

# KORG

E 2

ENGLISH  
OS Ver. 1.0  
MAN0010038



# PA3B

professional  
arranger

# User's Manual

# Important safety instructions

- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Clean only with dry cloth.
- Do not block any ventilation openings, install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet. (for U.S.A. and Canada)
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- **WARNING** – This apparatus shall be connected to a mains socket outlet with a protective earthing connection.
- Turning off the power switch does not completely isolate this product from the power line so remove the plug from the socket if not using it for extended periods of time, or before cleaning. Please ensure that the mains plug or appliance couple remains readily accessible.
- Mains powered apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
- Install this product near the wall socket and keep the power plug easily accessible.
- Do not install this equipment on the far position from wall outlet and/or convenience receptacle.
- **WARNING** – Date/time Lithium button cell battery inside. Danger of explosion if battery is incorrectly replaced. The internal date/time Lithium button cell battery is not user replaceable. The unit should be returned to a Korg Authorized Service Center when the date/time Lithium button cell battery needs replacing.
- **CAUTION** – Battery Pack NiMH (Nickel Metal Hydride). Danger of explosion if NiMH battery-pack is incorrectly replaced. Replace only with the same type (KORG BAT0001002).
- Do not expose batteries to excessive heat, such as direct sunshine, fire or the like.
- Dispose of used batteries according to the battery manufacturer's instructions.
- Do not install this equipment in a confined space such as a box for the conveyance or similar unit.
- Do not put your fingers under the display while it is moving, or you will risk to pinch them under the display!
- When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.



**WARNING:**  
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT  
EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.



The lightning flash with arrowhead symbol within an 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 electric shock to persons.



The exclamation point within an 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 FCC REGULATION WARNING (for U.S.A.)

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

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

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

## CE mark for European Harmonized Standards

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

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

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

## IMPORTANT NOTICE TO CONSUMERS

This product has been manufactured according to strict specifications and voltage requirements that are applicable in the country in which it is intended that this product should be used. If you have purchased this product via the internet, through mail order, and/or via a telephone sale, you must verify that this product is intended to be used in the country in which you reside.

**WARNING:** Use of this product in any country other than that for which it is intended could be dangerous and could invalidate the manufacturer's or distributor's warranty.

Please also retain your receipt as proof of purchase otherwise your product may be disqualified from the manufacturer's or distributor's warranty.



### Notice regarding disposal (for EU only)



If this “crossed-out wheeled bin” symbol is shown on the product or in the operating manual, you must dispose of the product in an appropriate way. Do not dispose of this product along with your household trash. By disposing of this product correctly, you can avoid environmental harm or health risk. The correct method of disposal will depend on your locality, so please contact the appropriate local authorities for details.

## Data Handling

Data in memory may sometimes be lost due to incorrect user action. Be sure to save important data to the internal hard disk or to an external USB device. Korg will not be responsible for damages caused by data loss.

## Example screens

Some pages of the manuals show LCD screens along with an explanation of functions and operations. All sound names, parameter names, and values are merely examples and may not always match the actual display you are working on.

## Cleaning the display

Use a soft cotton cloth to clean the screen. Some materials, such as paper towels, could cause scratches and damage it. Computer wipes are also suggested, provided they are specifically designed for LCD screens.

Do not spray any liquids on the LCD screen directly. Always apply the solution to your cloth first, then clean the screen.

## Trademarks

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## Disclaimer

The information contained in this manual have been carefully revised and checked through. Due to our constant efforts to improve our products, the specifications might differ to those in the manual. Korg is not responsible for any eventual differences found between the specifications and the contents of the instruction manual – the specifications being subject to change without prior notice.

## Liability

Korg products are manufactured under strict specifications and voltages required by each country. These products are warranted by the Korg distributor only in each country. Any Korg product not sold with a warranty card or carrying a serial number disqualifies the product sold from the manufacturer's/distributor's warranty and liability. This requirement is for your own protection and safety.

## Service and User's Assistance

For service, please contact your nearest Authorized Korg Service Center. For more information on Korg products, and to find software and accessories for your keyboard, please contact your local Authorized Korg distributor. For up-to-date information, please point your web browser to [www.korgpa.com](http://www.korgpa.com).

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## Warning

The 76-key model features a motorized display that includes moving parts. The motorized display includes a safety system that prevents the display from closing (and automatically raises it) when fingers or an external object are detected in its path. However, inadvertently activating the motorized display may cause physical harm, in particular to children. Be very careful when using the motorized display, and keep children away while using it.

This instrument is not a toy, so please don't let children play with the display.

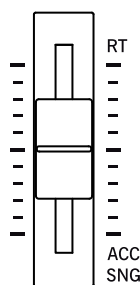
## Keep your keyboard up-to-date

Your instrument can be constantly updated as new versions of the operating system are released by Korg. You can download the operating system from [www.korgpa.com](http://www.korgpa.com). Please, read the instructions supplied with the operating system.

## The BALANCE and X-FADER sliders

When turning the instrument on, please be assured the BALANCE and X-FADER slider are set to the center position. This sets both Player 1 and Player 2 to their maximum level, and balances between the keyboard and Style/Song tracks. This will prevent that you start a Style or Song, or to play the keyboard, without hearing anything.

### BALANCE



### X-FADER



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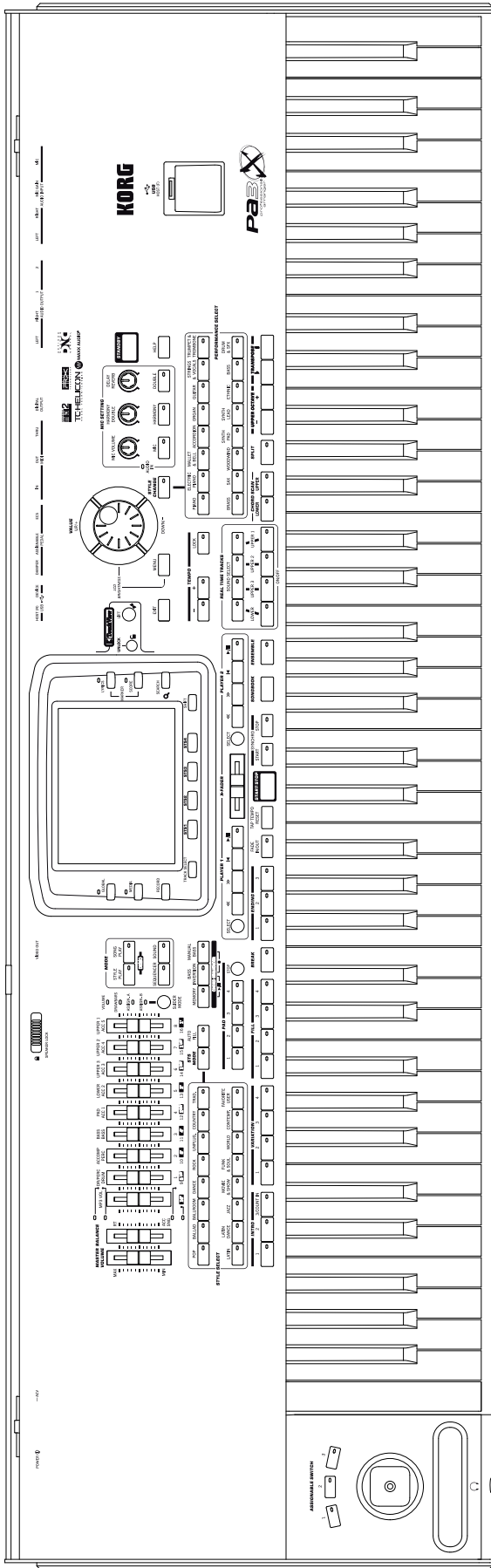




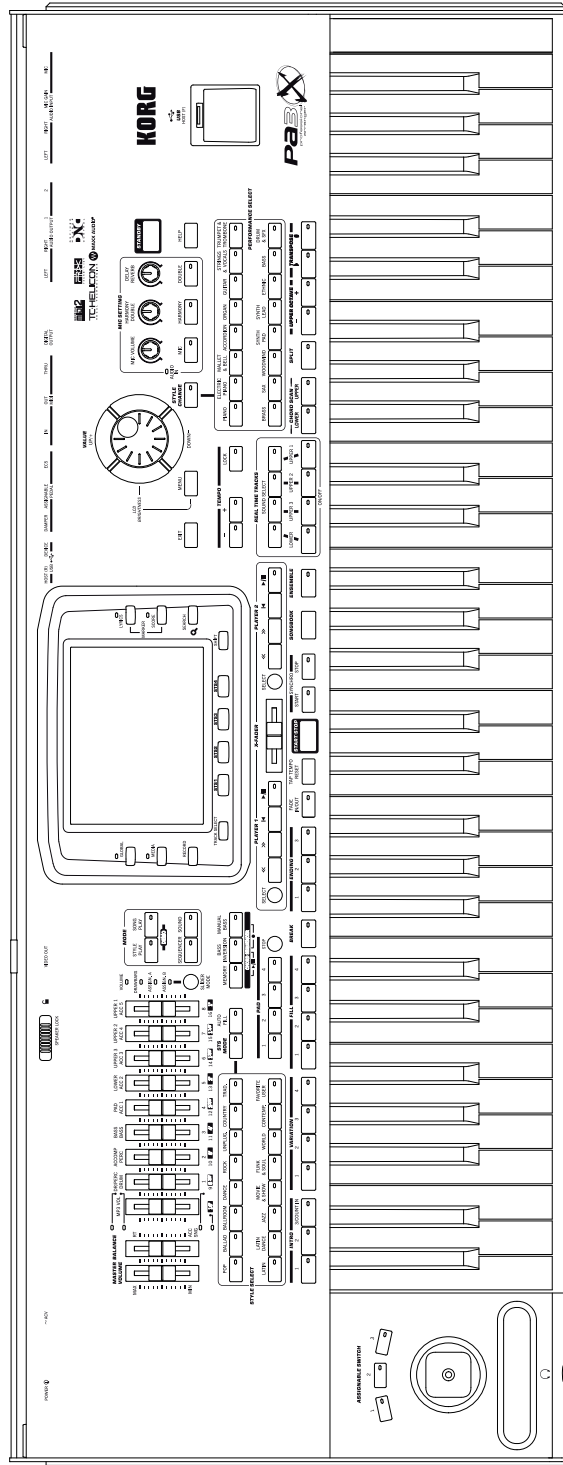
# Introduction

# Overview

Pa3X 76-keys



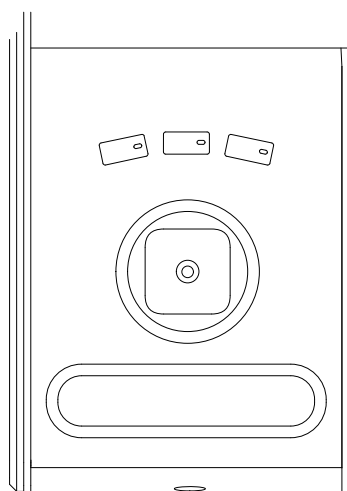
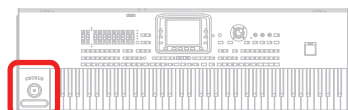
Pa3X 61-keys



## Front Panel

### Connectors and controllers

The left side of the front panel contains the manual physical controllers and the headphones connector.



Phones connector

### ASSIGNABLE SWITCH

These are freely assignable switches (see “Pad/Switch: Switch” on page 133 for information on how to assign functions to them).

### JOYSTICK

This joystick triggers different functions, depending on the direction it is moved towards. The joystick can be separately turned on or off for each track (see “Keyboard/Ensemble: Keyboard Control 1” on page 130).

- X (+/-) Move the joystick towards the left (-) to lower the pitch, or towards the right (+) to raise it. This is also called Pitch Bend.
- Y+ Move the joystick forward to trigger Modulation.
- Y- Move the joystick backward, to trigger the function assigned in Sound mode.

### RIBBON CONTROLLER

This strip controls a Sound parameter. Slide towards the left (-) to decrease its value, or towards the right (+) to increase it.

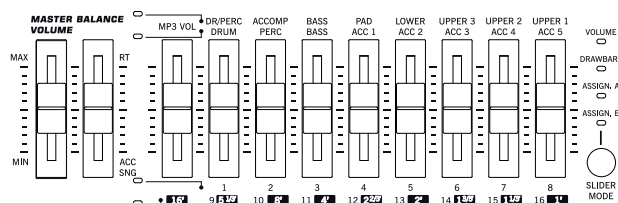
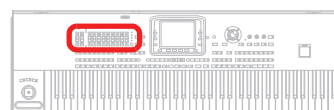
You can set the ribbon’s sensitivity in the Global > Pedal/Switch page (see “Sensitivity” on page 208). To assign the ribbon to a sound’s parameter, assign it as an AMS control for the corresponding parameter (see the “Sound” chapter in the “Advanced Edit” manual, available in the Accessory Disk).

### PHONES

Connect a pair of headphones to this output. You can use headphones with an impedance of 16-200 Ohms (50 Ohms suggested). Use a headphone splitter to connect more than one pair of headphones.

### Volume controls and assignable sliders

Use these sliders to control master and section volumes, drawbars or assignable functions. Press the SLIDER MODE button to choose the assigned functions.



### MASTER VOLUME

This slider controls the overall volume of the instrument, both of the (optional with the PaAS system) integrated speakers, the LEFT and RIGHT Audio Outputs, and the PHONES output. It does not control the volume of the 1 and 2 sub-outputs.

### BALANCE

While in Style Play and Song Play mode, this slider usually balances the volume of the Keyboard tracks, against the Style (Accompaniment), Pad and Song tracks. This is a relative control, whose effective maximum value is determined by the MASTER VOLUME slider position.

It can be programmed to work as the volume control for the Accompaniment/Song tracks only (leaving the Keyboard tracks unchanged). See “Balance Slider” on page 205 for more information.

When moved, a magnified version of the virtual slider appears in the display, for more accurate positioning.

*Note:* This does not work in the Sequencer and Sound modes.

### ASSIGNABLE SLIDERS



The first slider acts either as an MP3 volume controller in most cases, or as the 16’ footage when in Drawbar mode. When controlling the MP3 volume, it starts working only when the current volume level is reached.

The other eight sliders act as volume controls or drawbars, or are freely assignable sliders (see “Controllers: Assignable Sliders” on page 208 for information on how to assign functions to them). Four slider modes are available, and can be selected by pressing the SLIDER MODE button (see below).



**SHIFT** While in Style Play or Sequencer mode, with the sliders in Volume mode, you can use the physical sliders to change the volume of several tracks at once. Keep the SHIFT button pressed, and move one of these sliders to proportionally change the volume of all similar tracks.

**Note:** In Song Play mode, this does not work on the Song tracks, but it still works on the Keyboard tracks.

- *In Style Play and Song Play mode:* Keep the SHIFT button pressed and move one of the UPPER sliders, to proportionally change the volume of all Upper tracks at the same time.
- *In Style Play mode:* First press the TRACK SELECT button to see the separate Style tracks in the display. Then keep the SHIFT button pressed and move one of the sliders, to proportionally change the volume of all Style tracks at the same time.
- *In Sequencer mode:* Keep the SHIFT button pressed and move one of the sliders, to proportionally change the volume of all Song tracks at the same time.

### SLIDER MODE

▶PERF ▶STS ▶STS<sup>SB</sup>

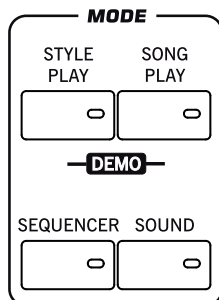
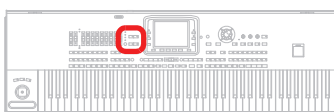
Use this button to select one of the four available operating modes for the sliders. The sliders can be freely programmed in Global mode (see “Controllers: Assignable Sliders” on page 208).

**VOLUME** When in this mode, each of the sliders controls the volume of the corresponding track or device in the display.

**DRAWBARS** Each slider controls the corresponding drawbar of the selected Digital Drawbars Sound. ASSIGN. A/BTwo sets of eight freely assignable controls, that can be programmed in Global mode. The first slider (labeled MP3 Vol) always controls the volume of the MP3 player. For information on how to program them, see “Controllers: Assignable Sliders” on page 208.

### MODE section

Each of these buttons recalls one of the instrument’s operating modes. When selected, each mode excludes the others.



### STYLE PLAY

Style Play mode, where you can play Styles (automatic accompaniments) and play up to four Keyboard tracks and four Pad tracks.

In the main page, Keyboard tracks are shown in the right half of the display. You can reach the main page by pressing EXIT from any of the Style Play edit pages. If you are in a different operating mode, press STYLE PLAY to recall the Style Play mode. If Keyboard tracks are not shown in the display, press the TRACK SELECT button to see them.

This operating mode is automatically selected when turning the instrument on.

### SONG PLAY

Song Play mode, where you can play back Songs in Standard MIDI File (SMF or KAR) and MP3 format. Since the Pa3X is equipped with two players, you can even play two Songs at the same time, and mix them with the X-Fader.

In addition to the Song tracks, you can play up to four Keyboard tracks and four Pads along with the Song(s). In the main page, Keyboard tracks are shown in the right half of the display. You can reach the main page by pressing EXIT from any of the Song Play edit pages. If you are in a different operating mode, press SONG PLAY to recall the Song Play mode. Use the TRACK SELECT button to cycle between Keyboard and Song tracks.

### SEQUENCER

Sequencer mode, where you can play, record or edit a Song (in Standard MIDI File format). The Backing Sequence mode lets you record a new Song based on the Keyboard and Style tracks, and save it as a new Standard MIDI File.

### SOUND

Sound mode, to play single Sounds on the keyboard, or edit them. By pressing RECORD you can access the Sampling mode, Pa3X full-featured sampler.

User Sounds may be based on User PCM Samples that are loaded into the dedicated Sample RAM memory. Pa3X includes 128 MB of Sample RAM as standard; this memory can be increased by installing the (optional) EXB-M256 expansion board.

Please note that the actual amount of User PCM Samples that can fit the Sample RAM varies depending on the amount of compression applied to the Samples, and may be up to 200% over the non-compressed size. Therefore, the full 256 MB Sample RAM could contain the equivalent of over 500 MB or Samples.

User PCM Samples are stored in a battery-backed Sample RAM memory when the Pa3X is turned off or put to standby mode. See “Turning the instrument on and off” on page 25 for more information).

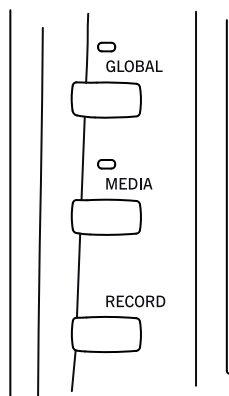
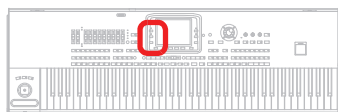
Information about the Sound and Sampling modes can be found in the “Advanced Edit” manual, contained in the Accessory Disk.

### DEMO

Press the STYLE PLAY and SONG PLAY buttons together to select the Demo mode. This mode lets you listen to some Demo Songs, to let you understand the sonic power of the Pa3X. To exit from this mode, press any of the MODE buttons.

## Special Mode Buttons

These buttons are used to recall settings, file management and record modes.



### GLOBAL

This button recalls the Global edit environment, where you can adjust various global settings. This edit environment overlaps any operating mode, that still remains active in the background. Press EXIT to go back to the underlying operating mode.

### MEDIA

This button recalls the Media edit environment, where you can execute various operations on files and storage devices (Load, Save, Format, etc...). This edit environment overlaps any operating mode, that still remains active in the background. Press EXIT to go back to the underlying operating mode.

Please note that the 76-key model is fitted with a hard disk as standard, while the 61-key model includes a flash-memory module, that can be replaced with a hard disk by using the (optional) HDIK-2 kit. Both storage devices are shown as “HD” inside the Media and Song Select pages.

The internal hard disk or flash-memory module contain both the Factory data (inside the SYS area) and User-editable data (inside the HD area).

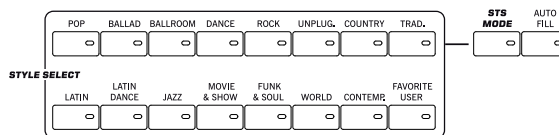
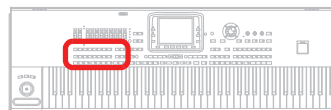
### RECORD

This button sets the instrument to the Record or Sampling mode (which one depends on the current operating mode).

**[SHIFT]** You can keep the SHIFT button pressed and press this button to open the “MP3 Record” dialog box (see “Recording a new Song (MP3 file)” on page 101).

## Style Section

Here you can select a Style, and activate the automatic selection of STSs and/or Fills.



### STYLE SELECT section

▶PERF

Use these buttons to open the Style Select window and select a Style. See “Style Select window” on page 105.

The USER button gives access to three User Style banks and twelve Favorite Style banks. You can use User locations to load new Styles from an external device, or save newly created or edited Styles.

Favorite locations, too, can be used to load new Styles from an external device, or to save newly created or edited Styles, but in addition you can edit the names of these Sound banks, so that you can create a custom set of Styles. See “The Favorite banks” on page 140.

Each button (Style banks) contains five pages, each with up to eight Styles. Repeatedly press a STYLE SELECT button to cycle between the available pages.

**[SHIFT]** You can keep the SHIFT button pressed and press one of the buttons of this section, to make the “Write Style Settings” window appear in the display. Then, you can save the current Style Setup (see “Write Style Settings dialog box” on page 139).

