Stereo Sampled Piano” Grand Piano voice.

Using the Metronome

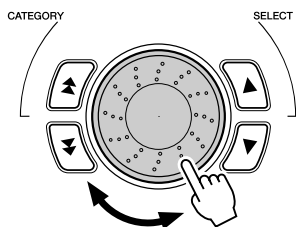
1 Call up the Tempo setting.

Press the [TEMPO/TAP] button.

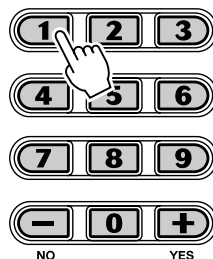


2 Change the value.

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



or



Restoring the Default Tempo Value

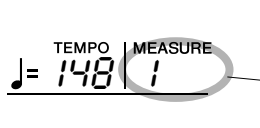
Each song and style has been given a default or standard Tempo setting. If you've changed the Tempo, you can instantly restore the default setting by pressing both [+]/[-] buttons simultaneously (when Tempo is selected).

You can also restore the default Tempo easily by simultaneously holding the [TEMPO/TAP] button and moving the dial.

3 Turn on the Metronome.

Press the [METRONOME] button.

METRONOME



Indicates the beat number in the measure.

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

Setting the Metronome Time Signature

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

The Time Signature can be set in the Function mode (page 76).



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

| Numeric keypad | Time signature |
|----------------|--|
| 01 | 1/4 — Plays only “1” beats (all high clicks) |
| 02 | 2/4 |
| 03 | 3/4 |
| 04 | 4/4 |
| : | : |
| 15 | 15/4 |
| 0 | Plays no “1” beats (all low clicks) |



Indicates current beat number.

Adjusting the Metronome Volume

You can adjust the volume of the Metronome sound in the *Function mode (page 76)*. The volume range is 000 - 127.



This exciting feature lets you instantly call up a dynamic DJ voice and style for playing contemporary dance music.

Playing the DJ

1 Press the [DJ] button.



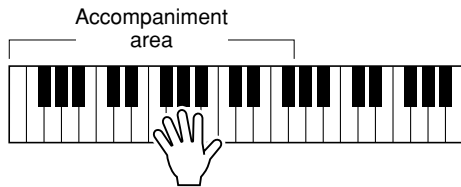
NOTE

• The DGX-202 has a Demo song and DJ Cancel function that allows you to disable Demo song and DJ function. Set Demo and DJ Cancel in the Function mode (page 76).

Doing this automatically resets the entire instrument for playing the specially programmed DJ voice.

2 Play the DJ style.

Play keys in the accompaniment area of the keyboard.

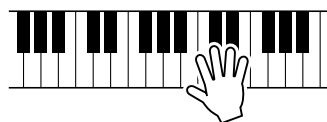


NOTE

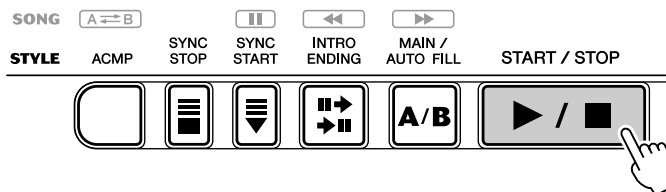
• When the DJ style is selected, the accompaniment is triggered by only the root of the chord, letting you play with one finger.

3 Play the DJ voices.

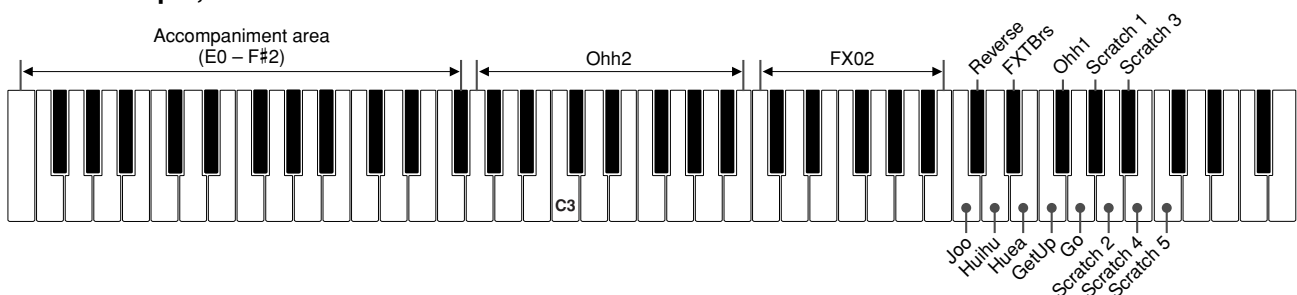
Play the upper area of the keyboard.



4 Stop the DJ style.



● For example, when 601 “DJ Set 1” is selected:





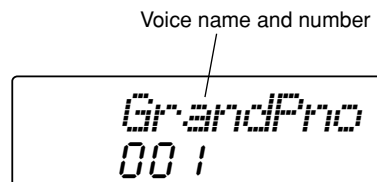
Playing Voices

The DGX-202 features a total of 605 authentic voices — all of which have been created with Yamaha’s sophisticated AWM (Advanced Wave Memory) tone generation system. These include 480 XG voices and drum kits.

The DGX-202 also has a Dual Voice or Split Voice function that lets you combine two different voices in a layer, or play from separate areas of the keyboard, play the two together across the keyboard.

Playing a Voice

1 Press the [VOICE] button.



2 Select the desired voice number.

The categories of each voice and their numbers are shown on the panel. A complete voice list of the available voices is given on page 79.

VOICE

| | | |
|--------------------------|--------------------------|---------------------------|
| 001~006 PIANO | 039~046 BASS | 089~095 SYNTH LEAD |
| 007~012 E.PIANO | 047~058 STRINGS | 096~100 SYNTH PAD |
| 013~024 ORGAN | 059~062 CHOIR | 101~108 PERCUSSION |
| 025~028 ACCORDION | 063~071 SAXOPHONE | 109~120 DRUM KITS |
| 029~038 GUITAR | 072~077 TRUMPET | 121~600 XG |
| | 078~083 BRASS | 601~605 DJ |
| | 084~088 FLUTE | 000 OTS |

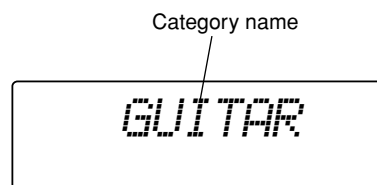
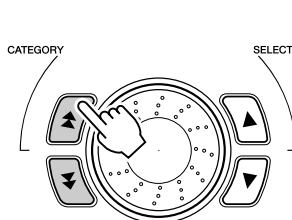
NOTE

- Selecting the #000 OTS voice calls up a convenient feature — automatically selecting an appropriate voice to best match the current style or song.

■ Use the CATEGORY [▲]/[▼] buttons, dial or the SELECT [▲]/[▼] buttons.

● Select the voice CATEGORY

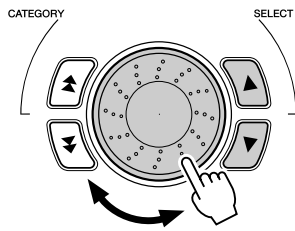
Using the CATEGORY [▲]/[▼] button jumps through the voice numbers according to their category divisions.



Playing Voices

● Select the voice number

Select a voice by using the dial or the SELECT [▲]/[▼] buttons.

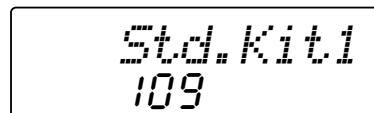
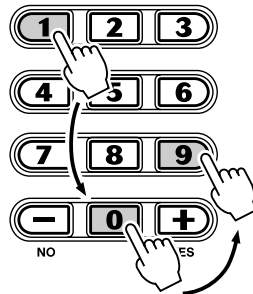


■ Use the numeric keypad.

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

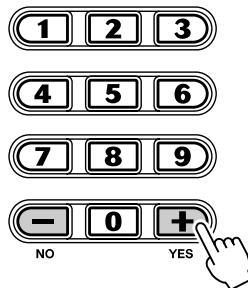
● Using the numeric keypad

Enter the digits of the voice number as listed on page 79. For example, to select voice #109, press “1” on the numeric keypad, then “0”, “9.” For voice numbers beginning with zeroes (such as #042 or #006), the initial zeroes may be omitted. In this case, there is a short pause before the indication appears.



● Using the [+]/[-] buttons

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

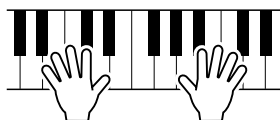


NOTE

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

3 Play the selected voice.

Since either the Style, Song or M.D.B. mode is active in the background, you can also play styles, songs or M.D.B., respectively, in the Voice mode by simply pressing the [START/STOP] button. The last selected style, song or M.D.B. will be played.



The following parameters can be set in the Function mode (page 75).

| CATEGORY | SELECT |
|------------|-------------------|
| Main Voice | Volume |
| | Octave |
| | Pan |
| | Reverb Send Level |
| | Chorus Send Level |
| | DSP Send Level |

Drum Kit Voice List (voices 109-120)

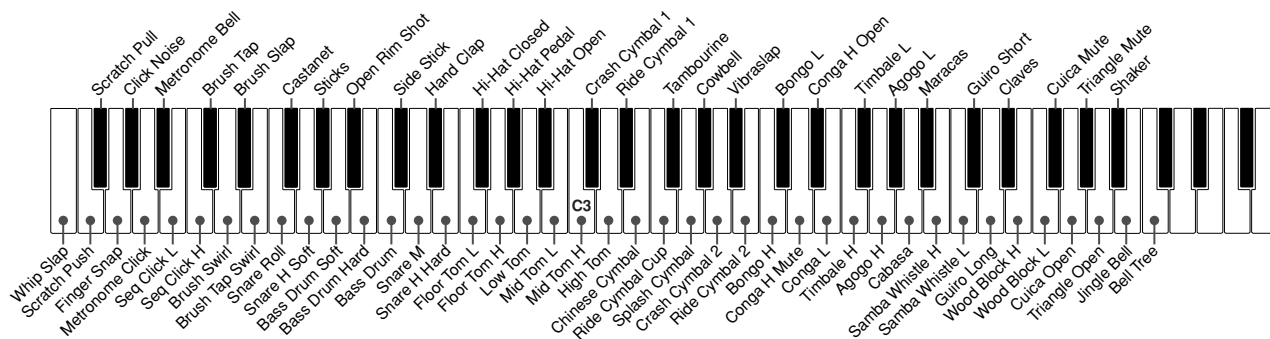
When one of the 12 Drum Kit voices is selected, you can play different drum and percussion instrument sounds from the keyboard.



• For more details, see page 88.

| No. | Name | LCD |
|-----|----------------|----------|
| 109 | Standard Kit 1 | Std.Kit1 |
| 110 | Standard Kit 2 | Std.Kit2 |
| 111 | Room Kit | Room Kit |
| 112 | Rock Kit | Rock Kit |
| 113 | Electronic Kit | Elct.Kit |
| 114 | Analog Kit | AnlogKit |
| 115 | Dance Kit | DanceKit |
| 116 | Jazz Kit | Jazz Kit |
| 117 | Brush Kit | BrushKit |
| 118 | Symphony Kit | SymphKit |
| 119 | SFX Kit 1 | SFX Kit1 |
| 120 | SFX Kit 2 | SFX Kit2 |

● For example, when 109 “Standard Kit 1” is selected:

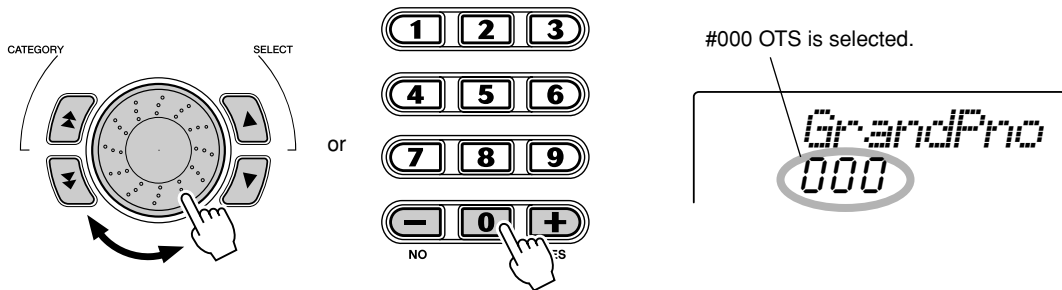


Playing Voices

#000 OTS

This special “voice” is actually a convenient feature which automatically selects a suitable voice for you when you select a style. The voice is selected to best match the style or song you’ve called up.

Select voice #000 (OTS).



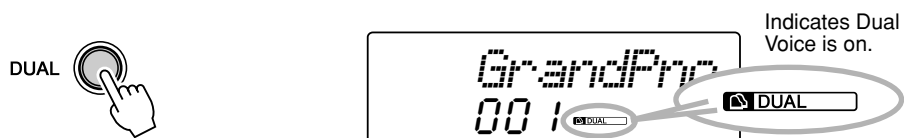
Dual Voice

The Dual Voice function lets you combine two different voices in a layer — one the Main voice, which is selected normally, and the other the Dual voice, which is selected in the *Function mode* (page 75). You can also set various parameters independently for these voices, such as giving them separate volume, octave, Pan, Reverb, Chorus, and DSP settings. This lets you create an optimum mix for the voices, and enhance the way they blend together.

The following parameters can be set in the Function mode (page 75).

| CATEGORY | SELECT |
|------------|-------------------|
| Dual Voice | Voice |
| | Volume |
| | Octave |
| | Pan |
| | Reverb Send Level |
| | Chorus Send Level |
| | DSP Send Level |

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



Split Voice

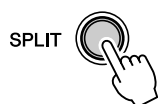
The Split Voice function lets you assign two different Voices to opposite areas of the keyboard, and play one Voice with your left hand while your right plays another.

For example, you could play bass with the left hand and play piano with the right. The right-hand (or upper) Voice is selected in the Main Voice mode (page 23), and the left-hand (or lower) Voice is selected in the *Function mode* (page 75), along with the other Split Voice parameters shown below.

The following parameters can be set in the Function mode (page 75).

| CATEGORY | SELECT |
|-------------|-------------------|
| Split Voice | Voice |
| | Volume |
| | Octave |
| | Pan |
| | Reverb Send Level |
| | Chorus Send Level |
| | DSP Send Level |

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

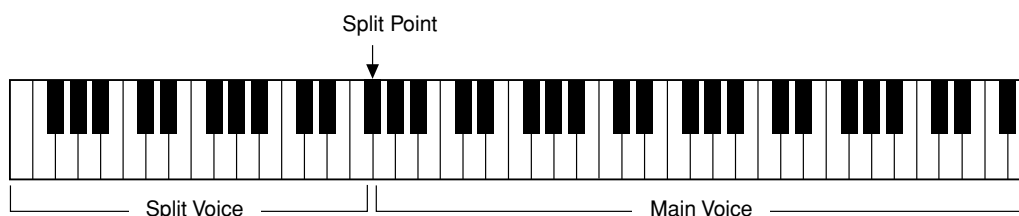


Setting the Split Point

The Split Point determines the highest key for the split voice and sets the split point.

NOTE

- This setting also affects the split point for the accompaniment area.



Split Point can be set in the Function mode (page 75).

■ Creating and Storing a One Touch Setting.

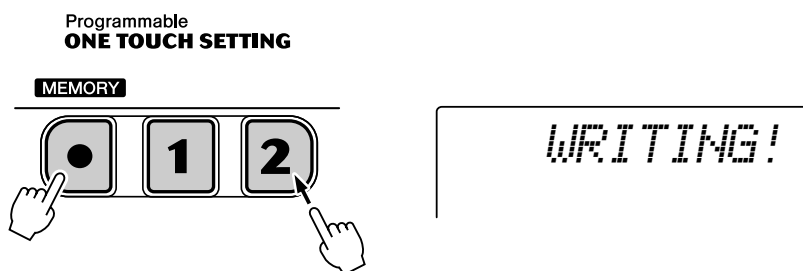
You can also create and store your own custom One Touch Settings for each of the styles.

1 Select the desired style.

2 Make the desired settings.

Change the voice and make any other settings you want to use with the selected style and the One Touch Setting buttons.

3 Press and hold the [MEMORY] button then press the appropriate button — ONE TOUCH SETTING button [1] or [2].



Restoring the Default One Touch Setting data

Each One Touch Setting for the current style can be restored to its default. To do this, simply press and hold the appropriate One Touch Setting button, [1] or [2]. To restore all One Touch setting to their defaults, simultaneously press and hold both the [1] and [2] buttons.

Transpose and Tuning

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

■ Transpose

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

Transpose can be set in the Function mode (page 75).

NOTE

- The Transpose function has no effect on the Drum Kits voices (#109 - #120) and DJ voices (#601 - #605).

■ Tuning

Tuning determines the fine pitch setting of both the main voice and the bass/chord accompaniment. It also determines the pitch of the songs. This allows you to accurately match the tuning with that of other instruments. The Tuning settings can be adjusted over a range of ± 100 (approx. ± 1 semitone).

Tuning can be set in the Function mode (page 75).

NOTE

- The Tuning settings have no effect on the Drum Kit voices (#109 - #120).

Touch and Touch Sensitivity

The Touch function gives you dynamic, expressive control over the voices, letting you determine how loud or soft the sound is by your playing strength.

Turn the Touch function on or off as desired by pressing the [TOUCH] button.

NOTE

- To save the Touch on/off status and the Function parameters to internal memory (flash memory), press and hold the [FUNCTION] button. (See page 78.)



Touch Sensitivity lets you set how the DGX-202 responds to your playing strength, allowing you to customize the keyboard to suit your own playing style. The default Touch Sensitivity is 2 (Medium).

Sensitivity can be set in the Function mode (page 75).

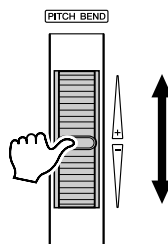
● **Settings:**

| | |
|-------------------|--|
| 1 (Soft) | This results in limited touch response, and produces a relatively narrow dynamic range, no matter how lightly or strongly you play the keys. |
| 2 (Medium) | This lets you play over a normal dynamic range (soft to loud). |
| 3 (Hard) | This is designed for playing very soft passages, giving you slightly more detailed control in the soft volume range. |

When Touch is turned off, a constant volume (corresponding to a velocity value of 80) is produced.

Pitch Bend

The DGX-202 has a [PITCH BEND] wheel that lets you change the pitch of the voices in real time, as you play.



Pitch Bend Range lets you set how the DGX-202 responds to your wheel playing, allowing you to customize the range to suite your own playing style.

Pitch Bend Range can be set in the Function mode (page 76).



The DGX-202 is equipped with a wide variety of effects that can be used to enhance the sound of the voices. The DGX-202 has four separate effect systems — Harmony, Reverb, Chorus and DSP — and each has many different effect types to choose from.

Harmony

The Harmony section features a variety of performance effects that enhance the melodies you play when using the accompaniment styles of the DGX-202. A total of twenty-six Harmony types are available. (See page 33.)

Tremolo, Trill and Echo effects can be used even if accompaniment is off. There are five different Harmony Types that automatically create harmony parts (for notes played in the upper section of the keyboard) to match the accompaniment chords.

Turn on/off the Harmony effect.

Press the [HARMONY] button.



Indicates Harmony effect is on.

IMPORTANT

- For the first five Harmony Types (Duet, Trio, Block, Country, and Octave), chords must be played in the Accompaniment area of the keyboard. The Harmony voice(s) change in pitch to best match the chords you play.
- The speed of the Trill, Tremolo, and Echo effects depends on the Tempo setting (page 33).

NOTE

- Each voice of the DGX-202 has its own independent Harmony setting.

Harmony type and Harmony Volume (when Harmony Type 1 - 5 is selected) can be set in the Function mode (page 76).

Reverb

The Reverb effect reproduces the natural ambient “wash” of sound that occurs when a instrument is played in a room or concert hall. A total of eight different Reverb types simulating various different performance environments are available. (See page 33.)

The following parameters can be set in the Function mode (pages 75, 76).

| CATEGORY | SELECT |
|-------------|-------------------|
| Effect | Reverb Type |
| Main Voice | Reverb Send Level |
| Dual Voice | Reverb Send Level |
| Split Voice | Reverb Send Level |

NOTE

- Twelve additional Reverb Types are available when controlling the DGX-202 from a MIDI device. (For details, See page 92.)
- Each style of the DGX-202 has its own independent Reverb setting.

Chorus

The Chorus effect lets you enhance the sound of the voices with the use of pitch modulation. Two basic types are provided: Chorus and Flanger. Chorus produces a thicker, warmer, and more animated sound, whereas Flanger creates a swirling, metallic effect. A total of four Chorus types are available. (See page 34.)

The following parameters can be set in the Function mode (pages 75, 76).

| CATEGORY | SELECT |
|-------------|-------------------|
| Effect | Chorus Type |
| Main Voice | Chorus Send Level |
| Dual Voice | Chorus Send Level |
| Split Voice | Chorus Send Level |

DSP

The DSP effect section provides distortion and chorus effects, plus a wealth of other useful and dynamic effects for enhancing and changing the sound of the voices. Included among these miscellaneous effects are reverse gate reverb, phaser, rotary speaker, tremolo, echo, delay, distortion, equalization, and wah. A total of thirty-eight DSP types are available. (See page 34.)

The following parameters can be set in the Function mode (pages 75, 76).






















| CATEGORY | SELECT |
|-------------|----------------|
| Effect | DSP Type |
| Main Voice | DSP Send Level |
| Dual Voice | DSP Send Level |
| Split Voice | DSP Send Level |

NOTE

- Each voice of the DGX-202 has its own independent DSP setting.
- Fifty-one additional DSP Types are available when controlling the DGX-202 from a MIDI device. (For details, see page 92.)

■ Effect Types

● Harmony Types

| No. | Harmony Type | Display Name | Description | |
|-----|-------------------|--------------|--|--|
| 1 | Duet | Duet | Harmony types 1 - 5 are pitch-based and add one-, two- or three-note harmonies to the single-note melody played in the right hand. These types only sound when chords are played in the auto accompaniment area of the keyboard. | |
| 2 | Trio | Trio | | |
| 3 | Block | Block | | |
| 4 | Country | Country | | |
| 5 | Octave | Octave | | |
| 6 | Trill 1/4 note | Tril1/4 |  | <p>Types 6 - 26 are rhythm-based effects and add embellishments or delayed repeats in time with the auto accompaniment. These types sound whether the auto accompaniment is on or not; however, the actual speed of the effect depends on the Tempo setting (page 41). The individual note values in each type let you synchronize the effect precisely to the rhythm. Triplet settings are also available: 1/6 = quarter-note triplets, 1/12 = eighth-note triplets, 1/24 = sixteenth-note triplets.</p> <ul style="list-style-type: none"> • The Trill effect Types (6 - 12) create two-note trills (alternating notes) when two notes are held. • The Tremolo effect Types (13 - 19) repeat all held notes (up to four). • The Echo effect Types (20 - 26) create delayed repeats of each note played. |
| 7 | Trill 1/6 note | Tril1/6 |  | |
| 8 | Trill 1/8 note | Tril1/8 |  | |
| 9 | Trill 1/12 note | Tril1/12 |  | |
| 10 | Trill 1/16 note | Tril1/16 |  | |
| 11 | Trill 1/24 note | Tril1/24 |  | |
| 12 | Trill 1/32 note | Tril1/32 |  | |
| 13 | Tremolo 1/4 note | Trem1/4 |  | |
| 14 | Tremolo 1/6 note | Trem1/6 |  | |
| 15 | Tremolo 1/8 note | Trem1/8 |  | |
| 16 | Tremolo 1/12 note | Trem1/12 |  | |
| 17 | Tremolo 1/16 note | Trem1/16 |  | |
| 18 | Tremolo 1/24 note | Trem1/24 |  | |
| 19 | Tremolo 1/32 note | Trem1/32 |  | |
| 20 | Echo 1/4 note | Echo1/4 |  | |
| 21 | Echo 1/6 note | Echo1/6 |  | |
| 22 | Echo 1/8 note | Echo1/8 |  | |
| 23 | Echo 1/12 note | Echo1/12 |  | |
| 24 | Echo 1/16 note | Echo1/16 |  | |
| 25 | Echo 1/24 note | Echo1/24 |  | |
| 26 | Echo 1/32 note | Echo1/32 |  | |

● Reverb Types

| No. | Reverb Type | Display Name | Description |
|-----|-------------|--------------|-------------------------------|
| 1 | Hall 1 | Hall1 | Concert hall reverb. |
| 2 | Hall 2 | Hall1 | |
| 3 | Room 1 | Room1 | Small room reverb. |
| 4 | Room 2 | Room2 | |
| 5 | Stage 1 | Stage1 | Reverb for solo instruments. |
| 6 | Stage 2 | Stage2 | |
| 7 | Plate 1 | Plate1 | Simulated steel plate reverb. |
| 8 | Plate 2 | Plate2 | |
| 9 | Off | Off | No effect. |

Effects

● Chorus Types

| No. | Chorus Type | Display Name | Description |
|-----|-------------|--------------|---|
| 1 | Chorus 1 | Chorus1 | Conventional chorus program with rich, warm chorusing. |
| 2 | Chorus 2 | Chorus2 | |
| 3 | Flanger 1 | Flanger1 | Pronounced three-phase modulation with a slight metallic sound. |
| 4 | Flanger 2 | Flanger2 | |
| 5 | Off | Off | No effect. |

● DSP Types

| No. | DSP Type | Display Name | Description |
|-----|-----------------------------|----------------|---|
| 1 | Hall 1 | Hall1 | Concert hall reverb. |
| 2 | Hall 2 | Hall2 | |
| 3 | Room 1 | Room1 | Small room reverb. |
| 4 | Room 2 | Room2 | |
| 5 | Stage 1 | Stage1 | Reverb for solo instruments. |
| 6 | Stage 2 | Stage2 | |
| 7 | Plate 1 | Plate1 | Simulated steel plate reverb. |
| 8 | Plate 2 | Plate2 | |
| 9 | Early Reflection 1 | ER1 | Early reflections only. |
| 10 | Early Reflection 2 | ER2 | |
| 11 | Gate Reverb | Gate1 | Gated reverb effect, in which the reverberation is quickly cut off for special effects. |
| 12 | Reverse Gate | Gate2 | Similar to Gate Reverb, but with a reverse increase in reverb. |
| 13 | Chorus 1 | Chorus1 | Conventional chorus effect with rich, warm chorusing. |
| 14 | Chorus 2 | Chorus2 | |
| 15 | Flanger 1 | Flanger1 | Pronounced three-phase modulation with slight metallic sound. |
| 16 | Flanger 2 | Flanger2 | |
| 17 | Symphonic | Symphony | Exceptionally rich & deep chorusing. |
| 18 | Phaser | Phaser | Pronounced, metallic modulation with periodic phase change. |
| 19 | Rotary Speaker 1 | Rotary1 | Rotary speaker simulation. |
| 20 | Rotary Speaker 2 | Rotary2 | |
| 21 | Tremolo 1 | Tremolo1 | Rich Tremolo effect with both volume and pitch modulation. |
| 22 | Tremolo 2 | Tremolo2 | |
| 23 | Guitar Tremolo | Guitar Tremolo | Simulated electric guitar tremolo. |
| 24 | Auto Pan | AutoPan | Several panning effects that automatically shift the sound position (left, right, front, back). |
| 25 | Auto Wah | AutoWah | Repeating filter sweep "wah" effect. |
| 26 | Delay Left - Center - Right | DelayLCR | Three independent delays, for the left, right and center stereo positions. |
| 27 | Delay Left - Right | DelayLR | Initial delay for each stereo channel, and two separate feedback delays. |
| 28 | Echo | Echo | Stereo delay, with independent feedback level settings for each channel. |
| 29 | Cross Delay | CrossDly | Complex effect that sends the delayed repeats "bouncing" between the left and right channels. |
| 30 | Karaoke | Karaoke | Deep, pronounced echo effect. |
| 31 | Distortion Hard | D Hard | Hard-edged, warm distortion. |
| 32 | Distortion Soft | D Soft | Soft, warm distortion. |
| 33 | Overdrive | Overdrv | Natural distortion, like that of an overdriven amplifier. |
| 34 | Amp Simulation | AmpSimu | Characteristic sound of a guitar amplifier/speaker. |
| 35 | EQ Disco | EQ Disco | Equalizer effect that boosts both high and low frequencies, as is typical in most disco music. |
| 36 | EQ Telephone | EQ Tel | Equalizer effect that cuts both high and low frequencies, to simulate the sound heard through a telephone receiver. |
| 37 | 3Band EQ | 3BandEQ | Equalizer with three separate frequency bands. |
| 38 | 2Band EQ | 2BandEQ | Equalizer with two separate frequency bands. |
| 39 | No Effect | Off | No effect |



Selecting and Playing Styles

The DGX-202 provides dynamic rhythm/accompaniment patterns (styles) — as well as voice settings appropriate for each style — for various popular musical categories.

