YAMAHA

Clavinova.

CVP-79A
CVP-69
CVP-69A
CVP-59S

Owner's Manual
Bedienungsanleitung
Mode d'emploi
Manual de instrucciones

IMPORTANT

Check Your Power Supply

Make sure that your local AC mains voltage matches the voltage specified on the name plate on the bottom panel. In some areas a voltage selector may be provided on the bottom panel of the main keyboard unit near the power cord. Make sure that the voltage selector is set for the voltage in your area. The voltage selector is set at 240V when the unit is initially shipped. To change the setting use a "minus" screwdriver to rotate the selector dial so that the correct voltage appears next to the pointer on the panel.

WICHTIG

Netzspannung überprüfen

Vergewissern Sie sich vor dem Anschließen an das Stromnetz, daß die örtliche Netzspannung den Betriebsspannungswerten auf dem Typenschild an der Unterseite des Instruments entspricht. In bestimmten Verkaufsgebieten ist das Instrument mit einem Spannungswähler an der Unterseite neben der Netzkabeldurchführung ausgestattet. Falls vorhanden, muß der Spannungswähler auf die örtliche Netzspannung eingestellt werden. Der Spannungswähler wurde werkseitig auf 240 V voreingestellt. Zum Verstellen drehen Sie den Spannungsregler mit einem Schlitzschraubendreher, bis der Zeiger auf den korrekten Spannungswert weist

IMPORTANT

Vérifiez la source d'alimentation

Vérifiez que la tension spécifiée sur le panneau arrière correspond à la tension du secteur. Dans certaines régions, l'instrument peut être équipé d'un sélecteur de tension situé sur le panneau inférieur du clavier à proximité du cordon d'alimentation. Vérifiez que ce sélecteur est bien réglé en fonction de la tension secteur de votre région. Le sélecteur de tension est réglé sur 240 V au départ d'usine. Pour modifier ce réglage, utilisez un tournevis à lame plate pour tourner le sélecteur afin de mettre l'indication correspondant à la tension de votre région vis à vis du repère triangulaire situé sur le panneau.

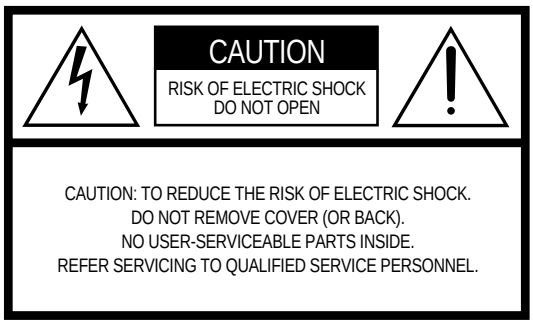
IMPORTANTE

Compruebe la alimentación de su área

Asegúrese de que tensión de alimentación de CA de su área corresponde con la tensión especificada en la placa de características del panel inferior de la unidad del teclado principal, cerca del cable de alimentación. Asegúrese de que el selector de tensión esté ajustado a la tensión de su área. El selector de tensión se ajusta a 240V cuando la unidad sale de fábrica. Para cambiar el ajuste, emplee un destornillador de cabeza "recta" para girar el selector de modo que aparezca la tensión correcta al lado del indicador del panel.

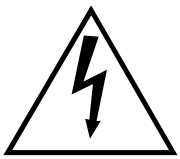
SPECIAL MESSAGE SECTION

PRODUCT SAFETY MARKINGS: Yamaha electronic products may have either labels similar to the graphics shown below or molded/stamped facsimiles of these graphics on the enclosure. The explanation of these graphics appears on this page. Please observe all cautions indicated on this page and those indicated in the safety instruction section.



See bottom of Keyboard enclosure for graphic symbol markings

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



The lightning flash with arrowhead symbol within the equilateral triangle is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electrical shock.

IMPORTANT NOTICE: All Yamaha electronic products are tested and approved by an independent safety testing laboratory in order that you may be sure that when it is properly installed and used in its normal and customary manner, all foreseeable risks have been eliminated. DO NOT modify this unit or commission others to do so unless specifically authorized by Yamaha. Product performance and/or safety standards may be diminished. Claims filed under the expressed warranty may be denied if the unit is/has been modified. Implied warranties may also be affected.

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.

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:

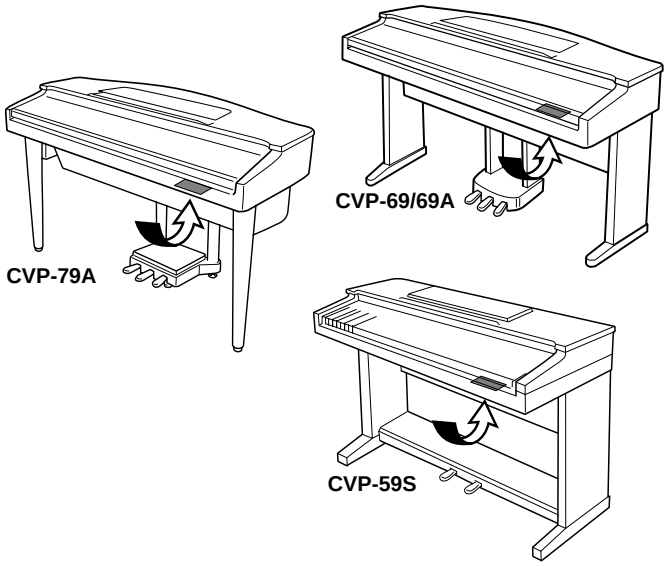
Battery Notice: This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

Warning: Do not attempt to recharge, disassemble, or incinerate this type of battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by applicable laws. Note: In some areas, the servicer is required by law to return the defective parts. However, you do have the option of having the servicer dispose of these parts for you.

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.

NOTICE: Service charges incurred due to 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.

NAME PLATE LOCATION: The graphic below indicates the location of the name plate. 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 _____

Introduction

Thank you for choosing a Yamaha Clavinova. Your Clavinova is a fine musical instrument that employs advanced Yamaha music technology. With the proper care, your Clavinova will give you many years of musical pleasure.

- Large LCD (Liquid Crystal Display) panel and a consistent control interface make operation easy and efficient.
- AWM (Advanced Wave Memory) tone generator system offers an extensive range of rich, realistic voices.
- A maximum of 32-note polyphony (64-note polyphony on the CVP-79A) permits use of sophisticated playing techniques.
- Piano-like touch response provides extensive expressive control and outstanding playability.
- Dual and split play modes allow 2 voices to be played simultaneously or individually with the left and right hands.
- 100 exciting accompaniment styles can be used to provide rhythm-only accompaniment or fully-orchestrated rhythm, bass, and chord accompaniment. Optional Style File disks provide additional accompaniment styles.
- Custom Style lets you create original accompaniment patterns that can be recalled and played in the same way as the presets.
- Full-keyboard ABC (Auto Bass Chord) provides accompaniment as you play across the entire keyboard.
- 16 Harmony variations make it simple to produce rich, complex harmonies.
- One-touch Setting Feature automatically sets the ideal voices and other parameters for the selected accompaniment style.
- 16-track built-in sequencer records and plays back your keyboard performances.
- Digital reverb and effects add extra ambiance and depth to your sound.
- Registration Memory memorizes 25 (15 in the case of the CVP-59S) complete control-panel setups that you can recall whenever needed.
- Internal 3.5" floppy disk drive provides extended Song Record capacity and Disk Orchestra Collection disk playback capability.

  Disk Orchestra Collection playback capability lets you practice complete songs with full accompaniment — while keyboard guide lamps help beginners find the right keys.
- MIDI compatibility, GM voices, and a range of MIDI functions make the Clavinova useful in a range of advanced MIDI music systems.

In order to make the most of your Clavinova's performance potential and features, we urge you to read this Owner's Manual thoroughly, and keep it in a safe place for later reference.

The LCD displays as illustrated in this manual are for instructional purposes only, and may appear somewhat different from yours.

Contents

Taking Care of Your Clavinova

Your Clavinova will give you years of playing pleasure if you observe the simple rules given below:

1. Avoid Humidity & Heat

Avoid placing the Clavinova in areas that are subject to excessive humidity or heat. Do not leave the instrument near heaters or in a car exposed to direct sunlight, for example.

2. Avoid Dust & Moisture

Avoid locations in which the instrument is likely to be exposed to excessive dust or moisture.

3. Power-off Before Connecting

Connections between the Clavinova and any other device must be made with both pieces of equipment turned off.

4. Handle With Care

Never apply excessive force to the controls, connectors or other parts of your Clavinova, and avoid scratching or bumping it with hard objects. Further, always turn the POWER switch off after use, and close the key cover to protect the keyboard (CVP-79A/69/69A), or cover the instrument with the dust cover provided (CVP-59S).

5. Clean Carefully

Clean the cabinet and keys of your Clavinova only with a clean, slightly damp cloth. A neutral cleanser may be used if desired. Never use abrasive cleansers, waxes, solvents or chemical dust cloths since these can dull or damage the finish.

6. Never Tamper With the Internal Circuitry

Never open the Clavinova cabinet and touch or tamper with the internal circuitry. Tampering with the circuitry can result in electrical shock!

7. Electric Interference

Since the Clavinova contains digital circuitry, it may cause interference if placed too close to radio or television receivers. If this occurs, move the instrument further away from the affected equipment.

8. Check Your Power Supply

Make sure that your local AC mains voltage matches the voltage specified on the name plate on the bottom panel. In some areas a voltage selector may be provided on the bottom panel of the main keyboard unit near the power cord. Make sure that the voltage selector is set for the voltage in your area. The voltage selector is set at 240V when the unit is initially shipped. To change the setting use a “minus” screwdriver to rotate the selector dial so that the correct voltage appears next to the pointer on the panel.

9. Name Plate Location

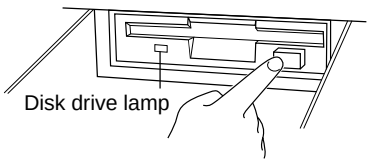
The Clavinova name plate, including the unit’s serial number, is located on the bottom panel of the main unit.

10. Handling Floppy Disks

Yamaha Disk Orchestra Collection disks are write-protected and therefore cannot be used to save songs. To save your recorded songs a blank floppy disk should be used (one blank disk is supplied with the Clavinova).

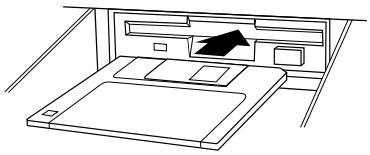
Taking Care of Your Floppy Disks

- Do NOT eject the disk during recording or playback, or at any time when the disk drive lamp is lit. Doing so may damage both the disk and the FDD.
- Do NOT turn the Clavinova on or off while the disk is in the drive.
- Always eject the disk before turning the Clavinova off.
- When ejecting a floppy disk from the disk drive:



  - *To eject a floppy disk, press the eject button slowly as far as it will go. Then when the disk Is fully ejected, remove it by hand.*
  - *The disk may not be ejected properly if the eject button is pressed too quickly or if it is not pressed in far enough. (The eject button may become stuck halfway with the disk extending from the slot by only a few millimeters). If this is the case, do not attempt to pull out the partially ejected disk. Doing so may damage the disk drive mechanism and/or the floppy disk. To remove a partially ejected disk, try pressing the eject button once again or push the disk back into the slot, then repeat the eject procedure carefully.*

- Never open or close the key cover while a disk is extending from the drive (i.e. in the ejected position). The key cover may contact the disk, possibly damaging the disk or even the disk drive.
- Do not insert anything but floppy disks into the disk drive. Other objects may cause damage to the disk drive or floppy disk.
- Use the 3.5-inch 2DD or 2HD floppy disks with the Clavinova.



Precautions Regarding Floppy Disk Use

- Never open the disk’s shutter. Dirt or dust on the Internal magnetic surface will cause data errors.
- Never leave disks near a speaker, TV, or other device that emits a strong magnetic field.
- Do not store disks in places exposed to direct sunlight or sources of high temperature.
- Do not place heavy objects such as books on top of a disk.
- Avoid getting the disks wet.
- Be sure to store the disks in environmental conditions as specified below:
  - *Storage temperature: 4° to 53°C (39° to 127°F).*
  - *Storage humidity: 8 to 90% relative humidity.*
  - *Store in an area free from dust, sand, smoke, etc.*
- Be sure to apply the disk label at the proper position. When changing the label never cover the old label with a new label; always remove the old label first.

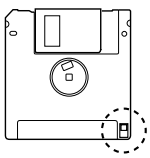
Head Cleaning

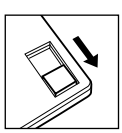
The head of the disk drive unit will get dirty as you use it eventually causing data errors. If this occurs, clean the head with a 3.5 inch head cleaning disk (available from most computer supply stores).

Data Backup

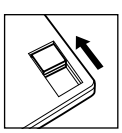
It is recommended that you copy your recorded songs to another disk for backup (see page 102). If the original disk is damaged or your song is deleted, the backup disk can be used instead of the original.

Protecting Your Data (Write Protect Tab)



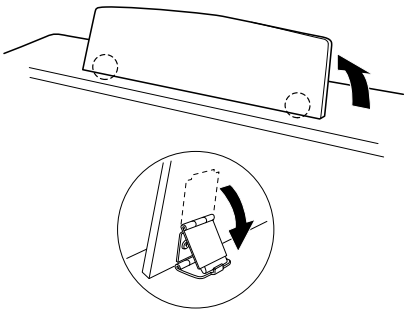


Write protect tab open (locked — write protected)



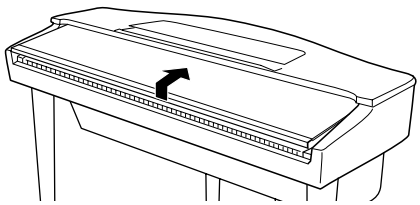
Write protect tab closed (unlocked — write enabled)

The Music Stand



If you will be using sheet music with your Clavinova, raise the music stand built into it's top panel by lifting the rear edge of the music stand. Flip down the braces on either side of the rear of the music stand so that they catch inside the protrusions on the top panel. Reverse this operation o lower the stand.

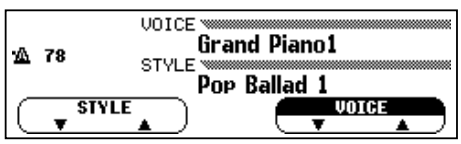
The Key Cover (CVP-79A/69/69A)



CVP-79A

To open the CVP-79A/69/69A key cover lift it just enough to clear the keys (do not lift excessively) then slide the cover back into the main unit. To close the cover slide it forward all the way and then lower it gently until it closes completely.

The Power Switch

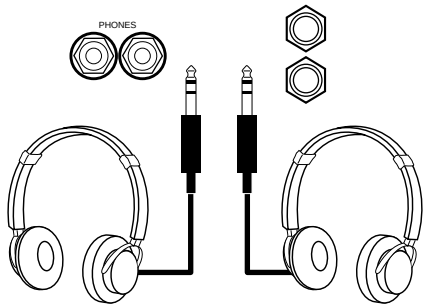


After making sure that the Clavinova's AC cord is properly plugged into the Clavinova itself and plugged into a convenient AC wall outlet (a power-plug adaptor may be provided in some areas), press the **[POWER]** switch located to the left of the keyboard once to turn the power on. Press the **[POWER]** switch again to turn the power off.

When the power is initially turned on, the PIANO voice selector indicator will light, the POP style selector indicator will light, and the display will appear as shown to the left.

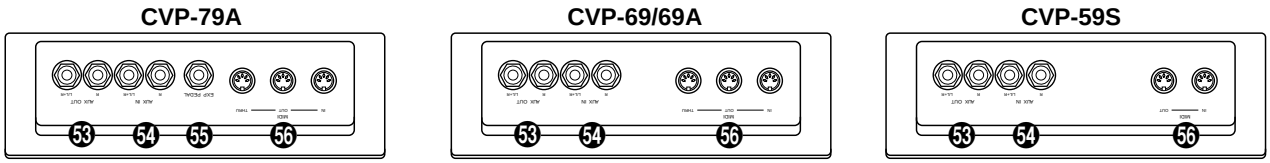
Headphones

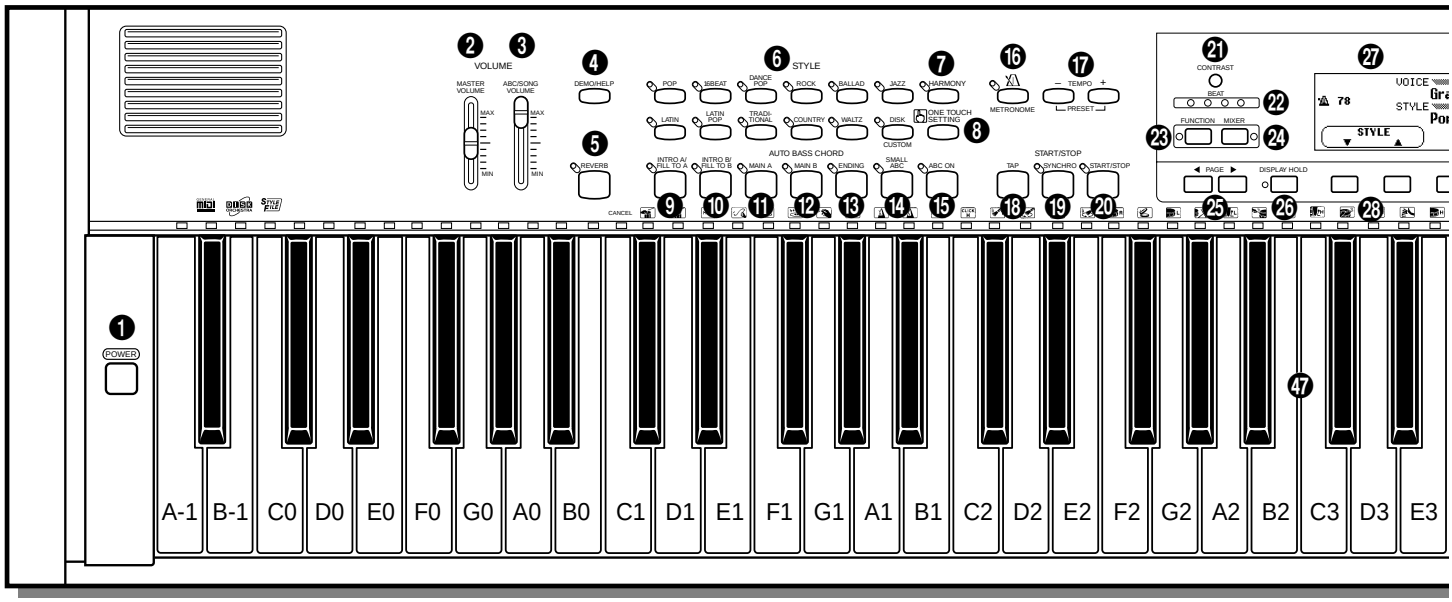
CVP-79A CVP-69/69A/59S

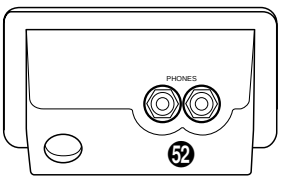


One or two standard pairs of stereo headphones can be plugged in here for private practice or late-night playing. The internal speaker system is automatically shut off when a pair of headphones is plugged into either or both of the **PHONES** jacks.

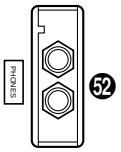
The Panel Controls







CVP-79A



CVP-69/69A/59S

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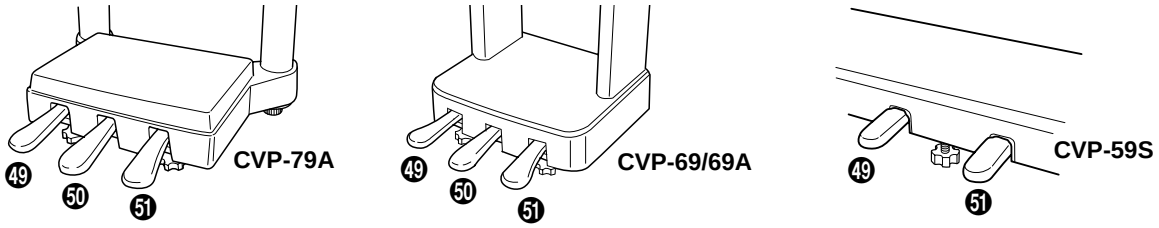
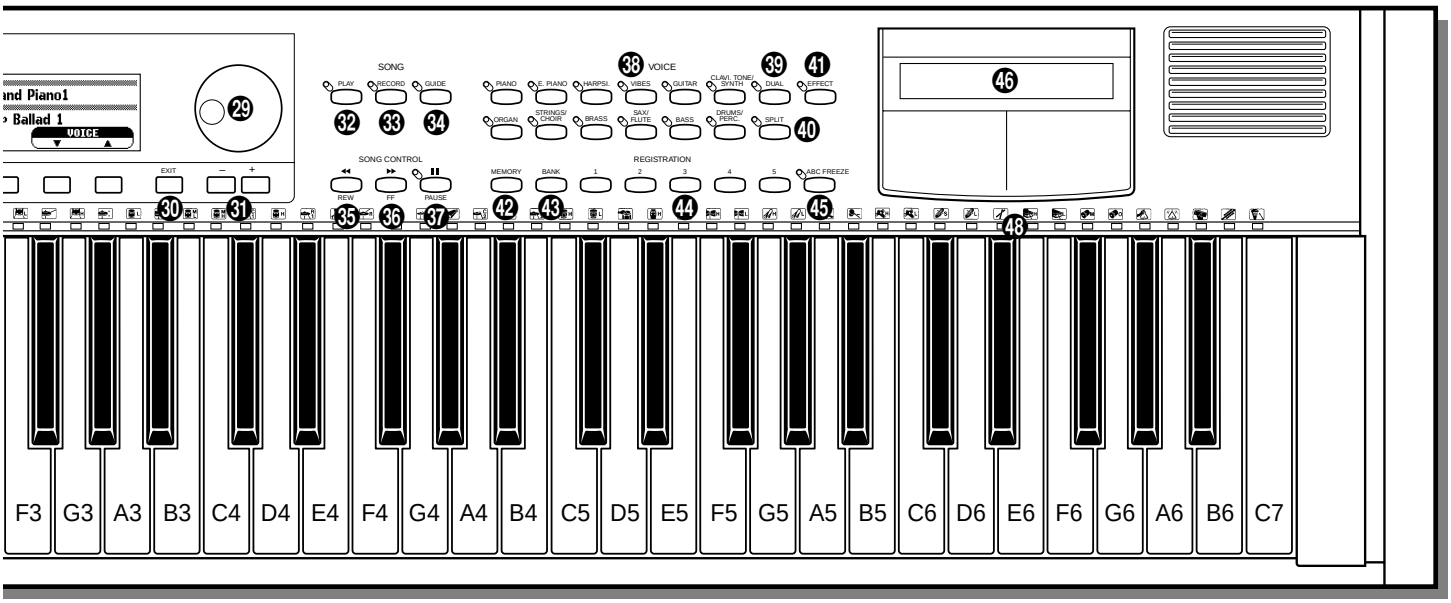
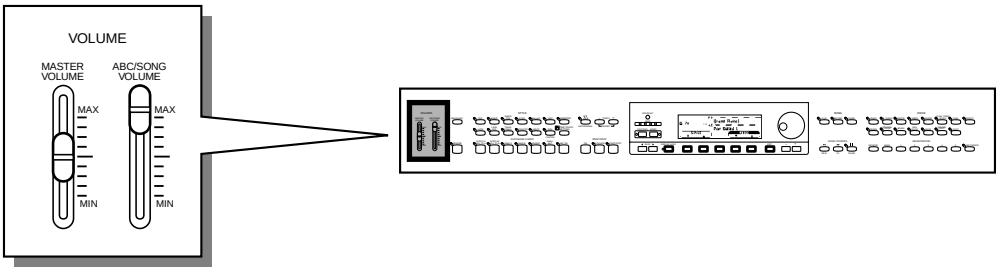




The Volume Controls

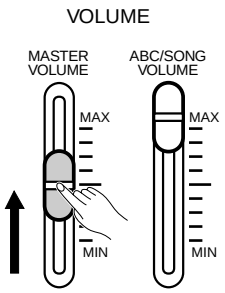
The Clavinova has two volume controls on the control panel in addition to several programmable volume levels that give you extra versatility in creating the required sound.



Master Volume

The **MASTER VOLUME** control adjusts the overall volume of sound produced by the Clavinova. It also adjusts headphone volume when one or two pairs of headphones are plugged into the PHONES jacks.

Initially set the **MASTER VOLUME** control about half way between the "MIN" and "MAX" settings. Then, when you start playing, adjust the control for the most comfortable listening level.

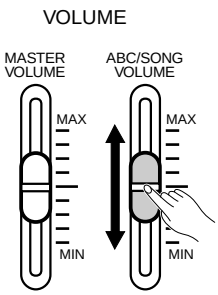


NOTES

- *The output signal levels from the AUX OUT jacks are also adjusted by the MASTER VOLUME control.*

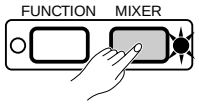
ABC/Song Volume

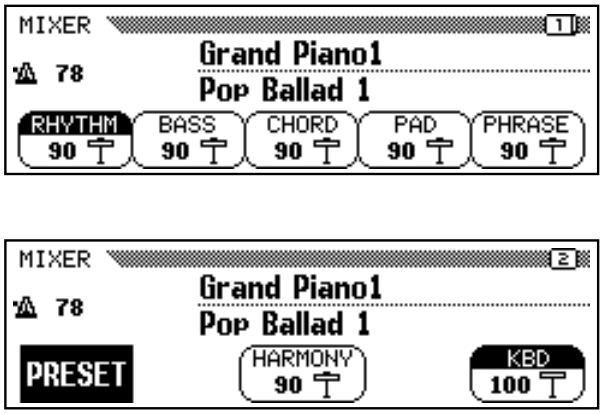
This control adjusts the volume of the Clavinova's auto-accompaniment and song playback sound. The volume of notes played on the keyboard is not affected.



Other Volume Controls

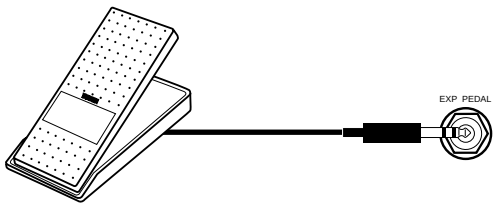
The **[MIXER]** button provides access to individual volume parameters for the rhythm, bass, chord, pad, and phrase parts of the auto accompaniment sound, a keyboard volume parameter, and a volume parameter for the Clavinova's harmony function — see page 41 for details. When the Clavinova's Disk Orchestra Collection playback function is in use the **[MIXER]** button accesses individual volume parameters for each Disk Orchestra Collection part.





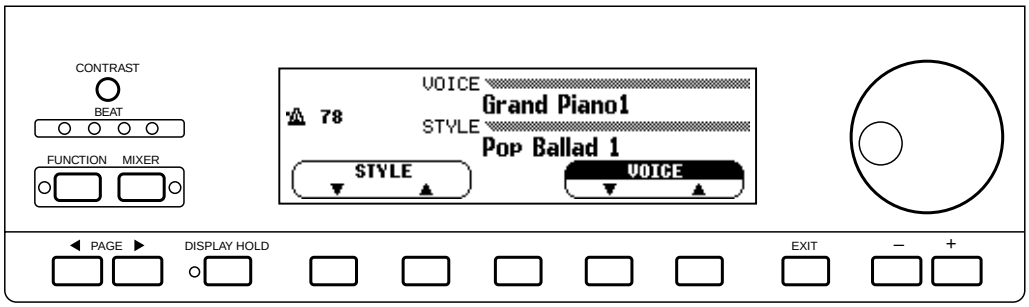
Expression Control (CVP-79A only)

An optional Yamaha FC7 Foot Controller can be plugged into the CVP-79A **EXP PEDAL** jack for foot volume (expression) control of the keyboard sound only (i.e. expression doesn't affect the auto-accompaniment sound). Press the pedal forward to increase volume, and backward to decrease volume.



General Operation: The Display & Related Controls

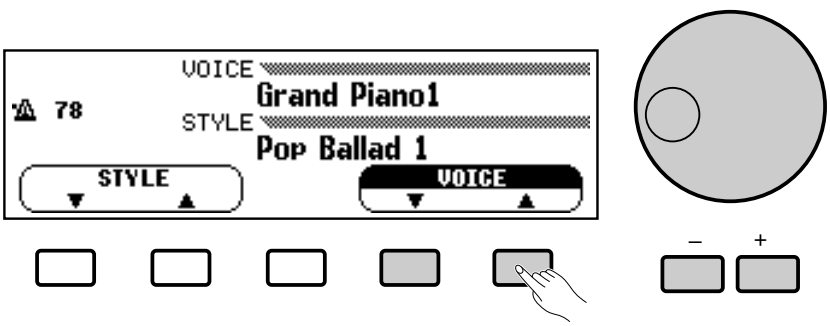
In addition to a range of direct-operation buttons, the CVP-79A/69/69A/59S features a large LCD (Liquid Crystal Display) panel and several related controls that comprise a consistent interface that, once understood, can make operation and programming easier than ever.



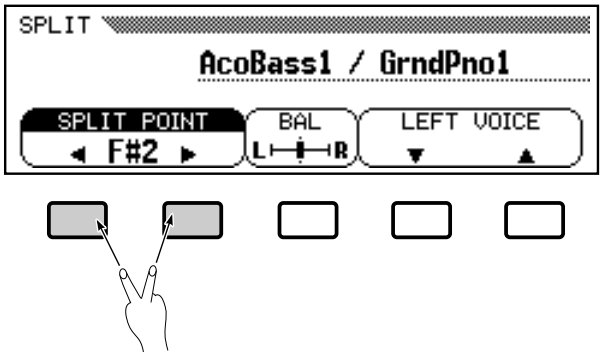
The Display & LCD Buttons

The 5 buttons below the display — we'll call them "LCD buttons" throughout this text — select or edit the parameter indicated by the adjacent section of the display.

In the example display shown here, for example, the two buttons immediately below the VOICE section of the display can be used to select the voice to be played via the keyboard. When either of the VOICE buttons is pressed the VOICE section of the display will be highlighted (as in the example), indicating that the data dial and **[+]**/**[–]** buttons can also be used to select voices. The LCD buttons can be pressed briefly to "single-step" the corresponding parameter, or held to scroll continuously through the parameter's values. The panel **[+]**/**[–]** buttons allow single-step operation only.



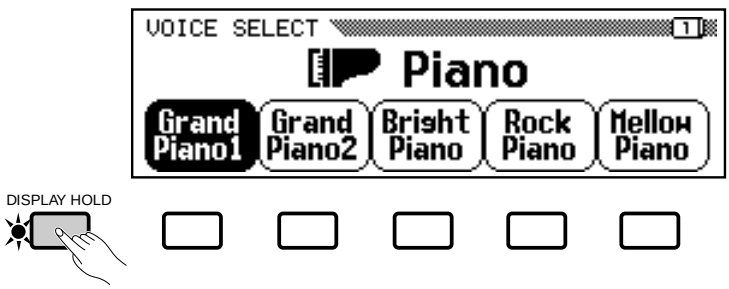
In many cases where ▲ and ▼ or < and > LCD buttons appear, both buttons can be pressed simultaneously to recall the default setting for that parameter. The panel **[+]** and **[–]** buttons can be used in the same way. This applies to most parameters that have a range of possible settings. Parameters of this type are enclosed in a rounded frame in the display.



Parameters which are directly executed or simply switched on or off via the corresponding LCD button appear in a square frame and are not editable via the data dial and **[+]**/**[–]** buttons.

The [DISPLAY HOLD] Button

When selecting voices (page 15) or accompaniment styles (page 28), for example, the voice or style list that appears when a **VOICE** or **STYLE** button is pressed will automatically disappear after a few seconds if no selections are made. When this type of temporary "pop-up" display is selected, the **[DISPLAY HOLD]** button will flash indicating that the display will disappear in a few seconds. Pop-up displays can be kept on the LCD for as long as required by pressing the **[DISPLAY HOLD]** button so that its indicator lights continuously. Press **[DISPLAY HOLD]** a second time (the indicator will go out) to disengage the display hold function.



NOTES

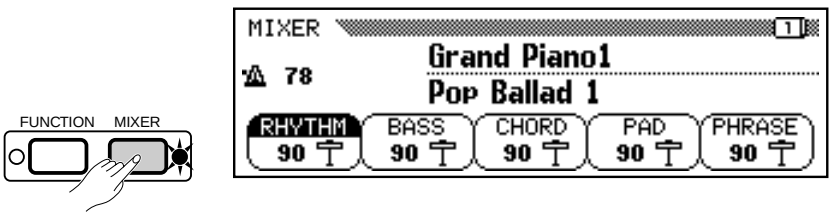
- *If the [DISPLAY HOLD] button is engaged when a normal display is showing, no pop-up displays will appear even when a button that normally calls a pop-up display is pressed.*
- *The length of time pop-up displays remain on the LCD can be set via the "Pop-up Time" function described on page 109.*

The PAGE [<] and [>] Buttons

Many functions have several display “pages” that can be selected by using the **PAGE [<]** and **[>]** buttons. When more than one page is provided for the selected function or group of functions, a corresponding number of overlapping page icons will appear in the upper right-hand corner of the display, and the number of the currently selected page will appear in the top page icon.

The [MIXER] Button

This button calls the CVP-79A/69/69A/59S mixer display which includes individual volume parameters for the auto-accompaniment RHYTHM, BASS, CHORD, PAD, and PHRASE parts. These parameters can be used to the achieve the best overall balance for your musical needs (see page 38 for details). The mixer parameters will disappear when the **[MIXER]** button is pressed a second time (or the **[EXIT]** button is pressed).

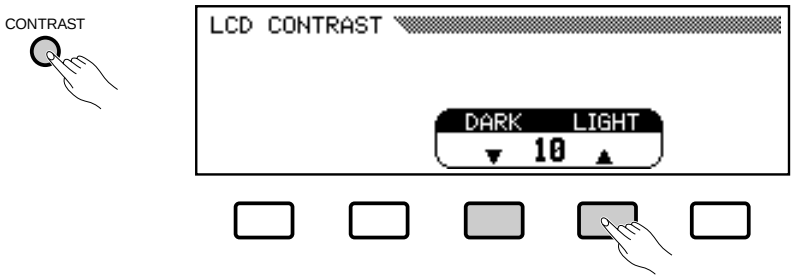


The [EXIT] Button

The **[EXIT]** button will usually take you out of the current mode, back to the previous display — often the initial play mode display.

The [CONTRAST] Button

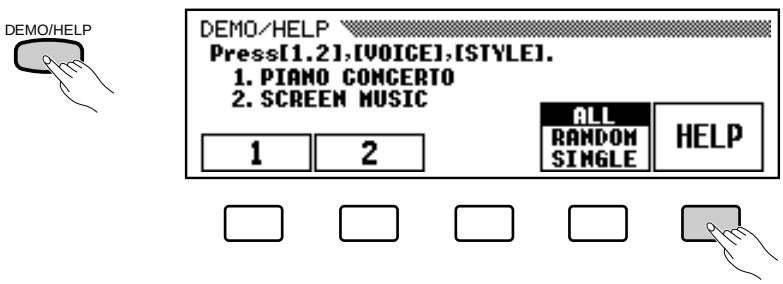
The CVP-79A/69/69A/59S display panel is a liquid-crystal type which can be adjusted for optimum legibility. Press the **[CONTRAST]** button and use the DARK and LIGHT LCD buttons (or data dial or **[+]**/**[–]** buttons) to set the display contrast for optimum legibility. The contrast setting retained in memory even when the Clavinova power is turned off.



Press the **[CONTRAST]** button again or **[EXIT]** button to exit from the LCD CONTRAST display.

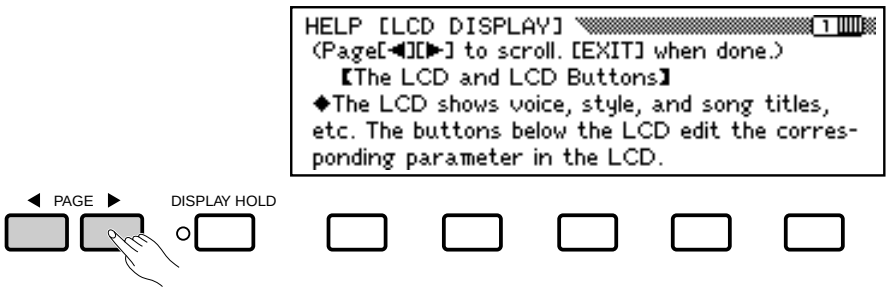
The Help Function

If you're ever in doubt about a function, the CVP-79A/69/69A/59S HELP function is always available. Press the **[DEMO/HELP]** button and then the HELP LCD button at any time to enter the help mode.



If necessary use the first **LCD** button to select the language (ENGLISH, GERMAN, FRENCH or JAPANESE) you want help in. The language setting is retained in memory even when the Clavinova power is turned off. Use the SELECT ▲ ▼ buttons to select a topic, then press the ENTER button to view the first page of help text on the selected topic.

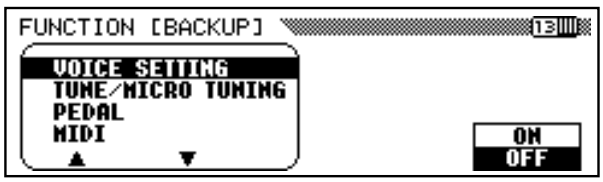
Use the **PAGE [<]** and **[>]** buttons, the **[+]** and **[–]** buttons, or the data dial to “flip” through the available pages.



The **[EXIT]** or **[DEMO/HELP]** button will take you back to the topic list if pressed while the help text is showing, or back to the initial play mode display if pressed while the topic list is showing.

Memory Backup

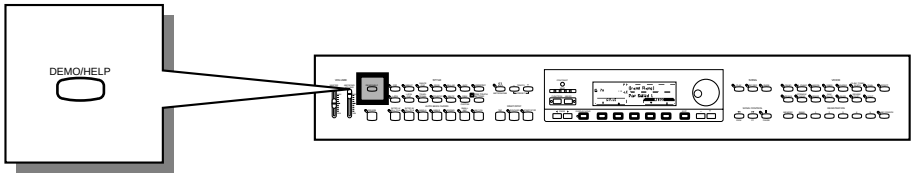
In addition to the contrast and language settings introduced in this section, the Clavinova has a range of parameters that can be retained in memory even while the power is off, so you don’t have to reset all your favorite settings every time you want to play. The “Backup” function described on page 107 lets you select which parameters will be backed up (retained in memory), and which will be reset to their default values whenever the power is turned off.



Parameters that are backed up will be retained in memory for about a week if the Clavinova is not turned on during this time. All parameters will be reset to their default values if the power remains off for longer than about a week. To ensure that your backed-up settings are maintained, turn the power on for a few minutes at least once a week.

Demonstration Playback .....

The Clavinova features 25 demonstration tunes that effectively demonstrate its sound and accompaniment capabilities. Here's how you can select and play the demo tunes.



1 Turn Power On and Set an Initial Volume Level .....

Press the **[POWER]** button to turn the power ON, and set the **[MASTER VOLUME]** control about half way between the "MIN" and "MAX" settings.

2 Press the [DEMO/HELP] button .....

3 Select a Play Mode .....

Use the fourth LCD button to select a play mode:

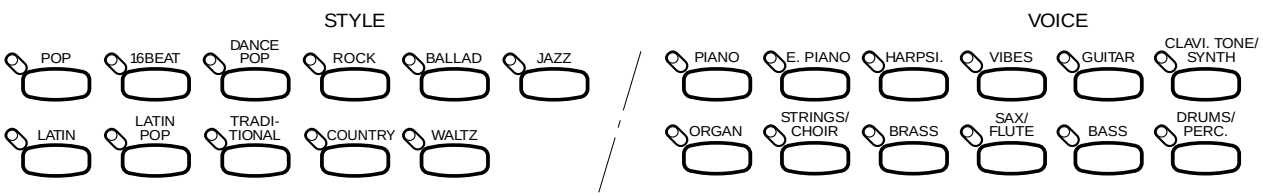
ALL	All 25 demo tunes will repeatedly play back in sequence, starting with the tune you initially select.
RANDOM	All 25 demo tunes will continuously play back in random order, starting with the tune you initially select.
SINGLE	The selected tune will play through once, then demo playback will stop.

4 Select a Demo Tune .....

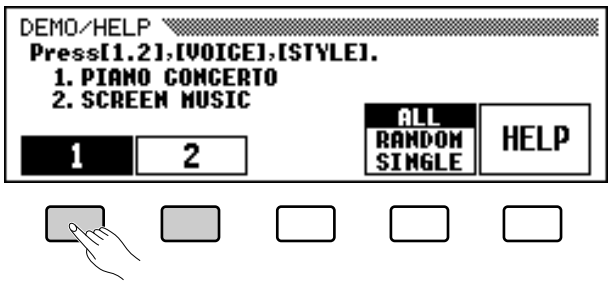
The demo tunes are selected via the first two LCD buttons, and the **VOICE** and **STYLE** selectors. The VOICE and STYLE indicators flash in sequence when the **[DEMO/HELP]** button is pressed.

NOTES

- *Demo tune playback data is not transmitted via the MIDI OUT terminal.*

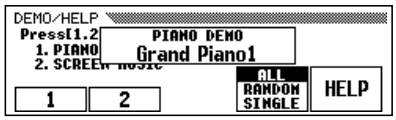


Press an LCD button or selector to start playback of the corresponding tune. You can also start playback from the first LCD tune by pressing the **[START/STOP]** button when the ALL or SINGLE play mode is selected. The corresponding LCD section will be highlighted during LCD tune playback, and the VOICE or STYLE indicator will flash during voice or style tune playback.



NOTES

- *During voice or style tune playback, the currently playing voice or style name will be shown on the display.*



5 Adjust the Volume

Use the **MASTER VOLUME** control to adjust the volume.

6 Stop Playback

Demo playback can be stopped temporarily by pressing the LCD button, **VOICE** button, or **STYLE** button corresponding to the demo tune which is currently playing, or by pressing the **[START/STOP]** button. Press the **[DEMO/HELP]** or **[EXIT]** button when you want to stop demo playback and return to the normal mode.

NOTES

- *The tempo cannot be adjusted during demo playback.*

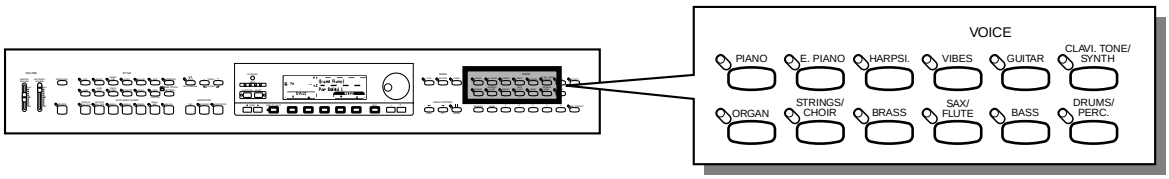
The Demo Tunes

	Title	Composers
Song Demo		
1	Piano Concerto No.1 op.23 1st movement	Peter Ilyich Tchaikovsky
2	A Whole New World from the motion picture “Aladdin”	Alan Menken
Voice Demo		
Piano	Polonaise No.6 op.53 “Heroique”	Frédéric François Chopin
Harpsi.	Sonata in C major K.159 (L.104)	Domenico Scarlatti
Vibes	Wonderland	Hiroaki Fujita
Guitar	Concierto de Aranjuez 2nd movement	Joaquin Rodrigo
Clavi. Tone/Synth	No, Only He Who Has Known	Peter Ilyich Tchaikovsky
Organ	Toccata and Fuga in D minor	Johann Sebastian Bach
Strings/Choir	Symphony No. 5 op.67 1st movement	Ludwig van Beethoven
Brass	“La Réjouissance” from Music For The Royal Fireworks	Georg Friedrich Händel
Sax/Flute	I Left My Heart In San Francisco	George Cory
Style Demo		
Pop	My Way	J. Revaux, C. François & G. Thibaut
Latin	Sabor A Mi	Alvaro Carrillo
Latin Pop	The Girl From Ipanema	Antonio Carlos Jobin
Traditional	I Could Have Danced All Night	Frederic Loewe
Waltz	Tennessee Waltz	Pee Wee King & Redd Stewart

- *Some of the demonstration pieces listed above are specially-arranged excerpts from the original compositions listed above. All other songs are original (©1995 by Yamaha Corporation).*

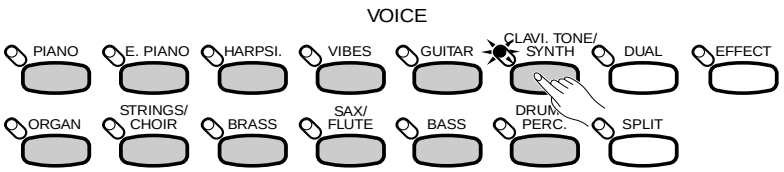
Voice Selection

The CVP-69/69A/59S has a total of 172 different voices and the CVP-79A has 192 that can be selected and played via the keyboard. There's also a "Keyboard Percussion" mode that let's you play a range of drums and percussion instruments on the keyboard.

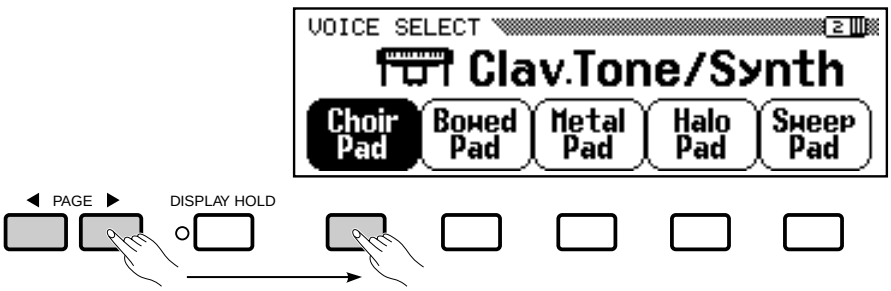


1 Select a Voice

The CVP-79A/69/69A/59S voices are organized in 12 voice groups (see page 116 for a complete voice list). Use the voice group buttons to select the group from which you want to select a voice. The corresponding voice display will appear.



Use the **PAGE** buttons to select the page containing the voice you want if more than one page is available, then press the LCD button corresponding to the desired voice. You can also use the data dial or **[+]**/**[–]** buttons to select any of the voices within the selected group.



Voices within the current group can still be selected via the VOICE ▲ and ▼ LCD buttons, or the data dial or **[+]**/**[–]** buttons, once the VOICE section of the display has been highlighted, from the main play mode display.

NOTES

- *The display will automatically revert to the main play mode display after a few seconds if the [DISPLAY HOLD] button is not engaged (page 9).*
- *The last voice selected within each group will automatically be recalled whenever a VOICE button is pressed (as long as the power remains on). The last-selected voice in each group can be backed up, even after the power is turned off, via the "Backup" function — page 107.*
- *The Grand Piano 1 voice is automatically selected when the power is initially turned on. However the last-selected voice can be recalled when the power is turned off and on via the "Backup" function — page 107.*

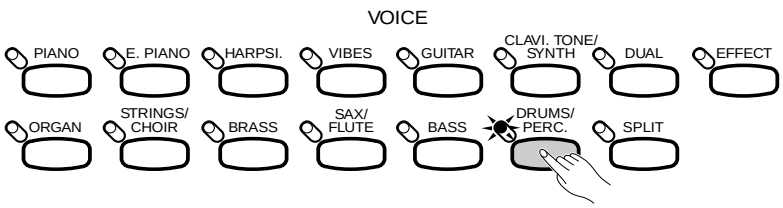
2 Play & Adjust Volume

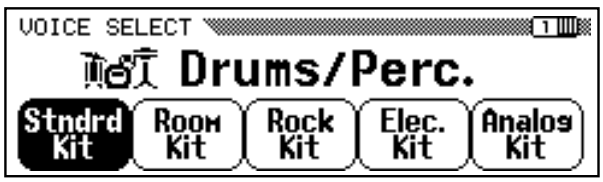
You can now play the selected voice on the CVP-79A/69/69A/59S keyboard. Use the **[MASTER VOLUME]** control to adjust the overall volume level.

Keyboard Percussion

The Clavinova has 8 Drum Kits in the **[DRUMS/PERC.]** voice group which includes a range of drum and percussion voices as well as sound effects. When one of the Drum Kit voices is selected, you can play 72 different drums and percussion instruments on the keyboard. The drums and percussion instruments played by the various keys when the Standard Kit is selected are marked by symbols above the keys.

See page 121 for a complete list of the instruments in each Drum Kit.





NOTES

- *When a Drum Kit voice is selected only the keys with drum or percussion symbols printed above them will sound.*
- *The TRANSPOSE, TUNE, and OCTAVE SHIFT functions described on pages 91 and 92 do not affect the Drum Kit voices.*

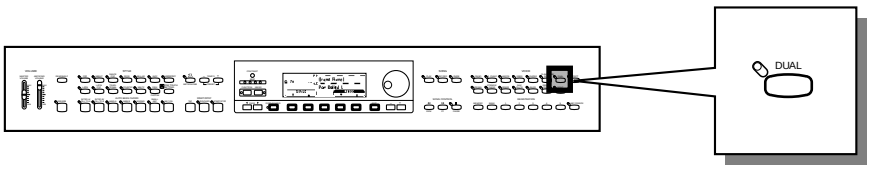
The Keyboard & Polyphony

The CVP-69/69A/59S can play up to 32 notes at once while the CVP-79A can play up to 64. This number includes all notes being played at the same time in any single or combination use of dual, split, accompaniment, and disk functions. Further variation occurs with "1-element" and "2-element" voices: the polyphony is halved with 2-element voices. The same applies to stereo voices. The voice list on page 116 shows all stereo, 2-element, and 1-element voices in the CVP-79A/69/69A/59S.

The Clavinova also offers keyboard touch response, so the volume and timbre of notes played can be controlled according to how "hard" you play the keys. The amount of variation available depends on the selected voice and the setting of the TOUCH SENSITIVITY parameter (page 91).

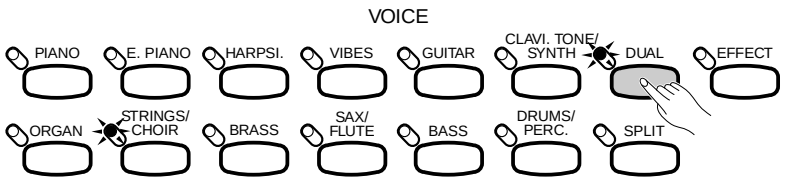
Dual Mode

The DUAL mode makes it possible to play two voices simultaneously across the entire range of the keyboard. This makes it easy to create exceptionally rich, thick tonal textures.

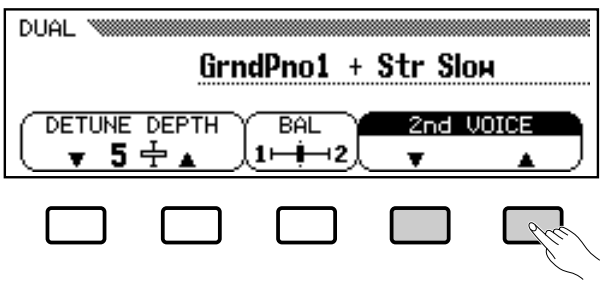


Engaging the Dual Mode & Selecting the 2nd Voice

After selecting the main voice in the normal way, press the **[DUAL]** button so that its indicator lights to engage the DUAL mode (by pressing again, its indicator goes out and the DUAL mode is disengaged).



Use the `2nd VOICE` LCD buttons in the DUAL mode pop-up display, that appears when the **[DUAL]** button is turned on, to select the 2nd dual-mode voice (all voice groups are available). The data dial and **[+]/[–]** buttons can also be used once the `2nd VOICE` section of the display has been highlighted.



The VOICE selector indicator of the group containing the 2nd voice lights while the DUAL mode pop-up display is showing, and the 2nd voice group can be selected via the **VOICE** selectors. The names of both the main and 2nd dual-mode voices appear separated by a "+" symbol in the normal play mode display even after the DUAL mode pop-up display disappears. A different main voice can be selected in the normal way once the normal play mode display reappears.

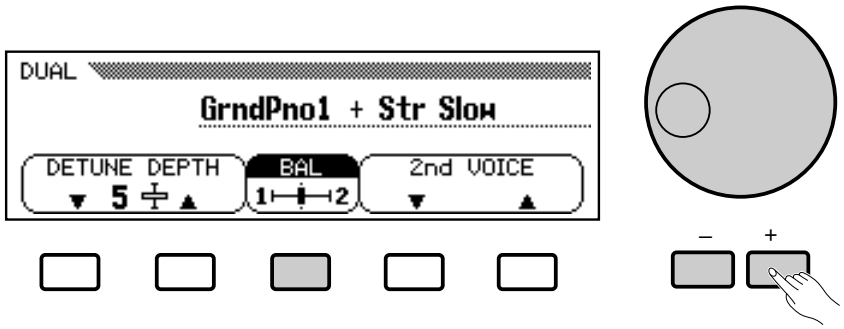
NOTES

- *Please note that **only** the VOICE group button indicator of the 2nd voice group lights while the DUAL mode pop-up display is showing, and that **only** the main voice group indicator lights after the DUAL mode pop-up display disappears.*
- *The default DUAL mode 2nd voice is Strings Slow.*

The DUAL mode pop-up display can be recalled at any time in order to change the 2nd voice or other settings (see below) by pressing a VOICE selector (either the current voice or another voice to select the 2nd voice) while holding the **[DUAL]** button.

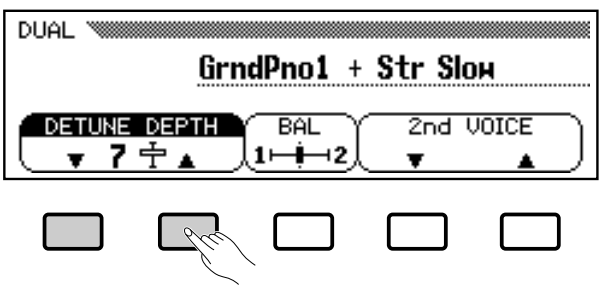
Dual-mode Voice Balance

The volume balance between the two voices combined in the DUAL mode can be adjusted by pressing the BAL (balance) LCD button to highlight the BAL section of the display, and then by using the data dial and **[+]**/**[–]** buttons. The BAL LCD button can be held to increase the level of the 2nd voice only. The balance bar in the BAL section of the display graphically shows the volume balance between the main (1st) and 2nd voices. Equal balance can be instantly recalled by pressing the **[+]** and **[–]** buttons simultaneously while the BAL parameter is selected.



Detune Depth

In many cases an even “thicker” sound can be produced by slightly detuning the dual-mode main and 2nd voices. The DETUNE DEPTH LCD buttons can be used to set the detune depth value between 0 and 10. The data dial and **[+]**/**[–]** can also be used once the DETUNE DEPTH parameter is selected. The higher the value the greater the amount of detuning. The “normal” setting of “5” can be instantly recalled by pressing both the DETUNE DEPTH LCD buttons simultaneously.



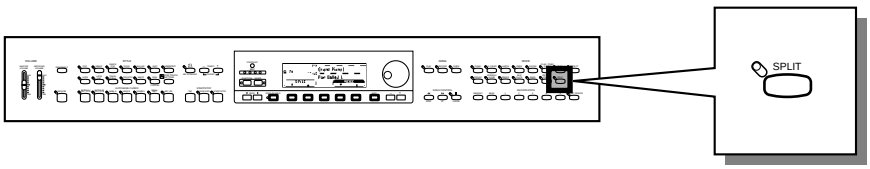
The DUAL mode can be turned off by pressing the **[DUAL]** button so that its indicator goes out.

NOTES

- *The dual and split modes cannot be used at the same time.*
- *The OCTAVE SHIFT function — page 91 — can be used to shift the pitch of the main and/or 2nd voice in the DUAL mode up or down one octave.*
- *The DUAL mode balance and depth settings affect all voice combinations.*
- *The DUAL mode settings are retained even if the DUAL mode is turned off and on while the power remains on. The DUAL mode settings can also be backed up even after the power is turned off via the “Backup” function — page 107.*

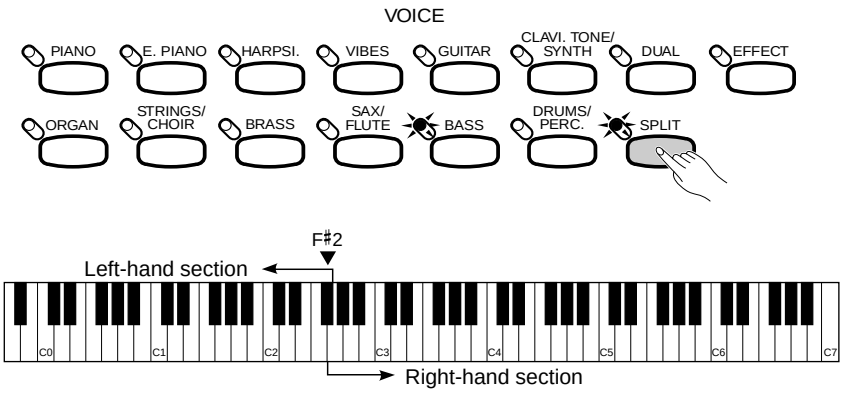
Split Mode

The split mode lets you play different voices with the left and right hands — bass with the left and piano with the right, for example. You can assign any of the Clavinova's voices to the left and right-hand sections of the keyboard.



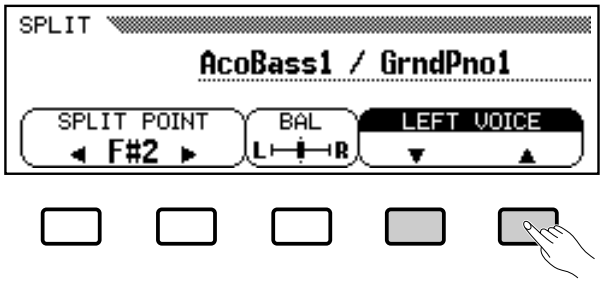
Engaging the Split Mode

When the **[SPLIT]** button is pressed and its indicator lights, the keyboard is split into left- and right-hand sections and different voices can be assigned to each. (The Split mode can be turned off by pressing the **[SPLIT]** button again so that its indicator goes out.) The split point is initially set at the F#2 key when the power is turned on, and the Acoustic Bass 1 voice is initially assigned to the left-hand section of the keyboard (all keys up to and including F#2). The voice that was selected when the SPLIT mode was engaged is assigned to the right-hand section of the keyboard.



Changing the Split Voices

Use the `LEFT VOICE` LCD buttons in the SPLIT mode pop-up display, that appears when the **[SPLIT]** button is turned on, to select the left-hand voice (all voice groups are available). The data dial and **[+]**/**[–]** buttons can also be used once the `LEFT VOICE` section of the display has been highlighted.



The VOICE selector indicator of the group containing the left-hand voice lights while the SPLIT mode pop-up display is showing, and the left-hand voice group can be selected via the **VOICE** selectors. The names of both the left- and right-hand voices appear separated by a "/" symbol in the normal play mode display even after the SPLIT mode pop-up display disappears. A different right-hand voice can be selected in the normal way once the normal play mode display reappears.

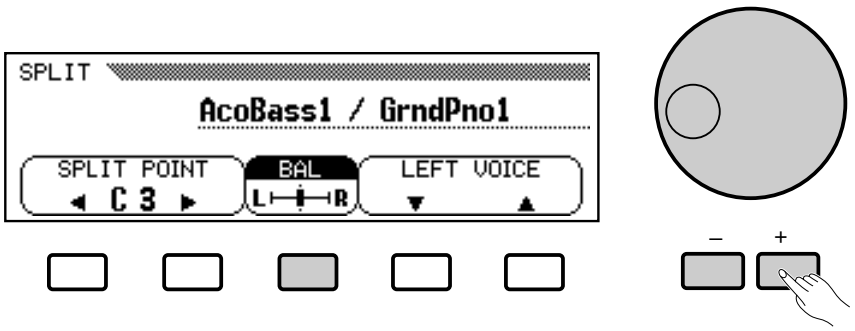
The SPLIT mode pop-up display can be recalled at any time in order to change the left-hand voice or other settings (see below) by pressing a VOICE selector (either the current voice or another voice to select the left-hand voice) while holding the **[SPLIT]** button.

NOTES

- *Please note that **only** the VOICE group button indicator of the left-hand voice group lights while the SPLIT mode pop-up display is showing, and that **only** the right-hand voice group indicator lights after the SPLIT mode pop-up display disappears.*

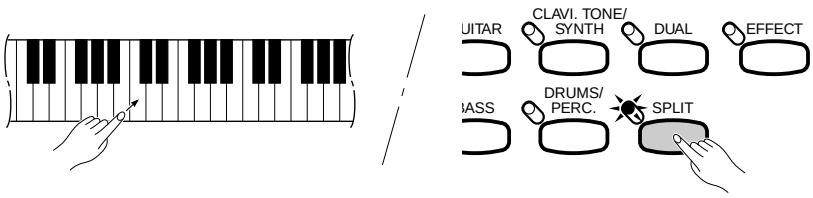
Split-mode Voice Balance

The volume balance between the left- and right-hand voices can be adjusted by pressing the BAL (balance) LCD button to highlight the BAL section of the display, and then by using the data dial and **[+]/[–]** buttons. The BAL LCD button can be held to increase the level of the right-hand voice only. The balance bar in the BAL section of the display graphically shows the volume balance between the left- and right-hand voices. Equal balance can be instantly recalled by pressing the **[+]** and **[–]** buttons simultaneously while the BAL parameter is selected.