### STS MODE

This button cycles between the following functions.

- On When a different Style (or the same again) is selected, STS 1 is automatically selected. The Keyboard sounds and effects will change, along with the Style sounds and effects.
- Flashing Variation/STS Link function activated. This function makes each Variation recall the corresponding STS when selected. For example, select Variation 2, and STS 2 will be automatically recalled; select Variation 3, and STS 3 will be automatically recalled.
- Off When you select a different Style (or the same again), the Style sounds and effects will change. The Keyboard sounds and effects will not change.

### AUTO FILL

This button allows to turn the Auto Fill function on or off.

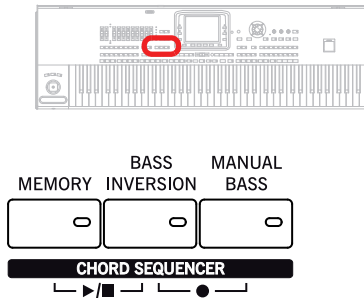
*Note: This function is automatically turned off when turning the instrument off.*

- On When selecting a different Variation, the Fill having the same number of the previous Variation is automatically selected. For example, if going from

- Variation 2 to Variation 3, Fill 2 is automatically selected.
- Off When choosing a Variation, no fill is automatically selected.

### Memory, Bass Controls, Chord Sequencer

These buttons lets you decide what should remain in memory, and how the bass is played back.



#### MEMORY

This button allows you to choose if the Lower track and/or the accompaniment chords must remain in memory even after raising your hand from the keyboard.

- On Depending on the setting of the “Memory Mode” in the “Preferences: Style Preferences” page (Style Play mode, see page 136), the sound on the left of the split point (Lower), and/or the chords for the automatic accompaniment can kept in memory even when you raise your hand from the keyboard.
- Off The sound and chords are released as soon as you raise your hand from the keyboard.

*Note: This function can be automatically activated by playing the keyboard harder. See “Velocity Control” on page 136.*

**[SHIFT]** You can jump to the Style Play > Style Preferences page by keeping SHIFT pressed, and pressing the MEMORY button.

#### BASS INVERSION

This button turns the Bass Inversion function on or off.

- On The lowest note of a chord played in inverted form will always be detected as the root note of the chord. Thus, you can specify to the arranger composite chords such as “Am7/G” or “F/C”.
- Off The lowest note is scanned together with the other chord notes, and is not always considered as the root note.

*Note: This function can be automatically activated by playing the keyboard harder. See “Velocity Control” on page 136.*

#### MANUAL BASS

This button turns the Manual Bass function on or off.

- On The automatic accompaniment stops playing (apart for the Drum and Percussion tracks), and you can manually play the Bass track on the Lower part of the keyboard. You can start the automatic accompaniment again by pressing this

button again, or one of the CHORD SCANNING buttons.

- Off The bass track is automatically played by the Style.

*Note: When you press the MANUAL BASS button, the Bass track volume is automatically set to its maximum value. The volume is automatically set back to the original value when the MANUAL BASS button is deactivated.*

#### CHORD SEQUENCER (PLAY/STOP AND RECORD)

While a Style is in play, you can use this section as a Chord Sequencer and record a looping sequence of chords. The chords will drive the arranger, leaving your hands free for solo playing.

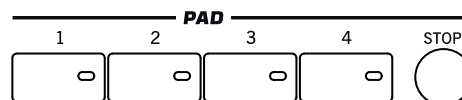
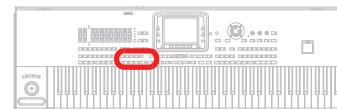
**RECORD (BASS INVERSION + MANUAL BASS):** Press these buttons together to start recording the Chord Sequence (starting from the next measure). Press these buttons again to stop recording.

**PLAY/STOP (MEMORY + BASS INVERSION):** Press these buttons together to let the Chord Sequence play in loop, and drive the arranger. Press them again to stop the sequence.

The Chord Sequence will remain in memory up until you record a new Chord Sequence, or you turn the Pa3X off.

#### Pads

Here you can play (and stop) the Pads, i.e. single sounds or looping sequences.



#### PAD 1-4 STOP

**▶PERF ▶STS ▶STS<sup>SB</sup>**

Each Pad button corresponds to a dedicated Pad track. Use these buttons to trigger up to four sounds or sequences at the same time.

- Press a single PAD button to trigger a single sound or sequence.
- Press more PAD buttons to trigger several sounds or sequences.

The sequences will play up to the end. Then, they will stop or continue repeating, depending on their “One Shot/Loop” status (see the “Pad Type” parameter in the Pad Record mode).

You can stop all sequences, or just some of them, by pressing the STOP button of the PAD section:

- Press STOP to stop all sequences at once.
- Keep STOP pressed and press one (or more) of the PAD buttons to stop the corresponding sequence(s).
- Press one of the ENDING buttons to stop both the accompaniment and the Pads at the same time.



**Note:** Pads share polyphony voices with the other tracks, so avoid using too many of them together with a dense Style or Song arrangement.

**About Pad synchronization.** In Style Play mode, Pads are synchronized to the Style's Tempo. In Song Play mode, they are synchronized to the latest Player you set to play. For example, assume you pressed PLY2-PLAY; when pressing one of the PAD buttons, it will play in sync with Player 2.

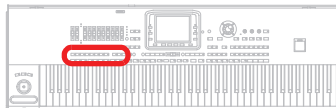
**Note:** There is no synchronization with MP3 files. Pads can only be synchronized to the Tempo of the last selected Standard MIDI Files. Therefore, when an MP3 file is assigned to the last select Player, Pads will synchronize to the Tempo of the last Standard MIDI File that has been played back.

**About Pads' and the Players' Play command.** When you press one of the PLAY buttons to start the corresponding Player, all Pads will stop playing.

**(SHIFT)** You can jump to the Style Play > Pad/Assignable Switch page by keeping SHIFT pressed, and pressing one of the PAD buttons.

## Style Elements

This section contains the separate elements of a Style (Fill, Variation, etc.).



### INTRO 1-3/COUNT IN buttons ▶PERF ▶STYLE<sup>Set</sup> ⏪

These buttons turn the corresponding Intro on. After pressing one of these buttons, start the Style, and it will begin with the selected intro. The INTRO LED automatically goes off at the end of the intro.

Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation...) to exit the loop (or press the same button again).

**Note:** Intro 1 plays a short sequence with different chords, while Intro 2 plays on the latest recognized chord. Intro 3 is usually a one-bar Count In.

### VARIATION 1-4 buttons ▶PERF ▶STYLE<sup>Set</sup> ⏪

Each of these buttons selects one of the four Variations of the current Style. The higher the Variation number, the denser the arrangement.

**(SHIFT)** You can jump to the Style Play > Drum/Fill page by keeping SHIFT pressed, and pressing one of the VARIATION buttons.

### FILL 1-4 buttons ▶PERF ▶STYLE<sup>Set</sup> ⏪

These buttons trigger a fill-in. Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation...) to exit the loop (or press the same button again).

**Note:** This function can be automatically activated by playing the keyboard harder. See "Velocity Control" on page 136.

**Note:** If the Auto Fill function is activated, a Fill will be automatically selected when choosing the corresponding Variation.

**(SHIFT)** You can jump to the Style Play > Drum/Fill page by keeping SHIFT pressed, and pressing one of the FILL buttons.

## BREAK

This button triggers a break. Press it twice (LED blinking) to let it play in loop. Press it again or select any other Style Element (Fill, Intro, Variation, Ending) to exit from the loop.

### ENDING 1-3 buttons ▶PERF ▶STYLE<sup>Set</sup> ⏪

While the Style is running, these three buttons trigger an Ending, and stop the Style. Press one of them, and the Style will stop running with an Ending.

Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation...) to exit the loop (or press the same button again).

**Note:** Ending 1 plays a short sequence with different chords, while Ending 2 plays on the latest recognized chord. Ending 3 starts immediately, and is just two measures long.

## Style Controls

Use these buttons to start/stop the accompaniment.



### FADE IN/OUT

When the Style or Song is not playing, press this button to start it with a volume fade-in (the volume goes from zero to the maximum).

When the Style or Song is playing back, press this button to stop it with a volume fade-out (the volume gradually decreases).

You don't need to press START/STOP or PLAY/STOP to start or stop the Style or Song.

**Note:** This does not work in Sequencer mode.

**(SHIFT)** You can jump to the Global > Basic page by keeping SHIFT pressed, and pressing the FADE IN/OUT button.

### TAP TEMPO/RESET

This is a double-function button, acting in a different way depending on the Style status (Start/Stop).

**Note:** This button only works while in Style Play mode.

**Tap Tempo:** When the Style is not playing, you can "beat" the tempo on this button. Tap as many times as the Time Signature's numerator (for example, four times with a 4/4 Time Signature, or

three times with a 3/4 one). At the end, the accompaniment starts playing, using the “tapped in” tempo.

**Reset:** When you press this button while the Style is playing back, the Style pattern goes back to the beginning of measure 1.

### START/STOP

Starts or stops the Style.

**Note:** This function can be automatically activated by playing the keyboard harder. See “Velocity Control” on page 136.

**SHIFT** You can reset all ‘frozen’ notes and controllers on the Pa3X and any instrument connected to its MIDI OUT or the USB Device port, by using the “Panic” (SHIFT + START/STOP) key combination. Just press SHIFT + START/STOP to stop all notes and reset all controllers.

### SYNCHRO START / STOP buttons



These buttons turn the Synchro Start and Synchro Stop functions on or off. This lets you decide if you must press START/STOP to start and/or stop a Style, or just play the keyboard in the Chord Scan area.

Start On, Stop Off

In this situation, just play a chord in the chord recognition area (usually under the split point, see “Chord Scan and Keyboard Split” on page 17) to automatically start the Style. If you like, turn one of the INTROs on before starting the Style.

Start Off, Stop On

In this case, raising your hands from the keyboard stops the Style running.

Start On, Stop On

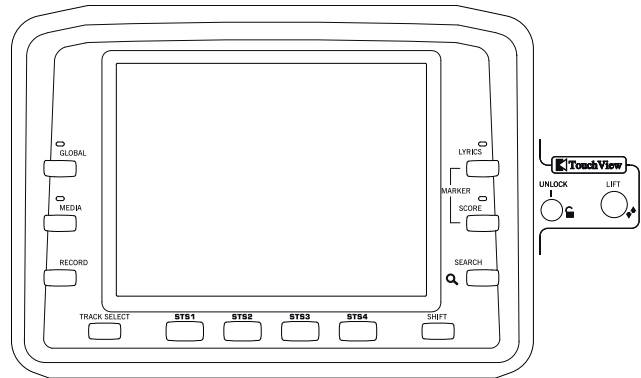
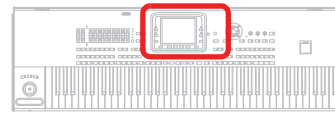
When both LEDs are lit, raising your hands from the keyboard momentarily stops the Style running. If you play a chord again, the Style starts again.

Start Off, Stop Off

All Synchro functions are turned off.

## Display and controls

In the 76-key model, the display tilt angle can be adjusted either using the motor, or manually.



### COLOR TOUCHVIEW™ GRAPHICAL DISPLAY

Use this display to interact with the instrument. To set the display brightness, keep the MENU button pressed, and turn the DIAL counter-clockwise to decrease the brightness, or clockwise to increase it.

In the 76-key model, you can use the UNLOCK and LIFT buttons to change the display tilt angle by using the motorized display controls (see below).

**Warning:** Before moving the Pa3X, always lower the display completely down, or you will risk to damage it!

**Warning:** Do not put anything over or under the display, or you will risk to damage the motor or the display!

**Warning:** Do not put your fingers under the display while it is moving, or you will risk to pinch them under the display!

### UNLOCK

(76-key model only) Use this button to disconnect the display from the motor. Keep it pressed while gently adjusting the tilt manually, then release the button to reconnect the motor. This is particularly useful when you turned the instrument off, and forgot to lower the display down.

**Warning:** Do not force the display if it does not move! Press the button and try again.

**Note:** The last position is recalled when turning the instrument on again.

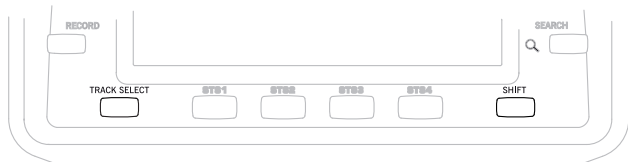
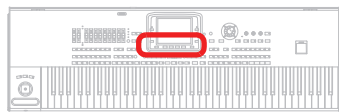
### LIFT

(76-key model only) Use this button to alternatively tilt the display up or down. Keep it pressed until the display is in the desired position.

**Warning:** Do not force the display while the motor is engaged!

## Second Function Controls

Use the TRACK SELECT and SHIFT buttons to choose alternate functions.



### TRACK SELECT

Depending on the operating mode, this button switches between the various track views.

#### STYLE PLAY MODE

Toggles between Keyboard and Style tracks.

#### SONG PLAY MODE

Toggles between Keyboard tracks, Song tracks 1-8, and Song tracks 9-16.

#### SEQUENCER MODE

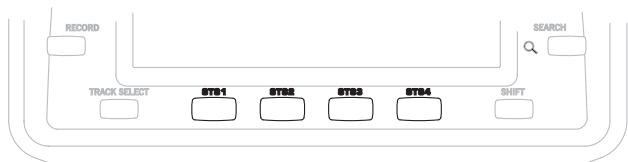
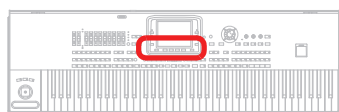
Toggles between Song tracks 1-8 and Song tracks 9-16.

### SHIFT

With this button held down, pressing certain other buttons gives access to a second function. For a list of the available shortcuts, see “Shortcuts” on page 261.

## STS Section

Use the STS (Single Touch Settings) buttons to select sounds for the keyboard.



### STS 1-4 buttons

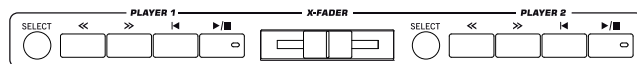
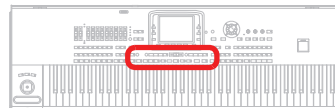
These buttons allow to select up to four Single Touch Settings (abbreviated as STS). Each of the Styles and SongBook entries includes four Single Touch Settings (STS), to automatically configure Keyboard tracks and effects, and the Voice Processor, at the touch of a finger. When the STS MODE LED is lit, an STS is automatically selected when selecting a Style.

**(SHIFT)** If you keep the SHIFT button pressed, and press one of the buttons of this section, the “Write Single Touch Setting (STS)” window appears in the display, with the current STS already

selected, and you can save the current keyboard track settings in a STS (see “Write Single Touch Setting dialog box” on page 139).

## Players Controls

Pa3X is equipped with two players (Player 1 and Player 2), each with its own set of transport controls. The Player 1 group is also used for the Sequencer mode.



### SELECT

Press this button to open the Song Select window and choose a Songs.

### << and >>

Rewind and Fast Forward commands. If you use them while the Song is in play, they make it scroll back or forward.

When pressed once, these buttons move the Song to the previous or following measure (with a Standard MIDI File) or to the previous or next second (with an MP3 file). When kept pressed, they make the Song scrolling continuously, until you release them.

In Sequencer mode, if you set a Locate Measure other than 1, when pressing the << button the Song rewinds up to that measure instead of the first one (see “Locate measure” on page 174).

**(SHIFT)** In Jukebox mode (Player 1), keep the SHIFT button pressed, and press these buttons to scroll to the previous or next Song in the Jukebox list (see “Jukebox Editor” on page 156).

### ◀ (HOME)

Sends the Song Position back to measure 1 (i.e., the beginning of the Song).

In Sequencer mode, if you set a Locate Measure other than 1, the Song Position goes back to that measure (see “Locate measure” on page 174).

### ▶/■ (PLAY/STOP)

Starts or stops the Song from the current Song Position.

**(SHIFT)** In Song Play mode, pressed while keeping SHIFT pressed, starts both players at the same time.

### X-FADER

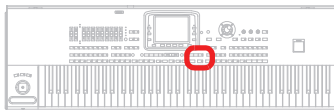
In Song Play mode, this slider balances the volume of the two on-board Players. When fully on the left, only Player 1 can be heard. When fully on the right, only Player 2 can be heard. When in the middle, both Players play at full volume.

This slider also selects the Lyrics, Score and Markers from one of the Players.

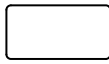
*Note: This slider does not work in Style Play, Sequencer or Sound mode.*

## SongBook

The SongBook is the music database of the Pa3X.



**SONGBOOK**



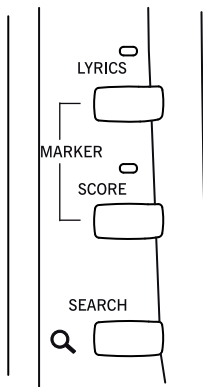
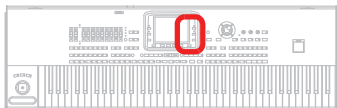
### SONGBOOK

Press this button to recall the SongBook mode. While in this mode, you can browse through the music database.

**[SHIFT]** You can jump to the SongBook > Custom List page by keeping SHIFT pressed, and pressing the SONGBOOK button.

## Lyrics, Score, Markers, Search

Use these buttons to access the Lyrics, Markers or Search pages.



### LYRICS

This button recalls the Lyrics page for the active Player, the Style or the SongBook entry. You can use the X-Fader to select either Player 1 or Player 2.

### SCORE

Press this button to open the Score page (in Song Play or Song-Book mode). You can use the X-Fader to select either Player 1 or Player 2.

### MARKERS

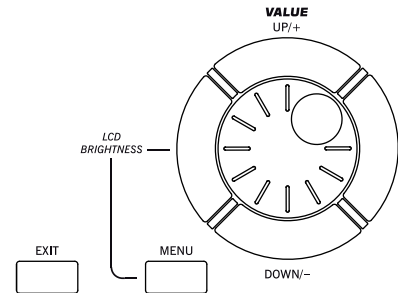
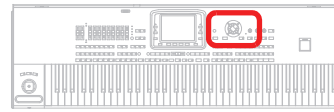
Press both the LYRICS and SCORE buttons together to open the Markers page. You can use the X-Fader to select either Player 1 or Player 2.

### SEARCH

Press this button to open the Search window, and look for a specified file or musical resource. The Search window appears slightly different depending on the current context. For information on how to use this function, see “Searching files and musical resources” on page 109.

## Data Entry and Navigation

The VALUE DIAL and the DOWN/- and UP/+ buttons can be used to assign a different value to the selected parameter in the display, or to scroll a list of files in the Song Select, Search and Media pages.



### VALUE DIAL

Turn the dial clockwise to increase the value of the selected parameter. Turn it counter-clockwise to decrease its value.

**[MENU]** When used while pressing the MENU button, this control always acts as a Display Brightness control.

### UP/+ and DOWN/-

UP/+ increases the value; DOWN/- decreases it.

### EXIT

Use this button to perform various actions, leaving from the current status:

- exit the edit menu page, without selecting any item
- make the page menu disappear, without selecting any item
- return to the main page of the current operating mode
- exit the Global or Media edit environment, and return to the current page of the current operating mode
- exit from the SongBook mode
- exit from the Lyrics, Score and Marker pages
- exit from a Style, Pad, Performance or Sound Select window

### MENU

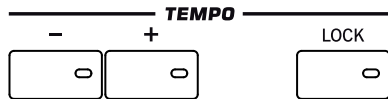
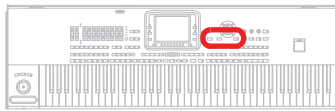
This button opens the edit menu page for the current operating mode or edit mode. After opening an edit menu, you can jump to one of the edit sections by touching the corresponding button in the display.

Otherwise, press EXIT to return to the main page of the current operating mode, or the current page of the underlying operating mode.

See the relevant chapter devoted to each operating mode or edit environment, to see their “maps” in detail.

## Tempo Section

The TEMPO- and TEMPO+ buttons can be used to control the Tempo.



### TEMPO +/- buttons

▶PERF ▶STYLE<sup>Set</sup> ▶CR

TEMPO- decreases the Tempo value; TEMPO+ increases it.

Press both buttons together to reset the Tempo to the value memorized in the selected Style, Standard MIDI File or MP3.

### TEMPO LOCK

This button turns the Tempo Lock function on or off.

**On** When you select a different Style or Performance, or select a different Song, the Tempo does not change. You can still manually change it, by using the TEMPO +/- buttons, or select the Tempo value and change it using the VALUE controls.

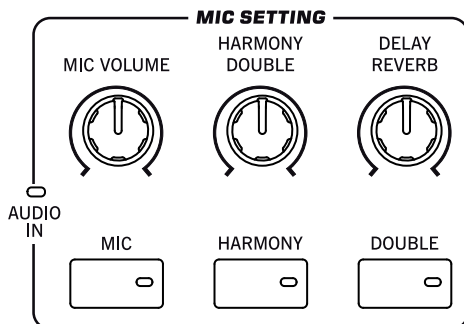
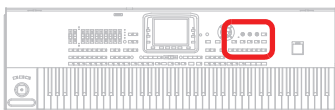
**Off** When you select a different Style or Performance, or select a different Song, the memorized Tempo is automatically selected.