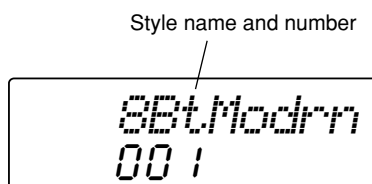
A total of 135 different styles are available, in several different categories. Each style is made up of separate “sections” — Intro, Main A and B, and Ending — letting you call up different accompaniment sections as you perform.

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

The DGX-202 also features the convenient Dictionary function (page 45). Dictionary provides you with a built-in “chord encyclopedia” that teaches you how to play any chord you specify by showing you the appropriate notes in the display.

Selecting a Style

1 Press the [STYLE] button.



2 Select the desired style number.

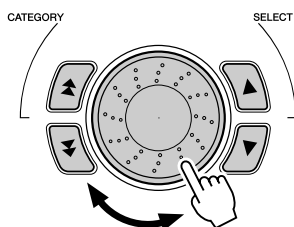
The categories of each styles and their numbers are shown on the panel. A complete style list of the available styles is given on page 86.

STYLE

| | |
|-------------------------------|------------------------------|
| 001 ~ 010 8BEAT | 071 ~ 077 COUNTRY |
| 011 ~ 018 16BEAT | 078 ~ 089 LATIN |
| 019 ~ 026 BALLAD | 090 ~ 100 BALLROOM |
| 027 ~ 040 DANCE | 101 ~ 111 TRADITIONAL |
| 041 ~ 047 DISCO | 112 ~ 118 WALTZ |
| 048 ~ 060 SWING & JAZZ | 119 ~ 123 DJ |
| 061 ~ 070 R & B | 124 ~ 135 PIANIST |

■ Use the dial. You can also use the CATEGORY and/or SELECT buttons.

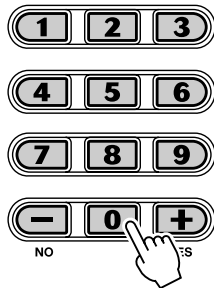
Turn the dial and select the desired style. Select the appropriate category by using the CATEGORY [▲]/[▼] buttons. When you come close to the desired number, use the SELECT [▲]/[▼] buttons to step down and up through the style numbers.



Selecting and Playing Styles

■ Use the numeric keypad.

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



Playing the Styles

The panel buttons below function as style controls.

Pressing this button alternately enables and cancels the bass and chord accompaniment. (See below.)

Pressing this button alternately enables and cancels the Sync Start function. (See page 37.)

Pressing this button switches between the Main A and Main B sections, automatically adding a fill-in pattern before changing the section. (See page 42.)

Pressing this button alternately enables and cancels the Sync Stop function. (See page 40.)

This controls the Intro and Ending sections. (See pages 38, 39.)

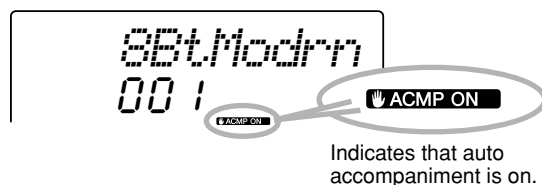
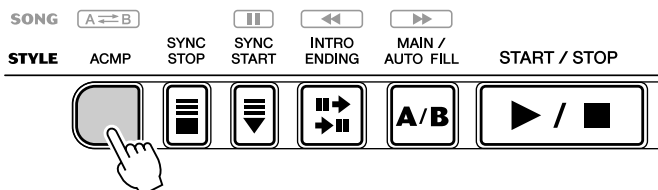
Pressing this button alternately starts and stops style playback.

SONG A ↔ B

STYLE ACMP SYNC STOP SYNC START INTRO ENDING MAIN / AUTO FILL START / STOP

1 Turn on the auto accompaniment.

Press the [ACMP] button to turn on (enable) the auto accompaniment.

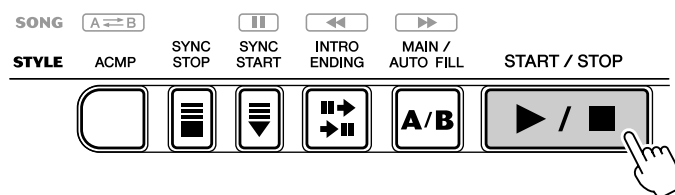


2 Start the style.

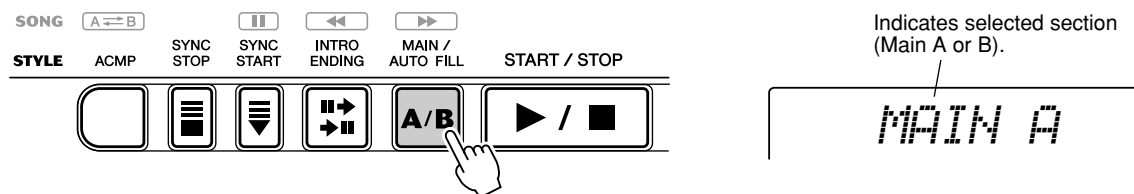
You can do this in one of the following ways:

■ Pressing the [START/STOP] button

The rhythm starts playing immediately without bass and chord accompaniment. The currently selected Main A or B section will play.

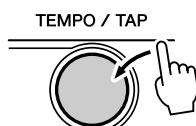


You can select the Main A or B section by pressing the appropriate button — [MAIN A/B] — before pressing the [START/STOP] button. (The display briefly shows the letter of the selected section: “MAIN A” or “MAIN B.”)



■ Using Tap Tempo to Start

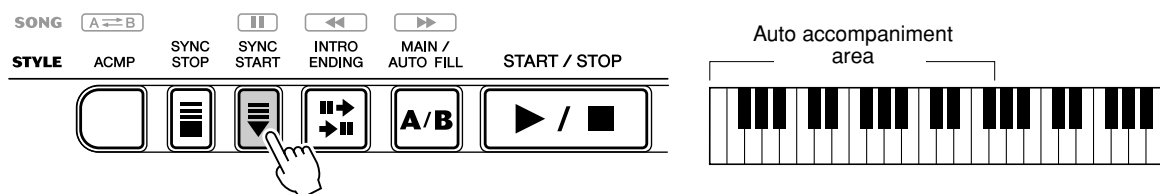
This useful feature lets you tap out the speed (tempo) of the style and automatically start the style at that tapped speed.



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

■ Using Sync Start

The DGX-202 also has a Sync Start function that allows you to start the style by simply pressing a key on the keyboard. To use Sync Start, first press the [SYNC START] button (the beat marks all flash to indicate Sync Start standby), then press any key on the keyboard. (When auto accompaniment is on, play a key or chord in the auto accompaniment area of the keyboard.)



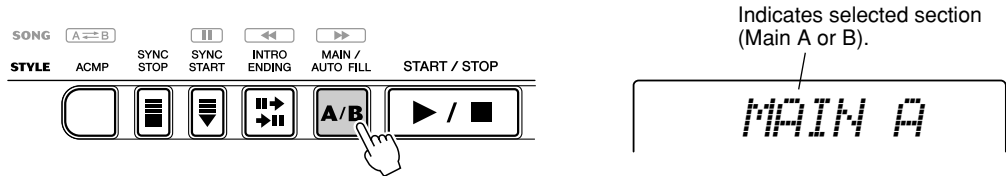
Selecting and Playing Styles

Starting with an Intro section

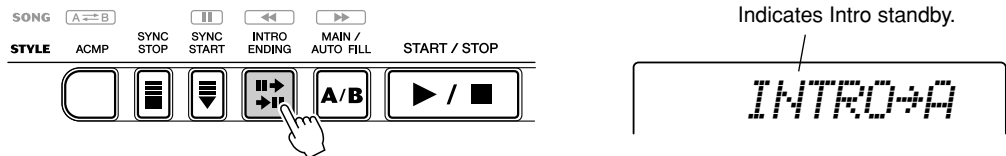
Each style has its own two- or four-measure Intro section. When used with the auto accompaniment, many of the Intro sections also include special chord changes and embellishments to enhance your performance.

To start with an Intro section:

- 1) Press the [MAIN/AUTO FILL] button — to select which section (A or B) is to follow the Intro.



- 2) Press the [INTRO ENDING] button.



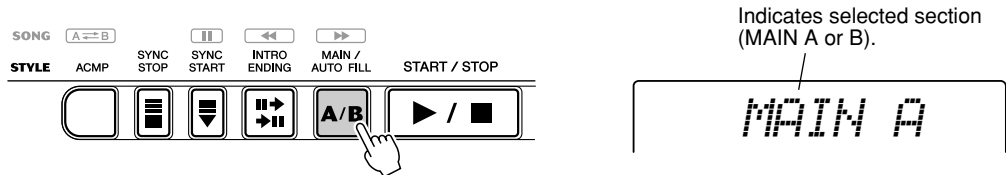
To actually start the Intro section, press the [START/STOP] button.

Using Sync Start with an Intro section

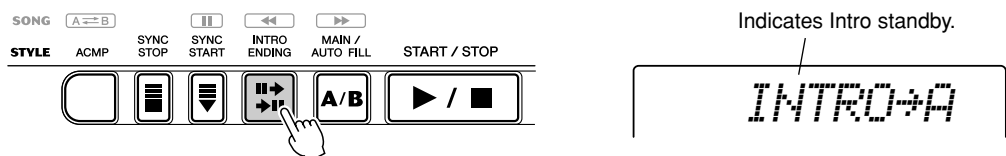
You can also use the Sync Start function with the special Intro section of the selected style.

To use Sync Start with an Intro section:

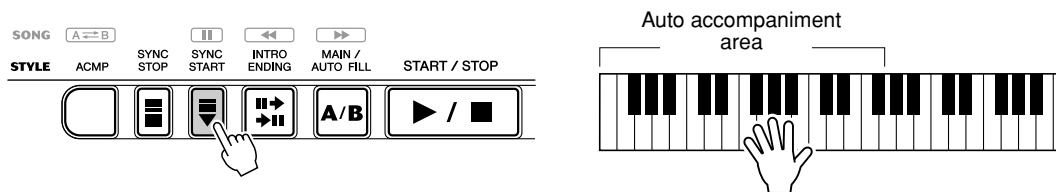
- 1) Press the [MAIN/AUTO FILL] button — to select which section (A or B) is to follow the Intro.



- 2) Press the [INTRO ENDING] button.



- 3) Press the [SYNC START] button to enable Sync Start, and start the Intro section and accompaniment by playing any key on the keyboard. (When auto accompaniment is on, play a key or chord in the auto accompaniment area of the keyboard.)



3 Change chords using the auto accompaniment feature.

Try playing a few successive chords with your left hand, and notice how the bass and chord accompaniment change with each chord you play. (Refer to page 43 for more information on how to use auto accompaniment.)

HINT

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

NOTE

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

4 Stop the style.

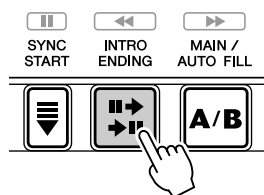
You can do this in one of three ways:

■ Pressing the [START/STOP] button

The style stops playing immediately.

■ Using an Ending section

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



ENDING

NOTE

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

END~rit.

■ Pressing the [SYNC START] button

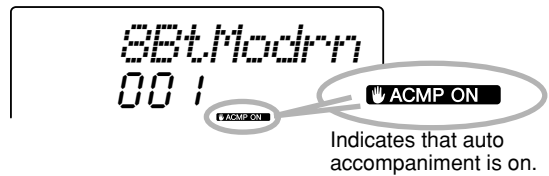
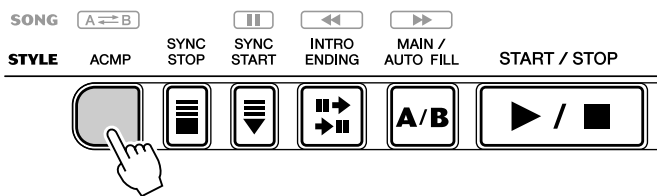
This immediately stops the style and automatically enables Sync Start, letting you restart the style by simply playing a chord or key in the auto accompaniment area of the keyboard.

Selecting and Playing Styles

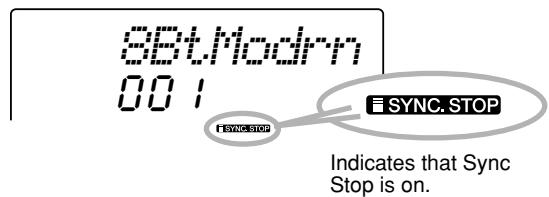
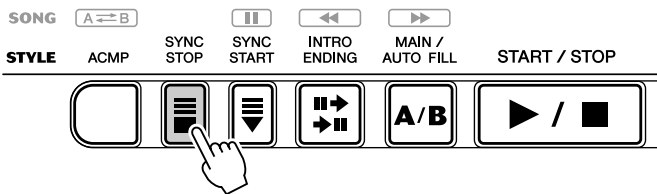
Sync Stop

This convenient feature lets you stop (or pause) the style by releasing your fingers from the auto accompaniment area of the keyboard. Playing the chord again restarts the style. This is ideal for putting dynamic breaks in your performance — for example, stopping the rhythm and accompaniment briefly while you play a melodic break or solo with your right hand.

- 1 Press the [ACMP] button.**
To turn auto accompaniment on.

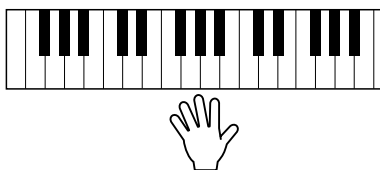


- 2 Press the [SYNC STOP] button.**
Setting Sync Stop to on before starting the style automatically sets Sync Start to on as well.



- 3 Play a chord on the keyboard (in the auto accompaniment area of the keyboard).**
The style starts as soon as you play a chord.

- 4 Stop the style by releasing the chord.**



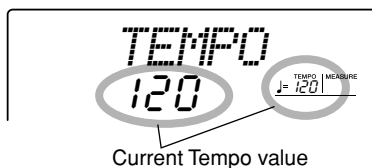
- 5 To start the style again, play a chord.**
- 6 To turn Sync Stop off, press the [SYNC STOP] button again.**
To stop the style completely, press the [START/STOP] button.

Changing the Tempo

The tempo of style playback can be adjusted over a range of 32 - 280 bpm (beats per minute).

1 Call up the Tempo setting.

Press the [TEMPO/TAP] button.

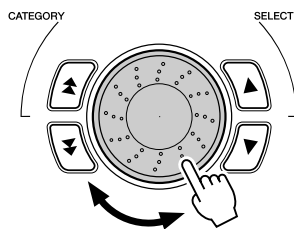


NOTE

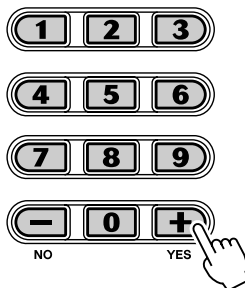
- When style playback is stopped and a different style is selected, the tempo returns to the default setting of the new style. When switching styles during playback, the last tempo setting is maintained. (This allows you to keep the same tempo, even when changing styles.)

2 Change the value.

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



OR



Restoring the Default Tempo Value

Each song and style has been given a default or standard Tempo setting. If you've changed the Tempo, you can instantly restore the default setting by pressing both [+] / [-] buttons simultaneously (when Tempo is selected).

You can also restore the default Tempo easily by simultaneously holding the [TEMPO/TAP] button and moving the dial.

HINT

- You can also use the convenient Tap Tempo function to change the tempo by "tapping" a new one in real time. (See page 37.)

Selecting and Playing Styles

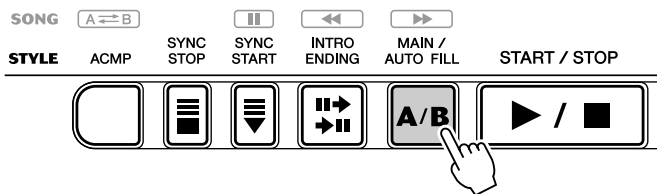
Accompaniment Sections (Main A/B and Fill-ins)

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

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

NOTE

- Rhythm sounds and fill-in sections are not available when one of the Pianist styles (#124 - #135) are selected.



This appears while the fill-in pattern is playing.

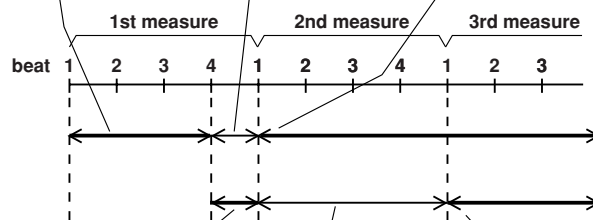
Fill A→B

About the Fill-in Patterns

If you press the [MAIN/AUTO FILL] button before beat 4...

...a fill-in pattern plays immediately until the end of the measure...

...and the Main A or B section begins here.



If you press the [MAIN/AUTO FILL] button here, after beat 4...

...a fill-in pattern plays from here...

...and the Main A or B section begins here.

Adjusting the Style Volume

The playback volume of the style can be adjusted in the *Function mode* (page 76). This volume control affects only the Style volume. The volume range is 000 - 127.

NOTE




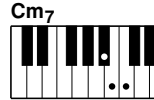
- Style Volume cannot be changed unless the Style mode is active.

Using Auto Accompaniment — Multi Fingering

When it is set to on (page 36), the auto accompaniment function automatically generates bass and chord accompaniment for you to play along with, by using Multi Fingering operation. You can change the chords of the accompaniment by playing keys in the auto accompaniment area of the keyboard using either the “Single Finger” or “Fingered” method. With Single Finger you can simply play a one-, two- or three-finger chord indication (see Single Finger Chords below). The Fingered technique is that of conventionally playing all the notes of the chord. Whichever method you use, the DGX-202 “understands” what chord you indicate and then automatically generates the accompaniment.

■ Single Finger Chords

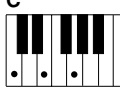

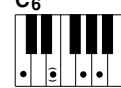


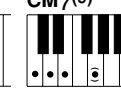


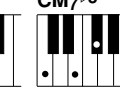



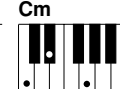
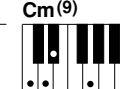
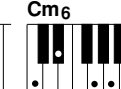
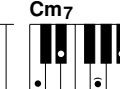
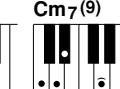
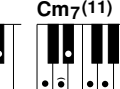

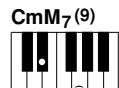



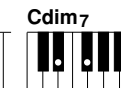






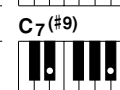



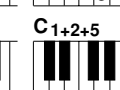
Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration shows how to produce the four chord types. (The key of C is used here as an example; other keys follow the same rules. For example, B \flat 7 is played as B \flat and A.)

| | | | |
|--|--|--|---|
|  <p>C</p> |  <p>Cm</p> |  <p>C7</p> |  <p>Cm7</p> |
| <p>To play a major chord: Press the root note of the chord.</p> | <p>To play a minor chord: Press the root note together with the nearest black key to the left of it.</p> | <p>To play a seventh chord: Press the root note together with the nearest white key to the left of it.</p> | <p>To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).</p> |

■ Fingered Chords

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

● Example for “C” chords

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

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

Selecting and Playing Styles

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

NOTE

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

Dictionary

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

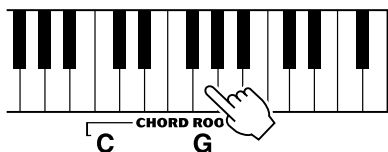
1 Press the [DICTIONARY] button.

DICTIONARY

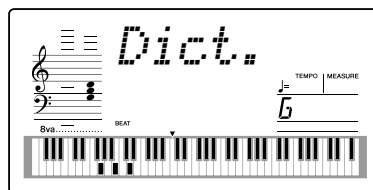


2 Specify the root of the chord.

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



Pressing this key selects the root G.

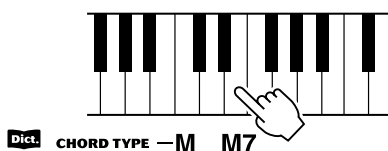


3 Specify the type of the chord (major, minor, seventh, etc.).

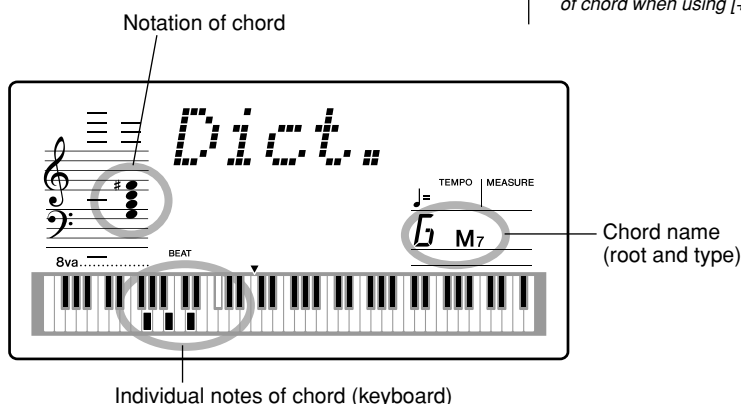
Press the key on the keyboard that corresponds to the desired chord type (as printed on the panel).

NOTE

- For a few specific chords, not all notes may be shown in the notation section of the display. This is due to space limitations in the display.
- You can also show the inversion of chord when using [+]/[-] button.

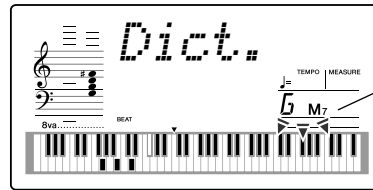
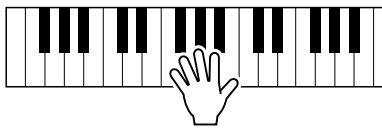


Pressing this key selects the major seventh chord type (M7).



4 Play the chord.

Play the chord (as indicated in the display) in the chord area of the keyboard. The chord name flashes in the display when the correct notes are held down. (Inversions for many of the chords are also recognized.)

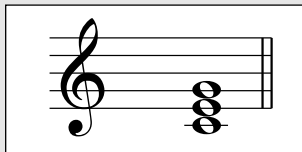


Indicates notes to be played. Flashes when correct notes are held.

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

..... What is a Chord?

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



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

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

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

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

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

Inversion examples for the key of C



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

..... Writing Chord Names

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

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

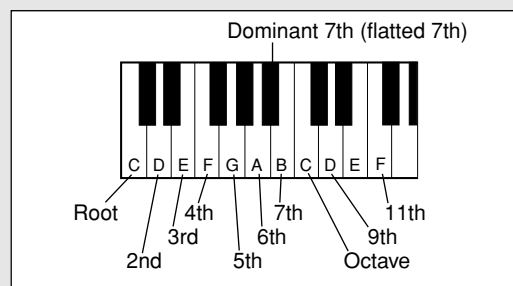


For simple major chords, the type is omitted.