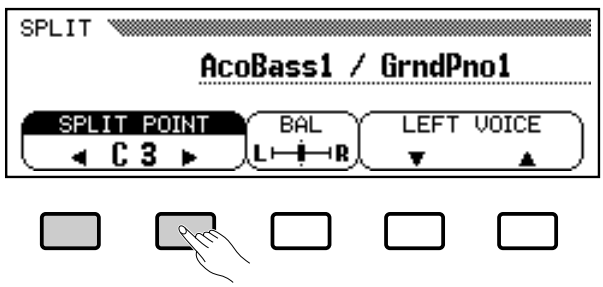


Changing the Split Point

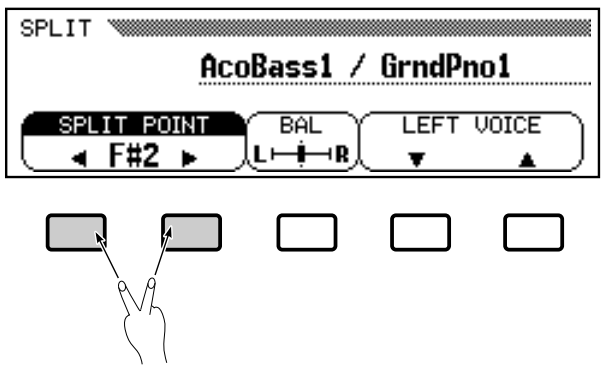
The split point can be set at any key by pressing the desired key while holding the **[SPLIT]** button. The split point key name will appear in the SPLIT POINT section of the display.



The split point can also be set by using the SPLIT POINT LCD buttons, or the data dial or **[+]**/**[–]** buttons once the SPLIT POINT section of the display has been highlighted. The keyboard guide lamp corresponding to the selected split point will light.



The default split point — F#2 — can be recalled by simultaneously pressing the SPLIT POINT LCD buttons or **[+]** and **[–]** buttons.



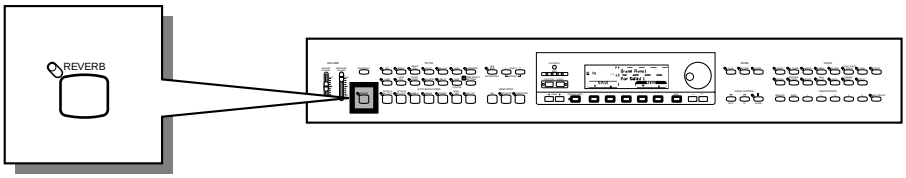
The SPLIT mode can be turned off by pressing the **[SPLIT]** button so that its indicator goes out.

NOTES

- *The dual and split modes cannot be used at the same time.*
- *Whether the damper pedal affects the left voice only, the right voice only, or both voices is determined by the "DAMPER RANGE" function described on page 93 (the default is right-hand voice only).*
- *The OCTAVE SHIFT function — page 91 — can be used to shift the pitch of the left- and/or right-hand voice in the SPLIT mode up or down one octave.*
- *When the ABC Single Finger or Fingered mode (page 35) and the split mode are used simultaneously, the left-hand voice will be accompanied by the appropriate ABC chord voices.*
- *The SPLIT mode balance and split point settings affect all voice combinations.*
- *The SPLIT mode settings are retained even if the SPLIT mode is turned off and on while the power remains on. The SPLIT mode settings can also be backed up even after the power is turned off via the "Backup" function — page 107.*

Digital Reverb

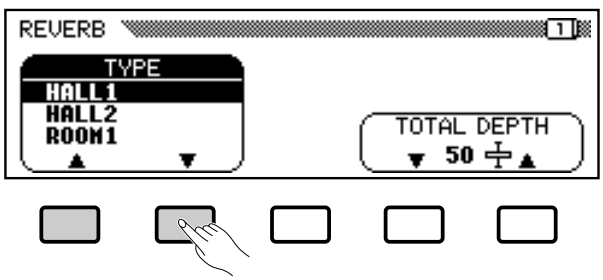
The CVP-79A/69/69A/59S provides a number of digital reverb types that you can use for extra “ambiance” and expressive power.



Selecting a Reverb Type

Press the **[REVERB]** button so that its indicator lights to turn the currently selected reverb effect on (since the REVERB indicator is automatically on when the power is initially turned on, you may have to turn it off and then on again). —The reverb effect is alternately turned on and off every time the **[REVERB]** button is pressed.

Different reverb types and depth settings can be selected via the pop-up display that appears when the **[REVERB]** button is turned on. Use the TYPE LCD buttons to select the desired reverb type, or use the data dial or **[+]**/**[–]** buttons when the TYPE parameter is highlighted.



Reverb Type List

HALL1	Concert hall reverb.
HALL2	
ROOM1	Small room reverb.
ROOM2	
ROOM3	
STAGE1	Reverb for solo instruments.
STAGE2	
PLATE	Simulated steel plate reverb.
WHITE ROOM	Distinctive short reverb with initial delay.
TUNNEL	Simulation of long tunnel-like space.
CANYON (CVP-79A only)	Long, cavernous reverb.
BASEMENT	Small, highly reflective room reverb.

NOTES

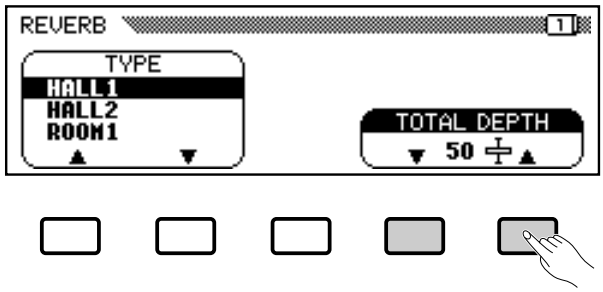
- *Reverb is turned on and the HALL 1 effect is automatically selected when the POWER switch is turned on. However, the last setting can be recalled when the power is turned off and on via the “Backup” function — page 107.*

NOTES

- *“OFF” may appear if the reverb type “off” message is received via MIDI.*

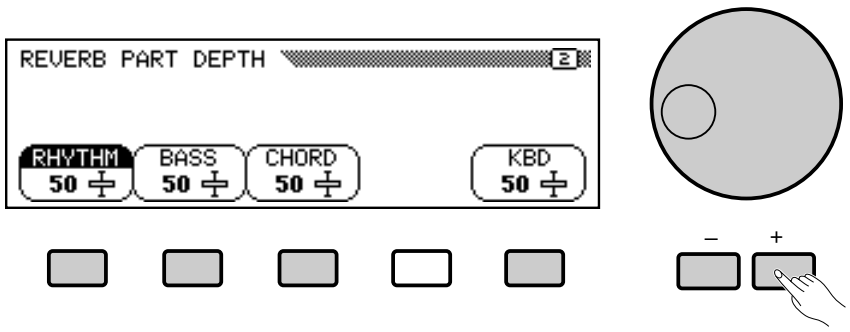
Total Depth Control

The overall depth of the selected reverb type can be increased or decreased by using the TOTAL DEPTH LCD buttons, or the data dial or **[+]**/**[–]** buttons when the TOTAL DEPTH parameter is highlighted. The total depth range is from "0" (no reverb) through "100" (maximum reverb). The default TOTAL DEPTH value of "50" can be instantly recalled by pressing both the TOTAL DEPTH LCD buttons or **[+]** and **[–]** buttons simultaneously.



Individual Part Depth Control

The depth of the reverb effect applied to the accompaniment rhythm, bass, chord, and keyboard parts can be individually adjusted via the parameters provided in page 2 of the reverb display. These values are relative to the total depth value. Use the **PAGE** buttons to select page 2, press the LCD button corresponding to the part for which you want to adjust the reverb depth, then use the data dial or **[+]**/**[–]** buttons to adjust the reverb depth as required. The LCD buttons can be held to increase the depth for the corresponding part only. The individual part reverb depth range is from "0" (no reverb) to "100" (maximum reverb). The default setting of "50" can be instantly recalled for any part by simultaneously pressing the **[+]** and **[–]** buttons while the depth parameter for the desired part is selected.

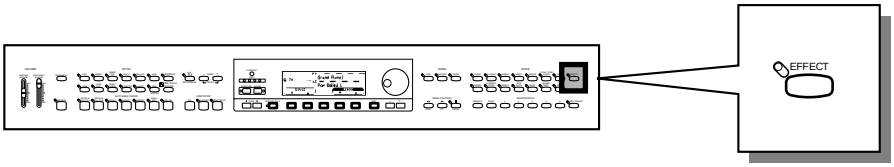


NOTES

- *The TOTAL DEPTH setting applies to all parts.*
- *The actual reverb depth for each part is determined by the **product** of the TOTAL DEPTH and individual part depth settings. For example, if one is "0", no reverb will be produced even if the other is "100".*
- *Both total and individual part depth can be adjusted in five steps.*

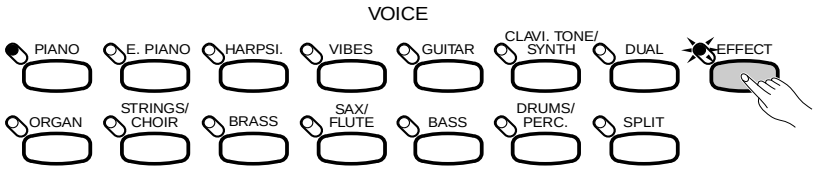
Voice Effects

Each CVP-79A/69/69A/59S voice has individual effect type and depth settings that can be programmed as required. A range of 20 (17 in the case of the CVP-69/69A/59S) effects provides extensive musical versatility.



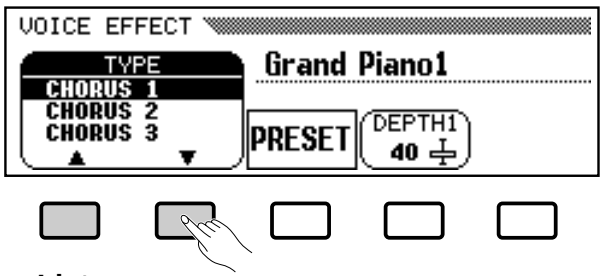
Selecting a Voice Effect

Press the **[EFFECT]** button so that its indicator lights to turn the currently selected voice effect on (press again so that its indicator goes out to turn the effect off).



Different effect types and depth settings can be selected via the pop-up display that appears when the **[EFFECT]** button is turned on. Use the TYPE LCD buttons to select the desired effect type, or use the data dial or **[+]**/**[–]** buttons when the TYPE parameter is highlighted.

The default effect type can be recalled by simultaneously pressing the TYPE LCD buttons or **[+]**/**[–]** buttons.



NOTES

- *"OTHERS" or "OFF" may appear if another effect type or off is set to a voice or received via MIDI.*

Effect Type List

CHORUS1	Conventional chorus program with rich, warm chorusing.
CHORUS2	
CHORUS3	
CELESTE	Three-phase LFO for richer, more pronounced chorusing.
DETUNE (CVP-79A only)	Slight pitch change for each channel.
FLANGER	Pronounced three-phase modulation with slight metallic sound.
SYMPHONIC	Exceptionally rich & deep chorusing.
AUTO PAN	Several panning effects that automatically shift the sound position (left, right).

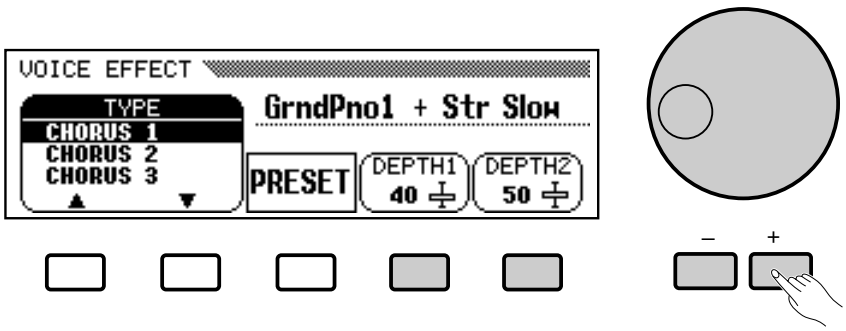
DELAY L,C,R	Three independent delays, for the left, right and center stereo positions.
DELAY L,R	Initial delay for each stereo channel, and two separate feedback delays.
ECHO	Stereo delay.
CROSS DELAY	Complex effect that sends the delayed repeats "bouncing" between the left and right channels.
TREMOLO	Rich Tremolo effect with both volume and pitch modulation.
ROTARY FAST	Rotary speaker simulation.
ROTARY SLOW	Rotary speaker simulation.

PHASER	Pronounced, metallic modulation with periodic phase change.
AUTO WAH	Repeating filter sweep “wah” effect.
TOUCH WAH (CVP-79A only)	Wah effect that varies filter sweep according to touch.

COMPRESSOR (CVP-79A only)	Affects the dynamics of the sound by smoothing out the high-volume peaks and soft-volume dips.
BOOST HL	Equalizer to boost high and low frequencies.

Effect Depth Control

When a single voice is selected only one depth parameter will appear. When the DUAL or SPLIT mode is engaged, separate depth parameters will appear for the main and 2nd (dual) or right- and left-hand (split) voices. The depth of the selected effect can be increased or decreased by using the DEPTH1(R) and/or DEPTH2(L) LCD buttons, or the data dial or **[+]**/**[–]** buttons when the DEPTH1(R) or DEPTH2(L) parameter is highlighted. The DEPTH1(R) and DEPTH2(L) buttons can be held to only increase the depth of the corresponding voice. The depth range is from “0” (no effect) to “100” (maximum effect depth). The default DEPTH1(R) or DEPTH2(L) setting can be instantly recalled for either depth parameter by simultaneously pressing the **[+]** and **[–]** buttons while the desired depth parameter is selected — DEPTH2(L) is reset to “50”.

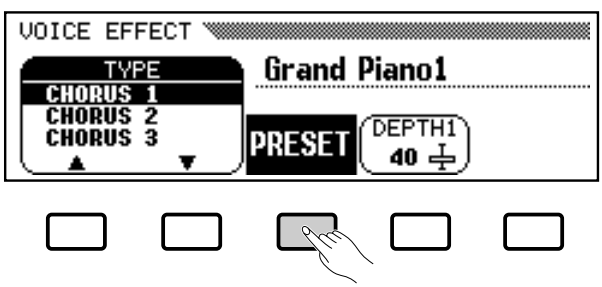


NOTES

- *The main or right-hand voice effect type is commonly used for the 2nd or left-hand voice.*
- *The depth can be adjusted in five step intervals.*
- *The DEPTH1(R) and/or DEPTH2(L) value for some effect types may be fixed to 100 and/or 0 respectively and cannot be changed.*

One-touch Preset Recall

Press the PRESET LCD button to instantly recall the preset effect type and DEPTH1(R) settings for the current voice. The DEPTH2(L) setting is not affected.



NOTES

- *Each voice has its own individual default effect on/off, type, and depth settings. Your own settings can be backed up via the Backup function described on page 107.*
- *The DEPTH2(L) setting affects all voices. Its default value is “50”, but your own setting can be backed up via the Backup function described on page 107.*

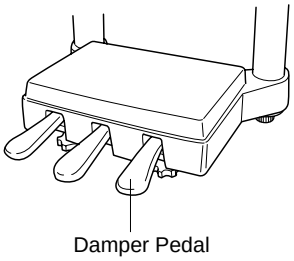
The Pedals

The CVP-79A/69/69A has three pedals and the CVP-59S has two pedals which offer a range of advanced expressive capabilities.

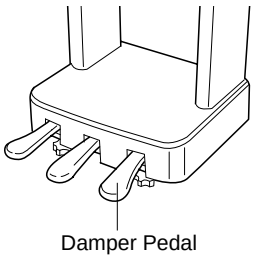
Right Pedal (Damper Pedal)

The damper pedal functions in the same way as a damper pedal on an acoustic piano. When the damper pedal is pressed notes played have a long sustain. Releasing the pedal immediately stops (damps) any sustained notes.

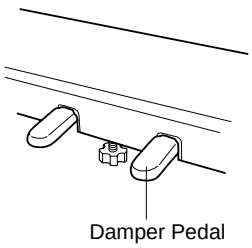
CVP-79A



CVP-69/69A



CVP-59S



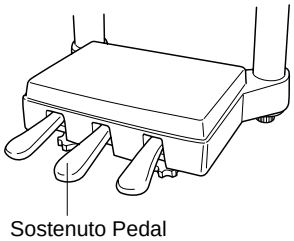
NOTES

- *The CVP-79A damper pedal can be set for continuous (default) or on/off type damping control via the "DAMPER MODE" function (page 94).*

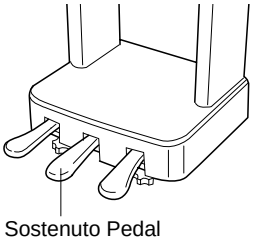
Center Pedal (Sostenuto Pedal — CVP-79A/69/69A only)

If you play a note or chord on the keyboard and press the sostenuto pedal while the note(s) are held, those notes will be sustained as long as the pedal is held (as if the damper pedal had been pressed) but all subsequently played notes will not be sustained. This makes it possible to sustain a chord, for example, while other notes are played "staccato."

CVP-79A

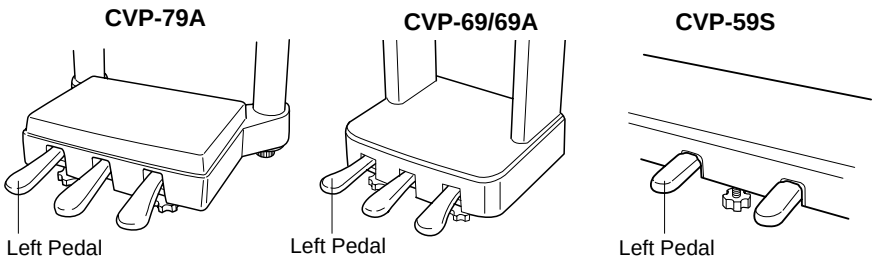


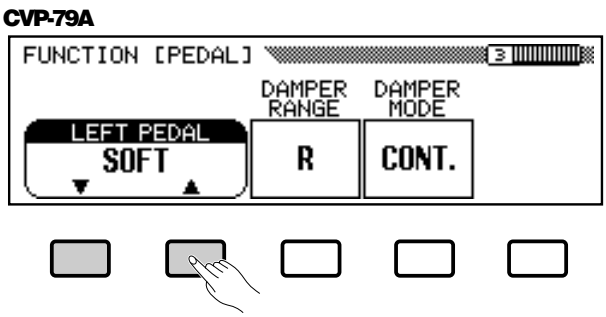
CVP-69/69A



Left Pedal (Multi-function)

The left pedal has a number of functions which can be selected via the LEFT PEDAL function described on page 93.





Soft	Pressing the soft pedal subtly reduces the volume and slightly changes the timbre of notes played. The SOFT function is automatically selected when the POWER switch is initially turned on.
Start/Stop	The left pedal performs the same function as the accompaniment section [START/STOP] button. For details on the START/STOP function, refer to the “Accompaniment” section, pages 30 and 32.
Harmony On/Off	Allows the Harmony function (page 41) to be turned on or off as required while playing so that harmony can be applied only to specific notes or phrases.
Registration +	Steps through the registration memory locations so a completely different set of panel settings can be recalled each time the pedal is pressed. See page 60 for details on the registration memory.
Intro A/Fill to A	The left pedal performs the same function as the accompaniment section [INTRO A/FILL TO A] button. See pages 30 and 32 for details.
Intro B/Fill to B	The left pedal performs the same function as the accompaniment section [INTRO B/FILL TO B] button. See pages 30 and 32 for details.
Ending/rit.	The left pedal performs the same function as the accompaniment section [ENDING] button. See page 32 for details.
Break	Pressing the left pedal produces a break in the accompaniment for as long as the pedal is held. For details on the BREAK function, refer to the “Accompaniment” section, page 32.
Sostenuto (CVP-59S only)	The left pedal functions in the same way as the CVP-79A/69/69A sostenuto pedal (see above).

NOTES

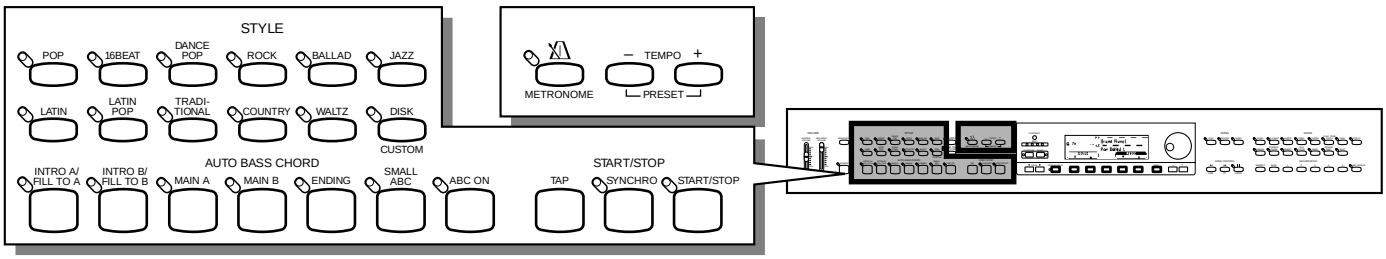
- *The damper and sostenuto pedal functions do not affect DRUMS/PERC. voices where inappropriate.*

Accompaniment

The CVP-79A/69/69A/59S has 100 musical "styles" that can be used as a basis for rhythm accompaniment, or fully orchestrated rhythm, bass, and chord accompaniment (see "Auto Bass Chord" on page 34).

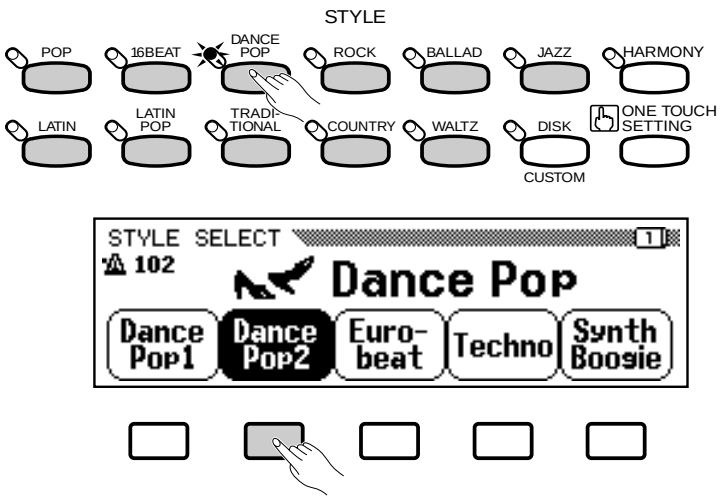
NOTES

- *Accompaniment playback data is not usually transmitted via the MIDI OUT connector. But it can be transmit-enabled via the MIDI 3 "Send" function described on page 97.*



Style Selection

The CVP-79A/69/69A/59S's 100 preset accompaniment styles are organized in 11 groups (see page 120 for a complete style list). Use the **STYLE** selectors to select the group from which you want to select a style. The corresponding style display will appear.

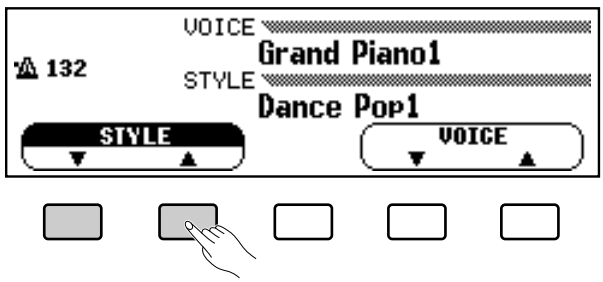


Use the **PAGE** buttons to select the page containing the style you want if more than one page is available, then press the LCD button corresponding to the desired style. You can also use the data dial or **[+]**/**[–]** buttons to select any of the styles within the selected group.

NOTES

- *The display will automatically revert to the main play mode display after a few seconds if the [DISPLAY HOLD] button is not engaged (page 9).*
- *The last style selected within each group will automatically be recalled whenever a STYLE button is pressed while the power remains on. The last selected style in each group can also be backed up even after the power is turned off via the "Backup" function on page 107.*
- *The Pop Ballad 1 style is automatically selected when the power is turned on. However, the last-selected style can be recalled when the power is turned off and on via the "Backup" function on page 107.*
- *There is also a [DISK/CUSTOM] button that can be used to select styles loaded from optional Style File floppy disks or disks containing custom styles you have created yourself. See the "Style File Load" and "Custom Style" sections on pages 55 and 45 for details.*
- *Use the [ABC/SONG VOLUME] control to adjust the volume of the accompaniment sound.*

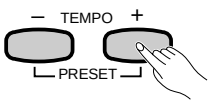
Styles within the current group can still be selected via the STYLE ▲ and ▼ LCD buttons, or the data dial or **[+]/[–]** buttons once the STYLE section of the display has been highlighted, from the main play mode display.



Tempo Control

Whenever you select a different style, the preset tempo for that style is also selected, and the tempo is displayed on the display in number of beats per minute (unless the accompaniment is playing, in which case the same tempo is maintained).

You can change the tempo to any value between 32 and 280 beats per minute, however, by using the **TEMPO [+]** and **[–]** buttons. This can be done either before the accompaniment is started or while it is playing. Press either button briefly to decrement or increment the tempo value by one, or hold the button for continuous decrementing or incrementing.



NOTES

- *The preset tempo for the selected style can be recalled at any time by pressing both the TEMPO [+] and [–] buttons simultaneously.*

Starting the Accompaniment

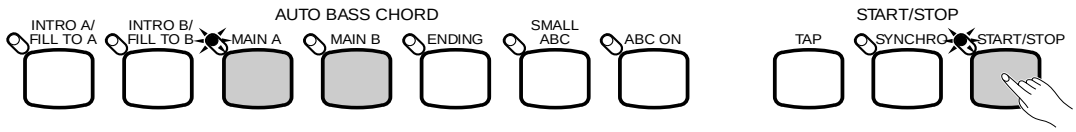
There are several ways to start the accompaniment:

■ Straight Start

Press the **[START/STOP]** button.

Each of the styles also has two main variations that can be selected by pressing the **[MAIN A]** button or **[MAIN B]** button before pressing the **[START/STOP]** button. Normally the **[MAIN A]** button LED will be lit (or you can select it if the other variation is selected), indicating that the MAIN A pattern is selected. You can also switch between the **[MAIN A]** and **[MAIN B]** variations during playback — the new variation begins from the top of the next measure if the button is pressed on or after the 2nd beat of a measure.

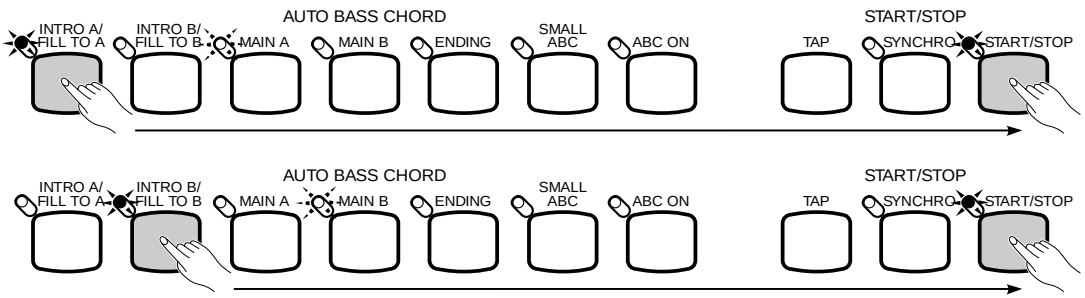
The **[START/STOP]** button indicator will be lit during accompaniment playback and off when the accompaniment is stopped.



■ Start With an Introduction

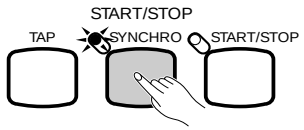
Press the **[INTRO A/FILL TO A]** or **[INTRO B/FILL TO B]** button.

In the first case the **[INTRO A/FILL TO A]** indicator will light continuously and the **[MAIN A]** indicator will flash, indicating that the MAIN A variation will play after an appropriate introduction. In the latter case the **[INTRO B/FILL TO B]** indicator will light continuously and the **[MAIN B]** indicator will flash, indicating that the MAIN B variation will play after an appropriate introduction. Press the **[START/STOP]** button to actually start playback. The selected introduction can be disengaged before starting playback by pressing the **[MAIN A]**, **[MAIN B]**, or **[ENDING]** button.



■ Synchronized Start

Any of the start types described above can be synchronized to the first note or chord played on the keyboard by first pressing the **[SYNCHRO]** button so that its indicator lights. When the keyboard is split or Auto Bass Chord Single Finger or Fingered mode is used, the first note played on the left-hand section of the keyboard will start the accompaniment (i.e. keys to the left of and including the split-point key — normally F#2). Use the **[MAIN A]**, **[MAIN B]** and/or **[INTRO A/FILL TO A]** or **[INTRO B/FILL TO B]** buttons to select the type of start you want.



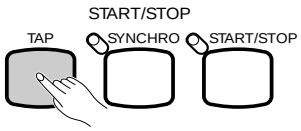
The first (red) dot of the BEAT display will flash at the current tempo when a synchronized start mode has been selected. The synchronized start mode can be canceled by pressing the **[SYNCHRO]** button a second time so that its indicator goes out. The synchronized start mode is automatically canceled once playback has started.

NOTES

- *If the [SYNCHRO] button is pressed during playback, playback is stopped and the synchronized start mode is automatically engaged.*

■ Tap start

This function lets you set the tempo and start the rhythm in one operation. Simply tap the **[TAP]** button at the required tempo — 3 times for a 3/4 style, 4 times for 2/4, 4/4, and 6-beat styles, and 5 times for 5-beat styles. The rhythm will start from the beginning of the next measure at the specified tempo.

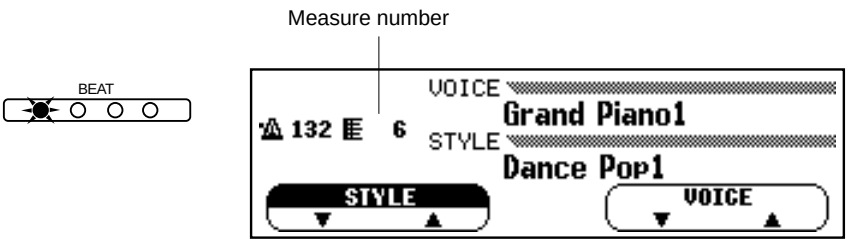


NOTES

- *The [TAP] button can also be used to change the tempo during rhythm playback (tap twice). In this case the "tap" click will not sound.*
- *If you tap the [TAP] button less than the required number of times (i.e. 3, 4, or 5), the tap tempo function will be canceled after a few seconds.*

■ The Beat Display

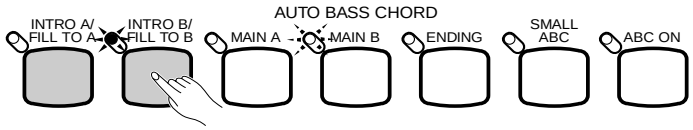
The four LED dots of the BEAT display provide a visual indication of the selected tempo during accompaniment playback. The leftmost (red) dot flashes on the first beat of each measure, the second dot flashes on the second beat, and so on (all dots except the leftmost dot are green). The current measure number appears on the LCD during playback.



Fill-ins

The CVP-79A/69/69A/59S provides four types of automatic “fill-ins.”

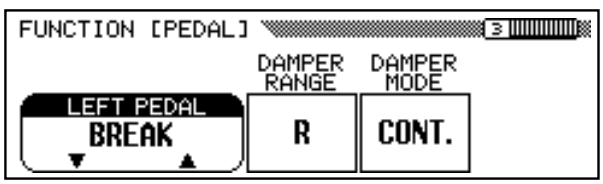
- **Fill To A:** Press the **[INTRO A/FILL TO A]** button during playback to produce a fill-in and go to the MAIN A rhythm pattern. Different fill-in patterns are produced when going from A to A or B to A.
- **Fill To B:** Press the **[INTRO B/FILL TO B]** button during playback to produce a fill-in and go to the MAIN B pattern. Different fill-in patterns are produced when going from A to B or B to B.



If you hold one of the FILL buttons, the fill-in will repeat until the end of the measure in which button is released. If you press a fill-in button during the fill-in, the fill-in will stop and playback of the previous variation will resume.

Left-pedal Break

When the left-pedal function is set to “Break” as described on pages 27 and 93, the left pedal can be used to create a break in the accompaniment while playing. Press the left pedal to mute the accompaniment sound. Accompaniment sound will resume from the top of the next measure when the pedal is released. The break can be canceled before the beginning of the next measure by pressing the pedal a second time.



CVP-79A

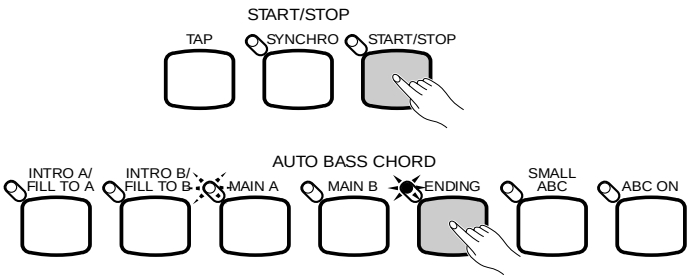
Stopping the Accompaniment

The accompaniment can be stopped at any time by pressing the **[START/STOP]** button. Press the **[ENDING]** button if you want to go to the ending pattern and then stop. Press **[ENDING]** a second time during ending playback to produce a ritardando (gradually slowing) ending. Different ending patterns are provided for the MAIN A and MAIN B

NOTES

- *Playback will **start** with the ending pattern if you press the [ENDING] button before starting playback. The ending can be disengaged before starting playback by pressing any other variation button.*

variations (the **[MAIN A]** or **[MAIN B]** button indictor will flash during the ending). The ending will begin from the top of the next measure if the **[ENDING]** button is pressed on or after the 2nd beat of a measure.



NOTES

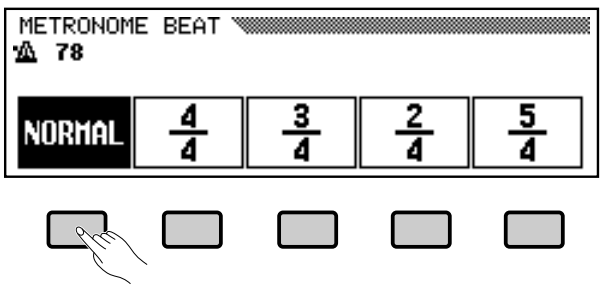
- *During playback the indicator of the currently-playing variation will be lit while that of the next variation to play flashes. (The only exception is: during playback of the ending, the flashing [MAIN A] or [MAIN B] button indicator indicates which ending variation is currently playing.)*
- *If the left pedal is switched to START/STOP operation (pages 27 and 93), it performs the same function as the panel [START/STOP] buttons (press to START, press again to STOP). The left pedal can also be assigned for INTRO A/FILL TO A, INTRO B/FILL TO B, and ENDING operation — pages 30 and 32.*

Metronome

The CVP-79A/69/69A/59S also offers a metronome function that is ideal for practice.

To start the metronome, simply press the **[METRONOME]** button so that its indicator lights. The metronome will play at the currently selected tempo whether a style is playing or not. The metronome volume can be adjusted via the **[ABC/SONG VOLUME]** control.

The pop-up screen that appears when the **[METRONOME]** button is pressed also provides access to a range of other metronome settings. When "NORMAL" is selected the metronome click sounds continuously at the current tempo with no accented beats. The "4/4", "3/4", "2/4", and "5/4" settings produce a bell accent on the first beat of each measure.



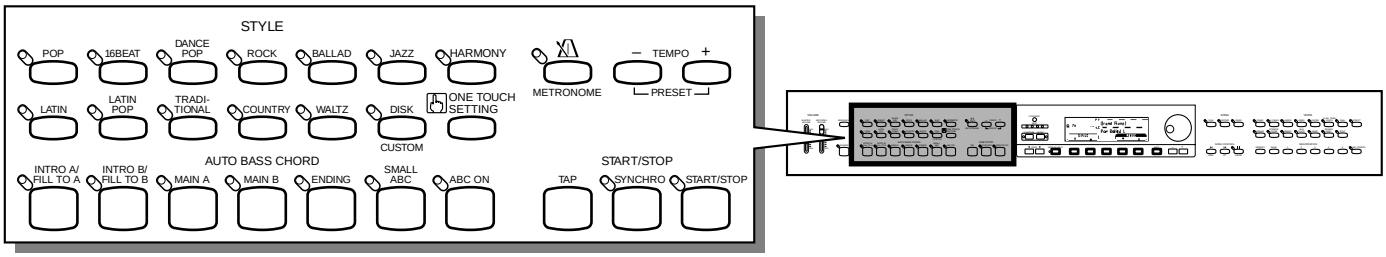
Press the **[METRONOME]** button again to stop the metronome sound (the METRONOME indicator will go out). The metronome will also stop automatically if the **[START/STOP]** button is pressed to stop a style in progress.

NOTES

- *If a style is started by pressing the [START/STOP] button while the metronome is playing, the metronome will continue to sound along with the style.*
- *The metronome bell accent will not sound during accompaniment playback.*

Auto Bass Chord (ABC)

The CVP-79A/69/69A/59S includes a sophisticated auto-accompaniment system (Auto Bass Chord — ABC) that can provide automated rhythm, bass and chord backing in a number of ways.



Single-Finger, Fingered Chord, and Full Keyboard Accompaniment

"Single Finger" accompaniment makes it simple to produce accompaniment using major, seventh, minor and minor-seventh chords by pressing a minimum number of keys in the ABC section of the keyboard. The automatic accompaniment consists of rhythm, bass and chords.

"Fingered Chord" accompaniment is ideal if you already know how to play chords on a keyboard, since it allows you to supply your own chords for the auto accompaniment feature.

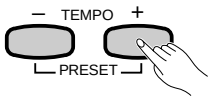
When the "Full Keyboard" mode is selected the Clavinova will automatically create appropriate accompaniment while you play just about anything, anywhere on the keyboard.

1 Select a Style

Select an accompaniment style using the style selectors and STYLE pop-up screen (see "Style Selection" on page 28).

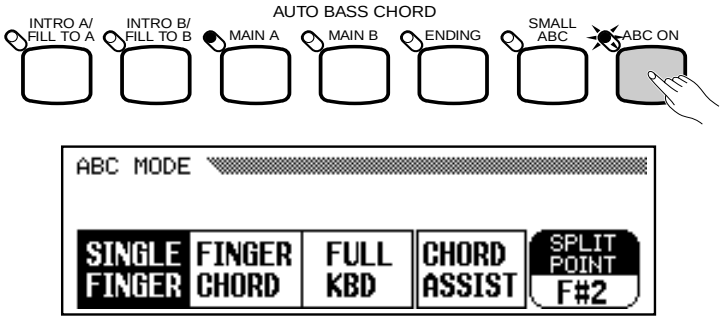
2 Set the Tempo

Use the **TEMPO [+]** and **[–]** buttons to set the desired accompaniment tempo if necessary (see "Tempo Control" on page 29 for more details).



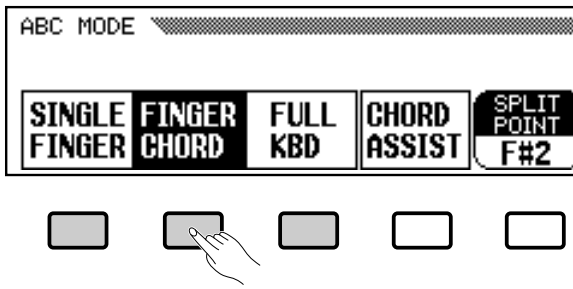
3 Turn ABC On

Press the **[ABC ON]** button so that its indicator lights and the ABC MODE pop-up screen appears. — The ABC mode is alternately turned on and off each time the **[ABC ON]** button is pressed.



4 Select an ABC Mode

Before the ABC MODE pop-up screen disappears use the LCD buttons to select the SINGLE FINGER, FINGERED CHORD, or FULL KEYBOARD ABC mode. The default mode is SINGLE FINGER, but the mode you select is backed up even after the **[POWER]** switch is turned off. Backup can be turned off via the Backup function — page 107.



5 Start & Play

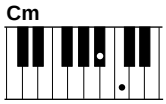
Start playback by pressing the **[START/STOP]** button or by using the **[SYNCHRO]** start mode.

- **Single-finger Accompaniment**

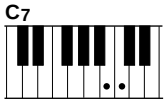
  Pressing any key on the ABC section of the keyboard (up to the split point — normally the F#2 key) will cause the automatic chord and bass accompaniment to begin. If you press a “C” key, for example, a C-major accompaniment will be played. Press another key in the ABC section of the keyboard to select a new chord. The key you press will always determine the “root” of the chord played (i.e. “C” for a C chord). The name of the detected chord will appear on the display.

Detected chord name

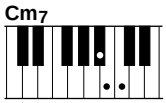
Single-finger minor, seventh, and minor-seventh chords can be played as follows:



- For a minor chord, press the root key and a black key to its left.



- For a seventh chord, press the root key and a white key to its left.



- For a minor-seventh chord, press the root key and both a white and black key to its left.

● Fingered Accompaniment

As soon as you play any chord on the lower keyboard (up to the split point — normally the F#2 key), the Clavinova will automatically begin to play the chord along with the rhythm and an appropriate bass line. The name of the detected chord will appear on the display. "*" will appear if the chord is not recognizable by the CVP-79A/69/69A/59S.

The Clavinova will accept the following chord types in the Fingered Accompaniment mode:

- Major
- Sixth [6]
- Major seventh [M7]
- Major seventh flatted fifth [M7(b5)]
- Major seventh sharp eleventh [M7(#11)]
- Added ninth [add9]
- Major seventh ninth [M7(9)]
- Six ninth [6(9)]
- Flatted fifth [(b5)]
- Augmented [aug]
- Seventh augmented [7(#5)]
- Major seventh augmented [M7(#5)]
- Minor [m]
- Minor sixth [m6]
- Minor seventh [m7]
- Minor seventh flatted fifth [m7(b5)]
- Minor added ninth [madd9]
- Minor seventh ninth [m7(9)]
- Minor seventh eleventh [m7(11)]
- Minor major seventh flatted fifth [mM7(b5)]
- Minor major seventh [mM7]
- Minor major seventh ninth [mM7(9)]
- Minor flatted fifth [m(b5)]
- Diminished seventh [dim7]
- Seventh [7]
- Seventh suspended fourth [7sus4]
- Seventh ninth [7(9)]
- Seventh sharp eleventh [7(#11)]
- Seventh added thirteenth [7(13)]
- Seventh flatted fifth [7(b5)]
- Seventh flatted ninth [7(b9)]
- Seventh added flatted thirteenth [7(b13)]
- Seventh sharp ninth [7(#9)]
- Suspended fourth [sus4]

** A Fingering Chart is provided on page 123.*

"On-bass" chords are also recognized. Two-note fingerings will produce a chord based on the previous chord.
"No chord" (i.e. rhythm only accompaniment) can be produced by pressing any three consecutive keys (ex. C,C#,D) simultaneously.
"- - -" will appear instead of a chord name.

NOTES

- *The automatic accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).*

● **Full-keyboard ABC**

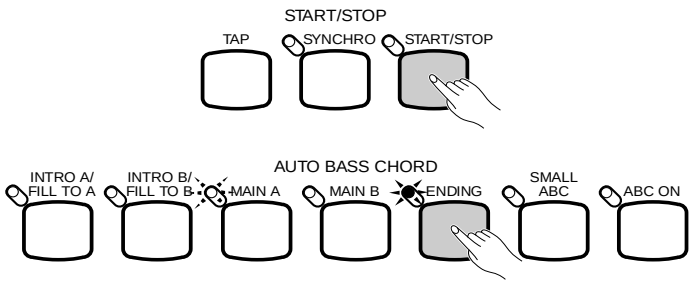
When this advanced auto-accompaniment mode is engaged the Clavinova will automatically create appropriate accompaniment while you play just about anything, anywhere on the keyboard: chords, a bass line, arpeggiated chords, a melody line. The name of the detected chord will appear on the display. You don't have to worry about specifying the accompaniment chords. Although Full-keyboard ABC is designed to work with many songs, some arrangements may not be suitable for use with this feature. Try playing a few simple songs in the Full-keyboard ABC mode to get a feel for its capabilities.

NOTES

- *Chord detection occurs at approximately 8th-note intervals. Extremely short chords — less than an 8th note in length — may therefore not be detected.*
- *The DUAL or SPLIT mode can be used with ABC.*

6 Stop the Accompaniment

Press the **[START/STOP]** or **[ENDING]** button to stop the accompaniment.



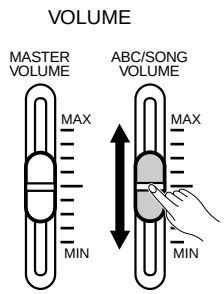
Press the **[ABC ON]** button so that its indicator goes out when you want to exit from the ABC mode.

NOTES

- *The [INTRO A/FILL TO A], [INTRO B/FILL TO B], [MAIN A], [MAIN B], and [ENDING] buttons can be used in the ABC mode to create pattern variations (refer to the "Accompaniment" section on pages 30 and 32 for details).*

Overall Accompaniment Volume Control

Use the **ABC/SONG VOLUME** control to adjust the volume of the accompaniment sound in relation to the keyboard sound. No accompaniment sound will be produced if the **MASTER VOLUME** control is set to its "MIN" position.



Individual Part Volume Control

The CVP-79A/69/69A/59S has five accompaniment parts — RHYTHM, BASS, CHORD, PAD, and PHRASE. — that function as follows:

RHYTHM	This is the main rhythm part. The RHYTHM part usually plays one of the drum kits.
BASS	The BASS part always plays a bass line, but the voice will change to fit the selected style … acoustic bass, synth bass, tuba, etc.
CHORD	This part provides the rhythmic chordal accompaniment required by each style. You'll find guitar, piano, and other chordal instruments here.
PAD	This part plays long chords where necessary, using sustained instruments such as strings, organ, choir.
PHRASE	This is where the musical embellishments reside. The PHRASE part is used for punchy brass stabs, arpeggiated chords, and other extras that make the accompaniment more interesting.

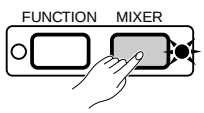
NOTES

- *Some styles may not use all five parts.*

The volume of the RHYTHM, BASS, CHORD, PAD, and PHRASE accompaniment parts can be individually adjusted via the volume parameters accessed by the **[MIXER]** button. Select the part you want to control by first pressing the appropriate LCD button, then use the data dial or **[+]**/**[–]** buttons to set the volume as required. The normal volume level for any part ("90") can be instantly recalled by simultaneously pressing the **[+]** and **[–]** buttons while the desired part is selected. Several parts can be selected at once by pressing their buttons at the same time. The volume of all selected parts can then be adjusted simultaneously. The mixer parameters will disappear when the **[MIXER]** button is pressed a second time (or the **[EXIT]** button is pressed).

NOTES

- *The volume level can be adjusted in two steps intervals.*



The second page of the MIXER display (accessed via the **PAGE** buttons) includes individual volume parameters for the keyboard (manually played sound) and harmony function sound — see page 41 for details on the Harmony function. There's also a PRESET LCD button in this page which instantly resets all MIXER volume parameters to their default values (100 for KBD part, and 90 for all other parts).

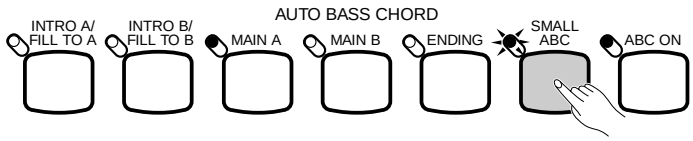
NOTES

Part volume relation:

- *ABC/SONG volume is relative to the MASTER VOLUME.*
- *Each RHYTHM, BASS, CHORD, PAD or PHRASE part volume is relative to ABC/SONG volume.*
- *KBD part volume is relative to MASTER volume.*
- *HARMONY part volume is relative to KBD part volume.*

Small ABC

A simple form of “orchestration” control is provided by the **[SMALL ABC]** button. When this button is pressed so that its indicator lights some of the accompaniment parts are turned off to create a simpler, “smaller” accompaniment sound.



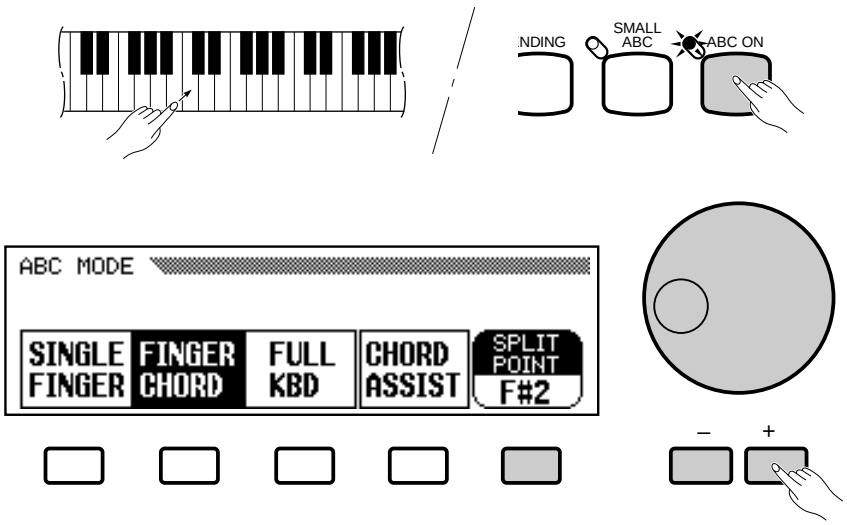
Press the **[SMALL ABC]** button a second time so that its indicator goes out to turn the SMALL ABC function off.

NOTES

- *ABC will not sound when the [ABC ON] button is turned off, even if the [SMALL ABC] button is turned on.*

Changing the ABC Split Point

The ABC split point can be set at any key by pressing the desired key while holding the **[ABC ON]** button. The split point can also be set by using the SPLIT POINT LCD button in the ABC MODE pop-up display, or the data dial or **[+]/[–]** buttons. The default split point — F#2 — can be recalled by simultaneously pressing the **[+]** and **[–]** buttons.



NOTES

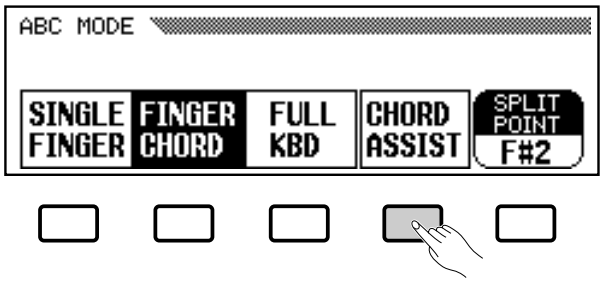
- *The split point is indicated by the keyboard guide lamp above the split point key.*

Chord Assist

The Chord Assist function is essentially an electronic “chord book” that will show you appropriate fingerings for chords you enter via the display. The fingerings are indicated via the keyboard guide lamps, and correspond to those recognized in the ABC Fingered mode. You can also play chords on the keyboard in the same way as in the ABC Fingered mode.

1 Select the Chord Assist Function

Press the CHORD ASSIST LCD button in the ABC MODE pop-up display.

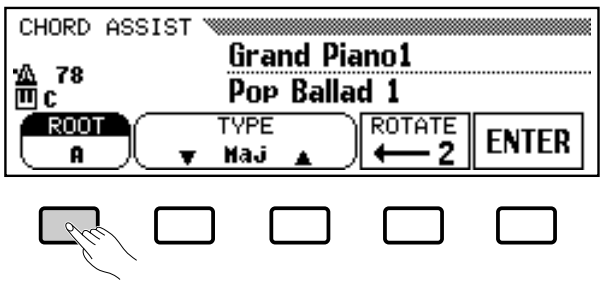


2 Start the Accompaniment

Start the accompaniment by using any of the methods described on pages 30 and 31.

3 Enter the Chord Root

Press the ROOT LCD button to select the desired chord root, or use the data dial or **[+]**/**[–]** buttons once the ROOT parameter is selected.



4 Enter the Chord Type

Use the TYPE ▲ and ▼ LCD buttons to select the chord type. The data dial and **[+]**/**[–]** buttons can also be used once the TYPE parameter is selected.

5 Enter the Chord

The fingering for the chord selected via the LCD buttons will appear on the keyboard guide lamps. At this point you can either play the indicated chord on the keyboard or press the ENTER LCD button to actually enter the specified chord — i.e. the specified chord accompaniment will sound.

NOTES

- *The chord name entered via the LCD will appear in the TYPE and ROOT parameter locations, while the actually recognized chord name will appear next to the keyboard symbol above the parameters.*
- *A flashing keyboard guide lamp indicates a note which may be omitted.*

6 Rotate the Fingering as Necessary

Press the ROTATE LCD button to shift the fingering down the keyboard. Each time the ROTATE button is pressed the next viable fingering (inversion) appears on the guide lamps. The inversion number appears in the ROTATE section of the display.

7 Stop the Accompaniment

Press the **[START/STOP]** or **[ENDING]** button to stop the accompaniment.

NOTES

- *The following chord types can be specified via the Chord Assist display: Maj, 7, m, m7, m7(b5), 6, m6, M7, sus4, aug, m(b5), 7sus4, 7(#5), dim7, (b5), 7(b5), mM7. All fingered-mode chords (page 36) can be entered via the keyboard.*
- *The split point is not shown on the guide lamps when the Chord Assist function is engaged.*
- *If the split point is set below F#2 it will automatically be set at F#2.*

8 Exit When Done

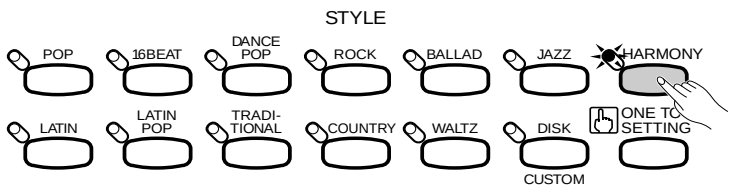
Press the panel **[ABC ON]** button, so that its indicator goes out, to exit from the Chord Assist function and ABC mode when done.

Harmony

This feature automatically adds appropriate harmony notes or delayed decorative notes (up to three notes) to a melody or chords you play on the keyboard. The harmony notes are produced to match chords played via the ABC auto-accompaniment system.

1 Turn Harmony On

Press the **[HARMONY]** button so that its indicator lights to turn the HARMONY feature on.

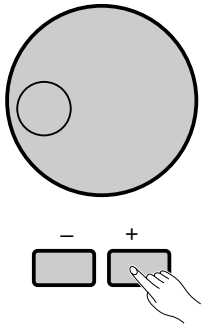


NOTES

- *The Harmony feature cannot be turned on when the Full Keyboard ABC mode is selected.*

2 Select a Harmony Type

While the HARMONY pop-up display is showing, use the data dial or **[+]**/**[–]** buttons to select the desired harmony type. 16 harmony types are available.



Harmony Type List

- Duet
- Trio
- 4 Part
- 4 Part Jazz
- Country
- Octave
- Tremolo
- Tremolo Duet
- Tremolo Oct
- Strumming
- Trio Delay
- Vibes & J.Gtr
- Add Trp & Sax
- Backing Vocal
- Add Strings
- Forest

NOTES

- *With some harmony types the voice used for the harmony will be different from the currently selected voice.*

3 Set Up ABC As Required

Select an accompaniment style, tempo, and ABC mode (except Full Keyboard).

NOTES

- *The Harmony feature can be used while ABC is off, but only octaves will be produced.*

4 Start ABC Playback

Start accompaniment playback using any of the methods described on pages 30 and 31.

5 Play

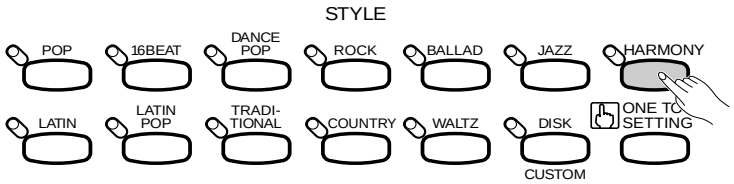
Play the required chords (single-finger or fingered chord) on the ABC section of the keyboard while playing a melody line or chords on the right-hand section of the keyboard. When chords are played on the right-hand section of the keyboard, the harmony will be applied to the last note played.

6 Stop the Accompaniment

Press **[START/STOP]** or **[ENDING]** button to stop the accompaniment.

7 Turn Harmony Off

Press the **[HARMONY]** button again, so that its indicator goes out, to turn the function off.

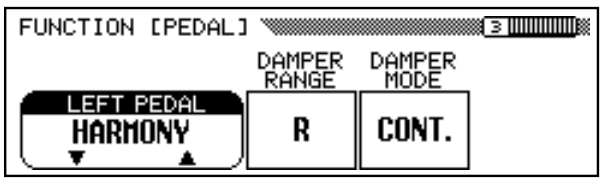


NOTES

- *Harmony can be turned on and off while playing.*

■ The Left Pedal & Harmony

If the Left Pedal Function is set to HARMONY ON/OFF (pages 27 and 93), harmonization of notes played on the right-hand section of the keyboard only occurs while the left pedal is pressed. This allows you to combine normal ABC type performance with harmony as required.



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NOTES

- *The Left Pedal HARMONY ON/OFF function is not effective when the HARMONY feature is off (i.e. the [HARMONY] button's indicator is not lit).*

One Touch Setting

The CVP-79A internal styles each have 4 different preset "panel setups" that can be recalled via the **[ONE TOUCH SETTING]** button to create different musical textures. The CVP-69/69A styles have 3, and the CVP-59S styles have 1. The ONE TOUCH SETTING setups include settings for all of the following parameters:

One Touch Setting Parameter List

Voice Parameters

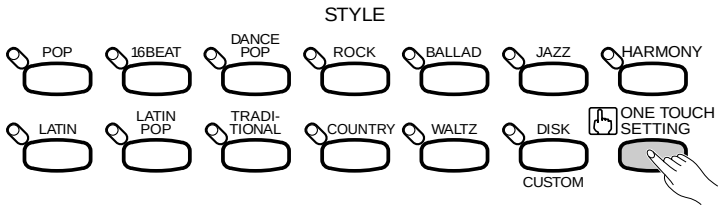
- Voice
- Keyboard Volume
- Dual Mode
- Split Mode
- Dual Voice
- Split Voice
- Dual Balance
- Split Balance
- Dual Detune Depth
- Reverb On/Off
- Reverb Type
- Reverb Depth (Total, Rhythm, Bass, Chord, Keyboard)
- Effect On/Off
- Effect Type
- Effect Depth (Main Voice, Dual Voice, Split Voice)
- Right/1 Octave Shift
- Left Octave Shift
- 2nd Octave Shift
- Right/1 Pan
- Left Pan
- 2nd Pan

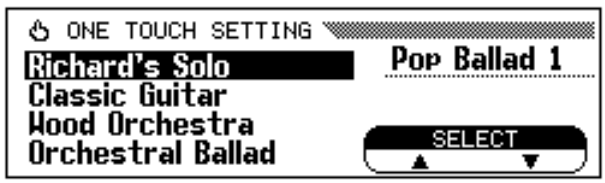
Accompaniment Parameters

- ABC On
- Small ABC On/Off
- Harmony On/Off
- Harmony Type
- ABC/Song Volume
- Main A/B
- Tempo
- Rhythm Volume
- Bass Volume
- Chord Volume
- Pad Volume
- Phrase Volume
- Harmony Volume

1 Engage the One Touch Setting Feature

The ONE TOUCH SETTING feature can be used either while an accompaniment is playing or prior to starting an accompaniment by simply pressing the **[ONE TOUCH SETTING]** button. The corresponding panel setup is recalled immediately. On the CVP-79A and CVP-69/69A other ONE TOUCH SETTING setups can also be recalled in the ONE TOUCH SETTING pop-up display by using the SELECT ▲ and ▼ LCD buttons.





CVP-79A

2 Adjust The Settings If Necessary

Any of the parameters set by the ONE TOUCH SETTING feature can be adjusted to create the desired sound after a ONE TOUCH SETTING setup has been selected.

NOTES

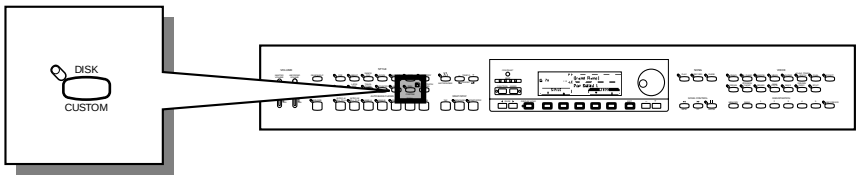
- *To return to the settings that were active prior to engaging the One Touch Setting feature, re-select the style after selecting a different style (ABC will remain on however).*
- *The One Touch Setting feature cannot be used when a [DISK/CUSTOM] style is selected.*
- *ABC is automatically turned ON when the One Touch Setting feature is engaged.*
- *The synchronized start mode is automatically turned ON if the One Touch Setting feature is engaged before starting the accompaniment.*
- *If the STYLE SETTING parameter in the BACKUP function (page 107) is set to on, the One Touch Setting setup selection for each style will be retained in memory even when the power is turned off. This way the desired setup can be recalled immediately when the [ONE TOUCH SETTING] button is pressed. (CVP-79A/69/69A)*
- *Harmony will not be turned on if the ABC Full Keyboard mode is selected, even if the selected One Touch Setting setup includes "Harmony ON".*

Custom Style

The CVP-79A/69/69A/59S Custom Style feature allows you to create original accompaniment styles that can be later recalled and played at any time, just like the presets. Up to 8 custom styles can be maintained in internal memory at the same time, and any number can be saved to disk for later reloading and use.
The basic custom style recording procedure is outlined below.

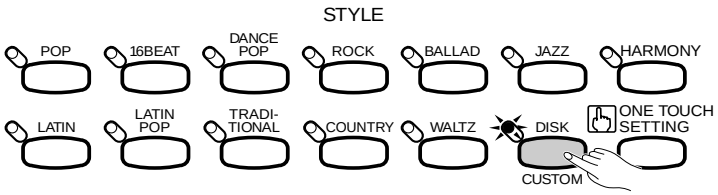
NOTES

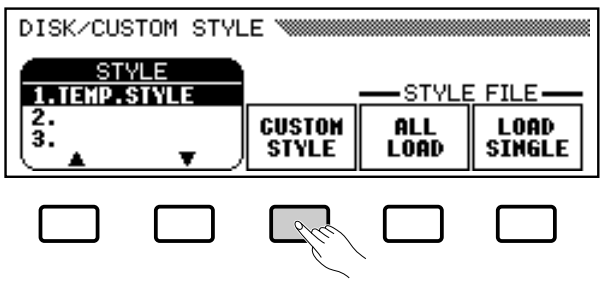
- *Custom style data is not retained in memory when the power is turned off, so be sure to save your custom styles to disk before turning the power off.*
- One pre-programmed temporary style is automatically loaded into the [DISK/CUSTOM] memory whenever the power is turned on. (Memory is common to the Custom Styles and the loaded styles from the optional Style File disks — page 55.)