*Note: This button does not work with MP3 files.*

**SHIFT** You can jump to the Global > Lock page by keeping SHIFT pressed, and pressing this button.

## Mic Setting Section

Use these buttons to check the microphone input level, set the volume of the various sections, and turn the various voice sections on or off in the Voice Processor.



### AUDIO IN LED

This LED shows the level of the audio signal entering the AUDIO INPUT connectors (both MIC and LEFT/RIGHT line in connectors, see “Audio Input Section” on page 19). Three different colors (green, orange, red) show the level. Try to keep the

level so that this LED remains on green most of the time, with orange appearing at signal peaks. Never go to red.

**Off:** No signal entering.

**Green:** Low- to mid-level signal entering. If the LED turns off too often, the input gain is too low. Use the MIC GAIN control and/or the source device’s volume to increase the input level.

**Orange:** Slight overload in the signal path. This is fine if it turns on only on signal peaks.

**Red:** Clipping is occurring in the signal path. Use the MIC GAIN control and/or the source device’s volume to lower the input level.

See “Audio Input Section” on page 19 for more information on the AUDIO INPUTS.

### MIC VOLUME

Use this knob to set the volume of the [lead voice].

### HARMONY/DOUBLE

Use this knob to set the volume of the Harmony and Double sections of the Voice Processor.

### DELAY/REVERB

Use this knob to set the volume of the Delay and Reverb sections of the of the Voice Processor.

### MIC ON/OFF

Press this button to turn the microphone input on or off. The LED shows the status of the microphone section.

**SHIFT** If you keep the SHIFT button pressed, and press this button, the Voice Processor Setup > Mic Setup page will appear (see “Voice Processor Setup: Setup” in the Advanced Edit Manual).

### HARMONY

Turns the Voice Harmony effect on or off. This adds up to four harmonization voice to the lead voice.

**SHIFT** If you keep the SHIFT button pressed, and press this button, the Voice Processor Preset > Harmony page will appear (see “Voice Processor Preset: Easy Preset” in the Advanced Edit Manual). This adds choir voices in unison to the lead voice.

### DOUBLE

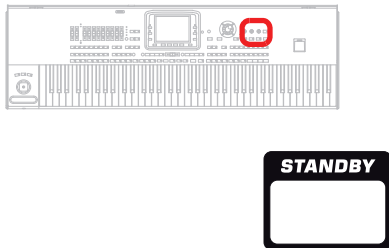
Turns the Double effect on or off.

**SHIFT** If you keep the SHIFT button pressed, and press this button, the Voice Processor Preset > Double page will appear (see “Voice Processor Preset: Double” in the Advanced Edit Manual contained in the Accessory Disk).



## Standby

Use the Standby function to “pause” the instrument, rather than turning it off.



### STANDBY

When the instrument is in standby (LED colored red), press this button to exit from standby mode (the LED becomes green). When the instrument is completely turned off (LED off), press the POWER button, then press the STANDBY button to turn the instrument on.

To turn the instrument off, you can keep the STANDBY button pressed for 2 seconds to put it in standby mode, or you can press the POWER button to completely disconnect it from the power.

When the Pa3X is completely turned off via the POWER button, the internal battery preserving the Sample RAM memory is not recharged, and will discharge after three-four days. When the battery is discharged, turning on will take a longer time (since all Samples will have to be reloaded).

**Note:** It is advisable to put the instrument in standby mode instead of turning it off, if you want the internal battery to recharge, and let the Pa3X start-up quickly. On the contrary, it is advisable to completely turn it off to save power.

	Standby	Power Off
Battery	Recharged	Discharged after three-four days
With battery charged	Fast boot-up time	
With battery discharged	Slow boot time	

**Warning:** When the instrument is in standby mode, it is still connected to the power line. Accessing the inside of the instrument can be dangerous.

**Hint:** You can check the battery charge level by going to the Global > General Controls > Clock & Battery page (see “General Controls: Clock & Battery” on page 206).

### STANDBY LED and battery status

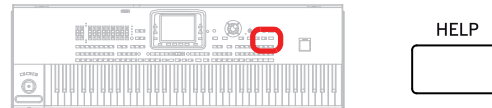
The STANDBY LED let you see the status of the backup battery.

Off	No power. Instrument completely turned off.
Green	Power on, battery fully charged.
Green flashing	Power on, battery charging.
Red	Standby, battery fully charged.
Red flashing	Standby, battery charging.
Red and green alternating (even in standby mode)	Malfunctioning, or batteries exhausted and to be replaced. Please read the error messages in the

“General Controls: Clock & Battery” page (see page 206).

## Help

The multi-language context-sensitive Help lets you learn about the current page, and more.

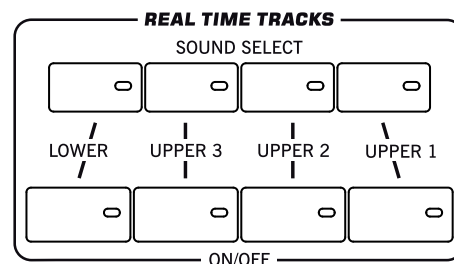
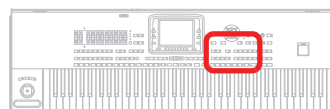


### HELP

Press this button to open the context-sensitive Help.

## Real Time Tracks Section

Use these buttons to select and turn on/off the Sounds assigned to the keyboard (Real Time tracks).



### SOUND SELECT

Press the button corresponding to the Upper 1-3 or Lower track to open the Sound Select window, and assign a Sound to the corresponding track.

Sounds of the “FACTORY” type are standard sounds, that cannot be modified.

Sounds of the “LEGACY” type are standard sounds allowing greater compatibility with older Pa-Series instruments.

Sounds of the “GM/XG” type allow for compatibility with General MIDI sounds and XG Drum Kits.

Sounds of the “USER” type are locations where you can load new Sounds from an external device, or save new or edited Sounds.

The “USER DK” type is where you can load new Drum Kits, or save new or edited Drum Kits.

For each type of Sounds there are several Sound banks, that can be selected using the side tabs.

Each Sound bank contains various pages, each with up to eight Sounds, that can be selected using the lower tabs.

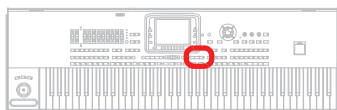
### ON/OFF

Use these buttons to turn on/off the corresponding track.

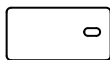
On	The track can play.
Off	The track is muted.

## Ensemble

The Ensemble function automatically harmonizes the right hand melody.



ENSEMBLE



### ENSEMBLE

▶PERF ▶STS ▶STS<sup>SB</sup>

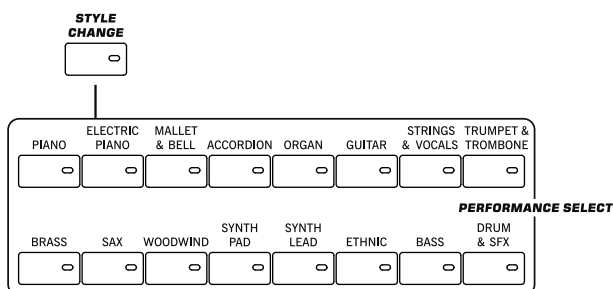
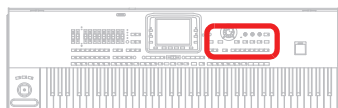
This button turns the Ensemble function on or off. When on, the right-hand melody is harmonized with the left-hand chords.

**Note:** The Ensemble function works only when the keyboard is in SPLIT mode, and the LOWER Chord Scan mode is selected.

**SHIFT** You can jump to the Style Play > Ensemble page by keeping SHIFT pressed, and pressing the ENSEMBLE button.

## Performance Select Section

Use these buttons to select a Performance.



### STYLE CHANGE

▶GBL<sup>Gbl</sup>

This button turns the Style Change function on or off.

**On** When you select a Performance, the Style might change, according to which Style is memorized onto the Performance.

**Off** When you select a Performance, the Style and Style track settings remain unchanged. Only Keyboard track settings are changed.

### PERFORMANCE SELECT section

▶PERF ▶STS ▶STYLE<sup>Set</sup> ▶STS<sup>SB</sup> ▶CR

Use these buttons to open the Performance Select window, and select a Performance. See “Performance Select window” on page 104.

Each Performance bank contains four pages, each with up to eight Performances. Repeatedly press a PERFORMANCE SELECT button to cycle between the available pages.

All Performances can be freely customized. See the “Style Play operating mode” for more information.

**SHIFT** If you keep the SHIFT button pressed, and press one of the buttons of this section, the “Write Performance” window appears in the display, and you can save the current track settings into a Performance (see “Write Performance dialog box” on page 138).

## Chord Scan and Keyboard Split

Use these buttons to choose chord recognition and keyboard splitting.



### CHORD SCAN section

▶PERF ▶STS ▶STS<sup>SB</sup>

In Style Play, Song Play and Sequencer-Backing Sequence mode, use these buttons to define the way chords are recognized.

**LOWER** Chords are detected below the split point. The number of notes you should play to form a chord is defined by the Chord Scan Mode parameter (see “Chord Recognition Mode” on page 135).

**UPPER** Chords are detected above the split point. You must always play three or more notes to let the arranger recognize a chord.

**FULL (both LEDs On)** Chords are detected on the full keyboard range. You must always play three or more notes to let the arranger recognize a chord. (You can use this mode even when the Split keyboard mode is selected). The “Fingered 3” Chord Recognition Mode is automatically selected (see “Chord Recognition Mode” on page 135).

**OFF** No chords detected. After pressing START/STOP, only the Drum and Percussion accompaniment tracks will play.

### SPLIT

▶PERF ▶STS ▶STS<sup>SB</sup>

In Style Play, Song Play and Sequencer-Backing Sequence mode, use this button to define how the four Keyboard tracks are positioned on the keyboard, and how chords are recognized by the arranger.

**Note:** One of the Chord Scan options must be selected for the accompaniment to play.

**On** The Lower track plays below the split point, while the Upper 1, Upper 2 and Upper 3 tracks play above it. This is called the *Split* keyboard mode.

By default, turning on the Split mode automatically selects the Lower chord scanning mode (see above). In this mode, chords are detected below the split point. The number of notes you should play to form a chord is defined by the “Chord Recognition Mode” parameter (see page 135).



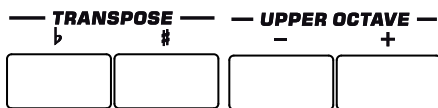
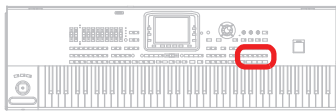
Off The Upper 1, Upper 2 and/or Upper 3 tracks play over the whole keyboard range. The Lower track does not play. This is also called the **Full** keyboard mode.

By default, turning off the Split mode automatically selects the Full chord scanning mode (see above). In this mode, chords are detected over the full keyboard range. You must always play three or more notes to let the arranger recognize a chord (see “Chord Recognition Mode” on page 135).

**SHIFT** You can jump to the Style Play > Key/Velocity Range page by keeping SHIFT pressed, and pressing the SPLIT button. See “Keyboard/Ensemble: Key/Velocity Range” on page 131.

## Transpose

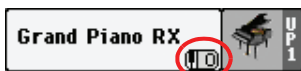
Use these buttons to transpose the Sounds.



### UPPER OCTAVE section

▶PERF ▶STS ▶STS<sup>SB</sup>

Use these buttons to transpose the selected track in steps of one whole octave (12 semitones; max ±3 octaves). The octave transposition value is always shown (in octaves) next to the Sound's name.



Press both buttons together, to reset the Octave Transpose to the saved value.

- Lowers the selected track by one octave.
- + Raises the selected track by one octave.

**SHIFT** You can jump to the Style Play > Tuning page by keeping SHIFT pressed, and pressing one of the UPPER OCTAVE buttons. See “Mixer/Tuning: Tuning” on page 123.

### TRANSPOSE section

▶PERF ▶STYLE<sup>Set</sup> ▶CR

These buttons transpose the whole instrument in steps of one semitone (Master Transpose). The transpose value is usually shown on the page header in the display.



Press both buttons together, to reset the Master Transpose to zero.

**Note:** You can also transpose MP3 files. Keep in mind, however, that transposition always remains inside the range -5...+6 semitones. This range is enough to cover all keys, but allows to avoid excessive audio degradation. Any further transposing will be reversed to fit the range. So, you might see a +7 transpose value

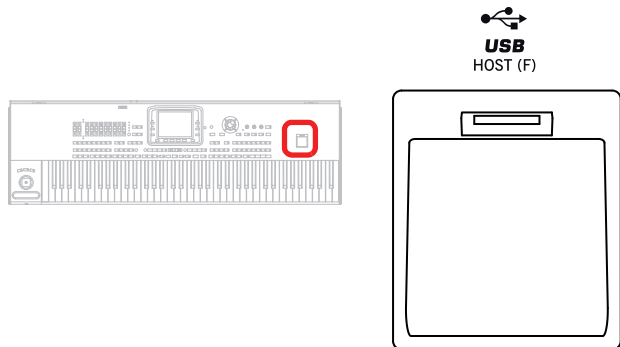
(Just Fifth Up) shown in the display, but the MP3 will actually play 5 semitones lower (Just Fourth Down).

- b Lowers the Master Transpose in steps of one semitone.
- # Raises the Master Transpose in steps of one semitone.

**SHIFT** You can jump to the Global > Transpose Control page by keeping SHIFT pressed, and pressing one of the TRANSPOSE buttons. See “General Controls: Transpose Control” on page 201.

## Front USB connector

Use this connector to connect USB mass storage devices.

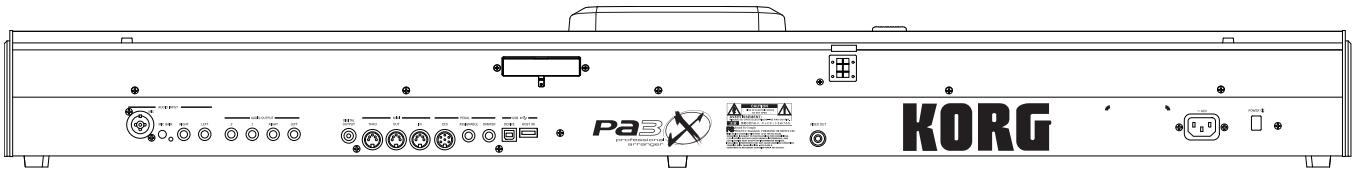


### USB HOST(F) CONNECTOR

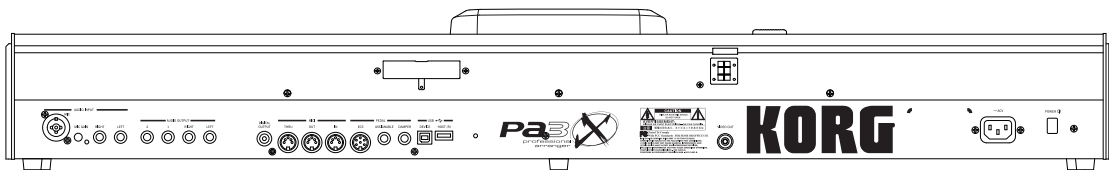
This is a USB Type A (Master/Host) connector, USB 2.0 compliant (High Speed). Use it to connect to the Pa3X an USB Flash Memory stick, an external CD-ROM drive, an USB hard disk. To access the connected device, go to the Media edit mode (see “Media edit mode” on page 221).

## Rear Panel

### Pa3X 76-keys



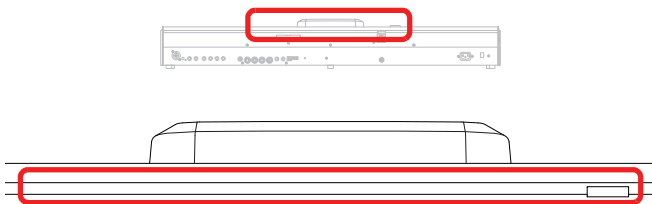
### Pa3X 61-keys



## Music stand and speakers

### Music stand / Amplification bar support

This guide can be used to connect either the supplied music stand or the optional PaAS amplification system.

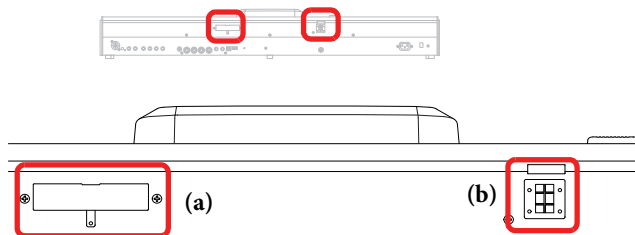


A music stand comes standard with your Pa3X. For instructions on how to install it, see on page 27.

The (optional) PaAS – Amplification System can be installed, adding a three-way amplification system, a pair of integrated speakers and a bass-reflex box. For instructions on how to install it, see “Installing the Pa3X Amplification System (PaAS)” on page 248.

### Speakers connector and pin hole

The connector and pin hole are used when the (optional) PaAS – Amplification System is installed. See “Installing the Pa3X Amplification System (PaAS)” on page 248.



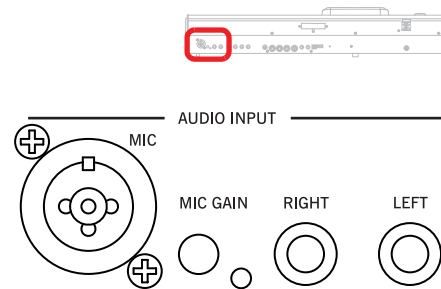
**Note:** Since the Pa3X must recognize the new circuit, the integrated speakers will start operating only a few seconds after the speaker box has been installed.

The output volume of the integrated loudspeakers can be controlled via the MASTER VOLUME slider.

**Note:** Speakers are automatically deactivated when connecting the headphones. You can manually deactivate them by using the “Speakers On/Off” parameter of the “Audio Setup” section of the Global mode (see “Speakers On/Off” on page 215).

## Audio Input Section

Use these connectors to connect a microphone, another keyboard/synthesizer, or a CD player.



### MIC

Only active when the “Input Routing” parameter is set to “Mic In to Voice Processor” (Global > Audio Setup > Audio In page, see page 214).

Connect your microphones, guitars, or any other musical instrument, to the AUDIO INPUTs on the back of the instrument. A microphone connected to the MIC input is also sent to the Voice Processor for sophisticated processing.

This is a combo connector, featuring an XLR and a 1/4” jack on the same connector. Use the balanced XLR jack to connect a condenser microphone, or the 1/4” jack to connect a dynamic microphone.

The internal +48V Phantom Power on the MIC input also allows to connect any condenser microphone. After having connected a condenser microphone, use the “+48V Phantom Power” soft switch to turn the +48V phantom power on (in the Global mode,

see page 214). Phantom power is only supplied to the balanced XLR jack.

When disconnecting a microphone from the XLR jack, the phantom power is automatically turned off. Phantom power is also automatically turned off each time you turn the Pa3X off.

Use the MIC GAIN knob to adjust the input gain, and set the volume level using the MIC VOLUME knob, while watching at the AUDIO IN LED on the control panel (see “Mic Setting Section” on page 15).

### MIC GAIN

Use this controls to adjust the input sensitivity of the MIC connector (from 20 to 55dB). You can check the input level by watching at the AUDIO IN LED on the control panel (see “Mic Setting Section” on page 15).

### LEFT, RIGHT

*Always active.* Use these balanced/unbalanced connectors to connect a line-level input source, such as a CD player or a synthesizer. Depending on the status of the “Input Routing” parameter (Global > Audio Setup > Audio In page, see page 214), the signal goes directly to the Left and Right outputs or to the MP3 Recorder. In the latter case, the volume is controlled by the MASTER VOLUME slider.

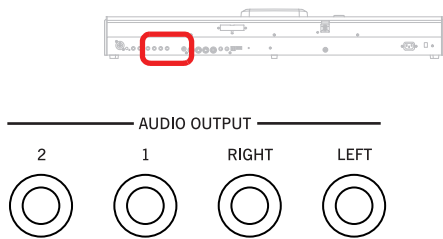
Set the input level by adjusting the source’s output volume. You can check the input level by watching at the AUDIO IN LED on the control panel (see “Mic Setting Section” on page 15).

**Note:** The MIC VOLUME knob has no effect on these inputs.

## Audio Output Section

Use these balanced/unbalanced connectors to send the audio signal (sound) to a mixer, a PA system, a set of powered monitors, or your hi-fi system.

To assign an audio output to each track, or set the routing for the audio inputs, see the “Audio Output” section, starting from page 212.



### LEFT, RIGHT

These are the main stereo outputs. Use them to send the final stereo mix to an external device. Connect either of them to output the signal in mono. Adjust the output level with the MASTER VOLUME slider.

**Stereo audio connection.** Connect two mono cables to the main (LEFT, RIGHT) OUTPUTS. Connect the other end of the cables to a stereo channel of your mixer, two mono channels, two powered monitors, or the CD, LINE IN or TAPE/AUX input of your audio system. Don’t use the PHONO inputs of your audio system!

**Mono audio connection.** Connect a mono cable to either the LEFT or RIGHT OUTPUT alone. Connect the other end of the cable to a

mono channel of your mixer, a powered monitor, or a single channel of your CD, LINE IN or TAPE/AUX input of a hi-fi system (you will hear that channel only, unless you can set the amplifier to Mono mode).

### OUT 1, 2

These are the sub outputs. Use them to create a stereo sub-mix of just some tracks, or to output just a single instrument to be mixed alone, or to be processed or amplified externally. Adjust the volume of these outputs with the mixer’s or external speaker’s level controls.