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

The Intervals of the Scale

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



Other Chords

Csus4

5th 4th

C7

Dominant 7th Major chord

Cm7

Dominant 7th Minor chord

CM7

7th Major chord

Cm7b5

Dominant 7th Diminished chord

Cm6

Minor chord 6th

C(9)

9th

Cdim7

Diminished 7th (double flatted 7th) Diminished chord

* Bbb = A

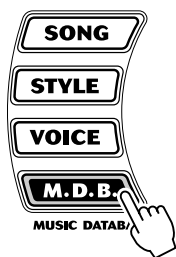


Using the Music Database

If you want to play in a certain genre of music but don't know which style and voice settings would be appropriate, simply select the desired genre from the Music Database. The DGX-202 automatically makes all appropriate panel settings to let you play in that music style!

1 Press the [M.D.B.] (MUSIC DATABASE) button.

The MUSIC DATABASE menu appears in the display.



NOTE

- Press the [M.D.B.] (MUSIC DATABASE) button to automatically set the Style mode, turn AUTO ACCOMPANIMENT on, and turn SYNCHRONIZED START on. See page 37 for details.

2 Select a Music Database.

The categories of each Music Database and their numbers are shown on the panel. A complete list of the available styles in the Music Database is given on page 87.

MUSIC DATABASE

Press the M.D.B. button and select.

001 ~ 024 POP HITS

025 ~ 049 SWING & JAZZ

050 ~ 079 EASY LISTENING

080 ~ 109 ROMANTIC BALLADS

110 ~ 119 ROCK & FUSION

120 ~ 130 RHYTHM & BLUES

131 ~ 140 HIP HOP HOUSE

141 ~ 153 LATIN NIGHTS

154 ~ 163 COUNTRY & WESTERN

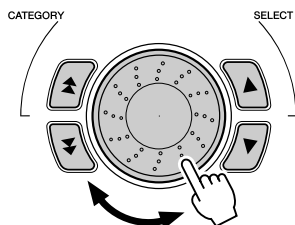
164 ~ 176 DISCO & PARTY

177 ~ 187 BALLROOM

188 ~ 208 TRADITIONAL

■ Use the dial. You can also use the CATEGORY and/or SELECT buttons.

Turn the dial and select the Music Database. Select the appropriate category by using the CATEGORY [▲]/[▼] buttons. When you come close to the desired number, use the SELECT [▲]/[▼] buttons to step down and up through the Music Database numbers.



■ Use the numeric keypad.

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

In this example, we will select #208 “Xmas Walz” and play the Song “Silent Night”.

$\text{♩} = 82$ Silent Night

3 Play the chords with your left hand and the melody lines with your right hand along with the music.

As soon as you play a chord with your left hand, the style starts.
For information on how to enter chords, see “Multi Fingering” on page 43.

NOTE

• See pages 35 through 44 for details about the Style.

4 When you reach the point in the music indicated by the arrow above, press the [ENDING] button.

The style plays an ending phrase in ritardando.
When the ending is finished, the style automatically stops.
You can also stop the style by using the [STOP] button.

Data stored by the Music Database

Each of the Music Database settings has been specially programmed to match the selected musical style and each features the best suited voice (or combination of voices), style and other settings. Pressing the [M.D.B.] (MUSIC DATABASE) button and selecting a number lets you instantly reconfigure all relevant settings, conveniently allowing you to start playing in the desired genre with all the appropriate sounds — without having to make each setting one by one.

● M.D.B. Parameters

| | | | |
|----------------|---------------------------|-------------|-------------------|
| Style | Style Number | Split Voice | ON/Off |
| | Accompaniment Split Point | | Voice Number |
| | MainA/MainB | | Volume |
| | Style Volume | | Octave |
| Main Voice | Voice Number | | Pan |
| | Volume | | Reverb Send Level |
| | Octave | | Chorus Send Level |
| | Pan | | DSP Send Level |
| | Reverb Send Level | | Split Point |
| | Chorus Send Level | | Effect |
| DSP Send Level | Chorus Type | | |
| | DSP Type | | |
| Dual Voice | ON/Off | Harmony | On/Off |
| | Voice Number | | Harmony Type |
| | Volume | | Harmony Volume |
| | Octave | Transpose | Transpose |
| | Pan | | Tempo |
| | Reverb Send Level | | |
| | Chorus Send Level | | |
| | DSP Send Level | | |

* Accompaniment is automatically set to on.
Synchro Start is automatically set to on (when style is stopped).



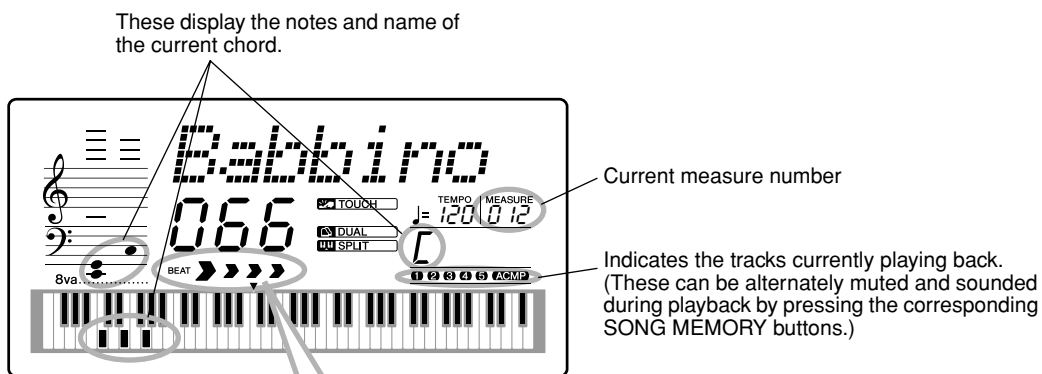
Selecting and Playing Songs

The DGX-202 features a total of 105 songs. These include 100 songs that showcase the rich and dynamic sounds of the instrument, and 99 of these songs can be used with the educational Lesson feature (page 61), a powerful tool that makes learning songs fun and easy. A special Demo song has also been included, and can be played automatically by pressing the [DEMO] button. Moreover, there are five special User songs to which you can record your own performance.

The User songs are “empty” and cannot be played until something has been recorded to them. (For instructions on recording your own songs, see page 56.)

You can also transfer song data from your computer to the DGX-202 for playback. For details, see page 71.

● Song Playback Display



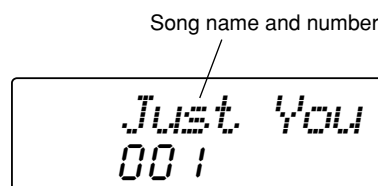
About the Beat Display
 The arrow marks in the beat display flash in time with the rhythm of the song or style. The first arrow indicates the first beat of the measure, and the others flash in sequence.

BEAT

First beat of measure Second beat Third beat Fourth beat

Selecting a Song

1 Press the [SONG] button.



Selecting and Playing Songs

2 Select the desired song number.

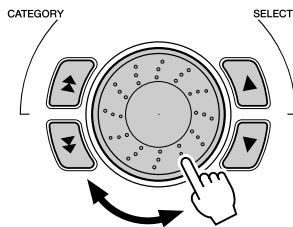
The categories of each song and their numbers are shown on the panel. A complete list of the available songs is given on page 15.

SONG

| | | | |
|---------|--------------|------|--------|
| 001 | DEMO | 101~ | FLASH |
| 002~006 | FAVORITES | | MEMORY |
| 007~016 | ORCHESTRA | 201 | USER 1 |
| 017~036 | PIANIST | 202 | USER 2 |
| 037~066 | PRACTICE | 203 | USER 3 |
| 067~080 | DUET | 204 | USER 4 |
| 081~100 | CHORD LESSON | 205 | USER 5 |

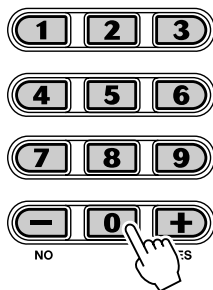
■ Use the dial. You can also use the CATEGORY and/or SELECT buttons.

Turn the dial and select the desired song. Select the appropriate category by using the CATEGORY [▲]/[▼] buttons. When you come close to the desired number, use the SELECT [▲]/[▼] buttons to step down and up through the song numbers.



■ Use the numeric keypad.

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



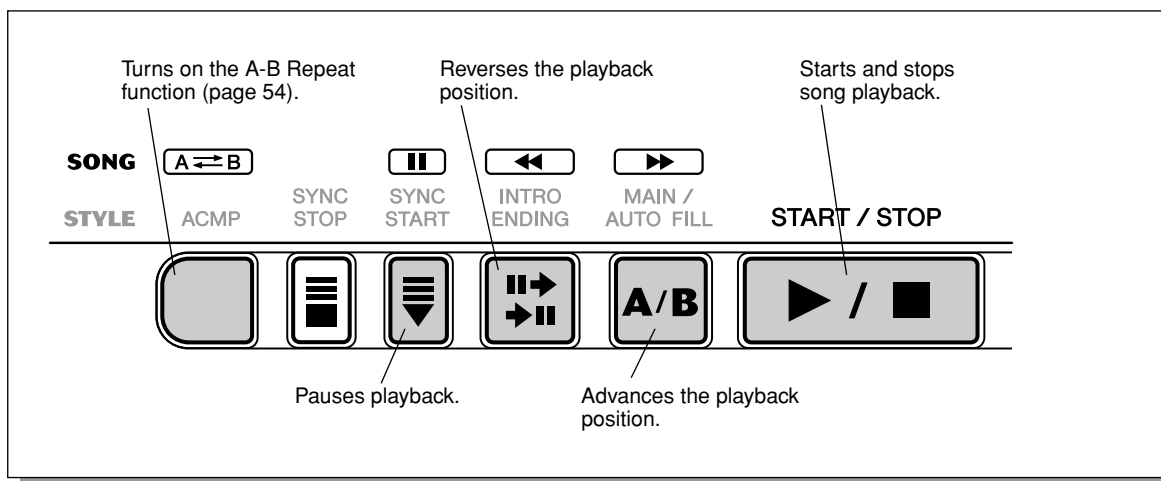
Listening to the Flash Memory Song

The DGX-202 can play a song loaded into its internal flash memory. To do this, you'll need to connect the DGX-202 to a personal computer, and use the "Song Filer" software to transmit the song from the computer. For more information on Flash songs and Song Filer, refer to page 71.

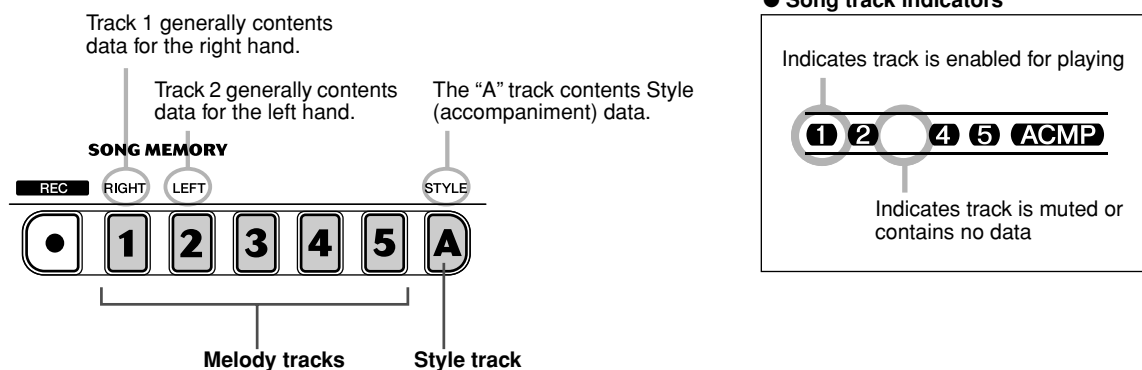
Select the song number 101-199 using the dial or numeric keypad in the same way as preset songs.

Playing the Songs

The Panel buttons below function as Song controls.

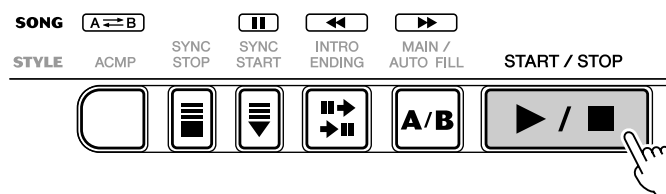


About the Song Tracks



1 Start the selected song.

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



NOTE

- You can play along with the song using the currently selected voice, or even select a different voice for playing along. Simply call up the Voice mode while the song is playing back and select the desired voice. (See page 23.)

2 Stop the song.

Press the [START/STOP] button. If playback was started by pressing the [START/STOP] button, the selected song stops automatically.

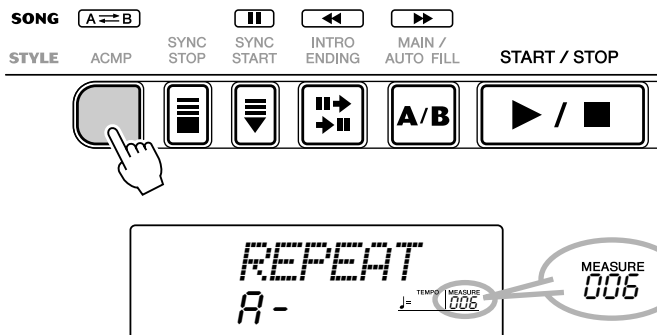
Selecting and Playing Songs

A-B Repeat

The convenient A-B Repeat function is an ideal aid for practicing and learning. It allows you to specify a phrase of a song (between point A and point B) and repeat it — while you play or practice along with it.

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

During playback, press the [A ⇌ B] button once, at the beginning point to be repeated.

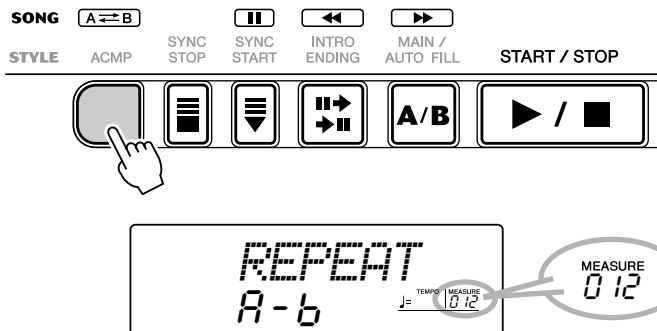


NOTE

- The A and B points can only be specified at the beginning of a measure (beat 1), and not at any point in the middle of a measure.
- To set the A point to the beginning of a song, press the [A ⇌ B] button before starting playback.

2 Set point B (the end point).

As the song continues playing, press the [A ⇌ B] button once again, at the ending point to be repeated. The selected phrase repeats indefinitely until stopped.

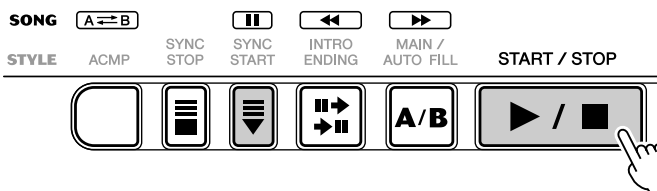


HINT

- If you're repeat practicing a particularly difficult section, try slowing down the Tempo to an appropriate speed to make it easier to play and master the part. You may also want to slow down the Tempo while setting the A and B points; this makes it easier to accurately set the points.
- You can also set the A-B Repeat function when the song is stopped. Simply use the [◀] and [▶] buttons to select the desired measures, pressing the [A ⇌ B] button for each point, then start playback.

3 Pause or stop playback as needed.

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



4 Turn off the A-B Repeat function.

Press the [A ⇌ B] button.

Melody Voice Change

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

1 Select the desired song.

Press the [SONG] button, then use the dial , numeric keypad or [+]/[-] buttons to select the desired song. (See page 51.)

2 Select the desired voice.

Press the [VOICE] button, then use the dial , numeric keypad or [+]/[-] buttons to select the desired voice. (See page 23.)

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

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



Adjusting the Song Volume

The playback volume of the song can be adjusted in the *Function mode* (page 76). This volume control affects only the Song volume. The volume range is 000 - 127.

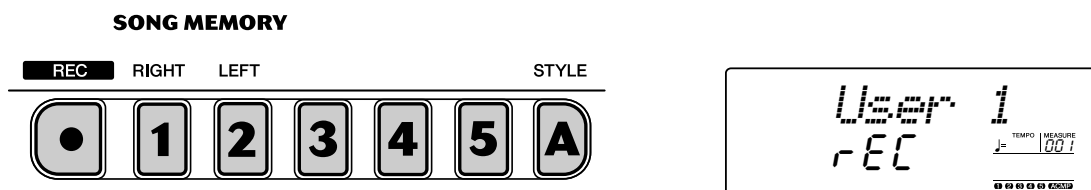
NOTE

- Song Volume cannot be changed unless the Song mode is active. (This function becomes Style Volume when the Style mode is active.)



Song Recording

The DGX-202 features powerful and easy-to-use song recording features that let you record your keyboard performances — using up to six independent tracks (including one track for accompaniment) — for creating your own complete, fully orchestrated compositions. You can record and save up to five User songs.



Song recording on the DGX-202 is similar to using a tape recorder; whatever you play on the keyboard is recorded in real time as you play it. Also, when you record subsequent parts to other tracks, you can hear the previously recorded parts as you record new ones.

NOTE

Song Memory Capacity

- Maximum number of notes : approximately 10,000 (when only "melody" tracks are recorded)
- Maximum number of chords : approximately 5,500 (when only the chord track is recorded)

Recording a User Song

Data that can be recorded to the normal (melody) tracks:

- | | | | |
|------------------------|---|---------------------|------------------|
| • Note on/off | • Velocity | • Voice Number | • Volume |
| • Pan | • Tempo*, Time Signature* (if there is no such data in the Chord track) | • Chorus Type* | • DSP Type* |
| • Sustain on/off | • Reverb Type* | • Chorus Send Level | • DSP Send Level |
| • Harmony Type, on/off | • Reverb Send Level | | |

Data that can be recorded to the Chord track:

- | | |
|----------------------------|---|
| • Chord changes and timing | • Style number* |
| • Style Volume* | • Changing sections (Intro, Main A/B, etc.) |
| • Tempo, Time Signature* | • Reverb Type* |
| • Chorus Type* | • DSP Type* |

* These settings can only be recorded once at the beginning of a song; other settings can be changed in the middle of a song.

1 Make all desired DGX-202 settings.

Before you actually start recording, you'll need to make various settings for the song — such as selecting a style, setting the Tempo, and selecting a voice. (See pages 35, 41, and 23.)

If desired, also make other settings. Refer to the list above for settings that can be recorded to a song.

NOTE

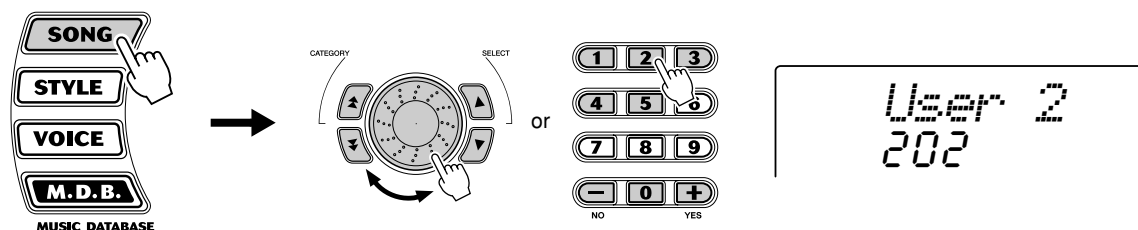
- When using a Split Voice for recording, the voice assigned to the left of the split point cannot be recorded.

Using the Metronome

You can use the Metronome instead of a style if desired. This allows you to keep your performance "in time," even when recording without style. To do this, press the [METRONOME] button before recording in step #4 below. After the song is completely recorded, simply play back the song with the Metronome turned off. (See page 20.)

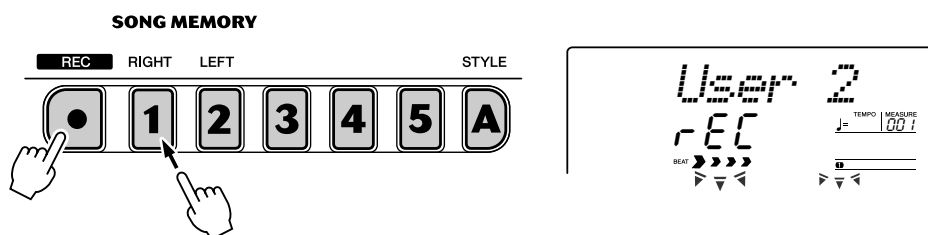
2 Select a User song number for recording.

Use the dial or numeric keypad to select the desired song: 201 - 205. If no song is manually selected, the DGX-202 automatically selects the first available empty song number.



3 Select a track number for recording.

While holding down the [REC] button, press the appropriate SONG MEMORY button.

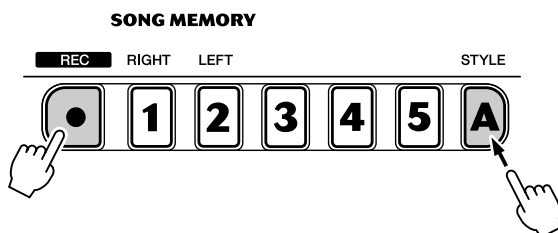


CAUTION

- Keep in mind that all recording operations “replace” the data. In other words, if you record to a track that already has recorded data, all previous data in the track will be erased and replaced by the newly recorded data.

■ Recording to the Chord Track

A special Chord track is provided for recording accompaniment data. This is automatically recorded to the Chord track (track A). Selecting the Chord track automatically turns on the accompaniment.



NOTE

- If accompaniment has already been turned on before entering the Record mode, the Chord track is automatically selected.

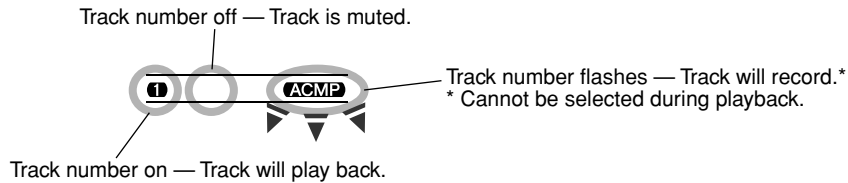
■ Recording to a Melody Track (1 - 5)

Five independent Melody tracks are provided for recording your keyboard performance. Normally, you’ll want to record these after you’ve recorded the Chord track. You can also record the Chord track and one of the Melody tracks simultaneously.

Muting Tracks During Playback

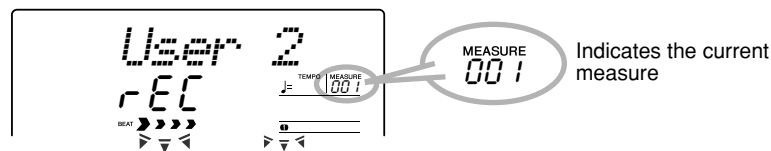
While recording is enabled, you can selectively mute different tracks. This is useful for when you want to clearly hear certain tracks, and not others, during recording. Muting can also be done “on the fly” during playback. To use muting, press the corresponding SONG MEMORY button, repeatedly if necessary, until the desired track number in the display is off.

Each press of a SONG MEMORY button (when playback is stopped) cycles through the following settings:



4 Start recording.

When the beat marks and track number start flashing, you can start recording simply by playing the keyboard (or by pressing the [START/STOP] button).



If you want to rehearse your part before recording, press the [SYNC START] button to turn Sync Start off. After rehearsing, press [SYNC START] again to return to the above condition.

■ When recording the Chord track

With Sync Start on, play the first chord of the song in the auto accompaniment area of the keyboard. The accompaniment starts automatically and you can continue recording, playing other chords in time with the accompaniment.

5 Stop recording.

After you've finished playing the part, press the [START/STOP] or [REC] button.

6 Record to other tracks as desired.

To do this, simply repeat steps #3 - #5 above. Make sure that when you press the SONG MEMORY button corresponding to the desired track, the track number in the display flashes.

7 Listen to your new recording.

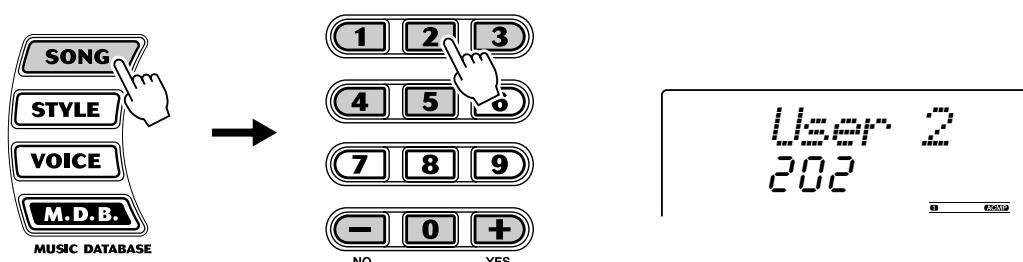
To play back the song from the beginning, simply press the [START/STOP] button again. Playback stops when the [START/STOP] button is pressed again.

Song Clear

The Song Clear operation completely erases all recorded data on all tracks of a selected User song. Use this operation only when you're sure you want to erase a song and record a new one. To erase an individual track of a song while leaving the other tracks intact, use the Track Clear operation (page 60).

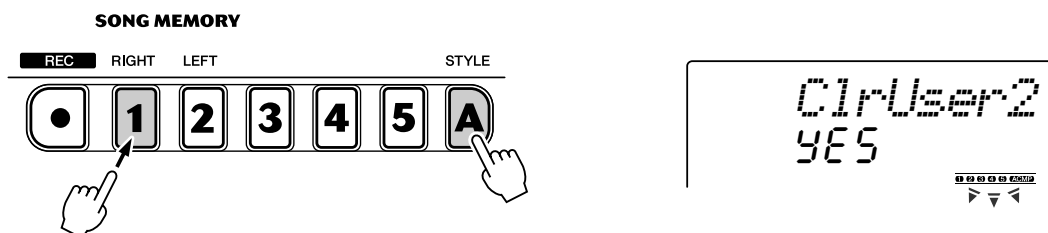
1 Select the desired song.