1 Engage the Custom Style Feature

Press the **[DISK/CUSTOM]** style selector so that its indicator lights, then press the CUSTOM STYLE LCD button. The "Please select a source STYLE." message will appear on the display for a few seconds before going to the CUSTOM STYLE page 1 display and the current **[DISK/ CUSTOM]** style will begin playing.





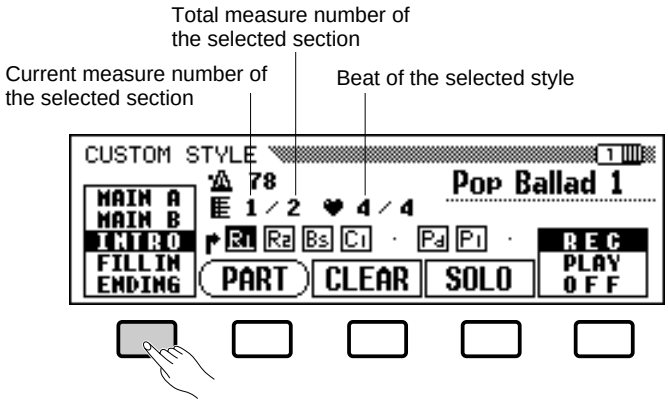
2 Select a Source Style

Select a preset style that is close to the style you want to create. Preset style selection is carried out in the normal way (page 28).

If you want to select a **[DISK/CUSTOM]** style, press the **[DISK/ CUSTOM]** style selector once again and use the STYLE ▲ and ▼ buttons, or the data dial or **[+]/[–]** buttons to select a [DISK/CUSTOM] style.

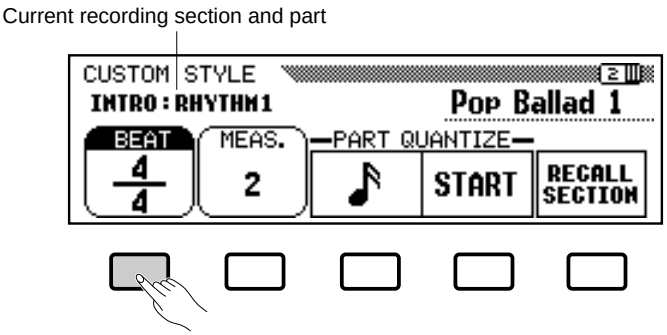
3 Select the Section You Want to Record

In the CUSTOM STYLE page 1 display, press the first LCD button as many times as necessary to select the section you want to program first: MAIN A, MAIN B, INTRO, FILL IN, or ENDING. The MAIN A section is initially selected.

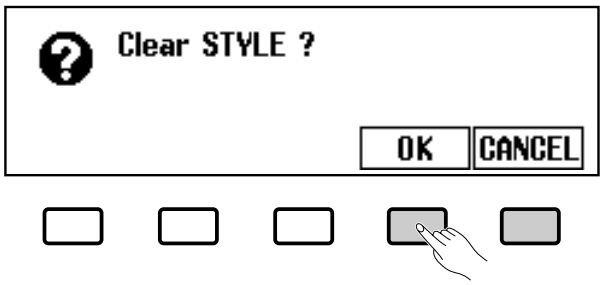


4 Change the Time Signature & Number Of Measures, If Required

If you want to create a style in a different time signature than the current style, or change the number of measures in the selected section, Press the **PAGE [>]** button to go to CUSTOM STYLE page 2.



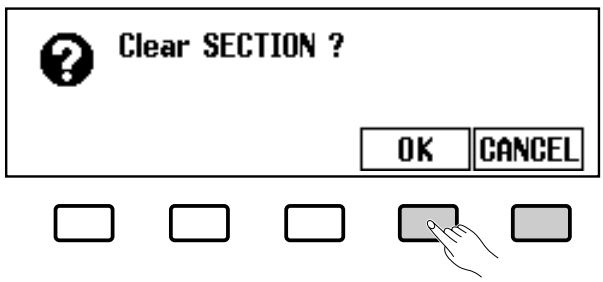
Use the BEAT LCD button to select a different time signature, or the data dial or **[+]**/**[–]** buttons once the BEAT parameter has been selected. As soon as you choose to change the beat value, the "Clear STYLE ?" prompt will appear, since you will have to completely clear all sections and parts of the style and start recording from scratch if you change the time signature. Press OK to clear the style, or CANCEL to abort. Once the style has been cleared you can select a new time signature as required: 2/4, 3/4, 4/4, or 5/4.



NOTES

- *In the CUSTOM STYLE, MAIN A, MAIN B, INTRO, FILL IN or ENDING are referred to as "section", and RHYTHM 1/2, BASS, CHORD 1/2, PAD or PHRASE 1/2 are referred to as "part".*
- *Only one pattern can be created for each INTRO, FILL IN and ENDING section.*
- *Whether the "A" or "B" variations of the INTRO, FILL IN and ENDING sections are used as the source pattern depends on whether the MAIN A or MAIN B section was selected when the Custom Style function was engaged. (As for FILL IN, "FILL IN from A to A", or "FILL IN from B to B" is used.)*

Use the MEAS. LCD button to select a different number of measures for the selected section, or the data dial or **[+]**/**[–]** buttons once the MEAS. parameter has been selected. As soon as you choose to change the number of measures in the section, the "Clear SECTION ?" prompt will appear, since you will have to clear all parts of the currently selected section and start recording from scratch if you change the number of measures. Press OK to clear the section, or CANCEL to abort. Once the section has been cleared you can select a new number of measures as required: 1 through 8. The FILL IN section has only 1 measure and the number of measures cannot be changed although the FILL IN section can be cleared using this operation.

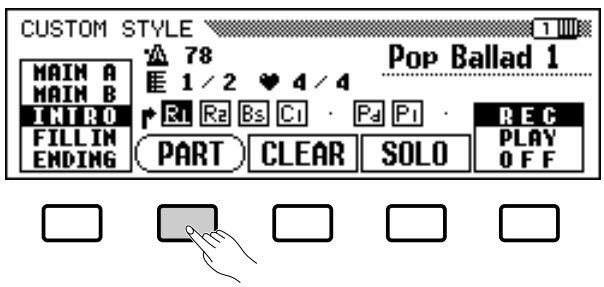


Once the BEAT and/or MEAS. parameters have been set as required, press the **PAGE [<]** button to go back to the first custom style page.

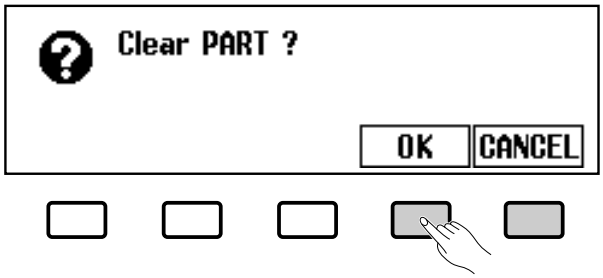
5 Select the Part & Voice You Want to Record

Use the PART LCD button, the data dial, or **[+]**/**[–]** buttons to select the part you want to record:

R1	Rhythm 1
R2	Rhythm 2
Bs	Bass
C1	Chord 1
C2	Chord 2
Pd	Pad
P1	Phrase 1
P2	Phrase 2



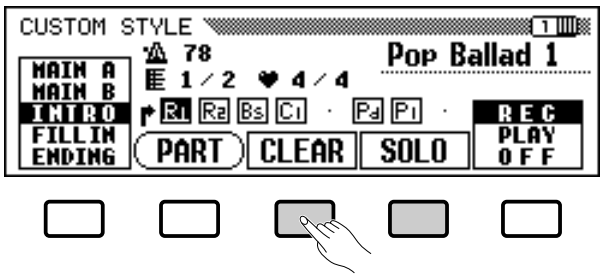
The R1 part is initially selected and set to the record mode.
Any part you select can be set to the record mode by using the rightmost LCD button to select "REC" after selecting the part (the part number will appear white in a black box). Since parts other than R1 and R2 must be cleared before they can be recorded (if the source style is a preset style or a style loaded from the optional Style File disk) the "Clear Part ?" confirmation will appear if you select a part that contains data: press OK to clear the part and continue, or CANCEL to abort. Only one part can be set to the record mode. All other parts will be set to "PLAY" (part number surrounded by box) or turned "OFF" (part number only — no box). Parts that contain no data are indicated by a dot in place of the part number.



At this point you can also select the voice you want to record with (the preset voice for that part will initially be selected). Only **[DRUMS/PERC.]** voices can be used for the R1 part and only Drum Kit voices can be used for the R2 part, while any other voices can be selected for the remaining parts.

6 Record the Selected part

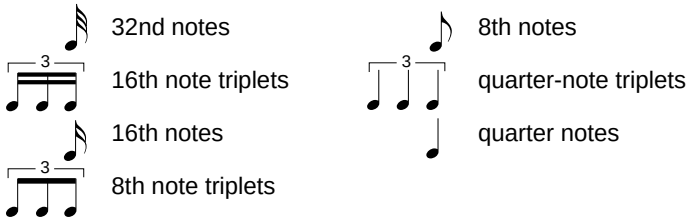
You can now add new parts to the selected part by playing the keyboard at the appropriate timing (play in C Major seventh since the Custom Style is recorded as a C Major seventh pattern). If you want to create a totally new part from scratch, press the CLEAR LCD button to clear the selected part before beginning to record. If both the R1 and R2 parts are cleared the metronome will sound to provide a timing guide (the metronome sound is not recorded). When a drum kit voice is used, a single drum instrument sound can be cleared from the R1 or R2 part by pressing the key corresponding to the instrument to be cleared while holding the keyboard "CANCEL" (C1) key. The metronome timing guide can also be cleared in this way.



Another useful recording aid is the SOLO LCD button: when this button is pressed and highlighted, only the selected part will sound. Press the SOLO button again to turn the solo function off and hear the entire style.

7 Quantize the Recorded Part, if Necessary

You can "tighten up" the timing of a recorded part by aligning all notes to specified beats via the PART QUANTIZE function in CUSTOM STYLE page 2 (press the **PAGE [>]** button). Press the LCD button below the note symbol to select "quantize size" — i.e. the beats to which the notes in the current part will be aligned:



NOTES

- *Playback can be started and stopped via the [START/STOP] button as required while in the Custom Style mode — data cannot be recorded while playback is stopped.*

NOTES

- *The timing guide will stop as soon as the Custom Style is stored.*
- *The sound of all parts is automatically stopped at the end of the style — i.e. at the point between repeats when recording. It is therefore not advisable to record over this point.*

Once the required quantize size has been selected press the START LCD button to actually quantize the current part. Playback will stop for an instant while the data is being quantized, then the START LCD button will change to UNDO, allowing you to undo the quantize operation and return to the pre-quantized data if the results are not as you expected. You will not be able to UNDO once another button has been pressed.

NOTES

- *Quantization can only be applied to the current recording part. Quantization cannot be executed if no part is set to the record mode.*

8 Repeat Until the Custom Style is Complete

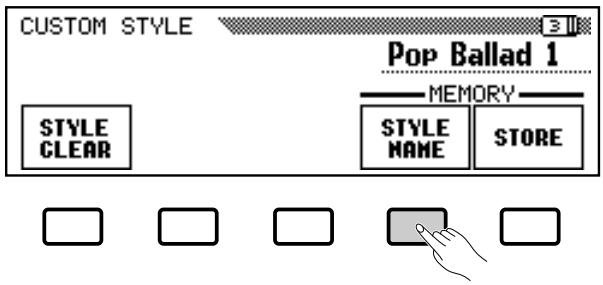
Repeat steps 3 through 7 until all parts or all sections have been recorded as required.

NOTES

- *During Custom Style recording, no MIXER display is available.*

9 Name the Custom Style

When your custom style is complete, use the PAGE buttons to select CUSTOM STYLE page 3, and press the STYLE NAME LCD button to go to the style naming page.

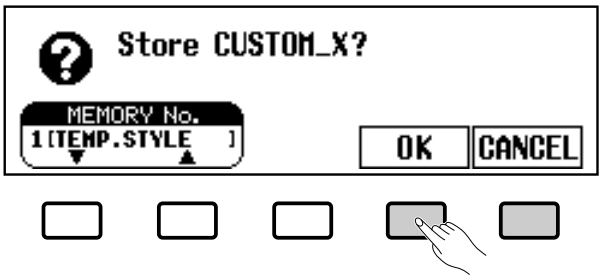


The current style name appears in the upper right corner of the display. Use the > LCD button to position the underline cursor at the character you want to change (style names can be up to 12 characters in length). Use the data dial and/or the **[+]/[–]** buttons to select the character you want to enter from the list in the center of the display, then press the c.set LCD button to enter the character at the current cursor position. Repeat this procedure until your name is complete. The c.del LCD button can be used to back up one space and delete a character.

When the name is complete press the OK LCD button to register the name for the current custom style, or CANCEL to abort.

10 Store the Custom Style

Press the STORE LCD button in CUSTOM STYLE page 3 to store the current custom style in the internal memory. The "Store XXXXXXXX?" confirmation prompt and MEMORY No. parameter will appear ("XXXXXXXX" is the style name). Use the MEMORY No. ▲ and ▼ LCD buttons to select the memory number — 1 through 8 — to which you want to store the custom style, then press OK to store or CANCEL to abort.



NOTES

- *The tempo setting at the time the Custom Style is stored becomes the preset tempo for that style.*
- *If the selected memory number already contains a style, the style name will appear next to the memory number. The existing style will be overwritten when a new style is stored.*

11 Exit When Done

Press the **[EXIT]** button to exit from the Custom Style mode and return to the normal play mode.

NOTES

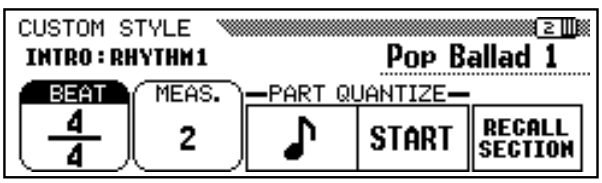
- *Custom style data is not retained in memory when the power is turned off, so be sure to save your custom style before turning the power off — see "Save to disk" on page 52.*

Other Custom Style Functions

In addition to the various functions described in the basic custom style recording procedure, above, the CUSTOM STYLE display pages include several other functions that you may find useful when creating custom styles.

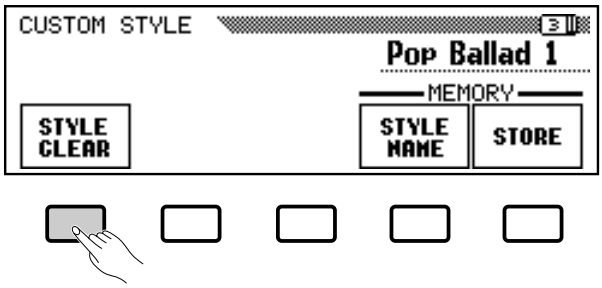
■ Recall Section

This function makes it possible to recall the last-stored version of the currently selected section (all parts of the section are recalled). Simply press the RECALL SECTION LCD button in CUSTOM STYLE page 2. If the recall operation can't be carried out (i.e. The time signature has been changed), the "Can't recall!" alert display will appear. If this happens press OK to return to the previous display.



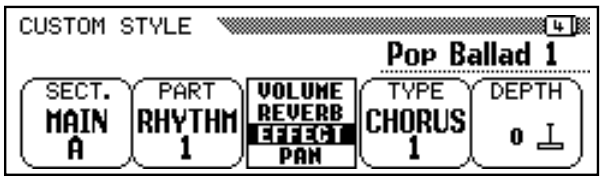
■ Style Clear

Press the STYLE CLEAR LCD button in CUSTOM STYLE page 3 to entirely clear the current custom style. The "Are you sure?" confirmation prompt will appear. Press YES to clear the style or NO to abort.



■ Volume & Effects

CUSTOM STYLE page 4 includes a range of parameters that let you individually set the volume, reverb, effect, and pan for each part of each custom style section. Use the SECT. parameter to select the section (or "ALL" sections), and the PART parameter to select the part (or "ALL" parts). The third LCD button selects VOLUME, REVERB, EFFECT or PAN, and the VALUE (or DEPTH) parameter sets the amount or depth. When VOLUME is selected the SECT. parameter is fixed at "ALL" and the VALUE range is from –50 to +50, relative to the preset volume of the source style. The REVERB and EFFECT DEPTH ranges are from 0 to 100. The PAN VALUE settings are L10 (full left) … C (center) … R10 (full right). When EFFECT is selected the TYPE parameter appears and you can also select the effect type via the TYPE LCD button. The available effect types are listed below.



Effect Type List

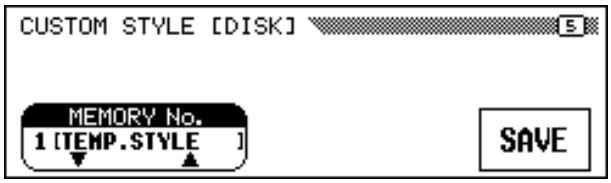
- CHORUS 1
- CHORUS 2
- CHORUS 3
- CELESTE 1
- CELESTE 2
- CELESTE 3
- FLANGER 1
- FLANGER 2
- SYMPHONIC (CVP-79A only)
- PHASER (CVP-79A only)
- OFF

NOTES

- *Normally the preset VALUE and EFFECT TYPE are initially selected. If PART is set to "ALL", the R1 part preset values are displayed. If SECT. is set to "ALL", the MAIN A preset values are displayed.*
- *Effect type "OTHERS" may appear if the preset effect type is other than that of what is in the list.*

■ Save to Disk

A complete set of 8 custom styles or individual custom styles can be saved to disk via CUSTOM STYLE page 5.



After making sure that a properly formatted disk is inserted in the Clavinova disk drive (page 98), use the MEMORY No. ▲ and ▼ buttons to select the memory number of the custom style you want to save to disk, or "ALL" if you want to save a complete set of 8 custom styles. When this is done, press the SAVE LCD button to start saving the data to disk. At this point the name entry display will appear and you can enter a name for the Custom Style disk file in the same way as you entered a name for the Custom Style itself (page 49). Press SAVE when the name has been entered. If a file with the same name already exists the "Same name! Overwrite?" confirmation prompt will appear. Press OK to overwrite the existing file or CANCEL to abort.

Your custom styles must be stored to internal memory before they can be saved to disk (see step 10 of the basic custom style recording procedure). If a custom style has not been stored and you attempt to save it to disk, the "Please store before saving" alert display will appear. If this happens press OK to return to the previous display (CUSTOM STYLE page 3), store the custom style, then try saving again.

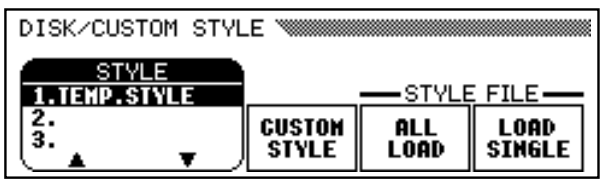
Press the **[EXIT]** button to exit from the Custom Style mode and return to the normal play mode.

NOTES

- *Saved Custom Style files can be loaded via the "STYLE FILE LOAD" function described in the "Style File Load" section (page 55).*
- *A single floppy disk can hold up to 60 song files (page 72) and 60 style files (the total number of files however, is approximately 110 files).*

Playing Back Your Custom Styles

Once created, your original custom styles can be selected for playback by pressing the **[DISK/CUSTOM]** button (its LED will light), and then using the STYLE ▲ and ▼ LCD buttons — or the data dial or **[+]**/**[–]** buttons — to select the custom style you want to play. The selected style can then be played and used with ABC auto accompaniment in exactly the same way as the preset styles (page 28).



NOTES

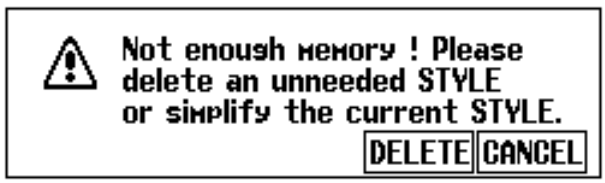
- *Since only one type of INTRO, FILL IN, and ENDING section can be recorded for each Custom Style, no "A/B" variations are produced during playback.*

Custom Style Alert & Error Displays

The following alert and error displays may appear in the corresponding situations.

■ Insufficient Memory To Store

This alert message will appear if there is not enough memory to perform a store operation.



In this case it will be necessary to either delete a style you don't need or simplify the style you are currently recording. Press CANCEL to return to CUSTOM STYLE page 1, at which point you can simplify the current style (by clearing a part, etc.), or DELETE to go to the "Delete STYLE ?" display:

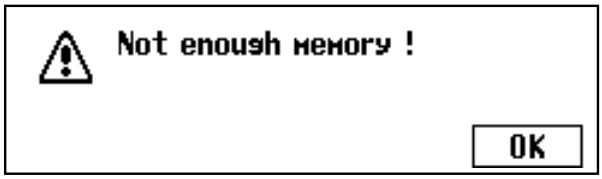
Use the MEMORY No. ▲ and ▼ buttons to select the number of the style you want to delete, then press OK to delete the style, or CANCEL to abort.

NOTES

- *The amount of memory being used for the selected style is also shown on the display (in approximate kilobytes) so as to set up the approximate standard which style to delete in relation to the total 160 KB memory space.*

■ Memory Full During Recording

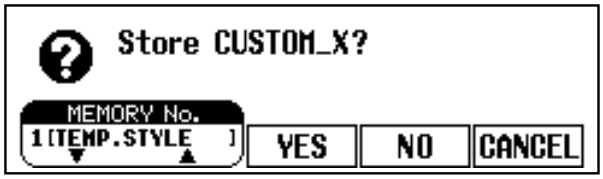
This alert message will appear if the memory becomes full during recording or editing.



Press OK to return to CUSTOM STYLE page 1 and simplify the style by clearing a part, etc.

■ Exit Before Store

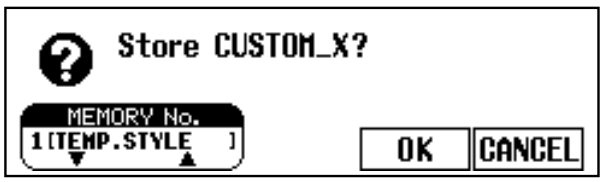
If you press **[EXIT]** button to exit from the Custom Style function before storing the style the following display will appear.



Select a memory number and press YES to store the style and then exit, press NO to exit without storing the style, or press CANCEL to return to the Custom Style mode.

■ Style Change Before Store

If you attempt to select a different source style before storing the current style you recorded, the following display will appear.



Select a memory number and press OK to store the style and then select the new source style, or press CANCEL to return to the Custom Style mode.

NOTES

- *If you want to select a different source style without storing the current style, exit from the CUSTOM STYLE mode without storing the style (see "Exit Before Store" above), and then re-enter the CUSTOM STYLE mode.*

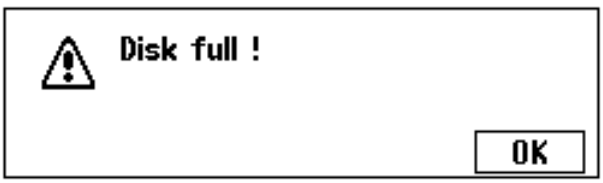
■ Too Many Files

A single floppy disk can hold up to 60 style files. If you attempt to save more the following display will appear.

Press OK to clear the display, then prepare a new disk and save the file(s).

■ Disk Full

If the current disk becomes full during a save operation the following display will appear.



Press OK to clear the display, then either delete any unwanted song files or other files from the disk, or prepare a new disk.

NOTES

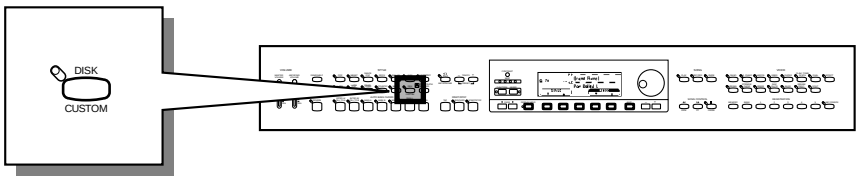
- *Style files cannot be deleted from the disk.*

Style File Load

Style files from optional Yamaha "Style File" disks, or disks containing custom style files you've created yourself, can be loaded into the CVP-79A/69/69A/59S and played as required.

NOTES

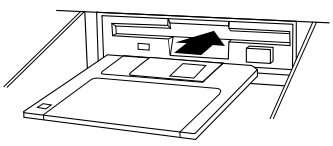
- *Loaded disk styles will be retained in memory only until the power is turned off.*
- *One pre-programmed temporary style is automatically loaded into the [DISK/CUSTOM] memory whenever the power is turned on.*

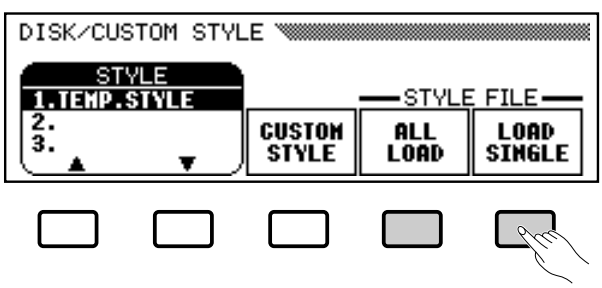


Loading Disk Styles

1 Insert the Style Disk

Insert the Style File Disk into the disk drive with the sliding door on the disk facing the drive slot and the label side facing upward. The disk should click into place and the disk lamp will light briefly while the Clavinova reads and identifies the disk. When an appropriate Style File disk is inserted, the STYLE FILE LOAD display (see step 2 below) will appear automatically. If the disk is already inserted and the STYLE FILE LOAD display is not showing, press the **[DISK/CUSTOM]** selector to call the DISK/CUSTOM STYLE display and press the LOAD SINGLE button.





NOTES

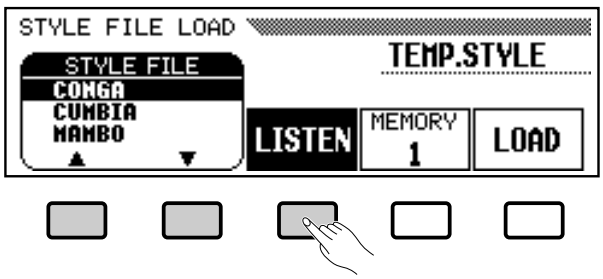
- *The "No disk!" alert will appear if no disk is currently inserted.*
- *The "No file!" alert will appear if the currently inserted disk contains no style files.*
- *If a disk containing both song and style files is loaded, the SONG PLAY mode will automatically be selected. In this case press the SONG [PLAY] button so that its indicator goes out to exit from the SONG PLAY mode, then press the [DISK/CUSTOM] button.*

A set of 8 files saved by using the Custom Style save "ALL" function (page 45) can be loaded by pressing the ALL LOAD LCD button rather than the LOAD SINGLE button. The rest of the ALL LOAD procedure is essentially the same as the LOAD SINGLE procedure, as follows.

2 Select a Style File

Use the STYLE FILE ▲ and ▼ LCD buttons — or the data dial or [+]/[-] buttons — to select the desired style file.

You can "preview" the selected style by pressing the LISTEN LCD button (the "LISTEN" function is not available in the ALL LOAD display).



Press the LISTEN LCD button again or the **[START/STOP]** button to stop listening.

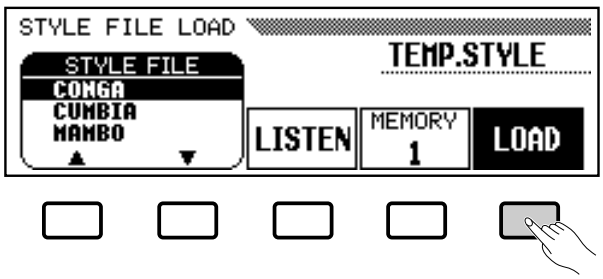
NOTES

- *If a tempo is set prior to loading the style, that tempo becomes the default for the loaded style.*
- *Some styles are too large for the LISTEN function. In this case the "Too much data for listen! Please [LOAD]." alert display will appear. In this case load the style directly as in step 3.*
- *ABC is automatically turned on when the LOAD SINGLE button is pressed and the style is played back automatically with the ABC accompaniment in C Major when the LISTEN LCD button is pressed. You can also change the chord or try playing on the keyboard if you like.*

3 Select a Memory Number & Load the Style

Use the MEMORY LCD button to select the memory number to which the selected style file is to be loaded (1 through 8), then press the LOAD LCD button to load the style file.

Repeat Step 2 and 3 to select and load more style files as you like.



NOTES

- *If the selected memory number already contains a style, the style name will appear on the display. The existing style will be overwritten when a new style is loaded.*

It is not necessary to select a memory number when ALL LOAD is selected in step 1. Simply press OK to load or CANCEL to abort.

If there is not enough memory to load the specified file the "Not enough memory! Delete an unneeded STYLE ?" alert display will appear. In this case it will be necessary to delete a style you don't need before loading the new style. Use the MEMORY No. ▲ and ▼ buttons to select the number of the style you want to delete, then press DELETE to delete the style, or CANCEL to abort.

NOTES

- *The ALL LOAD display is as follows:*

When ALL LOAD is executed, all data in the eight memories will be replaced by new data.

NOTES

- *The amount of memory being used for the selected style is also shown on the display (in approximate kilobytes) so as to set up the approximate standard which style to delete in relation to the total 160 KB memory space.*

4 Eject the Disk When Done

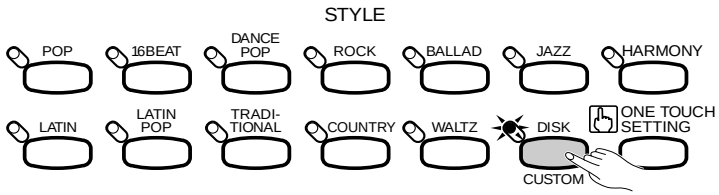
When you've finished with the Style File disk, press the disk drive **EJECT** button to remove it and return to the normal play mode display. You can return to the normal play mode without removing the disk by pressing the **[EXIT]** button or a **STYLE** selector.

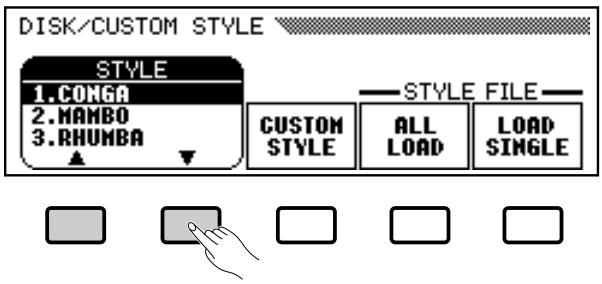
NOTES

- *The disk drive lamp will light while the style is being loaded. NEVER attempt to remove a disk while the drive lamp is lit.*
- *The LISTEN, LOAD, [EXIT] and style buttons will not function while the style data is being loaded (i.e. while the disk drive lamp is lit).*

Using Loaded Style Files

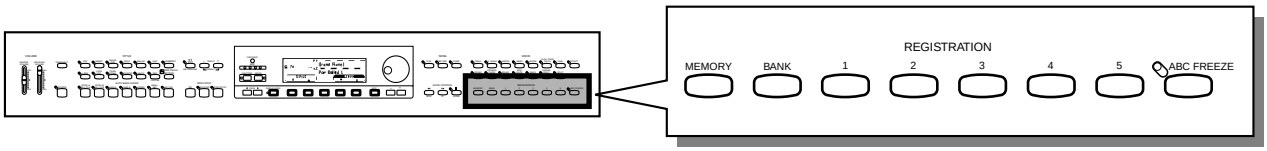
Once loaded, style files can be selected for playback by pressing the **[DISK/CUSTOM]** button (its LED will light), and then using the STYLE ▲ and ▼ LCD buttons — or the data dial or **[+]**/**[–]** buttons — to select the style you want to play. The selected style can then be played and used with ABC auto accompaniment in exactly the same way as the preset styles (page 28).





Registration Memory

The Registration Memory feature can be used to memorize a number of complete control-panel setups that you can recall whenever needed. 25 in the CVP-79A and CVP-69/69A (5 banks x 5 memories), and 15 in the CVP-59S (3 banks x 5 memories).



1 Set Up the Controls as Required

Make the desired control settings. The following settings are memorized by the Registration Memory function:

Data Stored By the Registration Memory

Voice parameters

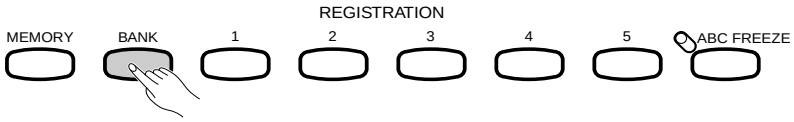
- Voice
- Keyboard Volume
- Split Point
- Dual Mode
- Split Mode
- Dual Voice
- Split Voice
- Dual Balance
- Split Balance
- Dual Detune Depth
- Reverb On/Off
- Reverb Type
- Reverb Depth (Total, Rhythm, Bass, Chord, Keyboard)
- Effect On/Off
- Effect Type
- Effect Depth (Main Voice, Dual Voice, Split Voice)
- Touch Sensitivity
- Left Pedal Function
- Right/1 Octave Shift
- Left Octave Shift
- 2nd Octave Shift
- Right/1 Pan
- Left Pan
- 2nd Pan
- Transpose
- Damper Range
- Damper Mode (CVP-79A only)

Accompaniment parameters

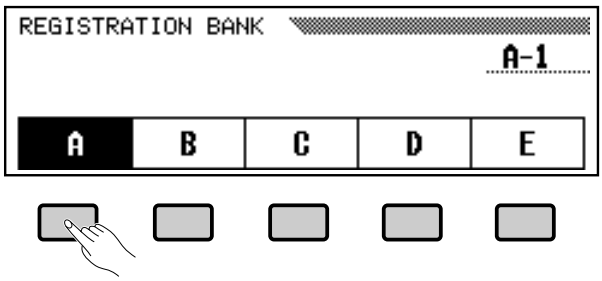
- ABC Mode
- ABC On/Off
- Small ABC On/Off
- Harmony On/Off
- Harmony Type
- ABC/Song Volume
- Style
- Main A/B
- Tempo
- Rhythm Volume
- Bass Volume
- Chord Volume
- Pad Volume
- Phrase Volume
- Harmony Volume

2 Select a Registration Bank (if necessary)

Any of the 5 or 3 Registration Memory banks can be selected by pressing the **[BANK]** button and selecting the desired bank via the pop-up display LCD buttons (A through E in the CVP-79A/69/69A, and A through C in the CVP-59S).

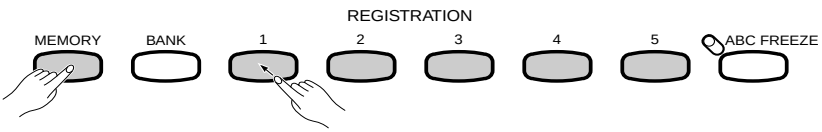


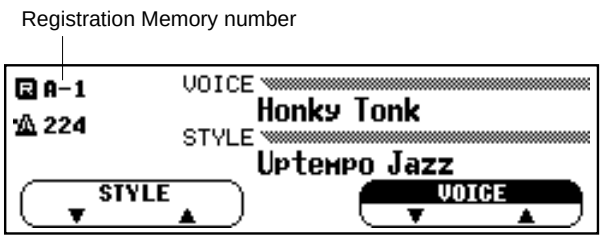
CVP-79A/69/69A



3 Register the Settings

While holding the **[MEMORY]** button, press one of the **[REGISTRATION]** buttons. Any data that was previously in the selected location is erased and replaced by the new settings. The corresponding Registration Memory number will appear next to the "R" symbol in the display.





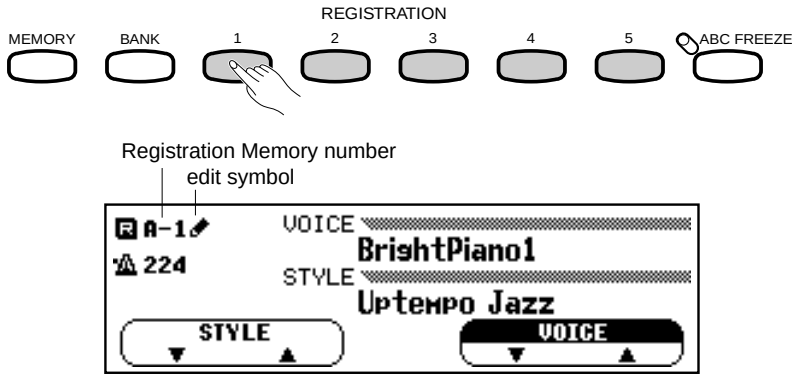
NOTES

- *Registration backup is normally enabled, so the registration data is retained in memory even when the power is turned off. If registration backup is turned off via the "Backup" function described on page 107, all registration data will be initialized to the factory-preset settings when the power is turned off.*
- *Factory-preset data is provided for all registration banks and memory locations.*
- *Complete sets of registration data can be saved to and loaded from disk as described on page 99.*

Recall the Registered Panel Settings

Simply select the appropriate bank as described above, then press the desired **[REGISTRATION]** button at any time to recall the memorized settings. The corresponding Registration Memory number will appear next to the "R" symbol in the display.

A pencil (edit) symbol will appear next to the registration number in the display as soon as any change is made to the panel settings. In other words, if the pencil symbol is showing, the current panel settings are different from those stored in the memory.

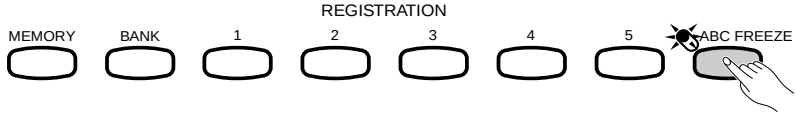


NOTES

- *Selecting only a different bank will not change the registration settings. The registration settings are recalled only when the [REGISTRATION] button is pressed.*
- *If the Left Pedal function is set to "Registration+" (pages 27 and 93), the left pedal can be used to step through the registration memory locations so a completely different set of panel settings can be recalled each time the pedal is pressed.*

The ABC Freeze Function

When the ABC FREEZE function is engaged, the accompaniment parameters listed above will not be changed when a registration memory is recalled. This allows you to recall different registration memory settings while using Auto Accompaniment, without suddenly disturbing the flow of the accompaniment. The ABC FREEZE function is turned on and off by pressing the **[ABC FREEZE]** button. The **[ABC FREEZE]** indicator lights when it is turned on.



NOTES

- *ABC Freeze remains on even if a different registration bank is selected.*

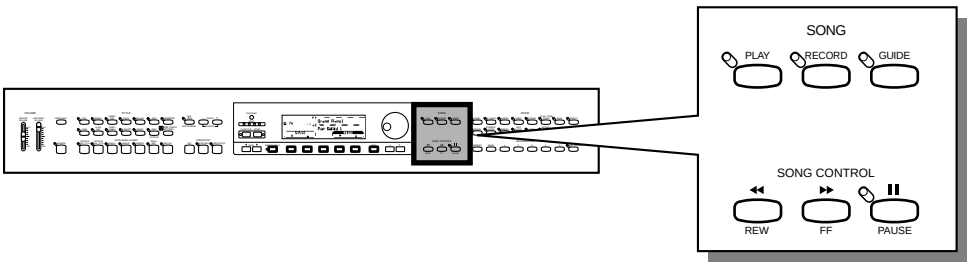
Disk Orchestra Collection & Song Playback

The CVP-79A/69/69A/59S can play back songs you've recorded yourself using the song recorder function described in the next section, and songs on optional Yamaha Disk Orchestra Collection disks (one is supplied with the Clavinova). With Disk Orchestra Collection ("DOC") disks the Clavinova will let you enjoy listening to automated performances, or function as your "private music tutor," allowing you to practice various parts of a piece while the others are played automatically. The CVP-79A/69/69A/59S also shows you which keys to play with keyboard guide lamps that light up above each key. You can also play "in ensemble" with the complete Disk Orchestra Collection arrangement.

Different displays will appear depending on the type of data being played. But any type of data can be played back by following the operation procedure described below. Also refer to the "Playing Other Types of Music Data" section on page 71.

NOTES

- *Playback data is not transmitted via the MIDI OUT connector.*

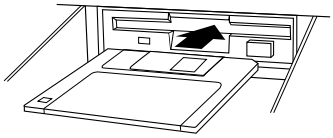


Straight Playback

1 Engage the Song Play Mode

The Song Play mode is engaged automatically when a song disk is inserted in the disk drive. Insert a disk containing songs you've recorded yourself or a DOC disk into the disk drive with the sliding door facing the drive slot and the label side facing upward. The disk should click into place and the disk lamp will light briefly while the Clavinova reads and identifies the disk. Once the disk has been identified the SONG PLAY [MAIN] display will appear and the **[PLAY]** button indicator will light.

If a song disk is already inserted but the Song Play mode is not engaged, press the **[PLAY]** button so that its indicator lights and the SONG PLAY [MAIN] display (SONG PLAY page 1) appears.

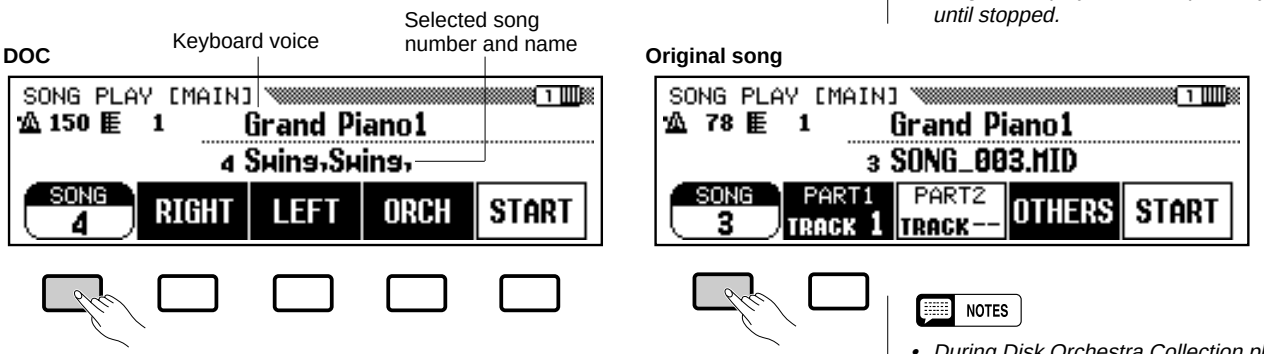


DOC

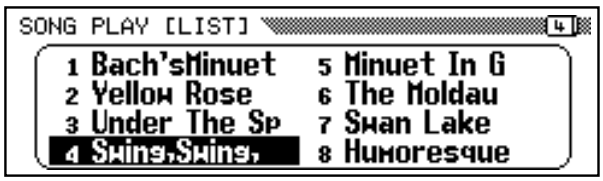
Original song

2 Select a Song Number

The current song number and name will be shown on the display along with the currently selected tempo. Use the SONG LCD button to select the desired song number, or the data dial or **[+]**/**[–]** buttons. Select "ALL" if you want all songs on the disk to be played in order and repeated until playback is stopped, or "RANDOM" to play back all songs on the disk in random order until playback is stopped.



Another convenient way to select a song for playback is to use the **PAGE** buttons to go to page 4 — SONG PLAY [LIST] — and use the data dial or **[+]**/**[–]** buttons to select a song from the list that appears on the display. Up to 8 song titles are shown on the LCD at a time. If more songs are on the disk, the next 8 titles will appear when you scroll past the last title shown on the LCD.



3 Start/Stop Playback

Start playback of the selected song by pressing either the START LCD button or the panel **[START/STOP]** button. Unless "ALL" or "RANDOM" is selected, the selected song will play through to the end and playback will stop automatically. The current measure number and tempo will be shown on the display during playback.

Playback can be stopped at any time by pressing the STOP LCD button (the START LCD button changes to a STOP button once the playback has started) or the panel **[START/STOP]** button.

You can exit from the song play mode by pressing the **[PLAY]** button so that its indicator goes out, or by pressing the **[EXIT]** button.

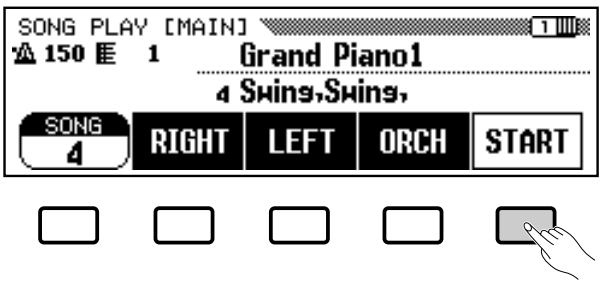
NOTES

- *If you first select "ALL" in display page 1, and then select a song in display page 4, all songs will be repeatedly played back starting from the selected song.*
- *If you select a song in display page 1 or 4, and then select 1 SONG repeat mode in page 2, only the selected song will be played back repeatedly until stopped.*

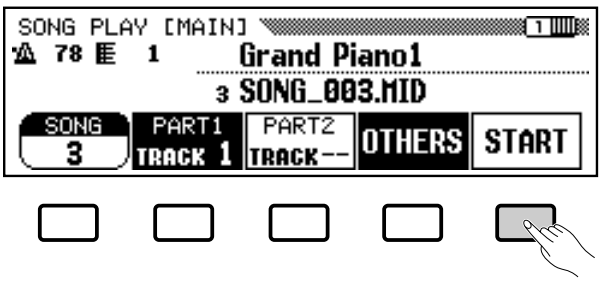
NOTES

- *During Disk Orchestra Collection playback the left- and right-hand voice can be changed by using the normal voice selection procedure (page 15). In this case the selected voice also becomes the keyboard voice. The selected voice is shown in the SONG PLAY page 1 display.*
- *When playing back a song recorded on the Clavinova, only the keyboard voice can be changed. The keyboard voice name is shown in the SONG PLAY page 1 display.*
- *Please note that playback may not immediately start while the Clavinova is searching the disk for a selected song after the START LCD button or the panel [START/STOP] button is pressed.*
- *With some songs the displayed measure numbers may not match those marked on the score.*
- *Some songs start after a click count-in.*
- *The playback tempo can be changed freely as required. The preset tempo for the selected song can be recalled at any time by pressing the TEMPO [+] and [–] buttons simultaneously.*
- *Some Disk Orchestra software does not produce a tempo display (e.g. free-tempo phrases, etc.). In this case, "- - -" will appear in place of the tempo on the display, and the measure numbers shown on the display will not match the actual measure numbers of the song.*
- *The keyboard guide lamps corresponding to the keys being played by the RIGHT and LEFT part (or PART 1 and PART 2) will light in real time. The keyboard guide lamps can be turned off via the LAMP LCD button in SONG PLAY display page 3.*

DOC

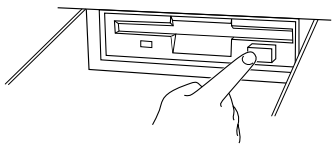


Original song



4 Eject the Disk When Done

When you've finished with the currently loaded disk, simply press the disk drive **EJECT** button to remove it.



CAUTION

- ***NEVER** eject a disk or turn the power off while:*

  1. The disk drive lamp is on.
  2. A song is playing.

Playing Back Specific Parts

The RIGHT, LEFT, and ORCH LCD buttons (PART 1, PART 2, and OTHERS when an original song disk is being played) can be used to turn playback of the corresponding parts on or off. The buttons are highlighted when the parts are turned on. Use these buttons to select the parts you want to play back. You can, for example, turn off the right and/or left-hand parts so you can practice them on the keyboard. When an original song disk is being played, the tracks turned on and off by the PART 1 and PART 2 buttons can be specified via the SONG PLAY [PART ASSIGN] display (SONG PLAY page 6), described below. The default settings are: PART 1 = Track 1, PART 2 = Track – – (off).

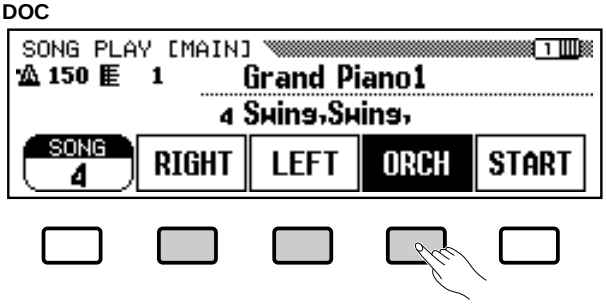
● Turning Individual Orchestra Parts On or Off

Normally the ORCH (or OTHERS) LCD button turns all the orchestra parts (tracks 3 through 10 and the rhythm tracks), or all parts other than parts 1 and 2 on or off at once. You can, however, turn these parts on or off individually via the SONG PLAY [TRACK PLAY] display (SONG PLAY page 5).

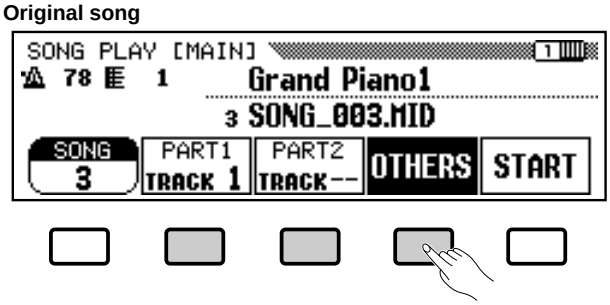
NOTES

- *When playing back Disklavier PianoSoft disks (see "Playing Other Types of Music Data", page 71) only the RIGHT or RIGHT and LEFT LCD buttons will appear.*

DOC



Original song

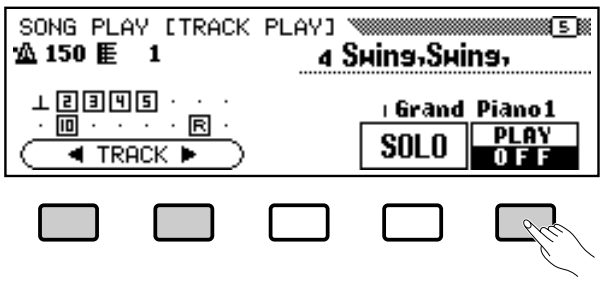


1 Select the TRACK PLAY Page

Use the **PAGE** buttons to select page 5 — the SONG PLAY [TRACK PLAY] display. The numbers of tracks which contain data are shown above the TRACK LCD buttons. Tracks which are enabled for playback are indicated by a box surrounding the track number. Tracks which do not contain data appear as dots.

2 Mute, Play-enable, or Solo Tracks as Required

Use the TRACK < and > buttons to select a track (an underline cursor appears under the selected track). The data dial and **[+]/[–]** buttons can also be used to select tracks. Use the PLAY/OFF button to mute (turn off) or play-enable the selected track. The track number box disappears when the track is muted. Any number of tracks can be muted at the same time to leave on the tracks you want to hear play-enabled. The voice used by the currently selected track is shown above the PLAY/OFF button.



Select a track and press and highlight the SOLO LCD button to hear only the selected track. Press the SOLO LCD button again to disengage the solo function.

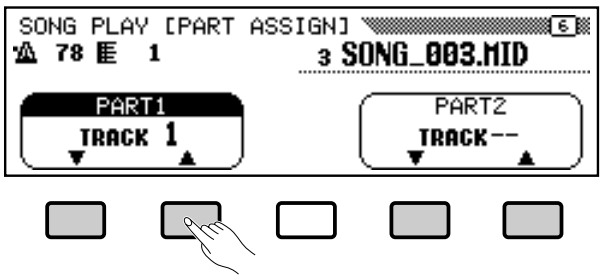
NOTES

- *All track numbers appear whether the tracks contain data or not when a Standard MIDI file song (see "Playing Other Types of Music Data", page 71) other than the original song is selected.*

Part Assignment for Original Song Playback

Before an original song disk is played, specify the tracks to be turned on and off by the PART 1 and PART 2 LCD buttons via the SONG PLAY [PART ASSIGN] display.

Use the **PAGE** buttons to select the SONG PLAY [PART ASSIGN] display (SONG PLAY page 6), then use the PART 1 and PART 2 parameters to assign the desired tracks to the corresponding parts. For either part the corresponding ▲ and ▼ buttons can be used to select a track, or the data dial or **[+]**/**[–]** buttons can be used once the parameter is selected.



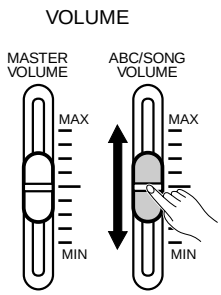
The default settings are: PART 1 = Track 1, PART 2 = Track – – (off). Tracks 1 through 16 can be selected for both parts 1 and 2, and part 2 can additionally be turned off. The same track cannot be assigned to both parts.

NOTES

- *The [PART ASSIGN] display will not appear when Disk Orchestra Collection or Disklavier data (see "Playing Other Types of Music Data", page 71) is being played.*

Overall Song Playback Volume Control

The **ABC/SONG VOLUME** control can be used to control the overall volume of song playback. Whenever a song is first selected, however, the maximum volume setting (=standard volume level setting) is recalled regardless of the position of the **ABC/SONG VOLUME** control. The song playback volume can then be adjusted as required.



NOTES

- *If ABC is turned on during the playback of an original song that was recorded without ABC, the ABC/SONG VOLUME control will affect the ABC sound rather than the song playback sound.*
- *ABC cannot be used during playback of a song recorded with ABC or Disk Orchestra Collection playback.*

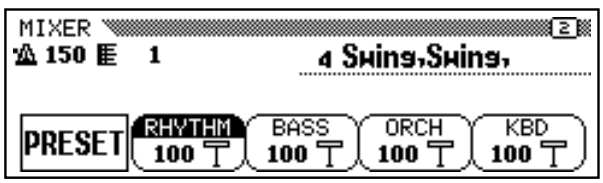
Individual Part Volume Control & Voice Selection

Press the **[MIXER]** button while in the Song Play mode to access the song playback volume parameters, and the voice selection parameter for the left- and right-hand voice when a Disk Orchestra Collection disk is being played. The MIXER display will disappear when the **[MIXER]** button is pressed a second time, or when the **[EXIT]** button is pressed.

■ Disk Orchestra Collection Disk Playback

During Disk Orchestra Collection playback the MIXER display has two pages. Page 1 includes the L&R volume and L&R VOICE parameters. Use the L&R LCD button — or the data dial or **[+]**/**[–]** buttons once the L&R parameter has been selected — to set the volume of the left- and right-hand voice. Use the L&R VOICE ▲ and ▼ LCD buttons or the data dial or **[+]**/**[–]** buttons once the L&R VOICE parameter has been selected to select the voice used for the left- and right-hand parts.

Page 2 of the MIXER display includes independent volume parameters for the RHYTHM, BASS, ORCH (orchestra), and KBD (keyboard) parts, and a PRESET LCD button that resets all volume parameters to "100". Any of the volume parameters can be selected and incremented by using the corresponding LCD button, or the data dial or **[+]**/**[–]** buttons can be used to increment or decrement the currently selected volume parameter. Press the **[+]** and **[–]** buttons simultaneously to recall the default ("100") volume setting. Several parts can be selected at once by pressing the corresponding LCD buttons at the same time. The volume of all selected parts can then be adjusted simultaneously.



NOTES

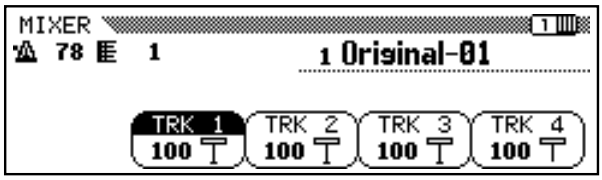
- *When playing back Disklavier PianoSoft disks (see "Playing Other Types of Music Data", page 71) only the L&R VOICE LCD buttons will appear.*
- *The voice change for the left- and right-hand parts by this operation does not affect the keyboard voice. But if you press the panel [VOICE] button, the result will be both the keyboard voice and the left- and right-hand part voice being changed simultaneously.*

NOTES

- *When a different song is selected the voice and volume settings will be reset to the default settings.*

■ Original Song Disk Playback

During original song disk playback the MIXER display has 5 pages. The first four pages include independent volume parameters for each of the 16 song tracks. Page five includes the KBD (keyboard) volume parameter and a PRESET LCD button. The volume parameters are adjusted in the same way as described above.

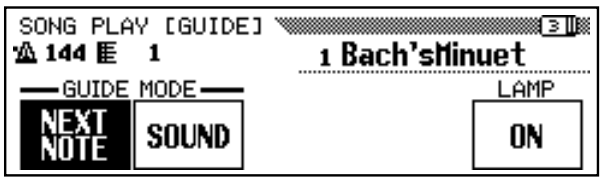


NOTES

- *If ABC is turned on during the playback of an original song that was recorded without ABC, the MIXER display will function as the ABC part volume control rather than the song part volume control.*

Guided Right- and Left-hand Practice

With this feature, the Clavinova indicates the notes to play via the keyboard guide lamps and waits for you to play the appropriate keys before playing ahead, so you can learn to play the piece at your own pace. The guide lamps can be turned on or off as required. Two guide modes are provided:



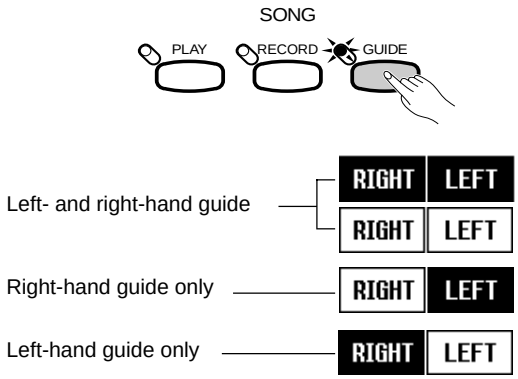
- **Next Note:**
  In this mode the guide lamps of the Clavinova indicate in advance, which note(s) you will have to play next. If you miss the correct timing, the lamp(s) will start to flash while the Clavinova will wait until you play the correct keys. Only then the guide lamp(s) for the next note(s) will light up and you can quickly move your hands to the corresponding area on the keyboard. This is the default guide mode.

- **Sound:**
  Both the keyboard guide lamps and sound are used to guide you to the proper notes. In the Sound mode the Clavinova will play ahead for approximately one phrase and then wait until the appropriate notes, as indicated by the keyboard guide lamps, are played. If the appropriate notes are not played for a few seconds, the Clavinova will automatically play and repeat the phrase until it is played properly. This is an excellent way to learn to associate the keys with the notes they produce.

NOTES

- *When playing back the internal RAM data (see "Recording Without a Disk", page 89) or the Standard MIDI File format 1 data (see "Playing Other Types of Music Data", below) "- - -" will appear in the GUIDE MODE parameter location and only the current notes to be played will be shown on the keyboard guide lamps — i.e. the "next notes" will not appear.*
- *The GUIDE MODE cannot be changed during playback.*
- *When the DOC song recorded for the special guide mode is selected, the special guide mode for that song will be automatically engaged — in this case neither of the NEXT NOTE or SOUND sections will be highlighted. But you can re-select the NEXT NOTE or SOUND mode by pressing the corresponding LCD button. (The NEXT NOTE or SOUND mode cannot be re-selected when not at the beginning of a song or when the PHRASE REPEAT or A-B REPEAT mode (page 69) is engaged.)*

The GUIDE display appears automatically when the **[GUIDE]** button is pressed to turn the guide function on. If the guide function is already on, the **PAGE** buttons can be used to select the SONG PLAY [GUIDE] display (SONG PLAY page 3). Use the GUIDE MODE NEXT NOTE or SOUND LCD button to select the desired guide mode. The settings of the RIGHT and LEFT LCD buttons (or PART 1 and PART 2) in the SONG PLAY [MAIN] display (SONG PLAY page 1) will then determine whether the guide function operates for the left-hand part (part 2) only, the right-hand part (part 1) only, or both parts, as shown below.



When you press the **[START/STOP]** button or the START LCD button in the SONG PLAY [MAIN] display (SONG PLAY page 1) to begin playback, the introduction will play automatically but then the Clavinova will stop and wait for you to play the correct note(s). The CVP-79A/69/69A/59S indicates the key(s) to be played via the guide lamps above the keyboard. As you play the appropriate notes, the piece will continue, pausing until you play the right notes each time.

If the guide lamps flashing above the keyboard distract you, or you want to try playing along without them, simply press the LAMP LCD button in the SONG PLAY [GUIDE] display to turn the lamps "OFF". Repeat to turn the guide lamps back on.

As with regular playback, the song will stop automatically when the end is reached, or it can be stopped at any time by pressing the STOP LCD button in the SONG PLAY [MAIN] display (SONG PLAY page 1) or the panel **[START/STOP]** button.

Press the **[GUIDE]** button so that its indicator goes out when you want to turn the guide function off.

NOTES

- *When the guide function is turned off (i.e. the [GUIDE] button indicator is off) and the SOUND mode is selected, the guide lamps light in real time corresponding to the notes played by the left- and right-hand parts, when both the left- and right-hand parts are either on or off.*
  If one or the other of the parts is off, the guide lamps correspond only to the part that is turned off.
  When the guide function is turned off and the NEXT NOTE mode is selected, both the current (flashing) and next notes (continuously-lit) are shown by the guide lamps if either or both parts are turned off. (If both parts are turned on, only the current notes are shown by the guide lamps.)
- *The guide part can be selected, the guide LAMP can be turned on and off, and the guide function itself can be turned on and off during playback.*
- *Playback tempo can be set to any desired value after a song has been selected by using the TEMPO [+] and [–] buttons.*
- *The positions of the guide lamps do not change if the transpose function is used to transpose the pitch of the keyboard.*
- *The [◦PAUSE], [⏪REW] and [⏩FF] buttons will not operate during playback when the guide function is in use.*
- *The guide function may not work properly with software which was not produced for independent left- and right-hand playback.*
- *Since the guide "phrases" used in the SOUND mode are automatically determined by the Clavinova, they may not precisely match the actual musical phrases. Also, the phrases may become shorter when the guide function is used for both the left- and right-hand parts.*

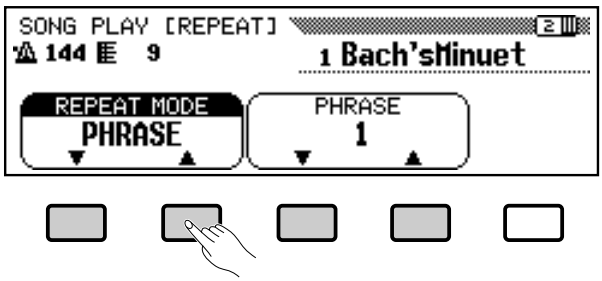
Repeat Functions

The CVP-79A/69/69A/59S has a range of repeat functions that can be useful aids for learning to play difficult passages. The repeat modes are all accessible via the SONG PLAY [REPEAT] display (SONG PLAY page 2). Use the REPEAT MODE ▲ and ▼ LCD buttons, the data dial, or the **[+]/[–]** buttons to select the desired repeat mode: OFF, PHRASE, 1 SONG, or A-B REPEAT.