**Multitrack audio connection.** You can connect your Pa3X to four channels of a mixer. This is very useful when recording, or if you want to send a player’s or backing track to a separate channel. For example, by using the separate outputs, you may send the Drum or Bass track to an external compressor or reverb unit, or mix the separate tracks on an external mixer.

Connect four mono cables to each of the main (LEFT, RIGHT) and sub (1, 2) outputs. To feed the sub-outputs (1, 2) you must program the track(s) you wish to send them (see the “Audio Output” section in the Global, starting from page 212).

**Note:** When a track is sent to OUTPUT 1 or 2, it is removed from the main mix going to the LEFT & RIGHT OUTPUTS.

**Note:** OUTPUTS 1 & 2 carry a dry sound with no effects applied. The volume of these outputs cannot be controlled with the MASTER VOLUME slider.

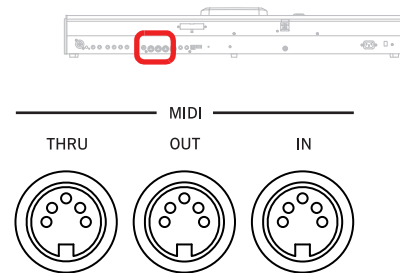
**Note:** The MASTER VOLUME slider has no effect on these outputs. Signal is sent dry, with no effects applied.

### DIGITAL OUTPUT

Use this 48 kHz S/PDIF output to digitally connect the Pa3X to the S/PDIF input connector of another digital device, like a digital mixer, audio card, or stand-alone recorder. The same signal output from the internal speakers (with the optional PaAS Amplification System) or the Left and Right connectors is sent by this connector.

### MIDI Interface

The MIDI interface allows your Pa3X to be connected to external controllers (master keyboard, MIDI guitar, wind controller, MIDI accordion...), to a series of expanders, or to a computer running a sequencer. For more information on how to use the MIDI interface, see the “MIDI” chapter.



### IN

This connector receives MIDI data from a computer or a controller. Connect it to an external controller’s or computer’s MIDI OUT.

## OUT

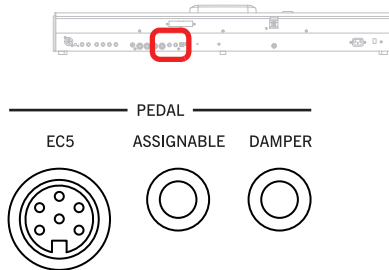
This connector sends MIDI data generated by Pa3X's keyboard, controllers, and/or the internal player. Connect it to an expander's or computer's MIDI IN.

## THRU

This connector sends an exact copy of the data received on the IN connector. Use it to cascade the Pa3X with other MIDI instruments.

## Pedals

Use these connectors to connect various types of pedals.



### EC5

This connects to an (optional) Korg EC5 multiswitch pedal-board, to control many functions in realtime. To program the EC5, see "EC5-A...E" on page 208.

### ASSIGNABLE

Use this port to connect a continuous- or footswitch-type pedal, like the (optional) Korg EXP-2, XVP10, or PS-1. To program and calibrate it, see "Pedal/Footswitch" on page 207.

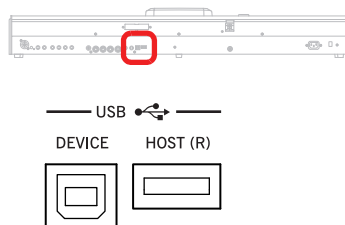
### DAMPER

Use this to connect a Damper pedal, like the (optional) Korg PS-1 or DS1H. To change its polarity and calibrate it, see "Damper" on page 208.

*Note: Half-peddalling on Piano Sounds is available when connecting a DS1H damper pedal.*

## USB Connectors

Use these connectors to connect USB devices, or a personal computer.



### DEVICE

This is a USB Type B (Slave/Device) connector, USB 1.1 compliant (Full Speed). Use it to connect the Pa3X to a personal computer, and transfer data to/from its internal devices (Hard Disk, Flash-memory SSD). See "HD Connection" on page 237 for more information.

MIDI over USB is supported, so you can use this connector instead of the MIDI ports (see "What is MIDI Over USB?" on page 241). The drivers for PC and Mac needed for full use of this function are supplied in the Accessory Disk that comes with the instrument, or can be downloaded from our web site ([www.korgpa.com](http://www.korgpa.com)).

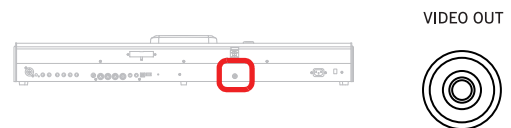
### HOST(R)

This is a USB Type A (Master/Host) connector, USB 2.0 compliant (High Speed). Use it to connect to the Pa3X an USB Flash Memory stick, an external CD-ROM drive, an USB hard disk. To access the connected device, go to the Media edit mode (see "Media edit mode" on page 221).

## Video

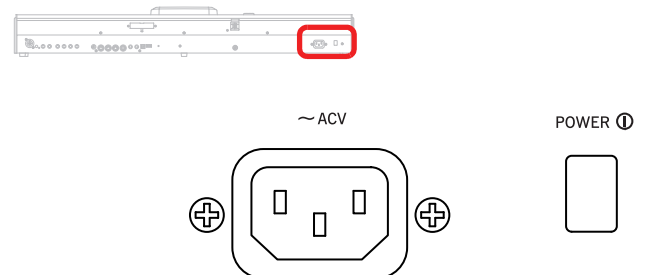
### VIDEO OUT (optional)

If an optional VIF4 video interface is fitted, you can connect the Pa3X to a TV or video monitor. See "Installing the Video Interface (VIF4)" on page 250 for more information.



## Power

This section is where you connect the Pa3X to the power line.



### ACV cable connector

Plug the supplied AC cable into this connector.

### POWER switch

Use this switch to supply power to the instrument, or to disconnect it from the power circuit. This does not turn the instrument on: after pressing it, press the STANDBY button to boot the system.

To turn the instrument off, either keep the STANDBY button pressed for 2 seconds to put it in standby mode (STANDBY LED colored red), or press the POWER button to completely turn it off (STANDBY LED off).

For more information about how the POWER and STANDBY buttons are related, see "STANDBY" on page 16.

## Welcome!

Welcome to the world of Korg Pa3X Professional Arranger! Pa3X is the most powerful arranger available today, both for professional and home entertainment use.

Here are some of the features of your new instrument:

- Two keyboard version, 61 and 76 semi-weighted keys with velocity and aftertouch.
- New aluminum cabinet with elegant design.
- TFT graphic touch screen display. Motorized tilting for the 76 and fixed for the 61 keys.
- Professional TouchView™ graphic interface with a Search facility for quickly find files and musical resources.
- High quality optional PaAS – Amplification System with Easy Connection systems (no support, no cables, no power supply needed).
- RX (Real eXperience) Technology, the cutting edge engine that drives every aspect of the Pa3X – from the synthesis to the display and how it all works together.
- Powerful EDS (Enhanced Definition Synthesis) Korg sound generation system, as seen in our best professional synthesizers.
- DNC (Dynamic Nuance Control) Sounds, more realistic and vivid than ever including Ambience Drums and Pianos from the acclaimed SV-1 Stage Vintage Piano.
- Up to 256 MB of User PCM Samples, equivalent to 512 MB (with compression), together with the huge internal memory provides one of the most powerful sound engine available for the best sound quality possible.
- Self refresh memory backup battery for User PCM Samples, supported by an Intelligent re-charging system, ensures fast startup operations.
- Onboard sampling to create and edit new sounds and audio grooves.
- General MIDI Level 2 Sound-compatible. Enhanced Sound compatibility for GM Songs.
- More than 1100 Sounds, plus 90 Drum Kits.
- 512 Performance locations, and more than preloaded Single Touch Settings (STS), for fast setting of keyboard sounds and effects.
- 120 voices of polyphony.
- OPOS (Objective Portable Operating System) multitasking operating system, to let you load data while playing your instrument.
- Operating System updates, to load new features and enhancements from disk. Don't let your instrument get old!
- Eight fully-programmable sliders, plus one MP3 Volume slider, can be used as volume control or organ drawbars.
- Three assignable switches, joystick and ribbon strip ensure total control for all the various levels of articulation of the sound.
- Improved Style and Performance selection. Over 400 Factory Styles with 4 Variations and 4 Fill In + Break, plus 15 Favorite and User Style banks for unlimited storage of your custom Styles and settings.
- Style and Pad Record, including the enhanced “Guitar Mode 2” for even more realistic guitar parts.
- “Chord Sequencer” function to record on-the-fly any chord progression.
- Double MP3/Standard MIDI File player and recorder with Advanced Vocal Remover.
- Enhanced compatibility with Lyrics in graphical format (+G) for Standard MIDI Files and MP3 files.
- New “Audio Chord Detection” function that automatically extracts chords to send to the Vocal Processor from MP3 files.
- Double MP3 player and MP3 recorder as standard.
- XDS Double Player with X-Fader. Lyrics, Score and Marker display.
- Full-featured 16-track sequencer.
- Fully editable music database, for fast song retrieving, supplied by the SongBook.
- Up to 8 Stereo Effects including flexible Master and Insert routing for styles and songs. New vintage effects from the acclaimed SV-1 Stage Vintage Piano.
- Sophisticated TC-Helicon Voice Processor, with dedicated professional effects, including pitch correction, doubling, and a 4-voice harmonizer.
- High-quality microphone preamplifier, with a balanced XLR/1/4” jack combo connector and +48V phantom power on the XLR connector.
- “Adaptive Mic Setting” which provides a virtual sound engineer who automatically sets the best EQ/Compressor/Gate settings for your voice.
- Professional Final Mastering tools from Waves audio plugins Maxx Suite.
- High-quality input (ADC) and output (DAC) audio converters.
- Optional hardware expansions, to add a video out board, more Sample RAM and a kit to install an internal hard disk (61-key model only). Get more and more for the money!
- Standard hard disk (optional on the 61-note model), for the widest space to your data. Standard flash-memory SSD (Solid State Disk) in the 61-note model.
- 2 x USB 2.0 High Speed Host ports, for connecting external devices like hard disks, CD-ROM drives, USB memory sticks, etc.
- USB 1.1 Full Speed Device port, to connect a personal computer to your Pa3X. This port can be used for file transfer, and for MIDI connection (without the need of a dedicated MIDI interface for the personal computer).

## Live Performing

Pa3X has been carefully designed to be used live. The “realtime” word has its full meaning in this instrument. **Performances** allow the instant selection of all the tracks on the keyboard and a suitable Style; **STSs** allow an instant selection of the keyboard tracks; **Styles** are the realtime backing companions for your realtime playing; **Pads** are looping sequences or single hit sounds; **Songs** can be mixed in realtime; the **SongBook** is the quick way to select a song from a sophisticated music database; the **Search** function allows for instant localization of all the files and musical resources of the instrument.

## Easy Mode

If you are the kind of musician that prefers to play, more than deal with technical matters, you can use the Pa3X in Easy Mode, and forget all its most powerful features, and let them out of your way.

## Useful links

Your preferred Korg dealer not only carries this keyboard, but also a whole bunch of hardware and software accessories. You should ask him for more Sounds, Styles, and other useful music materials.

Each Korg distributor can give you useful information. Just give them a call for additional services. In the English-speaking world, here are the relevant addresses:

USA KORG USA, 316 South Service Road, Melville, New York, 11747, USA

Tel:1-516-333-9100, Fax:1-516-333-9108

Canada KORG CANADA, a division of Jam Industries, 21000 Trans-Canadienne, Baie D'Urfé, Quebec, H9X 4B7

Tel: 514-457-2555, Fax: 514-457-0055

E-mail: support@korgcanada.com

UK KORG UK Ltd, 9 Newmarket Court, Kingston, Milton Keynes, Buckinghamshire, MK10, 0AU

Tel.: 01908 857100

UK Technical Support Tel: 01908 857122, Fax: 01908 857199

E-mail: info@korg.co.uk

Many Korg distributors also have their own web page on the internet, where you can find infos and software. Useful web pages in English are the following:

Korg USA	www.korg.com
Korg UK	www.korg.co.uk
Korg Canada	www.korgcanada.com

The official place where to find operating system updates and various system files, additional musical resources, user's manuals and various information, is at the following link:

Korg Italy	www.korgpa.com
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Other useful information in various languages can be found worldwide by accessing the other Korg web sites, like the following:

Korg Inc. (Japan)	www.korg.co.jp
Gaffarel Musique (France)	www.laboitenoiredumusicien.com
Korg & More (Germany and Austria)	www.korg.de
Eko Music Group (Italy)	www.ekomusicgroup.com
Letusa (Spain)	www.korg.es



## What's in the box

After you buy your Pa3X, please check all the following items are included in the package. If some of them are missing, immediately contact your Korg dealer.

- Pa3X
- Music stand
- Power cable
- Owner's Manual
- Accessory Disk (containing the USB driver, additional manuals, the Bonus Software, and various other support files)

## About this manual

This manual is divided in four sections:

- An **Introduction**, containing an overview of the instrument and of basic operations.
- A **Quick Guide**, containing a series of practical guides.
- A **Reference Guide**, with each page and parameter described in detail.
- An **Appendix**, with a list of data and useful information for the advanced user.

In addition, in the Accessory Disk and in our web site, you will find:

- An **Advanced Edit Manual**, containing information on the Style and Pad Record mode, the Sound mode, Sampling, the Voice Processor and the Effects' editing parameters. This manual also includes tables listing all Factory data and assignable controls.

Within the manual, you will find the following abbreviations:

- ▶ **PERF** The parameter can be saved to a Performance by selecting the Write Performance command from the page menu.
- ▶ **STS** The parameter can be saved to one of the Single Touch Settings of the current Style, or to a Single Touch Setting of a SongBook entry. To save it to a Style, select the Write STS command from the page menu of the Style Play mode. To save it to a SongBook entry (either of Style or Song type), check the Write STS option in the Book Edit 1 page of the SongBook mode.

▶ **STYLE<sup>Set</sup>** The parameter can be saved to the current Style Settings by selecting the Write Style Settings command from the page menu.

▶ **GBL** The parameter can be saved to the Global, by selecting one of the available Write Global commands from the page menu. Several Global areas are available, and a smaller symbol after the GBL abbreviation will appear for each relevant parameter. More information is given in each Reference chapter.

▶ **SB** The parameter can be saved to a SongBook entry.

## Making a backup

In case you customize your Musical Resources (Sounds, Performances and Styles), we suggest you make frequent backup copies of them, to avoid accidental loss. See "Full Resources Backup" on page 234.

## Restoring the original data

In case you want to restore the original data, you can use the "Factory Restore" procedure. See page 235.

## Loading the Operating System

Your Pa3X can be constantly updated as new versions of the operating system are released by Korg. You can download the operating system from [www.korgpa.com](http://www.korgpa.com). Please, read the instructions supplied with the operating system on the site.

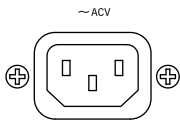
You can see which version of the operating systems is installed in your Pa3X by going to the "Utility" page of the Media mode (see "OS Version Number" on page 235).

**Warning:** Do not install an OS other than the official OS supplied by Korg for the Pa3X. Trying to install an OS created for different models or downloaded from unofficial web sites may cause data loss and permanent damage to the instrument. Korg is not responsible for any damage caused by improper installation of the OS.



# Start up

## Connecting the AC power cord



Connect the supplied power cord to the dedicated socket on the rear of the instrument. Then, plug it into a wall socket. You don't need to worry about

the local voltage, since the Pa3X uses a universal power adapter.

## Turning the instrument on and off

### Power on

When the STANDBY LED is off, the instrument is completely turned off. In this case, to turn the Pa3X on you must press the POWER button on the back of the instrument, then press the STANDBY button in the control panel.

The STANDBY LED will become green, and the display will light up, showing the boot procedure. Loading times vary depending on the status of the battery charge:

**Battery discharged (or not yet charged)** – If it is the first time you turn the instrument on, or the internal battery has been completely discharged (after a power off of three-four days), Factory and User PCM Samples will be loaded from the internal storage memory to the battery-backed Sample RAM memory. This procedure might take about two minutes, and varies depending on the number of User PCM Samples to be loaded.

**Battery charged** – If Factory and User PCM Samples have already been loaded, and the internal battery is still charged, PCM Sample will not have to be loaded again, and the boot procedure will take a shorter time.

### Exit from standby

When the STANDBY LED is red, the instrument is in standby mode. In this case, to turn the Pa3X on you must press the STANDBY button in the control panel.

The STANDBY LED will become green, and the display will light up, showing the boot procedure. Factory and User PCM Samples will not be loaded, since they already are in the battery-backed Sample RAM memory.

### Put the instrument in standby

If you want to let the internal battery recharge, put the instrument in standby instead of powering it off.

Keep the STANDBY button pressed for two seconds to put the instrument in standby mode. The STANDBY LED become red. Factory and User PCM Samples are not removed from the battery-backed Sample RAM memory.

While in standby mode, the internal battery is recharged, therefore PCM Samples will not be deleted as long as the instrument is connected to a power socket and the battery is charged.

### Power off

If you want to save power, turn the instrument completely off.

Press the POWER button on the back of the instrument to completely turn the instrument off. The STANDBY LED turns off. Factory and User PCM Samples are not deleted from the battery-backed Sample RAM memory.

While the instrument is powered off, the internal battery is not recharged. PCM Samples in the battery-backed Sample RAM memory will be preserved for about three or four days (depending on the condition of the battery, and the size of the Sample RAM). When the battery discharges, PCM Samples are deleted from the Sample RAM memory, and must be reloaded the next time you power the instrument on.

**Warning:** When turning the instrument off or putting it in standby mode, all data contained in the volatile RAM area (Song recorded or edited in Sequencer mode, PCM Samples in edit and not yet saved) will be lost. MIDI Grooves generated by the Time Slice function will be lost, too.

On the contrary, data contained in the SYS area of the internal storage memory (Factory data, User Sounds, Performances, Styles, Pads and Multisamples) will be preserved. Saved PCM Samples will also be preserved.

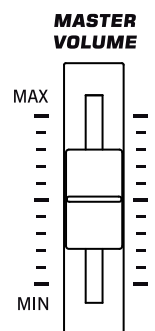
## Controlling the Volume

### Master Volume

Use the MASTER VOLUME slider to control the overall volume of the instrument. This slider controls the volume of the sound going to the integrated speakers (when the optional PaAS – Amplification System is installed), the main (LEFT & RIGHT) OUTPUTS and the HEADPHONES connector.

The 1 & 2 OUTPUT connectors are not affected by this slider. So, use the mixer's or speaker's level controls to adjust the volume.

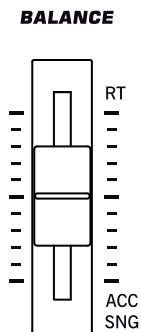
**Note:** Begin with a moderate level, then raise the MASTER VOLUME up. Don't keep the volume at an uncomfortable level for too long.



## Keyboard, Style and Song Volume

By default, this slider balances the volume of the Keyboard (RT, Realtime) tracks, against the Style (ACC, Accompaniment), Pad and Song (SEQ) tracks.

- When in Style Play mode, this slider balances between the Keyboard tracks, and the Style and Pad tracks.
- When in Song Play mode, this slider balances between the Keyboard tracks, and the Player and Pad tracks.



As an alternative, the slider can be used to control the Style/Song Volume without affecting the Keyboard tracks (see “Balance Slider” on page 205 for information on setting the slider’s behavior).

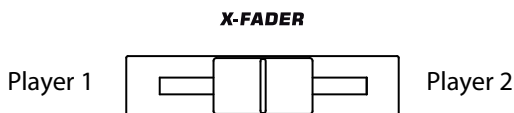
This is a relative control, whose effective maximum level is determined by the MASTER VOLUME slider position.

When moved, a magnified version of the virtual slider appears in the display, for more accurate positioning.

**Note:** This slider only works in Style Play and Song Play mode; it does not work in Sequencer mode.

## The X-Fader slider

The X-Fader slider sets the relative volume of the two onboard players (Player 1 and Player 2).



- Move it fully to the left to set Player 1 to the maximum level and Player 2 to zero.
- Move it fully to the right to set Player 1 to zero and Player 2 to the maximum level.
- Move it to the center to set both Players at the same level.

This slider also selects the (see “Harmony Control” on page 157), and may select the Lyrics, Score and Markers of one of the two players.

**Note:** When moving this slider fully to the right or to the left, the Lyrics, Chords, Markers and Score page shown may change.

**Note:** When turning the instrument on, move this slider to the center, to avoid starting a Song at the minimum level.

## Headphones

Connect a pair of headphones to the PHONES output, under the left part of the keyboard (just under the joystick). You can use headphones with an impedance of 16-200 Ohms (50 Ohms suggested). Use a headphone splitter to connect more than one pair of headphones.

## Loudspeakers

Connect the optional PaAS – Amplification System to make it the integrated loudspeakers of the Pa3X, adding a three-way amplification system, a pair of dual-coil integrated speakers and a bass-reflex box.

To install the amplification system, see “Installing the Pa3X Amplification System (PaAS)” on page 248.

After installation, the overall volume can be controlled via the MASTER VOLUME slider.

Speakers can be deactivated with the “Speakers On/Off” parameter, that you can find in the “Audio Setup: Metro / MP3 / Speakers” page of the Global mode (see page 215 for more information).