Press the [SONG] button, then use the numeric keypad or [+]/[-] buttons to select the desired song (201 - 205).



2 While holding down the [A] button, press SONG MEMORY button [1].

All track indications in the display flash, indicating that all tracks are to be erased.

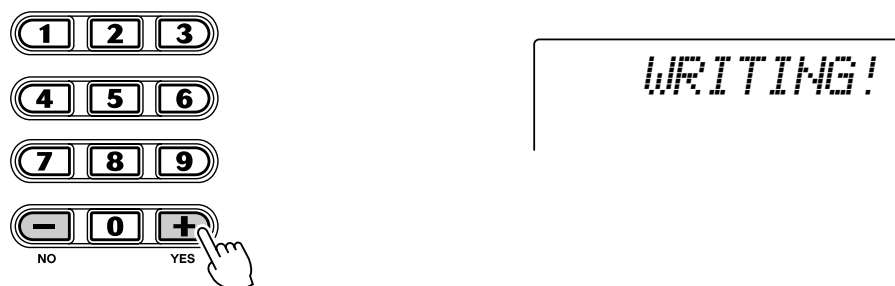


3 Press the [+ / YES] button.

4 At the "Sure?" prompt, press the [+ / YES] button, or press the [- / NO] button to abort.

Pressing the [+ / YES] button executes the Song Clear operation.

Pressing the [- / NO] button aborts.

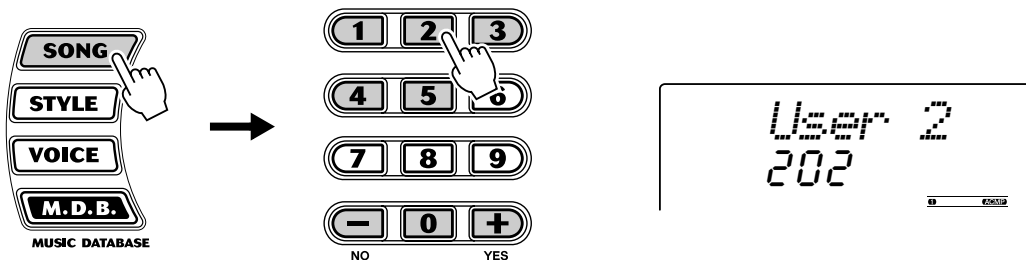


Track Clear

The Track Clear operation completely erases all recorded data on a selected track of a selected User song, leaving the other tracks intact. Use this operation only when you're sure you want to erase a track and record a new one. To erase the data of an entire song, use the Song Clear operation (page 59).

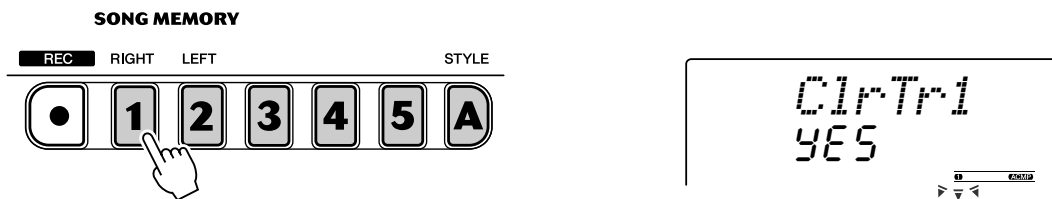
1 Select the desired song.

Press the [SONG] button, then use the numeric keypad or [+]/[-] buttons to select the desired song (201 - 205).



2 Press and hold down the button corresponding to the track to be erased.

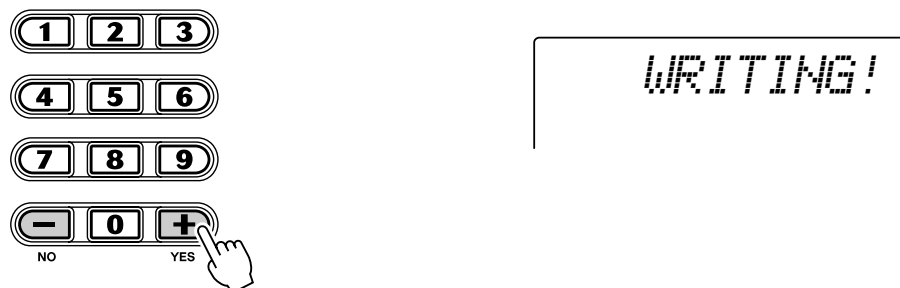
Press and hold down the appropriate SONG MEMORY button ([1] - [5], [A]) for at least one second.



3 Press the [+ / YES] button.

4 At the "Sure?" prompt, press the [+ / YES] button, or press the [- / NO] button to abort.

Pressing the [+ / YES] button executes the Track Clear operation. Pressing the [- / NO] button aborts.





Song Lesson

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

Naturally, you can also use Song data you've loaded from computer with the Lesson features.

■ Lesson 1 — Timing

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

■ Lesson 2 — Waiting

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

■ Lesson 3 — Minus One

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

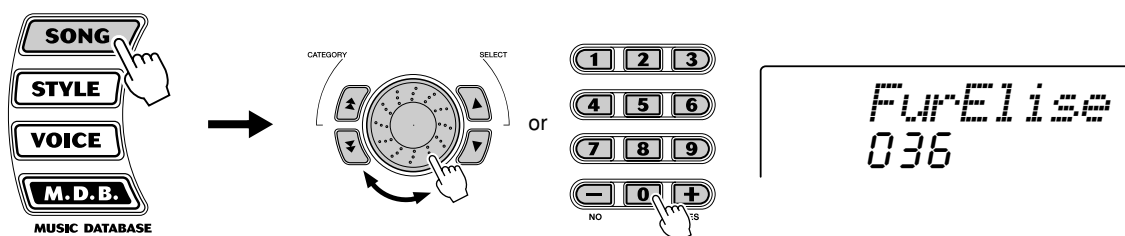
■ Lesson 4 — Both Hands

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

Using the Lesson Feature

1 Select one of the Lesson songs.

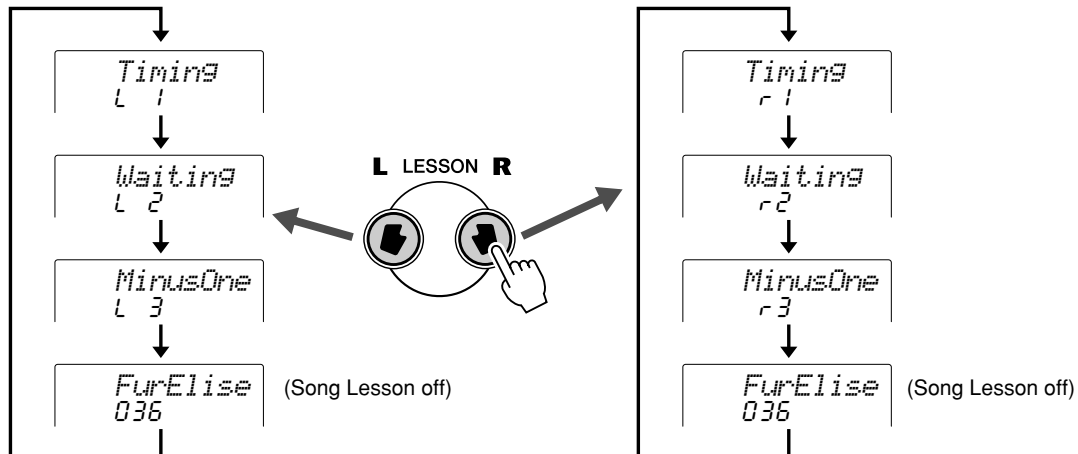
Press the [SONG] button, then use the dial or numeric keypad or [+]/[-] buttons to select the desired song.



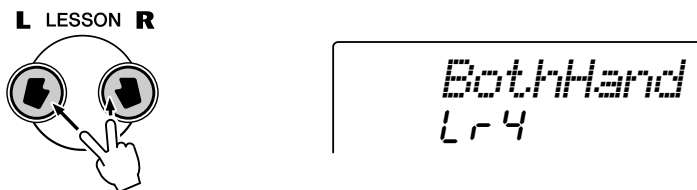
The songs are divided into several different categories or music genres.

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

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

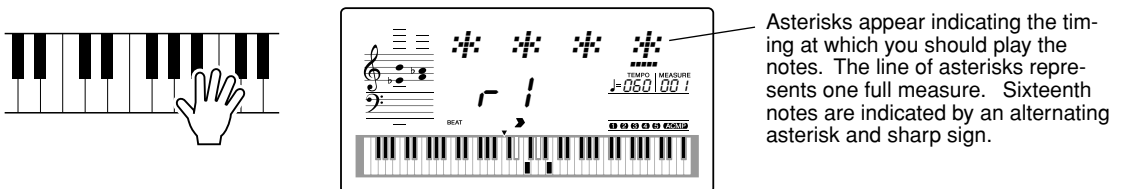


To select Lesson 4, press both [L] and [R] buttons simultaneously.

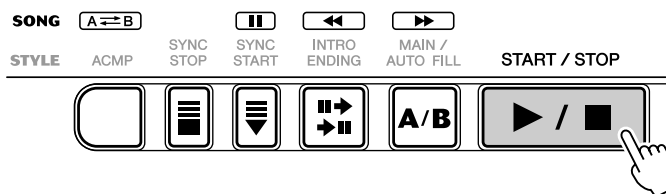


3 Start the Lesson.

The Lesson and song playback start automatically (following a lead-in count) as soon as the Lesson step is selected. When the Lesson is finished, your performance “grade” is shown in the display (if the Grade function is turned on; page 65). After a short pause, the Lesson begins again automatically.



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



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

Select the Lesson Track

This function allows you to select the track number of a loaded song from computer (only SMF format 0).

The track number of the song can be specified in the Function mode (page 76).

Lesson 1 — Timing

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

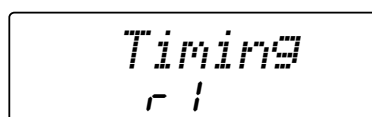
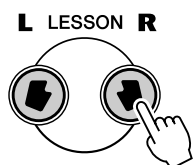
NOTE

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

1 Select one of the Lesson songs.

2 Select Lesson 1.

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

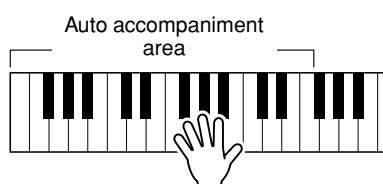


3 Play the appropriate melody or chord with the song.

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

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

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



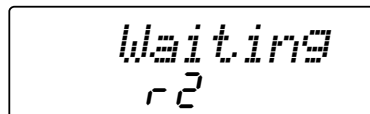
Lesson 2 — Waiting

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

1 Select one of the Lesson songs.

2 Select Lesson 2.

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



3 Play the appropriate melody or chord with the song.

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

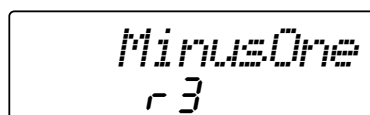
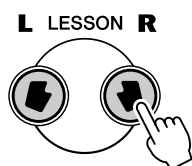
Lesson 3 — Minus One

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

1 Select one of the Lesson songs.

2 Select Lesson 3.

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



3 Play the appropriate part with the song.

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

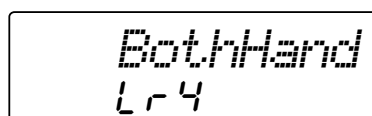
Lesson 4 — Both Hands

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

1 Select one of the Lesson songs.

2 Select Lesson 4.

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



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

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

Grade

The Lesson feature has a built-in evaluation function that monitors your practicing of the Lesson songs, and just like a real teacher, it tells you how well you did each exercise. Four grades are assigned, depending on your performance: “OK,” “Good,” “Very Good,” and “Excellent.”

NOTE

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

The evaluation function can be set to on/off in the Function mode (page 76).



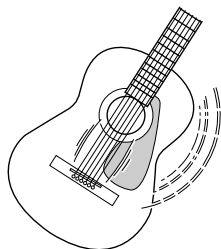
MIDI Functions

The DGX-202 is MIDI-compatible, featuring MIDI IN and MIDI OUT terminals and providing a variety of MIDI-related controls. By using the MIDI functions you can expand your musical possibilities. This section explains what MIDI is, and what it can do, as well as how you can use MIDI on your DGX-202.

What Is MIDI?

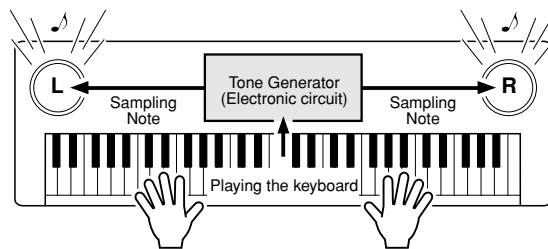
No doubt you have heard the terms “acoustic instrument” and “digital instrument.” In the world today, these are the two main categories of instruments. Let’s consider an acoustic piano and a classical guitar as representative acoustic instruments. They are easy to understand. With the piano, you strike a key, and a hammer inside hits some strings and plays a note. With the guitar, you directly pluck a string and the note sounds. But how does a digital instrument go about playing a note?

Acoustic guitar note production



Pluck a string and the body resonates the sound.

Digital instrument note production



Based on playing information from the keyboard, a sampling note stored in the tone generator is played through the speakers.

As shown in the illustration above, in an electronic instrument the sampling note (previously recorded note) stored in the tone generator section (electronic circuit) is played based on information received from the keyboard. So then what is the information from the keyboard that becomes the basis for note production?

For example, let’s say you play a “C” quarter note using the grand piano sound on the DGX-202 keyboard. Unlike an acoustic instrument that puts out a resonated note, the electronic instrument puts out information from the keyboard such as “with what voice,” “with which key,” “about how strong,” “when was it pressed,” and “when was it released.” Then each piece of information is changed into a number value and sent to the tone generator. Using these numbers as a basis, the tone generator plays the stored sampling note.

● Example of Keyboard Information

| | |
|---|---|
| Voice number (with what voice) | 01 (grand piano) |
| Note number (with which key) | 60 (C3) |
| Note on (when was it pressed) and note off (when was it released) | Timing expressed numerically (quarter note) |
| Velocity (about how strong) | 20 (strong) |

GM System Level 1

“GM System Level 1” is an addition to the MIDI standard which ensures that any GM-compatible music data can be accurately played by any GM-compatible tone generator, regardless of manufacturer. The GM mark is affixed to all software and hardware products that support GM System Level 1. The DGX-202 supports GM System Level 1.



MIDI is an acronym that stands for Musical Instrument Digital Interface, which allows electronic musical instruments to communicate with each other, by sending and receiving compatible Note, Control Change, Program Change and various other types of MIDI data, or messages.

The DGX-202 can control a MIDI device by transmitting note related data and various types of controller data. The DGX-202 can be controlled by the incoming MIDI messages which automatically determine tone generator mode, select MIDI channels, voices and effects, change parameter values and of course play the voices specified for the various parts.

MIDI messages can be divided into two groups: Channel messages and System messages. Below is an explanation of the various types of MIDI messages which the DGX-202 can receive/transmit.

● Channel Messages

The DGX-202 is an electronic instrument that can handle 16 channels. This is usually expressed as “it can play 16 instruments at the same time.” Channel messages transmit information such as Note ON/OFF, Program Change, for each of the 16 channels.

| Message Name | DGX-202 Operation/Panel Setting |
|----------------|--|
| Note ON/OFF | Messages which are generated when the keyboard is played. Each message includes a specific note number which corresponds to the key which is pressed, plus a velocity value based on how hard the key is struck. |
| Program Change | Voice number (along with corresponding bank select MSB/LSB settings, if necessary). |
| Control Change | Messages that are used to change some aspect of the sound (modulation, volume, pan, etc.). |

● System Messages

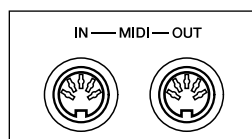
This is data that is used in common by the entire MIDI system. System messages include messages like Exclusive Messages that transmit data unique to each instrument manufacturer and Realtime Messages that control the MIDI device.

| Message Name | DGX-202 Operation/Panel Setting |
|-------------------|----------------------------------|
| Exclusive Message | Reverb/chorus/DSP settings, etc. |
| Realtime Messages | Start/stop operation |

The messages transmitted/received by the DGX-202 are shown in the MIDI Implementation Chart on page 90.

MIDI Terminals

In order to exchange MIDI data between multiple devices, each device must be connected by a cable. The MIDI terminals of the DGX-202 are located on the rear panel.



| | |
|----------|---|
| MIDI IN | Receives MIDI data from another MIDI device. |
| MIDI OUT | Transmits the DGX-202's keyboard information as MIDI data to another MIDI device. |

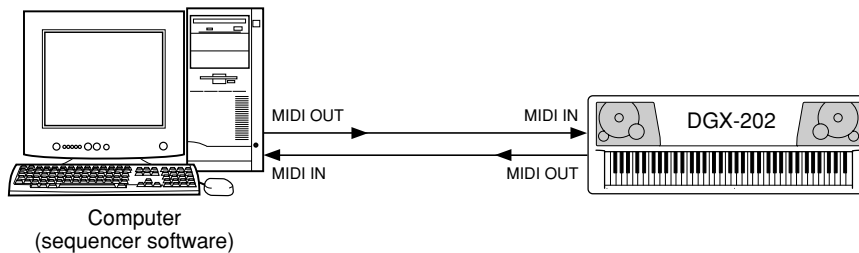
NOTE

- Special MIDI cables (sold separately) must be used for connecting to MIDI devices. They can be bought at music stores, etc.
- Never use MIDI cables longer than about 15 meters. Cables longer than this can pick up noise which can cause data errors.

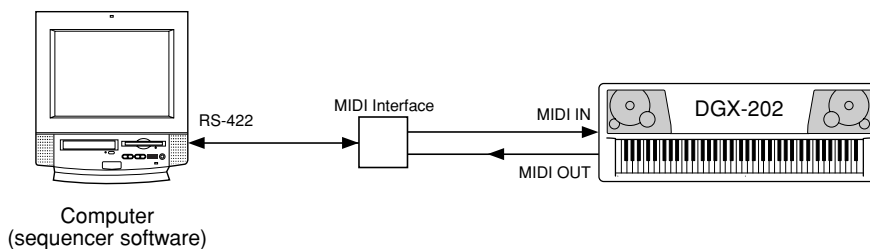
Connecting to a Personal Computer

By connecting your DGX-202's MIDI terminals to a personal computer, you can have access to a wide variety of music software.

- When using a MIDI interface device installed in the personal computer, connect the MIDI terminals of the personal computer and the DGX-202.



- When using a MIDI interface with a Macintosh series computer, connect the RS-422 terminal of the computer (modem or printer terminal) to the MIDI interface, as shown in the diagram below.



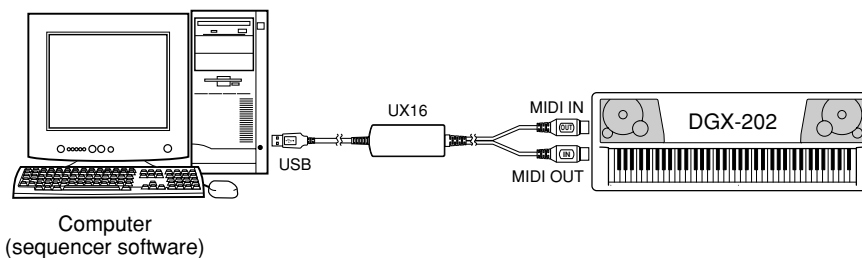
NOTE

- When using a Macintosh series computer, set the MIDI interface clock setting in the application software to match the setting of the MIDI interface you are using. For details, refer to the owner's manual for the software you are using.

NOTE

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

- When connecting to a computer with a USB interface, use the Yamaha UX16 USB/MIDI Interface. Connect the UX16 and the computer with a standard USB cable, then make the proper MIDI connections between the DGX-202 and the UX16.



Local Control

This function lets you enable or disable keyboard control over the DGX-202's voices in the *Function mode* (page 76). This would come in handy, for example, when recording notes to MIDI sequencer. If you are using the sequencer to play back the voices of the DGX-202, you would want to set this to “off” — in order to avoid getting “double” notes, both from the keyboard and from the sequencer. Normally, when playing the DGX-202 by itself, this should be set to “on.”

CAUTION

- No sound is output from the DGX-202 when Local ON/OFF is set to OFF.

Using Initial Setup Send with a Sequencer

The most common use for the Initial Setup Send function is in recording a song on a sequencer that is intended for playback with the DGX-202. Essentially, this takes a “snapshot” of the DGX-202 settings and sends that data to the sequencer. By recording this “snapshot” at the start of the song (before any actual performance data), you can instantly restore the necessary settings on the DGX-202 in the *Function mode* (page 76). Provided there is a pause in the song, you could also do this in the middle of a song — for example, completely changing the DGX-202 settings for the next section of the song.

NOTE

- When the Initial Setup Send operation is completed, the DGX-202 automatically returns to the previous panel condition.

External Clock

This determines whether the style and song playback functions are controlled by the DGX-202's internal clock (off) or by MIDI clock data from an external sequencer or computer (on).

This should be set to on when you want to have style or song playback follow the external device (such as a rhythm machine or a sequencer). The default setting is off.

These settings can be made in the Function mode (page 76).

CAUTION

- If External Clock is set to ON, style, song or M.D.B. playback will not start unless external clock are received.

Bulk Data Send

This lets you save important DGX-202 data and settings to another device (such as a sequencer, computer, or MIDI data filer).

These settings can be made in the Function mode (page 76).

● Bulk Data Receive

Send the Bulk Data from computer or sequencer to the DGX-202.

CAUTION

- Keep in mind that all recorded Song data and One Touch Setting data operations replace the data.

Keyboard Out

This determines whether Keyboard performance data of the DGX-202 is transmitted via MIDI OUT or not.

These settings can be made in the Function mode (page 76).

Style Out

This determines whether style data is transmitted via MIDI OUT or not.

These settings can be made in the Function mode (page 76).

Song Out

This determines whether Song data is transmitted via MIDI OUT or not.

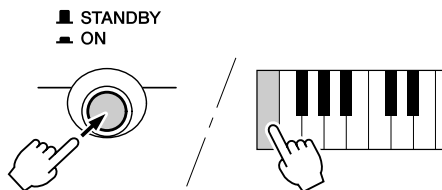
These settings can be made in the Function mode (page 76).

NOTE

- For the Song #001, data is not transmitted.

MIDI LSB Receive Cancel

Determines whether the LSB data of Bank Select is received or not. Press and hold the lowest key and turn on the power to change the setting (LSB is ignored).



To restore MIDI LSB Receive Cancel to normal (LSB is recognized), turn on the power again normally.

Loading a Song into DGX-202's Flash Memory

The DGX-202's internal flash memory enables you to save song data transmitted from a connected personal computer. You can play or practice Flash songs (saved in flash memory) in the same way as preset songs.

To transmit song data from a personal computer to the DGX-202, you first need to install the "Song Filer" application to your computer.

Song data that can be saved in flash memory:

- *The number of songs:* max. 99 songs (Song #101–#199)
- *Available memory:* 352 KB
- *Data format:* SMF format 0

■ Installing Song Filer

You can download the "Song Filer" application from the following Yamaha PK CLUB website. Make sure that your computer has an Internet connection.

Yamaha PK CLUB (Portable Keyboard Home Page)
<http://www.yamahaPKclub.com/>

NOTE

- Visit the Yamaha PK CLUB website for more information on the latest version of Song Filer (version 2.0.0 or higher) and how to install it.

System requirements for Song Filer:

[Windows]

OS: Windows 95/98/Me/2000
CPU: Pentium/100MHz or faster
Available Memory: 8MB or more
Free space in Hard Disk: 2MB or more
Display: 800 x 600, 256 colors or more

[Macintosh]

OS: Mac OS 7.5 or upper
CPU: Power PC or upper
Available Memory: 8MB or more
Free space in Hard Disk: 2MB or more
Display: 800 x 600, 256 colors or more

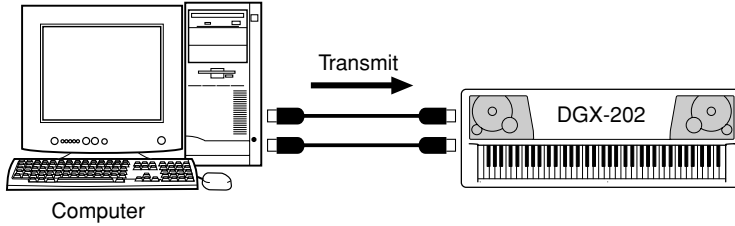
MIDI Functions

■ Song Filer

After you install Song Filer and connect the DGX-202 to the computer, you can use the two functions described below.

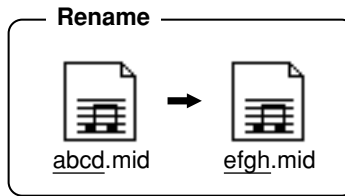
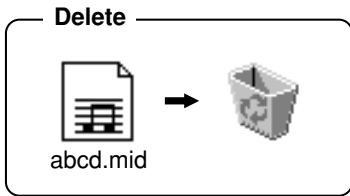
● Transmit Files

You can transmit song files from your computer to your DGX-202's Flash Memory.



● Manage Files on Flash Memory

You can delete and rename files in your DGX-202's Flash Memory from your computer.



NOTE

- Refer to page 68 for information on connecting the DGX-202 to a computer.
- You cannot use the Song Filer's "Receive Files" function with the DGX-202.
- For more information on using Song Filer, refer to the PDF manual included in the Song Filer application.