■ Phrase Repeat (Disk Orchestra Collection only)

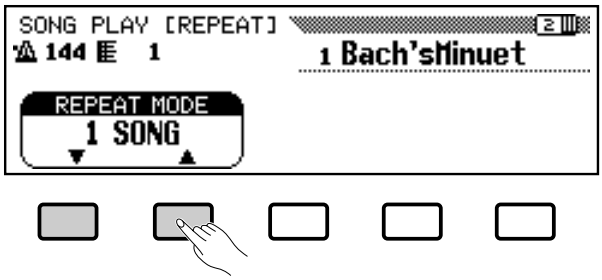
Use this function if you want to practice a specific phrase within a song, as indicated by the phrase marks on the Disk Orchestra Collection score.

When the PHRASE repeat mode is selected the PHRASE parameter will appear on the display. Use the PHRASE ▲ and ▼ LCD buttons, or the data dial or **[+]/[–]** buttons once the PHRASE parameter is selected, to select the desired phrase number (refer to the Disk Orchestra Collection book that comes with the Disk Orchestra Collection disk). Playback can be started and stopped as described above.



■ 1 Song Repeat

When the 1 SONG mode is selected, any song selected and played as described above will play repeatedly until stopped by pressing either the STOP LCD button in the SONG PLAY [MAIN] display or the panel **[START/STOP]** button.



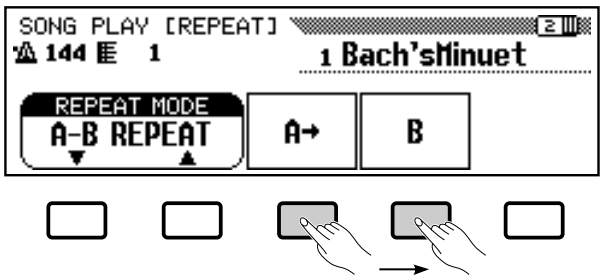
NOTES

- *The ALL or RANDOM playback mode (SONG PLAY [MAIN] display) will be disengaged when any of the repeat modes is selected.*
- *Any previously set repeat mode will be reset to OFF when a different song number is selected.*

■ A-B Repeat

This function allows you to specify any section of a song for continuous repeat playback.

When the A-B REPEAT mode is selected, A➔ and B point entry buttons will appear on the display. While the song is playing, press the A➔ button once at the beginning of the section to be repeated and then press the B button at the end of the section to be repeated. Repeat playback will begin automatically from the A point as soon as the B point has been specified. The programmed A and B points are retained until a different song number or a different repeat mode is selected, and the A-B repeat playback can be started and stopped again by using the **[START/STOP]** button.



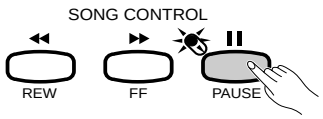
NOTES

- *The specified A-B repeat points will be erased when a new song number or another repeat mode is selected.*
- *A 1-measure count-in will normally be produced when phrase or A-B repeat playback is started. A count-in will not be produced for songs that do not contain a rhythm track.*
- *A count-in will not be produced in the 1 SONG repeat playback mode.*
- *When both the A and B points are specified, pressing the B button clears the B point only resulting in repeat playback between the A point and the end of the song. Pressing the A button clears both the A and B points.*

Other Playback Controls

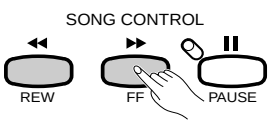
■ Pause

Press the **[o PAUSE]** button to temporarily stop song playback. Press the **[o PAUSE]** button again (or the **[START/STOP]** button or START LCD button in page 1) to resume playback from the same point.



■ Rewind and fast Forward

During song playback the **[r REW]** and **[f FF]** buttons function as follows:



- While playback is stopped or paused the **[r REW]** and **[f FF]** buttons can be used to step backward or forward through the song a measure at a time. Either button can also be held for continuous stepping in the specified direction.
- During playback the **[r REW]** and **[f FF]** buttons allow you to move rapidly in the specified direction for as long as the button is held. No sound is produced during **[r REW]** operation.

NOTES

- *The [r REW], [f FF], and [o PAUSE] buttons do not function when playing with the guide function.*
- *Using the [r REW] button may cause the voice, tempo, and/or volume to change.*

Playing Other Types of Music Data

In addition to original songs and Disk Orchestra Collection disks, the Clavinova can also play back Yamaha Disklavier PianoSoft™ disks, disks containing Yamaha ESEQ format sequence data, and disks containing songs recorded in Standard MIDI File format (SMF formats 0 and 1).

The Clavinova's internal tone generator is compatible with the GM System Level 1 voice allocation as well as the Yamaha DOC voice allocation.

NOTES

- *The [r REW] and [f FF] buttons do not function with SMF format 1 data.*
- *Yamaha ESEQ data recorded on other Clavinovas (CVP- 55/65/75/83S/85A/87A/89) will normally be played back with the correct voices. It may be necessary, however, to change the voice numbers of the data to conform to the CVP 79A/69/69A/59S voice allocation when other types of data are played back.*
- *Regardless of the type of software, only the following disk formats can be used: 3.5" 2DD 720 kilobyte format; 3.5" 2HD 1.44 megabyte format.*
- *The SONG PLAY [MAIN] (page 1), [TRACK PLAY] (page 5), and MIXER displays differ depending on the type of data being played. The [PART ASSIGN] display (page 6) will not appear when Disk Orchestra Collection or Disklavier data is being played.*

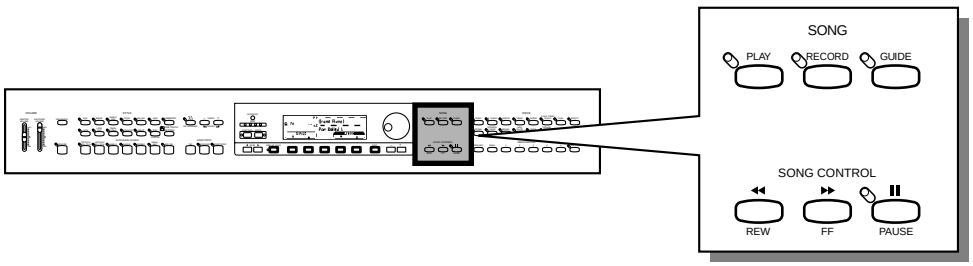
Song Recording

The CVP-79A/69/69A/59S features a built-in “sequencer” which can be used to independently record up to 16 separate parts of a single musical composition. Each part is recorded on a separate song “track”. The music data that you record is stored on a 3.5" floppy disk loaded into the Clavinova’s disk drive unit. Up to approximately 60 songs can be recorded on a single disk, depending on the amount of data contained in each song. Before you can record, however, you must “format” a new disk, as described on page 98.

A number of confirmation, information, prompt, alert, and error displays may appear during operation. See the “MESSAGES” on page 110 if you need more details on any of these messages.

NOTES

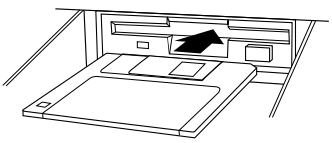
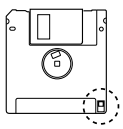
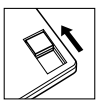
- *The Clavinova records data using the SMF format 0 and the Clavinova’s internal voices which include GM system level 1 compatible voice assignments.*



Quick Recording

1 Insert a Formatted Disk

If you haven’t already done so, make sure that a properly formatted disk is loaded into the Clavinova disk drive (see page 98), and that the disk’s write protect tab is set to the “write” position (tab closed).

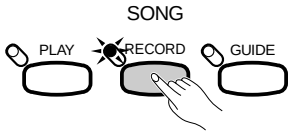
Write protect tab closed (unlocked — write enabled)

2 Engage the Record Mode

Press the **[RECORD]** button so that its indicator lights and the QUICK RECORD display appears. If the **[RECORD]** indicator is lit but the QUICK RECORD display is not showing, use the **PAGE** buttons to locate it (RECORD display page 1).

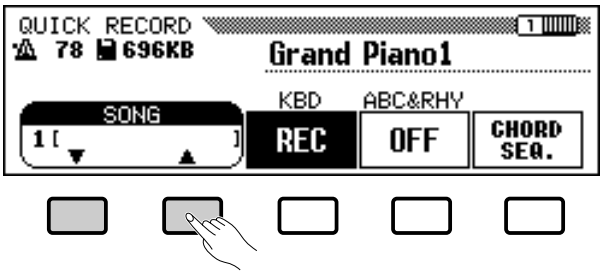
NOTES

- *If you insert an unformatted disk, “Start disk format?” will appear on the display. Press OK to format the disk or CANCEL to abort.*
- *Protected disks (DOC, etc.) cannot be formatted.*



3 Select a Song Number

Use the SONG ▲ and ▼ buttons, the data dial, or the **[+]/[–]** buttons to select a SONG NUMBER between 1 and 60 for the piece you are about to record (up to 60 different songs, each with a different song number, can be recorded on a single disk). Make sure the song number you select has not already been used for a song previously recorded on the disk you are using.

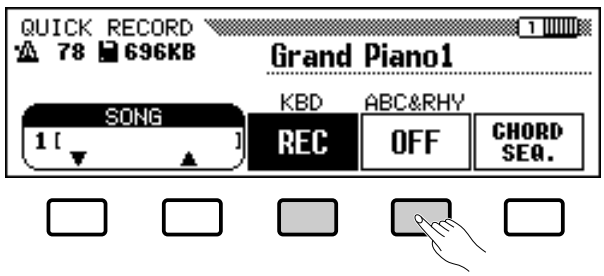


NOTES

- *If a song name appears along with the song number, the selected song already contains data.*

4 Set the Track Modes as Required

Two tracks (actually one track and a track group) are available for quick recording: KBD (keyboard) and ABC&RHY (ABC & rhythm). When the QUICK RECORD mode is first selected and a song that does not already contain data is selected, the KBD (keyboard) track will be set to REC and the ABC&RHY track will be set to OFF. In this state the Clavinova is ready to record the keyboard track only. If you also want to record rhythm and ABC accompaniment, use the ABC&RHY LCD button to set the ABC&RHY track to REC, or press the panel **[ABC ON]** button.



If you select a song that already contains data, the track(s) which contains data can be set to PLAY. This lets you record a new track while listening to previously-recorded material. If you don't want to hear a previously-recorded track while recording, simply use the corresponding LCD button to turn it OFF.

NOTES

- *If ABC is already on when the record mode is engaged, the ABC&RHY track will automatically be set to "REC".*
- *Harmony data can be recorded by turning the HARMONY mode on. Also, Dual or Split voices can be recorded by engaging the Dual or Split mode. (In this case the KBD part uses two tracks.)*
- *When the ABC&RHY track is set to "REC", or when the KBD track is set to "REC" and the ABC&RHY track is set to "PLAY", the metronome will sound to provide a timing guide in the synchronized start mode before recording is started*
- *When any track is set to "REC", the amount of disk space available for recording will appear next to the tempo display (in approximate kilobytes). An empty 2DD/2HD disk should have about 696KB/1407KB (room enough for about 50,000/100,000 notes if no other data is recorded) respectively. When recording is started this display is replaced by the measure number display.*
- *REC mode cannot be selected if the current song position is not the beginning of the song — e.g. the [r REW] and [f FF] buttons have been used to change the song position.*

5 Select a Voice

Use the **VOICE** selectors and displays to select the voice you want to record with.

If you will be recording the ABC&RHY tracks you can also select a style.

NOTES

- *If you want to try out the selected voice on the keyboard before proceeding — turn the synchro-start mode off so that recording doesn't start automatically as soon as you play on the keyboard.*

6 Start Recording

Play on the keyboard. Recording will begin automatically as soon as you start playing (the synchro start mode is automatically selected when the QUICK RECORD mode is engaged — but it can be disengaged as required). You can also start recording by pressing the panel **[START/STOP]** button.

NOTES

- *The Clavinova may continue to write data to the disk for a short time after you stop recording. DO NOT eject the disk while the disk drive indicator is lit or flashing.*
- *You can enter a name for the recorded song, as described on page 87. (When a song has been recorded, a temporary name "SONG_XXX.MID" (XXX is the song number) will be given to the song automatically.)*
- *During recording the [ABC/SONG] volume control and the MIXER display will function as the recorded ABC and/or keyboard part volume control.*
- *New data cannot be recorded to songs recorded on other instruments, also any edit in the record mode is not possible.*
- *The guide lamps do not light during recording.*
- *[ABC ON] and/or [HARMONY] button indicator(s) automatically go out when the recording of these parts has finished.*
- *When recording has finished, the [EFFECT] is automatically turned off (but the recorded effect remains active).*

7 Stop Recording

Stop recording by pressing the **[START/STOP]** button. When recording has finished and the recorded data has been written to disk, the mode of the recorded track will automatically switch to PLAY, indicating that the track is ready for playback.

8 Play Back the Recording

Press the **[START/STOP]** button to play back your recording. Play along on the keyboard if you like. During playback you can use the **[o PAUSE]**, **[r REW]**, and **[f FF]** buttons, as described on page 70. You can also change the playback tempo via the **TEMPO [+]** and **[–]** buttons.

Playback will stop automatically when the end of the recording is reached, or you can press the **[START/STOP]** button to stop it at anytime.

Press the **[RECORD]** button so that its indicator goes out, or the **[EXIT]** button, to exit from the QUICK RECORD mode.

Multi-track Recording & Playback

1 Insert a Formatted Disk, Engage the Record Mode & Select a Song

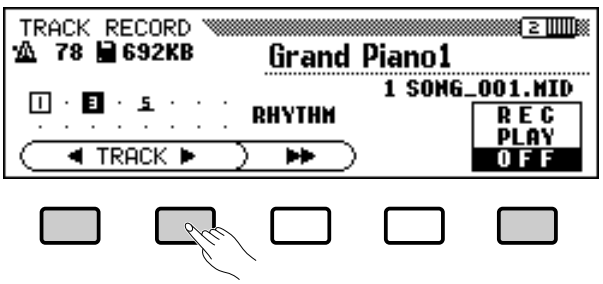
The first three steps in the multi-track recording process are exactly the same as those for quick recording: insert a formatted disk, press the **[RECORD]** button to engage the record mode, and select a song number — see steps 1, 2, and 3, above.

2 Select the TRACK RECORD Page

Use the **PAGE** buttons to select the TRACK RECORD page (RECORD display page 2). The status of each track is shown above the TRACK LCD buttons. Tracks which are enabled for playback are indicated by a box surrounding the track number, and tracks which are record-enabled are indicated by a filled box and inverse number. Tracks which do not contain data appear as dots.

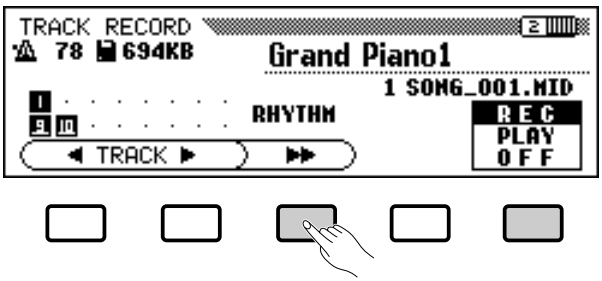
3 Set The Track Modes as Required

Use the TRACK < and > buttons to select a track (an underline cursor appears under the selected track). The data dial and **[+]**/**[–]** buttons can also be used to select tracks. Use the REC/PLAY/OFF LCD button to record-enable, play-enable, or turn off (mute) the selected track. Only tracks which contain data can be play-enabled. The track number box disappears when the track is muted.



In the normal single-voice play mode only one track needs to be record-enabled at a time in order to record the keyboard part. If you intend to record using the DUAL or SPLIT mode, however, two tracks must be record-enabled — only one or two tracks can be record-enabled at a time to record the keyboard part. If ABC accompaniment is turned on tracks 9 through 16 are automatically record-enabled (these are the tracks on which the ABC data is recorded). If the HARMONY function is engaged tracks 6 through 8 are automatically record-enabled (tracks 6 through 8 are used to record the harmony data).

The TRACK f LCD button can also be used to select the RHYTHM tracks (9 and 10) if you only want to record the rhythm sound. The cursors appear under the 9 and 10 tracks, and the REC/PLAY/OFF LCD button can be used to set them to record-enabled.



NOTES

- *Two tracks can be record-enabled only when the DUAL or SPLIT mode is ON, otherwise only one track can be record-enabled.*
- *Track 10 (and 9 in some case) can only be used to record the internal rhythm sound and cannot be used to record the keyboard part. Also, the keyboard part should be recorded on a track other than those used for ABC, RHYTHM, and HARMONY.*
- *When the RHYTHM, ABC, and/or HARMONY tracks are set to record-enabled, the synchronized start mode is automatically turned on.*
- *When the RHYTHM tracks (9 and 10) are set to record-enabled, or set to play-enabled and other track(s) are set to record-enabled, the metronome will sound to provide a timing guide in the synchronized start mode before recording is started.*

4 Set All Performance Features As Required

After setting the tracks to be recorded to the record-enable mode, set up all necessary performance features as required: voice, voice mode (normal, dual, or split), style, tempo, etc.

5 Start Recording

Unlike the QUICK RECORD mode the synchronized start mode is automatically turned OFF when the multi-track recording mode is engaged. You can, however, engage the synchro start mode at this point so that recording will begin automatically as soon as any key on the keyboard is pressed. Otherwise press the **[START/STOP]** button to start recording on the specified track(s). The current measure number is shown on the display as you record.

The following parameters will be recorded in addition to notes you play:

NOTES

- *If ABC and/or HARMONY is already on when the multi-track recording mode is engaged, the corresponding tracks are automatically record-enabled and the synchronized start mode is automatically turned ON.*

Parameters recorded for Each Track

- Notes
- Voice
- Volume (initially maximum)
- Expression (CVP-79A only)
- Pan
- Damper pedal
- Soft pedal
- Sostenuto pedal
- Reverb depth
- Effect depth

Parameters Recorded for the Entire Song

- Tempo
- Reverb type
- Reverb depth
- Effect type*
- Style
- Main A/B
- Intro
- Fill-in
- Ending

** The last recorded track effect takes priority.*

Other Recorded Parameters

- Accompaniment data is distributed to the appropriate tracks. Accompaniment data which is recorded but not listed above includes:
  - * Individual part volume
  - * Modulation
  - * Pitch bend
  - * Pitch bend sensitivity
- Harmony data is distributed to the appropriate tracks.
- DUAL mode voices are recorded on the two assigned tracks.
- SPLIT mode voices are recorded on the two assigned tracks.

6 Stop Recording

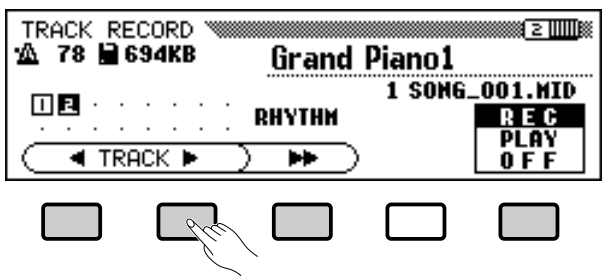
Press the **[START/STOP]** button to stop recording.

NOTES

- *If you have recorded using a preset style on RHYTHM tracks 9 and 10, a box symbol will appear next to the "RHYTHM" character in the display.*

Adding New Tracks

Recorded tracks are automatically switched to the play mode when recording is stopped, so you can play back the recorded data simply by pressing the **[START/STOP]** button, or add a new track to your song by selecting a new record track(s) and voice(s) and recording as described above.



Press the **[RECORD]** button so that its indicator goes out, or the **[EXIT]** button, to exit from the multi-track recording mode.

NOTES

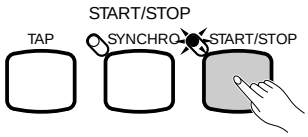
- *If you record on a track that has already been recorded, the previous material will be erased and the new material will be recorded in its place.*

Punch-in/out Recording

"Punch-in/out recording" allows you to start recording from any "punch-in" point within a previously-recorded track and stop recording at any "punch -out" point, leaving all recorded material up to the punch-in point and following the punch-out point intact. The punch-in recording controls are accessed via the RECORD [PUNCH IN/OUT] display (RECORD display page 3).

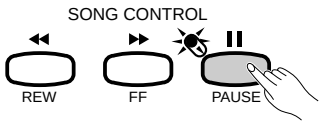
1 Play the Song

Play back the song in order to locate the point you want to punch-in from.



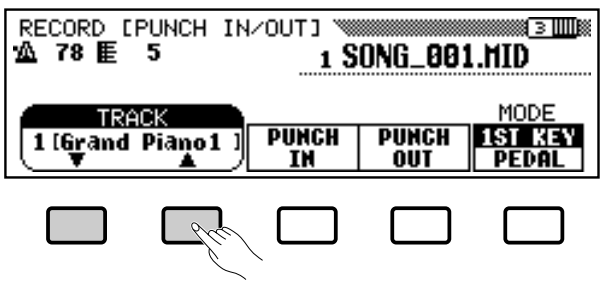
2 Pause Before the Punch-in Point

Press the **[o PAUSE]** button to pause playback a bit before the point at which you want to start recording. Leave a measure or more before the punch-in point so you'll be able to grasp the timing for the punch in.



3 Select a Track

Use the TRACK ▲ and ▼ LCD buttons or the data dial or **[+]/[–]** buttons to the select the track to be recorded on. The voice used in the selected track will be shown on the display.



NOTES

- *The Punch-in/out recording function cannot be used when no disk is in the drive.*
- *[f FF] or [r REW] buttons cannot be used while in the [PUNCH IN/OUT] display.*

NOTES

- *Only tracks which allow punch-in/out recording will appear and can be selected. The RHYTHM, ABC, HARMONY, and unrecorded tracks cannot be selected.*

4 Select a Punch-in Mode

Use the MODE LCD button to select the 1ST KEY or PEDAL punch-in mode.

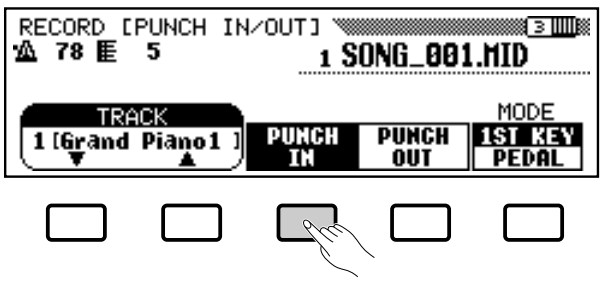
1ST KEY	Recording will begin with the first key played after the PUNCH IN LCD button is pressed.
PEDAL	Recording will begin when the left pedal is pressed after the PUNCH IN LCD button is pressed.

NOTES

- *When the PEDAL punch-in mode is selected, the left pedal is used for this function only (the usual pedal function is canceled).*

5 Engage the Punch-in Record Ready Mode

Press the PUNCH IN LCD button to engage the punch-in record ready mode — the PUNCH IN button will be highlighted.



NOTES

When the PEDAL punch-in mode is selected:

- *Recording can be started directly by pressing the left pedal while playback is paused (without first pressing the [START/STOP] or [PAUSE] button).*
- *Recording can also be stopped by pressing the left pedal. In this case the data following the punch-out point will be left active.*
- *If you start recording by pressing the left pedal while playback is paused, and stop by the [START/STOP] button, the result will be that all the data after the punch-in point will be erased. (If you stop by using the PUNCH OUT LCD button or the left pedal, only the data between the punch-in and punch-out points will be erased.)*

6 Start Playback & Recording

Press the **[START/STOP]** or **[o PAUSE]** button to start playback from the current pause location, then, if the 1ST KEY mode is selected, begin playing at the point you want to record from. Recording will begin as soon as you begin playing on the keyboard. If the PEDAL mode is selected press the left pedal at the point you want to record from.

7 Stop Recording

Press the PUNCH OUT LCD button to stop recording at the point at which you want to "punch out", leaving all data following the punch-out point intact. Use the panel **[START/STOP]** button to stop recording if you want all data following the punch-out point to be erased.

Press the **[RECORD]** button so that its indicator goes out, or the **[EXIT]** button, to exit from the punch-in/out record mode.

NOTES

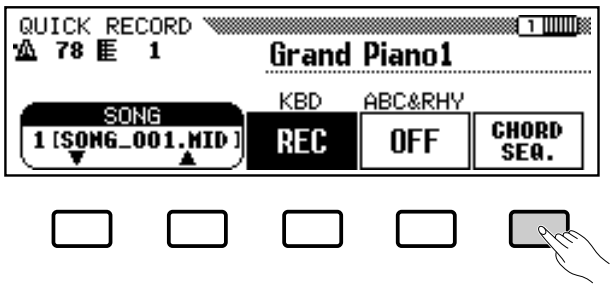
- *If you press the [START/STOP] button or [o PAUSE] button to start recording, and the [START/STOP] button or the PUNCH OUT LCD button to stop recording without actually recording anything in between, the original data will be left untouched.*

The Chord Sequence Function

The CHORD SEQUENCE function provides a convenient way to enter chord sequences and style changes one at a time.

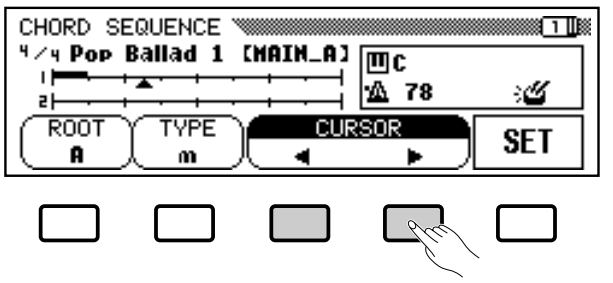
1 Engage the Chord Sequence Function

After engaging the QUICK RECORD mode (RECORD display page 1) and selecting a song number, press the CHORD SEQ. LCD button. The CHORD SEQUENCE display will appear, ABC will be turned on, and if the FULL KEYBOARD mode is currently selected the FINGERED CHORD mode will be selected instead.



2 Move the Cursor To the Entry Point

As necessary, use the CURSOR < and > LCD buttons to move the triangular cursor to the point at which you want to enter a chord or style change.



3 Enter and Set the Chords and/or Style Changes

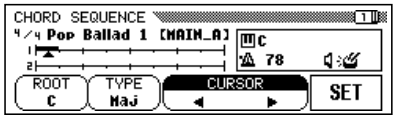
To enter a chord either play the chord on the ABC section of the keyboard according to the current ABC mode, or use the ROOT and TYPE LCD buttons. The data dial or **[+]/[–]** buttons can be used to select the ROOT or TYPE once the corresponding parameter has been selected by pressing its LCD button. When a chord is entered via the keyboard the appropriate root and type appear in the corresponding parameter locations. To enter a style change (style, section, and tempo) simply make the

NOTES

- *The chord Sequence function cannot be used when no disk is in the disk drive.*
- *The chord sequence data will replace any previous data on the ABC and rhythm tracks that was recorded in the quick record or multi-track record modes.*
- *Up to 999 measures can be recorded using the Chord Sequence function.*
- *The chord input resolution will be automatically selected according to the current style. For 3/4, 4/4, and 5/4 time styles, one chord can be entered on every 8th note or 8th-note triplet. For other time signatures one chord can be entered for each measure.*
- *One style change or section change (except Fill-in and Break) can be made at the beginning of each measure. — The "Button not valid! Enter at top of measure." alert display will appear if you attempt to enter the change in any other place than the top of measure.*
- *ABC cannot be turned off after the chord sequence function is engaged. But the ABC mode can be altered between FINGERED and SINGLE-FINGER in the pop-up display by pressing the [ABC ON] button. The split point can also be altered.*

NOTES

- *If you enter the ABC part volume data via the MIXER display and the SET LCD button, the volume event symbol will appear in the box on the right side of the LCD display. (The volume event is automatically entered at the beginning of a song.)*



appropriate selections in the normal way. Once the chord and/or style change has been entered, press the SET LCD button to actually input the chord and/or style change at the current cursor location. The location in the graphic measure symbol will become bold and the set data will be shown on the display: the time signature, the style name and section to the left, and the chord, tempo, and rhythm on/off status (see below) in the box to the right.

Continue entering chords and style changes in this manner until your sequence is complete. The data recorded by the Chord Sequence function is listed below.

Data Recorded By the Chord Sequence Function

- Style
- Accompaniment Section (MAIN A & B/Intro/Ending/Fill-in/Break)
- Chord
- ABC part volume (MIXER settings)
- Tempo
- Rhythm on/off
- ABC/SONG volume (as an initial setting only)

NOTES

- *The types of chords that can be entered are the same as those listed for the ABC fingered mode (see page 36). In addition "- - -" (i.e. no chord) can be entered via the TYPE LCD button.*
  On-bass chords can be entered via the keyboard.
- *The number of each measure is shown to the left of the graphic measure symbols on the display.*
- *See "Chord Sequence Page-2 Functions", below, for other useful editing features.*
- *If no chords are entered (i.e. chord type is set to "- - -"), the result will be a rhythm-only sequence.*
- *A "Break" can be produced by both setting the chord type to "- - -" and rhythm sound to "OFF" (see "Rhythm OFF/ON", below).*
- *The same chord, as set previously (i.e. the same chord shown in the box), cannot be entered even if the SET LCD button is pressed.*
- *Only data other than chord data can be entered by first moving the cursor and making the required changes without entering any chord (the ROOT and TYPE LCD sections should be blank), and pressing the SET LCD button.*
- *If a different style with another time signature is selected after chords have been entered, the timing of the chords will be changed accordingly.*

4 Stop Recording

When all the required chords and style changes have been entered, enter an END MARK (press END MARK in display page 2), then press the END button in display page 3. The "Are You Sure?" confirmation prompt will appear. Press YES to save the recorded data and finish recording or NO to abort. Once the data has been saved, the Chord Sequence function will automatically be exited.

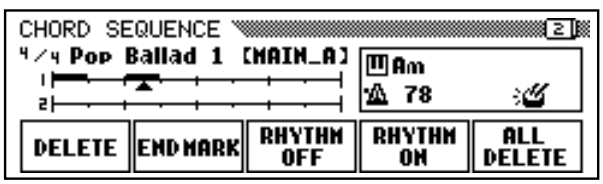
It is also possible to leave the Chord Sequence function during recording by pressing the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out. In this case, if any data is left unsaved, the "Save recorded data?" confirmation prompt will appear. Press YES to save the recorded data and then exit from the Chord Sequence function, NO to exit without saving the data, or CANCEL to return to the Chord Sequence function.

NOTES

- *The chord sequence data now resides in tracks 9 through 16, and can be played back in the normal way. Add other tracks as required by using the standard track selection and recording procedure. You can also record over individual tracks of the sequence and replace them with original material if you like by using the standard track selection and record procedure.*
- *The song recorded via the Chord Sequence function can be modified later by re-entering the Chord Sequence mode and making the required changes. But please note that the track data recorded over by using the standard recording procedure will be returned back to the preset style data.*

Chord Sequence Page 2 & 3 Functions

The CHORD SEQUENCE page-2 and page-3 displays contain a number of functions that can make the chord-entering process more efficient and versatile.



● **Delete**

Press the DELETE LCD button to delete the data at the current cursor location. The "Are you sure?" confirmation prompt will appear. Press YES to delete or CANCEL to abort.

● **End Mark**

Press the END MARK LCD button to enter an "end mark" at the current cursor location. An END MARK signifies the end of the song, and should always be entered to properly end each song. The cursor can not be moved past an end mark. An end mark can be deleted using the DELETE LCD button, above.

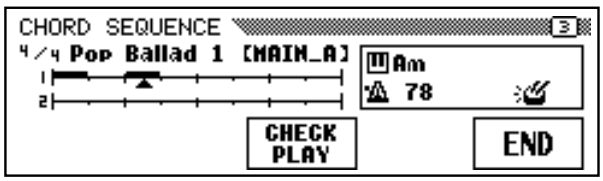
● **Rhythm OFF/ON**

Pressing the RHYTHM OFF LCD button turns the rhythm sound off — i.e. the start of a rhythm break — from the current cursor location. This button has no effect if the rhythm is already off.

The RHYTHM ON LCD button turns the rhythm back on after a rhythm break. This button has no effect if the rhythm is already on.

● **All Delete**

When the ALL DELETE LCD button is pressed the "Are you sure?" confirmation display will appear. Press YES to erase all chord and style change data, or NO to abort.



● **Check Play**

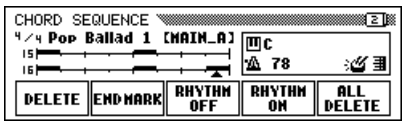
The CHECK PLAY LCD button starts playback of the programmed chord sequence. The sequence will play through until the end of the data is reached or until the CHECK PLAY LCD button is pressed a second time.

● **End**

Pressing the END LCD button initiates final processing of the sequence data and saves it to the disk. The "Are you sure?" confirmation prompt will appear: press YES to save it to disk and finish recording the chord sequence or NO to abort. Once the data has been processed and saved to disk the Chord Sequence mode is automatically exited.

NOTES

- *Unless the end mark is entered, the song will end at one measure after the last data, or at the end of the ending section if it is entered.*
- *The end mark symbol will appear in the box on the right side of the LCD display when it is entered.*



NOTES

- *The rhythm on/off status is shown in the box to the right on the LCD display.*

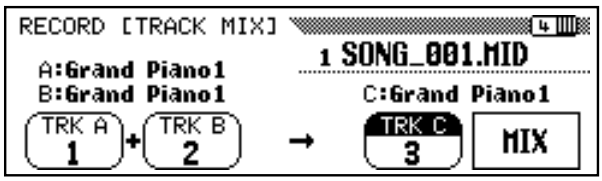
Other Song Recording Functions

NOTES

- *Track Mix, Track Delete, Track Quantize, Initial Edit, and Rename functions, described below, cannot be used when no disk is in the disk drive.*

Track Mix

The TRACK MIX function combines the data from two specified tracks and places the result in a third specified track. The TRACK MIX function is accessed via the RECORD [TRACK MIX] display (RECORD display page 4).



1 Specify the Tracks to be Mixed

Use the TRK A and TRK B LCD buttons — or the data dial or **[+]**/**[–]** buttons once the TRK A or TRK B parameter has been selected — to specify the tracks you want to mix. The initial voices used for the A and B tracks are shown along with the track number.

NOTES

- *Only the data-containing tracks will appear and can be selected for TRK A and B. In addition "no track" ("- -") can also be selected for TRK B. — In this case the result will be the copy of TRK A to TRK C.*
- *The initial data and all data other than note data is taken from that of track A.*

2 Specify the Destination Track

Use the TRK C LCD button — or the data dial or **[+]**/**[–]** buttons once the TRK C parameter has been selected — to specify the track you want the mixed data to be placed in. Any previous data in the destination track (TRK C) will be erased.

3 Execute the Track Mix Operation

Press the MIX LCD button to begin execution of the track mix operation. The "Are you sure?" confirmation prompt will appear. Press YES to mix the specified tracks or NO to cancel the operation.

When this is done the MIX LCD button will change to UNDO, allowing you to undo the track mix operation and return to the pre-mixed data before selecting a different track or exiting from the Track Mix mode.

Press the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out to exit from the Track Mix function.

NOTES

- *A bar graph indicating the progress of the track mix operation will appear while the data is being processed.*
- *You can check if the results are as you expected or not, by starting and stopping playback by using the [START/STOP] button before the UNDO operation.*

Track Delete

The TRACK DELETE function accessed via the RECORD [TRACK DELETE] display (RECORD display page 5) can be used to delete all data from any specified track.

1 Specify the Track to be Deleted

Use the TRACK ▲ and ▼ buttons, the data dial, or the **[+]**/**[–]** buttons to specify the track you want to delete.

NOTES

- *Only the data-containing tracks will appear and can be selected.*

2 Execute the Delete Operation

Press the DELETE LCD button to begin execution of the track delete operation. The "Are you sure?" confirmation prompt will appear. Press YES to delete the specified track or NO to cancel the operation. After processing the DELETE LCD button changes to UNDO, which can be used to undo the delete operation before selecting a different track or exiting from the Track Delete mode.

Press the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out to exit from the Track Delete function.

NOTES

- *A bar graph indicating the progress of the track delete operation will appear while the data is being processed.*
- *You can check if the results are as you expected or not, by starting and stopping playback by using the [START/STOP] button before the UNDO operation.*

Track Quantize

You can "tighten up" the timing of a recorded part by aligning all notes to specified beats via the TRACK QUANTIZE function accessed via the RECORD [TRACK QUANTIZE] display (RECORD display page 6).

1 Specify the Track to be Quantized

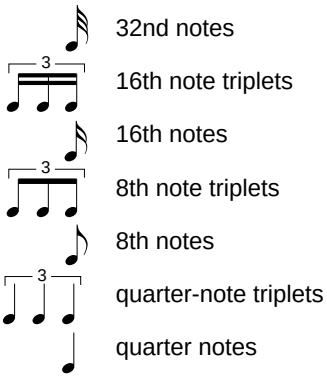
Use the TRACK ▲ and ▼ buttons, the data dial, or the **[+]**/**[–]** buttons to specify the track you want to quantize.

NOTES

- *Only the data-containing tracks will appear and can be selected.*

2 Specify the "Quantize Size"

Use the LCD button below the note symbol to select "quantize size" — i.e. the beats to which the notes in the selected track will be aligned:



3 Execute the Quantize Operation

Once the required quantize size has been selected press the QUANTIZE LCD button to quantize the selected track. The "Are you sure?" confirmation prompt will appear. Press YES to quantize the data or NO to abort. When this is done the QUANTIZE LCD button will change to UNDO, allowing you to undo the quantize operation and return to the pre-quantized data before selecting a different track or exiting from the Track Quantize mode.

Press the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out to exit from the Track Quantize function.

NOTES

- *Only note and voice data is quantized.*
- *A bar graph indicating the progress of the quantize operation will appear while the data is being processed.*
- *You can check if the results are as you expected or not, by starting and stopping playback by using the [START/STOP] button before the UNDO operation.*

Initial Edit

The values of the initial data can be changed for each track or the entire song by using the INITIAL EDIT parameters accessible via the RECORD [INITIAL EDIT] display (RECORD display page 8).

1 Select a Song & Engage the Edit Mode

Use the SONG ▲ and ▼ buttons, the data dial, or the **[+]**/**[–]** buttons to specify the song you want to edit, then press the EDIT LCD button to go to the INITIAL EDIT pages.

2 Edit the Parameters

Three INITIAL EDIT display pages are available. Use the **PAGE [<]** and **[>]** buttons to select the various pages and edit the parameters each contains. It is possible to start and stop playback by using the **[START/STOP]** button while editing the parameters in order to hear how the changes affect the sound.

NOTES

- *The data may not be played back accurately if you use the [r REW] and [f FF} buttons while editing the initial data.*

● Page 1: INITIAL EDIT [SONG]

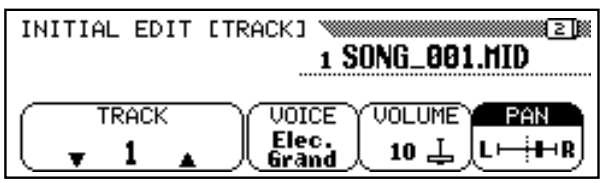
This page contains the REVERB TYPE and DEPTH parameters, the TEMPO parameter, and the WRITE LCD button which is used to actually write all initial data changes once they have been made as required. The REVERB TYPE and DEPTH parameters and the TEMPO parameter affect the entire song and are edited by using the corresponding LCD buttons to select each parameter, and then the data dial or the **[+]/[–]** buttons to edit (see page 22 for information on the reverb types and depth settings, and page 29 for tempo information).

NOTES

- *In the Initial Edit mode the panel buttons relating to the editable parameters cannot be used.*

● Page 2: INITIAL EDIT [TRACK]

Page 2 includes VOICE, VOLUME, and PAN parameters that can be set individually for each track. The VOICE parameter sets the initial voice for the track; the VOLUME parameter sets the initial volume of the track, and the PAN parameter sets the initial pan position of the track. Use the TRACK ▲ and ▼ buttons — or the data dial or the **[+]**/**[–]** buttons once the TRACK parameter has been selected — to specify the track you want to edit, then set the parameters in this and the following page as required.



NOTES

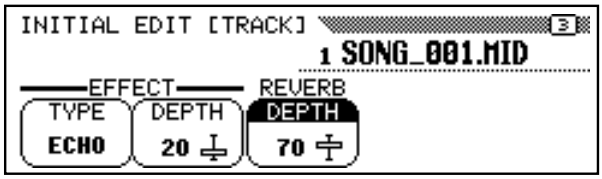
- *Only the data-containing tracks will appear and can be selected.*
- *The VOLUME parameter's initial default value is "100" for every track. This value can only be decreased.*

● Page 3: INITIAL EDIT [TRACK]

Page 3 contains EFFECT TYPE and DEPTH parameters and a REVERB DEPTH parameter that can be set individually for each track. The track to be edited is selected in page 2 (see above), and the parameters can be edited as required. See page 24 for information on the available effect types and depth settings.

NOTES

- *The effect type and depth may not be able to be set as expected in some cases. The other tracks are also affected and the last set track effect type takes priority.*
- *The VOICE and EFFECT TYPE parameters cannot be edited for the non-keyboard tracks (i.e. the RHYTHM, ABC, and/or HARMONY tracks).*



3 Write the Changes

When all the initial data changes have been made as required, go back to INITIAL EDIT page 1 and press the WRITE LCD button. The "Are you sure?" confirmation display will appear. Press YES to actually make the specified changes, or NO to abort. When this is done the WRITE LCD button will change to UNDO, allowing you to undo the write operation and return to the pre-edited data before making any other edits or exiting from the Initial Edit mode.

4 Exit

Press the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out to exit from the Initial Edit mode. If you do this after making any edits that you have not yet written, the "Write edited data?" confirmation prompt will appear. Press YES to write the edited data and then exit from the Initial Edit mode, NO to exit without writing the data, or CANCEL to return to the Initial Edit mode.

NOTES

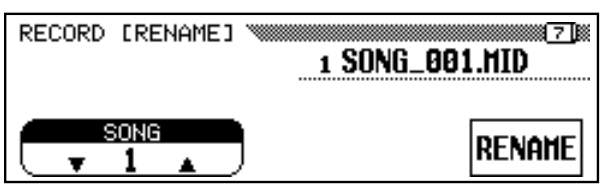
- *All edited data for any number of tracks within one song can be written in a one-time WRITE operation.*
- *You can check if the results are as you expected or not, by starting and stopping playback by using the [START/STOP] button before the UNDO operation.*

Renaming Song Files

This function lets you enter an original name for, or change the existing name of, any song file on the disk recorded by the CVP-79A/69/69A/59S. The rename function is accessed via the RECORD [RENAME] display (RECORD display page 7).

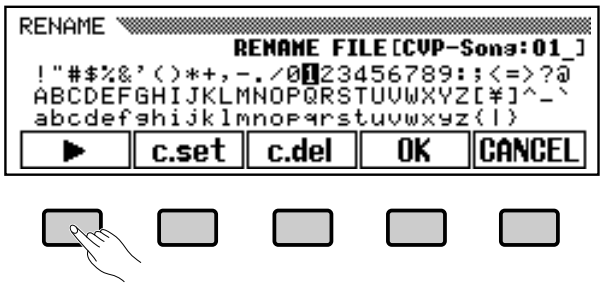
1 Select a Song & Engage the Rename Mode

Use the SONG ▲ and ▼ buttons, the data dial, or the **[+]**/**[–]** buttons to specify the song you want to rename, then press the RENAME LCD button to go to the NAMING display.



2 Enter a Name

The current song file name appears in the upper right corner of the display. Use the > LCD button to position the underline cursor at the character you want to change (song names can be up to 12 characters in length). Use the data dial or **[+]**/**[–]** buttons to select the character you want to enter from the list in the center of the display, then press the `c.set` LCD button to enter the character at the current cursor position. Repeat this procedure until your name is complete. The `c.del` LCD button can be used to back up one space and delete a character.



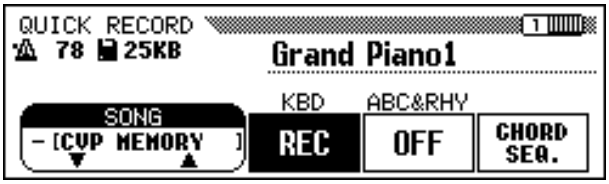
3 Register the Name

When the name is complete press the `OK` LCD button to register the name for the current song file, or `CANCEL` to abort.

Press the **[EXIT]** button, or the **[RECORD]** button so that its indicator goes out, to exit from the Rename mode.

Recording Without a Disk

The Clavinova has enough internal RAM memory (about 25KB) to allow recording for a while even if a disk is not loaded (up to approximately 2,500 notes if no other data is recorded).



QUICK RECORD display when recording to internal RAM memory

SONG PLAY [MAIN] display when playing back internal RAM memory song

If you accidentally record without loading a disk, make sure you use the SONG COPY function (described on page 102) to copy the recorded data to disk if you want to keep the recorded data (the internal RAM memory is not backed up). This is necessary because the internal RAM memory is cleared automatically when a Disk Orchestra Collection, Disklavier PianoSoft, Style File disk, or a disk containing songs recorded on a different instrument is loaded. The RAM is also cleared when an original song disk is loaded and a song is selected.

NOTES

- *Chord sequence data is not recorded to internal RAM memory. — The "Button not valid !" alert display will appear.*
- *The Punch-in/out Recording, Track Mix, Track Delete, Track Quantize, Initial Edit, and Rename functions (i.e. RECORD display page 3 to the last page) cannot be used with data in the internal RAM memory. — The "Button not valid !" alert display will appear.*

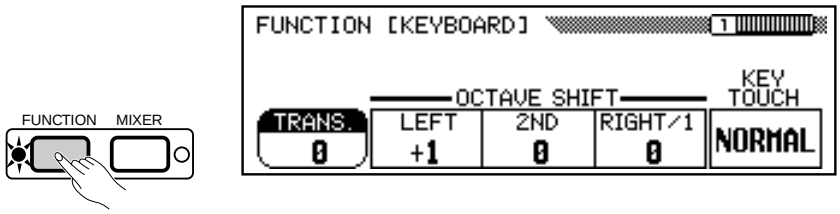
Playback

Original recordings can be played back and controlled in the same way as described in the "Disk Orchestra Collection & Song Playback" section, beginning on page 61. You can individually select tracks to play back (page 63), use the guide modes and keyboard guide lamps with the data recorded on any two tracks (page 67), and use the A-B repeat function (page 70).

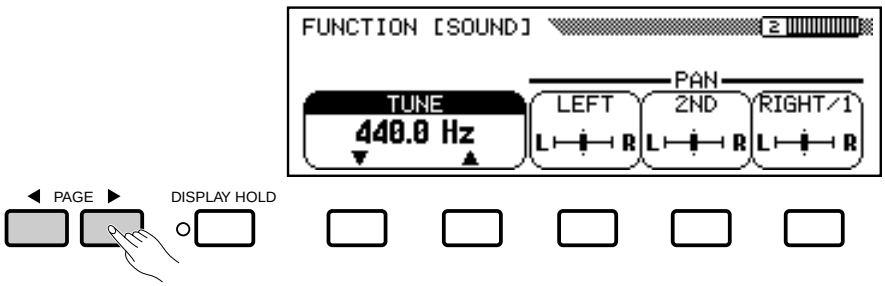
The Utility Functions

The “utility functions” described in this chapter include keyboard, disk, MIDI, and general functions that significantly enhance the versatility and flexibility of the CVP-79A/69/69A/59S. All of the utility functions are selected and set in the same way for consistent, easy operation:

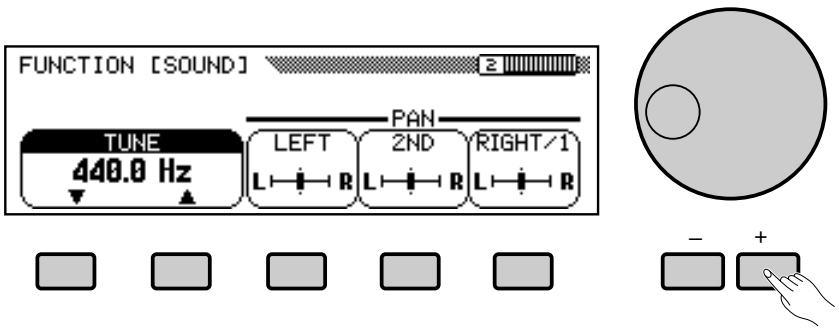
1 Press the **[FUNCTION]** button so that its indicator lights.



2 Use the **PAGE [<]** and **[>]** buttons to select the page containing the desired function.



3 Use the LCD buttons, data dial, and/or **[+]/[–]** buttons to select and set the individual parameters as required.

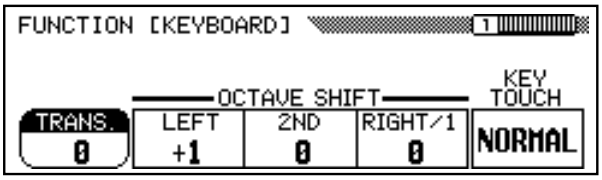


NOTES

- *The data dial and the [+]/[–] buttons can be used for the parameters once selected by the LCD button in the highlighted round-framed parameter box.*

4 Press the **[EXIT]** button, or the **[FUNCTION]** button so that its indicator goes out when done.

Keyboard



■ Transpose

The Transpose function makes it possible to shift the pitch of the entire keyboard up or down in semitone intervals up to a maximum of two octaves (from –24 through 0 to +24). "Transposing" the pitch of the Clavinova keyboard makes it easier to play in difficult key signatures, and you can simply match the pitch of the keyboard to the range of a singer or other instrumentalist.

Use the data dial or **[+]**/**[–]** buttons to set the desired degree of transposition.

NOTES

- *Press the [–] and [+] buttons simultaneously to restore normal keyboard pitch ("0").*
- *The Transpose setting is retained in memory even when the power is turned off if the BACKUP page VOICE SETTING parameter is turned on (page 107), otherwise the Transpose is always set to "0" when the power is turned on.*
- *The transpose function does not affect the Drum Kit voices.*
- *Notes below and above the original 88-key range of the Clavinova sound one octave higher and lower, respectively.*

■ Octave Shift

This function includes three parameters which determine whether the left-hand voice in a split keyboard setup (LEFT), the 2nd voice in the dual mode (2ND), and the right-hand or main voice (RIGHT/1) will be shifted up or down one octave.

Press the LEFT, 2ND, or RIGHT/1 LCD button as many times as necessary to set as required:

–1	Corresponding voice shifted down one octave.
0	No shift. (Default for the RIGHT/1 and 2nd voices.)
+1	Corresponding voice shifted up one octave. (Default for the LEFT voice.)

NOTES

- *The Octave Shift setting is retained in memory even when the power is turned off if the BACKUP page VOICE SETTING parameter is turned on (page 107).*
- *Notes below and above the original 88-key range of the Clavinova sound one octave higher and lower, respectively.*
- *In the normal play mode (i.e. single voice mode) only the RIGHT/1 setting is effective.*

■ Touch Sensitivity

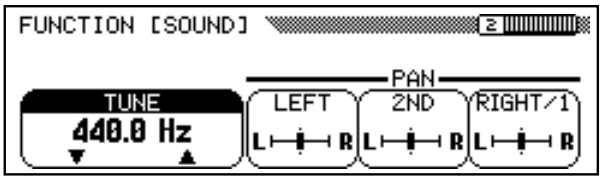
The Clavinova can be set to one of five different types of keyboard touch sensitivity to match different playing styles and preferences. Press the KEY TOUCH button as many times as necessary to select the desired touch response setting.

SOFT 2	Allows maximum loudness to be produced with very light key pressure.
SOFT 1	Not as sensitive as the "SOFT 2" setting, but maximum loudness can still be easily produced with relatively light key pressure.
NORMAL	Produces a fairly "standard" keyboard response. (Default.)
HARD 1	Requires the keys to be played quite hard to produce maximum loudness.
HARD 2	Requires the keys to be played very hard to produce maximum loudness.

NOTES

- *The Touch Sensitivity setting is retained in memory even when the power is turned off if the BACKUP page VOICE SETTING parameter is turned on (page 107), otherwise the NORMAL setting is automatically selected whenever the POWER switch is turned on.*

Sound



■ Tune

The Tune function makes it possible to tune the Clavinova over about a ±26-Hertz (±100-cent) range in 0.2-Hertz intervals. A hundred "cents" equals one semitone, so the tuning range provided allows fine tuning of overall pitch over a range of approximately a semitone. This function is useful for tuning the Clavinova to match other instruments or recorded music. Normal pitch is A3 = 440 Hertz.

Use the TUNE ▲ and ▼ LCD buttons to set the tuning as required. The data dial and **[+]**/**[–]** buttons can also be used once the TUNE parameter has been selected. The default value of 440.0Hz can be instantly recalled by pressing the TUNE ▲ and ▼ LCD buttons simultaneously.

NOTES

- *The Tune setting is retained in memory even when the power is turned off if the BACKUP page TUNE/MICRO TUNING parameter is turned on (page 107), otherwise the tuning is always set at 440.0Hz when the power is turned on.*
- *The Tune function does not affect the Drum Kit voices.*

■ Pan

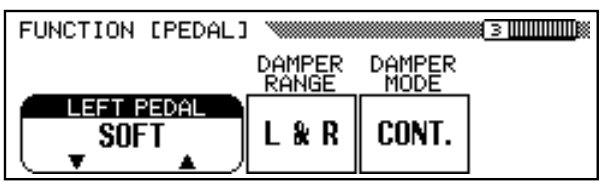
The pan positions of the left-hand voice in a split keyboard setup (LEFT), the 2nd voice in the dual mode (2ND), and the right-hand or main voice (RIGHT/1) can be individually set via the appropriate PAN parameters.

Press the LEFT, 2ND, or RIGHT/1 LCD button according to the voice you want to pan, then use the data dial or **[+]**/**[–]** buttons to set the pan position as required. The graphic bar shows the approximate pan position between full left ("L") and full right ("R"). The default position can be instantly recalled by pressing the **[+]** and **[–]** buttons simultaneously.

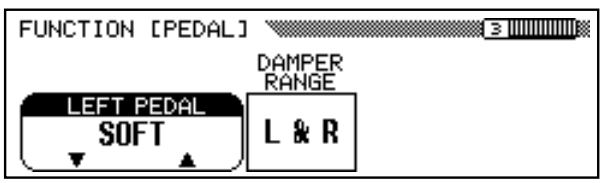
NOTES

- *The pan setting is retained in memory even when the power is turned off if the BACKUP page VOICE SETTING parameter is turned on (page 107).*
- *The default pan position for some voices is center, while some voices feature keyboard scaling — i.e. the keyboard is spread across the stereo sound field (see the voice list on page 116). Both types appear in center position on the LCD. Any changes in the pan setting are then relative to the default position.*
- *The Drum Kit voices have special pan settings for each individual instrument.*
- *The PAN setting affects all voices.*
- *The PAN setting affects the keyboard sound only.*
- *In the normal play mode (i.e. single voice mode) only the RIGHT/1 setting is effective.*

Pedal



CVP-79A



CVP-69/69A/59S

■ Left Pedal Function

The left pedal has a number of functions which can be selected via the LEFT PEDAL function. Use the LEFT PEDAL ▲ and ▼ LCD buttons to select the desired function. The data dial and **[+]**/**[–]** buttons can also be used. The default setting — "SOFT" — can be instantly recalled by pressing the LEFT PEDAL ▲ and ▼ LCD buttons simultaneously.

Soft	Pressing the soft pedal subtly reduces the volume and slightly changes the timbre of notes played. The SOFT function is automatically selected when the POWER switch is initially turned on.
Start/Stop	The left pedal performs the same function as the accompaniment section [START/STOP] button. For details on the START/STOP function, refer to the "Accompaniment" section, pages 30, 32.
Harmony On/Off	Allows the Harmony function (page 41) to be turned on or off as required while playing so that harmony can be applied only to specific notes or phrases.
Registration +	Steps through the registration memory locations so a completely different set of panel settings can be recalled each time the pedal is pressed. See page 60 for details on the registration memory.
Intro A/Fill to A	The left pedal performs the same function as the accompaniment section [INTRO A/FILL TO A] button. See pages 30, 32 for details.
Intro B/Fill to B	The left pedal performs the same function as the accompaniment section [INTRO B/FILL TO B] button. See pages 30, 32 for details.
Ending/rit.	The left pedal performs the same function as the accompaniment section [ENDING] button. See page 32 for details.
Break	Pressing the left pedal produces a break in the accompaniment for as long as the pedal is held. For details on the BREAK function, refer to the "Accompaniment" section, page 32.
Sostenuto (CVP-59S only)	The left pedal functions in the same way as the CVP-79A/69/69A sostenuto pedal (see page 26).

NOTES

- *The Left Pedal function setting is retained in memory even when the power is turned off if the BACKUP page PEDAL parameter is turned on (page 107).*

NOTES

- *If the left pedal is assigned to the "Registration +" function, the setting of the left pedal function in the registration memory is not recalled.*

■ Damper Range

Determines whether the damper pedal affects the right-hand, left-hand, or both voices in a split setup.

Press the DAMPER RANGE LCD button as many times as necessary to select the desired setting.

R	The damper affects only the right-hand voice. (Default.)
L	The damper affects on the left-hand voice.
L&R	The damper affects both the left-hand and right-hand voices.

NOTES

- *The Damper Range setting is retained in memory even when the power is turned off if the BACKUP page PEDAL parameter is turned on (page 107).*

■ Damper Mode (CVP-79A only)

Sets the damper pedal for on/off or continuous operation (refer to page 26). Press the DAMPER MODE LCD button to alternately select the continuous and switch modes.

CONT.	Continuous damper pedal operation. (Default.)
SWITCH	On/off damper pedal operation.

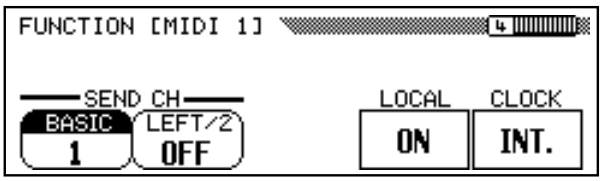
NOTES

- *The Damper Mode setting is retained in memory even when the power is turned off if the BACKUP page PEDAL parameter is turned on (page 107).*

MIDI 1

MIDI, the Musical Instrument Digital Interface, is a world-standard communication interface that allows MIDI-compatible musical instruments and equipment to share musical information and control one another. This makes it possible to create "systems" of MIDI instruments and equipment that offer far greater versatility and control than is available with isolated instruments. The MIDI parameters included in the CVP-79A/69/69A/59S's three MIDI function pages provide extensive flexibility in adapting the Clavinova to just about any MIDI system.

The parameters contained in the MIDI 1 function page include the SEND CH, which determines the BASIC and LEFT/2 voice MIDI send channels, LOCAL control setting — on or off, and the CLOCK setting — internal or external.



■ Send Channel

In any MIDI control setup, the MIDI channels of the transmitting and receiving equipment must be matched for proper data transfer (there are 16 MIDI channels). This function sets the basic and left-hand/2nd MIDI send (transmit) channels of the CVP-79A/69/69A/59S. The LEFT/2 parameter applies to the left-hand voice in split keyboard setups and to the 2nd voice in the dual mode. All other keyboard data is transmitted via the BASIC channel. Both parameters can be turned OFF or set to any channel from 1 through 16.

Press the BASIC or LEFT/2 LCD button according to the channel you want to set, then use the data dial or **[+]/[–]** buttons to set the channel as required.

NOTES

- *The Send Channel settings are retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned on (page 107), otherwise the default BASIC send channel is 1 and the default LEFT/2 send channel is OFF.*

● MIDI Reception

The CVP-79A/69/69A/59S always receives MIDI data in the "Multi-Timbre" mode. This is a mode in which the Clavinova voices can be independently controlled on different MIDI channel numbers (1 through 16) by an external MIDI device.

■ Local Control ON/OFF

"Local Control" refers to the fact that, normally, the Clavinova keyboard controls its internal tone generator, allowing the internal voices to be played directly from the keyboard. This situation is "Local Control ON" since the internal tone generator is controlled locally by its own keyboard.

Local control can be turned off, however, so that the Clavinova keyboard does not play the internal voices, but the appropriate MIDI information is still transmitted via the MIDI OUT connector when notes are played on the keyboard. At the same time, the internal tone generator responds to MIDI information received via the MIDI IN connector. This means that while an external MIDI sequencer, for example, plays the Clavinova's internal voices, an external tone generator can be played from the Clavinova keyboard.

Press the LOCAL LCD button to alternately turn local control ON and OFF.

NOTES

- *The Local setting is retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the default setting is ON.*

■ Clock

This function determines whether the Clavinova's auto-accompaniment or song record/playback timing is controlled by the Clavinova's own internal clock or an external MIDI clock signal received from external equipment connected to the MIDI IN connector.

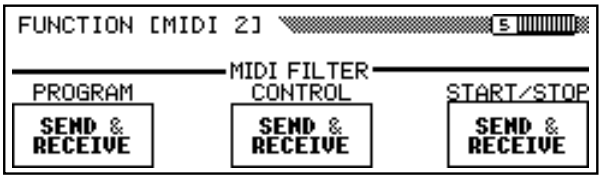
Press the CLOCK LCD button to alternately select the EXT. (external) or INT. (internal) clock mode.

NOTES

- *The Clock setting is retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the default setting is INT.*
- *If the Clock Mode is set to EXT. and a MIDI clock signal is not being received from an external source, the rhythm, ABC and other clock-dependent features will not operate.*

MIDI 2

The "MIDI 2" function page contains the MIDI FILTER settings which can be used to turn transmission and reception of certain types of MIDI data on or off.



■ Program

Normally the Clavinova will respond to MIDI program change numbers received from an external keyboard or other MIDI device, causing the correspondingly numbered Multi-Timbre mode voice to be selected on the corresponding channel (the keyboard voice does not change). The Clavinova will normally also send a MIDI program change number whenever one of its voices is selected, causing the correspondingly numbered voice or program to be selected on the external MIDI device if the device is set up to receive and respond to MIDI program change numbers.