**Note:** When connecting the headphones, the speakers are automatically deactivated.

## Audio Outputs

Audio outputs allow for connecting the Pa3X to an external amplification system. See “Audio Output Section” on page 20 for more details.

## Audio Inputs

Audio inputs allow for connecting a microphone and other audio source to the Pa3X. See “Audio Input Section” on page 19 for more details.

Use the MIC GAIN knob next to the MIC input to set the input sensitivity. Use the MIC SETTING section in the control panel to set the input volume and other parameters.

See the “Singing with a microphone” chapter on page 88, and the “Audio Setup: Audio In” section on page 214, for more information on connecting and setting the inputs and the audio source.

## MIDI connections

You can play the internal sounds of your Pa3X with an external controller, i.e. a master keyboard, a MIDI guitar, a wind controller, a MIDI accordion, or a digital piano.

You can also control other MIDI devices with the Pa3X, or connect it to a computer for use with an external sequencer.

As an alternative to the MIDI connectors, you can use the USB Device port for direct connection to a personal computer.

See the “MIDI” chapter on page 241 for more information on MIDI connections.

## Damper pedal

Connect a Damper (Sustain) pedal to the DAMPER connector on the back panel. Use an (optional) Korg PS1 or DS1H foot-switch pedal, or a compatible one. With the Korg DS1H, half-pedalling can be used on some Grand Piano Sounds. To calibrate and switch the Damper polarity, see “Damper” on page 208

## Assignable pedal

Connect either a footswitch or an expression pedal to the ASSIGNABLE PEDAL connector. Use an (optional) Korg PS1 footswitch pedal, a Korg EXP-2 expression pedal, a Korg XVP-10 volume pedal, or a compatible one,

## Demo

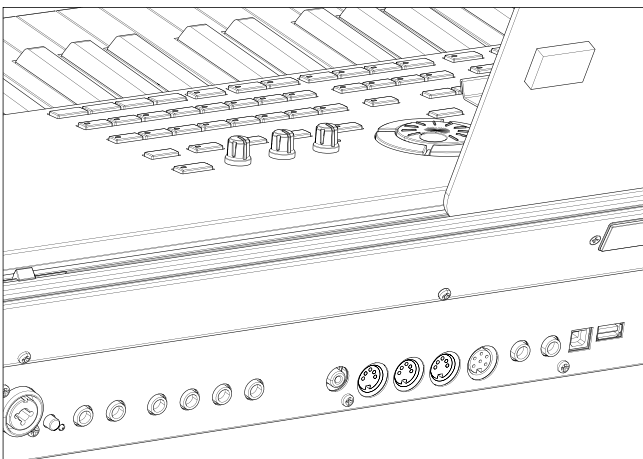
Listen to the built-in Demo Songs to appreciate the power of the Pa3X. There are several Demo Songs to choose from.

1. Press the STYLE PLAY and SONG PLAY buttons together. Their LEDs start blinking.  
*At this point, if you don't press any other button, all the Demo Songs will be played back.*
2. Select one of the available options, to listen to a specified Demo Song.
3. Stop the Demo by touching the STOP button on the display, or by exiting the Demo mode by pressing any MODE button.

## The music stand

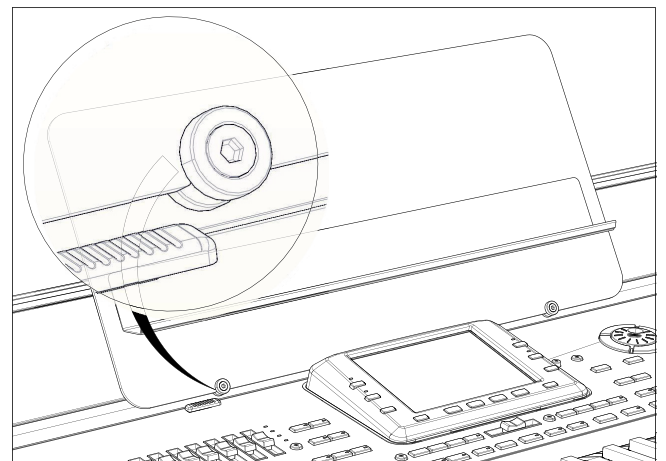
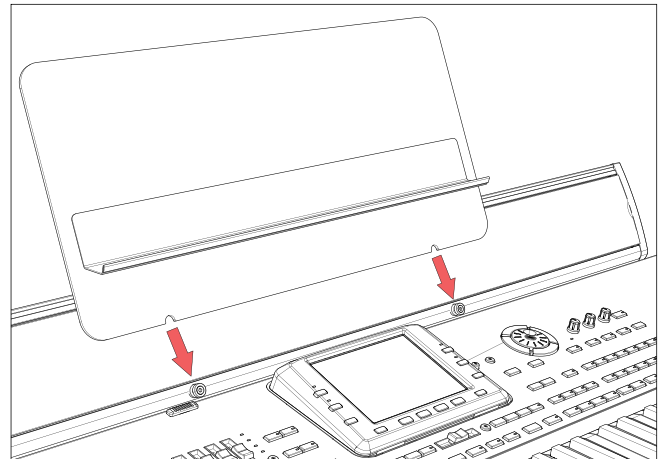
A music stand comes standard with your Pa3X.

- If the (optional) PaAS – Amplification System is not installed, insert the music stand into this dedicated guide on the back of the Pa3X, as shown in the illustration:



The music stand can be freely adjusted, by sliding it to the left or the right of the standard central position.

- If the (optional) PaAS – Amplification System is installed, make it rest over the nylon supports in front of the PaAS, as shown in the illustration.



# Glossary of Terms

Before you begin, take a few moments to familiarize yourself with the names and terms we will be using to talk about the various elements of the Pa3X.

In this section, you will find a brief description of various key elements of the Pa3X. A professional arranger (Pa) keyboard uses different terminology than a traditional synthesizer or workstation. By familiarizing yourself with the names and functions in this section, you will get a better understanding of how all the different parts of the Pa3X work together to create a realistic musical performance. This will also help you to get the most out of the rest of the User's Manual.

## Sound

A Sound is the most basic unit of an Arranger Keyboard performance. A Sound is basically a playable instrument timbre (piano, bass, sax, guitar...) that can be edited, saved, recalled and assigned to any track. An individual Sound can be played on the keyboard in the Sound mode. In the Style Play, Song Play or Sequencer mode, Sounds may be freely assigned to Sequencer tracks, Style tracks, or Keyboard tracks.

## Style

The Style is the heart of a professional arranger keyboard. At its basic level, a Style will consist of up to eight parts, or "Tracks".

## Drums

The Drum track will provide a repeating rhythmic phrase, played by the standard instruments of a Drum Kit.

## Percussion

An additional rhythmic phrase played by various percussion instruments (conga, shaker, cowbell, etc.) is provided by the Percussion track.

The Drum and Percussion tracks will play the same phrase repeatedly, regardless of the notes and chords being played on the keyboard, although it is possible to assign a different Drum Kit to either part, or to edit the Kit itself.

## Bass & Accompaniment

The Bass track and the (up to) five additional Style tracks will each play musical phrases that are musically related to and in sync with the Drum and Percussion tracks. However, the notes being played by these tracks *will* change to follow the chord progression that you play on the keyboard.

Again, any Sound you choose may be assigned to any track in a Style.

## Variation

For each Style, there are four Variations. In general, each Variation is a slightly different version of the others. As you progress from Variation one to Variation four, the arrangements will become more complex, and more parts (Tracks) may be added. This allows your performance to have a more dynamic arrangement, without losing the original "feel" of the Style.

## Fill-in & Break

During a performance, a drummer may often perform a "fill" - such as when transitioning from a verse to a chorus - adding extra dynamics and keeping the beat from getting too repetitive. The Pa3X offers four Fill-ins specifically programmed for each Style. A Fill-in may be drums alone or drums with instrumentation. Then, there is even a silent "break".

## Intro & Ending

Each Style also allows you to embellish your performance with a set of musical introductions and endings. A long and short version of the Intro and Ending are usually provided, with the former more harmonically elaborated, and the latter with a fixed chord. A "count-in" style Intro is also provided, as well as the quick Ending 3.

## Pad

Pads are like single-track Styles, that can be triggered by using the dedicated PAD buttons. They can be used to play in realtime single sounds, as well as short, cycling sequences that play in time with the Style or Standard MIDI File, and are transposed according to the recognized chords.

## Keyboard tracks

In addition to the Style and Pad tracks, up to four additional parts can be played on the keyboard in real-time. Each of these Keyboard tracks can be limited to a particular range of keys or velocities, but in general three can be assigned to play above the split point (Upper), and one below (Lower). This allows the Upper Sounds to be layered together. The split point can be set to any note on the keyboard. In addition to performing along with a Style, these same Keyboard tracks will allow you to play along with the Player.

## STS (Single Touch Settings)

Single Touch Settings allow you to instantly change the sounds assigned to each of the Keyboard tracks with a single button press, allowing for wide variation in sounds during a performance. Four STS (Single Touch Settings) can be saved with each Style or SongBook entry.

## Ensemble

By turning the Ensemble feature on, a single note played on one of the Keyboard tracks will be embellished by additional notes to create a complete chord voicing. The Ensemble knows which notes to add by looking at the chord that you are playing. In addition, the Ensemble parameters allow you to select the type of voicing that will be added – from a simple one-note harmony to a full “Brass” section – even a marimba-style trill!

## Performance

The Performance is the most encompassing setting on the Pa3X – a single setting that can remember a Style (with all the appropriate sounds), the Keyboard tracks (with all the appropriate sounds) and all their Settings, Tempo, transposition, effects, etc... A Performance can be stored in one of the Performance bank locations, or it can be saved in a “database” format using the SongBook function.

## Sequencer

The Sequencer acts as a recorder, so you can capture and playback your performances. The Pa3X sequencer can function in different modes. In the Backing Sequence mode, each Style element and each Real-Time (Keyboard and Pads) element can be recorded on a separate track in a single pass. This can be a big help in getting a song recorded quickly. The sequencer can also behave as a traditional 16-track linear sequencer, where each track is recorded individually one at a time.

## Player

The two Players act as two music player, so you can playback your performances or any Standard MIDI File or MP3 file. Like a DJ console, you can mix two songs with the X-Fader slider.

## The LOGO decoder

On the front panel of your Pa3X you have probably noticed five logos, and may have even wondered what they stand for. Well, here is a quick explanation of each one.



RX Technology is the cutting edge engine that drives every aspect of the Pa3X – from the synthesis to the display and how it all works together.



A variety of professional vocal effects are provided by the Pa3X – including reverb, delay, compression, hard tune, doubling, modulation, filtering, and even four-part vocal harmonies! All of the vocal effects are provided by TC-Helicon, the leader in vocal processing technology.



Waves, the celebrated maker of world-renowned professional studio effects, provides a set of mastering-level tools, called the MaxxAudio suite. This suite increases the perceived loudness and sizzle of the output, either amplified by the (optional with PaAS Amplification System) integrated speakers or by any external amplification system.



General MIDI (GM) is a standard that ensures the compatibility of sounds and messages between GM compatible instruments available from different manufacturers. For example, sequenced songs created on any GM equipped product and saved in the GM format will playback correctly on the Pa3X.

General MIDI 2 extends the basic features of the General MIDI, allowing for 256 Sounds and 9 Drum Kits (instead of 128 and 1).



DNC (Defined Nuance Control) is the way of fine-controlling Korg's powerful synth sound engine. Every nuance and every detail of the sound can be assigned to a different control, be it the keyboard velocity or a physical controller. Play the sound live using all of your body, as if you were interacting with an acoustic instrument.



# Interface basics

## The Color TouchView™ graphical user interface

Pa3X features an easy-to-use graphical user interface, based on Korg's patented Color TouchView™ interface. Here are the basic elements of the user's interface.

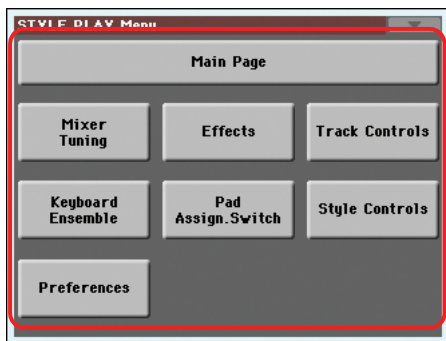
### Pages

Parameters are grouped into separate pages, to be selected by touching the corresponding tabs on the lower area of the display.



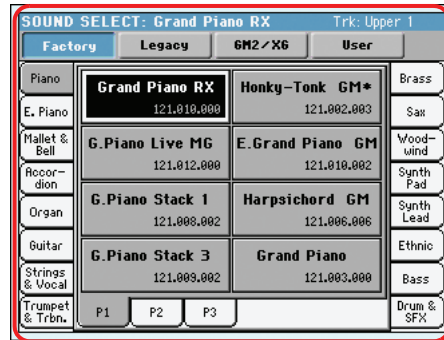
### Menus and sections

Pages are grouped in sections, to be selected by touching the corresponding buttons in the Edit menu that opens up when you press the MENU button.



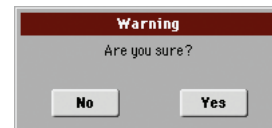
### Overlapping windows

Several windows, like the Style Selection, the Global, the Media, or the Lyrics, overlap the current window. After you select an item in the window, or press the EXIT button, the window closes, and the underlying page is shown again. (The following example is the Sound Select window).



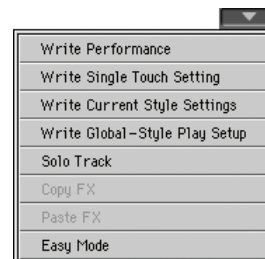
### Dialog boxes

Similar to selecting windows, dialog boxes overlap the underlying page. Touch one of the buttons on the display to give Pa3X an answer, and the dialog box will close.



### Page menus

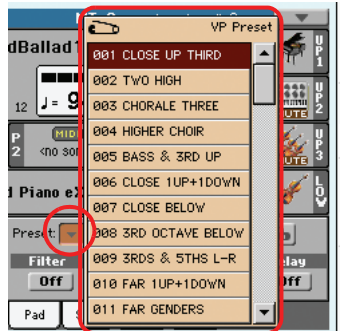
Touch the icon on the upper right corner of each page, and a menu with suitable commands for the current page will appear. Touch one of the available commands to select it. (Or, touch anywhere else on the screen to make it disappear, with no command selected).





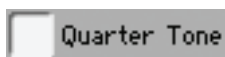
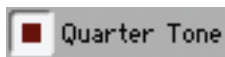
## Pop-up menus

When an arrow appears next to a parameter name, touch it to open a pop-up menu. Select any of the available options (or anywhere else on the screen to make the menu disappear).



## Checkboxes

This kind of parameters are on/off switches. Touch them to change their status.



## Numeric fields

When a numeric value can be edited, touch it a second time to open the Numeric Keypad.



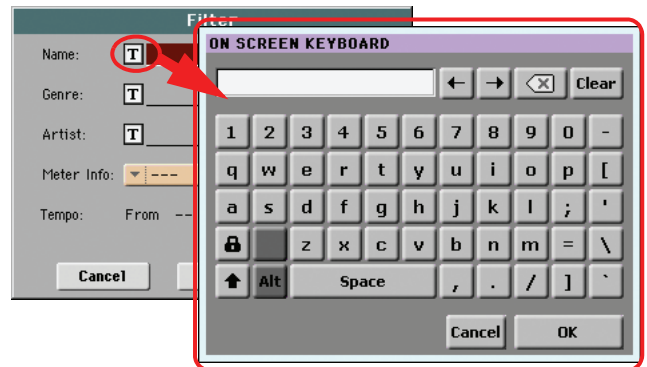
The virtual numeric keypad works exactly as the numeric keypad of a personal computer.

As an alternative, touch a numeric field and keep it held. Then move your fingers up (or right) to increase the value, or move it down (or left) to decrease it.

This also includes the Tempo numeric field in the main page of the Style Play, Song Play, and Sequencer modes.

## Editable names

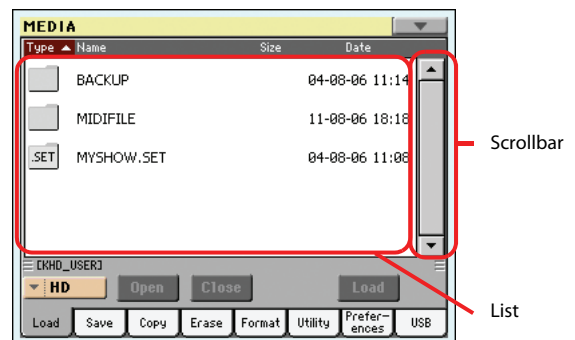
When the **T** (Text Edit) button appears next to a name, touch it to open the Text Edit window and edit the name.



The virtual keyboard works exactly as a personal computer's keyboard. Some of the symbols are context-sensitive, and only appear when they can actually be used.

## Lists and scrollbars

Files on storage media, as well as other kinds of data, are shown as lists. Use the scrollbar to scroll the list content.



Keep the SHIFT button pressed while touching one of the arrows, to scroll to the next or previous alpha-numeric section.

## Virtual sliders

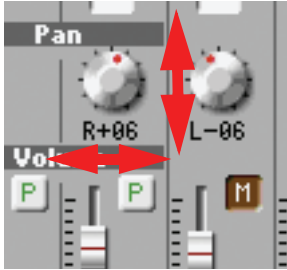
To change a virtual slider's position, select it, then use the VALUE controls to change its position. As an alternative, touch a slider with your fingers and keep it held; then move it up or down to change its position.



The position of the virtual sliders often corresponds to that of the physical sliders, so move these latter to change the virtual slider's position.

## Virtual knobs

To change a virtual knob's position, select it, then use the VALUE controls to change its position. As an alternative, touch a knob with your finger and keep it held; then move your fingers up (or right) to rotate it clockwise, or move it down (or left) to rotate the knob counter-clockwise.



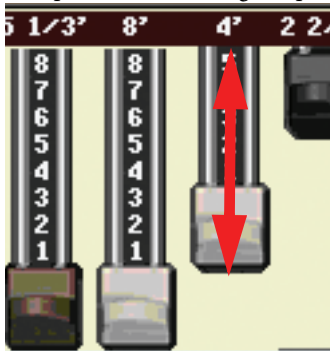
The position of the virtual knobs often corresponds to that of the physical knobs, so move these latter to change the virtual knob's position.

## Virtual drawbars

To change a virtual drawbar's position, use the physical sliders on the control panel (provided they are in Drawbars mode).




As an alternative, you can change a drawbar position in the display. Select it, then use the VALUE controls to change its position.

Also, you can touch a drawbar with your fingers and keep in held. Then move it up or down to change its position.



## Icons

Various icons help identifying the type of a file, a Song, a folder. For example:

-  Folder
-  File of Style bank
-  Standard MIDI File

## Operative modes

Pa3X pages are grouped into various operating modes. Each mode is accessed by pressing the corresponding button in the MODE section on the control panel.

Each operating mode is marked with a different *color code*, that helps you understand at first sight where you are.

Three special modes (Global, Media, and SongBook) overlap the current operating mode, that remains active in the background. The SongBook mode can recall the Style Play or Song Play modes.

The Record mode can be accessed from the Style Play, Sequencer and Sound modes, and allows for creating new Styles, Songs or Samples.

The MP3 Record mode can be accessed by keeping the SHIFT button pressed and pressing the RECORD button, and allows for recording a Song in MP3 format.

## Selected, highlighted items

Any operation carried on on parameters, data or list entries, is executed on highlighted items. First select the parameter or item, then execute the operation.



## Non-available, grayed-out parameters

When a parameter or command is not currently available, it is shown in grey on the display. This means it cannot be selected, but may become available when a different option is selected, or you switch to a different page.



## Shortcuts

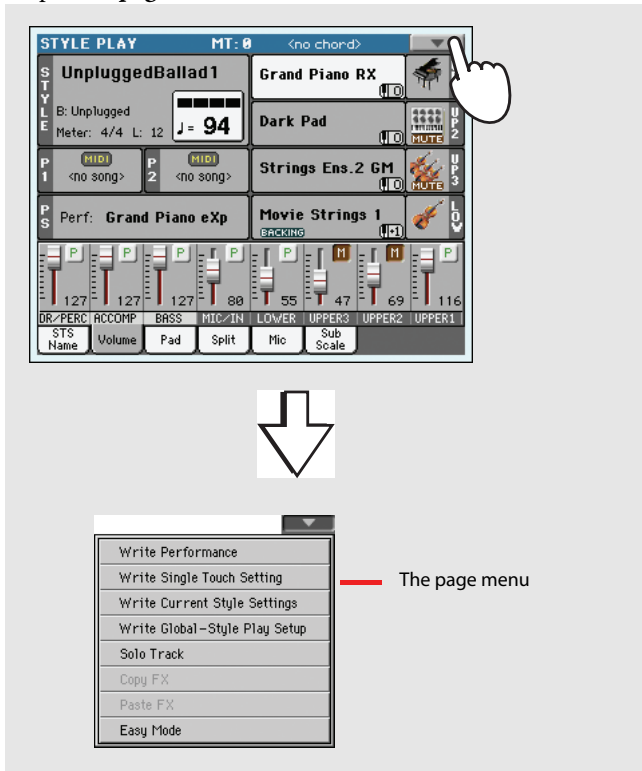
Some commands or pages can be recalled by keeping the SHIFT button pressed, and pressing other buttons or elements in the display. See the "Shortcuts" chapter on page 261 for a list of available shortcuts.