CAUTION

- Never attempt to turn the power off while transmitting song data. Doing so will not only result in failure to save the data, but also make the internal flash memory unstable. It may also clear all the data residing in the flash memory when turning the power on and off.
- Saved data in the instrument may be lost due to malfunction or incorrect operation. Retain important data to your computer or floppy disk.

Selecting a right & left hand guide track

You can select a track in the *Function mode* (page 76) to guide your right and left hand fingering during the Lesson (page 63).

This function is available only when you select a flash memory song (SMF format 0).

PC Mode

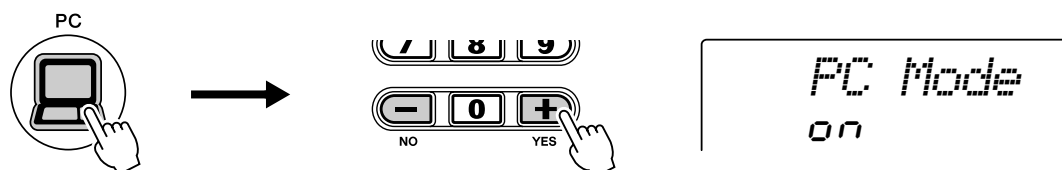
The PC Mode lets you instantly reconfigure the MIDI control settings for use with a computer or MIDI device.

● Default settings

| | PC mode is on | PC mode is off |
|----------------|---------------|----------------|
| LOCAL ON/OFF | ON | |
| EXTERNAL CLOCK | OFF | |
| KEYBOARD OUT | ON | |
| STYLE OUT | OFF | ON |
| SONG OUT | OFF | |

■ To turn the PC mode on or off:

Press the [PC] button and then press the appropriate [+] / [-] button. This switches between the PC Mode on/off settings.



■ To store the PC mode parameters:

1 Change the PC mode parameters.

Change the desired MIDI parameters in the Function mode.
The following PC Mode parameters can be stored to memory.

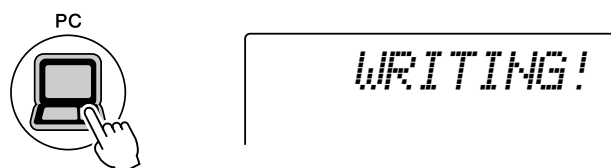
LOCAL ON/OFF
EXTERNAL
KEYBOARD
STYLE OUT
SONG OUT

⚠ CAUTION

- No sound is output from the DGX-202 when Local ON/OFF is set to OFF.
- If External Clock is set to ON, style, song or M.D.B. playback will not start unless external clock are received.

2 Store the parameters to the PC memory.

Press and hold the [PC] button until "WRITING!" appears in the LCD.





Function

The DGX-202 has a variety of settings in the Function parameters. These give you detailed control over many of the DGX-202's features.

Using the Function parameters

1 Press the Function button.

FUNCTION

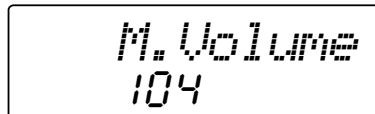
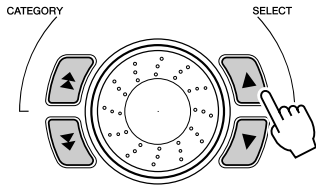


NOTE

- To save the Function parameters and the Touch on/off status to internal memory (flash memory), press and hold the [FUNCTION] button. (See page 78.)

2 Select a Function name.

Use the SELECT [▲]/[▼] buttons to select a Function name.

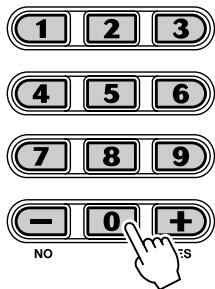


NOTE

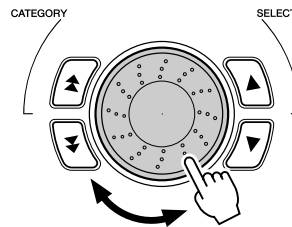
- Use the CATEGORY [▲]/[▼] buttons when selecting the category steps.

3 Input the appropriate value or use the [+]/[-] buttons to set the selected Function.

You can also use the dial.



OR



● Function parameters

| CATEGORY | SELECT | Display | Range/ Settings | Description | |
|-------------|-------------------|------------------|---|---|---|
| Overall | Transpose | <i>TransPos</i> | -12-12 | This determines the transposition of the entire DGX-202 sound. | * |
| | Tuning | <i>Tuning</i> | -100-100 | This determines the pitch of the entire DGX-202 sound . | * |
| | Split Point | <i>SplitPnt</i> | 000-127 | This determines the highest key for the Split voice and sets the Split “point” — in other words, the key that separates the Split (lower) and Main (upper) voices. (The Split voice sounds up to and including the Split Point key.) The default Split Point is 054 (F#2). The Split Point setting and Accompaniment Split Point setting are automatically set to the same value. | * |
| | Touch Sensitivity | <i>TouchSns</i> | 1-3 | A setting of “1” results in limited touch response; this setting produces a relatively narrow dynamic range, no matter how lightly or strongly you play the keys. “2” lets you play over a normal dynamic range (soft to loud), while “3” is designed for playing very soft passages, giving you slightly more detailed control in the soft volume range. When Touch is turned off (page 30), a constant velocity value of 80 is produced (total velocity range = 0-127). | * |
| Main Voice | Volume | <i>M. Volume</i> | 0-127 | This determines the volume of the Main voice, letting you create an optimum mix with the Dual or Split voice. | * |
| | Octave | <i>M. Octave</i> | -2-2 (octave) | This determines the octave range for the Main voice. Use this to set the most suitable range for the Main voice. | * |
| | Pan | <i>M. Pan</i> | 0 (full left)-64 (center) -127 (full right) | This determines the pan position of the Main voice in the stereo image. | * |
| | Reverb Send Level | <i>M. RevLvl</i> | 0-127 | This determines how much of the Main voice’s signal is sent to the Reverb effect. Higher values result in a louder Reverb effect. | * |
| | Chorus Send Level | <i>M. ChoLvl</i> | 0-127 | This determines how much of the Main voice’s signal is sent to the Chorus effect. Higher values result in a louder Chorus effect. | * |
| | DSP Send Level | <i>M. DspLvl</i> | 0-127 | This determines how much of the Main voice’s signal is sent to the DSP effect. Higher values result in a louder DSP effect. | * |
| Dual Voice | Voice | <i>D. Voice</i> | 1-605 | This select the dual voice. | |
| | Volume | <i>D. Volume</i> | 0-127 | This determines the volume of the Dual voice, letting you create an optimum mix with the Main voice. | * |
| | Octave | <i>D. Octave</i> | -2-2 (octave) | This determines the octave range for the Dual voice. Use this to create an octave layer with the Main voice. | * |
| | Pan | <i>D. Pan</i> | 0 (full left)-64 (center) -127 (full right) | This determines the pan position of the Dual voice in the stereo image. For a spacious sounding effect, set this value at or near 0, and set the Main Voice Pan at the opposite positive value. | * |
| | Reverb Send Level | <i>D. RevLvl</i> | 0-127 | This determines how much of the Dual voice’s signal is sent to the Reverb effect. Higher values result in a louder Reverb effect for the Dual voice. | * |
| | Chorus Send Level | <i>D. ChoLvl</i> | 0-127 | This determines how much of the Dual voice’s signal is sent to the Chorus effect. Higher values result in a louder Chorus effect for the Dual voice. | * |
| | DSP Send Level | <i>D. DspLvl</i> | 0-127 | This determines how much of the Dual voice’s signal is sent to the DSP effect. Higher values result in a louder DSP effect for the Dual voice. | * |
| Split Voice | Voice | <i>S. Voice</i> | 1-605 | This select the split voice. | |
| | Volume | <i>S. Volume</i> | 0-127 | This determines the volume of the Split voice, letting you create an optimum mix with the Main voice. | * |
| | Octave | <i>S. Octave</i> | -2-2 (octave) | This determines the octave range for the Split voice. Use this to set the most suitable range for the Split (lower) voice. | * |
| | Pan | <i>S. Pan</i> | 0 (full left)-64 (center) -127 (full right) | This determines the pan position of the Split voice in the stereo image. For a spacious sounding effect, set this value at or near 0, and set the Main Voice Pan at the opposite positive value. | * |
| | Reverb Send Level | <i>S. RevLvl</i> | 0-127 | This determines how much of the Split voice’s signal is sent to the Reverb effect. Higher values result in a louder Reverb effect for the Split voice. | * |
| | Chorus Send Level | <i>S. ChoLvl</i> | 0-127 | This determines how much of the Split voice’s signal is sent to the Chorus effect. Higher values result in a louder Chorus effect for the Split voice. | * |
| | DSP Send Level | <i>S. DspLvl</i> | 0-127 | This determines how much of the Split voice’s signal is sent to the DSP effect. Higher values result in a louder DSP effect for the Split voice. | * |

* The “*” mark indicates that the setting can be restored to default value by pressing both [+]/[-] buttons simultaneously.

Function

| CATEGORY | SELECT | Display | Range/ Settings | Description | |
|-----------|--------------------|-----------------|--------------------|--|---|
| Effect | Reverb Type | <i>Reverb</i> | 1–9 | This determines the Reverb type, including “off.” (See the list on page 33). | * |
| | Chorus Type | <i>Chorus</i> | 1–5 | This determines the Chorus type, including “off.” (See the list on page 34). | * |
| | DSP Type | <i>DSP</i> | 1–39 | This determines the DSP type, including “off.” (See the list on page 34). | * |
| Harmony | Harmony Type | <i>HarmType</i> | 1–26 | This determines the Harmony type. (See the list on page 33). | * |
| | Harmony Volume | <i>HarmVol</i> | 0–127 | This determines the level of the Harmony effect when Harmony type 1-5 is selected, letting you create the optimum mix with the original melody note. | * |
| MIDI | Local On/Off | <i>Local</i> | On/Off | This determines the Local on or off. Press the [+] / [-] buttons to set Local Control to on or off. | |
| | External Clock | <i>ExtClock</i> | On/Off | This determines the External clock or Internal clock. Press the [+] / [-] buttons to set External clock or Internal clock. | |
| | Bulk Data Send | <i>BulkSend</i> | YES/NO | This lets you save important DGX-202 data and settings to another device (such as a sequencer, computer, or MIDI data filer). Use the [YES / +] button to transmit the data. Use the [NO / -] button to stop the transmission. | |
| | Initial Setup Send | <i>InitSend</i> | YES/NO | This lets you save DGX-202 initial data to another device (such as a sequencer, computer, or MIDI data filer). Use the [YES / +] button to transmit the data. Use the [NO / -] button to stop the transmission. | |
| | Keyboard Out | <i>KbdOut</i> | On/Off | This determines whether Keyboard performance data of the DGX-202 is transmitted or not. Use the [+] / [-] buttons to change the setting. | |
| | Style Out | <i>StyleOut</i> | On/Off | This determines whether style data is transmitted via MIDI OUT or not. Press the [+] / [-] buttons to set the Style Out to on or off. | |
| | Song Out | <i>SongOut</i> | On/Off | This determines whether Song data is transmitted via MIDI OUT or not. Press the [+] / [-] buttons to set Song Out to on or off. (For song #001, data is not transmitted.) | |
| Volume | Style | <i>StyleVol</i> | 0–127 | This determines the volume of the style, letting you create an optimum mix with your performance. | * |
| | Song | <i>SongVol</i> | 0–127 | This determines the volume of the Song. | * |
| Metronome | Volume | <i>MtrVol</i> | 0–127 | This determines the volume of the Metronome. | * |
| | Time Signature | <i>TimeSig</i> | 0–15 | This determines the time signature of the Metronome. | * |
| Lesson | Lesson Track (R) | <i>R-Part</i> | 1–16 | This determines the track number for your right hand lesson. This setting is effective only loaded song. | * |
| | Lesson Track (L) | <i>L-Part</i> | 1–16 | This determines the track number for your left hand lesson. This setting is effective only loaded song. | * |
| Utility | Grade On/Off | <i>Grade</i> | On/Off | This determines whether Grade function is on or off. Press the [+] / [-] buttons to set Grade to on or off. | |
| | Demo and DJ Cancel | <i>D-Cancel</i> | On/Off | This determines the Demo and DJ cancel is enabled or not. Press the [+] / [-] buttons to set Demo and DJ Cancel to on or off. | |
| | Pitch Bend Range | <i>PB Range</i> | 1-12 | This determines the Pitch Bend Range in semitone steps. | * |

* The “*” mark indicates that the setting can be restored to default value by pressing both [+] / [-] buttons simultaneously.



Troubleshooting

| Problem | Possible Cause and Solution |
|---|--|
| When the DGX-202 is turned on or off, a popping sound is temporarily produced. | This is normal and indicates that the DGX-202 is receiving electrical power. |
| When using a mobile phone, noise is produced. | Using a mobile phone in close proximity to the DGX-202 may produce interference. To prevent this, turn off the mobile phone or use it further away from the DGX-202. |
| There is no sound even when the keyboard is played or when a song is being played back. | Check that nothing is connected to the PHONES/OUTPUT jack on the rear panel. When a set of headphones is plugged into this jack, no sound is output. |
| | Check the Local Control on/off. (See page 69.) |
| Playing keys in the right hand area of the keyboard does not produce any sound. | When using the Dictionary function (page 45), the keys in the right hand area are used only for entering the chord root and type. |
| The sound of the voices or rhythms seems unusual or strange. | The battery power is too low. Replace the batteries. (See page 10.) |
| The auto accompaniment doesn't turn on, even when pressing the [ACMP] button. | Make sure the Style mode is active before using the auto accompaniment. Press the [STYLE] button to enable style operations. |
| The style, song or M.D.B. does not play back even when pressing the [START/STOP] button. | Check the External Clock on/off. (See page 69.) |
| The style does not sound properly. | Make sure that the Style Volume (page 42) is set to an appropriate level. Make sure that the Split Point (page 27) is set to an appropriate value. |
| When playing back one of the Pianist styles (#124 - #135), the rhythm cannot be heard. | This is normal. The Pianist styles have no drums or bass — only piano accompaniment. The accompaniment of the style can only be heard when accompaniment is set to ON and keys are played in the auto accompaniment area of the keyboard. |
| Not all of the voices seem to sound, or the sound seems to be cut off. | The DGX-202 is polyphonic up to a maximum of 32 notes. If the Dual voice or Split voice is being used and a style or song is playing back at the same time, some notes/sounds may be omitted (or “stolen”) from the accompaniment or song. |
| A strange “flanging” or “doubling” sound occurs when using the DGX-202 with a sequencer. (This may also sound like a “dual” layered sound of two voices, even when Dual is turned off.) | When using the style with a sequencer, set MIDI Echo (or the relevant control) to “off.” (Refer to the owner’s manual of your particular device and/or software for details.) |
| The footswitch (for sustain) seems to produce the opposite effect. For example, pressing the footswitch cuts off the sound and releasing it sustains the sounds. | The polarity of the footswitch is reversed. Make sure that the footswitch plug is properly connected to the SUSTAIN jack before turning on the power. |
| The sound of the voice changes from note to note. | The AWM tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the voice may be slightly different from note to note. |



Data Backup & Initialization

■ Data Backup

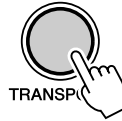
The following data can be stored to internal flash memory as data backup.

| Group | Parameter |
|-------------------|---|
| SONG | User Song Data |
| ONE TOUCH SETTING | See page 28. |
| PC | PC Memory |
| FUNCTION | Tuning Split Point Touch Sensitivity Style Volume Song Volume Metronome Volume Grade On/Off Demo & DJ Cancel |
| Touch | Touch On/Off |

● About the Internal Flash Memory

The Song, One Touch Setting and PC parameters are automatically stored when each saving operation is done. Function and touch On/Off are stored when Pressing and Holding the Function button.

FUNCTION



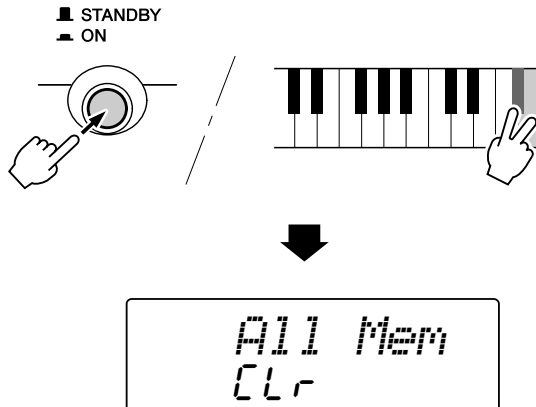
⚠ CAUTION

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

■ Data Initialization

● All Data Initialization

All data can be initialized and restored to the factory preset condition by turning on the power while holding the highest (rightmost) white key and highest (rightmost) black key on the keyboard. "All Mem CLr" will appear briefly on the display.



⚠ CAUTION

- All data listed above, plus loaded song data, will be erased and/or changed when the All Data Initialization procedure is carried out.
- Carrying out the data initialization procedure will usually restore normal operation if the DGX-202 freezes or begins to act erratically for any reason.

● Loaded Song Initializaion

You can erase only the loaded song data by turning on the power while holding the highest (rightmost) black key on the keyboard.

Voice List

■ Maximum Polyphony

The DGX-202 has 32-note maximum polyphony. This means that it can play a maximum of up to 32 notes at once, regardless of what functions are used. Auto Accompaniment uses a number of the available notes, so when Auto Accompaniment is used the total number of available notes for playing on the keyboard is correspondingly reduced. The same applies to the Split Voice and Song functions.

NOTE

- The Voice List includes MIDI program change numbers for each voice. Use these program change numbers when playing the DGX-202 via MIDI from an external device.
- Some voices may sound continuously or have a long decay after the notes have been released while the sustain pedal (foot-switch) is held.

● Panel Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|------------------|-------------|-----|----------------------|-----------------------|
| | MSB | LSB | | |
| PIANO | | | | |
| 001 | 0 | 112 | 0 | Grand Piano |
| 002 | 0 | 112 | 1 | Bright Piano |
| 003 | 0 | 112 | 3 | Honky-tonk Piano |
| 004 | 0 | 112 | 2 | MIDI Grand Piano |
| 005 | 0 | 113 | 2 | CP 80 |
| 006 | 0 | 112 | 6 | Harpsichord |
| E.PIANO | | | | |
| 007 | 0 | 114 | 4 | Galaxy EP |
| 008 | 0 | 112 | 4 | Funky Electric Piano |
| 009 | 0 | 112 | 5 | DX Modern Elec. Piano |
| 010 | 0 | 113 | 5 | Hyper Tines |
| 011 | 0 | 114 | 5 | Venus Electric Piano |
| 012 | 0 | 112 | 7 | Clavi |
| ORGAN | | | | |
| 013 | 0 | 112 | 16 | Jazz Organ 1 |
| 014 | 0 | 113 | 16 | Jazz Organ 2 |
| 015 | 0 | 112 | 17 | Click Organ |
| 016 | 0 | 116 | 16 | Bright Organ |
| 017 | 0 | 112 | 18 | Rock Organ |
| 018 | 0 | 114 | 18 | Purple Organ |
| 019 | 0 | 118 | 16 | 16'+2' Organ |
| 020 | 0 | 119 | 16 | 16'+4' Organ |
| 021 | 0 | 114 | 16 | Theater Organ |
| 022 | 0 | 112 | 19 | Church Organ |
| 023 | 0 | 113 | 19 | Chapel Organ |
| 024 | 0 | 112 | 20 | Reed Organ |
| ACCORDION | | | | |
| 025 | 0 | 113 | 21 | Traditional Accordion |
| 026 | 0 | 112 | 21 | Musette Accordion |
| 027 | 0 | 113 | 23 | Bandoneon |
| 028 | 0 | 112 | 22 | Harmonica |
| GUITAR | | | | |
| 029 | 0 | 112 | 24 | Classical Guitar |
| 030 | 0 | 112 | 25 | Folk Guitar |
| 031 | 0 | 113 | 25 | 12Strings Guitar |
| 032 | 0 | 112 | 26 | Jazz Guitar |
| 033 | 0 | 113 | 26 | Octave Guitar |
| 034 | 0 | 112 | 27 | Clean Guitar |
| 035 | 0 | 117 | 27 | 60's Clean Guitar |
| 036 | 0 | 112 | 28 | Muted Guitar |
| 037 | 0 | 112 | 29 | Overdriven Guitar |
| 038 | 0 | 112 | 30 | Distortion Guitar |
| BASS | | | | |
| 039 | 0 | 112 | 32 | Acoustic Bass |
| 040 | 0 | 112 | 33 | Finger Bass |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|------------------|-------------|-----|----------------------|-------------------|
| | MSB | LSB | | |
| 041 | 0 | 112 | 34 | Pick Bass |
| 042 | 0 | 112 | 35 | Fretless Bass |
| 043 | 0 | 112 | 36 | Slap Bass |
| 044 | 0 | 112 | 38 | Synth Bass |
| 045 | 0 | 113 | 38 | Hi-Q Bass |
| 046 | 0 | 113 | 39 | Dance Bass |
| STRINGS | | | | |
| 047 | 0 | 112 | 48 | String Ensemble |
| 048 | 0 | 112 | 49 | Chamber Strings |
| 049 | 0 | 112 | 50 | Synth Strings |
| 050 | 0 | 113 | 49 | Slow Strings |
| 051 | 0 | 112 | 44 | Tremolo Strings |
| 052 | 0 | 112 | 45 | Pizzicato Strings |
| 053 | 0 | 112 | 55 | Orchestra Hit |
| 054 | 0 | 112 | 40 | Violin |
| 055 | 0 | 112 | 42 | Cello |
| 056 | 0 | 112 | 43 | Contrabass |
| 057 | 0 | 112 | 105 | Banjo |
| 058 | 0 | 112 | 46 | Harp |
| CHOIR | | | | |
| 059 | 0 | 112 | 52 | Choir |
| 060 | 0 | 113 | 52 | Vocal Ensemble |
| 061 | 0 | 112 | 53 | Vox Humana |
| 062 | 0 | 112 | 54 | Air Choir |
| SAXOPHONE | | | | |
| 063 | 0 | 112 | 64 | Soprano Sax |
| 064 | 0 | 112 | 65 | Alto Sax |
| 065 | 0 | 112 | 66 | Tenor Sax |
| 066 | 0 | 114 | 66 | Breathy Tenor |
| 067 | 0 | 112 | 67 | Baritone Sax |
| 068 | 0 | 112 | 68 | Oboe |
| 069 | 0 | 112 | 69 | English Horn |
| 070 | 0 | 112 | 70 | Bassoon |
| 071 | 0 | 112 | 71 | Clarinet |
| TRUMPET | | | | |
| 072 | 0 | 112 | 56 | Trumpet |
| 073 | 0 | 112 | 59 | Muted Trumpet |
| 074 | 0 | 112 | 57 | Trombone |
| 075 | 0 | 113 | 57 | Trombone Section |
| 076 | 0 | 112 | 60 | French Horn |
| 077 | 0 | 112 | 58 | Tuba |
| BRASS | | | | |
| 078 | 0 | 112 | 61 | Brass Section |
| 079 | 0 | 113 | 61 | Big Band Brass |
| 080 | 0 | 119 | 61 | Mellow Horns |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-------------------|-------------|-----|----------------------|----------------|
| | MSB | LSB | | |
| 081 | 0 | 112 | 62 | Synth Brass |
| 082 | 0 | 113 | 62 | Jump Brass |
| 083 | 0 | 114 | 62 | Techno Brass |
| FLUTE | | | | |
| 084 | 0 | 112 | 73 | Flute |
| 085 | 0 | 112 | 72 | Piccolo |
| 086 | 0 | 112 | 75 | Pan Flute |
| 087 | 0 | 112 | 74 | Recorder |
| 088 | 0 | 112 | 79 | Ocarina |
| SYNTH LEAD | | | | |
| 089 | 0 | 112 | 80 | Square Lead |
| 090 | 0 | 112 | 81 | Sawtooth Lead |
| 091 | 0 | 112 | 85 | Voice Lead |
| 092 | 0 | 112 | 98 | Star Dust |
| 093 | 0 | 112 | 100 | Brightness |
| 094 | 0 | 115 | 81 | Analogon |
| 095 | 0 | 119 | 81 | Fargo |
| SYNTH PAD | | | | |
| 096 | 0 | 112 | 88 | Fantasia |
| 097 | 0 | 113 | 100 | Bell Pad |
| 098 | 0 | 112 | 91 | Xenon Pad |
| 099 | 0 | 112 | 94 | Equinox |
| 100 | 0 | 113 | 89 | Dark Moon |
| PERCUSSION | | | | |
| 101 | 0 | 112 | 11 | Vibraphone |
| 102 | 0 | 112 | 12 | Marimba |
| 103 | 0 | 112 | 13 | Xylophone |
| 104 | 0 | 112 | 114 | Steel Drums |
| 105 | 0 | 112 | 8 | Celesta |
| 106 | 0 | 112 | 14 | Tubular Bells |
| 107 | 0 | 112 | 47 | Timpani |
| 108 | 0 | 112 | 10 | Music Box |
| DRUM KITS | | | | |
| 109 | 127 | 0 | 0 | Standard Kit 1 |
| 110 | 127 | 0 | 1 | Standard Kit 2 |
| 111 | 127 | 0 | 8 | Room Kit |
| 112 | 127 | 0 | 16 | Rock Kit |
| 113 | 127 | 0 | 24 | Electronic Kit |
| 114 | 127 | 0 | 25 | Analog Kit |
| 115 | 127 | 0 | 27 | Dance Kit |
| 116 | 127 | 0 | 32 | Jazz Kit |
| 117 | 127 | 0 | 40 | Brush Kit |
| 118 | 127 | 0 | 48 | Symphony Kit |
| 119 | 126 | 0 | 0 | SFX Kit 1 |
| 120 | 126 | 0 | 1 | SFX Kit 2 |