This function makes it possible to cancel program change number reception and transmission so that voices can be selected on the Clavinova without affecting the external MIDI device, and vice versa.

Press the PROGRAM LCD button to alternately turn program change number reception and transmission ON (SEND&RECEIVE) and OFF.

NOTES

- *The Program setting is retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the default setting is SEND&RECEIVE.*

■ Control

Normally the Clavinova will respond to MIDI control change data received from an external MIDI device or keyboard, causing the corresponding Multi-Timbre mode voice to be affected by pedal and other "control" settings received from the controlling device (the keyboard voice is not affected). The Clavinova also transmits MIDI control change information when either of its pedals are operated.

This function makes it possible to cancel control change data reception and transmission if you do not want the Clavinova to be affected by control change data received from an external device or vice versa.

Press the CONTROL LCD button to alternately turn control change data reception and transmission ON (SEND&RECEIVE) and OFF.

NOTES

- *The Control setting is retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the default setting is SEND&RECEIVE.*

■ Start/Stop

Normally the Clavinova will respond to MIDI start and stop commands received from an external MIDI device or keyboard, causing the auto-accompaniment or song record/playback functions to start or stop in the same way as the panel **[START/STOP]** button. The Clavinova also transmits MIDI start and stop commands when the corresponding functions are operated.

This function makes it possible to cancel start/stop command reception and transmission if you do not want the Clavinova to be affected by start/stop commands received from an external device or vice versa.

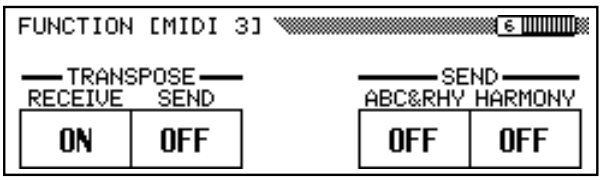
Press the START/STOP LCD button to alternately turn start/stop command reception and transmission ON (SEND&RECEIVE) and OFF.

NOTES

- *The Start/Stop setting is retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the default setting is SEND&RECEIVE.*

MIDI 3

The MIDI 3 function page contains the TRANSPOSE and SEND parameters which determine whether MIDI note data will be affected by the Transpose setting (page 91), and whether the ABC, rhythm, and harmony data will be transmitted via the MIDI OUT terminal.



■ Transpose

The RECEIVE parameter determines whether MIDI note pitch received by the Clavinova will be affected by the setting of the Transpose function (see page 91), while the SEND parameter determines whether MIDI note pitch transmitted by the Clavinova will be affected by the setting of the Transpose function.

Press the RECEIVE or SEND LCD button to alternately turn transposition of received or transmitted MIDI data ON and OFF.

NOTES

- *The actual note number received or transmitted is not affected. The transposition is produced by the MIDI control change RPN coarse tune data.*
- *The MIDI Transpose settings are retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise the RECEIVE parameter is turned On and the SEND parameter is turned OFF.*

■ Send

These parameters determine whether MIDI data corresponding to ABC/rhythm and harmony playback will be transmitted via the MIDI OUT terminal. Press the ABC&RHY or HARMONY button to alternately turn transmission of the corresponding data ON (9–16ch / 6–8ch) or OFF. When on, the ABC and rhythm data is transmitted on MIDI channels 9 through 16, and the harmony data is transmitted on channels 6 through 8.

NOTES

- *The Send settings are retained in memory even when the power is turned off if the BACKUP page MIDI parameter is turned ON (page 107), otherwise both parameters are turned OFF.*
- *If you intend to send the ABC/rhythm or harmony data via MIDI, it is a good idea to set the BASIC and LEFT/2 channels (page 94) to the different channels than the ones used for ABC/rhythm (9…16) and harmony (6…8) data to avoid data conflict problems.*
- *If either of these parameters is on, the ABC/rhythm and/or harmony data will be sent even if the BASIC send channel is turned OFF.*

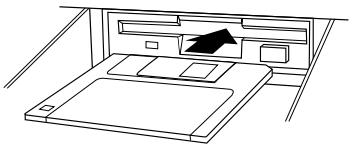
Format

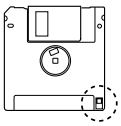
The FORMAT page provides access to the Disk Format function which allows new disks or disks formatted on other equipment to be "formatted" for use with the Clavinova.

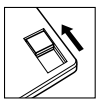
The Clavinova uses only 3.5" 2DD or 2HD floppy disks. We recommend that you use Yamaha disks. Before you can use a new disk for recording, the disk must be formatted so that the Clavinova can recognize it and correctly write the music data onto it.

1 Insert the Disk To Be Formatted

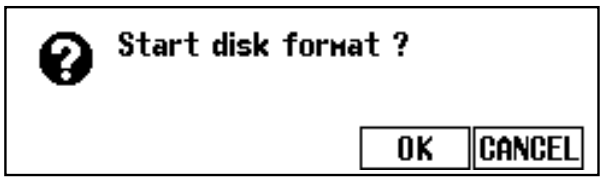
Insert a new blank disk. Make sure that the disk's write protect tab is set to the "write" position (tab closed), and insert the new disk into the disk drive unit with the sliding door facing the drive slot and the label side of the disk facing upward. The disk should click securely into place, and the disk drive lamp should light briefly. The "Start disk format?" display will automatically appear if an unformatted disk is inserted. Press the OK LCD button to format the disk or the CANCEL LCD button to abort.







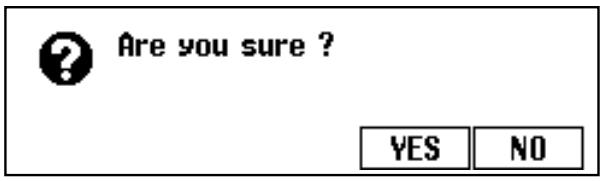
Write protect tab closed (unlocked — write enabled)



2 Confirm & Start the Format Operation

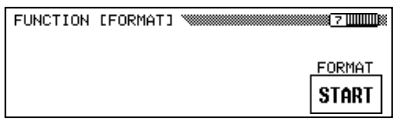
When "Are you sure?" appears press the YES LCD button to confirm and continue, or the NO LCD button to cancel the operation. This extra confirmation step is necessary because formatting completely erases any data that is already on the disk — make sure that the disk you're about to format does not contain any important data!

Formatting will begin the instant you select "YES". The progress of the format operation will be indicated by a bar-graph on the display. When formatting is complete, you can go ahead and record using the Song Record function, use the Song Copy function to copy songs, or save other data to the disk.



NOTES

- *If you access the FORMAT function page via the [FUNCTION] and PAGE buttons (i.e. you want to format a disk that is already inserted), press the START LCD button before proceeding to step 2 below.*

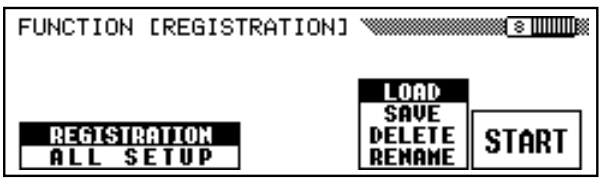


- *"Protected disk!" will appear if a protected disk (DOC, etc.) that cannot be formatted is loaded in the drive.*
- *The "No disk!" alert will appear if you attempt to execute a format operation when there is no disk inserted in the disk drive.*
- *2DD disks are formatted into 720 KB, while 2HD disks are formatted into 1.44 MB.*
- *The song record or playback mode will be turned off if the FORMAT operation is executed while they are on.*

Registration

The REGISTRATION function page provides access to the Clavinova's Registration and All Setup file disk operations — save, load, delete, and rename.

Before selecting the Registration function, make sure that the disk you want to use for this operation is inserted in the disk drive, and both the song record or playback modes are not engaged.



1 Select a File Type

Use either of the first two LCD buttons to select either REGISTRATION or ALL SETUP, according to the type of file you want to save, load, delete, or rename.

Registration	A Registration file containing all data in the 25 or 15 Registration memories.
All Setup	An All Setup file containing all panel setup data in the list on page 122 including Registration data.

NOTES

- *The Registration function cannot be used when the song record or playback mode is engaged — the "Button not valid!" alert display will appear.*

NOTES

- *See page 58 for the list of data contained in the Registration memory.*

2 Select a File Operation

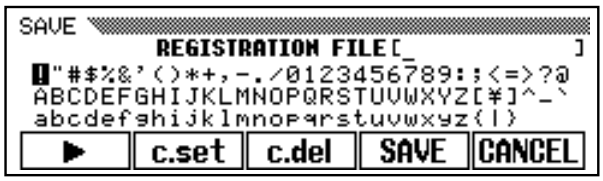
Use the fourth LCD button to select the LOAD, SAVE, DELETE, or RENAME operation.

3 Press START

Press the START LCD button to begin the selected operation, then proceed according to the selected operation as described below:

■ SAVE

If you select SAVE the name entry display will appear and you will have to enter a name for the file to be saved.

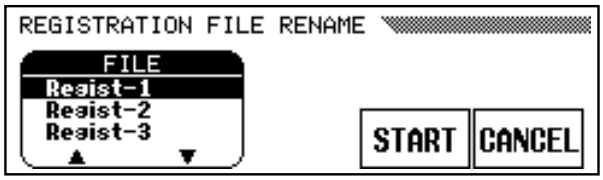


An “empty” name appears in the upper right corner of the display. Use the > LCD button to position the underline cursor where you want to enter a character (file names can be up to 12 characters in length). Use the data dial and/or the **[+]/[–]** buttons to select the character you want to enter from the list in the center of the display, then press the c.set LCD button to enter the character at the current cursor position. Repeat this procedure until your name is complete. The c.del LCD button can be used to back up one space and delete a character.

When the name is complete press the SAVE LCD button to save the file with the name just entered, or CANCEL to abort.

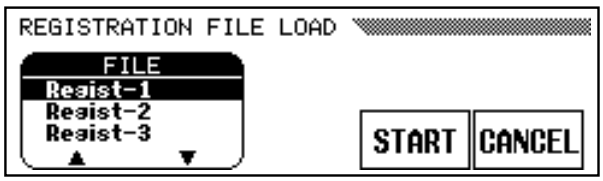
If you enter a name that already exists on the disk, the “Same name! Overwrite?” alert will appear. In this case press OK if it’s OK to overwrite the original file with the new file, or CANCEL to abort the save operation.

■ RENAME



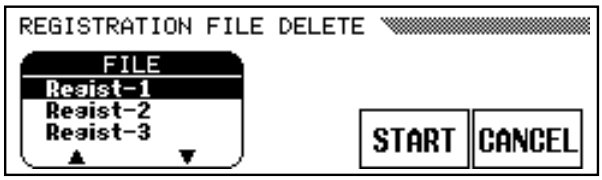
If you select RENAME, first use the FILE ▲ and ▼ LCD buttons to select the file you want to rename, then press the START LCD button to go to the name entry display. Enter a new file name in the same way as described for SAVE, above, then press the OK LCD button to rename the file with the name just entered, or CANCEL to abort. If you enter a name that already exists on the disk, the “Same name! Overwrite?” alert will appear. In this case press OK if it’s OK to overwrite the original file with the renamed file, or CANCEL to abort the rename operation.

■ LOAD



If you select LOAD, first use the FILE ▲ and ▼ LCD buttons to select the file you want to load, then press the START LCD button. When the “Are you sure?” prompt appears, press YES to load the file or NO to cancel.

■ DELETE



If you select DELETE, first use the FILE ▲ and ▼ LCD buttons to select the file you want to delete, then press the START LCD button. When the "Are you sure?" prompt appears, press YES to delete the file or NO to cancel.

Transform

The TRANSFORM function page allows CVP-79A/69/69A/59S performance (i.e. song) data files to be converted to CVP Performance format so that the data can be played on other Clavinova models, or to Yamaha Piano Format 1 or Piano Format 2 so that the data can be played on Yamaha Disklaviers.

Make sure that the disk (only 2dd type disks can be used for this operation) containing the song you want to convert is inserted in the disk drive, and the song record mode is not engaged. Then select the Transform function.

The available formats are compatible with the following Disklavier and Clavinova models:

CVP PERFORMANCE	CVP-50/70/55/65/75/83S/85A/87A/89, CLP-705, DOM-30, DOU-10
PIANO FORMAT 1	MX80 series. Disklavier Grand. MX100 MarkII. Disklavier Grand MarkII
PIANO FORMAT 2	MX100A. MX100B.

The converted data will automatically be saved to a free song number and named according to the type of conversion selected:

CVP PERFORMANCE	"C)XXXXXX" where "XXXXXX" is the original song name.
PIANO FORMAT 1/2	"P)XXXXXX" where "XXXXXX" is the original song name.

1 Select the Conversion Type

Use either of the first two LCD buttons to select the target format of the file: CVP PERFORMANCE, PIANO FORMAT 1, or PIANO FORMAT 2.

NOTES

- *Only 2DD type disks can be used for this operation. If a 2HD disk is used the "2HD disk is not valid! Please copy to 2DD disk." alert display will appear. In this case copy the song you want to convert to a 2DD disk first (see "Song Copy" below), and then try the conversion again.*
- *This function can not be used when the song record mode is engaged — the "Button not valid!" alert display will appear.*
- *Only data on disk recorded by the CVP-79A/69/69A/59S can be converted (data in the Clavinova's internal memory cannot be converted until it is saved to disk).*
- *The copied data from the Disk Orchestra Collection disk (page 103) cannot be converted.*
- *If data converted to PIANO FORMAT 1/2 is played back on the Clavinova, tracks 1 and 2 will not sound.*
- *Record or edit functions cannot be executed on a converted song.*

NOTES

- *The original pre-converted data remains alive even after the conversion has been executed.*

2 Select the Song Number to be Converted

Use the SONG LCD button — or data dial or **[+]**/**[–]** buttons — to select the song number to be converted.

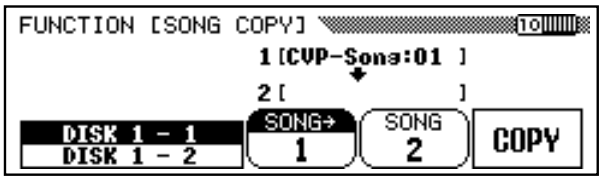
3 Start the Conversion

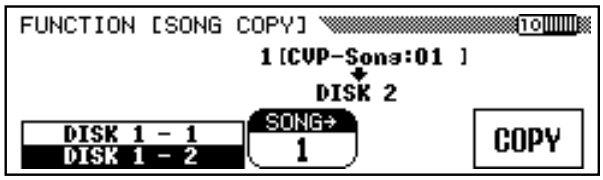
Press the TRANSFORM LCD button to begin the conversion process.

When the conversion process is finished, the "Completed! SONG No. XX" message will appear to inform you as to the SONG No. into which the data was saved.

Song Copy

Song data can be "backed up" by copying to a new song number or a different disk, as follows: (Make sure that the song record mode is not engaged before proceeding.)





1 Insert a Disk, Select the Song Copy Function, & Select the Type of Copy Operation

Insert the disk containing the song you want to copy, select the Song Copy function, and use either of the first two LCD buttons to select "DISK1 – 1" to copy to a different song within the same disk, or "DISK1 – 2" to copy to a different disk.

2 Select the Source Song Number

Use the SONG→ LCD button to select the song you want to copy. The data dial and **[+]**/**[–]** buttons can also be used once the SONG→ parameter has been selected. The selected song name will appear in the upper right corner of the display.

3 Select the Destination Song (DISK 1 – 1 type copy)

This step is for the DISK 1 – 1 type copy only. If you have selected the DISK 1 – 2 type copy, pass this step and proceed to the next 4 step.

Use the SONG button to select the song number you wish to copy to (i.e. the destination song number). The data dial and **[+]**/**[–]** buttons can also be used once the SONG parameter has been selected. If you select a song number that already contains data, that data will be overwritten by the new song data. If the destination song already contains data, the name of the song file will appear in the middle right corner of the display.

NOTES

- *The song copy function cannot be used when the song record mode is engaged—the "Button not valid!" alert display will appear.*
- *If the Clavinova's internal memory contains song data, the "CVP-DISK" copy mode will be automatically selected to copy the internal memory data to disk (see the "Copying Data Recorded Without a Disk" below) and the "DISK 1 – 1" or "DISK 1 – 2" copy mode cannot be selected. In this case, copy the internal memory data to disk first, if you want to keep the data, and delete the internal memory data by using the Song Delete function (page 104). Then try the "DISK 1 – 1" or DISK 1 – 2" copy operation again.*
- *Only song data recorded on the CVP-79A/69/69A/59S and Disk Orchestra Collection orchestra and rhythm data can be copied using this function.*
- *Data cannot be copied to Disk Orchestra Collection disks, Disklavier disks, or any write-protected disk.*

4 Start Copying

Press the COPY LCD button to begin the actual copy operation. If you are copying to the same disk the "Are you sure?" confirmation prompt will appear. Press the OK LCD button to continue, or NO to cancel.

If you choose to copy to a different disk, the "No. of disk exchanges" display will appear to inform you of the number of times the disk will have to be exchanged, because you may have to exchange the source and destination disks a few times if the song being copied is long and complex. Press OK to continue, or CANCEL to abort. If you press OK, the Clavinova will prompt you to insert the source and destination disks as required. Insert the source or destination disk accordingly.

INSERT DISK 1	Insert source disk.
INSERT DISK 2	Insert destination disk.

The first time the destination disk is inserted, the "Please select destination song No." display will appear. Use the SONG ▼▲ LCD buttons, or data dial or **[+]/[–]** buttons, to select the destination song number. If the destination song already contains data, the name of the song file will appear along with the song number, and the data will be overwritten with the new song data. Press OK to execute the copy operation or CANCEL to abort.

While the data is being copied the number of times the disks will have to be exchanged to complete the copy operation will be shown on the display.

● Copying Disk Orchestra Disks ([ORCH/3-10TR] and [RHYTHM] parts only)

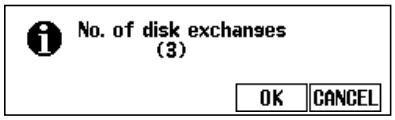
All Disk Orchestra data except the right-hand and left-hand parts can be copied to a separate disk by following the standard DISK 1 – 2 copy procedure outlined above. The copied data cannot, however, be copied a second time to another disk.

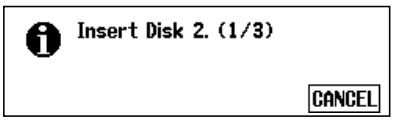
● Copying Data Recorded Without a Disk

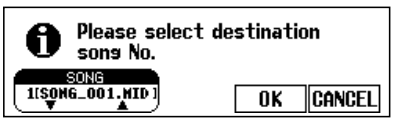
If you've used the Song Record function to record data without first loading a disk: insert a formatted disk, select the Song Copy function, then select the destination song number and copy as described above. The "CVP - DISK" copy mode will automatically be selected and the "CVP" will be selected as the source song when the internal memory contains song data.

NOTES

- *The copy operation is not effective if the same song numbers are selected as the Source song and the Destination song in the DISK1 – 1 type copy. In this case the "Button not valid!" alert will appear.*







NOTES

- *Tracks 1 and 2 of a copied DOC song can be recorded, but tracks 3 through 16 cannot be recorded.*
- *The Phrase Repeat function (page 69) cannot be used on a copied DOC song.*

NOTES

- *The "DISK 1 – 1" and "DISK 1 – 2" copy modes cannot be selected when the internal memory contains song data.*

Song Delete

You can delete any song from a loaded disk as follows:
(Make sure that the song record mode is not engaged before proceeding.)

1 Insert a Disk & Select the Song Delete Function

Insert the disk containing the song you want to delete and select the Song Delete function.

2 Select the Song to Delete

Use the SONG ▲ and ▼ buttons to select the song number you wish to delete. The data dial and **[+]**/**[–]** buttons can also be used. It is also possible to delete song data in the internal memory: select "CVP" instead of a song number. ("CVP" will appear and can be selected only when the internal memory contains data.)

3 Confirm & Execute the Delete Operation

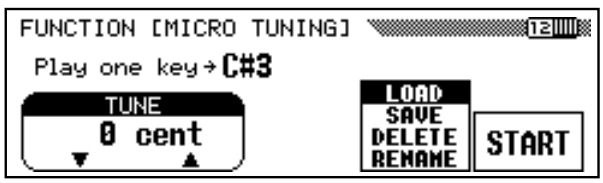
Press the DELETE LCD button — "Are you sure?" will appear on the display. Press the YES LCD button to immediately delete the selected song, or the NO LCD button if you wish to cancel the operation.

NOTES

- *The song delete function cannot be used when the song record mode is engaged — the "Button not valid!" alert display will appear.*
- *Only song data recorded on the CVP-79A/69/69A/59S can be deleted using this function.*
- *Data cannot be deleted from write-protected disks.*

Micro Tuning

The Micro Tuning Feature makes it possible to individually tune each key on the Clavinova keyboard in order to match different tuning standards. The pitch of each key can be raised or lowered by a maximum of 100 cents (approximately) from the standard pitch.



1 Select the Micro Tuning Function

2 Select a Key

Select the key you want to tune by pressing the key on the keyboard. The selected key will appear on the display.

3 Tune

Use the TUNE s and t buttons to tune the selected key as required. The data dial and **[+]/[–]** buttons can also be used. You can play the key being tuned to check the sound during this operation. The maximum tuning range is ±100 cents (100 cents = one semitone). The normal tuning (±0cent) for the selected key can be instantly recalled by simultaneously pressing the TUNE s and t buttons.

4 Repeat as Necessary

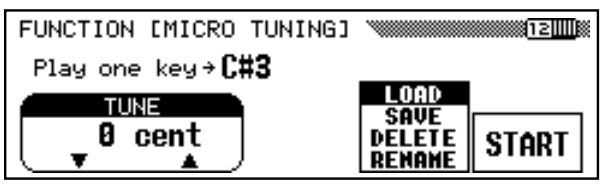
Repeat steps 2 and 3 until all the required keys have been tuned.

NOTES

- *The Micro-Tuning settings are retained in memory even when the power is turned off if the BACKUP page TUNE/MICRO TUNING parameter is turned ON (page 107), otherwise all keys are set to "0".*

■ Disk Operations: Saving, Loading, Renaming, and Deleting Micro-tuning Files

Make sure that the disk you want to use for this operation is inserted in the disk drive, and both the song record or playback modes are not engaged before proceeding.



1 Select a File Operation

Use the fourth LCD button to select the LOAD, SAVE, DELETE, or RENAME operation.

2 Press START

Press the START LCD button to begin the selected operation, then proceed according to the selected operation as described below:

NOTES

- *The Micro Tuning Disk Operations cannot be used when the song record or playback mode is engaged — the "Button not valid!" alert will be displayed.*

■ SAVE

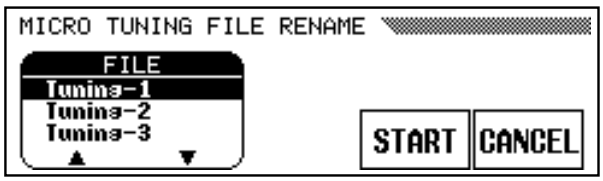
If you select SAVE the name entry display will appear and you will have to enter a name for the file to be saved.

An "empty" name appears in the upper right corner of the display. Use the > LCD button to position the underline cursor where you want to enter a character (file names can be up to 12 characters in length). Use the data dial and/or the **[+]/[–]** buttons to select the character you want to enter from the list in the center of the display, then press the `c.set` LCD button to enter the character at the current cursor position. Repeat this procedure until your name is complete. The `c.del` LCD button can be used to back up one space and delete a character.

When the name is complete press the SAVE LCD button to save the file with the name just entered, or CANCEL to abort.

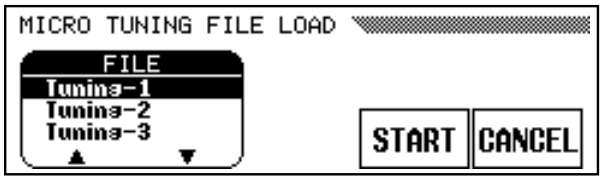
If you enter a name that already exists on the disk, the "`Same name! Overwrite?`" alert will appear. In this case press OK if it's OK to overwrite the original file with the new file, or CANCEL to abort the save operation.

■ RENAME



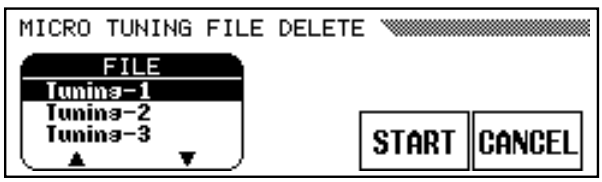
If you select RENAME, first use the FILE ▲ and ▼ LCD buttons to select the file you want to rename, then press the START LCD button to go to the name entry display. Enter a new file name in the same way as described for SAVE, above, then press the OK LCD button to rename the file with the name just entered, or CANCEL to abort. If you enter a name that already exists on the disk, the "`Same name! Overwrite?`" alert will appear. In this case press OK if it's OK to overwrite the original file with the renamed file, or CANCEL to abort the rename operation.

■ LOAD



If you select LOAD, first use the FILE ▲ and ▼ LCD buttons to select the file you want to load, then press the START LCD button. When the "Are you sure?" prompt appears, press YES to load the file or NO to cancel.

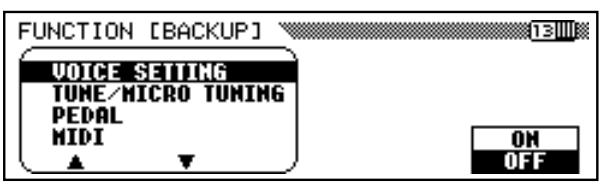
■ DELETE



If you select DELETE, first use the FILE ▲ and ▼ LCD buttons to select the file you want to delete, then press the START LCD button. When the "Are you sure?" prompt appears, press YES to delete the file or NO to cancel.

Backup

This function allows backup of various parameter settings to be turned on or off as required. To turn backup for a parameter group on or off first use the ▲ and ▼ LCD buttons, data dial, or **[+]**/**[–]** buttons to select the parameter group (see list below), and then use the ON/OFF LCD button to turn the selected parameter group on or off. An asterisk ("*") appears before the name of a parameter group when backup is turned on.



- VOICE SETTING
- TUNE/MICRO TUNING
- PEDAL
- MIDI
- STYLE SETTING
- ABC MODE
- SONG SETTING
- REGISTRATION
- POPUP & ALERT

** See page 122 for the list of parameters contained in each parameter group.*

Parameters that are backed up will be retained in memory for about a week if the Clavinova is not turned on during this time. All parameters will be reset to their default values if the power remains off for longer than about a week. To ensure that your backed-up settings are maintained, turn the power on for a few minutes at least once a week.

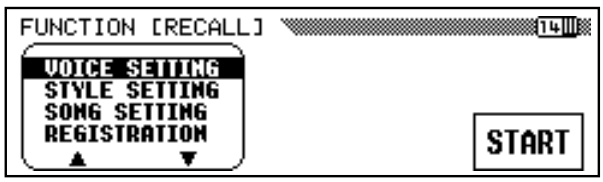
NOTES

- *The default settings for the BACKUP function are ABC MODE, REGISTRATION, and POPUP & ALERT ON, the other parameter groups OFF.*
- *The LCD contrast, help language and this backup on/off setting itself are always backed up.*

Recall

This function can be used to recall the initial factory settings for a range of parameters — individually or all at once.

To recall a parameter group first use the ▲ and ▼ LCD buttons, data dial, or **[+]/[–]** buttons to select the parameter group (see list below), and then press the START LCD button. When the "Are you sure?" confirmation prompt appears, press YES to recall or NO to cancel.



- VOICE SETTING
- STYLE SETTING
- SONG SETTING
- REGISTRATION
- MIDI
- ALL SETUP

** See page 122 for the list of parameters contained in each parameter group.*

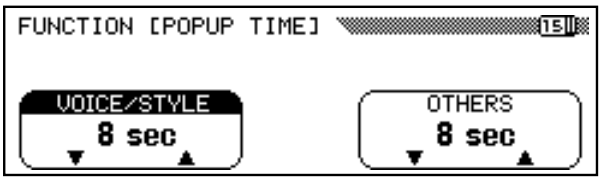
NOTES

- *The initial LCD contrast, help language and the above backup on/off settings are not recalled by this function. These and all other settings can be reset to the initial factory values by turning the power on while holding the C7 key. When this is done the "Back up data erased and replaced by Factory data." message will appear for a few seconds.*

Popup Time

Sets the amount of time the pop-up displays remain on the display screen before disappearing. The pop-up time of the voice/style displays can be set independently from all other pop-up displays.

Use the VOICE/STYLE or OTHERS [▲] and [▼] LCD buttons to set the pop-up time between 1 and 20 seconds as required. The data dial and **[+]**/**[–]** buttons can also be used once the desired parameter has been selected. The default pop-up time (8 seconds) for either parameter can be recalled by pressing the corresponding ▲ and ▼ LCD buttons simultaneously.



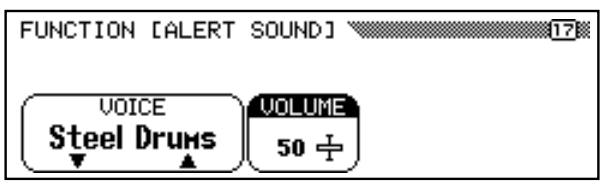
Song List Priority

This function determines whether a GM (general MIDI)/SMF or DOC (Disk Orchestra Collection) file will take priority and be used for playback when encountered on the same disk. Use the corresponding LCD button to select GM or DOC (default) as required.

Alert Sound

This function allows you to select one of six “Alert Voices” which will sound when an error is encountered, and set the alert volume.

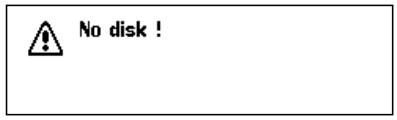
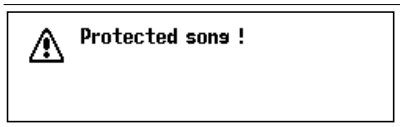
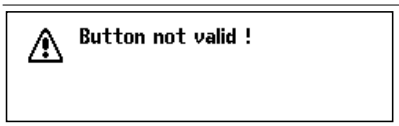
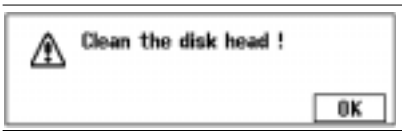
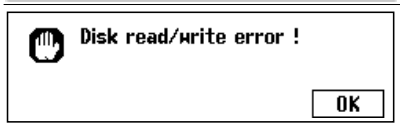
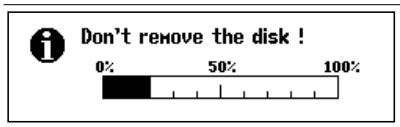
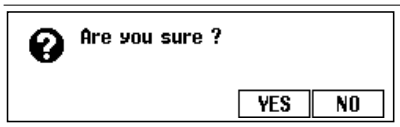
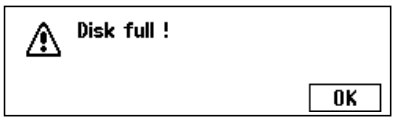
Use the VOICE ▲ and ▼ LCD buttons to select the alert voice. The data dial and **[+]**/**[–]** buttons can also be used once the VOICE parameter is selected. Press the VOLUME LCD button to select the volume parameter and use the data dial or **[+]**/**[–]** buttons to set the volume as required. The volume range is from “0” (no alert sound) to “100” (maximum volume). The default volume level (“50”) can be recalled instantly by pressing the **[+]** and **[–]** buttons simultaneously while the VOICE parameter is selected.

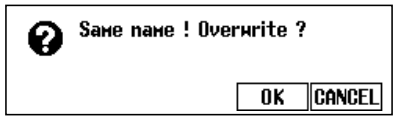
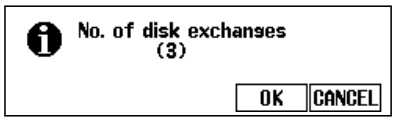
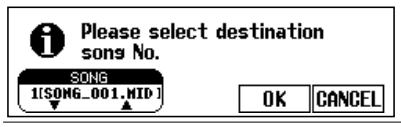
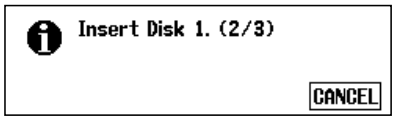
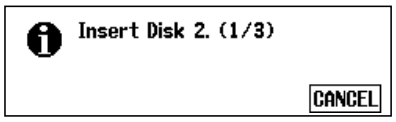
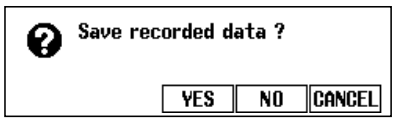
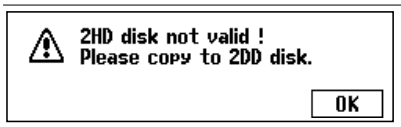
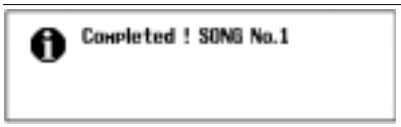
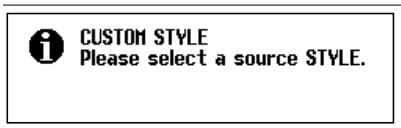
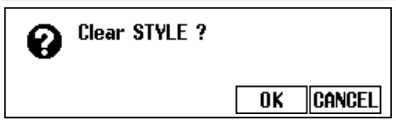
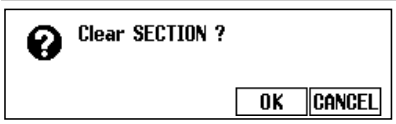
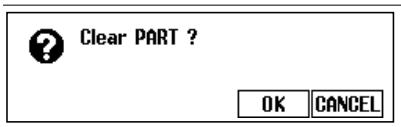
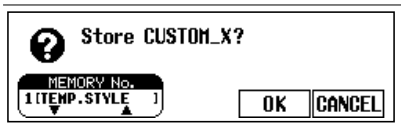


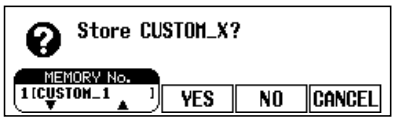
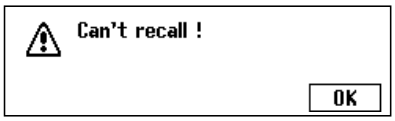
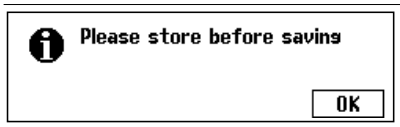
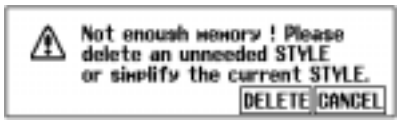
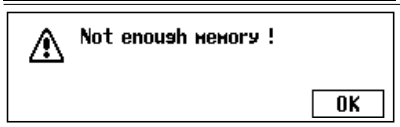
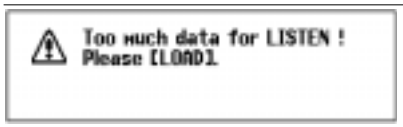
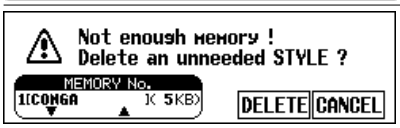
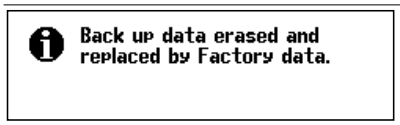
NOTES

- *The default alert voice is “Steel Drums”, and the alert voice will sound automatically when you change the alert voice.*

Messages

	When a disk related function button is pressed (ex. [PLAY]) and there is no disk in the disk drive this prompt will appear. Put the proper disk in the drive and redo the procedure.
	When renaming or copying the original song data this prompt will alert you in the event that there is no song data in the selected song number, or in the disk. Re-select a data-containing song, or put a disk with song data into the floppy disk drive.
	This alert appears if there is no Registration Memory, Micro Tuning, or related data other than song data on the currently inserted disk when you attempt a file-related operation. Insert a disk with the proper data and do the procedure again.
	This message appears when a new disk or a non Clavinova Formatted disk has been put into the disk drive. Press OK if you want to format the disk. Press CANCEL if you want to abort the formatting process.
	The current disk is write protected and cannot be written to. Insert a disk that is not write protected and try the procedure again.
	You have attempted to edit or record over a song that was made on another system (i.e. computer sequencer, etc.). Song data made on other systems cannot be edited or recorded over. You can however, edit or record over any song that you have recorded yourself on the CVP-79A/69/69A/59S.
	A button that does not have a function in the current mode has been pressed. (ex. the [GUIDE] button has been pressed when the Song Play mode is not engaged.)
	The disk drive heads are dirty and should be cleaned. Clean the heads with a commercially-available floppy disk head cleaner.
	An error occurred while writing to or reading from the disk. Try the operation again; if the error occurs a second time the disk or drive may be faulty. If the drive has been used for some time the heads may be dirty. Clean the heads with a commercially-available floppy disk head cleaner. If the error still occurs with one disk and not others the disk should be considered faulty and discarded. If the error occurs with all disks the drive may be at fault. Refer the problem to your Yamaha dealer.
	The disk operation (formatting, etc.) or data procedure is finished.
	The disk is currently being accessed and must not be ejected from the drive.
	When an operation such as DELETE is selected, this prompt will confirm that you want to go ahead with the operation. Press YES to continue or NO to abort the operation.
	The currently loaded disk is full and cannot hold anymore data. Delete any unnecessary data in the current disk, use a disk that has more available space or use a new disk. If this appears during song recording (in this case "OK" doesn't appear), recording will stop and recorded data up to that point will be saved automatically.
	A single disk can only hold up to 60 files for each data type (song, style, registration, etc.). If this message appears, insert a new disk or delete any unnecessary files in the current disk. (Style Files cannot be deleted from the disk.)

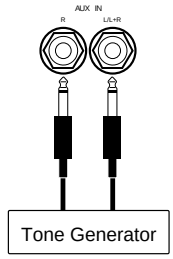
	A file with the same name exists. Press OK if it is OK to overwrite the original file with new data or press CANCEL to abort the operation.
	Informs you of the number of times the disks must be exchanged when copying a song to a different disk before the song copy operation starts.
	When copying a song from the source disk to another disk, this message will ask you to specify the song number to which the song is to be copied in the destination disk when it is first inserted.
	Insert the source disk to be copied in the song copy to a different disk operation.
	Insert the destination disk to be copied to in the song copy to a different disk operation.
	If the [EXIT] button is pressed prior to storing the recorded data in the CHORD SEQUENCE function this confirmation prompt will appear.
	In the Song Recording INITIAL EDIT mode, if the [EXIT] button is pressed prior to writing the edited data, this confirmation prompt will appear.
	Only 2DD floppy disks can be used when converting data to the CVP Performance format or Piano format. If a 2HD disk is used this alert will appear.
	After the song data has been converted to CVP Performance format or Piano Format this message will inform you as to the SONG No. into which the data was saved.
	This message appears when the CUSTOM STYLE mode is engaged.
	When you attempt to change the beat in the CUSTOM STYLE mode this confirmation prompt will appear.
	When you attempt to change the number of measures in the CUSTOM STYLE mode this confirmation prompt will appear.
	When the source style is a preset style or a style loaded from the optional Style File disk, if you are recording new parts in the CUSTOM STYLE mode prior to clearing data from parts other than R1 and R2, this confirmation prompt will appear.
	When the STORE LCD button is pressed in the CUSTOM STYLE mode or when a new source style is selected prior to storing the current style data this confirmation prompt will appear.

	When the [EXIT] button is pressed in the CUSTOM STYLE mode prior to storing the current style data this confirmation prompt will appear.
	If the CUSTOM STYLE mode's RECALL SECTION operation cannot be carried out, because the time signature has been changed, this alert will appear.
	If the data has not been stored in memory before saving to disk in the CUSTOM STYLE mode, this will prompt you to store the data before proceeding.
	If there is not enough memory to store the data in the CUSTOM STYLE store operation, this alert will be displayed. It will be necessary to delete a style or simplify the current style before storing the new style.
	Appears when DELETE is selected in the previous message.
	The memory has become full during recording or editing in the CUSTOM STYLE mode. It will be necessary to simplify the style. If this appears during song recording (in this case "OK" doesn't appear), recording will stop and recorded data up to that point will be saved automatically.
	Some Style Files are too large for the LISTEN function to handle in the STYLE FILE LOAD mode. In this case the data must be loaded into the internal memory in order to be played.
	When you attempt to LOAD a Style File and there is not enough memory to hold the specified file this alert will be displayed. It will be necessary to delete a style before loading the new style.
	As long as the Clavinova is regularly used, data is retained in memory. This message will appear if the power has not been turned on for quite some time (approximately one week). In this case all data will be initialized to the factory-preset values. This message also appears when you intentionally recall all the factory data by turning the power on while holding the C7 key (see note on page 108).
	A problem has been detected in the hardware system during power up. Refer the problem to your Yamaha dealer.

The Connectors

Although the Clavinova is a self-contained musical instrument that simply be plugged into the AC mains outlet and played, it also features a number of connectors for system expansion.

■ AUX IN L/L+R and R Jacks



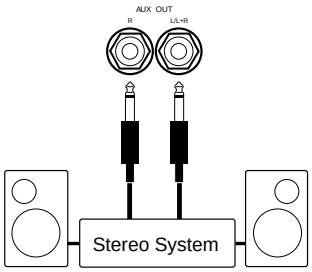
These jacks are intended primarily for use with external synthesizers or tone generator modules.

For example, the outputs of the synthesizer/tone generator can be to the Clavinova **AUX IN** jacks, allowing the sound of the synthesizer/tone generator to be reproduced via the Clavinova's internal amplifier and speaker system. For monaural signal input (when the connected device is monaural), use only the L/L+R jack.

NOTES

• The input signal from the AUX IN jacks is delivered to the AUX OUT jacks, but is not affected by the Clavinova's volume control or reverb effect.

■ AUX OUT L/L+R and R Jacks

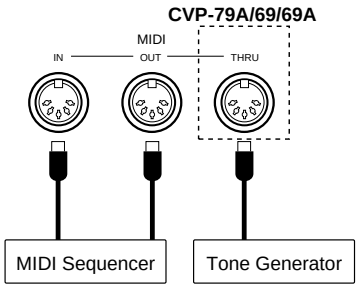


The **AUX OUT L/L+R** and **R** jacks deliver the output of the Clavinova for connection to an instrument amplifier, mixing console, PA system, or recording equipment. If you will be connecting the Clavinova to a monaural sound system, use only the L/L+R jack. When a plug is inserted into the L/L+R jack only, the left- and right-channel signals are combined and delivered via the L/L+R jack so you don't lose any of the Clavinova's sound.

CAUTION

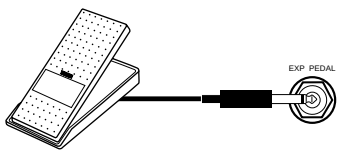
• The AUX OUT jack signal must never be returned to the AUX IN jacks, either directly or through external equipment.

■ MIDI IN, THRU and OUT Connectors (MIDI IN and OUT on the CVP-59S)



The **MIDI IN** connector receives MIDI data from an external MIDI device (such as a synthesizer, sequencer, music computer, etc.) which can be used to control the Clavinova. The **MIDI THRU** connector provided on the CVP-79A, 69, and 69A re-transmits any data received at the MIDI IN connector, allowing "chaining" of several MIDI instruments or other devices. The **MIDI OUT** connector transmits MIDI data generated by the Clavinova (e.g. note and velocity data produced by playing the Clavinova keyboard).

■ EXP PEDAL Jack (CVP-79A)



An optional Yamaha **FC7** Foot Controller can be plugged into this jack for foot volume (expression) control of the keyboard sound only (i.e. expression doesn't affect the auto-accompaniment sound or disk playback). Press the pedal forward to increase volume, and backward to decrease volume.

Troubleshooting

If you encounter what appears to be a malfunction, please check the following points before assuming that your Clavinova is faulty.

1. No Sound When the Power is Turned On
Is the AC plug properly connected to the Clavinova and an AC wall outlet? Check the AC connection carefully. Is the MASTER VOLUME control turned up to a reasonable listening level?

2. No Rhythm, ABC, or Song Playback Sound
Check the ABC/SONG VOLUME control setting. No sound is produced if it is set to the minimum position.

3. The Clavinova Reproduces Radio or TV Sound
This can occur if there is a high-power transmitter in your vicinity. Contact your Yamaha dealer.

4. Intermittent Static Noise
This is usually due to turning on or off a household appliance or other electronic equipment which is fed by the same AC mains line as your Clavinova.

5. Interference Appears On Radio or TV Sets Located Near the Clavinova
The Clavinova contains digital circuitry which can generate radio-frequency noise. The solution is to move the Clavinova further away from the affected equipment, or vice versa.

6. Distorted Sound When the Clavinova is Connected to An External Amplifier/Speaker System
If the Clavinova is connected to a stereo system or instrument amplifier and the sound is distorted, reduce the setting of the Clavinova volume control to a level at which the distortion ceases.

Options

- **BC-8 Bench**
  A stable, comfortable bench styled to match your Yamaha Clavinova.

- **HPE-160 Stereo Headphones**
  High-performance lightweight dynamic headphones with extra-soft ear pads.

- **KC-883 Key Cover for the CVP-59S**
  A convenient way to keep your keyboard clean and dust-free.

NOTES

- *Some items may not be available in certain areas.*

Index

Voice List / Stimmenverzeichnis / Liste des voix /

Group	Bank		Program Number	CVP-79A	CVP-69/69A	CVP-59S	Pan	Element			Usable Range
	MSB	LSB						CVP-79A	CVP-69/69A	CVP-59S	
Piano	0	112	1	Grand Piano1	Grand Piano1	Grand Piano1	c	2 (S)	2	2	A-1~C7
	0	113	1	Grand Piano2	Grand Piano2	Grand Piano2	k	1	1	1	A-1~C7
	0	112	2	BrightPiano	BrightPiano	BrightPiano	c	2 (S)	2	2	A-1~C7
	0	0	2	Rock Piano	Rock Piano	Rock Piano	c	1	1	1	A-1~C7
	0	114	1	Mellow Piano	Mellow Piano	Mellow Piano	c	2 (S)	1	1	A-1~C7
	0	116	3	Elec.Grand	—	—	k	2	—	—	A-1~C7
	0	115	3	Piano EP 1	Piano EP 1	Piano EP 1	k	2	2	2	A-1~C7
	0	0	3	Piano EP 2	Piano EP 2	Piano EP 2	c	2	2	2	A-1~C7
	0	0	4	Honky Tonk	Honky Tonk	Honky Tonk	c	2	2	2	A-1~C7
E.Piano	0	0	5	Elec.Piano	Elec.Piano	Elec.Piano	c	2	2	2	C1~C6
	0	112	5	EP Jazz	EP Jazz	EP Jazz	k	2	2	2	C1~C6
	0	116	5	Bell EP	Bell EP	Bell EP	k	2	2	2	C1~C6
	0	0	6	DX EP Pop	DX EP Pop	DX EP Pop	c	2	2	2	C1~C6
	0	115	6	DX EP Modern	DX EP Modern	DX EP Modern	k	1	1	1	C1~C6
	0	116	6	Mallet EP	Mallet EP	Mallet EP	k	2	1	1	C1~C6
	0	117	6	Crystal EP	Crystal EP	Crystal EP	c	2	2	2	C1~C6
	0	117	5	Stage EP	—	—	k	2	—	—	C1~C6
Harpsichord	0	112	7	Harpsichord1	Harpsichord1	Harpsichord1	k	1	1	2	C1~C6
	0	113	7	Harpsichord2	Harpsichord2	Harpsichord2	k	1	1	1	C1~C6
	0	115	7	Grand Harpsi	Grand Harpsi	Grand Harpsi	k	2	2	2	C1~C6
	0	116	7	Harpsi Pop	—	—	k	2	—	—	C1~C6
	0	0	8	Clavi	Clavi	Clavi	c	1	1	1	C1~C6
	0	0	47	Harp	Harp	Harp	c	1	1	1	C1~C6
Vibes	0	112	12	Vibes	Vibes	Vibes	k	2	2	2	F2~F5
	0	0	12	Jazz Vibes	—	—	c	1	—	—	F2~F5
	0	0	9	Celesta	Celesta	Celesta	c	1	1	1	C3~C7
	0	112	9	Celesta 4ft	Celesta 4ft	Celesta 4ft	k	1	1	1	C2~C6
	0	0	10	Glockenspiel	Glockenspiel	Glockenspiel	c	1	1	1	C4~C7
	0	0	11	Music Box	Music Box	Music Box	c	2	2	2	C3~C5
	0	112	13	Marimba	Marimba	Marimba	k	1	1	1	C2~C6
	0	0	14	Xylophone	Xylophone	Xylophone	c	1	1	1	F3~C6
	0	0	15	TubularBells	TubularBells	TubularBells	c	1	1	1	C3~F4
	0	0	16	Dulcimer	Dulcimer	Dulcimer	c	2	2	2	C3~C5
Guitar	0	112	25	Gut Guitar	Gut Guitar	Gut Guitar	k	1	1	1	E1~C5
	0	0	25	Nylon Guitar	Nylon Guitar	Nylon Guitar	c	1	1	1	E1~C5
	0	0	26	Steel Guitar	Steel Guitar	Steel Guitar	c	1	1	1	E1~C5
	0	112	26	Folk Guitar	—	—	k	1	—	—	E1~C5
	0	115	26	12Str Guitar	—	—	c	2	—	—	E1~C5
	0	112	27	J.Gtr Mellow	J.Gtr Mellow	J.Gtr Mellow	k	1	1	1	E1~D5
	0	0	27	Jazz Guitar	Jazz Guitar	Jazz Guitar	c	1	1	1	E1~D5
	0	113	27	J.Gtr Hard	—	—	k	1	—	—	E1~D5
	0	0	28	Rock Guitar1	Rock Guitar	Rock Guitar	c	2	2	2	E1~D5
	0	113	28	Rock Guitar2	—	—	k	1	—	—	E1~D5
	0	112	29	Mute Guitar	—	—	k	1	—	—	E1~D5
	0	0	29	Pick Guitar	Pick Guitar	Pick Guitar	c	1	1	1	E1~D5
	0	0	30	Ovrdr.Guitar	Ovrdr.Guitar	Ovrdr.Guitar	c	1	1	1	E1~D5
	0	0	31	Dist.Guitar	Dist.Guitar	Dist.Guitar	c	1	1	1	E1~D5
	0	0	32	GuitarHarmo.	GuitarHarmo.	GuitarHarmo.	c	1	1	1	E1~D5
	0	0	105	Sitar	Sitar	Sitar	c	1	1	1	C2~F4
	0	0	106	Banjo	Banjo	Banjo	c	1	1	1	C2~C5
	0	0	107	Shamisen	Shamisen	Shamisen	c	1	1	1	D2~G4
	0	0	108	Koto	Koto	Koto	c	1	1	1	G2~C5
	0	0	109	Kalimba	Kalimba	Kalimba	c	1	1	1	C2~G4

Lista de voces

Group	Bank		Program Number	CVP-79A	CVP-69/69A	CVP-59S	Pan	Element			Usable Range
	MSB	LSB						CVP-79A	CVP-69/69A	CVP-59S	
Clavi. tone/	0	112	89	Clavinova T.	Clavinova T.	Clavinova T.	k	2	1	1	C1~C7
synth	0	0	89	New Age Pad1	New Age Pad1	New Age Pad1	c	2	2	2	C1~C6
	0	115	89	New Age Pad2	New Age Pad2	New Age Pad2	c	2	2	2	C1~C6
	0	0	90	Warm Pad	Warm Pad	Warm Pad	c	2	2	2	C1~C6
	0	0	91	PolySynthPad	PolySynthPad	PolySynthPad	c	2	2	2	C1~C6
	0	0	92	Choir Pad	Choir Pad	Choir Pad	c	2	2	2	C1~C6
	0	0	93	Bowed Pad	Bowed Pad	Bowed Pad	c	2	2	2	C1~C6
	0	0	94	Metallic Pad	Metallic Pad	Metallic Pad	c	2	2	2	C1~C6
	0	0	95	Halo Pad	Halo Pad	Halo Pad	c	2	2	2	C1~C6
	0	0	96	Sweep Pad	Sweep Pad	Sweep Pad	c	2	2	2	C1~C6
	0	112	102	Cosmic Pad	Cosmic Pad	Cosmic Pad	k	2	2	2	G0~C6
	0	112	93	Ice Pad	Ice Pad	Ice Pad	k	2	2	2	G0~C6
	0	112	95	Techno Pad	Techno Pad	Techno Pad	k	2	2	2	G0~C6
	0	112	97	SynthCrystal	SynthCrystal	SynthCrystal	k	2	2	2	C2~C6
	0	0	97	Rain	Rain	Rain	c	2	2	2	C1~C6
	0	0	98	SoundTrack	SoundTrack	SoundTrack	c	2	2	2	C1~C6
	0	0	99	Crystal	Crystal	Crystal	c	2	2	2	C1~C6
	0	0	100	Atmosphere	Atmosphere	Atmosphere	c	2	2	2	C1~C6
	0	0	101	Brightness	Brightness	Brightness	c	2	2	2	C1~C6
	0	0	102	Goblins	Goblins	Goblins	c	2	2	2	C1~C6
	0	0	103	Echoes	Echoes	Echoes	c	2	2	2	C1~C6
	0	0	104	Sci-Fi	Sci-Fi	Sci-Fi	c	2	2	2	C1~C6
Organ	0	0	20	Pipe Organ	Pipe Organ	Pipe Organ	c	2 (S)	2 (S)	2 (S)	C0~C6
	0	115	20	Chapel Organ	Chapel Organ	Chapel Organ	k	2	1	1	C1~C6
	0	115	17	Draw 16 Organ	Draw 16 Organ	Draw 16 Organ	c	2	2	2	C1~C6
	0	0	17	Draw 8 Organ	Draw 8 Organ	Draw 8 Organ	c	1	1	1	C1~C6
	0	0	18	Perc. Organ	Perc. Organ	Perc. Organ	c	1	1	1	C1~C6
	0	0	19	Rock Organ	Rock Organ	Rock Organ	c	2	2	2	C1~C6
	0	112	19	Trem.Organ 1	—	—	k	1	—	—	C1~C6
	0	115	19	Trem.Organ 2	—	—	c	2	—	—	C1~C6
	0	0	21	Reed Organ	Reed Organ	Reed Organ	c	1	1	1	C1~C6
	0	0	22	French Accrd	French Accrd	French Accrd	c	2	2	2	F2~A5
	0	115	22	Accordion	Accordion	Accordion	c	2	2	2	F2~A5
	0	0	24	Tango Accrd.	Tango Accrd.	Tango Accrd.	c	1	1	1	F2~F5
	0	0	23	Harmonica	Harmonica	Harmonica	c	1	1	1	C3~C5
Strings /	0	115	49	Orch.Strings	Orch.Strings	Orch.Strings	c	2	2	2	C0~C6
Choir	0	0	49	Strings	Strings	Strings	k	1	1	1	C0~C6
	0	0	50	Strings Slow	Strings Slow	Strings Slow	k	1	1	1	C0~C6
	0	112	49	Strings Soft	Strings Soft	Strings Soft	k	1	1	1	C0~C6
	0	113	49	Chamber Str	Chamber Str	Chamber Str	k	1	1	1	C1~C6
	0	0	51	Syn.Strings1	Syn.Strings1	Syn.Strings1	c	2	2	2	C0~C6
	0	0	52	Syn.Strings2	Syn.Strings2	Syn.Strings2	c	2	2	2	C0~C6
	0	115	53	Choir	Choir	Choir	c	2	2	2	E1~E5
	0	112	53	Chapel Choir	Chapel Choir	Chapel Choir	k	1	1	1	E1~E5
	0	0	53	Synth Choir	Synth Choir	Synth Choir	c	2	2	2	E1~E5
	0	0	54	Voice Oohs	Voice Oohs	Voice Oohs	c	1	1	1	C2~G4
	0	0	55	Synth Voice	Synth Voice	Synth Voice	c	1	1	1	C2~C5
	0	112	41	Violin 1	—	—	k	1	—	—	G2~C6
	0	0	41	Violin 2	Violin	Violin	c	1	1	1	G2~C6
	0	0	42	Viola	Viola	Viola	c	1	1	1	C2~E5
	0	0	43	Cello	Cello	Cello	c	1	1	1	C1~E4
	0	0	44	Contrabass	Contrabass	Contrabass	c	1	1	1	E0~G2
	0	0	111	Fiddle	Fiddle	Fiddle	c	1	1	1	G2~C6
	0	0	45	Trem.Strings	Trem.Strings	Trem.Strings	c	2	2	2	E0~C6
	0	0	46	Pizzicato	Pizzicato	Pizzicato	c	1	1	1	C1~C6
	0	0	56	OrchestraHit	OrchestraHit	OrchestraHit	c	1	1	1	C2~C4

Group	Bank		Program Number	CVP-79A	CVP-69/69A	CVP-59S	Pan	Element			Usable Range
	MSB	LSB						CVP-79A	CVP-69/69A	CVP-59S	
Brass	0	115	62	BigBnd Brass	—	—	c	2	—	—	C1~C6
	0	112	62	Brass Sect.1	Brass Sect.1	Brass Sect.1	k	1	1	1	C1~C6
	0	0	62	Brass Sect.2	Brass Sect.2	Brass Sect.2	c	1	1	1	C1~C6
	0	113	62	Pop Brass	Pop Brass	Pop Brass	k	1	1	1	C1~C6
	0	0	63	Synth Brass1	Synth Brass1	Synth Brass1	c	2	2	2	C1~C6
	0	0	64	Synth Brass2	Synth Brass2	Synth Brass2	c	2	2	2	C1~C6
	0	112	63	Analog Brass	—	—	k	1	—	—	C1~C6
	0	0	57	Trumpet	Trumpet	Trumpet	c	1	1	1	A♯2~A♯5
	0	0	58	Trombone	Trombone	Trombone	c	1	1	1	A♯0~D♯4
	0	0	59	Tuba	Tuba	Tuba	c	1	1	1	F0~G2
	0	0	60	MuteTrumpet1	MuteTrumpet1	MuteTrumpet1	c	1	1	1	A♯2~A♯4
	0	112	60	MuteTrumpet2	MuteTrumpet2	MuteTrumpet2	k	1	1	1	F♯2~A5
	0	0	61	French Horn	French Horn	French Horn	c	1	1	1	F1~F4
Sax / Flute	0	115	67	Breath Sax	Breath Sax	Breath Sax	c	2	2	2	F♯1~D♯4
	0	0	66	Alto Sax	Alto Sax	Alto Sax	c	1	1	1	C♯2~G♯4
	0	0	65	Soprano Sax	Soprano Sax	Soprano Sax	c	1	1	1	F♯2~D♯5
	0	0	67	Tenor Sax	Tenor Sax	Tenor Sax	c	1	1	1	F♯1~D♯4
	0	0	68	Baritone Sax	Baritone Sax	Baritone Sax	c	1	1	1	C♯1~G♯3
	0	112	69	Oboe 1	—	—	k	1	—	—	A♯2~G5
	0	0	69	Oboe 2	Oboe	Oboe	c	1	1	1	A♯2~G5
	0	0	70	English Horn	English Horn	English Horn	c	1	1	1	E2~A♯4
	0	0	71	Bassoon	Bassoon	Bassoon	c	1	1	1	A♯0~F4
	0	112	72	Clarinet 1	—	—	k	1	—	—	D2~G5
	0	0	72	Clarinet 2	Clarinet	Clarinet	c	1	1	1	D2~G5
	0	0	73	Piccolo	Piccolo	Piccolo	c	1	1	1	D4~C7
	0	112	74	Flute 1	—	—	k	1	—	—	G2~F♯6
	0	0	74	Flute 2	Flute	Flute	c	1	1	1	C3~C6
	0	0	75	Recorder	Recorder	Recorder	c	1	1	1	C3~C6
	0	0	76	Pan Flute	Pan Flute	Pan Flute	c	1	1	1	C3~C6
	0	0	77	Blown Bottle	Blown Bottle	Blown Bottle	c	2	2	2	C3~C6
	0	0	78	Shakuhachi	Shakuhachi	Shakuhachi	c	1	1	1	G2~C5
	0	0	79	Whistle	Whistle	Whistle	c	1	1	1	C3~C6
	0	0	80	Ocarina	Ocarina	Ocarina	c	1	1	1	C3~C5
	0	0	110	Bagpipe	Bagpipe	Bagpipe	c	2	2	2	C1~F4
	0	0	112	Shanai	Shanai	Shanai	c	2	2	2	C2~C4
	0	0	81	Square Lead	Square Lead	Square Lead	c	2	2	2	A-1~C7
	0	0	82	Saw. Lead	Saw. Lead	Saw. Lead	c	2	2	2	A-1~C7
	0	0	83	CalliopeLead	CalliopeLead	CalliopeLead	c	2	2	2	C1~C6
	0	0	84	Chiff Lead	Chiff Lead	Chiff Lead	c	2	2	2	C1~C6
	0	0	85	Charang Lead	Charang Lead	Charang Lead	c	2	2	2	C1~C6
	0	0	86	Voice Lead	Voice Lead	Voice Lead	c	2	2	2	C1~C6
	0	0	87	Fifths Lead	Fifths Lead	Fifths Lead	c	2	2	2	C1~C6
	0	0	88	Bass & Lead	Bass & Lead	Bass & Lead	c	2	2	2	A-1~C7
	0	112	83	Synth Wood	Synth Wood	Synth Wood	k	2	2	2	C2~C6