# Easy Mode

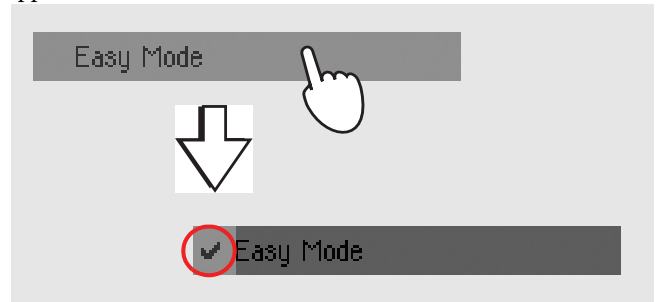
If you have never used an arranger before, we suggest you to switch to the Easy Mode. Easy Mode allows you to play Styles and Songs with a simple user interface, free from the many advanced parameters that you will want to learn at a later date.

## Turning the Easy Mode on

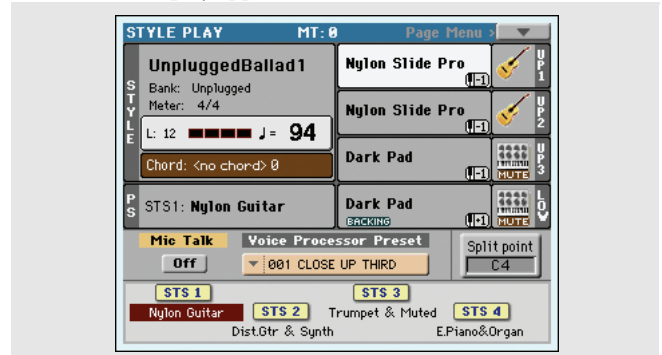
Touch the little rectangle on the top right corner of the display, to open the *page menu*:



Touch the "Easy Mode" menu item, to make the checkmark appear:



At this point, the Easy Mode has been activated, and the elements in the display appear less cluttered:



**Note:** The Easy Mode will remain active even after turning the instrument off and on again.

## Turning the Easy Mode off

The instrument will stay in this mode even after having been turned off. Repeat the above operation when you want to deactivate the Easy Mode.

## The Style Play page in detail

To see this page, press the STYLE PLAY button.

The screenshot shows the 'STYLE PLAY' control panel with the following elements and annotations:

- Style name and info:** 'UnpluggedBallad1' with 'Bank: Unplugged' and 'Meter: 4/4'. Annotation: 'Style name and info. Touch the Style's name to open the Style Select window and choose a different Style. See page 105'.
- Tempo:** 'L: 12' and 'J= 94'. Annotation: 'Tempo. Use the TEMPO buttons to change it.'
- Accompaniment pattern:** 'Chord: <no chord> 0'. Annotation: 'Length of the accompaniment pattern, and current beat.'
- Performance/STS:** 'STS1: Nylon Guitar'. Annotation: 'Performance or STS. Touch it to open the Performance Select window and choose a different Performance. Sounds on the keyboard will change. See page 104'.
- Mic Talk:** 'Off'. Annotation: 'Talk On/Off. Turn it on to talk with your audience. See page 95'.
- Voice Processor Preset:** '001 CLOSE UP THIRD'. Annotation: 'Voice Processor Preset. Touch here to change preset, therefore the microphone's effects and doubling/harmonization. See page 92'.
- Split Point:** 'C4'. Annotation: 'Split Point. Touch here and play a note to set the new split point. See page 46'.
- Sound icons and status:** 'Nylon Slide Pro' (UP1, UP2, UP3) and 'Dark Pad' (LOW). Annotations: 'Sounds assigned to the right hand (UP1 to UP3) and to the left hand (LOW). Touch the Sound's name to open the Sound Select window and choose a different Sound. See page 104' and 'Sound icon and status. If the MUTE icon appears, the Sound is in mute and cannot be heard. If the icon does not appear, the Sound is in play and can be heard. See page 42'.
- Single Touch Settings (STS):** 'STS 1' (Nylon Guitar), 'STS 2' (Dist.Gtr & Synth), 'STS 3' (Trumpet & Muted), 'STS 4' (E.Piano&Organ). Annotation: 'Single Touch Settings (STS). Touch one of them to choose it, or use the dedicated buttons on the control panel. Sounds on the keyboard will change. See page 106'.

- Notes:**
- There are three Sounds for the right hand (Upper 1, Upper 2, Upper 3), and only one Sound for the left hand (Lower). Their names are abbreviated as UP1, UP2 UP3, LOW, and are shown in the right side of the display.
  - Right hand (Upper) and left hand (Lower) Sounds are separated by the Split Point.
  - Performances and STSs are collections of Sounds. Just choose one of them to change all the Sounds of the keyboard (and, when the STYLE CHANGE LED is lit on the control panel, of the Style).
  - Choose a Style to change the musical style of the accompaniment patterns. Touching the Style name in the display is the same as to press one of the buttons of the STYLE section on the control panel.

## The Song Play page in detail

To see this page, press the SONG PLAY button.

**Tempo.** Use the TEMPO buttons to change it.

**Song assigned to Player 1.** Touch it to open the Song Select window and choose a different Song. See page 106

**Song assigned to Player 2.** Touch it to open the Song Select window and choose a different Song. See page 106

**Performance or STS.** Touch it to open the Performance Select window and choose a different Performance. Sounds on the keyboard will change. See page 104

**Talk On/Off.** Turn it on to talk with your audience. See page 95

**Sounds assigned to the right hand (UP1 to UP3) and to the left hand (LOW).** Touch the Sound's name to open the Sound Select window and choose a different Sound. See page 104

**Sound icon and status.** If the **MUTE** icon appears, the Sound is in mute and cannot be heard. If the icon does not appear, the Sound is in play and can be heard. See page 42

**Split Point.** Touch here and play a note to set the new split point. See page 46

**Voice Processor Preset.** Touch here to change preset, therefore the microphone's effects and doubling/harmonization. See page 92

**Single Touch Settings (STS).** Touch one of them to choose it, or use the dedicated buttons on the control panel. Sounds on the keyboard will change. See page 106

### Notes:

- As in Style mode, there are three Sounds for the right hand (Upper 1, Upper 2, Upper 3), and only one Sound for the left hand (Lower). Their names are abbreviated as UP1, UP2 UP3, LOW, and are shown in the right side of the display.
- Right hand (Upper) and left hand (Lower) Sounds are separated by the Split Point.
- Performances and STSs are collections of Sounds. Just choose one of them to change all the Sounds of the keyboard.
- Available STSs depend on the Style or SongBook entry you last selected.
- Since there are two onboard Players, you can play two Songs at the same time. Mix them using the X-Fader on the control panel.
- Touching a Song name in the display is the same as to press one of the SELECT buttons on the control panel. Each Player has its own SELECT and transport buttons.

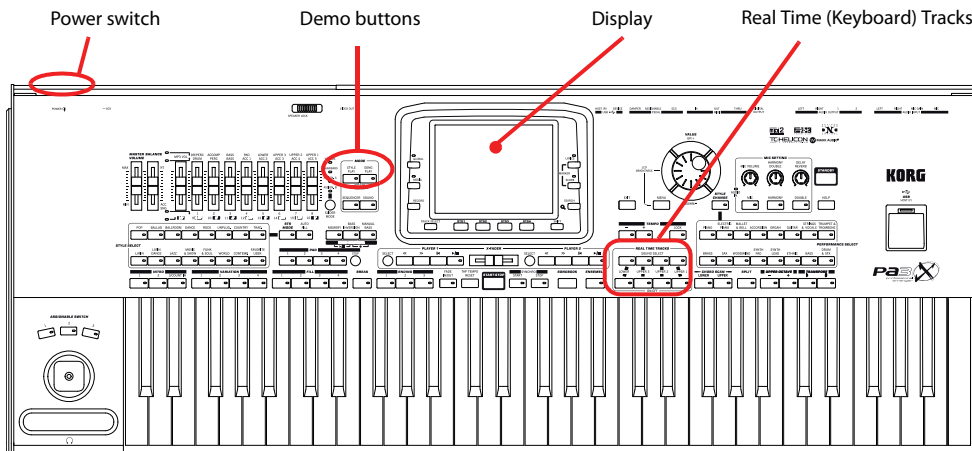




# Quick Guide

## Turning the instrument on and listening to the demos

First of all, turn the instrument on and familiarize yourself with the main screen. You can also listen to the demos.

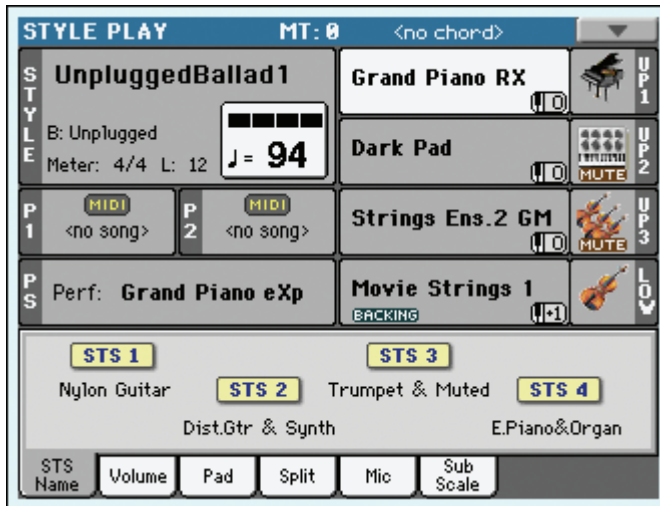


## Turning the instrument on, and viewing the main screen

- 1 Turn the Pa3X on by pressing the **POWER** button, located on the back panel, then the **STANDBY** button located in the control panel.

After you turn the instrument on, a welcome screen is shown for a few seconds, and then the main display appears.

**Note:** The **POWER** button connects the Pa3X to the power line, while the **STANDBY** button turns it on.



- 2 When you want to turn the Pa3X off, keep the **STANDBY** button pressed for two seconds, and put it in standby mode.

The preferred way to turn the Pa3X off is to put it in standby mode, so that the internal battery will continue charging and preserve the Sample RAM content intact. If you prefer to save some power, turn the Pa3X off by pressing the **POWER** button instead. Please note that in the latter case the internal battery preserving the content of the Sample RAM will discharge in three-four days, and loading PCM Samples with then take longer.

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## Playing the demos

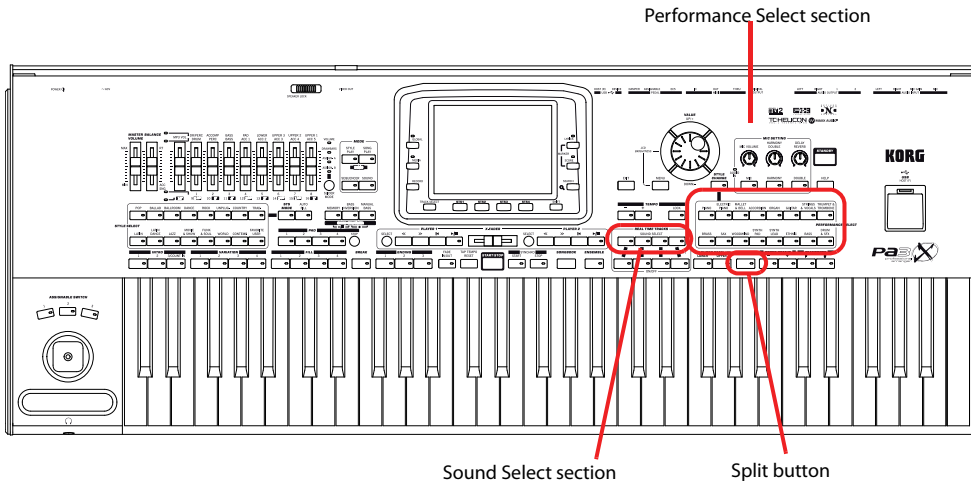
---

A variety of demo songs have been included to demonstrate the sonic power of the Pa3X.

- 1 To open the Demo page, press the STYLE PLAY and SONG PLAY buttons at the same time.**
- 2 Follow the instructions in the display. That's it!**

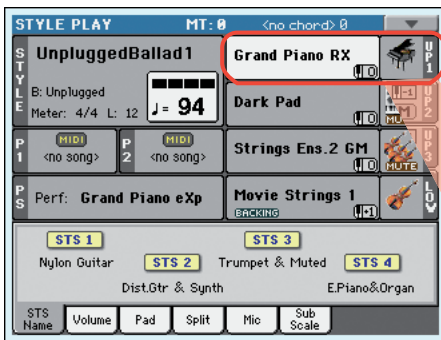
# Playing Sounds

You can play up to three sounds at the same time on the keyboard. You can also split the keyboard into two parts, to play up to three sounds with your right hand (Upper), and one with your left hand (Lower).



## Selecting a Sound and playing it on the keyboard

**1** Be sure the Upper 1 track is selected and set to play.



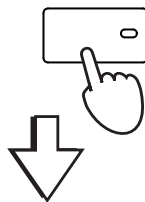
A selected track is shown with a white background. In this example, the Upper 1 track is selected. **If it is not selected, touch it once to select it.**

The fact that there isn't a **MUTE** icon over the bank icon means that the Upper 1 track is set to play. **If it is muted, touch the bank icon to set it to play, or use the ON/OFF buttons in the REAL TIME TRACKS section of the control panel.**

**i Note:** Be sure tracks Upper 2 and Upper 3 are muted, and are not playing. If you hear more than one sound, see also page 42 for how to mute tracks.

**2** If you want to play the Sound on the whole keyboard, be sure the keyboard is in Full Upper mode (i.e., no SPLIT LED turned on). If it is split in two parts, press the SPLIT button to turn its LED off.

**SPLIT**



**3 Touch the Upper 1 track's area in the display, to open the Sound Select window.**

Sound's name

Sound bank icon

The selected Sound is highlighted. Touch a Sound's name to select it.

Touch one of the side tabs to select a different Sound bank.

Touch one of the lower tabs to select a different Sound page.

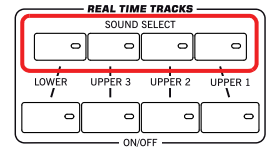
The currently selected Sound appears in the page header.

Target track for the selected Sound

Type of Sounds.

A Previous and Next Page pair of button may appear in this area, when more than five pages are available.

**i Note:** You can also open the Sound Select window by pressing one of the SOUND SELECT buttons in the REAL TIME TRACKS section.

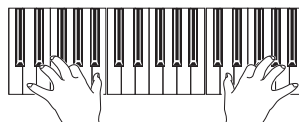


**4 Select a Sound from the Sound Select window, then press the EXIT button to close the window.**

EXIT

The Sound Select window closes, and the main screen appears again, with the selected Sound assigned to the Upper 1 track.

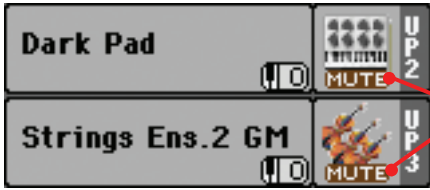
**5 Play the Sound on the keyboard.**



**i Note:** Selection windows may automatically close after a selection. To do this, uncheck the "Display Hold" box in the Global > General Controls > Interface page. In this case, press the EXIT button only if you don't make any selection but want to close the window.

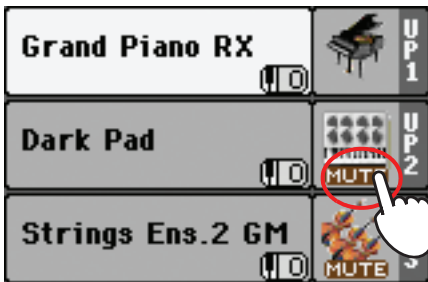
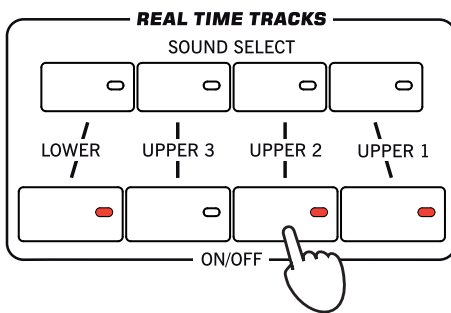
## Playing two or three Sounds at the same time

You can layer all three Upper tracks and play them on the keyboard.



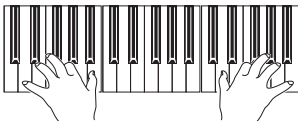
Please note how the **MUTE** icon appears in the Upper 2 and Upper 3 status boxes. These tracks will not be heard.

- 1 Either press the UPPER 2 ON/OFF button in the REAL TIME TRACKS section of the control panel, or touch the **MUTE** icon in the Upper 2 status box, to set the Upper 2 track to play.



After touching in this area, the **MUTE** icon disappears. The Upper 2 track will be set to play and will be heard.

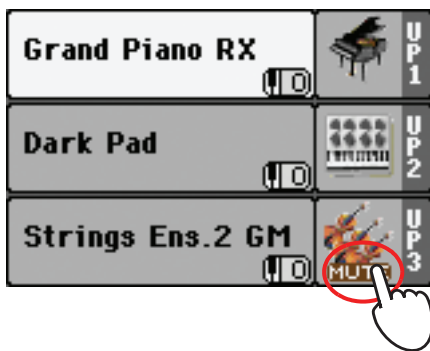
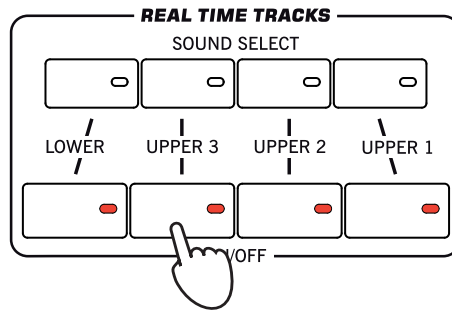
- 2 Play the keyboard.



Note how the 'Dark Pad' sound (assigned to the Upper 2 track) has been layered with the 'Grand Piano' (assigned to the Upper 1 track).

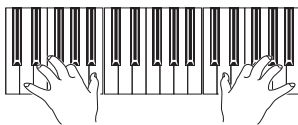


- 3 Either press the UPPER 3 ON/OFF button in the REAL TIME TRACKS section of the control panel, or touch the **MUTE** icon in the Upper 3 status box, to set the Upper 3 track to play.



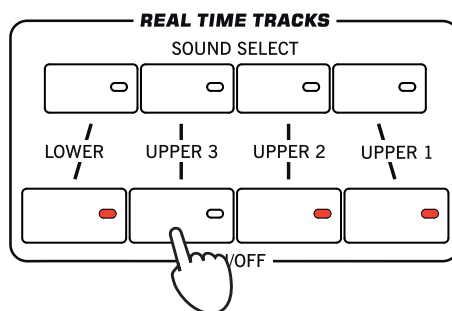
As above, after touching in this area, the **MUTE** icon disappears. The Upper 3 track will be set to play and will be heard.

- 4 Play the keyboard.



Note how the 'StringEns2' sound (assigned to the Upper 3 track) has been added to the 'Dark Pad' (assigned to the Upper 2 track) and the 'Grand Piano' (assigned to the Upper 1 track).

- 5 Either press the UPPER 3 ON/OFF button in the REAL TIME TRACKS section of the control panel, or touch the bank icon in the Upper 3 status box, to mute the Upper 3 track again.

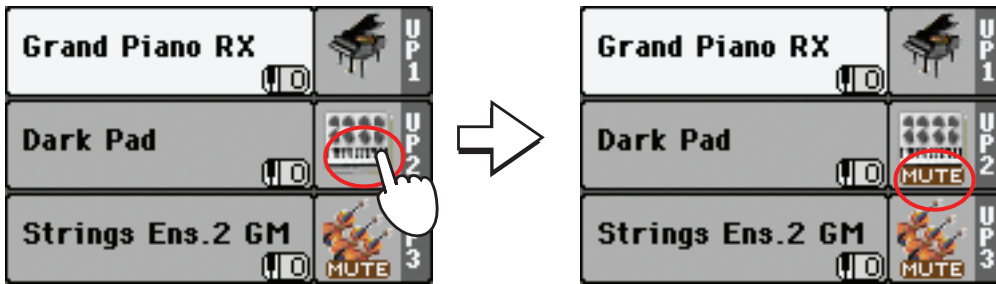
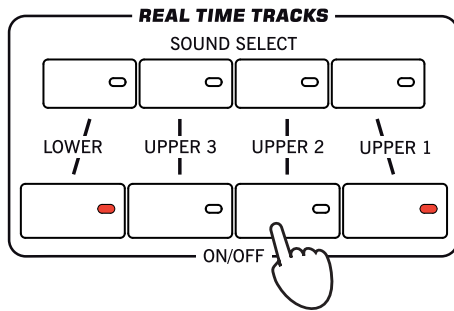


**6 Play the keyboard.**

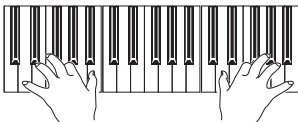


Note how the 'StringEns2' sound (assigned to the Upper 3 track) has been muted again. Only tracks Upper 1 and Upper 2 can be heard at this time.