● XG Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|--------------|-------------|-----|----------------------|----------------------|
| | MSB | LSB | | |
| PIANO | | | | |
| 121 | 0 | 0 | 0 | Grand Piano |
| 122 | 0 | 1 | 0 | Grand Piano KSP |
| 123 | 0 | 18 | 0 | Mellow Grand Piano |
| 124 | 0 | 40 | 0 | Piano Strings |
| 125 | 0 | 41 | 0 | Dream |
| 126 | 0 | 0 | 1 | Bright Piano |
| 127 | 0 | 1 | 1 | Bright Piano KSP |
| 128 | 0 | 0 | 2 | Electric Grand Piano |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|------------------|-------------|-----|----------------------|-------------------------------------|
| | MSB | LSB | | |
| 129 | 0 | 1 | 2 | Electric Grand Piano KSP |
| 130 | 0 | 32 | 2 | Detuned CP80 |
| 131 | 0 | 40 | 2 | Layered CP 1 |
| 132 | 0 | 41 | 2 | Layered CP 2 |
| 133 | 0 | 0 | 3 | Honky-tonk Piano |
| 134 | 0 | 1 | 3 | Honky-tonk Piano KSP |
| 135 | 0 | 0 | 4 | Electric Piano 1 |
| 136 | 0 | 1 | 4 | Electric Piano 1 KSP |
| 137 | 0 | 18 | 4 | Mellow Electric Piano 1 |
| 138 | 0 | 32 | 4 | Chorus Electric Piano 1 |
| 139 | 0 | 40 | 4 | Hard Electric Piano |
| 140 | 0 | 45 | 4 | Velocity Crossfade Electric Piano 1 |
| 141 | 0 | 64 | 4 | 60's Electric Piano 1 |
| 142 | 0 | 0 | 5 | Electric Piano 2 |
| 143 | 0 | 1 | 5 | Electric Piano 2 KSP |
| 144 | 0 | 32 | 5 | Chorus Electric Piano 2 |
| 145 | 0 | 33 | 5 | DX Electric Piano Hard |
| 146 | 0 | 34 | 5 | DX Legend |
| 147 | 0 | 40 | 5 | DX Phase Electric Piano |
| 148 | 0 | 41 | 5 | DX + Analog Electric Piano |
| 149 | 0 | 42 | 5 | DX Koto Electric Piano |
| 150 | 0 | 45 | 5 | Velocity Crossfade Electric Piano 2 |
| 151 | 0 | 0 | 6 | Harpsichord |
| 152 | 0 | 1 | 6 | Harpsichord KSP |
| 153 | 0 | 25 | 6 | Harpsichord 2 |
| 154 | 0 | 35 | 6 | Harpsichord 3 |
| 155 | 0 | 0 | 7 | Clavi |
| 156 | 0 | 1 | 7 | Clavi KSP |
| 157 | 0 | 27 | 7 | Clavi Wah |
| 158 | 0 | 64 | 7 | Pulse Clavi |
| 159 | 0 | 65 | 7 | Pierce Clavi |
| CHROMATIC | | | | |
| 160 | 0 | 0 | 8 | Celesta |
| 161 | 0 | 0 | 9 | Glockenspiel |
| 162 | 0 | 0 | 10 | Music Box |
| 163 | 0 | 64 | 10 | Orgel |
| 164 | 0 | 0 | 11 | Vibraphone |
| 165 | 0 | 1 | 11 | Vibraphone KSP |
| 166 | 0 | 45 | 11 | Hard Vibraphone |
| 167 | 0 | 0 | 12 | Marimba |
| 168 | 0 | 1 | 12 | Marimba KSP |
| 169 | 0 | 64 | 12 | Sine Marimba |
| 170 | 0 | 97 | 12 | Balimba |
| 171 | 0 | 98 | 12 | Log Drums |
| 172 | 0 | 0 | 13 | Xylophone |
| 173 | 0 | 0 | 14 | Tubular Bells |
| 174 | 0 | 96 | 14 | Church Bells |
| 175 | 0 | 97 | 14 | Carillon |
| 176 | 0 | 0 | 15 | Dulcimer |
| 177 | 0 | 35 | 15 | Dulcimer 2 |
| 178 | 0 | 96 | 15 | Cimbalom |
| 179 | 0 | 97 | 15 | Santur |
| ORGAN | | | | |
| 180 | 0 | 0 | 16 | DrawOrg |
| 181 | 0 | 32 | 16 | DetDrawOrg |
| 182 | 0 | 33 | 16 | 60sDrawOrg1 |
| 183 | 0 | 34 | 16 | 60sDrawOrg2 |
| 184 | 0 | 35 | 16 | 70sDrawOrg1 |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|---------------|-------------|-----|----------------------|------------------------------|
| | MSB | LSB | | |
| 185 | 0 | 36 | 16 | DrawOrg2 |
| 186 | 0 | 37 | 16 | 60sDrawOrg3 |
| 187 | 0 | 38 | 16 | Even Bar |
| 188 | 0 | 40 | 16 | 16+2"2/3 |
| 189 | 0 | 64 | 16 | Organ Bass |
| 190 | 0 | 65 | 16 | 70sDrawOrg2 |
| 191 | 0 | 66 | 16 | Cheezy Organ |
| 192 | 0 | 67 | 16 | DrawOrg3 |
| 193 | 0 | 0 | 17 | Percussive Organ |
| 194 | 0 | 24 | 17 | 70's Percussive Organ |
| 195 | 0 | 32 | 17 | Detuned Percussive Organ |
| 196 | 0 | 33 | 17 | Light Organ |
| 197 | 0 | 37 | 17 | Percussive Organ 2 |
| 198 | 0 | 0 | 18 | Rock Organ |
| 199 | 0 | 64 | 18 | Rotary Organ |
| 200 | 0 | 65 | 18 | Slow Rotary |
| 201 | 0 | 66 | 18 | Fast Rotary |
| 202 | 0 | 0 | 19 | Church Organ |
| 203 | 0 | 32 | 19 | Church Organ 3 |
| 204 | 0 | 35 | 19 | Church Organ 2 |
| 205 | 0 | 40 | 19 | Notre Dame |
| 206 | 0 | 64 | 19 | Organ Flute |
| 207 | 0 | 65 | 19 | Tremolo Organ Flute |
| 208 | 0 | 0 | 20 | Reed Organ |
| 209 | 0 | 40 | 20 | Puff Organ |
| 210 | 0 | 0 | 21 | Accordion |
| 211 | 0 | 32 | 21 | Accord It |
| 212 | 0 | 0 | 22 | Hamonica |
| 213 | 0 | 32 | 22 | Harmonica 2 |
| 214 | 0 | 0 | 23 | Tango Accordion |
| 215 | 0 | 64 | 23 | Tango Accordion 2 |
| GUITAR | | | | |
| 216 | 0 | 0 | 24 | Nylon Guitar |
| 217 | 0 | 16 | 24 | Nylon Guitar 2 |
| 218 | 0 | 25 | 24 | Nylon Guitar 3 |
| 219 | 0 | 43 | 24 | Velocity Guitar Harmonics |
| 220 | 0 | 96 | 24 | Ukulele |
| 221 | 0 | 0 | 25 | Steel Guitar |
| 222 | 0 | 16 | 25 | Steel Guitar 2 |
| 223 | 0 | 35 | 25 | 12-string Guitar |
| 224 | 0 | 40 | 25 | Nylon & Steel Guitar |
| 225 | 0 | 41 | 25 | Steel Guitar with Body Sound |
| 226 | 0 | 96 | 25 | Mandolin |
| 227 | 0 | 0 | 26 | Jazz Guitar |
| 228 | 0 | 18 | 26 | Mellow Guitar |
| 229 | 0 | 32 | 26 | Jazz Amp |
| 230 | 0 | 0 | 27 | Clean Guitar |
| 231 | 0 | 32 | 27 | Chorus Guitar |
| 232 | 0 | 0 | 28 | Muted Guitar |
| 233 | 0 | 40 | 28 | Funk Guitar 1 |
| 234 | 0 | 41 | 28 | Muted Steel Guitar |
| 235 | 0 | 43 | 28 | Funk Guitar 2 |
| 236 | 0 | 45 | 28 | Jazz Man |
| 237 | 0 | 0 | 29 | Overdriven Guitar |
| 238 | 0 | 43 | 29 | Guitar Pinch |
| 239 | 0 | 0 | 30 | Distortion Guitar |
| 240 | 0 | 40 | 30 | Feedback Guitar |
| 241 | 0 | 41 | 30 | Feedback Guitar 2 |
| 242 | 0 | 0 | 31 | Guitar Harmonics |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|---------------|-------------|-----|----------------------|----------------------------------|
| | MSB | LSB | | |
| 243 | 0 | 65 | 31 | Guitar Feedback |
| 244 | 0 | 66 | 31 | Guitar Harmonics 2 |
| BASS | | | | |
| 245 | 0 | 0 | 32 | Acoustic Bass |
| 246 | 0 | 40 | 32 | Jazz Rhythm |
| 247 | 0 | 45 | 32 | Velocity Crossfade Upright Bass |
| 248 | 0 | 0 | 33 | Finger Bass |
| 249 | 0 | 18 | 33 | Finger Dark |
| 250 | 0 | 27 | 33 | Flange Bass |
| 251 | 0 | 40 | 33 | Bass & Distorted Electric Guitar |
| 252 | 0 | 43 | 33 | Finger Slap Bass |
| 253 | 0 | 45 | 33 | Finger Bass 2 |
| 254 | 0 | 65 | 33 | Modulated Bass |
| 255 | 0 | 0 | 34 | Pick Bass |
| 256 | 0 | 28 | 34 | Muted Pick Bass |
| 257 | 0 | 0 | 35 | Fretless Bass |
| 258 | 0 | 32 | 35 | Fretless Bass 2 |
| 259 | 0 | 33 | 35 | Fretless Bass 3 |
| 260 | 0 | 34 | 35 | Fretless Bass 4 |
| 261 | 0 | 96 | 35 | Synth Fretless |
| 262 | 0 | 97 | 35 | Smooth Fretless |
| 263 | 0 | 0 | 36 | Slap Bass 1 |
| 264 | 0 | 27 | 36 | Resonant Slap |
| 265 | 0 | 32 | 36 | Punch Thumb Bass |
| 266 | 0 | 0 | 37 | Slap Bass 2 |
| 267 | 0 | 43 | 37 | Velocity Switch Slap |
| 268 | 0 | 0 | 38 | Synth Bass 1 |
| 269 | 0 | 18 | 38 | Synth Bass 1 Dark |
| 270 | 0 | 20 | 38 | Fast Resonant Bass |
| 271 | 0 | 24 | 38 | Acid Bass |
| 272 | 0 | 35 | 38 | Clavi Bass |
| 273 | 0 | 40 | 38 | Techno Synth Bass |
| 274 | 0 | 64 | 38 | Orbiter |
| 275 | 0 | 65 | 38 | Square Bass |
| 276 | 0 | 66 | 38 | Rubber Bass |
| 277 | 0 | 96 | 38 | Hammer |
| 278 | 0 | 0 | 39 | Synth Bass 2 |
| 279 | 0 | 6 | 39 | Mellow Synth Bass |
| 280 | 0 | 12 | 39 | Sequenced Bass |
| 281 | 0 | 18 | 39 | Click Synth Bass |
| 282 | 0 | 19 | 39 | Synth Bass 2 Dark |
| 283 | 0 | 32 | 39 | Smooth Synth Bass |
| 284 | 0 | 40 | 39 | Modular Synth Bass |
| 285 | 0 | 41 | 39 | DX Bass |
| 286 | 0 | 64 | 39 | X Wire Bass |
| STRING | | | | |
| 287 | 0 | 0 | 40 | Violin |
| 288 | 0 | 8 | 40 | Slow Violin |
| 289 | 0 | 0 | 41 | Viola |
| 290 | 0 | 0 | 42 | Cello |
| 291 | 0 | 0 | 43 | Contrabass |
| 292 | 0 | 0 | 44 | Tremolo Strings |
| 293 | 0 | 8 | 44 | Slow Tremolo Strings |
| 294 | 0 | 40 | 44 | Suspense Strings |
| 295 | 0 | 0 | 45 | Pizzicato Strings |
| 296 | 0 | 0 | 46 | Orchestral Harp |
| 297 | 0 | 40 | 46 | Yang Chin |
| 298 | 0 | 0 | 47 | Timpani |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-----------------|-------------|-----|----------------------|----------------------------|
| | MSB | LSB | | |
| ENSEMBLE | | | | |
| 299 | 0 | 0 | 48 | Strings 1 |
| 300 | 0 | 3 | 48 | Stereo Strings |
| 301 | 0 | 8 | 48 | Slow Strings |
| 302 | 0 | 24 | 48 | Arco Strings |
| 303 | 0 | 35 | 48 | 60's Strings |
| 304 | 0 | 40 | 48 | Orchestra |
| 305 | 0 | 41 | 48 | Orchestra 2 |
| 306 | 0 | 42 | 48 | Tremolo Orchestra |
| 307 | 0 | 45 | 48 | Velocity Strings |
| 308 | 0 | 0 | 49 | Strings 2 |
| 309 | 0 | 3 | 49 | Stereo Slow Strings |
| 310 | 0 | 8 | 49 | Legato Strings |
| 311 | 0 | 40 | 49 | Warm Strings |
| 312 | 0 | 41 | 49 | Kingdom |
| 313 | 0 | 64 | 49 | 70's Strings |
| 314 | 0 | 65 | 49 | String Ensemble 3 |
| 315 | 0 | 0 | 50 | Synth Strings 1 |
| 316 | 0 | 27 | 50 | Resonant Strings |
| 317 | 0 | 64 | 50 | Synth Strings 4 |
| 318 | 0 | 65 | 50 | Synth Strings 5 |
| 319 | 0 | 0 | 51 | Synth Strings 2 |
| 320 | 0 | 0 | 52 | Choir Aahs |
| 321 | 0 | 3 | 52 | Stereo Choir |
| 322 | 0 | 16 | 52 | Choir Aahs 2 |
| 323 | 0 | 32 | 52 | Mellow Choir |
| 324 | 0 | 40 | 52 | Choir Strings |
| 325 | 0 | 0 | 53 | Voice Oohs |
| 326 | 0 | 0 | 54 | Synth Voice |
| 327 | 0 | 40 | 54 | Synth Voice 2 |
| 328 | 0 | 41 | 54 | Choral |
| 329 | 0 | 64 | 54 | Analog Voice |
| 330 | 0 | 0 | 55 | Orchestra Hit |
| 331 | 0 | 35 | 55 | Orchestra Hit 2 |
| 332 | 0 | 64 | 55 | Impact |
| BRASS | | | | |
| 333 | 0 | 0 | 56 | Trumpet |
| 334 | 0 | 16 | 56 | Trumpet 2 |
| 335 | 0 | 17 | 56 | Bright Trumpet |
| 336 | 0 | 32 | 56 | Warm Trumpet |
| 337 | 0 | 0 | 57 | Trombone |
| 338 | 0 | 18 | 57 | Trombone 2 |
| 339 | 0 | 0 | 58 | Tuba |
| 340 | 0 | 16 | 58 | Tuba 2 |
| 341 | 0 | 0 | 59 | Muted Trumpet |
| 342 | 0 | 0 | 60 | French Horn |
| 343 | 0 | 6 | 60 | French Horn Solo |
| 344 | 0 | 32 | 60 | French Horn 2 |
| 345 | 0 | 37 | 60 | Horn Orchestra |
| 346 | 0 | 0 | 61 | Brass Section |
| 347 | 0 | 35 | 61 | Trumpet & Trombone Section |
| 348 | 0 | 40 | 61 | Brass Section 2 |
| 349 | 0 | 41 | 61 | High Brass |
| 350 | 0 | 42 | 61 | Mellow Brass |
| 351 | 0 | 0 | 62 | Synth Brass 1 |
| 352 | 0 | 12 | 62 | Quack Brass |
| 353 | 0 | 20 | 62 | Resonant Synth Brass |
| 354 | 0 | 24 | 62 | Poly Brass |
| 355 | 0 | 27 | 62 | Synth Brass 3 |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-------------------|-------------|-----|----------------------|-------------------------|
| | MSB | LSB | | |
| 356 | 0 | 32 | 62 | Jump Brass |
| 357 | 0 | 45 | 62 | Analog Velocity Brass 1 |
| 358 | 0 | 64 | 62 | Analog Brass 1 |
| 359 | 0 | 0 | 63 | Synth Brass 2 |
| 360 | 0 | 18 | 63 | Soft Brass |
| 361 | 0 | 40 | 63 | Synth Brass 4 |
| 362 | 0 | 41 | 63 | Choir Brass |
| 363 | 0 | 45 | 63 | Analog Velocity Brass 2 |
| 364 | 0 | 64 | 63 | Analog Brass 2 |
| REED | | | | |
| 365 | 0 | 0 | 64 | Soprano Sax |
| 366 | 0 | 0 | 65 | Alto Sax |
| 367 | 0 | 40 | 65 | Sax Section |
| 368 | 0 | 43 | 65 | Hyper Alto Sax |
| 369 | 0 | 0 | 66 | Tenor Sax |
| 370 | 0 | 40 | 66 | Breathy Tenor Sax |
| 371 | 0 | 41 | 66 | Soft Tenor Sax |
| 372 | 0 | 64 | 66 | Tenor Sax 2 |
| 373 | 0 | 0 | 67 | Baritone Sax |
| 374 | 0 | 0 | 68 | Oboe |
| 375 | 0 | 0 | 69 | English Horn |
| 376 | 0 | 0 | 70 | Bassoon |
| 377 | 0 | 0 | 71 | Clarinet |
| PIPE | | | | |
| 378 | 0 | 0 | 72 | Piccolo |
| 379 | 0 | 0 | 73 | Flute |
| 380 | 0 | 0 | 74 | Recorder |
| 381 | 0 | 0 | 75 | Pan Flute |
| 382 | 0 | 0 | 76 | Blown Bottle |
| 383 | 0 | 0 | 77 | Shakuhachi |
| 384 | 0 | 0 | 78 | Whistle |
| 385 | 0 | 0 | 79 | Ocarina |
| SYNTH LEAD | | | | |
| 386 | 0 | 0 | 80 | Square Lead |
| 387 | 0 | 6 | 80 | Square Lead 2 |
| 388 | 0 | 8 | 80 | LM Square |
| 389 | 0 | 18 | 80 | Hollow |
| 390 | 0 | 19 | 80 | Shroud |
| 391 | 0 | 64 | 80 | Mellow |
| 392 | 0 | 65 | 80 | Solo Sine |
| 393 | 0 | 66 | 80 | Sine Lead |
| 394 | 0 | 0 | 81 | Sawtooth Lead |
| 395 | 0 | 6 | 81 | Sawtooth Lead 2 |
| 396 | 0 | 8 | 81 | Thick Sawtooth |
| 397 | 0 | 18 | 81 | Dynamic Sawtooth |
| 398 | 0 | 19 | 81 | Digital Sawtooth |
| 399 | 0 | 20 | 81 | Big Lead |
| 400 | 0 | 24 | 81 | Heavy Synth |
| 401 | 0 | 25 | 81 | Waspy Synth |
| 402 | 0 | 40 | 81 | Pulse Sawtooth |
| 403 | 0 | 41 | 81 | Dr. Lead |
| 404 | 0 | 45 | 81 | Velocity Lead |
| 405 | 0 | 96 | 81 | Sequenced Analog |
| 406 | 0 | 0 | 82 | Calliope Lead |
| 407 | 0 | 65 | 82 | Pure Pad |
| 408 | 0 | 0 | 83 | Chiff Lead |
| 409 | 0 | 64 | 83 | Rubby |
| 410 | 0 | 0 | 84 | Charang Lead |
| 411 | 0 | 64 | 84 | Distorted Lead |
| 412 | 0 | 65 | 84 | Wire Lead |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|----------------------|-------------|-----|----------------------|---------------------|
| | MSB | LSB | | |
| 413 | 0 | 0 | 85 | Voice Lead |
| 414 | 0 | 24 | 85 | Synth Aahs |
| 415 | 0 | 64 | 85 | Vox Lead |
| 416 | 0 | 0 | 86 | Fifths Lead |
| 417 | 0 | 35 | 86 | Big Five |
| 418 | 0 | 0 | 87 | Bass & Lead |
| 419 | 0 | 16 | 87 | Big & Low |
| 420 | 0 | 64 | 87 | Fat & Perky |
| 421 | 0 | 65 | 87 | Soft Whirl |
| SYNTH PAD | | | | |
| 422 | 0 | 0 | 88 | New Age Pad |
| 423 | 0 | 64 | 88 | Fantasy |
| 424 | 0 | 0 | 89 | Warm Pad |
| 425 | 0 | 16 | 89 | Thick Pad |
| 426 | 0 | 17 | 89 | Soft Pad |
| 427 | 0 | 18 | 89 | Sine Pad |
| 428 | 0 | 64 | 89 | Horn Pad |
| 429 | 0 | 65 | 89 | Rotary Strings |
| 430 | 0 | 0 | 90 | Poly Synth Pad |
| 431 | 0 | 64 | 90 | Poly Pad 80 |
| 432 | 0 | 65 | 90 | Click Pad |
| 433 | 0 | 66 | 90 | Analog Pad |
| 434 | 0 | 67 | 90 | Square Pad |
| 435 | 0 | 0 | 91 | Choir Pad |
| 436 | 0 | 64 | 91 | Heaven |
| 437 | 0 | 66 | 91 | Itopia |
| 438 | 0 | 67 | 91 | CC Pad |
| 439 | 0 | 0 | 92 | Bowed Pad |
| 440 | 0 | 64 | 92 | Glacier |
| 441 | 0 | 65 | 92 | Glass Pad |
| 442 | 0 | 0 | 93 | Metallic Pad |
| 443 | 0 | 64 | 93 | Tine Pad |
| 444 | 0 | 65 | 93 | Pan Pad |
| 445 | 0 | 0 | 94 | Halo Pad |
| 446 | 0 | 0 | 95 | Sweep Pad |
| 447 | 0 | 20 | 95 | Shwimmer |
| 448 | 0 | 27 | 95 | Converge |
| 449 | 0 | 64 | 95 | Polar Pad |
| 450 | 0 | 66 | 95 | Celestial |
| SYNTH EFFECTS | | | | |
| 451 | 0 | 0 | 96 | Rain |
| 452 | 0 | 45 | 96 | Clavi Pad |
| 453 | 0 | 64 | 96 | Harmo Rain |
| 454 | 0 | 65 | 96 | African Wind |
| 455 | 0 | 66 | 96 | Carib |
| 456 | 0 | 0 | 97 | Sound Track |
| 457 | 0 | 27 | 97 | Prologue |
| 458 | 0 | 64 | 97 | Ancestral |
| 459 | 0 | 0 | 98 | Crystal |
| 460 | 0 | 12 | 98 | Synth Drum Comp |
| 461 | 0 | 14 | 98 | Popcorn |
| 462 | 0 | 18 | 98 | Tiny Bells |
| 463 | 0 | 35 | 98 | Round Glockenspiel |
| 464 | 0 | 40 | 98 | Glockenspiel Chimes |
| 465 | 0 | 41 | 98 | Clear Bells |
| 466 | 0 | 42 | 98 | Chorus Bells |
| 467 | 0 | 64 | 98 | Synth Mallet |
| 468 | 0 | 65 | 98 | Soft Crystal |
| 469 | 0 | 66 | 98 | Loud Glockenspiel |
| 470 | 0 | 67 | 98 | Christmas Bells |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-------------------|-------------|-----|----------------------|----------------------|
| | MSB | LSB | | |
| 471 | 0 | 68 | 98 | Vibraphone Bells |
| 472 | 0 | 69 | 98 | Digital Bells |
| 473 | 0 | 70 | 98 | Air Bells |
| 474 | 0 | 71 | 98 | Bell Harp |
| 475 | 0 | 72 | 98 | Gamelimba |
| 476 | 0 | 0 | 99 | Atmosphere |
| 477 | 0 | 18 | 99 | Warm Atmosphere |
| 478 | 0 | 19 | 99 | Hollow Release |
| 479 | 0 | 40 | 99 | Nylon Electric Piano |
| 480 | 0 | 64 | 99 | Nylon Harp |
| 481 | 0 | 65 | 99 | Harp Vox |
| 482 | 0 | 66 | 99 | Atmosphere Pad |
| 483 | 0 | 67 | 99 | Planet |
| 484 | 0 | 0 | 100 | Brightness |
| 485 | 0 | 64 | 100 | Fantasy Bells |
| 486 | 0 | 96 | 100 | Smokey |
| 487 | 0 | 0 | 101 | Goblins |
| 488 | 0 | 64 | 101 | Goblins Synth |
| 489 | 0 | 65 | 101 | Creeper |
| 490 | 0 | 66 | 101 | Ring Pad |
| 491 | 0 | 67 | 101 | Ritual |
| 492 | 0 | 68 | 101 | To Heaven |
| 493 | 0 | 70 | 101 | Night |
| 494 | 0 | 71 | 101 | Glisten |
| 495 | 0 | 96 | 101 | Bell Choir |
| 496 | 0 | 0 | 102 | Echoes |
| 497 | 0 | 8 | 102 | Echoes 2 |
| 498 | 0 | 14 | 102 | Echo Pan |
| 499 | 0 | 64 | 102 | Echo Bells |
| 500 | 0 | 65 | 102 | Big Pan |
| 501 | 0 | 66 | 102 | Synth Piano |
| 502 | 0 | 67 | 102 | Creation |
| 503 | 0 | 68 | 102 | Star Dust |
| 504 | 0 | 69 | 102 | Resonant & Panning |
| 505 | 0 | 0 | 103 | Sci-Fi |
| 506 | 0 | 64 | 103 | Starz |
| WORLD | | | | |
| 507 | 0 | 0 | 104 | Sitar |
| 508 | 0 | 32 | 104 | Detuned Sitar |
| 509 | 0 | 35 | 104 | Sitar 2 |
| 510 | 0 | 96 | 104 | Tambra |
| 511 | 0 | 97 | 104 | Tamboura |
| 512 | 0 | 0 | 105 | Banjo |
| 513 | 0 | 28 | 105 | Muted Banjo |
| 514 | 0 | 96 | 105 | Rabab |
| 515 | 0 | 97 | 105 | Gopichant |
| 516 | 0 | 98 | 105 | Oud |
| 517 | 0 | 0 | 106 | Shamisen |
| 518 | 0 | 0 | 107 | Koto |
| 519 | 0 | 96 | 107 | Taisho-kin |
| 520 | 0 | 97 | 107 | Kanoon |
| 521 | 0 | 0 | 108 | Kalimba |
| 522 | 0 | 0 | 109 | Bagpipe |
| 523 | 0 | 0 | 110 | Fiddle |
| 524 | 0 | 0 | 111 | Shanai |
| 525 | 0 | 64 | 111 | Shanai 2 |
| 526 | 0 | 96 | 111 | Pungi |
| 527 | 0 | 97 | 111 | Hichiriki |
| PERCUSSIVE | | | | |
| 528 | 0 | 0 | 112 | Tinkle Bell |

Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|----------------------|-------------|-----|----------------------|-----------------------|
| | MSB | LSB | | |
| 529 | 0 | 96 | 112 | Bonang |
| 530 | 0 | 97 | 112 | Altair |
| 531 | 0 | 98 | 112 | Gamelan Gongs |
| 532 | 0 | 99 | 112 | Stereo Gamelan Gongs |
| 533 | 0 | 100 | 112 | Rama Cymbal |
| 534 | 0 | 101 | 112 | Asian Bells |
| 535 | 0 | 0 | 113 | Agogo |
| 536 | 0 | 0 | 114 | Steel Drums |
| 537 | 0 | 97 | 114 | Glass Percussion |
| 538 | 0 | 98 | 114 | Thai Bells |
| 539 | 0 | 0 | 115 | Woodblock |
| 540 | 0 | 96 | 115 | Castanets |
| 541 | 0 | 0 | 116 | Taiko Drum |
| 542 | 0 | 96 | 116 | Gran Cassa |
| 543 | 0 | 0 | 117 | Melodic Tom |
| 544 | 0 | 64 | 117 | Melodic Tom 2 |
| 545 | 0 | 65 | 117 | Real Tom |
| 546 | 0 | 66 | 117 | Rock Tom |
| 547 | 0 | 0 | 118 | Synth Drum |
| 548 | 0 | 64 | 118 | Analog Tom |
| 549 | 0 | 65 | 118 | Electronic Percussion |
| 550 | 0 | 0 | 119 | Reverse Cymbal |
| SOUND EFFECTS | | | | |
| 551 | 0 | 0 | 120 | Fret Noise |
| 552 | 0 | 0 | 121 | Breath Noise |
| 553 | 0 | 0 | 122 | Seashore |
| 554 | 0 | 0 | 123 | Bird Tweet |
| 555 | 0 | 0 | 124 | Telephone Ring |
| 556 | 0 | 0 | 125 | Helicopter |
| 557 | 0 | 0 | 126 | Applause |
| 558 | 0 | 0 | 127 | Gunshot |
| 559 | 64 | 0 | 0 | Cutting Noise |
| 560 | 64 | 0 | 1 | Cutting Noise 2 |
| 561 | 64 | 0 | 3 | String Slap |
| 562 | 64 | 0 | 16 | Flute Key Click |
| 563 | 64 | 0 | 32 | Shower |
| 564 | 64 | 0 | 33 | Thunder |
| 565 | 64 | 0 | 34 | Wind |
| 566 | 64 | 0 | 35 | Stream |
| 567 | 64 | 0 | 36 | Bubble |
| 568 | 64 | 0 | 37 | Feed |
| 569 | 64 | 0 | 48 | Dog |
| 570 | 64 | 0 | 49 | Horse |
| 571 | 64 | 0 | 50 | Bird Tweet 2 |
| 572 | 64 | 0 | 54 | Ghost |
| 573 | 64 | 0 | 55 | Maou |
| 574 | 64 | 0 | 64 | Phone Call |
| 575 | 64 | 0 | 65 | Door Squeak |
| 576 | 64 | 0 | 66 | Door Slam |
| 577 | 64 | 0 | 67 | Scratch Cut |
| 578 | 64 | 0 | 68 | Scratch Split |
| 579 | 64 | 0 | 69 | Wind Chime |
| 580 | 64 | 0 | 70 | Telephone Ring 2 |
| 581 | 64 | 0 | 80 | Car Engine Ignition |
| 582 | 64 | 0 | 81 | Car Tires Squeal |
| 583 | 64 | 0 | 82 | Car Passing |
| 584 | 64 | 0 | 83 | Car Crash |
| 585 | 64 | 0 | 84 | Siren |
| 586 | 64 | 0 | 85 | Train |
| 587 | 64 | 0 | 86 | Jet Plane |

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-----------|-------------|-----|----------------------|----------------|
| | MSB | LSB | | |
| 588 | 64 | 0 | 87 | Starship |
| 589 | 64 | 0 | 88 | Burst |
| 590 | 64 | 0 | 89 | Roller Coaster |
| 591 | 64 | 0 | 90 | Submarine |
| 592 | 64 | 0 | 96 | Laugh |
| 593 | 64 | 0 | 97 | Scream |
| 594 | 64 | 0 | 98 | Punch |
| 595 | 64 | 0 | 99 | Heartbeat |
| 596 | 64 | 0 | 100 | Footsteps |
| 597 | 64 | 0 | 112 | Machine Gun |
| 598 | 64 | 0 | 113 | Laser Gun |
| 599 | 64 | 0 | 114 | Explosion |
| 600 | 64 | 0 | 115 | Firework |

● DJ Voice List

| Voice No. | Bank Select | | MIDI Program Change# | Voice Name |
|-----------|-------------|-----|----------------------|------------|
| | MSB | LSB | | |
| DJ | | | | |
| 601 | 0 | 123 | 118 | DJ Set 1 |
| 602 | 0 | 123 | 119 | DJ Set 2 |
| 603 | 0 | 123 | 120 | DJ Set 3 |
| 604 | 0 | 123 | 121 | DJ Set 4 |
| 605 | 0 | 123 | 122 | DJ Set 5 |

● DJ Voice List

| Voice No. | 601 | | 602 | | 603 | | 604 | | 605 | |
|------------|-------------|--------------------|-----------------|--------------------|--------------------|--------------------|-------------|--|-------------|--|
| MSB/LSB/PC | 000/123/118 | | 000/123/119 | | 000/123/120 | | 000/123/121 | | 000/123/122 | |
| Note# | Note | DJ Set 1 | DJ Set 2 | DJ Set 3 | DJ Set 4 | DJ Set 5 | | | | |
| 036 | C 1 | BD Analog H | Bass Drum Soft | BD Analog H | BD Analog H | BD Analog H | | | | |
| 037 | C# 1 | Analog Side Stick | Side Stick | Analog Side Stick | Analog Side Stick | Analog Side Stick | | | | |
| 038 | D 1 | Analog Snare 1 | Snare M | Analog Snare 1 | Analog Snare 1 | Analog Snare 1 | | | | |
| 039 | D# 1 | Hand Clap | Hand Clap | Hand Clap | Hand Clap | Hand Clap | | | | |
| 040 | E 1 | Analog Snare 2 | Snare H Hard | Analog Snare 2 | Analog Snare 2 | Analog Snare 2 | | | | |
| 041 | F 1 | Analog Tom 1 | Floor Tom L | Analog Tom 1 | Analog Tom 1 | Analog Tom 1 | | | | |
| 042 | F# 1 | Analog HH Closed 1 | Hi-Hat Closed | Analog HH Closed 1 | Analog HH Closed 1 | Analog HH Closed 1 | | | | |
| 043 | G 1 | Analog Tom 2 | Floor Tom H | Analog Tom 2 | Analog Tom 2 | Analog Tom 2 | | | | |
| 044 | G# 1 | Analog HH Closed 2 | Hi-Hat Pedal | Analog HH Closed 2 | Analog HH Closed 2 | Analog HH Closed 2 | | | | |
| 045 | A 1 | Analog Tom 3 | Low Tom | Analog Tom 3 | Analog Tom 3 | Analog Tom 3 | | | | |
| 046 | A# 1 | Analog HH Open | Hi-Hat Open | Analog HH Open | Analog HH Open | Analog HH Open | | | | |
| 047 | B 1 | Analog Tom 4 | Mid Tom L | Analog Tom 4 | Analog Tom 4 | Analog Tom 4 | | | | |
| 048 | C 2 | Analog Tom 5 | Mid Tom H | Analog Tom 5 | Analog Tom 5 | Analog Tom 5 | | | | |
| 049 | C# 2 | Analog Cymbal | Crash Cymbal 1 | Analog Cymbal | Analog Cymbal | Analog Cymbal | | | | |
| 050 | D 2 | Analog Tom 6 | High Tom | Analog Tom 6 | Analog Tom 6 | Analog Tom 6 | | | | |
| 051 | D# 2 | Ride Cymbal 1 | Ride Cymbal 1 | Ride Cymbal 1 | Ride Cymbal 1 | Ride Cymbal 1 | | | | |
| 052 | E 2 | Chinese Cymbal | Chinese Cymbal | Chinese Cymbal | Chinese Cymbal | Chinese Cymbal | | | | |
| 053 | F 2 | Ride Cymbal Cup | Ride Cymbal Cup | Ride Cymbal Cup | Ride Cymbal Cup | Ride Cymbal Cup | | | | |
| 054 | F# 2 | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine | | | | |
| 055 | G 2 | | | | | | | | | |
| 056 | G# 2 | | | | | | | | | |
| 057 | A 2 | | | | | | | | | |
| 058 | A# 2 | | | | | | | | | |
| 059 | B 2 | | | | | | | | | |
| 060 | C 3 | | | | | | | | | |
| 061 | C# 3 | | | | | | | | | |
| 062 | D 3 | | | | | | | | | |
| 063 | D# 3 | Ohh2 | FX01 | ORCH | signal | Go | | | | |
| 064 | E 3 | | | | | | | | | |
| 065 | F 3 | | | | | | | | | |
| 066 | F# 3 | | | | | | | | | |
| 067 | G 3 | | | | | | | | | |
| 068 | G# 3 | | | | | | | | | |
| 069 | A 3 | | | | | | | | | |
| 070 | A# 3 | | | | | | | | | |
| 071 | B 3 | | | | | | | | | |
| 072 | C 4 | | | | | | | | | |
| 073 | C# 4 | | | | | | | | | |
| 074 | D 4 | | | | | | | | | |
| 075 | D# 4 | | | | | | | | | |
| 076 | E 4 | | | | | | | | | |
| 077 | F 4 | FX02 | Onemoretime | Onemoretime | Uhh-Hit | Huea | | | | |
| 078 | F# 4 | | | | | | | | | |
| 079 | G 4 | | | | | | | | | |
| 080 | G# 4 | | | | | | | | | |
| 081 | A 4 | | | | | | | | | |
| 082 | A# 4 | | | | | | | | | |
| 083 | B 4 | | | | | | | | | |
| 084 | C 5 | Joo | Go | GetUp | Huihu | GetUp | | | | |
| 085 | C# 5 | Reverse | Ohh2 | signal | Joo | Reverse | | | | |
| 086 | D 5 | Huihu | Heau | Joo | ComeOn | Joo | | | | |
| 087 | D# 5 | FXTBrs | FX02 | FXTBrs | Onemoretime | FX01 | | | | |
| 088 | E 5 | Huea | Huihu | Go | Go | Ohh1 | | | | |
| 089 | F 5 | GetUp | GetUp | Huihu | GetUp | Ohh2 | | | | |
| 090 | F# 5 | Ohh1 | Reverse | FX01 | Huea | Onemoretime | | | | |
| 091 | G 5 | Go | signal | ComeOn | Ohh2 | ComeOn | | | | |
| 092 | G# 5 | Scratch 1 | Scratch 1 | Scratch 1 | Scratch 1 | Scratch 1 | | | | |
| 093 | A 5 | Scratch 2 | Scratch 2 | Scratch 2 | Scratch 2 | Scratch 2 | | | | |
| 094 | A# 5 | Scratch 3 | Scratch 3 | Scratch 3 | Scratch 3 | Scratch 3 | | | | |
| 095 | B 5 | Scratch 4 | Scratch 4 | Scratch 4 | Scratch 4 | Scratch 4 | | | | |
| 096 | C 6 | Scratch 5 | Scratch 5 | Scratch 5 | Scratch 5 | Scratch 5 | | | | |

Style List

| Style No. | Style Name |
|---------------|----------------|
| 8Beat | |
| 001 | 8BeatModern |
| 002 | 60'sGtrPop |
| 003 | 8BeatAdria |
| 004 | 60's8Beat |
| 005 | 8Beat |
| 006 | OffBeat |
| 007 | 60'sRock |
| 008 | HardRock |
| 009 | RockShuffle |
| 010 | 8BeatRock |
| 16Beat | |
| 011 | 16Beat |
| 012 | PopShuffle1 |
| 013 | PopShuffle2 |
| 014 | GuitarPop |
| 015 | 16BtUptempo |
| 016 | KoolShuffle |
| 017 | JazzRock |
| 018 | HipHopLight |
| Ballad | |
| 019 | PianoBallad |
| 020 | LoveSong |
| 021 | 6/8ModernEP |
| 022 | 6/8SlowRock |
| 023 | OrganBallad |
| 024 | PopBallad |
| 025 | 16BeatBallad1 |
| 026 | 16BeatBallad2 |
| Dance | |
| 027 | EuroTrance |
| 028 | Ibiza |
| 029 | HouseMusik |
| 030 | SwingHouse |
| 031 | TechnoPolis |
| 032 | Clubdance |
| 033 | ClubLatin |
| 034 | Garage1 |
| 035 | Garage2 |
| 036 | TechnoParty |
| 037 | UKPop |
| 038 | HipHopGroove |
| 039 | HipShuffle |
| 040 | HipHopPop |
| Disco | |
| 041 | 70'sDisco1 |
| 042 | 70'sDisco2 |
| 043 | LatinDisco |
| 044 | DiscoPhilly |
| 045 | SaturdayNight |
| 046 | DiscoChocolate |
| 047 | DiscoHands |

| Style No. | Style Name |
|-----------------------|----------------|
| Swing&Jazz | |
| 048 | BigBandFast |
| 049 | BigBandMid |
| 050 | BigBandBallad |
| 051 | BigBandShfl |
| 052 | JazzClub |
| 053 | Swing1 |
| 054 | Swing2 |
| 055 | Five/Four |
| 056 | JazzBallad |
| 057 | Dixieland |
| 058 | Ragtime |
| 059 | AfroCuban |
| 060 | Charleston |
| R&B | |
| 061 | Soul |
| 062 | DetroitPop1 |
| 063 | 60'sRock&Roll |
| 064 | 6/8Soul |
| 065 | CrocoTwist |
| 066 | Rock&Roll |
| 067 | DetroitPop2 |
| 068 | BoogieWoogie |
| 069 | ComboBoogie |
| 070 | 6/8Blues |
| Country | |
| 071 | Country8Beat |
| 072 | CountryPop |
| 073 | CountrySwing |
| 074 | Country2/4 |
| 075 | CowboyBoogie |
| 076 | CountryShuffle |
| 077 | Bluegrass |
| Latin | |
| 078 | BrazilianSamba |
| 079 | BossaNova |
| 080 | PopBossa |
| 081 | Tijuana |
| 082 | DiscoLatin |
| 083 | Mambo |
| 084 | Salsa |
| 085 | Beguine |
| 086 | GypsyRumba |
| 087 | RmbFlamenca |
| 088 | Rumbalsland |
| 089 | Reggae |
| Ballroom | |
| 090 | VienneseWaltz |
| 091 | EnglishWaltz |
| 092 | Slowfox |
| 093 | Foxtrot |
| 094 | Quickstep |

| Style No. | Style Name |
|--------------------|------------------|
| 095 | Tango |
| 096 | Pasodoble |
| 097 | Samba |
| 098 | ChaChaCha |
| 099 | Rumba |
| 100 | Jive |
| Traditional | |
| 101 | USMarch |
| 102 | 6/8March |
| 103 | GermanMarch |
| 104 | PolkaPop |
| 105 | OberPolka |
| 106 | Tarantella |
| 107 | Showtune |
| 108 | ChristmasSwing |
| 109 | ChristmasWaltz |
| 110 | ScottishReel |
| 111 | Hawaiian |
| Waltz | |
| 112 | GuitarSerenade |
| 113 | SwingWaltz |
| 114 | JazzWaltz1 |
| 115 | JazzWaltz2 |
| 116 | CountryWaltz |
| 117 | OberWalzer |
| 118 | Musette |
| DJ | |
| 119 | DJ-HipHop |
| 120 | DJ-DanceSwing |
| 121 | DJ-House |
| 122 | DJ-GarageHouse |
| 123 | DJ-PopR&B |
| Pianist | |
| 124 | Stride |
| 125 | PianoSwing |
| 126 | PianoRag |
| 127 | Arpeggio |
| 128 | Musical |
| 129 | Habanera |
| 130 | SlowRock |
| 131 | 8BeatPianoBallad |
| 132 | PianoMarch |
| 133 | 6/8PianoMarch |
| 134 | PianoWaltz |
| 135 | PianoBeguine |

Music Database List

| M.D.B. No. | M.D.B. Name |
|-------------------------|-------------|
| POP HITS | |
| 001 | AlvFever |
| 002 | Croco Rk |
| 003 | DayPdise |
| 004 | EasySday |
| 005 | GoMyWay |
| 006 | HowDeep! |
| 007 | HurryLuv |
| 008 | I'm Torn |
| 009 | Imagine |
| 010 | ISurvive |
| 011 | JustCall |
| 012 | JustWay |
| 013 | NikitTrp |
| 014 | ProudGtr |
| 015 | SailingSx |
| 016 | Sept.Pop |
| 017 | SultanSw |
| 018 | SweetLrd |
| 019 | ThnkMsic |
| 020 | TitanicH |
| 021 | WatchGrl |
| 022 | WhatALoo |
| 023 | WhitePle |
| 024 | YestDGtr |
| SWING & JAZZ | |
| 025 | Alex Rag |
| 026 | Blue Set |
| 027 | DayOfW&R |
| 028 | HighMoon |
| 029 | MistySax |
| 030 | MoonLit |
| 031 | New York |
| 032 | PanthrSw |
| 033 | PatrolBr |
| 034 | PatrolSx |
| 035 | PetiteCl |
| 036 | RedRoses |
| 037 | SaintMch |
| 038 | SatinWd |
| 039 | SaxMood |
| 040 | SF Heart |
| 041 | ShearJz |
| 042 | Showbiz |
| 043 | SplinkyTb |
| 044 | SunnySde |
| 045 | TstHoney |
| 046 | TwoFoot5 |
| 047 | WhatsNew |
| 048 | Wild Cat |
| 049 | WondrLnd |
| EASY LISTENING | |
| 050 | BlackFst |
| 051 | CaliBlue |
| 052 | CiaoCpri |
| 053 | Close2U |
| 054 | DAmorStr |
| 055 | DolanesM |
| 056 | ElCondor |
| 057 | Entrtain |
| 058 | Frippers |
| 059 | LuckySax |
| 060 | LuvStory |
| 061 | MyPrince |
| 062 | OSoleMio |
| 063 | PalomaGt |
| 064 | PuppetBr |
| 065 | Raindrop |
| 066 | RedMouln |
| 067 | R'ticGtr |
| 068 | Schiwago |
| 069 | ShadowGt |
| 070 | SingRain |

| M.D.B. No. | M.D.B. Name |
|---------------------------|-------------|
| 071 | SmallWld |
| 072 | SpkSoft |
| 073 | SpnrishEy |
| 074 | StrangeN |
| 075 | TieRibbn |
| 076 | TimeGoes |
| 077 | WhteXmas |
| 078 | WishStar |
| 079 | WondrWld |
| ROMANTIC BALLADS | |
| 080 | AdelineB |
| 081 | ArgenCry |
| 082 | BeautBdy |
| 083 | Bl Bayou |
| 084 | CatMemry |
| 085 | CavaSolo |
| 086 | E Weiss |
| 087 | ElvGhett |
| 088 | Feeling |
| 089 | Fly Away |
| 090 | Fnl Date |
| 091 | GreenSlv |
| 092 | GtCncert |
| 093 | HrdToSay |
| 094 | LonlyPan |
| 095 | MBoxDnce |
| 096 | Mn Rivr |
| 097 | Norw.Flt |
| 098 | OnMyMnd |
| 099 | OverRbow |
| 100 | Red Lady |
| 101 | ReleseMe |
| 102 | SavingLv |
| 103 | Shore Cl |
| 104 | SierraMd |
| 105 | SilverMn |
| 106 | SmokyEye |
| 107 | SndOfSil |
| 108 | TblWater |
| 109 | WhisprSx |
| ROCK & FUSION | |
| 110 | DavAgain |
| 111 | JumpRock |
| 112 | OyComCha |
| 113 | PickUpPc |
| 114 | RdRiverR |
| 115 | SatsfyGt |
| 116 | Sheriff |
| 117 | SmokeWtr |
| 118 | TwistAgn |
| 119 | VenusPop |
| RHYTHM & BLUES | |
| 120 | AmazingG |
| 121 | BoogiePf |
| 122 | Clock Rk |
| 123 | CU later |
| 124 | HappyDay |
| 125 | JohnnyB |
| 126 | MercyBrs |
| 127 | RisingSn |
| 128 | S Preems |
| 129 | SuperStv |
| 130 | Yeh Orgn |
| HIP HOP HOUSE | |
| 131 | 2 of US |
| 132 | B Leave |
| 133 | Back St |
| 134 | FunkyTwn |
| 135 | KillSoft |
| 136 | MiamiTrn |
| 137 | Nine PM |
| 138 | SharpRap |
| 139 | SingBack |
| 140 | StrandD |

| M.D.B. No. | M.D.B. Name |
|------------------------------|-------------|
| LATIN NIGHTS | |
| 141 | BambaBrs |
| 142 | BambaFit |
| 143 | BeHappy! |
| 144 | CopaLola |
| 145 | DayNight |
| 146 | Ipanema |
| 147 | MarinaAc |
| 148 | MuchoTrb |
| 149 | SmoothLt |
| 150 | SunOfLif |
| 151 | Sunshine |
| 152 | Tico Org |
| 153 | TrbWave |
| COUNTRY & WESTERN | |
| 154 | BlownWnd |
| 155 | Bonanza |
| 156 | BoxerGtr |
| 157 | CntryRds |
| 158 | GreenGrs |
| 159 | Jambala |
| 160 | LondonSt |
| 161 | LooseEL |
| 162 | TopWorld |
| 163 | YlwRose |
| DISCO & PARTY | |
| 164 | AlhHwaii |
| 165 | Babylon |
| 166 | Barbados |
| 167 | BirdySyn |
| 168 | FestaMex |
| 169 | HandsPty |
| 170 | LuvTheme |
| 171 | ModrnTlk |
| 172 | NxtAlice |
| 173 | PalomaFl |
| 174 | PubPiano |
| 175 | Tijuana |
| 176 | Why MCA? |
| BALLROOM | |
| 177 | BrazilBr |
| 178 | CherryBr |
| 179 | CherryOr |
| 180 | DanubeWv |
| 181 | MantoStr |
| 182 | SandmnFx |
| 183 | SundyNvr |
| 184 | TangoPiz |
| 185 | Tea4Two |
| 186 | TulipWtz |
| 187 | YesSirQk |
| TRADITIONAL | |
| 188 | AlpenTri |
| 189 | Balalaik |
| 190 | Ceilidh |
| 191 | CielPari |
| 192 | Cl Polka |
| 193 | Comrades |
| 194 | Funiculi |
| 195 | HappyPlk |
| 196 | Herzlin |
| 197 | HornPipe |
| 198 | JinglBel |
| 199 | Kufstein |
| 200 | MexiHat |
| 201 | MickyFlt |
| 202 | NavyAway |
| 203 | RIBarrel |
| 204 | SnowWtz |
| 205 | StarMrch |
| 206 | WashPost |
| 207 | WdCuttrs |
| 208 | XmasWalz |

Drum Kit List

- “ ” indicates that the drum sound is the same as “Standard Kit 1”.
- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than keyboard Note # and Note. For example, in “109: Standard Kit 1”, the “Seq Click H” (Note# 36/Note C1) corresponds to (Note# 24/Note C0).
- Key Off: Keys marked “O” stop sounding the instant they are released.
- Voices with the same Alternate Note Number (*1 ... 4) cannot be played simultaneously. (They are designed to be played alternately with each other.)