Group	Bank		Program Number	CVP-79A	CVP-69/69A	CVP-59S	Pan	Element			Usable Range
	MSB	LSB						CVP-79A	CVP-69/69A	CVP-59S	
Bass	0	112	33	Acous.Bass 1	Acous.Bass 1	Acous.Bass 1	k	1	1	1	C0~F♯3
	0	0	33	Acous.Bass 2	Acous.Bass 2	Acous.Bass 2	c	1	1	1	E0~G2
	0	115	33	Acous.Bass 3	Acous.Bass 3	Acous.Bass 3	k	1	1	1	E0~G2
	0	112	34	E.Bass Slap	E.Bass Slap	E.Bass Slap	k	2	2	2	E0~G2
	0	0	34	Finger Bass	Finger Bass	Finger Bass	c	1	1	1	E0~G2
	0	113	34	Elec.Bass	—	—	k	1	—	—	E0~G2
	0	114	34	Heavy Bass	—	—	k	1	—	—	E0~G2
	0	0	35	Picked Bass	Picked Bass	Picked Bass	c	1	1	1	E0~G2
	0	0	36	Fretless	Fretless	Fretless	c	1	1	1	E0~G2
	0	0	37	Slap Bass 1	Slap Bass 1	Slap Bass 1	c	1	1	1	E0~G2
	0	0	38	Slap Bass 2	Slap Bass 2	Slap Bass 2	c	1	1	1	E0~G2
	0	115	37	Hammer Bass	—	—	k	1	—	—	E0~G2
	0	0	39	Analog Bass	Analog Bass	Analog Bass	c	1	1	1	E0~G2
	0	0	40	Synth Bass	Synth Bass	Synth Bass	c	1	1	1	E0~G2
Drums/Perc.	127	0	1	Standard Kit	Standard Kit	Standard Kit	d	1	1	1	*
	127	0	9	Room Kit	Room Kit	Room Kit	d	1	1	1	*
	127	0	17	Rock Kit	Rock Kit	Rock Kit	d	1	1	1	*
	127	0	25	Electro kit	Electro kit	Electro kit	d	1	1	1	*
	127	0	26	Analog Kit	Analog Kit	Analog Kit	d	1	1	1	*
	127	0	33	Jazz Kit	Jazz Kit	Jazz Kit	d	1	1	1	*
	127	0	41	Brush Kit	Brush Kit	Brush Kit	d	1	1	1	*
	127	0	49	Classic Kit	Classic Kit	Classic Kit	d	1	1	1	*
	0	0	48	Timpani	Timpani	Timpani	c	1	1	1	E0~C2
	0	0	113	Tinkle Bell	Tinkle Bell	Tinkle Bell	c	2	2	2	C3~C5
	0	0	114	Agogo	Agogo	Agogo	c	1	1	1	C2~C5
	0	0	115	Steel Drums	Steel Drums	Steel Drums	c	1	1	1	C2~C5
	0	0	116	Woodblock	Woodblock	Woodblock	c	1	1	1	C3~C4
	0	0	117	Taiko Drum	Taiko Drum	Taiko Drum	c	1	1	1	C3~C4
	0	0	118	Melodic Tom	Melodic Tom	Melodic Tom	c	1	1	1	C3~C4
	0	0	119	Synth Drum	Synth Drum	Synth Drum	c	1	1	1	C3~C4
	0	0	120	Reverse Cym.	Reverse Cym.	Reverse Cym.	c	1	1	1	C3~C4
	0	0	121	Fret Noise	Fret Noise	Fret Noise	c	1	1	1	C3~C4
	0	0	122	Breath Noise	Breath Noise	Breath Noise	c	1	1	1	C3~C4
	0	0	123	Seashore	Seashore	Seashore	c	2	2	2	C3~C4
	0	0	124	Bird Tweet	Bird Tweet	Bird Tweet	c	2	2	2	C3~C4
	0	0	125	Telephone	Telephone	Telephone	c	1	1	1	C3~C4
	0	0	128	Gunshot	Gunshot	Gunshot	c	1	1	1	C3~C4
	0	0	126	Helicopter	Helicopter	Helicopter	c	2	2	2	C3~C4
	0	0	127	Applause	Applause	Applause	c	2	2	2	C3~C4

** Refer to the "Drum/key Assignment List" on page 121.*
** Siehe "Verzeichnis der Schlagzeugklänge" auf Seite 121.*
** Reportez-vous à la "Liste d'assignation instrument de batterie/touche du clavier" donnée à la page 121.*
** Consulte la "Lista de asignaciones de teclas/batería" en la página 121.*

- *Bank LSB: "0" refers to GM system level 1 voice allocation. (Some GM voices not listed above are not selectable on the panel but sound when the corresponding program numbers are received.)*
- *Pan: c=Center, k=Keyboard Scaling Pan, d=Drum Kit Pan.*
- *Element: (S)=Stereo voice.*

- *Bank LSB: "0" entspricht der Stimmenzuordnung "GM System Level 1". (Manche der oben aufgeführten GM-Stimmen sind nicht über das Bedienfeld wählbar, können jedoch per MIDI-Programmwechsel gespielt werden.)*
- *Pan: c = Mitte, k = tastenskalierte Verschiebung, d = Schlagzeug-Anordnung*
- *Element: (S) = Stereo-Stimme*

- *Bank LSB : "0" concerne l'assignation de voix GM System Level 1. (Certaines voix GM ne sont pas indiquées dans la liste ci-dessus et ne peuvent pas être sélectionnées au moyen des touches du panneau, mais leur son est malgré tout produit à la réception de leur numéro de programme.)*
- *Pan : c = Centre, k = Panoramique d'échelle du clavier, d = Panoramique de kit de batterie.*
- *Element : (S) = Voix stéréo*

- *Bank LSB: "0" se refiere a la asignación de voces de nivel 1 del sistema GM (algunas voces GM que no se enumeran arriba no pueden seleccionarse en el panel, pero suenan cuando se reciben los números de programa correspondientes.)*
- *Pan: c = central, k = efecto panorámico graduado del teclado, d = efecto panorámico de juego de batería.*
- *Element: (S) = voz estereofónica.*

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

Group	Style Name	BEAT
POP	Pop Ballad 1	4/4
	Pop Ballad 2	4/4
	Light Pop	4/4
	Piano Ballad	4/4
	Organ Ballad	4/4
	8Beat	4/4
	Folk	4/4
	Pop Rhumba	4/4
	NewAge	4/4
16BEAT	16Bt Ballad1	4/4
	16Bt Ballad2	4/4
	16Bt Ballad3	4/4
	16Beat Pop	4/4
	Funk	4/4
	Fusion	4/4
	Fusion Balad	4/4
	Fusion Shffl	4/4
	Funky Jazz	4/4
DANCE POP	Dance Pop1	4/4
	Dance Pop2	4/4
	Eurobeat	4/4
	Techno	4/4
	Synth Boogie	4/4
	Disco Soul	4/4
	Party Pop	4/4
	Tropical	4/4
ROCK	Upbeat Pop	4/4
	Rock Ballad	4/4
	Rock & Roll	4/4
	Rock Shuffle	4/4
	Pop Shuffle	4/4
	Jazz Rock	4/4
	Twist	4/4
	Soul	4/4
	Rhythm&Blues	4/4

Group	Style Name	BEAT
BALLAD	Jazz Ballad1	4/4
	Jazz Ballad2	4/4
	Slow Rock 1	4/4
	Slow Rock 2	4/4
	Blues	4/4
	BigBandBalad	4/4
	Gospel	3/4
	Enka	4/4
	Pops Enka	4/4
JAZZ	Swing	4/4
	Cool Jazz	4/4
	Uptempo Jazz	4/4
	Bigband Jazz	4/4
	Dixieland	4/4
	Boogie	4/4
	Charleston	4/4
	2Beat Swing	4/4
	Foxtrot	4/4
	Trad. Swing	4/4
LATIN	Rhumba 1	4/4
	Rhumba 2	4/4
	Mambo	4/4
	Tango	4/4
	Cha Cha	4/4
	Bolero	4/4
	Beguine	4/4
	Merengue	4/4
	Son	4/4
LATIN POP	Bossanova1	4/4
	Bossanova2	4/4
	Pop Bossa	4/4
	Reggae	4/4
	Pop Reggae	4/4
	Samba 1	4/4
	Samba 2	4/4
	Jazz Samba	4/4
	Salsa	4/4

Group	Style Name	BEAT
TRADITIONAL	March 1	4/4
	March 2	4/4
	Polka	4/4
	6/8 March	4/4
	Tarantella	4/4
	Showtune	4/4
	Show Time	4/4
	Overture	4/4
	Ragtime	2/4
COUNTRY	Bluegrass	4/4
	8Beat Cntry	4/4
	Country Rock	4/4
	Country Pop	4/4
	Folk Rock	4/4
	Country Shfl	4/4
	Cntry 2 Step	4/4
	Cntry Ballad	4/4
	CowboyBoogie	4/4
WALTZ	Trad. Wlatz1	3/4
	Trad. Waltz2	3/4
	CntryT.Waltz	3/4
	Vienna Waltz	3/4
	Flamenco	3/4
	Jazz Waltz	3/4
	Swing Waltz	3/4
	Cntry Waltz	3/4
	Slow Waltz	3/4
	Gospel Waltz	3/4

Drum/key Assignment List / Verzeichnis der Schlagzeugklänge / Liste d'assignation instrument de batterie/touche du clavier / Lista de asignaciones de teclas/batería

Keyboard	MIDI		Key	Alternate	Standard Kit	Room Kit	Rock Kit	Electro Kit	Analog Kit	Jazz Kit	Brush Kit	Classic Kit
Note	Note#	Note	off	assign								
C♯1	13	C♯-1		3	Surdo Mute	<——	<——	<——	<——	<——	<——	<——
D1	14	D-1		3	Surdo Open	<——	<——	<——	<——	<——	<——	<——
D♯1	15	D♯-1			Hi Q	<——	<——	<——	<——	<——	<——	<——
E1	16	E-1			Whip Slap	<——	<——	<——	<——	<——	<——	<——
F1	17	F-1		4	Scratch Push	<——	<——	<——	<——	<——	<——	<——
F♯1	18	F♯-1		4	Scratch Pull	<——	<——	<——	<——	<——	<——	<——
G1	19	G-1			Finger Snap	<——	<——	<——	<——	<——	<——	<——
G♯1	20	G♯-1			Click Noise	<——	<——	<——	<——	<——	<——	<——
A1	21	A-1			Metronome Click	<——	<——	<——	<——	<——	<——	<——
A♯1	22	A♯-1			Metronome Bell	<——	<——	<——	<——	<——	<——	<——
B1	23	B-1			Seq Click L	<——	<——	<——	<——	<——	<——	<——
C2	24	C0			Seq Click H	<——	<——	<——	<——	<——	<——	<——
C♯2	25	C♯0			Brush Tap	<——	<——	<——	<——	<——	<——	<——
D2	26	D0	○		Brush Swirl L	<——	<——	<——	<——	<——	<——	<——
D♯2	27	D♯0			Brush Slap	<——	<——	<——	<——	<——	<——	<——
E2	28	E0	○		Brush Swirl H	<——	<——	Reverse Cymbal	Reverse Cymbal	<——	<——	<——
F2	29	F0	○		Snare Roll	<——	<——	<——	<——	<——	<——	<——
F♯2	30	F♯0			Castanet	<——	<——	Hi Q	Hi Q	<——	<——	<——
G2	31	G0			Snare L	<——	SD Rock M	Snare M	SD Rock H	<——	Brush Slap L	<——
G♯2	32	G♯0			Sticks	<——	<——	<——	<——	<——	<——	<——
A2	33	A0			Bass Drum L	<——	Bass Drum M	Bass Drum H 4	Bass Drum M	<——	<——	<——
A♯2	34	A♯0			Open Rim Shot	<——	<——	<——	<——	<——	<——	<——
B2	35	B0			Bass Drum M	<——	Bass Drum H 3	BD Rock	BD Analog L	<——	<——	<——
C3	36	C1			Bass Drum H	BD Room	BD Rock	BD Gate	BD Analog H	BD Jazz	BD Soft	Gran Cassa
C♯3	37	C♯1			Side Stick	<——	<——	<——	Analog Side Stick	<——	<——	<——
D3	38	D1			Snare M	<——	SD Rock	SD Rock L	Analog Snare L	<——	Brush Slap	<——
D♯3	39	D♯1			Hand Clap	<——	<——	<——	<——	<——	<——	<——
E3	40	E1			Snare H	<——	SD Rock Rim	SD Rock H	Analog Snare H	<——	Brush Tap	<——
F3	41	F1			Floor Tom L	Room Tom 1	Rock Tom 1	E Tom 1	Analog Tom 1	Jazz Tom 1	Brush Tom 1	Jazz Tom 1
F♯3	42	F♯1		1	Hi-Hat Closed	<——	<——	<——	Analog HH Closed 1	<——	<——	<——
G3	43	G1			Floor Tom H	Room Tom 2	Rock Tom 2	E Tom 2	Analog Tom 2	Jazz Tom 2	Brush Tom 2	Jazz Tom 2
G♯3	44	G♯1		1	Hi-Hat Pedal	<——	<——	<——	Analog HH Closed 2	<——	<——	<——
A3	45	A1			Low Tom	Room Tom 3	Rock Tom 3	E Tom 3	Analog Tom 3	Jazz Tom 3	Brush Tom 3	Jazz Tom 3
A♯3	46	A♯1		1	Hi-Hat Open	<——	<——	<——	Analog HH Open	<——	<——	<——
B3	47	B1			Mid Tom L	Room Tom 4	Rock Tom 4	E Tom 4	Analog Tom 4	Jazz Tom 4	Brush Tom 4	Jazz Tom 4
C4	48	C2			Mid Tom H	Room Tom 5	Rock Tom 5	E Tom 5	Analog Tom 5	Jazz Tom 5	Brush Tom 5	Jazz Tom 5
C♯4	49	C♯2			Crash Cymbal 1	<——	<——	<——	Analog Cymbal	<——	<——	Hand Cym.Open L
D4	50	D2			High Tom	Room Tom 6	Rock Tom 6	E Tom 6	Analog Tom 6	Jazz Tom 6	Brush Tom 6	Jazz Tom 6
D♯4	51	D♯2			Ride Cymbal 1	<——	<——	<——	<——	<——	<——	Hand Cym.Closed L
E4	52	E2			Chinese Cymbal	<——	<——	<——	<——	<——	<——	<——
F4	53	F2			Ride Cymbal Cup	<——	<——	<——	<——	<——	<——	<——
F♯4	54	F♯2			Tambourine	<——	<——	<——	<——	<——	<——	<——
G4	55	G2			Splash Cymbal	<——	<——	<——	<——	<——	<——	<——
G♯4	56	G♯2			Cowbell	<——	<——	<——	Analog Cowbell	<——	<——	<——
A4	57	A2			Crash Cymbal 2	<——	<——	<——	<——	<——	<——	Hand Cym.Open H
A♯4	58	A♯2			Vibraslap	<——	<——	<——	<——	<——	<——	<——
B4	59	B2			Ride Cymbal 2	<——	<——	<——	<——	<——	<——	Hand Cym.Closed H
C5	60	C3			Bongo H	<——	<——	<——	<——	<——	<——	<——
C♯5	61	C♯3			Bongo L	<——	<——	<——	<——	<——	<——	<——
D5	62	D3			Conga H Mute	<——	<——	<——	Analog Conga H	<——	<——	<——
D♯5	63	D♯3			Conga H Open	<——	<——	<——	Analog Conga M	<——	<——	<——
E5	64	E3			Conga L	<——	<——	<——	Analog Conga L	<——	<——	<——
F5	65	F3			Timbale H	<——	<——	<——	<——	<——	<——	<——
F♯5	66	F♯3			Timbale L	<——	<——	<——	<——	<——	<——	<——
G5	67	G3			Agogo H	<——	<——	<——	<——	<——	<——	<——
G♯5	68	G♯3			Agogo L	<——	<——	<——	<——	<——	<——	<——
A5	69	A3			Cabasa	<——	<——	<——	<——	<——	<——	<——
A♯5	70	A♯3			Maracas	<——	<——	<——	Analog Maracas	<——	<——	<——
B5	71	B3	○		Samba Whistle H	<——	<——	<——	<——	<——	<——	<——
C6	72	C4	○		Samba Whistle L	<——	<——	<——	<——	<——	<——	<——
C♯6	73	C♯4			Guiro Short	<——	<——	<——	<——	<——	<——	<——
D6	74	D4	○		Guiro Long	<——	<——	<——	<——	<——	<——	<——
D♯6	75	D♯4			Claves	<——	<——	<——	Analog Claves	<——	<——	<——
E6	76	E4			Wood Block H	<——	<——	<——	<——	<——	<——	<——
F6	77	F4			Wood Block L	<——	<——	<——	<——	<——	<——	<——
F♯6	78	F♯4			Cuica Mute	<——	<——	Scratch Push	Scratch Push	<——	<——	<——
G6	79	G4			Cuica Open	<——	<——	Scratch Pull	Scratch Pull	<——	<——	<——
G♯6	80	G♯4		2	Triangle Mute	<——	<——	<——	<——	<——	<——	<——
A6	81	A4		2	Triangle Open	<——	<——	<——	<——	<——	<——	<——
A♯6	82	A♯4			Shaker	<——	<——	<——	<——	<——	<——	<——
B6	83	B4			Jingle Bell	<——	<——	<——	<——	<——	<——	<——
C7	84	C5			Bell Tree	<——	<——	<——	<——	<——	<——	<——

- *"<——" indicates the content is the same as that of Standard Kit.*
- *The Drum Kit voices respond to and transmit the corresponding MIDI note numbers.*
- *Key Off: Keys marked "○" stop sounding the instant they are released.*
- *Alternate Assign: Playing any instrument within a numbered group will immediately stop the sound of any other instrument in the same group of the same number.*

- *"<——" bedeutet "wie Standard Kit".*
- *Die Schlagzeug-Stimmen sprechen auf MIDI-Notennummern an und übertragen entsprechende Nummern.*
- *Key Off: Durch "○" gekennzeichnete Klänge verstummen beim Loslassen der Taste.*
- *Alternate Assign: Mit derselben Nummer gekennzeichnete Klänge werden von demselben Instrument erzeugt und können daher nicht gleichzeitig produziert werden. Spielt einer dieser Klänge gerade, wird er beim Anschlagen einer anderen Taste mit derselben "Alternate Assign"-Nummer stummgeschaltet.*

- *"<——" indique que le contenu est le même que celui de "Standard Kit".*
- *Les voix "Drum Kit" répondent aux et transmettent les numéros de note MIDI correspondant.*
- *Key off : Le son produit par les touches marquées "○" cesse à l'instant où la touche est relâchée.*
- *Alternate Assign : Le fait de jouer un instrument appartenant à un groupe ayant un numéro arrête immédiatement le son de tout autre instrument appartenant à un groupe ayant le même numéro.*

- *"<——" indica que el contenido es el mismo que el del juego estándar.*
- *Las voces del juego de batería responden a los números de notas MIDI correspondientes y los transmiten.*
- *Key Off: Las teclas marcadas con "○" dejan de sonar en el momento en que se sueltan.*
- *Alternate Assign: Al tocar algún instrumento con un grupo numerado detendrá inmediatamente el sonido de cualquier otro instrumento del mismo grupo con el mismo número.*

Backed Up Parameters / Dauerhaft gespeicherte Parameter / Paramètres sauvegardés / Parámetros respaldados

	Backup	Recall	Default
VOICE SETTING			**Backup Off**
Keyboard Voice	O	O	Grand Piano 1
Keyboard Volume	O	O	100
Split Point	O	O	F♯2
Dual Mode	—	O	Off
Split Mode	—	O	Off
Dual Voice	O	O	Strings Slow
Split Voice	O	O	Acous. Bass 1
Dual Balance	O	O	Center
Split Balance	O	O	Center
Dual Detune Depth	O	O	5
Reverb On/Off	O	O	On
Reverb Type	O	O	Hall 1
Reverb Depth (Total, Rhythm, Bass, Chord, Keyboard)	O	O	50
Effect On/Off	O	O	Preset for each voice
Effect Type	O	O	Preset for each voice
Effect Depth (Main Voice) (Dual Voice, Split Voice)	O	O	Preset for each voice 50
Touch Sensitivity	O	O	Normal
Right/1 Octave Shift	O	O	0
Left Octave Shift	O	O	+1
2nd Octave Shift	O	O	0
Right/1 Pan	O	O	Center
Left Pan	O	O	Center
2nd Pan	O	O	Center
Transpose	O	O	0
Voice within each group	O	O	First voice within each group
STYLE SETTING			**Backup Off**
ABC On/Off	—	O	Off
Small ABC On/Off	—	O	Off
Harmony On/Off	—	O	Off
Harmony Type	O	O	Trio
Style	O	O	Pop Ballad 1
Main A/B	—	O	Main A
Tempo	O	O	Preset for each style
Rhythm Volume	O	O	90
Bass Volume	O	O	90
Chord Volume	O	O	90
Pad Volume	O	O	90
Phrase Volume	O	O	90
Harmony Volume	O	O	90
Metronome	O	O	Normal
One Touch Setting Setup Selection (CVP-79A/69/69A)	O	O	First setup in the list
Style within each group	O	O	First style within each group
SONG SETTING			**Backup Off**
Song List Priority	O	O	DOC
Guide Mode	O	O	Next Note
Part Assign	O	O	Part1=Track1, Part2=Off
MIDI			**Backup Off**
Send Channel Right/1	O	O	1 ch
Send Channel Left	O	O	Off
Local On/Off	O	O	On
Clock Internal/External	O	O	Internal
Program Change Send & Receive/Off	O	O	Send & Receive
Control Change Send & Receive/Off	O	O	Send & Receive
Start/Stop Command Send & Receive/Off	O	O	Send & Receive
Transpose Receive On/Off	O	O	On
Transpose Send On/Off	O	O	Off
ABC & Rhythm Send On/Off	O	O	Off
Harmony Send On/Off	O	O	Off
TUNE/MICRO TUNING			**Backup Off**
Tune	O	—	440.0
Micro-tuning	O	—	0
PEDAL			**Backup Off**
Left Pedal Function	O	—	Soft
Damper Range	O	—	R
Damper Mode (CVP-79A)	O	—	Continuous
POPUP & ALERT			**Backup On**
Voice/Style Popup Time	O	—	8
Others Popup Time	O	—	8
Alert Voice	O	—	Steel Drums
Alert Volume	O	—	50
ABC MODE			**Backup On**
ABC Mode	O	—	Single Finger
REGISTRATION	O	O	**Backup On**
ALL SETUP	—	O	—

* *"REGISTRATION" includes all of the panel setup data in the 25 or 15 Registration memories. See page 58 for a list of data contained in the Registration memory.*
* *"ALL SETUP" includes all of the above parameters (including the "—" marked parameters) and REGISTRATION data.*

* *"REGISTRATION" schließt alle Bedienfeld-Setups in den 25 bzw. 15 Registration-Speicherplätzen mit ein. Eine Liste der in den Registration-Setups gespeicherten Daten finden Sie auf Seite 58.*
* *"ALL SETUP" schließt alle der obigen Parameter (auch die mit "—" markierten) sowie REGISTRATION-Daten mit ein.*

* *"REGISTRATION" comprend toutes les données de réglage de panneau contenues dans les 25 ou 15 emplacements de mémoire de registration. La liste des données contenues dans la mémoire de registration est donnée à la page 58.*
* *"ALL SETUP" comprend tous les paramètres et données de registration mentionnés ci-dessus, (y compris les paramètres indiqués par "—").*

* *"REGISTRATION" incluye todos los datos de ajustes del panel de las 25 ó 15 memorias de registros. Vea la página 58 para encontrar la lista de los datos contenidos en la memoria de registros.*
* *"ALL SETUP" incluye todos los parámetros de arriba (incluyendo los parámetros marcados con "—") y los datos de REGISTRATION.*

- *The LCD contrast, help language and this backup on/off setting itself are always backed up.*
- *The initial LCD contrast, help language and this backup on/off setting itself are not recalled by the recall function. These and all other settings can be reset to the initial factory values by turning the power on while holding the C7 key.*
  Default Values: LCD contrast= 10, Help language= English

- *Die Displaykontrasteinstellung, die Spracheneinstellung sowie die BACKUP-Einstellungen werden in jedem Fall dauerhaft gespeichert.*
- *Die Displaykontrasteinstellung, die Spracheneinstellung sowie die BACKUP-Einstellung selbst sind von der Rücksetzung durch die RECALL-Funktion ausgeschlossen. Diese und alle anderen Einstellungen können auf die werkseitigen Standardwerte rückgesetzt werden, indem Sie das Instrument bei gedrückt gehaltener C7-Taste einschalten.*
  Standardwerte: Displaykontrast = 10, Sprache für Help-Text = Englisch.

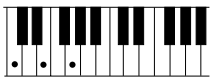
- *Les réglages de contraste de l'affichage, de langue de la fonction Aide et de la fonction "Backup" sont toujours conservés en mémoire.*
- *Le contraste de l'affichage, la langue de la fonction Aide et les réglages de la fonction "Backup" d'origine ne peuvent pas être rappelés en utilisant la fonction de remise à l'état initial "RECALL". Ces réglages, comme tous les autres réglages, peuvent être rétablis en mettant l'instrument sous tension tout en maintenant enfoncée la touche du clavier C7.*
  Default Values: LCD contrast= 10, Help language= English

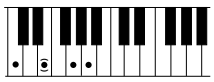
- *Los ajustes del contraste del LCD, del idioma de ayuda y este ajuste de activación/desactivación de respaldo siempre están respaldados.*
- *Los ajustes iniciales del contraste del LCD, del idioma de ayuda y los ajustes de arriba de activación/desactivación de respaldo no se activan con esta función. Estos y otros ajustes podrá reponerse a sus valores iniciales de fábrica conectando la alimentación mientras se mantiene presionada la tecla C7.*
  Valores de ajuste de fábrica: Contraste del LCD = 10, idioma de ayuda = Inglés

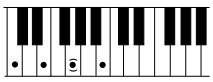
Fingering Chart / Akkordkiste / Tablature / Gráfica de digitado

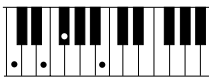
** All fingerings shown are simple root-position types.*
** Die hier gezeigten Akkorde sind jeweils die Grundakkorde.*
** Tous les doigtés indiqués sont du type à position fondamentale simple.*
** Todos los digitados se muestran como tipos de posición de raíz sencilla.*

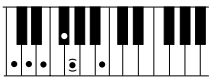
Example for “C” chords
Beispiele für “C”-Akkorde
Exemples d’accords en “C”
Ejemplo de acordes “C”

C


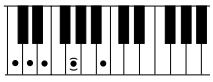
C6


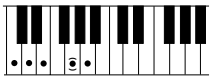
CM7


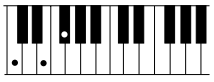
CM7(♭5)


CM7(♯11)


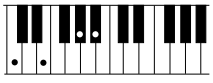
Cadd9

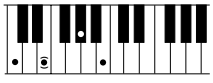

CM7(9)


C6(9)


C(♭5)


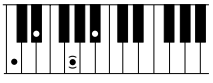
Caug


C7(♯5)


CM7(♯5)


Cm

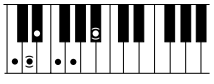

Cm6


Cm7


Cm7(♭5)


Cmadd9


Cm7(9)


Cm7(11)


CmM7(♭5)

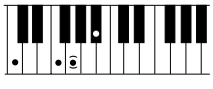

CmM7

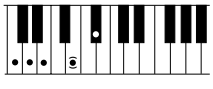

CmM7(9)


Cm(♭5)


Cdim7


C7

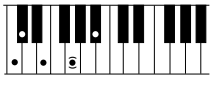

C7sus4


C7(9)


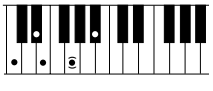
C7(♯11)


C7(13)


C7(♭5)


C7(♭9)


C7(♭13)


C7(♯9)


Csus4


MIDI Data Format / MIDI-Datenformat / Format des

If you're already very familiar with MIDI, or are using a computer to control your music hardware with computer-generated MIDI messages, the data provided in this section can help you to control the Clavinova.

Falls Sie bereits mit MIDI vertraut sind oder einen Computer zur Hardware-Steuerung einsetzen, werden Ihnen die nachfolgend aufgeführten Daten bei der Steuerung des Clavinovas wahrscheinlich hilfreich sein.

Si vous vous êtes déjà familiarisés avec l'interface MIDI, ou si vous utilisez un ordinateur pour commander votre matériel de musique au moyen de messages MIDI générés par ordinateur, les données suivantes vous aideront à commander le Clavinova.

Si ya está muy familiarizado con MIDI o si está usando una computadora para controlar su música con mensajes MIDI generados por computadora, los datos proporcionados en esta sección le ayudarán a controlar la Clavinova.

NOTES

- *The Clavinova corresponds to a portion of the XG format, the Clavinova does not perfectly correspond to all XG parameters.*

1. Channel Messages

1.1 Key On and Key Off

Receivable note range: C-2 to G8 (true voice A-1 to C7)
Velocity range: 1 to 127 (Value accepted only at Note On)

1.2 Control Change

If the Control Change Filter in Function [MIDI 2] is set to "ON" transmission and reception are disabled.

1.2.1 Bank Select

Cntrl#	Parameter	Data Range
0	Bank Select MSB	0:Normal, 127:Drum
32	Bank Select LSB	0...127

A new bank selection does not become effective until receipt of the next Program Change message.

1.2.2 Modulation

Cntrl#	Parameter	Data Range
1	Modulation	0...127

1.2.3 Data Entry

Cntrl#	Parameter	Data Range
6	Data Entry MSB	0...127
38	Data Entry LSB	0...127

Sets the value for the parameter specified by RPN/NRPN.

1.2.4 Main Volume

Cntrl#	Parameter	Data Range
7	Volume MSB	0...127

1.2.5 Pan

Cntrl#	Parameter	Data Range
10	Panpot MSB	0...127 0 = left; 127 = right

1.2.6 Expression

Cntrl#	Parameter	Data Range
11	Expression MSB	0...127

1.2.7 Damper

Cntrl#	Parameter	Data Range
64	Damper MSB	0...127

Half pedal continuous data is received and accepted.

1.2.8 Sostenuto

Cntrl#	Parameter	Data Range
66	Sostenuto	0...127 (0-63:off, 64-127:on)

1.2.9 Soft Pedal

Cntrl#	Parameter	Data Range
67	Soft Pedal	0...127

Half pedal continuous data is received and accepted.

1.2.10 Harmonic Content

Cntrl#	Parameter	Data Range
71	Harmonic Content	0...127 (0:-64, 64:+0, 127:+63)

Applies adjustment to the resonance value set by the voice. This parameter specifies relative change, with value 64 producing zero adjustment. As values get higher the sound becomes increasingly eccentric. Note that for some voices the effective parameter range is narrower than the legal parameter range.

1.2.11 Release Time

Cntrl#	Parameter	Data Range
72	Release Time	0...127 (0:-64, 64:+0, 127:+63)

Applies adjustment to the envelope release time set by the voice.
This parameter specifies relative change, with value 64 producing zero adjustment.

1.2.12 Attack Time

Cntrl#	Parameter	Data Range
73	Attack Time	0...127 (0:-64, 64:+0, 127:+63)

Applies adjustment to the envelope attack time set by the voice.
This parameter specifies relative change, with value 64 producing zero adjustment.
Depending on the particular voice type, Attack Time data will have little or no affect.

1.2.13 Brightness

Cntrl#	Parameter	Data Range
74	Brightness	0...127 (0:-64, 64:+0, 127:+63)

Applies adjustment to the cutoff frequency set by the voice. This parameter specifies relative change, with value 64 producing zero adjustment. Lower voices produce a softer sound. For some voices the effective parameter range is narrower than the legal parameter range.

1.2.14 Portamento Control

Cntrl#	Parameter	Data Range
84	Portamento Control	0...127

Message should be sent with Note On already sounding. The data value sets the portamento source key number.
The channel with change from the currently sounding pitch to the next received Note-On key using Portamento Time of 0.

1.2.15 Effect1 Depth (Reverb Send Level)

Cntrl#	Parameter	Data Range
91	Effect1 Depth	0...127

Adjusts the reverb send level.

1.2.16 Effect3 Depth (Chorus Send Level)

Cntrl#	Parameter	Data Range
93	Effect3 Depth	0...127

Adjusts the chorus send level.

1.2.17 Effect4 Depth (Variation Effect Send Level)

Cntrl#	Parameter	Data Range
94	Effect4 Depth	0...127 when Variation Connection = 1 (System)

Adjusts the variation effect send level. Not effective if “Variation Connection” is set to 0 (Insertion).

1.2.18 Data Increment / Decrement (for RPN)

Cntrl#	Parameter	Data Range
96	RPN Increment	0...127
97	RPN Decrement	0...127

The data byte has no meaning.

This message adds or subtracts 1 to/from the Pitchbend Sensitivity, Fine Tune, and Coarse Tune MSBs. Note that the Increment (Decrement) message will not change a setting that has already reached its maximum (minimum) value. Incrementation or decrementation of the Fine Tune value never carries over to the Coarse Tune value.

1.2.19 NRPN (Nonregistered parameter number)

Cntrl#	Parameter	Data Range
98	RPN LSB	0...127
99	RPN MSB	0...127

First send the NPRN MSB and LSB to select the control parameter, then set the value by Data Entry.
The following NRPN values are supported.

NRPN MSB	NRPN LSB	Data entry MSB	Parameter	Data Range
$01	$08	$mm	Vibrato Rate	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$09	$mm	Vibrato Depth	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$0A	$mm	Vibrato Delay	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$20	$mm	Filter Cutoff Freq.	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$21	$mm	Filter Resonance	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$63	$mm	EG Attack Time	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$64	$mm	EG Decay Time	mm : $00 - $40 - $7F (-64 - 0 - +63)
$01	$66	$mm	EG Release Time	mm : $00 - $40 - $7F (-64 - 0 - +63)
$14	$rr	$mm	Drum Filter Cutoff Freq.	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number
$15	$rr	$mm	Drum Filter Resonance	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number
$16	$rr	$mm	Drum EG Attack Rate	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number
$17	$rr	$mm	Drum EG Decay Rate	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number (Effects both Decay 1 and Decay 2)
$18	$rr	$mm	Drum Instrument Pitch Coarse	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number
$19	$rr	$mm	Drum Instrument Pitch Fine	mm : $00 - $40 - $7F (-64 - 0 - +63) rr : drum instrument note number
$1A	$rr	$mm	Drum Instrument Level	mm : $00 - $7F (0 to Max) rr : drum instrument note number
$1C	$rr	$mm	Drum Instrument Panpot	mm : $00, $01 - $40 - $7F (Random, L – C – R) rr : drum instrument note number
$1D	$rr	$mm	Drum Instrument Reverb Send Level	mm : $00 - $7F (0 to Max) rr : drum instrument note number
$1E	$rr	$mm	Drum Instrument Chorus Send Level	mm : $00 - $7F (0 to Max) rr : drum instrument note number
$1F	$rr	$mm	Drum Instrument Variation Send Level	mm : $00 - $7F (0 to Max) rr : drum instrument note number

The LSB 14H-1FH (for drums) message will be accepted under the following conditions, the channel must be set to the drum mode, and drum setups 1 or 2 must be set to that channel. (Default = drum setup 1.)

Note: The CVP 79A/69/69A/59S contain 3 drum setups (1 Preset Drum & Drum Setup 1, 2). Preset Drum being the preset drum setup, its parameters cannot be rewritten.

1.2.20 RPN (Registered parameter number)

Cntrl#	Parameter	Data Range
100	RPN LSB	0...127
101	RPN MSB	0...127 Default:7F 7FH

The following parameters are supported.

NRPN MSB	NRPN LSB	Data entry MSB	Parameter	Data Range
00H	00H	mmH	--	Pitchbend Sensitivity mm: 00-0cH(0-12 semitones:1 octave) Can be set up 1 octave, in semitone units. Default: 02H LSB is ignored.
00H	01H	mmH	11H	Fine Tuning mm:00H-40H-7FH(-64-0-+63)
00H	02H	mmH	--	Course Tuning mm:28H - 40H - 58H(-24-+24 semitones) LSB is ignored.
7FH	7FH	--	--	RPN Null Clears current RPN and NRPN number settings. Does not change internal parameter settings.

1.2.21 Channel Mode Messages

The following Channel Mode messages are supported. (But the actual mode is fixed to Poly and can not be changed.)

2nd byte	3rd byte	
120	0	All Sound Off
121	0	Reset All Controllers
123	0	All Notes Off
124	0	Omni Off
125	0	Omni On
126	0 ~ 16	Mono
127	0	Poly

1.2.21.1 All Sound Off

Switches off all sound from the channel. Does not reset Note On and Hold On conditions established by Channel Messages.

1.2.21.2 Reset All Controllers

Resets controllers as follows.

Controller	Value
Pitchbend change	+-0 (center)
Modulation	0 (off)
Expression	127 (max)
Damper Pedal	0 (off)
Sostenuto	0 (off)
Soft Pedal	0 (off)
Portamento Control	Resets portamento source note number
RPN	Sets number to null. (Internal data remains unchanged.)
NRPN	Sets number to null. (Internal data remains unchanged.)

1.2.21.3 All Notes Off

Switches off all of the channel's "on" notes. Any notes being held by HOLD1 or SOSTENUTO continue to sound until HOLD1/SOSTENUTO goes off.

1.2.21.4 Omni Off

Same processing as for All Notes Off.

1.2.21.5 Omni On

Same processing as for All Notes Off.

1.2.21.6 Mono

Same processing as for All Sound Off.

1.2.21.7 Poly

Same processing as for All Sound Off.

1.3 Program Change

If the Program Change Filter in Function [MIDI 2] is set to "ON" transmission and reception are disabled.

1.4 Pitchbend

2. System Exclusive Messages

2.1 Parameter Change

The CVP 79A/69/69A/59S models support the following Parameter Change messages.

[UNIVERSAL REALTIME MESSAGE]
1) Master Volume

[UNIVERSAL NON-REALTIME MESSAGE]
3) General MIDI Mode On

[XG NATIVE]
1) XG System on
2) XG System Data parameter change
3) Multi Effect1 Data parameter change
4) Drum Setup Data parameter change

[Others]
1) Master tuning
2) Channel Detune
3) Volume & Expression Realtime Control off

2.1.2 Universal Realtime Message

2.1.2.1 Master Volume

11110000	F0	= Exclusive status
01111111	7F	= Universal Realtime
01111111	7F	= ID of target device
00000100	04	= Sub-ID #1=Device Control Message
00000001	01	= Sub-ID #2=Master Volume
0ssssss	*SS	= Volume LSB
0ttttttt	TT	= Volume MSB
11110111	F7	= End of Exclusive
or		
11110000	F0	= Exclusive status
01111111	7F	= Universal Realtime
0xxxnnnn	XN	= When N is received N=0~F, whichever is received. x = don't care
00000100	04	= Sub-ID #1=Device Control Message
00000001	01	= Sub-ID #2=Master Volume
0ssssss	SS	= Volume LSB
0ttttttt	TT	= Volume MSB
11110111	F7	= End of Exclusive

The volume for all channels will be changed.
*Hexadecimal representation of 0ssss ss. (Same below)

2.1.3 Universal Non-Realtime Message

2.1.3.1 General MIDI Mode On

11110000	F0	= Exclusive status
01111110	7E	= Universal Non-Realtime
01111111	7F	= ID of target device
00001001	09	= Sub-ID #1=General MIDI Message
00000001	01	= Sub-ID #2=General MIDI On
11110111	F7	= End of Exclusive
or		
11110000	F0	= Exclusive status
01111110	7E	= Universal Non-Realtime
0xxxnnnn	XN	= When N is received N=0~F, whichever is received. X = don't care
00001001	09	= Sub-ID #1=General MIDI Message
00000001	01	= Sub-ID #2=General MIDI On
11110111	F7	= End of Exclusive

When the General MIDI mode ON message is received, the MIDI system will be reset to its default settings.
This message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

2.1.4 XG Native Parameter Change

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1n	When n is received n=0~F, whichever is received. When n is transmitted n always=0.
01001100	4C	Model ID of XG
0aaaaaaa	aaaaaaa	Address High
0aaaaaaa	aaaaaaa	Address Mid
0aaaaaaa	aaaaaaa	Address Low
0ddddddd	ddddddd	Data
|	|	
11110111	F7	End of Exclusive

Data size must match parameter size (2 or 4 bytes).

2.1.4.1 XG System On

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1N	When N is received N=0~F, whichever is received. When N is transmitted N always=0.
01001100	4C	Model ID of XG
0aaaaaaa	00	Address High
0aaaaaaa	00	Address Mid
0aaaaaaa	7E	Address Low
00000000	00	Data
11110111	F7	End of Exclusive

When the XG System On message is received, the MIDI system will be reset to its default settings.
The message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

2.1.4.2 XG System Data parameter change

See Tables 1-1, 1-2.

2.1.4.3 Multi Effect1 Data parameter change

See Tables 1-1, 1-3.

2.1.4.4 Multi Part Data parameter change

See Tables 1-1, 1-4.

2.1.4.5 Drum Setup Data parameter change

See Tables 1-1, 1-5.
If operation is in XG mode, this message reinitializes all drum setup parameters.
The drum setup will not be reset if any changes are made from the CVP 79A/69/69A/59S front panel.

2.1.5 Other Parameter Changes

2.1.5.1 Master Tuning

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	1n	When n is received n=0~F, whichever is received. When n is transmitted n always=0.
00100111	27	Model ID
00000001	30	Sub ID
00000000	00	
00000000	00	
0mmmmmmm	mm	Master Tune MSB
0lllllll	ll	Master Tune LSB
0ccccccc	cc	
11110111	F7	End of Exclusive

Changes tuning of all channels.

2.1.5.2 Channel Detune

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	73	Clavinova ID
00111001	39	CVP-79A/69/69A/59S ID
00010001	11	Sub ID
0000nnnn	0n	n = MIDI Channel
01000011	43	Dual Detune
0vvvvvvv	vv	Value vv: $00 - $40 - $7F (-64 - 0 - +63)
11110111	F7	End of Exclusive

The Channel Detune message only affects the specified channel.

2.1.5.3 Volume and Expression Realtime Control Off

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0001nnnn	73	Clavinova ID
00111001	39	CVP-79A/69/69A/59S ID
00010001	11	Sub ID
0000nnnn	0n	n = MIDI Channel
01000101	45	Volume and Expression Realtime Control Off
0vvvvvvv	vv	Value vv: $00:Off $7F:On
11110111	F7	End of Exclusive

When “On” is received subsequent volume and expression changes are only valid during key on. Normal operation resumes when “Off” is received.

2.2 Bulk Dump

The CVP 79A/69/69A/59S models support the following parameters.

[XG NATIVE]
1) XG System Data
2) Multi Effect1 Data
3) Drums Setup Data

2.2.1 XG Native Bulk Data

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0000nnnn	0n	When n is received n=0~F, whichever is received. When n is transmitted n always=0.
01001100	4C	Model ID of XG
0bbbbbbb	bbbbbbb	ByteCount
0bbbbbbb	bbbbbbb	ByteCount
0aaaaaaa	aaaaaaa	Address High
0aaaaaaa	aaaaaaa	Address Mid
0aaaaaaa	aaaaaaa	Address Low
00000000	00	Data
|	|	
|	|	
0ccccccc	ccccccc	Check sum
11110111	F7	End of Exclusive

For information about “Address” and “Byte Count” fields, refer to attached tables.
In the attached tables “TOTAL SIZE” partitions a data series into single bulk dumps. The “address” is the first byte of the bulk data.
The checksum value is set such that the sum of Byte Count, Address, Data, and Checksum has value zero in its seven least significant bits.

If too much bulk data is received at a time there is a chance of error. The total data for a bulk dump should not exceed 512 bytes, it is recommended that data be kept under 512 bytes with an interval time of 120msec or more between 512 byte bulk.

2.2.1.1 XG System Data bulk dump

See Tables 1-1, 1-2.

2.2.1.2 Multi Effect1 Data bulk dump

See Tables 1-1, 1-3.

2.2.1.3 Drums Setup Data bulk dump

See Tables 1-1, 1-5.

2.3 Parameter Request

The CVP 79A/69/69A/59S models support the following request for parameters covered by Parameter Change specifications.

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0011nnnn	3n	When n is received n=0~F, whichever is received. When n is transmitted n always=0.
01001100	4C	Model ID of XG
0aaaaaaa	aaaaaaa	Address High
0aaaaaaa	aaaaaaa	Address Mid
0aaaaaaa	aaaaaaa	Address Low
11110111	F7	End of Exclusive

If the parameter’s data size is 2 or 4. The Parameter Request address for that parameter is the first byte of the bulk.

2.4 Dump Request

The CVP 79A/69/69A/59S models support the following request for data covered by bulk dump.

11110000	F0	Exclusive status
01000011	43	YAMAHA ID
0010nnnn	2n	When n is received n=0~F, whichever is received. When n is transmitted n always=0.
01001100	4C	Model ID of XG
0aaaaaaa	aaaaaaa	Address High
0aaaaaaa	aaaaaaa	Address Mid
0aaaaaaa	aaaaaaa	Address Low
11110111	F7	End of Exclusive

For more information on the “Address” field, refer to the attached table.
In the attached tables “TOTAL SIZE” partitions a data series into single bulk dumps. The “address” is the first byte of the bulk data.

3. Realtime Messages

3.1 Active Sensing

a) Transmission
Transmitted approximately once every 200msec.

b) Reception
If no MIDI data is received within 400ms following receipt of FE, the unit executes processing equivalent to ALL SOUND OFF, ALL NOTES OFF, and RESET ALL CONTROLLERS, then clears any remaining FEs.

3.2 MIDI Clock

a) Transmission
Transmitted as 1/96 clocks.

b) Reception
If the [MIDI 1] clock function is set to the External mode it will receive a resolution of 1/96 clocks.

3.3 Start/Stop

If the [MIDI 2] function Start/Stop filter is ON transmission and reception are disabled.

a) Transmission
All rhythm start and stop signals are transmitted.

b) Reception
When the relative message is received, the rhythm or song will start or stop.

<Table 1-1>

Parameter Base Address
Model ID = 4C

Parameter Change				
	Address			
	(H)	(M)	(L)	Description
CVP MIDI SYSTEM	00	00	00	System
	00	00	7D	Drum Setup Reset
	00	00	7E	XG System On
	00	00	7F	Reset All Parameters
EFFECT 1	02	01	00	Effect1(Reverb,Chorus,Variation)
DRUM	30	18	00	Drum Setup 1
	31	18	00	Drum Setup 2

Note: The CVP 79A/69/69A/59S contain 3 drum setups (1 Preset Drum & Drum Setup 1, 2). Preset Drum being the preset drum setup, its parameters cannot be rewritten.

→

Address	Parameter
3n 0B 00	note number 13
3n 0C 00	note number 14
:	:
3n 5B 00	note number 91

<Table 1-2>

MIDI Parameter Change table (SYSTEM)

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
00 00 00	4	0000 - 07FF	MASTER TUNE	-102.4 - +102.3[cent]	00 04 00 00
01				1st bit3-0→bit15-12	-400
02				2nd bit3-0→bit11-8	
03				3rd bit3-0→bit7-4	
				4th bit3-0→bit3-0	
04	1	00 - 7F	MASTER VOLUME	0 - 127	7F
06	1	28 - 58	TRANSPOSE	-24 - +24[semitones]	40
07	1	—	—		
7D		n	DRUM SETUP RESET	n=Drum setup number	
7E		00	XG SYSTEM ON	00=XG sytem ON	
7F		00	RESET ALL PARAMETERS	00=ON (receive only)	
TOTAL SIZE	07				

<Table 1-3>

MIDI Parameter Change table (EFFECT 1)

Refer to the “Effect MIDI Map” for a complete list of Reverb, Chorus and Variation type numbers.
Refer to the “Effect Parameter List” for a detailed description of each parameter.

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
02 01 00	2	00-7F	REVERB TYPE MSB	Refer to Effect MIDI Map	01(=HALL1)
		00-7F	REVERB TYPE LSB	00 : basic type	00
02	1	00-7F	REVERB PARAMETER 1	Refer to Effect Parameter List	Depends on reverb type
03	1	00-7F	REVERB PARAMETER 2	Refer to Effect Parameter List	Depends on reverb type
04	1	00-7F	REVERB PARAMETER 3	Refer to Effect Parameter List	Depends on reverb type
05	1	00-7F	REVERB PARAMETER 4	Refer to Effect Parameter List	Depends on reverb type
06	1	00-7F	REVERB PARAMETER 5	Refer to Effect Parameter List	Depends on reverb type
07	1	00-7F	REVERB PARAMETER 6	Refer to Effect Parameter List	Depends on reverb type
08	1	00-7F	REVERB PARAMETER 7	Refer to Effect Parameter List	Depends on reverb type
09	1	00-7F	REVERB PARAMETER 8	Refer to Effect Parameter List	Depends on reverb type
0A	1	00-7F	REVERB PARAMETER 9	Refer to Effect Parameter List	Depends on reverb type
0B	1	00-7F	REVERB PARAMETER 10	Refer to Effect Parameter List	Depends on reverb type
0C	1	00-7F	REVERB RETURN	-∞dB...0dB...+6dB(0...64...127)	40
0D	1	01-7F	REVERB PAN	L63...C...R63(1...64...127)	40
TOTAL SIZE	0E				
02 01 10	1	00-7F	REVERB PARAMETER 11	Refer to Effect Parameter List	Depends on reverb type
11	1	00-7F	REVERB PARAMETER 12	Refer to Effect Parameter List	Depends on reverb type
12	1	00-7F	REVERB PARAMETER 13	Refer to Effect Parameter List	Depends on reverb type
13	1	00-7F	REVERB PARAMETER 14	Refer to Effect Parameter List	Depends on reverb type
14	1	00-7F	REVERB PARAMETER 15	Refer to Effect Parameter List	Depends on reverb type
15	1	00-7F	REVERB PARAMETER 16	Refer to Effect Parameter List	Depends on reverb type
TOTAL SIZE	6				
02 01 20	2	00-7F	CHORUS TYPE MSB	Refer to Effect MIDI Map	41(=CHORUS1)
		00-7F	CHORUS TYPE LSB	00 : basic type	00
22	1	00-7F	CHORUS PARAMETER 1	Refer to Effect Parameter List	Depends on chorus type
23	1	00-7F	CHORUS PARAMETER 2	Refer to Effect Parameter List	Depends on chorus type
24	1	00-7F	CHORUS PARAMETER 3	Refer to Effect Parameter List	Depends on chorus type
25	1	00-7F	CHORUS PARAMETER 4	Refer to Effect Parameter List	Depends on chorus type
26	1	00-7F	CHORUS PARAMETER 5	Refer to Effect Parameter List	Depends on chorus type
27	1	00-7F	CHORUS PARAMETER 6	Refer to Effect Parameter List	Depends on chorus type
28	1	00-7F	CHORUS PARAMETER 7	Refer to Effect Parameter List	Depends on chorus type
29	1	00-7F	CHORUS PARAMETER 8	Refer to Effect Parameter List	Depends on chorus type
2A	1	00-7F	CHORUS PARAMETER 9	Refer to Effect Parameter List	Depends on chorus type
2B	1	00-7F	CHORUS PARAMETER 10	Refer to Effect Parameter List	Depends on chorus type
2C	1	00-7F	CHORUS RETURN	-∞dB...0dB...+6dB(0...64...127)	40
2D	1	01-7F	CHORUS PAN	L63...C...R63(1...64...127)	40
2E	1	00-7F	SEND CHORUS TO REVERB	-∞dB...0dB...+6dB(0...64...127)	00
TOTAL SIZE	0F				
02 01 30	1	00-7F	CHORUS PARAMETER 11	Refer to Effect Parameter List	Depends on chorus type
31	1	00-7F	CHORUS PARAMETER 12	Refer to Effect Parameter List	Depends on chorus type
32	1	00-7F	CHORUS PARAMETER 13	Refer to Effect Parameter List	Depends on chorus type
33	1	00-7F	CHORUS PARAMETER 14	Refer to Effect Parameter List	Depends on chorus type
34	1	00-7F	CHORUS PARAMETER 15	Refer to Effect Parameter List	Depends on chorus type
35	1	00-7F	CHORUS PARAMETER 16	Refer to Effect Parameter List	Depends on chorus type
TOTAL SIZE	6				
02 01 40	2	00-7F	VARIATION TYPE MSB	Refer to Effect MIDI Map	05(=DELAY L,C,R)
		00-7F	VARIATION TYPE LSB	00 : basic type	00
42	2	00-7F	VARIATION PARAMETER 1 MSB	Refer to Effect Parameter List	Depends on variation type
		00-7F	VARIATION PARAMETER 1 LSB	Refer to Effect Parameter List	Depends on Variation type

44	2	00-7F	VARIATION PARAMETER 2 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 2 LSB	Refer to Effect Parameter List	Depends on Variation type
46	2	00-7F	VARIATION PARAMETER 3 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 3 LSB	Refer to Effect Parameter List	Depends on Variation type
48	2	00-7F	VARIATION PARAMETER 4 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 4 LSB	Refer to Effect Parameter List	Depends on Variation type
4A	2	00-7F	VARIATION PARAMETER 5 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 5 LSB	Refer to Effect Parameter List	Depends on Variation type
4C	2	00-7F	VARIATION PARAMETER 5 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 6 LSB	Refer to Effect Parameter List	Depends on Variation type
4E	2	00-7F	VARIATION PARAMETER 7 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 7 LSB	Refer to Effect Parameter List	Depends on Variation type
50	2	00-7F	VARIATION PARAMETER 8 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 8 LSB	Refer to Effect Parameter List	Depends on Variation type
52	2	00-7F	VARIATION PARAMETER 9 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 9 LSB	Refer to Effect Parameter List	Depends on Variation type
54	2	00-7F	VARIATION PARAMETER 10 MSB	Refer to Effect Parameter List	Depends on Variation type
		00-7F	VARIATION PARAMETER 10 LSB	Refer to Effect Parameter List	Depends on Variation type
56	1	00-7F	VARIATION RETURN	-∞dB...0dB...+6dB(0...64...127)	40
57	1	01-7F	VARIATION PAN	L63...C...R63(1...64...127)	40
58	1	00-7F	SEND VARIATION TO REVERB	-∞dB...0dB...+6dB(0...64...127)	00
59	1	00-7F	SEND VARIATION TO CHORUS	-∞dB...0dB...+6dB(0...64...127)	00
5A	1	00-01	VARIATION CONNECTION	0:INSERTION,1:SYSTEM	00
5B	1	00-7F	VARIATION PART	OFF(127) Part 1-16 (0-15)	
5C	1	—	—		
5D	1	—	—		
5E	1	—	—		
5F	1	—	—		
60	1	—	—		
TOTAL SIZE	21				
02 01 70	1	00-7F	VARIATION PARAMETER 11	Refer to Effect Parameter List	Depends on variation type
71	1	00-7F	VARIATION PARAMETER 12	Refer to Effect Parameter List	Depends on variation type
72	1	00-7F	VARIATION PARAMETER 13	Refer to Effect Parameter List	Depends on variation type
73	1	00-7F	VARIATION PARAMETER 14	Refer to Effect Parameter List	Depends on variation type
74	1	00-7F	VARIATION PARAMETER 15	Refer to Effect Parameter List	Depends on variation type
75	1	00-7F	VARIATION PARAMETER 16	Refer to Effect Parameter List	Depends on variation type
TOTAL SIZE	6				

* “VARIATION” refers to the EFFECT on the panel.

<Table 1-4>

MIDI Parameter Change table (MULTI PART)

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
08 nn 07	1	00 - 01	PART MODE	0:NORMAL 1:Preset Drum 2 - 3:Drum Setup 1, 2	00 (Part other than 10) 01 (Part10)
nn 11	1	00 - 7F	DRY LEVEL	0 - 127	7F
nn 41	1	00 - 7F	SCALE TUNING C	-64 - +63[cent]	40
nn 42	1	00 - 7F	SCALE TUNING C#	-64 - +63[cent]	40
nn 43	1	00 - 7F	SCALE TUNING D	-64 - +63[cent]	40
nn 44	1	00 - 7F	SCALE TUNING D#	-64 - +63[cent]	40
nn 45	1	00 - 7F	SCALE TUNING E	-64 - +63[cent]	40
nn 46	1	00 - 7F	SCALE TUNING F	-64 - +63[cent]	40
nn 47	1	00 - 7F	SCALE TUNING F#	-64 - +63[cent]	40
nn 48	1	00 - 7F	SCALE TUNING G	-64 - +63[cent]	40
nn 49	1	00 - 7F	SCALE TUNING G#	-64 - +63[cent]	40
nn 4A	1	00 - 7F	SCALE TUNING A	-64 - +63[cent]	40
nn 4B	1	00 - 7F	SCALE TUNING A#	-64 - +63[cent]	40
nn 4C	1	00 - 7F	SCALE TUNING B	-64 - +63[cent]	40

nn = PartNumber
For DRUM PART, the SCALE TUNING parameter is ineffective.

<Table 1-5>

MIDI Parameter Change table (DRUM SETUP)

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
3n rr 00	1	00 - 7F	PITCH COARSE	-64 - +63	40
3n rr 01	1	00 - 7F	PITCH FINE	-64 - +63[cent]	40
3n rr 02	1	00 - 7F	LEVEL	0 - 127	Depends on note
3n rr 03	1	—	—		
3n rr 04	1	00 - 7F	PAN	0:random L63...C...R63(1...64...127)	Depends on note
3n rr 05	1	00 - 7F	REVERB SEND	0 - 127	Depends on note
3n rr 06	1	00 - 7F	CHORUS SEND	0 - 127	Depends on note
3n rr 07	1	00 - 7F	VARIATION SEND	0 - 127	7F
3n rr 08	1	—	—		
3n rr 09	1	—	—		
3n rr 0A	1	—	—		
3n rr 0B	1	00 - 7F	FILTER CUTOFF FREQUENCY	-64 - 63	40
3n rr 0C	1	00 - 7F	FILTER RESONANCE	-64 - 63	40
3n rr 0D	1	00 - 7F	EG ATTACK	-64 - 63	40
3n rr 0E	1	00 - 7F	EG DECAY1	-64 - 63	40
3n rr 0F	1	00 - 7F	EG DECAY2	-64 - 63	40
TOTAL SIZE	10				

[Note]
n: Drum Setup number (0 to 1)
rr: Note number (0D to 54)
Receipt of “XG System On” or “GM System On” message generates reinitialization of all DRUM SETUP parameters.
“Drum Setup Reset” message can be used to reinitialize drum setup parameters.