**7 Either press the UPPER 2 ON/OFF button in the REAL TIME TRACKS section of the control panel, or touch the bank icon in the Upper 2 status box, to mute the Upper 2 track again.**



**8 Play the keyboard.**

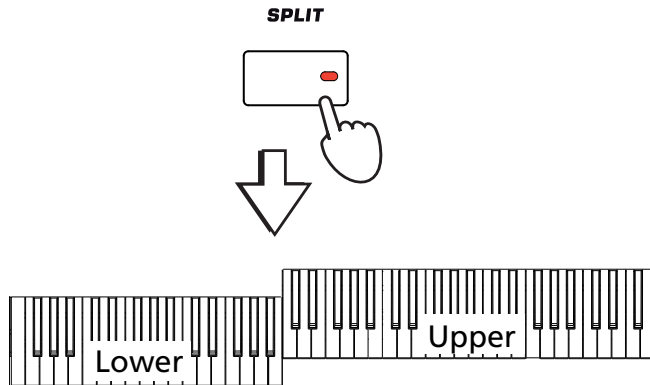


Note how the 'Dark Pad' sound (assigned to the Upper 2 track) has been muted again. Only track Upper 1 can be heard at this time.

## Playing different Sounds with your left and right hand

You can play a single Sound with your left hand, in addition to playing up to three Sounds with your right hand.

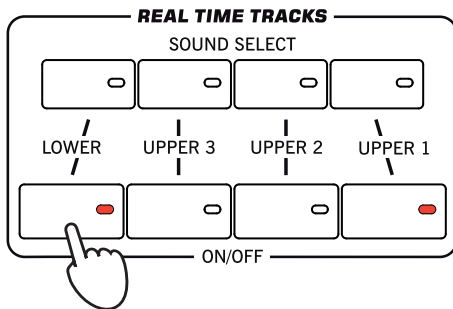
- 1 Press the **SPLIT** button to turn its LED on, and split the keyboard into Lower (left hand) and Upper (right hand) parts.



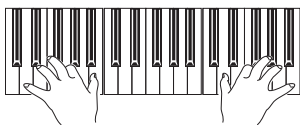
- 2 Be sure the Lower track is set to play.



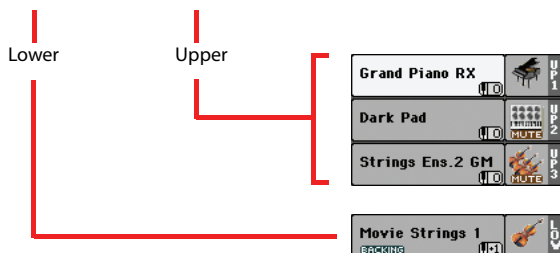
If the Lower track is muted, touch its **MUTE** icon to make it disappear from this area, or press the LOWER ON/OFF button in the REAL TIME TRACKS section of the control panel (its LED must turn on).



- 3 Play the keyboard.

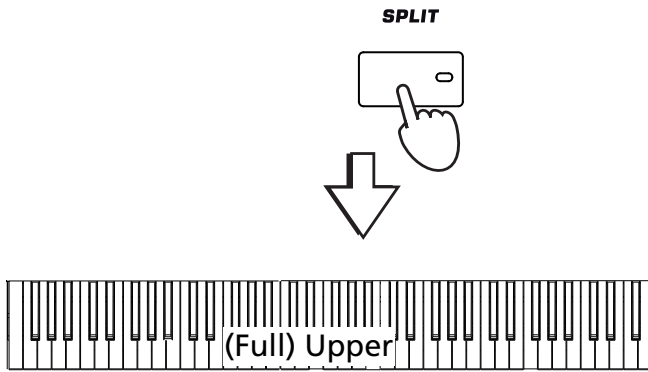


Note how the keyboard is split into two parts, each playing different sounds.

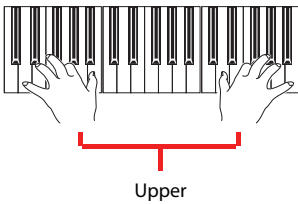


**i Hint:** You can select a different Sound for the Lower part by pressing the LOWER SOUND SELECT button in the REAL TIME TRACKS section of the control panel, and following the same procedure used for the Upper 1 track. See page 40.

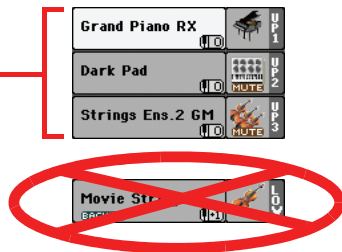
- 4 Return to the full keyboard playing mode by pressing the SPLIT button to turn its LED off.



- 5 Play the keyboard.



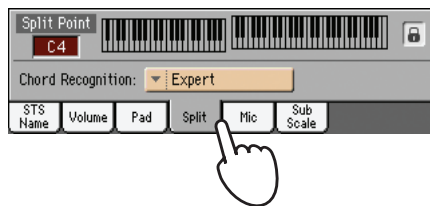
Note how the keyboard once again plays the Upper tracks for the entire length of the keyboard.



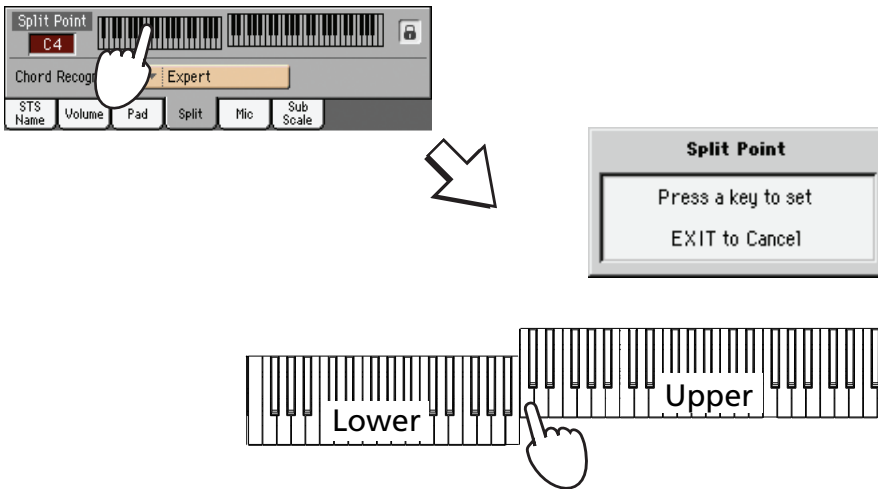
## Changing the split point

If you are not comfortable with the selected split point, you may set the split point to any key.

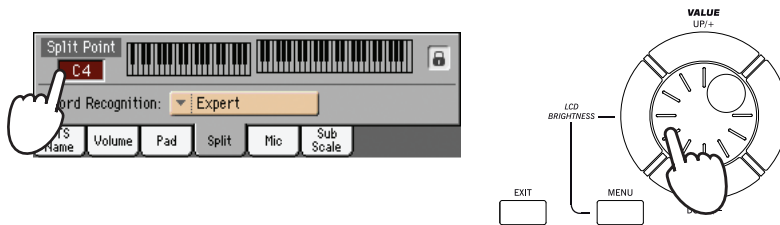
- 1 Touch the Split tab to see the Split Point panel.



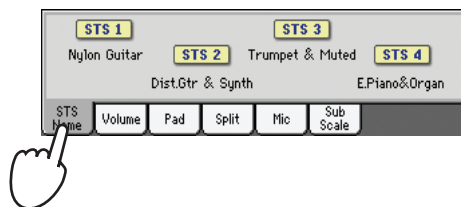
- 2 Touch the keyboard in the display, then play the lowest note of the Upper section on the keyboard.



- 3 As an alternative, touch the Split Point parameter to select it, and use the VALUE controls to select the new split point.



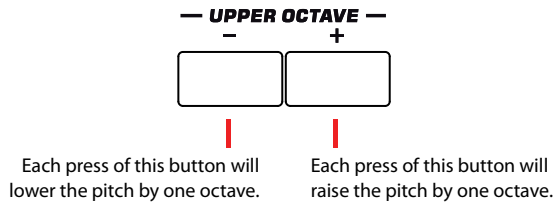
- 4 Touch the STS Name tab to go back to the STS Name panel.



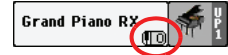
## Raising or lowering the Upper octave

If all Upper tracks sound too high or too low, you can quickly change which octave they are playing in.

- 1 Use the **UPPER OCTAVE** buttons on the control panel, to transpose all Upper tracks at the same time.



**i Note:** The Octave Transpose value for each of the keyboard track is shown under the Sound's name.

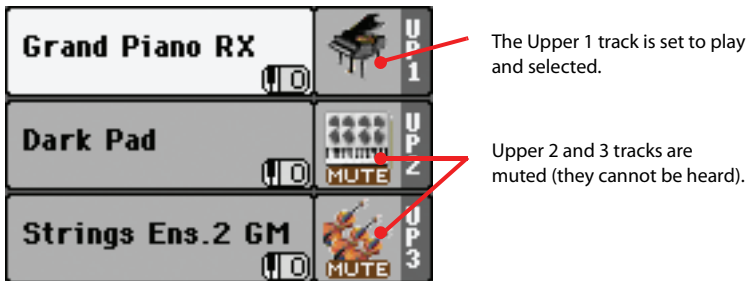


- 2 Press both **UPPER OCTAVE** buttons together to reset the octave to the value saved in the current Performance.

## Digital Drawbars

A special Sound in the Pa3X is the “Digital Drawbars”. This sound emulates the classic tonewheel organs of the past. You can use the Assignable Sliders of the Pa3X to adjust the position of each drawbar, and then save these settings to a Performance (see “Saving your settings to a Performance” on page 52).

- 1 Mute all Upper tracks, apart for the Upper 1 track. Select the Upper 1 track.



- 2 Touch the Sound name to open the Sound Select window.

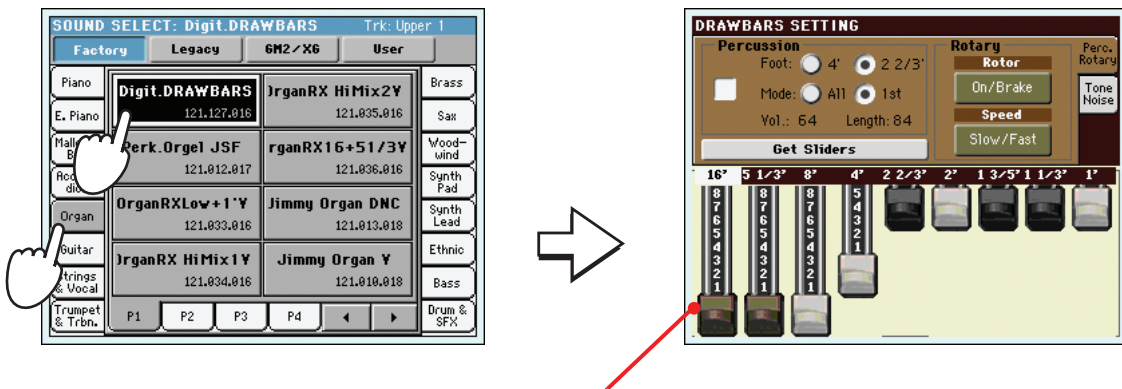


SOUND SELECT: Grand Piano RX				Trk: Upper 1
	Factory	Legacy	GM2/XG	User
Piano	<b>Grand Piano RX</b>	Honky-Tonk GM*		Brass
E. Piano	121.010.000	121.002.003		Sax
Mallet & Bell	<b>G.Piano Live MG</b>	<b>E.Grand Piano GM</b>		Woodwind
	121.012.000	121.010.002		Synth Pad
Accordion	<b>G.Piano Stack 1</b>	<b>Harpischerd GM</b>		Synth Lead
Organ	121.003.002	121.006.006		Ethnic
Guitar	<b>G.Piano Stack 3</b>	<b>Grand Piano</b>		Bass
Strings & Vocal	121.003.002	121.003.000		Drum & SFX
Trumpet & Trbn.	P1	P2	P3	



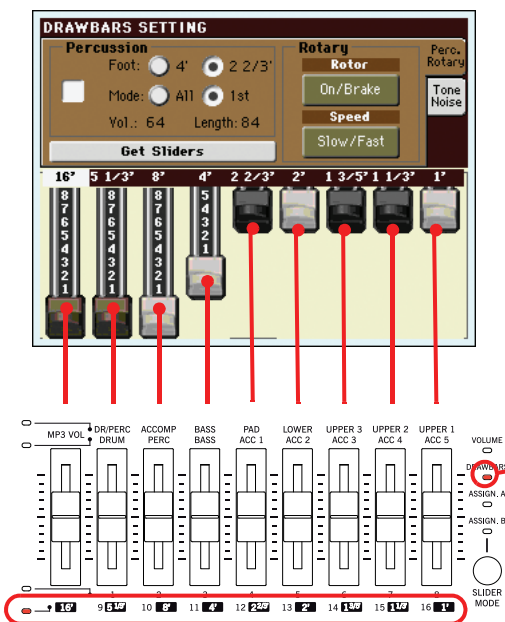
### 3 Select the Organ bank, then choose the Digit.DRAWBARS Sound.

Due to the nature of this Sounds, there is only one Digital Drawbar Organ Sound. Different drawbar settings may be stored with each Performance. So, selecting a different Performance will select different settings for the Digital Drawbar Organ.



After you select the Digital Drawbars Organ Sound, the Drawbars Setting page appears.

### 4 As soon as the Drawbars Setting page appears in the display, the Assignable Sliders will function as if they were organ drawbars (the slider's DRAWBAR LED will be lit). Move the Assignable Sliders to change the various drawbar settings.



To change the Digital Drawbar Organ settings by using the Assignable Sliders, the DRAWBARS LED must be turned on. This automatically happens when recalling the Drawbars page.

**Note:** You don't need to be in the Digital Drawbars page to use the Assignable Sliders to change the sound. When a Drawbar Organ is assigned to a Keyboard track, the sound can also be modified while in the main page, provided that the DRAWBARS LED is turned on.

- 5 Select different parameters in this page, and change their settings to see how each setting affects the sound.

Experiment with the Percussion's settings

Turn the Rotary effect on or off, and listen to how much more lively it makes the sound

Check this checkbox to turn Percussion on. Percussion will make the sound more aggressive

Experiment with the Rotary speed

- 6 Touch the "Tone/Noise" tab, and try the sound parameters of the second page.

Timbre

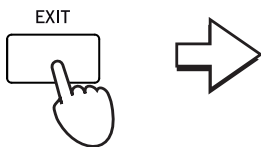
Leakage from adjacent tone-wheels, making the sound richer

Volume of the noise generated when pressing or releasing the keys

**i Hint:** As an alternative to using Assignable Sliders to change drawbar values, you can touch a drawbar in the display and use the VALUE controls to change it, or just drag it in the display.

- 7 When you have found some settings that you like, you can save them to a Performance, as described later in this section.

- 8 Press the EXIT button to go back to the main page.



# Selecting and saving Performances

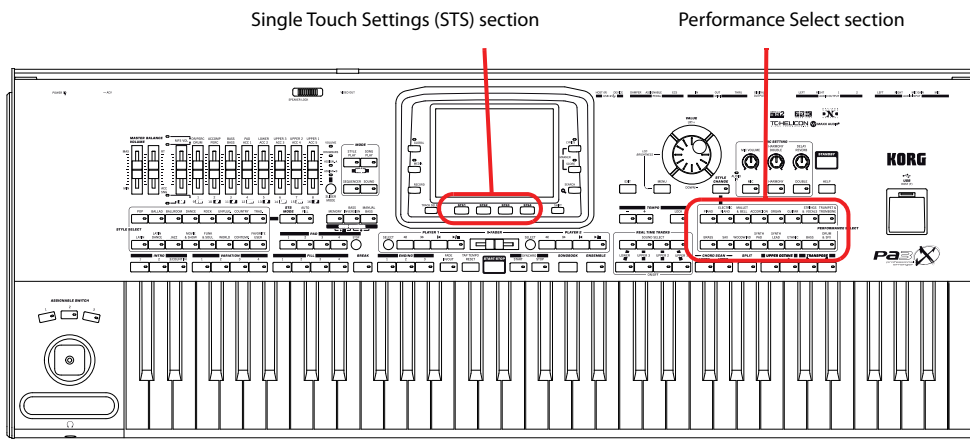
**The Performance is the musical heart of the Pa3X.** Unlike selecting single Sounds, selecting a Performance will recall several Sounds at the same time, the needed effects and transpositions, a suitable Voice Processor preset, plus many more parameters useful for playing in a musical situation.

You can save all control panel settings to a Performance memory location (including your Digital Drawbar Organ settings). While many Performances are already supplied with the instrument, you can customize each of them to your own taste, and then save them in their customized version.

Similar to Performances, you can also save your settings to a **Single Touch Setting (STS)**, which will store all the settings for the Keyboard tracks. Four STSs are supplied with each Style and SongBook entry, and can be selected with the four dedicated buttons under the display.

Please note that **settings saved in Performance 1 of bank 1 are automatically selected when the instrument is turned on.** This means you can save your preferred startup settings to Performance 1-1.

*Note: As for Style tracks, they are saved to a third object called the **Style Settings**.*



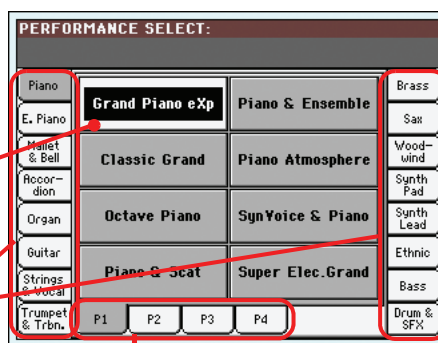
## Selecting a Performance

**1** Touch the Performance area in the display, to open the Performance Select window.



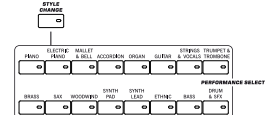
The selected Performance is highlighted. Touch a Performance name to select it.

Touch one of the side tabs to select a different Performance bank.

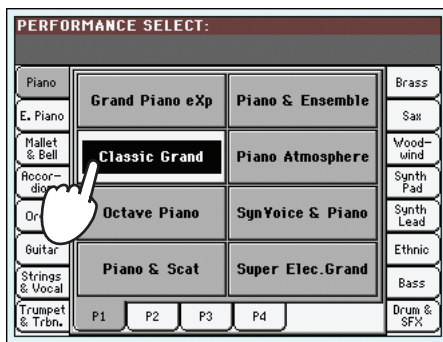


Touch one of the lower tabs to select a different Performance page.

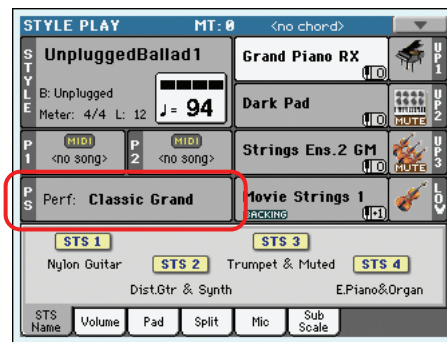
**i Note:** You can also open the Performance Select window by pressing one of the buttons in the PERFORMANCE SELECT section. This will let you jump directly to the desired Performance bank.



- 2** Select one of the Performances in the Performance Select window, then press the EXIT button to close the window.

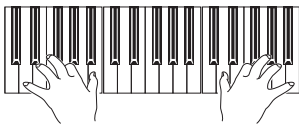


The Performance Select window closes, and the main screen appears again. Sounds, Effects, and other settings, change according to the setting memorized in the selected Performance.



**i Note:** Selection windows may automatically close after a selection. To do this, uncheck the “Display Hold” box in the Global > General Controls > Interface page. In this case, press the EXIT button only if you don’t make any selection but want to close the window.

- 3** Play the keyboard.



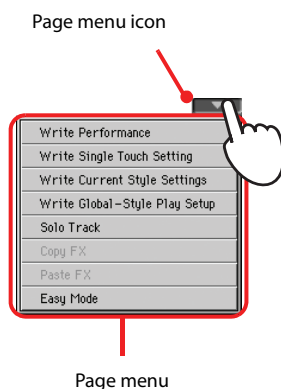
Settings memorized in the selected Performance have been selected. Sounds, effects and other settings have been recalled.

**i Note:** If the **STYLE CHANGE** LED of the STYLE CHANGE button is turned on, selecting a Performance may automatically select a different Style and its settings (Sounds, Effects, Drawbar settings for the Style tracks...)

## Saving your settings to a Performance

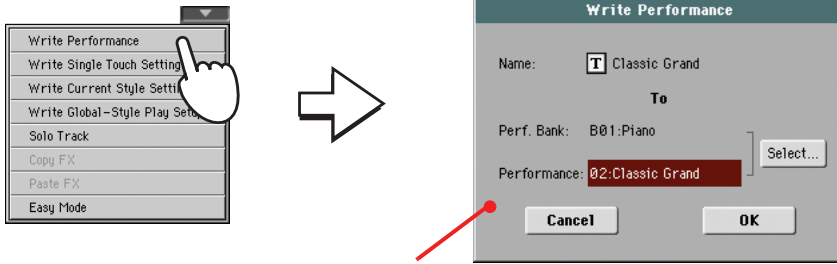
All the control panel settings, plus the Keyboard track settings, selected effects and Voice Processor Preset, can be saved to a single Performance, to be quickly recalled at a later time.

- 1** Touch the page menu icon to open the page menu.



**i Note:** To open the Write Performance dialog box, you can press the SHIFT + one of the PERFORMANCE SELECT buttons.

**2** Select the 'Write Performance' command to open the Write Performance dialog box.



After choosing the Write Performance menu item, the Write Performance dialog box appears.

**3** If you like, you may assign a new name to the Performance.

Use the '<->' and '<->' buttons or the DIAL to move the cursor.