| | Voice No. | | | | | | 109 | 110 | 111 | 112 | 113 | 114 |
|-------|------------|-------|------|---|---------|------------------|----------------|----------------|-------------|-------------|----------------|----------------|
| | MSB/LSB/PC | | | | | | 127/000/000 | 127/000/001 | 127/000/008 | 127/000/016 | 127/000/024 | 127/000/025 |
| | Keyboard | | MIDI | | Key Off | Alternate assign | Standard Kit 1 | Standard Kit 2 | Room Kit | Rock Kit | Electronic Kit | Analog Kit |
| Note# | Note | Note# | Note | | | | | | | | | |
| | | 25 | C# | 0 | 13 | C# | -1 | | | | | |
| | | 26 | D | 0 | 14 | D | -1 | | | | | |
| | | 27 | D# | 0 | 15 | D# | -1 | | | | | |
| E0 | | 28 | E | 0 | 16 | E | -1 | | | | | |
| F0 | | 29 | F | 0 | 17 | F | -1 | | | | | |
| G0 | F#0 | 30 | F# | 0 | 18 | F# | -1 | | | | | |
| A0 | G#0 | 31 | G | 0 | 19 | G | -1 | | | | | |
| B0 | A#0 | 32 | G# | 0 | 20 | G# | -1 | | | | | |
| C1 | C#1 | 33 | A | 0 | 21 | A | -1 | | | | | |
| D1 | D#1 | 34 | A# | 0 | 22 | A# | -1 | | | | | |
| E1 | | 35 | B | 0 | 23 | B | -1 | | | | | |
| F1 | F#1 | 36 | C | 1 | 24 | C | 0 | | | | | |
| G1 | G#1 | 37 | C# | 1 | 25 | C# | 0 | | | | | |
| A1 | A#1 | 38 | D | 1 | 26 | D | 0 | O | | | | |
| B1 | | 39 | D# | 1 | 27 | D# | 0 | | | | | |
| C2 | C#2 | 40 | E | 1 | 28 | E | 0 | O | | | Reverse Cymbal | Reverse Cymbal |
| D2 | D#2 | 41 | F | 1 | 29 | F | 0 | O | | | | |
| E2 | | 42 | F# | 1 | 30 | F# | 0 | | | | Hi Q 2 | Hi Q 2 |
| F2 | F#2 | 43 | G | 1 | 31 | G | 0 | | | | | |
| G2 | G#2 | 44 | G# | 1 | 32 | G# | 0 | | | | | |
| A2 | A#2 | 45 | A | 1 | 33 | A | 0 | | | | | |
| B2 | | 46 | A# | 1 | 34 | A# | 0 | | | | | |
| C3 | C#3 | 47 | B | 1 | 35 | B | 0 | | | | | |
| D3 | D#3 | 48 | C | 2 | 36 | C | 1 | | | | | |
| E3 | | 49 | C# | 2 | 37 | C# | 1 | | | | | |
| F3 | F#3 | 50 | D | 2 | 38 | D | 1 | | | | | |
| G3 | G#3 | 51 | D# | 2 | 39 | D# | 1 | | | | | |
| A3 | A#3 | 52 | E | 2 | 40 | E | 1 | | | | | |
| B3 | | 53 | F | 2 | 41 | F | 1 | | | | | |
| C4 | C#4 | 54 | F# | 2 | 42 | F# | 1 | 1 | | | | |
| D4 | D#4 | 55 | G | 2 | 43 | G | 1 | | | | | |
| E4 | | 56 | G# | 2 | 44 | G# | 1 | 1 | | | | |
| F4 | F#4 | 57 | A | 2 | 45 | A | 1 | | | | | |
| G4 | G#4 | 58 | A# | 2 | 46 | A# | 1 | 1 | | | | |
| A4 | A#4 | 59 | B | 2 | 47 | B | 1 | | | | | |
| B4 | | 60 | C | 3 | 48 | C | 2 | | | | | |
| C5 | C#5 | 61 | C# | 3 | 49 | C# | 2 | | | | | |
| D5 | D#5 | 62 | D | 3 | 50 | D | 2 | | | | | |
| E5 | | 63 | D# | 3 | 51 | D# | 2 | | | | | |
| F5 | F#5 | 64 | E | 3 | 52 | E | 2 | | | | | |
| G5 | G#5 | 65 | F | 3 | 53 | F | 2 | | | | | |
| A5 | A#5 | 66 | F# | 3 | 54 | F# | 2 | | | | | |
| B5 | | 67 | G | 3 | 55 | G | 2 | | | | | |
| C6 | C#6 | 68 | G# | 3 | 56 | G# | 2 | | | | | |
| D6 | D#6 | 69 | A | 3 | 57 | A | 2 | | | | | |
| E6 | | 70 | A# | 3 | 58 | A# | 2 | | | | | |
| F6 | F#6 | 71 | B | 3 | 59 | B | 2 | | | | | |
| G6 | | 72 | C | 4 | 60 | C | 3 | | | | | |
| | | 73 | C# | 4 | 61 | C# | 3 | | | | | |
| | | 74 | D | 4 | 62 | D | 3 | | | | | |
| | | 75 | D# | 4 | 63 | D# | 3 | | | | | |
| | | 76 | E | 4 | 64 | E | 3 | | | | | |
| | | 77 | F | 4 | 65 | F | 3 | | | | | |
| | | 78 | F# | 4 | 66 | F# | 3 | | | | | |
| | | 79 | G | 4 | 67 | G | 3 | | | | | |
| | | 80 | G# | 4 | 68 | G# | 3 | | | | | |
| | | 81 | A | 4 | 69 | A | 3 | | | | | |
| | | 82 | A# | 4 | 70 | A# | 3 | | | | | |
| | | 83 | B | 4 | 71 | B | 3 | O | | | | |
| | | 84 | C | 5 | 72 | C | 4 | O | | | | |
| | | 85 | C# | 5 | 73 | C# | 4 | | | | | |
| | | 86 | D | 5 | 74 | D | 4 | O | | | | |
| | | 87 | D# | 5 | 75 | D# | 4 | | | | | |
| | | 88 | E | 5 | 76 | E | 4 | | | | | |
| | | 89 | F | 5 | 77 | F | 4 | | | | | |
| | | 90 | F# | 5 | 78 | F# | 4 | | | | | |
| | | 91 | G | 5 | 79 | G | 4 | | | | Scratch Push | Scratch Push |
| | | 92 | G# | 5 | 80 | G# | 4 | | | | Scratch Pull | Scratch Pull |
| | | 93 | A | 5 | 81 | A | 4 | | | | | |
| | | 94 | A# | 5 | 82 | A# | 4 | | | | | |
| | | 95 | B | 5 | 83 | B | 4 | | | | | |
| | | 96 | C | 6 | 84 | C | 5 | | | | | |
| | | 97 | C# | 6 | 85 | C# | 5 | | | | | |
| | | 98 | D | 6 | 86 | D | 5 | | | | | |
| | | 99 | D# | 6 | 87 | D# | 5 | | | | | |
| | | 100 | E | 6 | 88 | E | 5 | | | | | |
| | | 101 | F | 6 | 89 | F | 5 | | | | | |
| | | 102 | F# | 6 | 90 | F# | 5 | | | | | |
| | | 103 | G | 6 | 91 | G | 5 | | | | | |

Drum Kit List

| | | Voice No. | | | | 109 | 115 | 116 | 117 | 118 | 119 | 120 |
|----|-----|------------|------|-------|-------|----------------|------------------|-----------------|--------------------|-----------------|--------------|---------------------|
| | | MSB/LSB/PC | | | | 127/000/000 | 127/000/027 | 127/000/032 | 127/000/040 | 127/000/048 | 126/000/000 | 126/000/001 |
| | | Keyboard | | MIDI | | Standard Kit 1 | Dance Kit | Jazz Kit | Brush Kit | Symphony Kit | SFX Kit 1 | SFX Kit 2 |
| | | Note# | Note | Note# | Note | Key Off | Alternate assign | | | | | |
| | | 25 | C# 0 | 13 | C# -1 | | 3 | Surdo Mute | | | | |
| | | 26 | D 0 | 14 | D -1 | | 3 | Surdo Open | | | | |
| | | 27 | D# 0 | 15 | D# -1 | | | Hi Q | | | | |
| E0 | | 28 | E 0 | 16 | E -1 | | | Whip Slap | | | | |
| F0 | | 29 | F 0 | 17 | F -1 | | | Scratch Push | | | | |
| | F#0 | 30 | F# 0 | 18 | F# -1 | | 4 | Scratch Pull | | | | |
| G0 | | 31 | G 0 | 19 | G -1 | | | Finger Snap | | | | |
| | G#0 | 32 | G# 0 | 20 | G# -1 | | | Click Noise | | | | |
| A0 | | 33 | A 0 | 21 | A -1 | | | Metronome Click | | | | |
| | A#0 | 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | | | | |
| B0 | | 35 | B 0 | 23 | B -1 | | | Seq Click L | | | | |
| C1 | | 36 | C 1 | 24 | C 0 | | | Seq Click H | | | | |
| | C#1 | 37 | C# 1 | 25 | C# 0 | | | Brush Tap | | | | |
| D1 | | 38 | D 1 | 26 | D 0 | O | | Brush Swirl | | | | |
| | D#1 | 39 | D# 1 | 27 | D# 0 | | | Brush Slap | | | | |
| E1 | | 40 | E 1 | 28 | E 0 | O | | Brush Tap Swirl | Reverse Cymbal | | | |
| F1 | | 41 | F 1 | 29 | F 0 | O | | Snare Roll | | | | |
| | F#1 | 42 | F# 1 | 30 | F# 0 | | | Castanet | Hi Q 2 | | | |
| G1 | | 43 | G 1 | 31 | G 0 | | | Snare H Soft | AnSD Snappy | SD Jazz H Light | Brush Slap L | |
| | G#1 | 44 | G# 1 | 32 | G# 0 | | | Sticks | | | | |
| A1 | | 45 | A 1 | 33 | A 0 | | | Bass Drum Soft | AnBD Dance-1 | | Bass Drum L | |
| | A#1 | 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | AnSD OpenRim | | | |
| B1 | | 47 | B 1 | 35 | B 0 | | | Bass Drum Hard | AnBD Dance-2 | | Gran Cassa | |
| C2 | | 48 | C 2 | 36 | C 1 | | | Bass Drum | AnBD Dance-3 | BD Jazz | BD Jazz | Gran Cassa Mute |
| | C#2 | 49 | C# 2 | 37 | C# 1 | | | Side Stick | Analog Side Stick | | | Cutting Noise |
| D2 | | 50 | D 2 | 38 | D 1 | | | Snare M | AnSD Q | SD Jazz L | Brush Slap | Marching Sn M |
| | D#2 | 51 | D# 2 | 39 | D# 1 | | | Hand Clap | | | | String Slap |
| E2 | | 52 | E 2 | 40 | E 1 | | | Snare H Hard | AnSD Ana-Acoustic | SD Jazz M | Brush Tap | Marching Sn H |
| | F#2 | 53 | F 2 | 41 | F 1 | | | Floor Tom L | Analog Tom 1 | Jazz Tom 1 | Brush Tom 1 | Jazz Tom 1 |
| F2 | | 54 | F# 2 | 42 | F# 1 | 1 | | Hi-Hat Closed | Analog HH Closed 3 | | | |
| | G#2 | 55 | G 2 | 43 | G 1 | | | Floor Tom H | Analog Tom 2 | Jazz Tom 2 | Brush Tom 2 | Jazz Tom 2 |
| G2 | | 56 | G# 2 | 44 | G# 1 | 1 | | Hi-Hat Pedal | Analog HH Closed 4 | | | |
| | A#2 | 57 | A 2 | 45 | A 1 | | | Low Tom | Analog Tom 3 | Jazz Tom 3 | Brush Tom 3 | Jazz Tom 3 |
| A2 | | 58 | A# 2 | 46 | A# 1 | 1 | | Hi-Hat Open | Analog HH Open 2 | | | |
| B2 | | 59 | B 2 | 47 | B 1 | | | Mid Tom L | Analog Tom 4 | Jazz Tom 4 | Brush Tom 4 | Jazz Tom 4 |
| | C#3 | 60 | C 3 | 48 | C 2 | | | Mid Tom H | Analog Tom 5 | Jazz Tom 5 | Brush Tom 5 | Jazz Tom 5 |
| C3 | | 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | Analog Cymbal | | | Hand Cym. L |
| | D#3 | 62 | D 3 | 50 | D 2 | | | High Tom | Analog Tom 6 | Jazz Tom 6 | Brush Tom 6 | Jazz Tom 6 |
| D3 | | 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | | | | Hand Cym.Short L |
| | F#3 | 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | | | | Flute Key Click |
| E3 | | 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | | | | Car Engine Ignition |
| | G#3 | 66 | F# 3 | 54 | F# 2 | | | Tambourine | | | | Car Tires Squeal |
| F3 | | 67 | G 3 | 55 | G 2 | | | Splash Cymbal | | | | Car Passing |
| | A#3 | 68 | G# 3 | 56 | G# 2 | | | Cowbell | Analog Cowbell | | | Car Crash |
| A3 | | 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | | | | Siren |
| | C#4 | 70 | A# 3 | 58 | A# 2 | | | Vibraslap | | | | Hand Cym. H |
| B3 | | 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | | | | Train |
| | D#4 | 72 | C 4 | 60 | C 3 | | | Bongo H | | | | Jet Plane |
| C4 | | 73 | C# 4 | 61 | C# 3 | | | Bongo L | | | | Starship |
| | F#4 | 74 | D 4 | 62 | D 3 | | | Conga H Mute | Analog Conga H | | | Burst |
| D4 | | 75 | D# 4 | 63 | D# 3 | | | Conga H Open | Analog Conga M | | | Roller Coaster |
| | G#4 | 76 | E 4 | 64 | E 3 | | | Conga L | Analog Conga L | | | Submarine |
| E4 | | 77 | F 4 | 65 | F 3 | | | Timbale H | | | | |
| | A#4 | 78 | F# 4 | 66 | F# 3 | | | Timbale L | | | | |
| F4 | | 79 | G 4 | 67 | G 3 | | | Agogo H | | | | |
| | G#4 | 80 | G# 4 | 68 | G# 3 | | | Agogo L | | | | |
| G4 | | 81 | A 4 | 69 | A 3 | | | Cabasa | | | | Shower |
| | A#4 | 82 | A# 4 | 70 | A# 3 | | | Maracas | Analog Maracas | | | Thunder |
| A4 | | 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | | | | Wind |
| | C#5 | 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | | | | Stream |
| C5 | | 85 | C# 5 | 73 | C# 4 | | | Guiro Short | | | | Bubble |
| | D#5 | 86 | D 5 | 74 | D 4 | O | | Guiro Long | | | | Feed |
| D5 | | 87 | D# 5 | 75 | D# 4 | | | Claves | Analog Claves | | | |
| | F#5 | 88 | E 5 | 76 | E 4 | | | Wood Block H | | | | |
| E5 | | 89 | F 5 | 77 | F 4 | | | Wood Block L | | | | |
| | G#5 | 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | Scratch Push | | | |
| F5 | | 91 | G 5 | 79 | G 4 | | | Cuica Open | Scratch Pull | | | |
| | A#5 | 92 | G# 5 | 80 | G# 4 | | 2 | Triangle Mute | | | | |
| G5 | | 93 | A 5 | 81 | A 4 | | 2 | Triangle Open | | | | |
| | C#6 | 94 | A# 5 | 82 | A# 4 | | | Shaker | | | | |
| A5 | | 95 | B 5 | 83 | B 4 | | | Jingle Bell | | | | |
| | D#6 | 96 | C 6 | 84 | C 5 | | | Bell Tree | | | | Dog |
| C6 | | 97 | C# 6 | 85 | C# 5 | | | | | | | Horse |
| | F#6 | 98 | D 6 | 86 | D 5 | | | | | | | Bird Tweet 2 |
| D6 | | 99 | D# 6 | 87 | D# 5 | | | | | | | Explosion |
| | A#6 | 100 | E 6 | 88 | E 5 | | | | | | | Firework |
| E6 | | 101 | F 6 | 89 | F 5 | | | | | | | |
| | G#6 | 102 | F# 6 | 90 | F# 5 | | | | | | | Ghost |
| F6 | | 103 | G 6 | 91 | G 5 | | | | | | | Maou |

NOTE:

- *1 By default (factory settings) the DGX-202 ordinarily functions as a 16-channel multi-timbral tone generator, and incoming data does not affect the panel voices or panel settings. However, the MIDI messages listed below do affect the panel voices, auto accompaniment, and songs.
 - MIDI Master Tuning
 - System exclusive messages for changing the Reverb Type, Chorus Type, and DSP Type.
- *2 Messages for these control change numbers cannot be transmitted from the DGX-202 itself. However, they may be transmitted when playing the accompaniment, song or using the Harmony effect.
- *3 Exclusive
 - <GM System ON> F0H, 7EH, 7FH, 09H, 01H, F7H
 - This message automatically restores all default settings for the instrument, with the exception of MIDI Master Tuning.
 - <MIDI Master Volume> F0H, 7FH, 7FH, 04H, 01H, II, mm, F7H
 - This message allows the volume of all channels to be changed simultaneously (Universal System Exclusive).
 - The values of "mm" is used for MIDI Master Tuning. (Values for "II" are ignored.)
 - <MIDI Master Tuning> F0H, 43H, 1nH, 27H, 30H, 00H, 00H, mm, II, cc, F7H
 - This message simultaneously changes the tuning value of all channels.
 - The values of "mm" and "II" are used for MIDI Master Tuning.
 - The default value of "mm" and "II" are 08H and 00H, respectively. Any values can be used for "n" and "cc."
 - <Reverb Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 00H, mmH, IIH, F7H
 - mm : Reverb Type MSB
 - II : Reverb Type LSB
 Refer to the Effect Map (page 92) for details.
 - <Chorus Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 20H, mmH, IIH, F7H
 - mm : Chorus Type MSB
 - II : Chorus Type LSB
 Refer to the Effect Map (page 92) for details.
 - <DSP Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 40H, mmH, IIH, F7H
 - mm : DSP Type MSB
 - II : DSP Type LSB
 Refer to the Effect Map (page 92) for details.
 - <DRY Level> F0H, 43H, 1nH, 4CH, 08H, 0mH, 11H, IIH, F7H
 - II : Dry Level
 - 0m : Channel Number
 - <XG Parameter Change> F0H, 43H, 1nH, 4CH, hh, mm, II, dd, F7H
 - hh mm II : address
 - dd : data
 - <XG Bulk Dump> F0H, 43H, 0nH, 4CH, aa, bb, hh, mm, II, dd, cc, F7H
 - 0n : Device Number n=0 (send), 0 - f (receive)
 - aa bb : Byte Count (aa << 7) + bb
 - hh mm II : address
 - dd : data
 - <Sequence Recording Bulk Dump>
 F0H, 43H, 73H, 7FH, mID, 06H, 0AH, aa, bb, cc, dd, hh, mm, II, bulk data, sum, F7H
 - mID : model ID DGX-202=2BH
 - 06H : Bulk ID
 - 0AH : Bulk No.
 - aa : Byte Count MSB
 - bb : Byte Count LSB
 - cc : amount of valid MSB data
 - dd : amount of valid LSB data
 - hh mm II : address
 - bulk data : Sequence data (1byte, 2byte...7byte, MSB data)
 - sum : Check Sum = 0-sum (bulk data)
 - <One Touch Setting Bulk Dump>
 F0H, 43H, 73H, 7FH, mID, 06H, 09H, aa, bb, cc, dd, hh, mm, II, bulk data, sum, F7H
 - mID : model ID DGX-202=2BH
 - 06H : Bulk ID
 - 09H : Bulk No.
 - aa : Byte Count MSB
 - bb : Byte Count LSB
 - cc : amount of valid MSB data
 - dd : amount of valid LSB data
 - hh mm II : address
 - bulk data : Sequence data (low 4bit, high 4 bit...low 4bit, high 4 bit)
 - sum : Check Sum = 0-sum (bulk data)
- *4 When the accompaniment is started, an FAH message is transmitted. When accompaniment is stopped, an FCH message is transmitted. When the clock is set to External, both FAH (accompaniment start) and FCH (accompaniment stop) are recognized.
- *5 Local ON/OFF
 - <Local ON> Bn, 7A, 7F
 - <Local OFF> Bn, 7A, 00
 Value for "n" is ignored.

MIDI Implementation Chart

■ Effect map

- * If the received value does not contain an effect type in the TYPE LSB, the LSB will be directed to TYPE 0.
- * The numbers in parentheses in front of the Effect Type names correspond to the number indicated in the display..
- * By using an external sequencer, which is capable of editing and transmitting the system exclusive messages and parameter changes, you can select the Reverb, Chorus and DSP effect types which are not accessible from the DGX-202 panel itself. When one of the effects is selected by the external sequencer, " - " will be shown on the display.

● REVERB

| TYPE MSB | TYPE LSB | | | | | | | | |
|-----------|-----------|----|----|----|-----------|-----------|----|----------|----|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000 | No Effect | | | | | | | | |
| 001 | (1)Hall1 | | | | | (2)Hall2 | | | |
| 002 | Room | | | | | (3)Room1 | | (4)Room2 | |
| 003 | Stage | | | | (5)Stage1 | (6)Stage2 | | | |
| 004 | Plate | | | | (7)Plate1 | (8)Plate2 | | | |
| 005...127 | No Effect | | | | | | | | |

● CHORUS

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

● DSP

| TYPE MSB | TYPE LSB | | | | | | | | |
|-----------|----------------------|-----------------------|-------------|--------------|---------------------|---------------------|---------------------|--------------|--------------------|
| | 00 | 01 | 02 | 08 | 16 | 17 | 18 | 19 | 20 |
| 000 | No Effect | | | | | | | | |
| 001 | (1)Hall1 | | | | | (2)Hall2 | | | |
| 002 | Room | | | | | (3)Room1 | | (4)Room2 | |
| 003 | Stage | | | | (5)Stage1 | (6)Stage2 | | | |
| 004 | Plate | | | | (7)Plate1 | (8)Plate2 | | | |
| 005 | Delay L,C,R | | | | (26)Delay L,C,R | | | | |
| 006 | (27)Delay L,R | | | | | | | | |
| 007 | (28)Echo | | | | | | | | |
| 008 | (29)Cross Delay | | | | | | | | |
| 009 | (9)Early Reflection1 | (10)Early Reflection2 | | | | | | | |
| 010 | (11)Gate Reverb | | | | | | | | |
| 011 | (12)Reverse Gate | | | | | | | | |
| 012...019 | No Effect | | | | | | | | |
| 020 | (30)Karaoke | | | | | | | | |
| 021...064 | No Effect | | | | | | | | |
| 065 | Chorus | | (14)Chorus2 | | | | | | |
| 066 | Celeste | | | | | (13)Chorus1 | | | |
| 067 | Flanger | | | (15)Flanger1 | | (16)Flanger2 | | | |
| 068 | Symphonic | | | | (17)Symphonic | | | | |
| 069 | Rotary Speaker | | | | (19)Rotary Speaker1 | | | | |
| 070 | Tremolo | | | | (21)Tremolo1 | | | | |
| 071 | Auto Pan | | | | (24)Auto Pan | | (20)Rotary Speaker2 | (22)Tremolo2 | (23)Guitar Tremolo |
| 072 | (18)Phaser | | | | | | | | |
| 073 | Distortion | | | | | | | | |
| 074 | (33)Overdrive | | | | | | | | |
| 075 | (34)Amp Simulation | | | | (31)Distortion Hard | (32)Distortion Soft | | | |
| 076 | (37)3Band EQ | | | | (35)EQ Disco | (36)EQ Telephone | | | |
| 077 | (38)2Band EQ | | | | | | | | |
| 078 | Auto Wah | | | | (25)Auto Wah | | | | |
| 079...127 | No Effect | | | | | | | | |

Specifications

Keyboards

- 76 standard-size keys (E0 - G6), with Touch Response.

Display

- Large multi-function LCD display (backlit)

Setup

- STANDBY/ON
- MASTER VOLUME : MIN - MAX

Panel Controls

- SONG, VOICE, STYLE, M.D.B., DICTIONARY, DJ, PC, LESSON L, R, METRONOME, PORTABLE GRAND, DEMO, FUNCTION(TRANPOSE), TOUCH, HARMONY, DUAL, SPLIT, TEMPO/TAP, ONE TOUCH SETTING, [0]-[9], [+] (YES), [-] (NO), CATEGORY, SELECT, Dial, PITCH BEND

Voice

- 108 panel voices + 12 drum kits + 480 XG voices + 5 DJ voices
- Polyphony : 32
- DUAL
- SPLIT

Style

- 135 styles
- Style Control : ACMP ON/OFF, SYNC STOP, SYNC START, START/STOP, INTRO ENDING, MAIN/AUTO FILL
- Fingering : Multi fingering
- Style Volume

Music Database

- 208

Yamaha Educational Suite

- Dictionary
- Lesson 1-4

One Touch Setting

- Preset 1 and 2 (for each style)
- Memory

Function

- Transpose, Tuning, Split Point, Touch Sensitivity, Main Voice – Volume; Octave; Pan; Reverb Send Level; Chorus Send Level; DSP Send Level, Dual Voice – Voice; Volume; Octave; Pan; Reverb Send Level; Chorus Send Level; DSP Send Level, Split Voice – Voice; Volume; Octave; Pan; Reverb Send Level; Chorus Send Level; DSP Send Level, Reverb Type, Chorus Type, DSP Type, Harmony Type, Harmony Volume, Local On/Off, External Clock, Bulk Data Send, Initial Setup Send, Keyboard Out, Style Out, Song Out, Style Volume, Song Volume, Metronome Volume, Time Signature, Lesson Track (R), Lesson Track (L), Grade On/Off, Demo and DJ Cancel, Pitch Bend Range

Effects

- Reverb : 8 types
- Chorus : 4 types
- DSP : 38 types
- Harmony : 26 types

Song

- 100 Songs + 5 User Songs + Flash Memory
- Song Clear, Track Clear
- Song Volume

Recording

- Song
User Song : 5 Songs
Recording Tracks : 1, 2, 3, 4, 5, STYLE

MIDI

- Local On/Off
- Initial Setup Send
- External Clock
- Bulk Data Send
- Keyboard Out
- Style Out
- Song Out

Auxiliary jacks

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

Amplifier

- 6.0W + 6.0W

Speakers

- 12cm x 2 + 3cm x 2

Power Consumption (when using PA-5D power adaptor)

- UL/CSA :20W
- CE :17W

Power Supply

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

Dimensions (W x D x H)

- 1178 x 412 x 153 mm (46-3/8" x 16-1/4" x 6")

Weight

- 8.7 kg (19 lbs. 3 oz.)

Supplied Accessories

- Music Stand
- Owner's Manual
- Song Book

Optional Accessories

- Headphones : HPE-150
- AC power adaptor : PA-5D
- Footswitch : FC4, FC5
- Keyboard stand : LG-100

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

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90 DAYS LABOR

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