● Effect MIDI Map

REVERB TYPE

TYPE MSB		TYPE LSB									
DEC	HEX	00	01	02	03~07	08	09	0a	0b	0c	0d~
000	0	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
001	1	Hall1*	Hall3	<——	<——	Hall2*	Hall4	Hall5	<——	<——	<——
002	2	Room4	Room5	Room6	<——	Room1*	Room2*	Room3*	Room7	<——	<——
003	3	Stage3	Stage4	<——	<——	Stage1*	Stage2*	<——	<——	<——	<——
004	4	Plate2	<——	<——	<——	Plate1*	Plate3	<——	<——	<——	<——
005	5	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
015	F	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
016	10	WhiteRoom*	<——	<——	<——	<——	<——	<——	<——	<——	<——
017	11	Tunnel*	<——	<——	<——	<——	<——	<——	<——	<——	<——
018	12	Canyon* (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
019	13	Basement*	<——	<——	<——	<——	<——	<——	<——	<——	<——
020	14	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
127	7F	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——

<—— ..... Same as Basic Effect (LSB=0) * ..... Used in Panel REVERB SW (79) ..... CVP-79A only

CHORUS TYPE

TYPE MSB		TYPE LSB									
DEC	HEX	00	01	02	03~07	08	09	0a	0b	0c	0d~
000	0	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
001	1	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
064	40	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
065	41	Chorus4	Chorus2	Chorus3	<——	<——	<——	<——	<——	<——	<——
066	42	Celeste	Celeste2	Celeste3	<——	Celeste4	Celeste5	Chorus1	<——	<——	<——
067	43	Flanger2	Flanger3	<——	<——	Flanger1	Flanger4	Flanger5	<——	<——	<——
068	44	Symphonic (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
069	45	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
071	47	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
072	48	Phaser (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
073	49	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
127	7F	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——

<—— ..... Same as Basic Effect (LSB=0) (79) ..... CVP-79A only

VARIATION TYPE

TYPE MSB		TYPE LSB									
DEC	HEX	00	01	02	03~07	08	09	0a	0b	0c	0d~
000	0	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
001	1	Hall1	Hall3	<——	<——	Hall2	Hall4	Hall5	<——	<——	<——
002	2	Room4	Room5	Room6	<——	Room1	Room2	Room3	Room7	<——	<——
003	3	Stage3	Stage4	<——	<——	Stage1	Stage2	<——	<——	<——	<——
004	4	Plate2	<——	<——	<——	Plate1	Plate3	<——	<——	<——	<——
005	5	Delay L, C, R*	<——	<——	<——	Delay2	Delay3	<——	<——	<——	<——
006	6	Delay L, R*	<——	<——	<——	<——	<——	<——	<——	<——	<——
007	7	Echo*	<——	<——	<——	<——	<——	<——	<——	<——	<——
008	8	CrossDelay*	<——	<——	<——	<——	<——	<——	<——	<——	<——
009	9	EarlyRef.1	EarlyRef.2	<——	<——	<——	<——	<——	<——	<——	<——
010	A	GateReverb	<——	<——	<——	<——	<——	<——	<——	<——	<——
011	B	ReverseGate	<——	<——	<——	<——	<——	<——	<——	<——	<——
012	C	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
019	13	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
020	14	Karaoke1	Karaoke2	Karaoke3	<——	<——	<——	<——	<——	<——	<——
021	15	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:	:									
063	3F	No Effect	<——	<——	<——	<——	<——	<——	<——	<——	<——
064	40	Thru	<——	<——	<——	<——	<——	<——	<——	<——	<——
065	41	Chorus4	Chorus2*	Chorus3*	<——	<——	<——	<——	<——	<——	<——
066	42	Celeste*	Celeste2	Celeste3	<——	Celeste4	Celeste5	Chorus1*	Celeste6	<——	<——
067	43	Flanger2	Flanger3	<——	<——	Flanger1*	Flanger4	Flanger5	<——	<——	<——
068	44	Symphonic2	<——	<——	<——	Symphonic*	<——	<——	<——	<——	<——
069	45	RotarySp.Fast*	<——	<——	<——	RotarySp.3	<——	RotarySp.4	RotarySp.5	<——	<——
070	46	Tremolo*	<——	<——	<——	Tremolo2	<——	Tremolo3	Tremolo4	<——	<——
071	47	AutoPan2	<——	<——	<——	AutoPan*	RotarySp.Slow*	AutoPan3	AutoPan4	AutoPan5	<——
072	48	Phaser*	<——	<——	<——	<——	<——	<——	<——	<——	<——
073	49	Distortion	<——	<——	<——	<——	<——	<——	<——	<——	<——
074	4A	OverDrive	<——	<——	<——	<——	<——	<——	<——	<——	<——
075	4B	AmpSim.1	<——	<——	<——	AmpSim.2	AmpSim.3	<——	<——	<——	<——
076	4C	3BandEQ2	<——	<——	<——	BoostHL*	3BandEQ3	<——	<——	<——	<——
077	4D	2BandEQ	<——	<——	<——	<——	<——	<——	<——	<——	<——
078	4E	AutoWah2	<——	<——	<——	AutoWah*	<——	<——	<——	<——	<——
079	4F	No Effect or Thru	<——	<——	<——	<——	<——	<——	<——	<——	<——
080	50	Detune* (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
081	51	No Effect or Thru	<——	<——	<——	<——	<——	<——	<——	<——	<——
082	52	TouchWah* (79)	Wah+Dist (79)	<——	<——	<——	<——	<——	<——	<——	<——
083	53	Compressor* (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
084	54	NoizeGate (79)	<——	<——	<——	<——	<——	<——	<——	<——	<——
085	55	No Effect or Thru	<——	<——	<——	<——	<——	<——	<——	<——	<——
:	:										
127	7F		<——	<——	<——	<——	<——	<——	<——	<——	<——

<—— ..... Same as Basic Effect (LSB=0) * ..... Used in Panel EFFECT SW (79) ..... CVP-79A only

● Effect Parameter List

BASIC EFFECT TYPE

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
CHORUS, CELESTE				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO PM Depth	0~127	0-63	0-127
3	Feedback Level	-63~+63	1-127	1-127
4	Delay Offset	0~127	0-127	0-127
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	LFO AM Depth	0~127	0-127	—
15	Input Mode	mono/stereo	—	0-1
16	—	—	—	—
FLANGER				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO Depth	0~127	0-127	0-127
3	Feedback Level	-63~+63	1-127	1-127
4	Delay Offset	0~63	0-63	0-63
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	LFO Phase Difference	-180~+180deg	4-124	resoulusion = 3deg.
15	—	—	—	—
16	—	—	—	—
SYMPHONIC				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO Depth	0~127	0-127	0-127
3	Delay Offset	0~127	0-127	0-127
4	—	—	—	—
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
ROTARY SPEAKER				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO Depth	0~127	0-127	0-127
3	—	—	—	—
4	—	—	—	—
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
TREMOLO				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	AM Depth	0~127	0-127	0-127
3	PM Depth	0~127	0-127	0-127
4	—	—	—	—
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	—	—	—	—
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	LFO Phase Difference	-180~+180deg	4-124	resolution = 3deg.
15	Input Mode	mono/stereo	—	0-1
16	—	—	—	—
AUTO PAN				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	L/R Depth	0~127	0-127	0-127
3	F/R Depth	0~127	0-127	0-127
4	PAN Direction	L<->R,L->R,L<-R, Lturn,Rturn,L/R	0-5	0-5
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	—	—	—	—
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
PHASER				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO Depth	0~127	0-127	0-127
3	Phase Shift Offset	0~127	0-127	0-127
4	Feedback Level	-63~+63	1-127	1-127
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Stage	3~10	"3-10 (4,6,8)"	3-10 (6~10 (phaser1) / 3~5 (phaser2))
12	Diffusion	Mono/Stereo	0-1	0-1
13	LFO Phase Difference	-180~+180deg.	—	4-124
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
DISTORTION, OVERDRIVE				
1	Drive	0~127	0-127	0-127
2	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
3	EQ Low Gain	-12~+12dB	52-76	52-76
4	LPF Cutoff	1.0k~Thru	34-60	34-60
5	Output Level	0~127	0-127	0-127
6	—	—	—	—
7	EQ Mid Frequency	500Hz~10.0kHz	14-54 100Hz~10.0kHz	28-54
8	EQ Mid Gain	-12~+12dB	52-76	52-76
9	EQ Mid Width	1.0~12.0	10-120	10-120
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Edge (Clip Curve)	0~127	—	0-127
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
GUITAR AMP SIMULATOR				
1	Drive	0~127	0-127	0-127
2	AMP Type	Off,Stack,Combo,Tube	0-3	0-3
3	LPF Cutoff	1.0k~Thru	34-60	34-60
4	Output Level	0~127	0-127	0-127
5	—	—	—	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Edge (Clip Curve)	0~127	—	0-127
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
MONO EQ (3BAND)				
1	EQ Low Gain	-12~+12dB	52-76	52-76
2	EQ Mid Frequency	500Hz~10.0kHz	14-54 100Hz~10.0kHz	28-54
3	EQ Mid Gain	-12~+12dB	52-76	52-76
4	EQ Mid Width	1.0~12.0	10-120	10-120
5	EQ High Gain	-12~+12dB	52-76	52-76
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
8	—	—	—	—
9	—	—	—	—
10	—	—	—	—
11	—	—	—	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
STEREO EQ (2BAND)				
1	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
2	EQ Low Gain	-12~+12dB	52-76	52-76
3	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
4	EQ High Gain	-12~+12dB	52-76	52-76
5	—	—	—	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	—	—	—	—
11	EQ Mid Frequency	100Hz~10.0kHz	14-54	—
12	EQ Mid Gain	-12~+12dB	52-76	—
13	EQ Mid Width	1.0~12.0	10-120	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
AUTO WAH				
1	LFO Frequency	0.00~39.7Hz	0-127	0-127
2	LFO Depth	0~127	0-127	0-127
3	Cutoff Frequency Offset	0~127	0-127	0-127
4	Resonance	1.0~12.0	10-120	10-120
5	—	—	—	—
6	EQ Low Frequency	50Hz~2.0kHz	4-40 32Hz~2.0kHz	8-40
7	EQ Low Gain	-12~+12dB	52-76	52-76
8	EQ High Frequency	500Hz~16.0kHz	28-58	28-58
9	EQ High Gain	-12~+12dB	52-76	52-76
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Drive	0~127	0-127	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
HALL, ROOM, STAGE, PLATE				
1	Reverb Time	0.3~30.0s	0-69	0-69
2	Diffusion	0~10	0-10	0-10
3	Initial Delay	0~63	0-63	0-63
4	HPF Cutoff	Thru~8.0kHz	0-52	0-52
5	LPF Cutoff	1.0k~Thru	34-60	34-60
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Rev Delay	0~63	0-63	0-63
12	Density	0~3	"0-4 *REV (0-4), VAR (0-3)"	0-3
13	Er/Rev Balance	E63>R~E=R~E<R63	1-127	1-127
14	High Damp	0.1~1.0	1-10	—
15	Feedback Level	-63~+63	—	1-127
16	—	—	—	—
DELAY L, C, R				
1	Lch Delay	0.1~715.0ms	1-7150	1-7150
2	Rch Delay	0.1~715.0ms	1-7150	1-7150
3	Cch Delay	0.1~715.0ms	1-7150	1-7150
4	Feedback Delay	0.1~715.0ms	1-7150	1-7150
5	Feedback Level	-63~+63	1-127	1-127
6	Cch Level	0~127	0-127	0-127
7	High Damp	0.1~1.0	1-10	1-10
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	HPF Cutoff	Thru~8.0kHz	0-52	—
12	LPF Cutoff	1.0k~Thru	34-60	—
13	EQ Low Frequency	50Hz~2.0kHz	—	8-40
14	EQ Low Gain	-12~+12dB	—	52-76
15	EQ High Frequency	500Hz~16.0kHz	—	28-58
16	EQ High Gain	-12~+12dB	—	52-76
DELAY L, R				
1	Lch Delay	0.1~715.0ms	1-7150	1-7150
2	Rch Delay	0.1~715.0ms	1-7150	1-7150
3	Feedback Delay 1	0.1~715.0ms	1-7150	1-7150
4	Feedback Delay 2	0.1~715.0ms	1-7150	1-7150
5	Feedback Level	-63~+63	1-127	1-127
6	High Damp	0.1~1.0	1-10	1-10
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	HPF Cutoff	Thru~8.0kHz	0-52	—
12	LPF Cutoff	1.0k~Thru	34-60	—
13	EQ Low Frequency	50Hz~2.0kHz	—	8-40
14	EQ Low Gain	-12~+12dB	—	52-76
15	EQ High Frequency	500Hz~16.0kHz	—	28-58
16	EQ High Gain	-12~+12dB	—	52-76
ECHO				
1	Lch Delay1	0.1~355.0ms	1-3550	1-3550
2	Lch Feedback Level	-63~+63	1-127	1-127
3	Rch Delay1	0.1~355.0ms	1-3550	1-3550
4	Rch Feedback Level	-63~+63	1-127	1-127
5	High Damp	0.1~1.0	1-10	1-10
6	Lch Delay2	0.1~355.0ms	1-3550	1-3550
7	Rch Delay2	0.1~355.0ms	1-3550	1-3550
8	Delay2 Level	0~127	0-127	0-127
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	HPF Cutoff	Thru~8.0kHz	0-52	—
12	LPF Cutoff	1.0k~Thru	34-60	—
13	EQ Low Frequency	50Hz~2.0kHz	—	8-40
14	EQ Low Gain	-12~+12dB	—	52-76
15	EQ High Frequency	500Hz~16.0kHz	—	28-58
16	EQ High Gain	-12~+12dB	—	52-76

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
CROSS DELAY				
1	L->R Delay	0.1~355.0ms	1-3550	1-3550
2	R->L Delay	0.1~355.0ms	1-3550	1-3550
3	Feedback Level	-63~+63	1-127	1-127
4	Input Select	L,R,L&R	0-2	0-2
5	High Damp	0.1~1.0	1-10	1-10
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	HPF Cutoff	Thru~8.0kHz	0-52	—
12	LPF Cutoff	1.0k~Thru	34-60	—
13	EQ Low Frequency	50Hz~2.0kHz	—	8-40
14	EQ Low Gain	-12~+12dB	—	52-76
15	EQ High Frequency	500Hz~16.0kHz	—	28-58
16	EQ High Gain	-12~+12dB	—	52-76
EARLY REF				
1	Type	S-H, L-H, Rdm, Rvs, Plt, Spr	0-5	0-5
2	Room Size	0.1~7.0	0-44	0-44
3	Diffusion	0~10	0-10	0-10
4	Initial Delay	0~63	0-63	0-63
5	Feedback Level	-63~+63	1-127	1-127
6	HPF Cutoff	Thru~8.0kHz	0-52	0-52
7	LPF Cutoff	1.0k~Thru	34-60	34-60
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Liveness	0~10	0-10	0-10
12	Density	0~3	0-3	0-3
13	High Damp	0.1~1.0	1-10	1-10
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
GATE REVERB, REVERSE GATE				
1	Type	TypeA,TypeB	0-1	0-1
2	Room Size	0.1~7.0	0-44	0-44
3	Diffusion	0~10	0-10	0-10
4	Initial Delay	0~63	0-63	0-63
5	Feedback Level	-63~+63	1-127	1-127
6	HPF Cutoff	Thru~8.0kHz	0-52	0-52
7	LPF Cutoff	1.0k~Thru	34-60	34-60
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Liveness	0~10	0-10	0-10
12	Density	0~3	0-3	0-3
13	High Damp	0.1~1.0	1-10	1-10
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

OPTION EFFECT TYPE

No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
PITCH CHANGE (CVP-79A only)				
1	Pitch	-24~+24	40-88	—
2	Initial Delay	0~127	0-127	—
3	Fine 1	-50~+50	14-114	—
4	Fine 2	-50~+50	14-114	—
5	Feedback Gain	-99~+99%	1-127	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	—
11	Pan 1	L63~R63	1-127	—
12	Output Level 1	0~127	0-127	—
13	Pan 2	L63~R63	1-127	—
14	Output Level 2	0~127	0-127	—
15	—	—	—	—
16	—	—	—	—
TOUCH WAH, WAH+DIST (CVP-79A only)				
1	Sensitive	0~127	0-127	—
2	Cutoff Frequency Offset	0~127	0-127	—
3	Resonance	1.0~12.0	10-120	—
4	—	—	—	—
5	—	—	—	—
6	EQ Low Frequency	32Hz~2.0kHz	4-40	—
7	EQ Low Gain	-12~+12dB	52-76	—
8	EQ High Frequency	500Hz~16.0kHz	28-58	—
9	EQ High Gain	-12~+12dB	52-76	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	—
11	Drive	0~127	0-127	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
COMPRESSOR (CVP-79A only)				
1	Attack	1~40ms	0-19	—
2	Release	10~680ms	0-15	—
3	Threshold	-48~-6dB	79-121	—
4	Ratio	1.0~20.0	0-7	—
5	Output Level	0~127	0-127	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	—	—	—	—
11	—	—	—	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

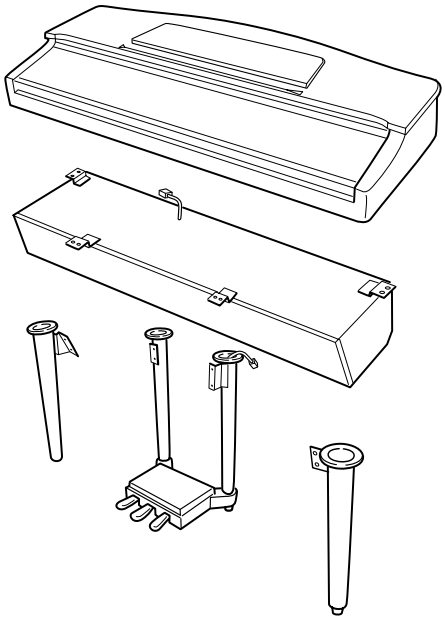
No.	Parameter	Data Range	MIDI Value	
			CVP-79A	CVP-69/69A/59S
NOISE GATE (CVP-79A only)				
1	Attack	1~40ms	0-19	—
2	Release	10~680ms	0-15	—
3	Threshold	-72~-30dB	55-97	—
4	Output Level	0~127	0-127	—
5	—	—	—	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	—	—	—	—
11	—	—	—	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—
WHITE ROOM, TUNNEL, CANYON (CVP-79A only), BASEMENT				
1	Reverb Time	0.3~30.0s	0-69	0-69
2	Diffusion	0~10	0-10	0-10
3	Initial Delay	0~63	0-63	0-63
4	HPF Cutoff	Thru~8.0kHz	0-52	0-52
5	LPF Cutoff	1.0k~Thru	34-60	34-60
6	Width	0.5~10.2m	0-37	0-37
7	Heigt	0.5~20.2m	0-73	0-73
8	Depth	0.5~30.2m	0-104	0-104
9	Wall Vary	0~30	0-30	0-30
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	Rev Delay	0~63	0-63	0-63
12	Density	0~3	"0-4 *REV (0-4), VAR (0-3)"	0-3
13	Er/Rev Balance	E63>R~E=R~E<R63	1-127	1-127
14	High Damp	0.1~1.0	1-10	—
15	Feedback Level	-63~+63	—	1-127
16	—	—	—	—
KARAOKE1, 2, 3				
1	Delay Time	0~127	0-127	0-127
2	Feedback Level	-63~+63	1-127	1-127
3	HPF Cutoff	Thru~8.0kHz	0-52	0-52
4	LPF Cutoff	1.0k~Thru	34-60	34-60
5	—	—	—	—
6	—	—	—	—
7	—	—	—	—
8	—	—	—	—
9	—	—	—	—
10	Dry/Wet	D63>W~D=W~D<W63	1-127	1-127
11	—	—	—	—
12	—	—	—	—
13	—	—	—	—
14	—	—	—	—
15	—	—	—	—
16	—	—	—	—

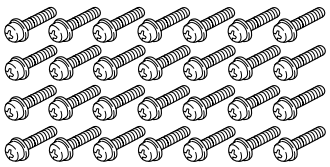
Specifications / Technische Datan / Spécifications / Especificationes

		CVP-79A	CVP-69	CVP-69A	CVP-59S
KEYBOARD		88 KEYS (A-1 — C7)			
TONE GENERATOR		AWM (Advanced Wave Memory)			
VOICE		**Voice Groups:** PIANO, E. PIANO, HARPSICHORD, GUITAR, CLAVINOVA TONE/SYNTH, ORGAN, STRINGS/CHOIR, BRASS, SAX/FLUTE, BASS, DRUMS/PERCUSSIVE (192 voices for CVP-79A, 172 voices for CVP-69/69A/59S) DUAL, SPLIT, EFFECT			
STYLE		**Style Groups:** POP, 16BEAT, DANCE POP, ROCK, BALLAD, JAZZ, LATIN, LATIN POP, TRADITIONAL, COUNTRY, WALTZ (100 styles) DISK/CUSTOM, HARMONY, ONE TOUCH SETTING			
AUTO BASS CHORD		INTRO A/FILL TO A, INTRO B/FILL TO B, MAIN A, MAIN B, ENDING, SMALL ABC, ABC ON METRONOME, TEMPO –/+			
START/STOP		TAP, SYNCHRO, START/STOP			
KEYBOARD PERCUSSION		8 Drum Kits (72 instruments in each Drum Kit)			
REVERB		HALL1, HALL2, ROOM1, ROOM2, ROOM3, STAGE1, STAGE2, PLATE, WHITE ROOM, TUNNEL, CANYON (CVP-79A only), BASEMENT			
SONG		PLAY, RECORD, GUIDE			
SONG CONTROL		◀◀ REW, ▶▶ FF, ❚❚ PAUSE			
REGISTRATION		MEMORY, BANK, 1 — 5, ABC FREEZE			
LCD & DISPLAY CONTROLS		240 x 64 dots Liquid Crystal Display, CONTRAST, BEAT, FUNCTION, MIXER, PAGE ◀/▶, DISPLAY HOLD, 5 LCD Buttons, EXIT, Data Dial, –/+			
VOLUME		MASTER VOLUME, ABC/SONG VOLUME			
DEMO/HELP		25 demonstration tunes, 4 help languages (English, German, French, Japanese)			
DISK DRIVE		3.5" 2DD or 2HD Micro Floppy Disk Drive			
PEDAL CONTROLS	RIGHT	DAMPER			
	CENTER	SOSTENUTO			—
	LEFT	Multi-function: SOFT, START/STOP, HARMONY ON/OFF, REGISTRATION+, INTRO A/FILL TO A, INTRO B/FILL TO B, ENDING/RIT., BREAK, SOSTENUTO (CVP-59S only)			
JACKS		PHONES x 2, AUX OUT R and L/L + R, AUX IN R and L/L+R, EXP PEDAL (CVP-79A only)			
CONNECTORS		MIDI IN/OUT/THRU			MIDI IN/OUT
INPUT & OUTPUT LEVEL/IMPEDANCE		AUX OUT: Output Impedance 600 Ω AUX IN: Input Impedance 10 kΩ / Input Sensitivity -10dBm			
MAIN AMPLIFIERS		120 W (60 W x 2)	120 W (60 W x 2)	120 W (60 W x 2)	60 W (30 W x 2)
SPEAKERS		(16 cm + 5 cm) x 2, 5 cm x 2 (6-5/16" + 2") x 2, 2" x 2	(16 cm + 5 cm) x 2, 5 cm x 2 (6-5/16" + 2") x 2, 2" x 2	(16 cm + 5 cm) x 2, 5 cm x 2 (6-5/16" + 2") x 2, 2" x 2	16 cm x 2, 5 cm x 2 6-5/16" x 2, 2" x 2
DIMENSIONS (W x D x H)	Music stand down	1417 mm x 590 mm x 840 mm (55-13/16" x 23-1/4" x 33-1/16")	1417 mm x 590 mm x 848 mm (55-13/16" x 23-1/4" x 33-3/8")	1417 mm x 590 mm x 845 mm (55-13/16" x 23-1/4" x 33-1/4")	1396 mm x 566 mm x 830 mm (54-15/16" x 22-5/16" x 32-11/16")
	Music stand up	1417 mm x 590 mm x 1025 mm (55-13/16" x 23-1/4" x 40-3/8")	1417 mm x 590 mm x 1019 mm (55-13/16" x 23-1/4" x 40-1/8")	1417 mm x 590 mm x 1025 mm (55-13/16" x 23-1/4" x 40-3/8")	1396 mm x 566 mm x 1003 mm (54-15/16" x 22-5/16" x 39-1/2")
WEIGHT		68.0 kg (149.9 lbs.)	71.5 kg (157.6 lbs.)	69.0 kg (152.1 lbs.)	65.5 kg (144.4 lbs.)

** Specifications subject to change without notice.*
** Änderungen ohne Vorankündigung vorbehalten.*
** Sous toute réserve de modification des caractéristiques sans préavis.*
** Especificaciones sujetas a cambios sin previo aviso.*

1





5 x 20 mm screws x 28
Schrauben (5 x 20 mm) x 28
Vis de 5 x 20 mm x 28
Tornillos de 5 x 20 mm x 28

- AC power cord
- Netzkabel
- Cordon d'alimentation
- Cable de alimentación de CA

CVP-79A: Assembly

NOTES

- *We do not recommend attempting to assemble the Clavinova alone. The job can be easily accomplished, however, with only two people.*
- *Use only the screws provided or replacements of exactly the specified size. Using screws of the wrong size can result in damage to the instrument.*

1 Open the box and remove all the parts.

On opening the box you should find the parts shown in the illustration above. Check to make sure that all the required parts are provided.

2 Carefully lean the main unit against a wall.

To make it easier to install the legs, place a soft blanket or similar material on the floor near a wall, close the Clavinova keyboard cover, place the front panel of the Clavinova (the side with the keyboard) on the blanket and gently lean the unit against the wall — **MAKING SURE THAT IT CAN NOT FALL** — as shown in the illustration.

3 Attach the front legs.

Securely attach the two front legs using three screws for each leg (use a Philips "+" screwdriver) as shown in the illustration. Make sure that the screws are firmly tightened.

CVP-79A: Zusammenbau

HINWEISE

- *Wir raten Ihnen davon ab, das Clavinova alleine zusammenzubauen und aufzustellen. Zwei Personen können diese Arbeit jedoch problemlos ausführen.*
- *Verwenden Sie ausschließlich die mitgeliefenten Schrauben oder Ersatzschrauben identischer Größe. Die Verwendung von Schrauben mit abweichenden Maßen kann eine Beschädigung des Instruments zur Folge haben.*

1 Den Versandkarton öffnen und alle Teile auspacken.

Der Karton sollte alle in der Abbildung gezeigten Teile enthalten. Vergewissern Sie sich, daß alle Teile vollzählig vorhanden sind.

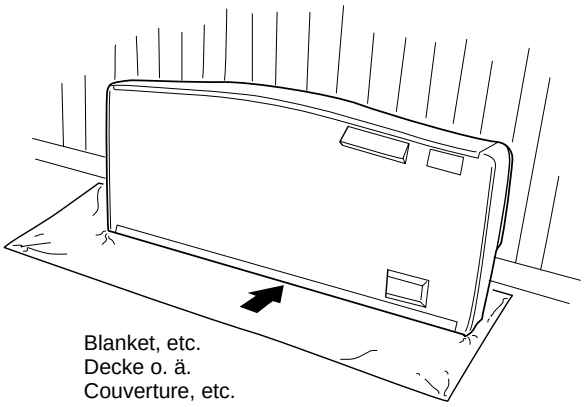
2 Die Haupteineit vorsichtig an eine Wand lehnen.

Um das Anschrauben der Beine zu erleichtern, breiten Sie eine Decke oder ein weiches Tuch neben der Wand auf dem Boden aus, schließen den Tastaturdeckel des Clavinova, stellen das Instrument mit der Vorderkante (Seite mit der Tastatur) vorsichtig auf die Decke und lehnen es an die Wand, wie in der Abbildung gezeigt. **VERGEWISSERN SIE SICH, DASS DAS INSTRUMENT NICHT KIPPEN ODER WEGRUTSCHEN KANN!**

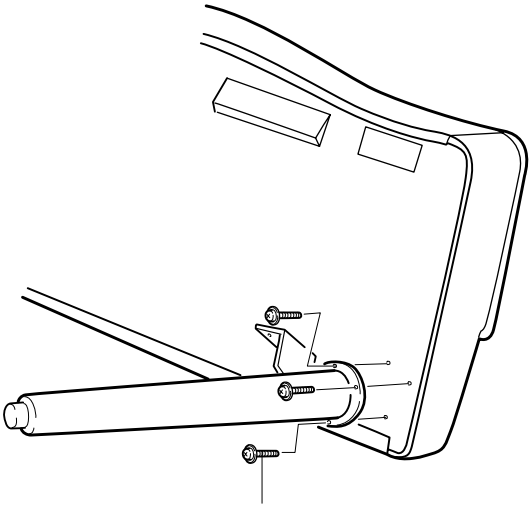
3 Die vorderen Beine montieren.

Schrauben Sie die beiden vorderen Beine mit jeweils drei Schrauben (Kreuzschlitzschraubendreher verwenden!) gut am Clavinova fest, wie in der Abbildung gezeigt. Ziehen Sie die Schrauben fest an.

2



3



CVP-79A: Montage

REMARQUES

- *Nous ne vous conseillons pas d'essayer d'assembler le Clavinova seul. Toutefois, ce travail peut être facilement exécuté par deux personnes.*
- *N'utilisez que les vis fournies ou des vis ayant exactement les mêmes dimensions. L'utilisation de vis de dimensions incorrectes pourrait endommager l'instrument.*

1 Ouvrez le carton et retirez toutes les pièces.

Les pièces indiquées sur l'illustration devraient toutes se trouver dans le carton. Vérifiez qu'il n'en manque aucune.

2 Appuyez le clavier contre un mur en faisant très attention.

Pour faciliter la pose des pieds, placez une couverture épaisse, ou un matériau similaire, sur le plancher à proximité d'un mur. Fermez le cache-clavier et placez la face avant du Clavinova (côté clavier) sur la couverture et appuyez ensuite le clavier contre le mur de la manière illustrée. **ASSUREZ-VOUS QU'IL NE PEUT PAS TOMBER**.

3 Posez les pieds avant.

Fixez les deux pieds avant en utilisant trois vis par pied (utilisez un tournevis cruciforme "+") comme illustré. Vérifiez que les vis sont serrées à fond.

CVP-79A: Montaje

NOTAS

- *No le recomendamos que monte la Clavinova usted solo. Sin embargo, el trabajo podrá realizarse con más facilidad entre dos personas solamente.*
- *Emplee sólo los tornillos suministrados u otros que sean exactamente del mismo tamaño especificado. El empleo de tornillos del tamaño erróneo puede dañar el instrumento.*

1 Abra la caja y extraiga todas las partes.

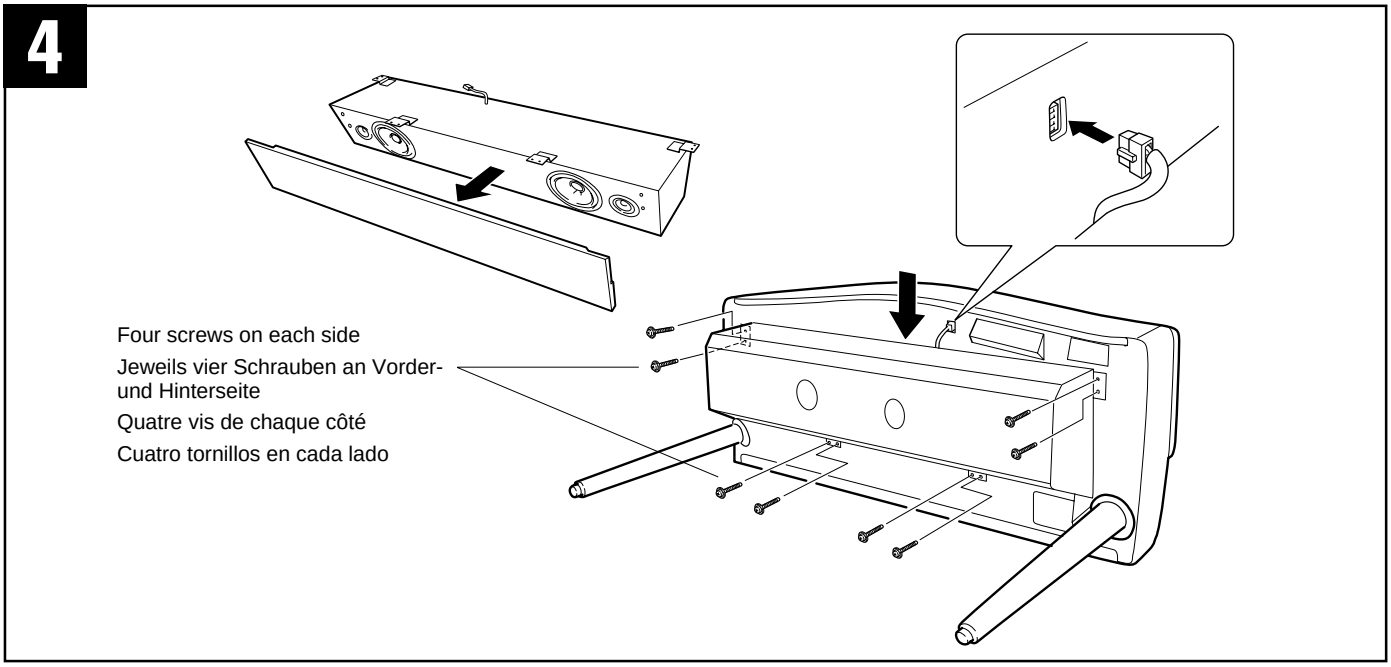
Al abrir la caja, encontrará las partes mostradas en la ilustración de arriba. Compruebe y asegúrese de que no falta ninguna de las partes requeridas.

2 Incline con cuidado la unidad principal contra una pared.

Para facilitar la instalación de las patas, coloque una manta blanda o un material semejante sobre el piso cerca de una pared, cierre la cubierta del teclado de la Clavinova, coloque el panel frontal de la Clavinova (el lado con el teclado) sobre la manta e incline con cuidado la unidad contra la pared — **ASEGURANDOSE DE QUE NO PUEDA CAERSE** — como se muestra en la ilustración.

3 Coloque las patas delanteras.

Fije las dos patas delanteras usando tres tornillos para cada pata (emplee un destornillador de cabeza en cruz "+") como se muestra en la ilustración. Asegúrese de que los tornillos queden bien apretados.



4 Attach the speaker box.

Remove the speaker box cover (attached with "Velcro") from the speaker box. Gently rest the speaker box onto the corresponding brackets on the front legs. (Be careful not to touch the speakers when handling the speaker box. Damage may result.) Make sure the speaker cord is extending out from the rear of the speaker box. Secure the speaker box to the main keyboard unit using four screws on each side. Insert the speaker cord connector into the corresponding socket on the main keyboard unit, making sure that the protruding clip on the connector is facing left.

5 Attach the pedal box assembly.

Before attaching the rear leg and pedal box assembly, insert the pedal cord plug extending from the rear leg into the corresponding socket in the main unit. Make sure that the protruding clip on the connector is facing up. Put the excess cord into the leg and securely attach the rear leg and pedal assembly using 5 screws for each leg (three screws per leg and two screws on each leg bracket).

6 Secure the speaker box.

Stand the main unit on its legs and securely attach the speaker box to the bracket on the front legs using two screws for each bracket. If it is impossible to align the bracket holes with the speaker box holes, slightly loosen the three screws on each of the front legs, align the holes, and secure the speaker box. After the speaker box is firmly attached, retighten the screws on the front legs firmly. Put the speaker box cover back in place with the "Velcro" on the cover and speaker box. (Make sure the cut out corners of the speaker cover mask the brackets.)

4 Den Lautsprecherkasten montieren.

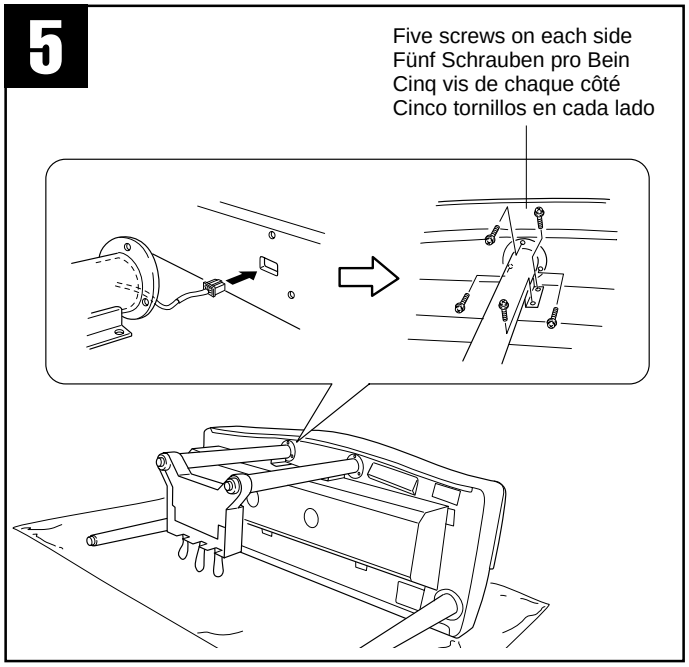
Nehmen Sie die von Klettband gehaltene Bespannung vom Lautsprecherkasten ab. Setzen Sie den Lautsprecherkasten vorsichtig auf die Halterungen an den vorderen Beinen. (Vermeiden Sie dabei unbedingt ein Berühren der Lautsprechermembrane.) Das Lautsprecherkabel muß an der Hinterseite (d.h. oben) aus dem Lautsprecherkasten ragen. Schrauben Sie den Lautsprecherkasten mit jeweils vier Schrauben an Vorder- und Hinterseite an der Haupteinheit fest. Schließen Sie dann das Lautsprecherkabel an die Buchse der Haupteinheit an (die Führungsnase am Stecker muß dabei nach links weisen).

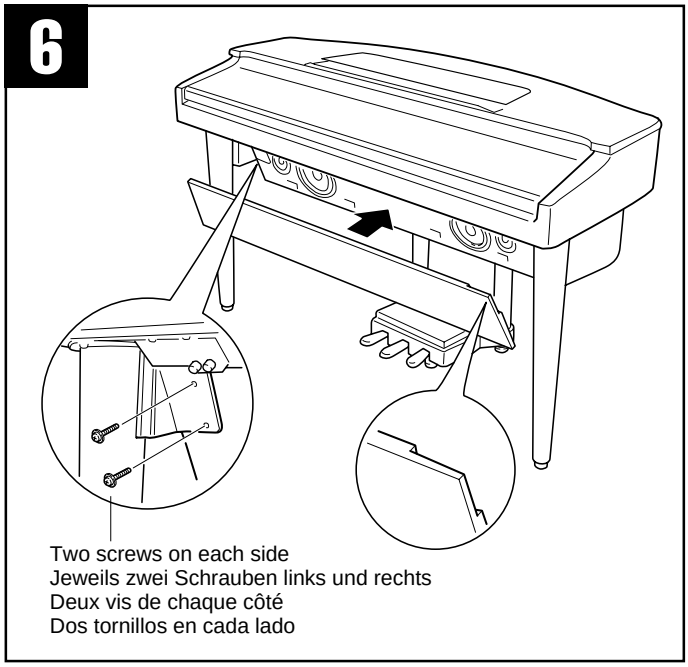
5 Die Pedalkastengruppe montieren.

Bevor Sie die Pedalkastengruppe mit den hinteren Beinen montieren, schließen Sie das aus dem einen Bein ragende Pedalkabel an die entsprechende Buchse der Haupteinheit an (die Führungsnase am Stecker muß dabei nach oben weisen). Schieben Sie überlanges Kabel wieder in das Bein zurück, und schrauben Sie dann die Pedalkastengruppe mit fünf Schrauben pro Bein (jeweils 3 für das Bein selbst und 2 für die Halterung am Bein) an die Haupteinheit.

6 Den Lautsprecherkasten an den vorderen Beinen sichern.

Stellen Sie das Instrument nun auf seine Beine, um den Lautsprecherkasten zusätzlich mit jeweils zwei Schrauben an die Halterungen der beiden vorderen Beine zu schrauben. Sollten die Schraubenbohrungen nicht zur Deckung gebracht werden können, lösen Sie die Befestigungsschrauben der vorderen Beine ein wenig. Nach Festschrauben des Lautsprecherkastens dürfen Sie jedoch nicht vergessen, die Schrauben der Beine wieder fest anzuziehen. Bringen Sie nun die Bespannung wieder an, indem Sie die Klettband-Gegenstücke an Bespannungsrahmen und Lautsprecherkasten aufeinander ausrichten. (Die Halterungen müssen in den ausgesparten Mulden des Bespannungsrahmens zu liegen kommen.)





4 Posez la boîte des haut-parleurs.

Retirez le couvercle (fixé au moyen de velcro) de la boîte des haut-parleurs. Poser la boîte des haut-parleurs sur les ferrures correspondantes des pieds avant. (Faites bien attention de ne pas toucher les haut-parleurs lorsque vous manipulez la boîte. Cela pourrait les endommager.) Assurez-vous que le cordon des haut-parleurs sort de l'arrière de la boîte. Fixez la boîte sur le clavier en utilisant quatre vis de chaque côté. Branchez le connecteur du cordon des haut-parleurs à la prise correspondante du clavier en veillant à ce que la partie en saillie du connecteur soit dirigée vers la gauche.

5 Fixez le pédalier.

Avant de poser l'ensemble pied arrière/pédalier, branchez le connecteur du cordon de pédalier sortant du pied arrière à la prise correspondante du clavier. Veillez à ce que la partie en saillie du connecteur soit dirigée vers le haut. Placez le cordon en excès dans le pied et fixer solidement l'ensemble pied arrière/pédalier en utilisant 5 vis pour chaque pied (trois vis par pied et deux vis pour chaque ferrure de fixation).

6 Fixer la boîte des haut-parleurs.

Mettez le clavier sur ses pieds et fixez la boîte des haut-parleurs à la ferrure de fixation des pieds avant à l'aide de deux vis par ferrure. S'il est impossible d'aligner les trous des ferrures de fixation sur les trous de la boîte des haut-parleurs, desserrez légèrement les trois vis de chaque pied avant, alignez les trous et fixez la boîte des haut-parleurs. Reposez le couvercle de la boîte des haut-parleurs et fixez-le au moyen des velcros du couvercle et de la boîte. (Assurez-vous que les coins découpés du couvercle cachent bien les ferrures.)

4 Monte la caja de altavoces.

Extraiga la cubierta de la caja de altavoces (unida con cinta de adhesión por contacto) de la caja de altavoces. Apoye con cuidado la caja de altavoces en las ménsulas correspondientes de las patas delanteras. (Tenga cuidado en no tocar los altavoces cuando se manipule la caja de altavoces. Podrían ocasionarse daños.) Asegúrese de que el cable de altavoz se extienda desde la parte posterior de la caja del altavoz. Fije le caja de altavoces a la unidad del teclado principal usando cuatro tornillos en cada lado. Inserte el conector del cable de altavoces en el receptáculo correspondiente de la unidad del teclado principal, asegurándose de que el retenedor que sobresale del conector queda orientado hacia la izquierda.

5 Monte el conjunto de la caja de pedales

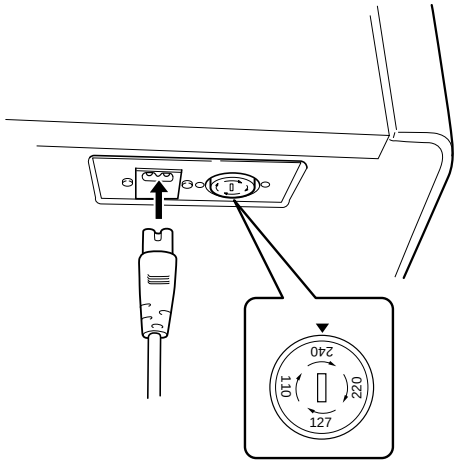
Antes de montar la pata trasera y el conjunto de la caja de pedales, inserte la clavija del cables de los pedales, que se extiende desde la pata trasera al receptáculo correspondiente de la unidad principal. Asegúrese de que el retenedor que sobresale del conector queda orientado hacia arriba. Ponga el cable sobrante en la pata y fije con seguridad la pata trasera y el conjunto de pedales usando 5 tornillos para cada pata (tres tornillos por pata y dos tornillos en la ménsula de cada pata.

6 Fije la caja de altavoces

Apoye la unidad principal sobre sus patas y monte con seguridad la caja de altavoces en la ménsula de las patas delanteras usando dos tornillos para cada ménsula. Si es imposible alinear los orificios de las ménsulas con los orificios de la caja de altavoces, afloje un poco los tres tornillos de cada una de las patas delanteras, alinee los orificios, y fije la caja de altavoces. Después de haber montado firmemente la caja de altavoces, vuelva a apretar bien los tornillos de las patas delanteras. Ponga de nuevo la cubierta de la caja de altavoces en su lugar con la cinta de adhesión por contacto de la cubierta y de la caja de altavoces. (Asegúrese de que las esquinas cortadas de la cubierta de altavoces encubre las ménsulas.)

7

- A voltage selector is provided in some areas.
- Spannungswähler (nur in bestimmten Verkaufsgebieten)
- Un sélecteur de tension est prévu pour certaines régions
- El selector de tensión está provisto para ciertos destinos.



7 Voltage Selector

Before connecting the AC power cord, check the setting of the voltage selector which is provided in some areas. To set the selector for 110V, 127V, 220V or 240V main voltages, use a "minus" screwdriver to rotate the selector dial so that the correct voltage for your region appears next to the pointer on the panel. The voltage selector is set at 240V when the unit is initially shipped.

After the proper voltage has been selected connect the AC power cord. A plug adaptor may be also provided in some areas to match the pin configuration of the AC wall outlets in your area.

8 Set the Adjusters.

For stability, four adjusters are provided on the bottom of the pedal box and rear leg assembly. After positioning the Clavinova in its intended location, rotate the adjusters until they come in firm contact with the floor surface. The adjusters ensure stable pedal operation and facilitates pedal effect control. If the adjusters are not in firm contact with the floor surface, distorted sound may result.

!! IMPORTANT

- *After assembling the Clavinova, check once more to make sure that all screws have been securely fastened.*
- *If the stand leans to the side, makes unusual noises, or otherwise seems unstable during use, check and tighten all screws while following the assembly instructions given above.*

7 Den Spannungswähler einstellen.

Bevor Sie nun das Netzkabel anschließen, müssen Sie den Spannungswähler (falls vorhanden) auf die örtliche Netzspannung einstellen. Zum Verstellen drehen Sie den Spannungswähler mit einem Schlitzschraubendreher, bis der richtige Spannungswert (110, 127, 220 oder 240) an der Pfeilmarkierung steht. Bei der Auslieferung werden alle Instrumente mit Spannungswähler auf "240" voreingestellt.

Nachdem Sie den Spannungswähler richtig eingestellt haben, können Sie nun das Netzkabel anschließen. In manchen Gebieten wird ein Steckerdapter mitgeliefert, um den Anschluß an die evtl. unterschiedlich geformte Steckdose zu ermöglichen.

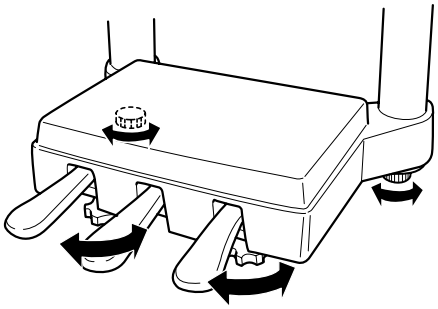
8 Die Pedalstützen einstellen.

Für bessere Standfestigkeit sind unter der Pedalkastengruppe vier verstellbare Pedalstützen vorgesehen. Nachdem Sie das Clavinova an seinem festen Standplatz aufgestellt haben, drehen Sie diese Stützen heraus, bis sie fest auf dem Boden stehen. Die Stützen sorgen beim Spielen für präzise Pedalbetätigung. Wenn die vier Pedalstützen nicht fest auf dem Boden aufstehen, können Klangverzerrungen auftreten.

!! WICHTIG

- *Vergewissern Sie sich nach Zusammenbau und Aufstellung des Clavinova noch einmal davon, daß alle Schrauben fest angezogen sind.*
- *Wenn das Instrument schief steht, komische Geräusche erzeugt oder sich beim Spielen wackelig anfühlt, prüfen Sie gemäß den obigen Anweisungen, ob das Instrument richtig zusammengebaut wurde, und ziehen dabei die einzelnen Schrauben noch einmal nach.*

8



7 Sélecteur de tension

Avant de connecter le cordon d'alimentation, vérifiez le réglage du sélecteur de tension qui est prévu pour certaines régions. Pour régler le sélecteur sur 110 V, 127 V, 220 V ou 240 V, utilisez un tournevis à lame plate pour tourner le cadran du sélecteur afin de mettre l'indication correspondant à la tension de votre région vis à vis du repère triangulaire situé sur le panneau. Le sélecteur de tension est réglé sur 240 V au départ d'usine.

Une fois que vous avez réglé le sélecteur de tension, connectez le cordon d'alimentation. Un adaptateur de prise peut également être fourni dans certaines régions pour pouvoir brancher le cordon à la prise secteur murale.

8 Réglez la hauteur du pédalier.

Pour assurer la stabilité, quatre dispositifs de réglage ont été prévus à la partie inférieure de l'ensemble pédalier/pied arrière. Après avoir placé le Clavinova à l'endroit où vous souhaitez l'installer, tournez ces dispositifs jusqu'à ce qu'ils soient en contact ferme avec la surface du sol. Ces dispositifs assurent la stabilité du pédalier lors de son utilisation et facilitent la commande au pied des effets. Si ces dispositifs ne sont pas en contact ferme avec le sol, il pourra se produire une distorsion du son.

!! IMPORTANT

- *Après avoir assemble le Clavinova, vérifiez de nouveau que toutes les vis sont bien serrées à fond.*
- *Si l'instrument penche d'un côté, s'il fait un bruit inhabituel, ou s'il paraît instable lorsque vous l'utilisez, vérifiez que vous l'avez assemblé correctement et que toutes les vis sont bien serrées en suivant les instructions de montage données ici.*

7 Selector de tensión

Antes de conectar el cable de alimentación de CA, compruebe el ajuste del selector de tensión que se incorpora para ciertos destinos. Para ajustar el selector a 110V, 127V, 220V ó 240V de la red de alimentación, emplee un destornillador de cabeza recta "-" para girar el selector de modo que la tensión correcta de su zona aparezca al lado del indicador del panel. El selector de tensión se ajusta a 240V cuando la unidad sale de fábrica.

Después de haber seleccionado la tensión correcta, enchufe el cable de alimentación. En algunas zonas puede suministrarse también un adaptador para adaptar la configuración de las patillas de los tomacorrientes de CA de su localidad.

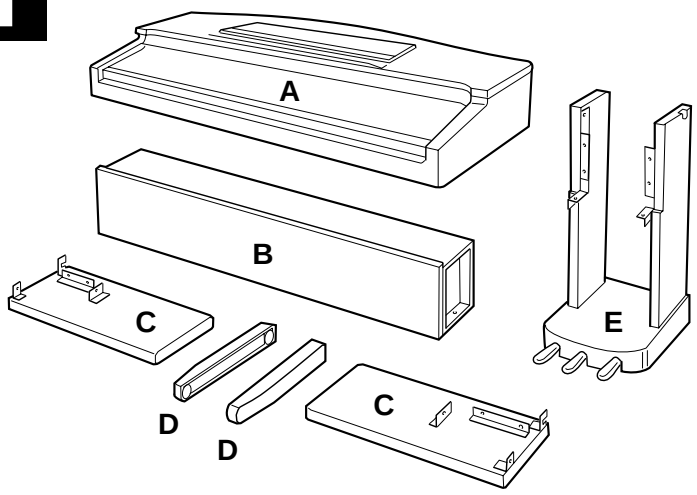
8 Ajuste los reguladores

Para más estabilidad, se proporcionan cuatro reguladores en la parte inferior de la caja de pedales y en el conjunto de la pata trasera. Después de situar la Clavinova en la posición deseada, gire los reguladores hasta que hagan buen contacto con la superficie del piso. Los reguladores aseguran una operación estable de los pedales y facilitan el control de los efectos con los pedales. Si los ajustadores no están en buen contacto con la superficie del piso, el sonido podría distorsionarse.

!! IMPORTANTE

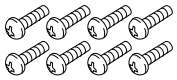
- *Después de haber montado la Clavinova, compruebe una vez más que todos los tornillos se hayan apretado bien.*
- *Si el soporte se inclina a un lado, hace ruidos anormales, o parece inestable durante la utilización, compruebe y apriete todos los tornillos siguiendo las instrucciones de montaje anteriores.*

1

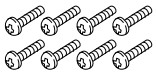


- AC power cord
- Netzkabel
- Cordon d'alimentation
- Cable de alimentación de CA

5 x 50 mm long gold-colored screws x 6
Goldfarbene Schrauben (5 x 50 mm) x 6
Vis longues dorées de 5 x 50 mm x 6
Tornillos dorados largos de 5 x 50 mm x 6 ❶



6 x 20 mm large flat-head screws (black) x 8
Senkschrauben (6 x 20 mm) x 8
Grosses vis à tête plate de 6 x 20 mm (noires) x 8
Tornillos grandes de cabeza plana (negros) de 6 x 20 mm x 8 ❷



4 x 20 mm small round-head screws (black) x 8
Rundkopfschrauben (4 x 20 mm) x 8
Petites vis à tête ronde de 4 x 20 mm (noires) x 8
Tornillos pequeños de cabeza redonda (negros) de 4 x 20 mm x 8 ❸

CVP-69/69A: Assembly

NOTES

- *We do not recommend attempting to assemble the Clavinova alone. The job can be easily accomplished, however, with only two people.*
- *Use only the screws provided or replacements of exactly the specified size. Using screws of the wrong size can result in damage to the instrument.*

1 Open the box and remove all the parts.

On opening the box you should find the parts shown in the illustration. Check to make sure that all the required parts are provided.

2 Attach the feet (D) to the side panels (C).

Secure the feet (D) to the side panels (C) using three 5 x 50 mm long gold-colored screws ❶ for each side. Make sure the rounded edge of the side panels and the protruding end of the feet are facing front.

3 Attach the speaker box (B) to the side panels (C).

Remove the speaker box cover (attached with "Velcro") from the speaker box. (Be careful not to touch the speakers when handling the speaker box. Damage may result.) Secure the speaker box (B) to the side panels (C), as shown in the illustration, using one 6 x 20 mm (large flat-head) screw ❷ for each bottom bracket and two 4 x 20 mm (small round-head) screws ❸ for each side bracket. Make sure the side brackets are positioned inside of the speaker box (as shown in the illustration) before securing.

CVP-69A/69: Zusammenbau

HINWEISE

- *Wir raten Ihnen davon ab, das Clavinova alleine zusammenzubauen und aufzustellen. Zwei Personen können diese Arbeit jedoch problemlos ausführen.*
- *Verwenden Sie ausschließlich die mitgeliefenten Schrauben oder Ersatzschrauben identischer Größe. Die Verwendung von Schrauben mit abweichenden Maßen kann eine Beschädigung des Instruments zur Folge haben.*

1 Den Versandkarton öffnen und alle Teile auspacken.

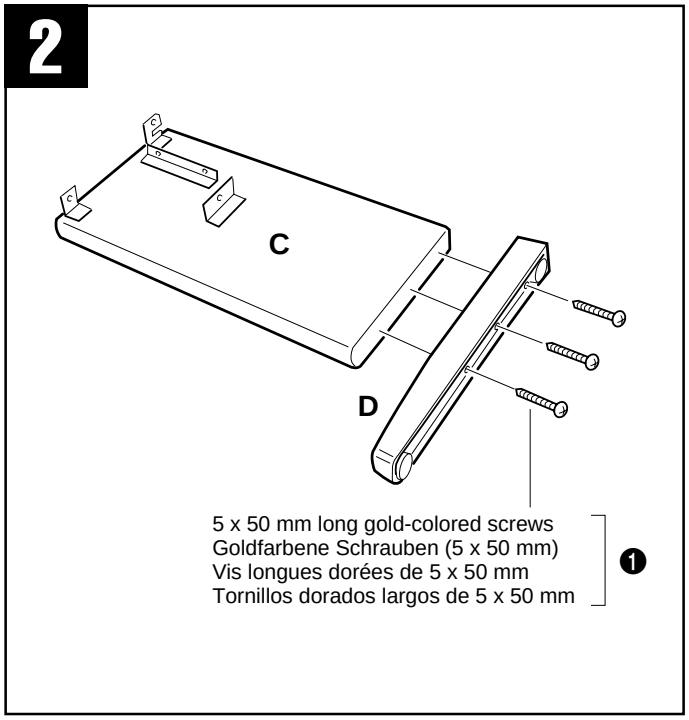
Der Karton sollte alle in der Abbildung gezeigten Teile enthalten. Vergewissern Sie sich, daß alle Teile vollzählig vorhanden sind.

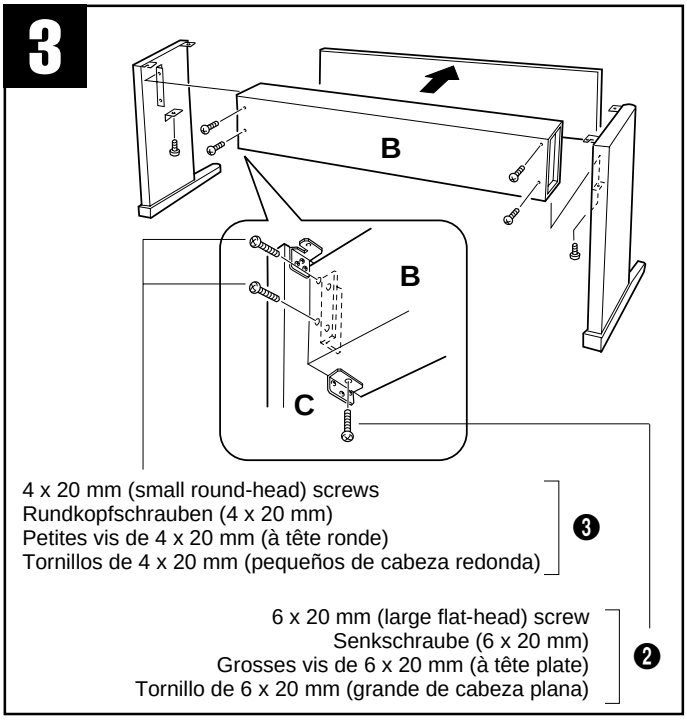
2 Die Füße (D) an die Seitenwände (C) schrauben.

Schrauben Sie die beiden Füße (D) mit jeweils drei goldfarbenen Schrauben (5 x 50 mm) ❶ an den Seitenwänden (C) fest. Die abgerundete Kante der Seitenwände und das hervorspringende Ende der Füße müssen dabei nach vorne weisen.

3 Den Lautsprecherkasten (B) mit den Seitenwänden (C) verschrauben.

Nehmen Sie die von Klettband gehaltene Bespannung vom Lautsprecherkasten ab. (Vermeiden Sie bei der Handhabung des Lautsprecherkastens unbedingt ein Berühren der Lautsprechermembrane, da diese leicht beschädigt werden.) Schrauben Sie nun den Lautsprecherkasten (B), wie in der Abbildung gezeigt, an den Seitenwänden (C) fest: Verwenden Sie jeweils eine Senkschraube (6 x 20 mm) ❷ zum Befestigen an den beiden unteren Halterungen und jeweils zwei Rundkopfschrauben (4 x 20 mm) ❸ zum Verschrauben mit den beiden seitlichen Halterungen. Vergewissern Sie sich vor dem Eindrehen der Schrauben, daß die Halterungen sich im Pedalkasten befinden (d.h. nicht sichtbar sind), wie in der Abbildung angedeutet.





CVP-69/69A: Montage

REMARQUES

- *Nous ne vous conseillons pas d'essayer d'assembler le Clavinova seul. Toutefois, ce travail peut être facilement exécuté par deux personnes.*
- *N'utilisez que les vis fournies ou des vis ayant exactement les mêmes dimensions. Le fait d'utiliser des vis de dimensions incorrectes pourrait endommager l'instrument.*

1 Ouvrez le carton et retirez toutes les pièces.

Les pièces indiquées sur l'illustration devraient toutes se trouver dans le carton. Vérifiez qu'il n'en manque aucune.

2 Montez les supports inférieurs (D) sur les panneaux latéraux (C)

Fixez les supports inférieurs (D) aux panneaux latéraux (C) en utilisant trois vis longues dorées de 5 x 50 mm ❶ de chaque côté. Veillez à ce que le bord arrondi des panneaux latéraux et la partie qui dépasse des supports inférieurs soient dirigés vers l'avant.

3 Fixez la boîte des haut-parleurs (B) aux panneaux latéraux (C)

Retirez le couvercle (fixé au moyen de velcro) de la boîte des haut-parleurs. (Faites bien attention de ne pas toucher les haut-parleurs lorsque vous manipulez la boîte. Cela pourrait les endommager.) Fixez la boîte des haut-parleurs (B) aux panneaux latéraux (C) de la manière illustrée en utilisant une grosse vis ❷ de 6 x 20 mm (à tête plate) pour chaque ferrure inférieure et deux petites vis ❸ de 4 x 20 mm (à tête ronde) pour chaque ferrure latérale. Assurez-vous que les ferrures latérales sont bien positionnées à l'intérieur de la boîte des haut-parleurs (comme montré sur l'illustration) avant de serrer les vis.

CVP-69/69A: Montaje

NOTAS

- *No le recomendamos que monte la Clavinova usted solo. Sin embargo, el trabajo podrá realizarse con más facilidad entre dos personas solamente.*
- *Emplee sólo los tornillos suministrados u otros que sean exactamente del mismo tamaño especificado. El empleo de tornillos del tamaño erróneo puede dañar el instrumento.*

1 Abra la caja y extraiga todas las partes.

Al abrir la caja, encontrará las partes mostradas en la ilustración de arriba. Compruebe y asegúrese de que no falta ninguna de las partes requeridas.

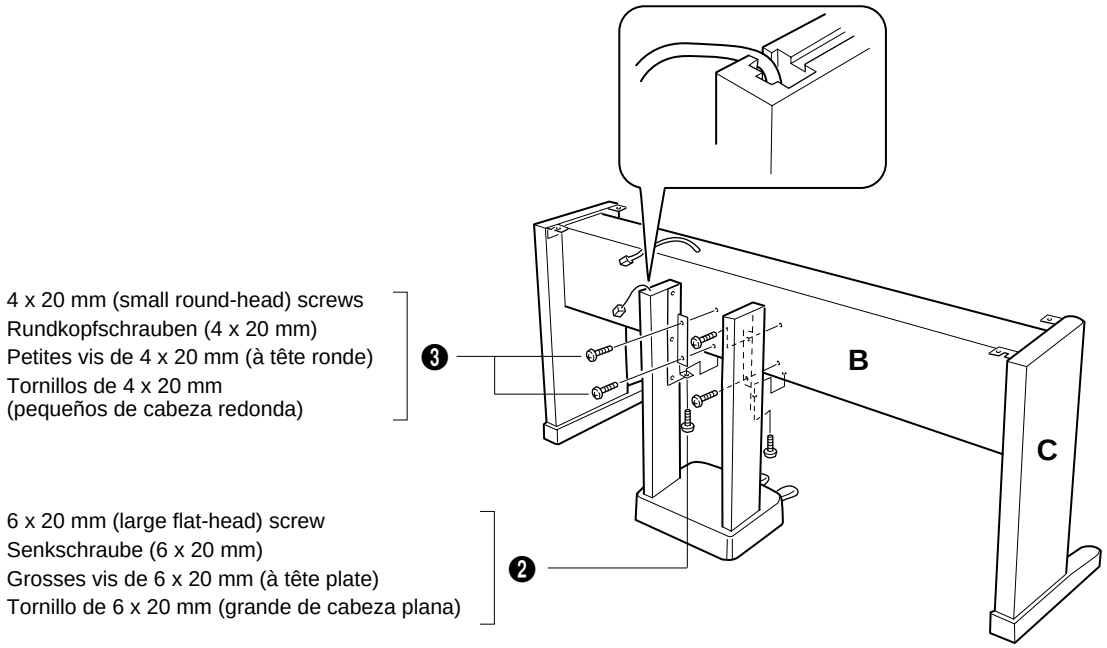
2 Monte las patas (D) en los paneles laterales (C).

Fije las patas (D) a los paneles laterales (C) usando tres tornillos durados largos de 5 x 50 mm ❶ para cada lado. Asegúrese de que el borde redondeado de los paneles laterales y el extremo que sobresale de los pies queden orientados hacia adelante.

3 Monte la caja de altavoces (B) en los paneles laterales (C).

Extraiga la cubierta de la caja de altavoces (unida con cinta de adhesión por contacto) de la caja de altavoces. (Tenga cuidado en no tocar los altavoces cuando se manipule la caja de altavoces. Podrían ocasionarse daños.) Fije le caja de altavoces (B) a los paneles laterales (C), como se muestra en la ilustración, usando un tornillo de 6 x 20 mm (grande de cabeza plana) ❷ para cada ménsula inferior y dos tornillos de 4 x 20 mm (pequeños de cabeza redonda) ❸ para cada ménsula lateral. Asegúrese de que las ménsulas laterales queden situadas dentro de la caja de altavoces (como se muestra en la ilustración) antes de la fijación.

4



4 Attach the pedal box (E) to the speaker box (B).

Secure the pedal box (E) to the speaker box (B) using one 6 x 20 mm (large flat-head) screw ❷ for each bottom bracket and two 4 x 20 mm (small round-head) screws ❸ for each rear bracket. Make sure that the pedal cord passes through the recess in the top of the pedal assembly and the speaker cord is extending out to the rear from the top of the speaker box (see illustration).

5 Attach the main keyboard unit (A). (Part 1)

Gently lower the main keyboard unit (A) onto the speaker box (B) and stand assembly so that the rear of the main unit is positioned about 10cm behind the back of the side panel. **WATCH YOUR FINGERS WHEN DOING THIS!!** Insert one 6 x 20 mm (large flat-head) screw ❷ into the innermost hole leaving about 1cm of the screw protruding on each side of the main unit's bottom panel. These screws will slide into the rear side-panel brackets in step 6.

** Keep your fingers away from the area marked "Danger Zone" in the illustrations when lowering the main keyboard unit onto the stand assembly.*

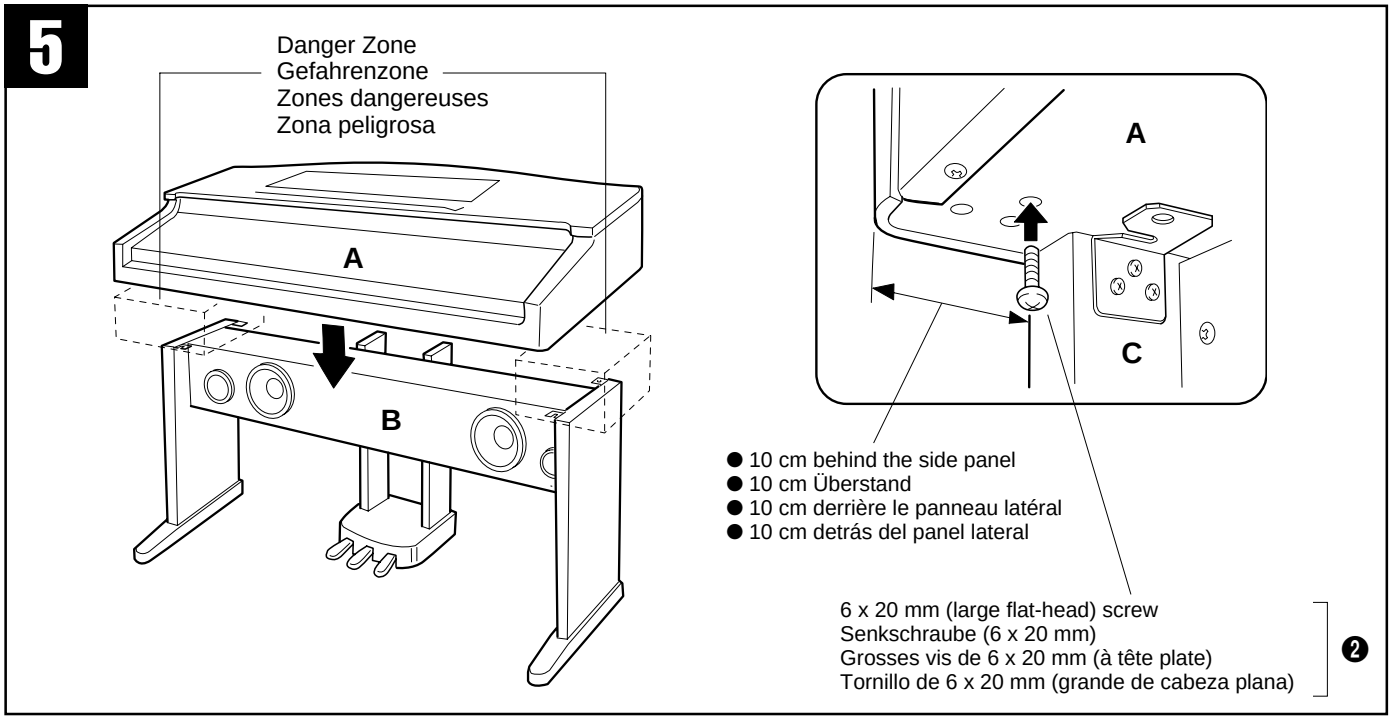
4 Den Pedalkasten (E) am Lautsprecherkasten (B) festschrauben.

Schrauben Sie den Pedalkasten mit jeweils einer Senkschraube (6 x 20 mm) ❷ für die beiden unteren Halterungen und zwei Rundkopfschrauben (4 x 20 mm) ❸ für die beiden hinteren Halterungen an den Lautsprecherkasten (B). Achten Sie dabei darauf, daß das Pedalkabel oben aus dem einen Bein des Pedalkastens ragt und das Lautsprecherkabel nach hinten gelegt ist, wie in der Abbildung gezeigt.

5 Die Haupteinheit (A) montieren. (Teil 1)

Setzen Sie die Haupteinheit (A) vorsichtig so auf den Lautsprecherkasten und die Seitenwände, daß ihre Hinterseite etwa 10 cm über den Hinterkanten der Seitenwände übersteht. **VORSICHT! KLEMMEN SIE SICH DABEI NICHT DIE FINGER EIN!** Drehen Sie hinten an der Unterseite der Haupteinheit links und rechts jeweils eine Senkschraube (6 x 20 mm) ❷ in die innere Bohrung, so daß noch etwa 1 cm Gewinde hervorsteht. Diese Schrauben greifen in Schritt 6 in die hinteren Halterungen der Seitenwände.

** Halten Sie beim Aufsetzen der Haupteinheit auf die Ständerbaugruppe von dem in der Abbildung mit "Gefahrenzone" gekennzeichneten Bereich fern.*



4 Fixez le pédalier (E) à la boîte des haut-parleurs (B).

Fixez le pédalier (E) à la boîte des haut-parleurs (B) en utilisant une grosse vis ❷ de 6 x 20 mm (à tête plate) pour chaque ferrure inférieure et deux petites vis ❸ de 4 x 20 mm (à tête ronde) pour chaque ferrure arrière. Assurez-vous que le cordon du pédalier passe dans la découpe à la partie supérieure du pédalier et que le cordon des haut-parleurs sort vers l'arrière de la boîte des haut-parleurs (voir l'illustration).

5 Posez le clavier (A) (1ère étape)

Abaissez le clavier (A) avec précaution sur la boîte des haut-parleurs (B) et sur les supports de manière que l'arrière du clavier dépasse de 10 cm environ derrière les panneaux latéraux. **FAITES ATTENTION A VOS DOIGTS EN EXECUTANT CETTE OPERATION !!** Mettez une vis ❷ de 6 x 20 mm (à tête plate) dans le trou le plus à l'intérieur de chaque côté du clavier de manière que ces vis sortent d'environ 1 cm du panneau inférieur. Ces vis se glisseront dans les ferrures arrière des panneaux latéraux au cours de l'étape 6.

** Lorsque vous abaissez le clavier sur son support, ne placez pas les mains dans les zones marquées "Zones dangereuses" sur l'illustration.*

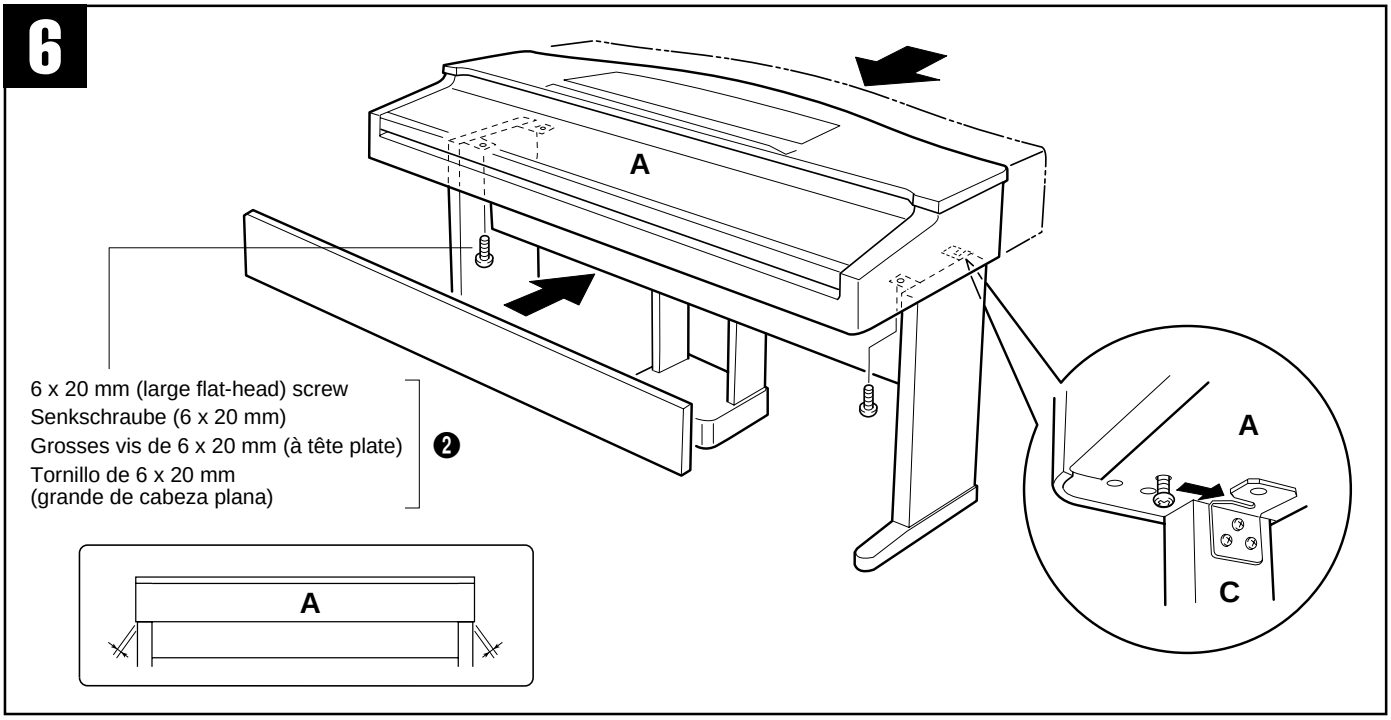
4 Monte la caja de pedales (E) en la caja de altavoces (B).

Fije la caja de pedales (E) a la caja de altavoces (B) usando un tornillo de 6 x 20 mm (grande de cabeza plana) ❷ para cada ménsula inferior y dos tornillos de 4 x 20 mm (pequeños de cabeza redonda) ❸ para cada ménsula trasera. Asegúrese de que el cable de los pedales pasa por el hueco de la parte superior del conjunto de pedales y que el cable de altavoces sale por la parte posterior de encima de la caja de altavoces (vea la ilustración).

5 Monte la unidad del teclado principal (A). (Parte 1)

Baje con cuidado la unidad del teclado principal (A) a la caja de altavoces (B) y conjunto del soporte de modo que la parte posterior de la unidad principal quede situada a unos 10 cm detrás de la parte posterior del panel lateral. **¡CUANDO LO HAGA, TENGA CUIDADO CON LOS DEDOS!** Inserte un tornillo de 6 x 20 mm (grande de cabeza plana) ❷ en el orificio más interior dejando aproximadamente 1 cm del tornillo sobresaliendo en cada lado del panel inferior de la unidad principal. Estos tornillos se deslizarán a las ménsulas del panel lateral trasero en el paso 6.

** Mantenga apartados los dedos de la parte marcada con "Zona peligrosa" en las ilustraciones cuando baje la unidad del teclado principal al conjunto del soporte.*



6 Attach the main keyboard unit. (Part 2)

With the protruding screw heads on the bottom panel of the main unit positioned behind the side-panel rear brackets, slide the main keyboard unit forward until the screw heads stop against the end of the slot in the rear brackets. Align the holes in the bottom of the main unit with those in the front side-panel brackets (also center the main unit to produce an equal clearance on the left and right sides, as shown in the illustrations), then secure the main keyboard unit to the stand assembly using two 6 x 20 mm (large flat-head) screws ❷ screwed through the front bracket and then firmly tightening the two protruding screws that slid into the rear brackets. Put the speaker box cover back in place with the "Velcro" on the cover and speaker box. (Make sure that the upper edge of the cover fits snugly against the under side of the main unit.)

7 Connect the speaker cord and pedal cord.

Insert the speaker cord connector into the corresponding socket on the right (closest to the pedal box) of the keyboard unit. Plug the pedal cord connector into the socket on the left (farthest from the pedal box) of the keyboard unit. Note that both connectors must be inserted with the protruding clip facing the rear of the main unit.

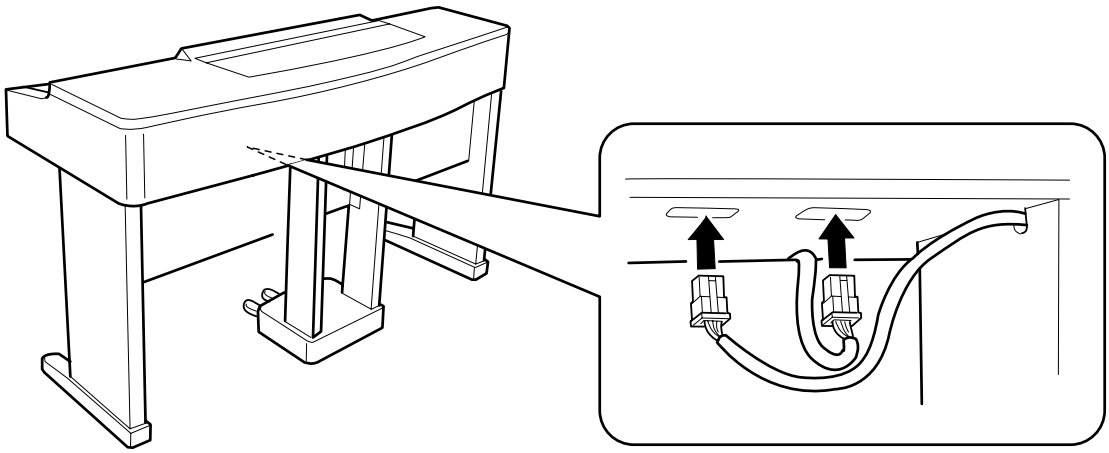
6 Die Haupteinheit montieren. (Teil 2)

Positionieren Sie die Haupteinheit so auf der Ständerbaugruppe, daß die beiden eingedrehten Schrauben hinter den hinteren Halterungen an den Seitenwänden zu liegen kommen, und schieben Sie dann nach vorn, bis die Schrauben bis zum Anschlag in den Halterungsschlitzen sitzen. Bringen Sie die Bohrungen der vorderen Halterungen mit denen an der Unterseite der Haupteinheit zur Deckung (achten Sie auch darauf, daß die Haupteinheit mittig positioniert ist, d.h. links und rechts gleichviel übersteht, wie in der Abbildung gezeigt), und schrauben Sie die Haupteinheit dann mit zwei weiteren Senkschrauben (6 x 20 mm) ❷ an den vorderen Halterungen fest, um danach die beiden bereits eingedrehten Schrauben fest anzuziehen. Bringen Sie nun die Bespannung wieder an, indem Sie die Klettband-Gegenstücke an Bespannungsrahmen und Lautsprecherkasten aufeinander ausrichten. (Die Oberkante des Bespannungsrahmens muß bündig an der Unterseite der Haupteinheit anliegen.)

7 Das Lautsprecherkabel und das Pedalkabel anschließen.

Schließen Sie das Lautsprecherkabel an die rechte (dem Pedalkasten am nächsten gelegene) Buchse an an der Unterseite der Haupteinheit an. Das Pedalkabel schließen Sie an die linke (am weitesten vom Pedalkasten entfernte) Buchse an. Die beiden Stecker müssen mit der Führungsnase in Richtung Rückseite (der Haupteinheit) in die jeweilige Buchse gesteckt werden.

7



6 Posez le clavier (A) (2ère étape)

Les têtes de vis sortant du panneau inférieur du clavier étant positionnées derrière les ferrures arrières des panneaux latéraux, faites glisser le clavier vers l'avant jusqu'à ce que les têtes de vis soient en butée contre le fond de la fente des ferrures arrière. Alignez les trous du panneau inférieur du clavier sur les trous des ferrures avant des panneaux latéraux (centrez également le clavier de manière à avoir un jeu identique de chaque côté, comme illustré). Fixez ensuite le clavier sur le support en vissant une grosse vis ❷ de 6 x 20 mm (à tête plate) à travers chaque ferrure avant et en serrant à fond les deux vis glissées dans les ferrures arrière. Reposez le couvercle de la boîte des haut-parleurs et fixez-le au moyen des velcros du couvercle et de la boîte. (Assurez-vous que le bord supérieur du couvercle est bien calé contre le panneau inférieur du clavier.)

7 Connectez le cordon des haut-parleurs et le cordon du pédalier.

Branchez le connecteur du cordon des haut-parleurs à la prise correspondante sur le côté droit du clavier (la plus proche du pédalier). Branchez le connecteur du cordon du pédalier à la prise située sur le côté gauche du clavier (la plus éloignée du pédalier). Veuillez noter que les deux connecteurs doivent être branchés avec la partie en saillie dirigée vers l'arrière du clavier.

6 Monte la unidad del teclado principal. (Parte 2)

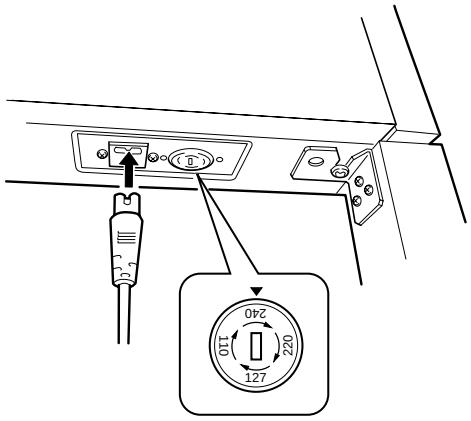
Con las cabezas de tornillos sobresaliendo por el panel inferior de la unidad principal situado detrás de las ménsulas traseras del panel lateral, deslice la unidad del teclado principal hacia adelante hasta que las cabezas de tornillos topen contra el extremo de la ranura de las ménsulas traseras. Alinee los orificios de la parte inferior de la unidad principal con los de las ménsulas del panel lateral frontal (centre también la unidad principal para producir una holgura igual en los lados izquierdo y derecho, como se muestra en las ilustraciones), y fije entonces la unidad del teclado principal en el conjunto del soporte usando dos tornillos de 6 x 20 mm (grandes de cabeza plana) ❷ enroscados por la ménsula frontal y apriete entonces bien los tornillos que sobresalen que se incorporan en las ménsulas traseras. Ponga de nuevo la cubierta de la caja de altavoces en su lugar con la cinta de adhesión por contacto de la cubierta y de la caja de altavoces. (Asegúrese de que el borde superior de la cubierta se adapta bien contra el lado inferior de la unidad principal.)

7 Conecte el cable de altavoces y el cable de pedales.

Inserte el conector del cable de altavoces en el receptáculo correspondiente de la derecha (más cercano a la caja de pedales) de la unidad del teclado. Enchufe el conector del cable de pedales en el receptáculo de la izquierda (el más apartado de la caja de pedales) de la unidad del teclado. Tenga presente que ambos conectores deben insertarse con el retenedor saliente orientado a la parte trasera de la unidad principal.

8

- A voltage selector is provided in some areas.
- Spannungswähler (nur in bestimmten Verkaufsgebieten)
- Un sélecteur de tension est prévu pour certaines régions
- El selector de tensión está provisto para ciertos destinos.



8 Voltage Selector

Before connecting the AC power cord, check the setting of the voltage selector which is provided in some areas. To set the selector for 110V, 127V, 220V or 240V main voltages, use a “minus” screwdriver to rotate the selector dial so that the correct voltage for your region appears next to the pointer on the panel. The voltage selector is set at 240V when the unit is initially shipped.

After the proper voltage has been selected connect the AC power cord. A plug adaptor may be also provided in some areas to match the pin configuration of the AC wall outlets in your area.

9 Be sure to set the pedal adjusters.

For stability, two adjusters are provided on the bottom of the pedal assembly (E). Rotate the adjusters until they comes in firm contact with the floor surface. The adjusters ensure stable pedal operation and facilitate pedal effect control. If the adjusters are not in firm contact with the floor surface, distorted sound may result.

IMPORTANT

- *After assembling the Clavinova, check once more to make sure that all screws have been securely fastened.*
- *If the stand leans to the side, makes unusual noises, or otherwise seems unstable during use, check and tighten all screws while following the assembly instructions given above.*

8 Den Spannungswähler einstellen.

Bevor Sie nun das Netzkabel anschließen, müssen Sie den Spannungswähler (falls vorhanden) auf die örtliche Netzspannung einstellen. Zum Verstellen drehen Sie den Spannungswähler mit einem Schlitzschraubendreher, bis der richtige Spannungswert (110, 127, 220 oder 240) an der Pfeilmarkierung steht. Bei der Auslieferung werden alle Instrumente mit Spannungswähler auf “240” voreingestellt.

Nachdem Sie den Spannungswähler richtig eingestellt haben, können Sie nun das Netzkabel anschließen. In manchen Gebieten wird ein Steckerdapter mitgeliefert, um den Anschluß an die evtl. unterschiedlich geformte Steckdose zu ermöglichen.

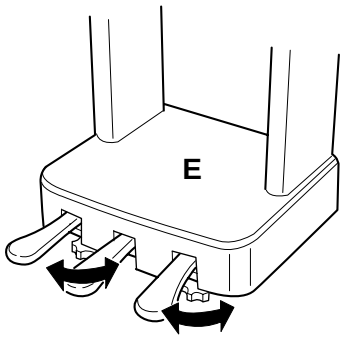
9 Die Pedalstützen einstellen.

Für bessere Standfestigkeit sind unter dem Pedalkasten (E) zwei verstellbare Pedalstützen vorgesehen. Nachdem Sie das Clavinova an seinem festen Standplatz aufgestellt haben, drehen Sie diese Stützen heraus, bis sie fest auf dem Boden stehen. Die Stützen sorgen beim Spielen für präzise Pedalbetätigung. Wenn die beiden Pedalstützen nicht fest auf dem Boden aufstehen, können Klangverzerrungen auftreten.

WICHTIG

- *Vergewissern Sie sich nach Zusammenbau und Aufstellung des Clavinova noch einmal davon, daß alle Schrauben fest angezogen sind.*
- *Wenn das Instrument schief steht, komische Geräusche erzeugt oder sich beim Spielen wackelig anfühlt, prüfen Sie gemäß den obigen Anweisungen, ob das Instrument richtig zusammengebaut wurde, und ziehen dabei die einzelnen Schrauben noch einmal nach.*

9



8 Sélecteur de tension

Avant de connecter le cordon d'alimentation, vérifiez le réglage du sélecteur de tension qui est prévu pour certaines régions. Pour régler le sélecteur sur 110 V, 127 V, 220 V ou 240 V, utilisez un tournevis à lame plate pour tourner le cadran du sélecteur afin de mettre l'indication correspondant à la tension de votre région vis à vis du repère triangulaire situé sur le panneau. Le sélecteur de tension est réglé sur 240 V au départ d'usine.

Une fois que vous avez réglé le sélecteur de tension, connectez le cordon d'alimentation. Un adaptateur de prise peut également être fourni dans certaines régions pour pouvoir brancher le cordon à la prise secteur murale.

9 N'oubliez pas de régler la hauteur du pédalier.

Pour assurer la stabilité, deux dispositifs de réglage ont été prévus à la partie inférieure du pédalier (E). Tournez ces dispositifs jusqu'à ce qu'ils soient en contact ferme avec la surface du sol. Ces dispositifs assurent la stabilité du pédalier lors de son utilisation et facilitent la commande au pied des effets. Si ces dispositifs ne sont pas en contact ferme avec le sol, il pourra se produire une distorsion du son.

!! IMPORTANT

- *Après avoir assemble le Clavinova, vérifiez de nouveau que toutes les vis sont bien serrées à fond.*
- *Si l'instrument penche d'un côté, s'il fait un bruit inhabituel, ou s'il paraît instable lorsque vous l'utilisez, vérifiez que vous l'avez assemblé correctement et que toutes les vis sont bien serrées en suivant les instructions de montage données ici.*

8 Selector de tensión

Antes de conectar el cable de alimentación de CA, compruebe el ajuste del selector de tensión que se incorpora para ciertos destinos. Para ajustar el selector a 110V, 127V, 220V ó 240V de la red de alimentación, emplee un destornillador de cabeza recta "–" para girar el selector de modo que la tensión correcta de su zona aparezca al lado del indicador del panel. El selector de tensión se ajusta a 240V cuando la unidad sale de fábrica.

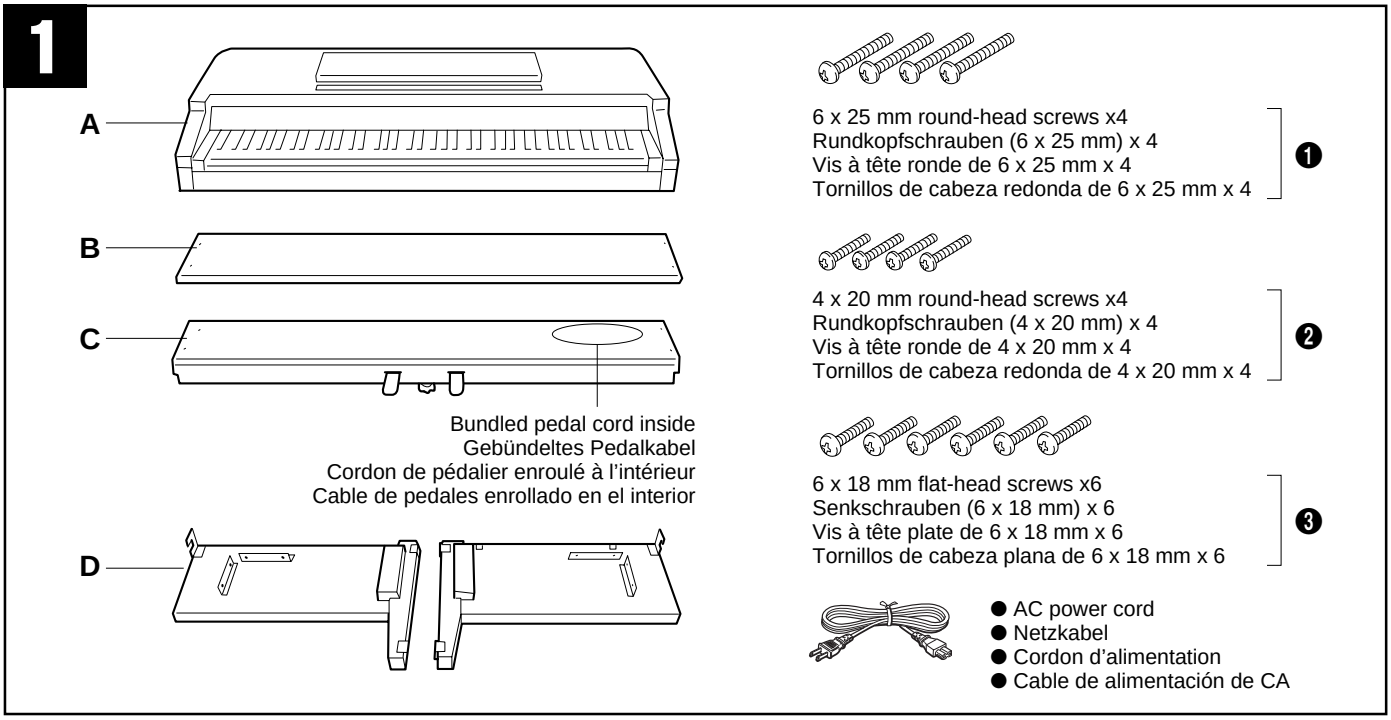
Después de haber seleccionado la tensión correcta, enchufe el cable de alimentación. En algunas zonas puede suministrarse también un adaptador para adaptar la configuración de las patillas de los tomacorrientes de CA de su localidad.

9 Asegúrese de ajustar los reguladores de los pedales.

Para más estabilidad, se proporcionan dos reguladores en la parte inferior del conjunto de pedales (E). Gire los reguladores hasta que hagan buen contacto con la superficie del piso. Los reguladores aseguran una operación estable de los pedales y facilitan el control de los efectos con los pedales. Si los ajustadores no están en buen contacto con la superficie del piso, el sonido podría distorsionarse.

!! IMPORTANTE

- *Después de haber montado la Clavinova, compruebe una vez más que todos los tornillos se hayan apretado bien.*
- *Si el soporte se inclina a un lado, hace ruidos anormales, o parece inestable durante la utilización, compruebe y apriete todos los tornillos siguiendo las instrucciones de montaje anteriores.*



CVP-59S: Assembly

NOTES

- *We do not recommend attempting to assemble the Clavinova alone. The job can be easily accomplished, however, with only two people.*
- *Use only the screws provided or replacements of exactly the specified size. Using screws of the wrong size can result in damage to the instrument.*

1 Open the box and remove all the parts.

On opening the box you should find the parts shown in the illustration above. Check to make sure that all the required parts are provided.

2 Attach the side panels (D) to the pedal box (C).

Before installing the pedal box, untie and straighten out the bundled cord attached to the bottom of the pedal box.

Place the pedal box on top of the wooden blocks attached to the side panels (D), and attach using the four 6 x 25 mm round-head screws ❶ — two screws on each side. Make sure the pedals extend in the same direction as the feet.

3 Attach the center panel (B) to the side panels (D).

The center panel (B) should be screwed to the vertical brackets on the side panels (D) using the four 4 x 20 mm round-head screws ❷, as shown in the illustration. Make sure the center panel is attached to the side of the brackets facing the pedals.

CVP-59S: Zusammenbau

HINWEISE

- *Wir raten Ihnen davon ab, das Clavinova alleine zusammenzubauen und aufzustellen. Zwei Personen können diese Arbeit jedoch problemlos ausführen.*
- *Verwenden Sie ausschließlich die mitgeliefenten Schrauben oder Ersatzschrauben identischer Größe. Die Verwendung von Schrauben mit abweichenden Maßen kann eine Beschädigung des Instruments zur Folge haben.*

1 Den Versandkarton öffnen und alle Teile auspacken.

Der Karton sollte alle in der Abbildung gezeigten Teile enthalten. Vergewissern Sie sich, daß alle Teile vollzählig vorhanden sind.

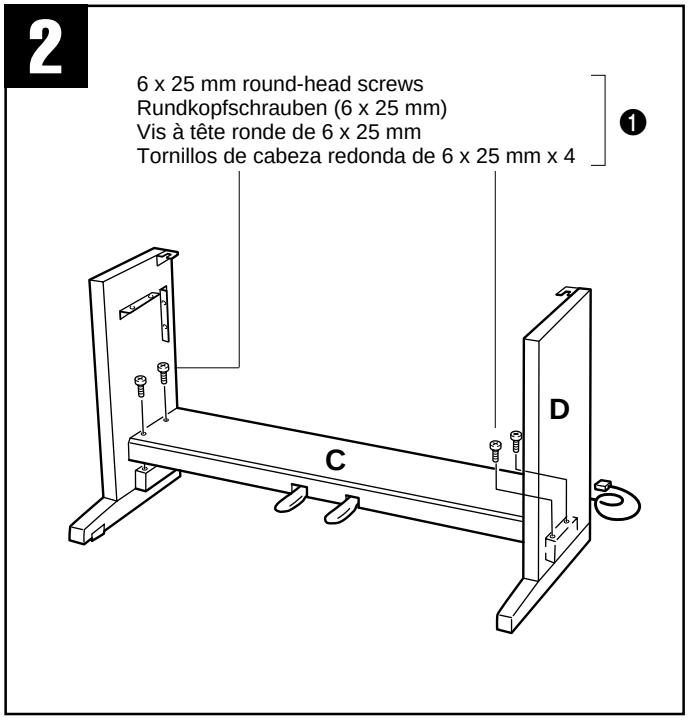
2 Die Seitenwände (D) mit dem Pedalkasten (C) verschrauben.

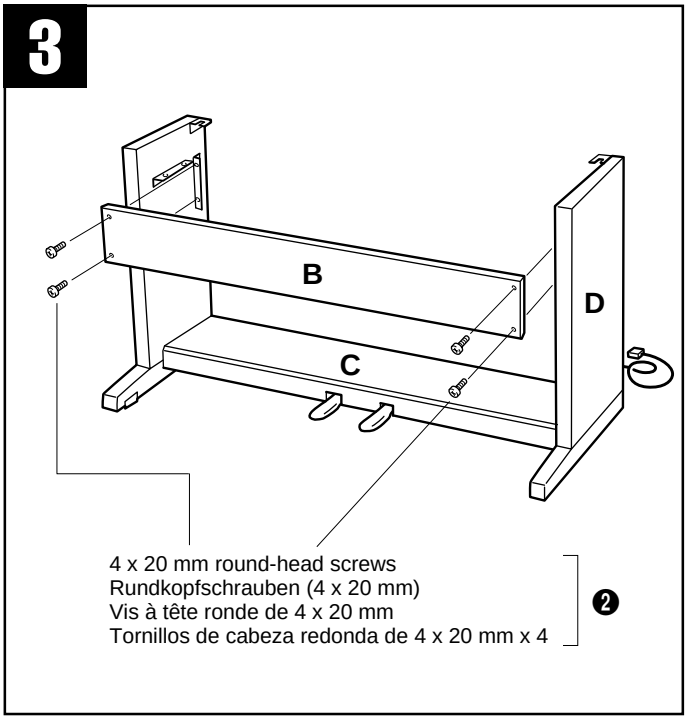
Bevor Sie den Pedalkasten festschrauben, lösen Sie zunächst das an der Unterseite des Pedalkastens befestigte Kabel und ziehen es gerade.

Setzen Sie den Pedalkasten auf die Holzklötze an den Innenseiten der Seitenwände (D), um ihn dann mit den vier größeren Rundkopfschrauben (6 x 25 mm) ❶ festzuschrauben (jeweils zwei Schrauben links und rechts). Achten Sie darauf, daß die Pedale und die Füße in dieselbe Richtung weisen.

3 Die Rückwand (B) an die beiden Seitenwände (D) schrauben.

Die Rückwand wird an den beiden senkrecht angebrachten Halterungen mit den vier kleineren Rundkopfschrauben (4 x 20 mm) ❷ festgeschraubt, wie in der Abbildung gezeigt. Achten Sie darauf, daß die Rückwand vor den Halterungen angesetzt und festgeschraubt wird.





CVP-59S: Montage

REMARQUES

- *Nous ne vous conseillons pas d'essayer d'assembler le Clavinova seul. Toutefois, ce travail peut être facilement exécuté par deux personnes.*
- *N'utilisez que les vis fournies ou des vis ayant exactement les mêmes dimensions. Le fait d'utiliser des vis de dimensions incorrectes pourrait endommager l'instrument.*

1 Ouvrez le carton et retirez toutes les pièces.

Les pièces indiquées sur l'illustration devraient toutes se trouver dans le carton. Vérifiez qu'il n'en manque aucune.

2 Fixez les panneaux latéraux (D) au pédalier (C)

Avant de poser le pédalier, détachez le cordon de la partie inférieure du pédalier et déroulez-le.
Placez le pédalier sur les cales en bois fixées aux panneaux latéraux (D) et fixez-le en utilisant les quatre vis à tête ronde ❶ de 6 x 25 mm : deux vis de chaque côté. Veillez à ce que les pédales et la partie qui dépasse des supports inférieurs soient dirigées dans le même sens.

3 Fixez le panneau central (B) aux panneaux latéraux (D)

Le panneau central (B) doit être fixé aux ferrures verticales des panneaux latéraux (D) à l'aide des quatre vis à tête ronde ❷ de 4 x 20 mm, comme illustré. Assurez-vous que le panneau central est fixé sur le côté des ferrures dirigé vers le pédalier

CVP-59S: Montaje

NOTAS

- *No le recomendamos que monte la Clavinova usted solo. Sin embargo, el trabajo podrá realizarse con más facilidad entre dos personas solamente.*
- *Emplee sólo los tornillos suministrados u otros que sean exactamente del mismo tamaño especificado. El empleo de tornillos del tamaño erróneo puede dañar el instrumento.*

1 Abra la caja y extraiga todas las partes.

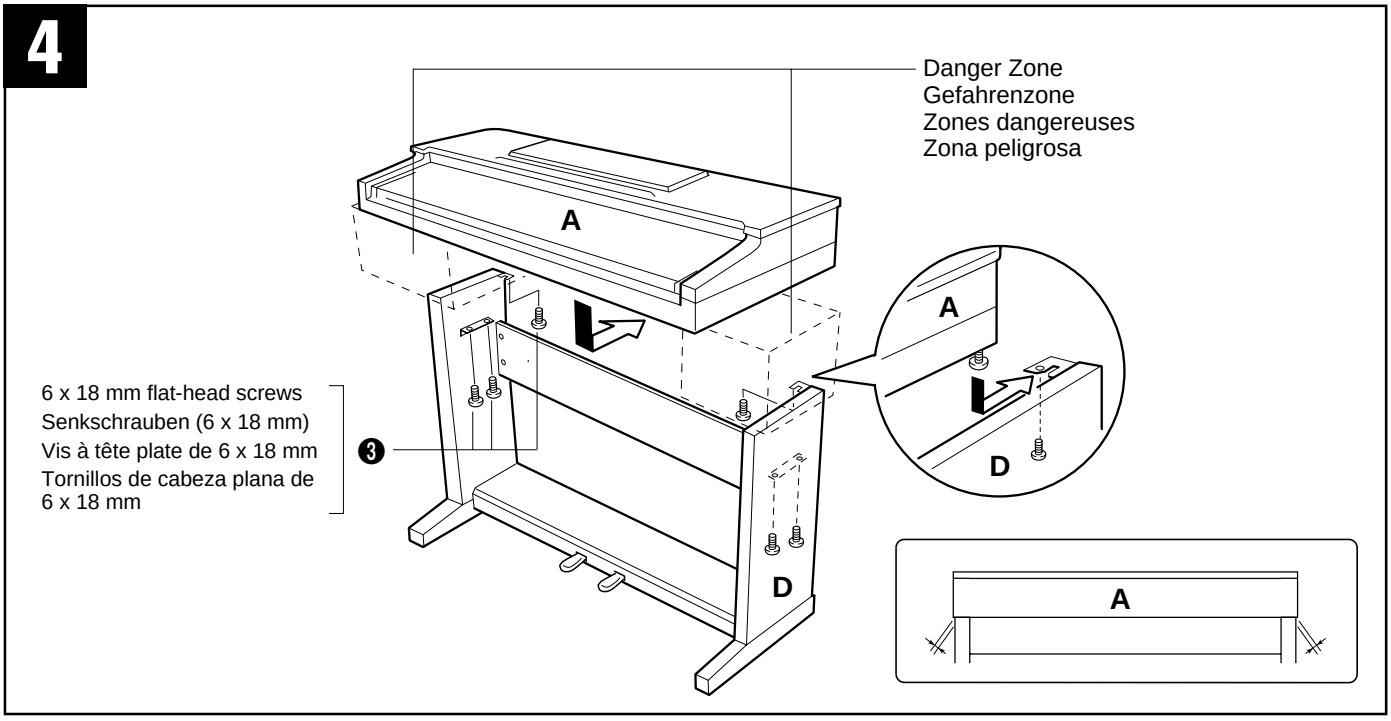
Al abrir la caja, encontrará las partes mostradas en la ilustración de arriba. Compruebe y asegúrese de que no falta ninguna de las partes requeridas.

2 Monte los paneles laterales (D) en la caja de pedales (C).

Antes de instalar la caja de pedales, desate y alargue el cable enrollado unido a la parte inferior de la caja de pedales.
Coloque la caja de pedales encima de bloques de madera colocados en los paneles laterales (D), y una usando los cuatro tornillos de cabeza redonda de 6 x 25 mm ❶; dos tornillos en cada lado. Asegúrese de que los pedales se extienden en la misma dirección que las patas.

3 Monte el panel central (B) en los paneles laterales (D).

El panel central (B) debe enroscarse a las ménsulas verticales de los paneles laterales (D) usando los cuatro tornillos de cabeza redonda de 4 x 20 mm ❷, como se muestra en la ilustración. Asegúrese de que el panel central queda unido al lado de las ménsulas orientado a los pedales.



4 Install the main unit (A).

Gently place the main unit (A) on the side panels (D) with the screws on its bottom panel (toward the rear of the main unit) just in front of the grooves in the brackets located at the top of the side panels. Then slide the main unit to the rear until it stops. **WATCH YOUR FINGERS WHEN DOING THIS!!**

Align the holes on the bottom panel of the main unit with the holes in the brackets on the side panels (also center the main unit to produce an equal clearance on the left and right sides, as shown in the illustration), then screw in and securely tighten the six 6 x 18mm flat-head screws ❸ (three screws for each side of the main unit).

** Keep your fingers away from the area marked "Danger Zone" in the illustrations when lowering the main keyboard unit onto the stand assembly.*

5 Connect the pedal cord.

Pass the pedal cord through the two cord holders on the side panel. Insert the connector on the free end of the cord into the corresponding socket on the underside of the main unit. Make sure that the protruding clip on the connector is facing the rear of the main unit. Close the clips of the two cord holders to keep the cord firmly in place.

4 Die Haupteinheit (A) montieren.

Setzen Sie die Haupteinheit (A) vorsichtig so auf die Seitenwände (D), daß die Schrauben an ihrer Unterseite (hinten) vor den oberen Halterungen an den Seitenwänden zu liegen kommen. Schieben Sie die Haupteinheit dann nach hinten, bis die Schrauben bis zum Anschlag in den Halterungsschlitzen sitzen. **VORSICHT! KLEMMEN SIE SICH DABEI NICHT DIE FINGER EIN!**

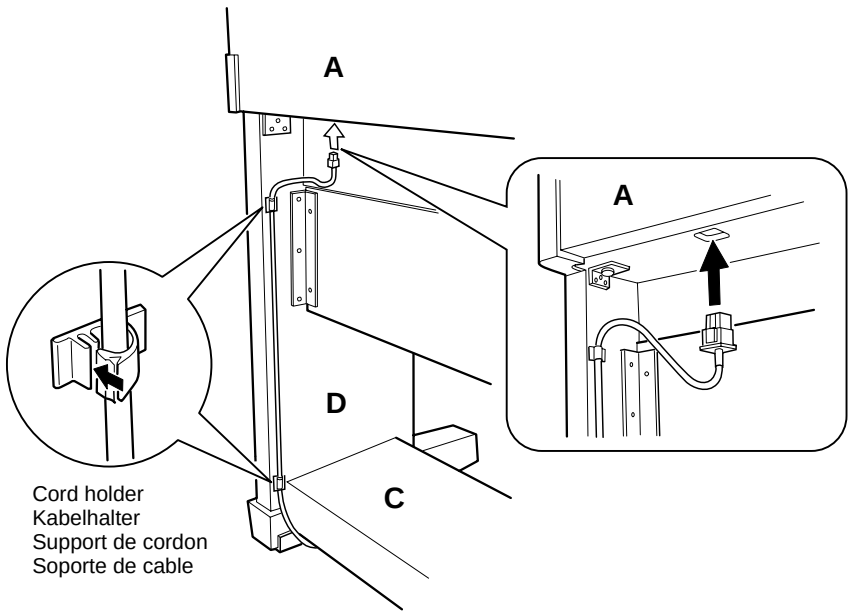
Bringen Sie nun die Bohrungen in den beiden seitlichen Halterungen mit den Bohrungen an der Unterseite der Haupteinheit zur Deckung (achten Sie auch darauf, daß die Haupteinheit mittig positioniert ist, d.h. links und rechts gleichviel übersteht, wie in der Abbildung gezeigt), und schrauben Sie die Haupteinheit dann mit den sechs Senkschrauben (6 x 18 mm) ❸ fest (jeweils drei Schrauben links und rechts).

** Halten Sie beim Aufsetzen der Haupteinheit auf die Ständerbaugruppe von dem in der Abbildung mit "Gefahrenzone" gekennzeichneten Bereich fern.*

5 Das Pedalkabel anschließen.

Führen Sie das Pedalkabel durch die beiden Kabelhalter an der Seitenwand. Schließen Sie das Kabel danach an die Buchse auf der Unterseite der Haupteinheit an. Der Stecker muß mit der Führungsnase in Richtung Rückseite (der Haupteinheit) in die Buchse gesteckt werden. Drücken Sie nun noch die Klemmen der Kabelhalter fest an, damit das Kabel sicher gehalten wird.

5



4 Posez le clavier (A)

Placez le clavier (A) sur les panneaux latéraux (D), avec les vis de son panneau inférieur (situées vers l'arrière du clavier) placées immédiatement derrière les fentes des ferrures situées à la partie supérieure des panneaux latéraux (D), puis faites glisser le clavier vers l'avant jusqu'à ce qu'il vienne en butée. **FAITES ATTENTION A VOS DOIGTS EN EXECUTANT CETTE OPERATION !!**

Alignez les trous du panneau inférieur du clavier sur les trous des ferrures des panneaux latéraux (centrez également le clavier de manière à avoir un jeu identique de chaque côté comme montré sur l'illustration) puis posez et serrez à fond les six vis à tête plate ❸ de 6 x 18 mm (trois vis de chaque côté du clavier).

** Lorsque vous abaissez le clavier sur son support, ne placez pas les mains dans les zones marquées "Zones dangereuses" sur l'illustration.*

5 Connectez le cordon du pédalier

Faites passer le cordon du pédalier dans les deux supports de cordon situés sur le panneau latéral. La prise doit être branchée au connecteur correspondant situé à la partie inférieure du clavier. Assurez-vous que la partie en saillie de la prise est dirigée vers l'arrière du clavier. Fermez soigneusement les deux supports pour maintenir le cordon bien en place.

4 Monte la unidad principal (A).

Coloque con cuidado la unidad principal (A) en los paneles laterales (D) con los tornillos de su panel inferior (hacia la parte trasera de la unidad principal) junto delante de las ranuras situadas en la parte superior de los paneles laterales. Entonces, deslice la unidad principal hacia atrás hasta que haga tope. **¡CUANDO LO HAGA, TENGA CUIDADO CON LOS DEDOS!**

Alinee los orificios del panel inferior de la unidad principal con los de las ménsulas de los paneles laterales (centre también la unidad principal para producir una holgura igual en los lados izquierdo y derecho, como se muestra en la ilustración), y entonces enrosque y apriete bien los seis tornillos de cabeza plana de 6 x 18 mm ❸ (tres tornillos para cada lado de la unidad principal).

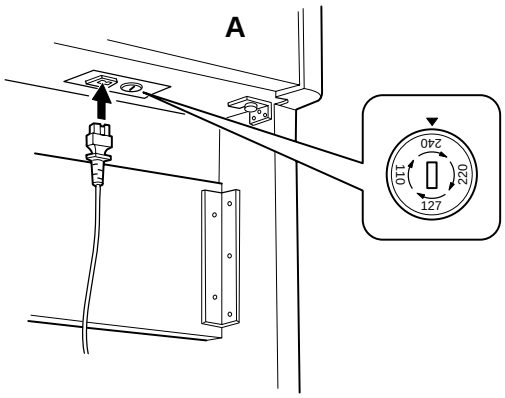
** Mantenga apartados los dedos de la parte marcada con "Zona peligrosa" en las ilustraciones cuando baje la unidad del teclado principal al conjunto del soporte.*

5 Conecte el cable de pedales.

Pase el cable de pedales por los dos soportes de cable del panel lateral. Inserte el conector del extremo libre del cable en el receptáculo correspondiente de la parte inferior de la unidad principal. Asegúrese de que el conector deben insertarse con el retenedor saliente orientado a la parte trasera de la unidad principal.

6

- A voltage selector is provided in some areas.
- Spannungswähler (nur in bestimmten Verkaufsgebieten)
- Un sélecteur de tension est prévu pour certaines régions
- El selector de tensión está provisto para ciertos destinos.



6 Voltage Selector

Before connecting the AC power cord, check the setting of the voltage selector which is provided in some areas. To set the selector for 110V, 127V, 220V or 240V main voltages, use a "minus" screwdriver to rotate the selector dial so that the correct voltage for your region appears next to the pointer on the panel. The voltage selector is set at 240V when the unit is initially shipped.

After the proper voltage has been selected connect the AC power cord. A plug adaptor may be also provided in some areas to match the pin configuration of the AC wall outlets in your area.

7 Set the adjuster.

For stability, an adjuster is provided on the bottom of the pedal box (C). Rotate the adjuster until it comes in firm contact with the floor surface. The adjuster ensures stable pedal operation and facilitates pedal effect control. If the adjuster is not in firm contact with the floor surface, distorted sound may result.

IMPORTANT

- *After assembling the Clavinova, check once more to make sure that all screws have been securely fastened.*
- *If the stand leans to the side, makes unusual noises, or otherwise seems unstable during use, check and tighten all screws while following the assembly instructions given above.*

6 Den Spannungswähler einstellen.

Bevor Sie nun das Netzkabel anschließen, müssen Sie den Spannungswähler (falls vorhanden) auf die örtliche Netzspannung einstellen. Zum Verstellen drehen Sie den Spannungswähler mit einem Schlitzschraubendreher, bis der richtige Spannungswert (110, 127, 220 oder 240) an der Pfeilmarkierung steht. Bei der Auslieferung werden alle Instrumente mit Spannungswähler auf "240" voreingestellt.

Nachdem Sie den Spannungswähler richtig eingestellt haben, können Sie nun das Netzkabel anschließen. In manchen Gebieten wird ein Steckerdapter mitgeliefert, um den Anschluß an die evtl. unterschiedlich geformte Steckdose zu ermöglichen.

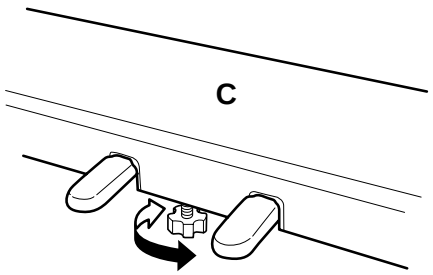
7 Die Pedalstütze einstellen.

Für bessere Standfestigkeit ist unter dem Pedalkasten (C) eine verstellbare Pedalstütze vorgesehen. Nachdem Sie das Clavinova an seinem festen Standplatz aufgestellt haben, drehen Sie diese Stütze heraus, bis sie fest auf dem Boden steht. Die Stütze sorgt beim Spielen für präzise Pedalbetätigung. Wenn die Pedalstütze nicht fest auf dem Boden aufsteht, können Klangverzerrungen auftreten.

WICHTIG

- *Vergewissern Sie sich nach Zusammenbau und Aufstellung des Clavinova noch einmal davon, daß alle Schrauben fest angezogen sind.*
- *Wenn das Instrument schief steht, komische Geräusche erzeugt oder sich beim Spielen wackelig anfühlt, prüfen Sie gemäß den obigen Anweisungen, ob das Instrument richtig zusammengebaut wurde, und ziehen dabei die einzelnen Schrauben noch einmal nach.*

7



6 Sélecteur de tension

Avant de connecter le cordon d'alimentation, vérifiez le réglage du sélecteur de tension qui est prévu pour certaines régions. Pour régler le sélecteur sur 110 V, 127 V, 220 V ou 240 V, utilisez un tournevis à lame plate pour tourner le cadran du sélecteur afin de mettre l'indication correspondant à la tension de votre région vis à vis du repère triangulaire situé sur le panneau. Le sélecteur de tension est réglé sur 240 V au départ d'usine.

Une fois que vous avez réglé le sélecteur de tension, connectez le cordon d'alimentation. Un adaptateur de prise peut également être fourni dans certaines régions pour pouvoir brancher le cordon à la prise secteur murale.

7 Réglez la hauteur du pédalier

Pour assurer la stabilité, un dispositif de réglage a été prévu à la partie inférieure du pédalier (C). Tournez ce dispositif jusqu'à ce qu'il soit en contact ferme avec la surface du sol. Ce dispositif assure la stabilité du pédalier lors de son utilisation et facilitent la commande au pied des effets. Si ce dispositif n'est pas en contact ferme avec le sol, il pourra se produire une distorsion du son.

IMPORTANT

- *Après avoir monté le Clavinova, vérifiez de nouveau que toutes les vis sont bien serrées à fond.*
- *Si l'instrument penche d'un côté, s'il fait un bruit inhabituel, ou s'il paraît instable lorsque vous l'utilisez, vérifiez que vous l'avez assemblé correctement et que toutes les vis sont bien serrées en suivant les instructions de montage données ici.*

6 Selector de tensión

Antes de conectar el cable de alimentación de CA, compruebe el ajuste del selector de tensión que se incorpora para ciertos destinos. Para ajustar el selector a 110V, 127V, 220V ó 240V de la red de alimentación, emplee un destornillador de cabeza recta "-" para girar el selector de modo que la tensión correcta de su zona aparezca al lado del indicador del panel. El selector de tensión se ajusta a 240V cuando la unidad sale de fábrica.

Después de haber seleccionado la tensión correcta, enchufe el cable de alimentación. En algunas zonas puede suministrarse también un adaptador para adaptar la configuración de las patillas de los tomacorrientes de CA de su localidad.

7 Ajuste los reguladores.

Para más estabilidad, se proporciona un regulador en la parte inferior de la caja de pedales (C). Gire el regulador hasta que haga buen contacto con la superficie del piso. El regulador asegura una operación estable de los pedales y facilita el control de los efectos con los pedales. Si el ajustador no está en buen contacto con la superficie del piso, el sonido podría distorsionarse.

IMPORTANTE

- *Después de haber montado la Clavinova, compruebe una vez más que todos los tornillos se hayan apretado bien.*
- *Si el soporte se inclina a un lado, hace ruidos anormales, o parece inestable durante la utilización, compruebe y apriete todos los tornillos siguiendo las instrucciones de montaje anteriores.*

YAMAHA [Clavinova] Date : 04/25, 1995

Model CVP-79A,69,69A,59S MIDI Implementation Chart Version : 1.0

Function		Transmitted	Recognized	Remarks
Basic	Default	1	1-16	memorized
Channel	Changed	1-16	1-16	
Mode	Default	3	3 *1	Poly Mode only
	Messages	X	X	
		**********	X	
Note Number		21-108	0-127	
	True voice	**********	21-108	
Velocity	Note on	0 9nH, v=1-127	0 v=1-127	
	Note off	X 9nH, v=0	X	
After Touch	Key's	X	X	
	Ch's	X	X	
Pitch Bender		X *2	0	
Control Change	0,32	0	0	Bank Select
	1	X *2	0	Modulation
	7,10,11	0	0	
	6,38	0	0	Data entry
	64,66,67	0	0	
	71-74	X *2	0	Sound Controller
	84	X *2	0	Portamento Cntrl
	91,93,94	0 (#93 X *2)	0	Effect Depth
	96,97	X	0	Data Entry SW
	98,99	X *2	0	NRPN LSB,MSB
	100,101	0	0	RPN LSB,MSB
	120	X	0	All sounds off
	121	X	0	Reset all Cntrls
Program Change		0 0-127	0 0-127	
	True #	**********		
System Exclusive		0	0	
System Common	Song Pos	X	X	
	Song Sel	X	0	
	Tune	X	X	
System Real Time	Clock	0	0	
	Commands	0	0	
Aux Mes- sages	Local ON/OFF	X	X	
	All Notes OFF	0	0 (123-127)	
	Active Sense	0	0	
	Reset	X	X	

Notes : *1 ;Recieve Mode is always multi timbre and Poly mode.
*2 ;Transmitted when "ABC&RHY"or"HARMONY" MIDI send sw is on.

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes
Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

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.

IMPORTANT NOTICE FOR THE UNITED KINGDOM

Connecting the Plug and Cord

IMPORTANT. The wires in this mains lead are coloured in accordance with the following code:

BLUE : NEUTRAL
BROWN : LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured makings identifying the terminals in your plug proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

Making sure that neither core is connected to the earth terminal of the three pin plug.

CANADA

THIS DIGITAL APPARATUS DOES NOT EXCEED THE "CLASS B" LIMITS FOR RADIO NOISE EMISSIONS FROM DIGITAL APPARATUS SET OUT IN THE RADIO INTERFERENCE REGULATION OF THE CANADIAN DEPARTMENT OF COMMUNICATIONS.

LE PRESENT APPAREIL NUMERIQUE N'EMET PAS DE BRUITS RADIOELECTRIQUES DEPASSANT LES LIMITES APPLICABLES AUX APPAREILS NUMERIQUES DE LA "CLASSE B" PRESCRITES DANS LE REGLEMENT SUR LE BROUILLAGE RADIOELECTRIQUE EDICTE PAR LE MINISTERE DES COMMUNICATIONS DU CANADA.

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

ATTENTION: POUR ÉVITER LES CHOCS ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU'AU FOND.

• This applies only to products distributed by Yamaha Canada Music Ltd.
• Ceci ne s'applique qu'aux produits distribués par Yamaha Canada Musique Ltée.

IMPORTANT SAFETY INSTRUCTIONS

INFORMATION RELATING TO PERSONAL INJURY, ELECTRICAL SHOCK, AND FIRE HAZARD POSSIBILITIES HAS BEEN INCLUDED IN THIS LIST.

WARNING- When using any electrical or electronic product, basic precautions should always be followed. These precautions include, but are not limited to, the following:

1. Read all Safety Instructions, Installation Instructions, Special Message Section items, and any Assembly Instructions found in this manual BEFORE marking any connections, including connection to the main supply.

2. Main Power Supply Verification: Yamaha products are manufactured specifically for the supply voltage in the area where they are to be sold. If you should move, or if any doubt exists about the supply voltage in your area, please contact your dealer for supply voltage verification and (if applicable) instructions. The required supply voltage is printed on the name plate. For name plate location, please refer to the graphic found in the Special Message Section of this manual.

3. This product may be equipped with a polarized plug (one blade wider than the other). If you are unable to insert the plug into the outlet, turn the plug over and try again. If the problem persists, contact an electrician to have the obsolete outlet replaced. Do NOT defeat the safety purpose of the plug.

4. Some electronic products utilize external power supplies or adapters. Do NOT connect this type of product to any power supply or adapter other than one described in the owners manual, on the name plate, or specifically recommended by Yamaha.

5. **WARNING:** Do not place this product or any other objects on the power cord or place it in a position where anyone could walk on, trip over, or roll anything over power or connecting cords of any kind. The use of an extension cord is not recommended! If you must use an extension cord, the minimum wire size for a 25' cord (or less) is 18 AWG. NOTE: The smaller the AWG number, the larger the current handling capacity. For longer extension cords, consult a local electrician.

6. Ventilation: Electronic products, unless specifically designed for enclosed installations, should be placed in locations that do not interfere with proper ventilation. If instructions for enclosed installations are not provided, it must be assumed that unobstructed ventilation is required.

7. Temperature considerations: Electronic products should be installed in locations that do not significantly contribute to their operating temperature. Placement of this product close to heat sources such as; radiators, heat registers and other devices that produce heat should be avoided.

8. This product was NOT designed for use in wet/damp locations and should not be used near water or exposed to rain. Examples of wet/damp locations are; near a swimming pool, spa, tub, sink, or wet basement.

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

10. The power supply cord (plug) should be disconnected from the outlet when electronic products are to be left unused for extended periods of time. Cords should also be disconnected when there is a high probability of lightening and/or electrical storm activity.

11. Care should be taken that objects do not fall and liquids are not spilled into the enclosure through any openings that may exist.

12. Electrical/electronic products should be serviced by a qualified service person when:

a. The power supply cord has been damaged; or
b. Objects have fallen, been inserted, or liquids have been spilled into the enclosure through openings; or
c. The product has been exposed to rain; or
d. The product does not operate, exhibits a marked change in performance; or
e. The product has been dropped, or the enclosure of the product has been damaged.

13. Do not attempt to service this product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

14. 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 a long period 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.

15. Some Yamaha products may have benches and/or accessory mounting fixtures that are either supplied as a part of the product or as optional accessories. Some of these items are designed to be dealer assembled or installed Please make sure that benches are stable and any optional fixtures (where applicable) are well secured BEFORE using. Benches supplied by Yamaha are designed for seating only. No other uses are recommended.

PLEASE KEEP THIS MANUAL

For details of products, please contact your nearest Yamaha or the authorized distributor listed below.

Pour plus de détails sur les produits, veuillez-vous adresser à Yamaha ou au distributeur le plus proche de vous figurant dans la liste suivante.

Die Einzelheiten zu Produkten sind bei Ihrer unten aufgeführten Niederlassung und bei Yamaha Vertragshändlern in den jeweiligen Bestimmungsländern erhältlich.

Para detalles sobre productos, contacte su tienda Yamaha más cercana o el distribuidor autorizado que se lista debajo.

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

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Javier Rojo Gomez No.1149, Col. Gpe Del Moral, Deleg. Iztapalapa, 09300 Mexico, D.F.
Tel: 686-00-33

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Tel: 011-853-1377

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Tel: 305-261-4111

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

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Yamaha Europa GmbH.
Siemensstraße 22-34, D-2084 Rellingen, F.R. of Germany
Tel: 04101-3030

AUSTRIA/HUNGARY/SLOVENIA/ ROMANIA/BULGARIA
Yamaha Music Austria Ges m b H.
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Yamaha Music Benelux B.V., Brussels-office
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BP 70-77312 Marne-la-Valée Cedex 2, France
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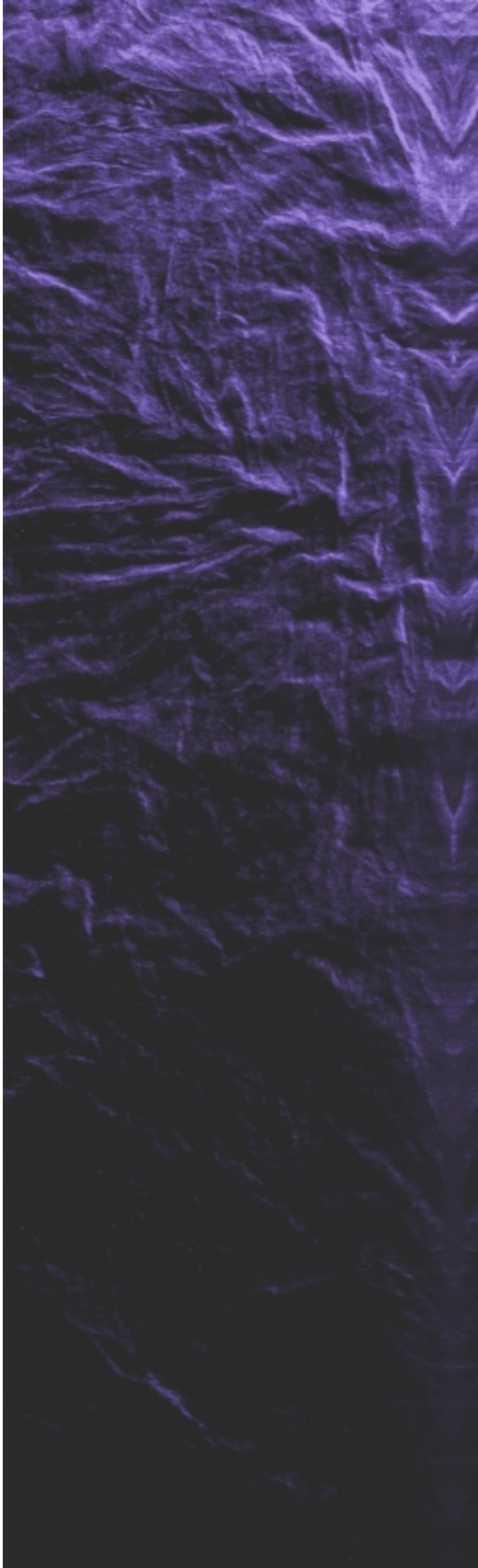
Tel: 053-460-3255



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VT47770 507POCP4.3-02B0 Printed in Japan