Touch the 'Backspace' symbol to delete just a single character, 'Clear' to delete the whole string.

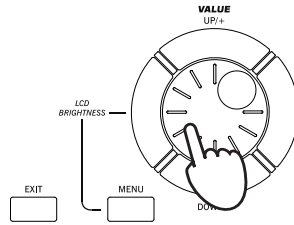
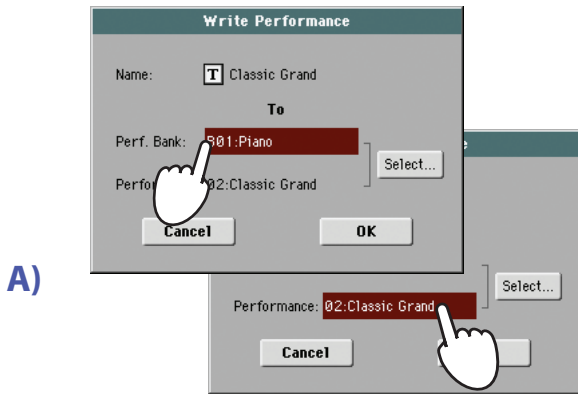
Use the alphabetic characters to enter text.

Use the SHIFT button to switch between capitals and small characters.

When done, touch OK to confirm the new name, or Cancel to abandon all changes.

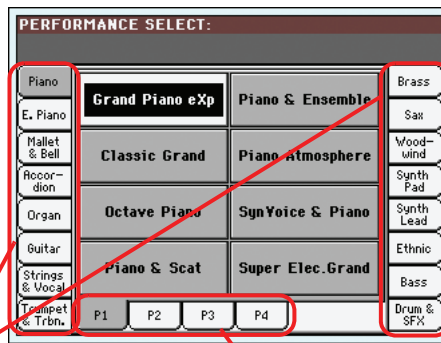
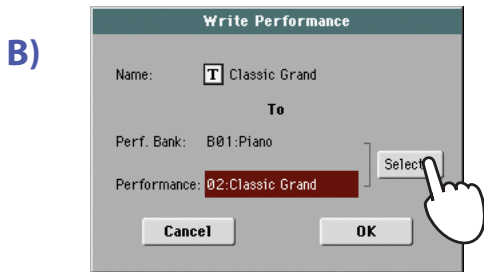
Touch the **T** (Text Edit) symbol to open the Text Edit dialog box.

**4** Select a bank and Performance location in memory, where you would like to save the Performance.



To select the target bank and Performance location, select the bank and Performance parameters, and use the VALUE controls.

or...



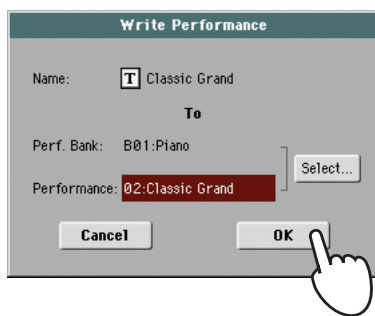
The selected Performance location is highlighted. Touch a Performance's name to select it.

**Note:** A Performance can be saved to an 'Empty' location. An 'Empty' location currently contains no data.

Touch one of the side tabs to select a different Performance bank.

Touch one of the lower tabs to select a different Performance page.

**5** When you have edited the name to the Performance, and selected the target location, touch OK to save the Performance to memory (or cancel to stop the operation).



**Warning:** Saving a Performance to an already used location overwrites any existing data at that location. The old data are lost. Make a backup of all your important data.



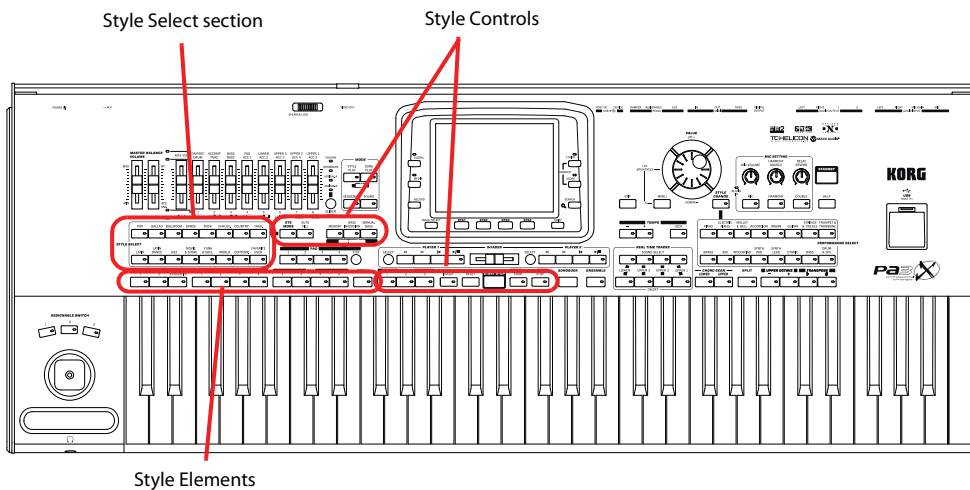
# Selecting and playing Styles

Pa3X is an *arranger*, i.e. a musical instrument providing automatic accompaniments, or *arrangements*. Each arrangement style is called, as a consequence, “Style”.

A Style is made of several Style Elements (Intro, Variation, Fill, Break, Ending), corresponding to the various sections of a song. By selecting Style Elements, you can make your playing more varied and musical.

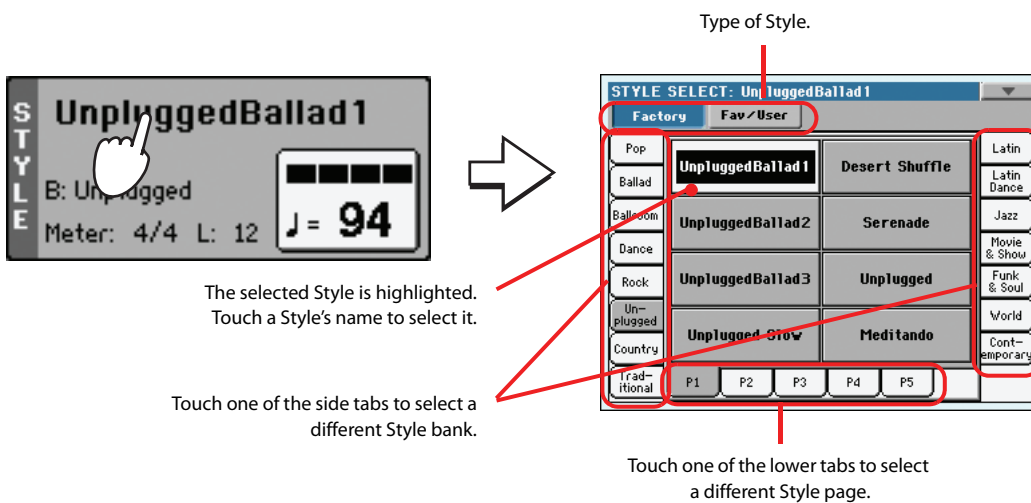
When selecting a Style, Style Settings for the Style tracks are also selected. If the STS MODE LED is turned on, the first of the four Single Touch Settings (STS) associated with the Style is also selected, and Keyboard tracks, Pads, Effects and some other useful parameters are automatically configured.

Use the Style controls to start or stop the Style.

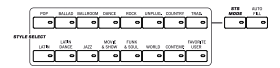


## Selecting and playing a Style

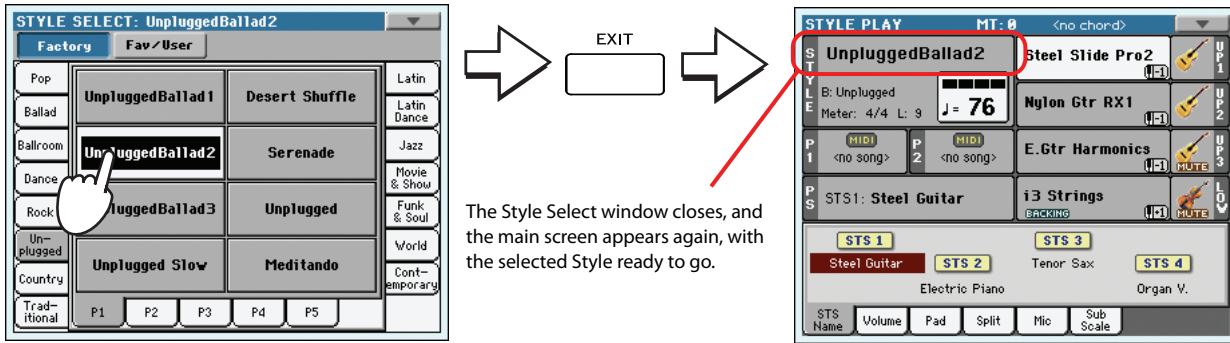
**1** Touch the Style area in the display. The Style Select window appears.



**i Note:** You can also open the Style Select window by pressing one of the buttons in the STYLE SELECT section. This will let you jump directly to the desired Style bank.

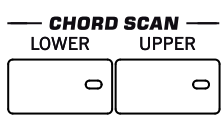


2 Select a Style from the Style Select window.



The Style Select window closes, and the main screen appears again, with the selected Style ready to go.

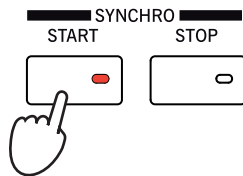
3 Be sure one of the Chord Scan modes is selected.



For chord scanning to work, either of both LEDs must be turned on. **Lower:** chords are recognized on the left of the split point; **Upper:** chords are recognized on the right of the split point; **Full (both LEDs on):** chords are recognized on the whole keyboard. **Off:** only the Drum track can be heard.

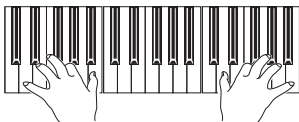
**i Note:** Selection windows may automatically close after a selection. To do this, uncheck the "Display Hold" box in the Global > General Controls > Interface page. In this case, press the EXIT button only if you don't make any selection but want to close the window.

4 Press the SYNCHRO-START button to turn its LED on.



**i Note:** You could simply press START/STOP to start the Style, but the Syncho-Start function allows you to make the Style start in sync with your playing on the keyboard. Therefore, it may be considered a "more musical" way of starting a Style.

5 Play the keyboard.



When the Syncho-Start function is turned on, the Style starts playing as soon as you play a note or chord in the chord recognition area. Play chords with your left hand, and the melody with your right hand. The arranger will follow your playing.

6 Press START/STOP to stop the Style.



## Tempo

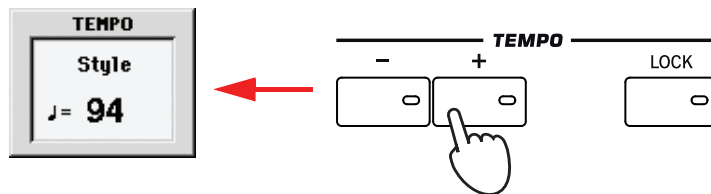
While a Tempo setting is saved with each Style or Performance, you can change it to be whatever you like. You can use either of the following two methods.

- Use the TEMPO + or - buttons to change the Tempo value.

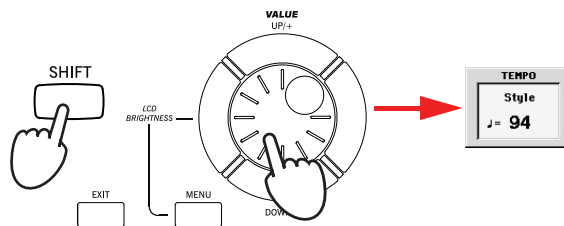


**i Hint:** As an alternative to using the TEMPO buttons, hold the Tempo value in the display, then move your finger up/down or left/right (or change the value with the VALUE controls).

- Press the TEMPO- and + buttons together to recall the saved Tempo value.



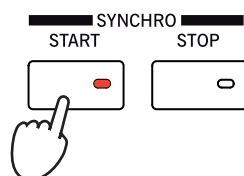
- As an alternative, keep the SHIFT button pressed, and use the DIAL to change the Tempo. The selected tempo will be shown in a small window.



## Intro, Variation, Fill, Break, Ending

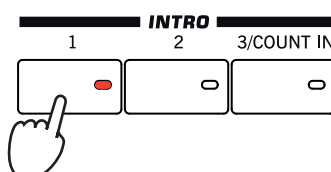
When playing Styles, you can select various “Style Elements” to make your playing richer. A Style is made of three Intros (or two Intros and a Count-In), up to four basic patterns (Variations), four Fills, a Break, and three Endings.

- 1 Make sure the SYNCHRO-START LED is turned on (otherwise, press the button to turn it on).



Activating the Synchro Start function is not mandatory, but it might be handy.

- 2 Press one of the INTRO buttons to set the corresponding Intro to play.

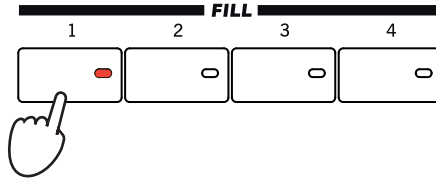


3 Play the keyboard.



The Style starts with the selected Intro. When the Intro is completed, the basic pattern (selected Variation) starts to play.

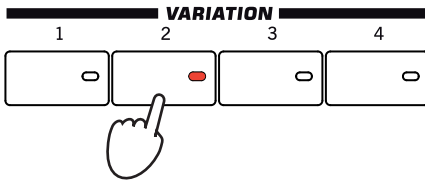
4 While playing, press one of the FILL buttons to select a Fill.



**i Hint:** Turn the AUTO FILL LED on to let the Pa3X automatically select a Fill when selecting a Variation.

**i Note:** You do not need to select a Fill before selecting a different Variation, but selecting a Fill makes the transition “smoother” and more musical.

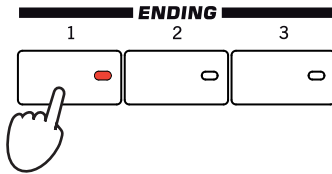
5 Before the Fill ends, press one of the VARIATION buttons, to select a different variation of the basic pattern.



When the Fill ends, the selected Variation will start playing.

**i Note:** You do not need to select a Variation during a Fill, since a Variation may already be automatically recalled at the end of the Fill. See “Fill Mode (1...4, Break)” on page 134.

6 When you like to stop playing, press one of the ENDING buttons to stop the Style with an Ending.



When the Ending is finished, the Style automatically stops.

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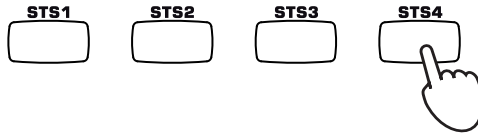
## Single Touch Settings (STS)

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Each Style or SongBook entry may come with up to four Keyboard track and Voice Processor settings, called the STS (short for “Single Touch Settings”). STSs are very similar to Performances, but they are fine-tuned to the Style or SongBook entry they are associated to.

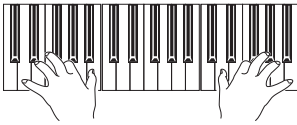
STS #1 is automatically selected when choosing a Style, provided the STS MODE LED is turned on. STS #1 is also recalled each time a SongBook entry is selected.

- 1 Press one of the four STS buttons under the display, or touch the name of an STS in the STS panel in the display.



**i Hint:** You can always see the name of the four available STSs for the current Style, by touching the STS Name tab from any other panel.

- 2 Play the keyboard.



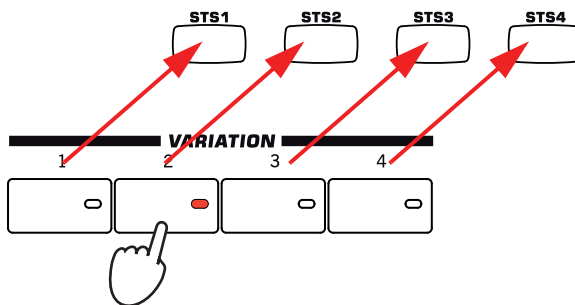
Settings memorized in the selected STS have been selected. Sounds, effects and other settings have been recalled.

- 3 Try all the other STSs, and see how settings change with each of them.

- 4 You can also link the STSs to the Variations. First of all press the STS MODE button, to make its LED flash.



- 5 Then press the various VARIATION buttons, and see how an STS is automatically selected when the corresponding Variation is selected.

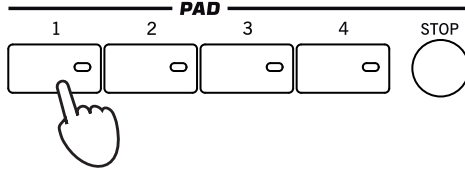


- 6 Press the STS MODE again to turn its LED on (or off).

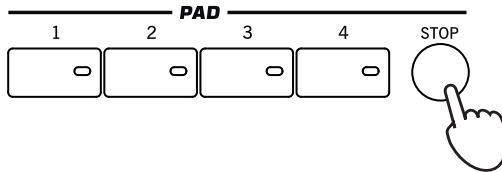
## The Pads

Each Style can assign different sounds or patterns to the four PADS. These sounds or patterns can be played along with the Keyboard and Style tracks.

### 1 Press one of the four PADS.



### 2 If the selected PAD triggers an endless sound or pattern (i.e. an applause, or a guitar arpeggio), pressing STOP will stop that sound.



### 3 Select a different Style, and see how the sounds or patterns assigned to the PADS change.

You can even press more Pads at once, and play two or more sounds or patterns at the same time. Pressing STOP stops them all at the same time. Keeping STOP pressed and pressing one of the PAD buttons only stops that sound or pattern.

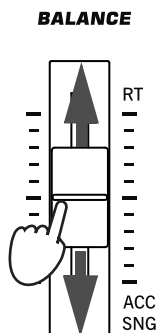
**i Hint:** You can see which sounds or patterns are associated to the four Pads for the current Style, by touching the Pad tab.

**i Hint:** You can open the Pad Select window to assign a different sound or pattern to the Pads, by pressing SHIFT + one of the PADS.

## Adjusting balance between the Style and the keyboard

Balancing between the Keyboard and Style tracks may be useful, to gently fade them and adjust their respective volume.

- While the Style is playing, use the BALANCE slider (next to the MASTER VOLUME slider) to balance between the Keyboard and Style tracks' volume.



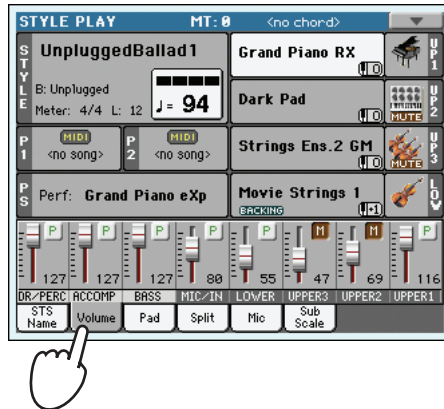


## Adjusting the volume of each track

You can adjust the volume of each of the Style and Keyboard tracks, for example to soften the bass a little, or to make the keyboard solo louder.

### 1 Touch the Volume tab to see the Volume panel.

While you do not need to see the Volume panel to change the volume, doing so will let you see the internal mixer of the Pa3X and visualize the status and volume of each track.



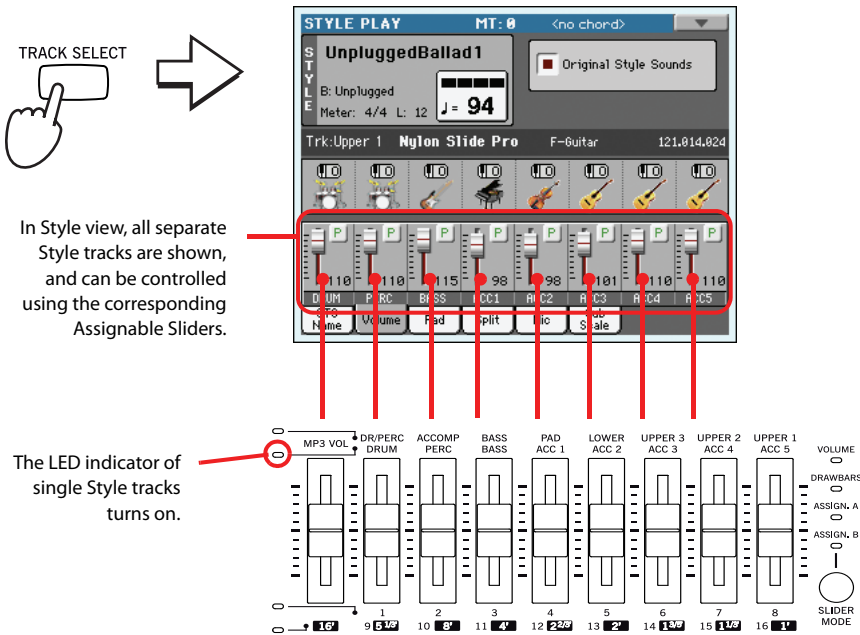
### 2 Use the Assignable Sliders (be sure the VOLUME LED is turned on) to adjust each Keyboard track's volume, as well as 'grouped' Style tracks.

In Normal view, all Style tracks are seen as three 'grouped' tracks.

To control the volume, the VOLUME LED must be turned on. If it is off, repeatedly press the SLIDER MODE button to change it. Please note that the SLIDER MODE status is saved with each Performance or STS.

The LED indicator of "grouped" Style tracks and Keyboard tracks turns on.

- To separately adjust each Style track, press the TRACK SELECT button to change the track's view.



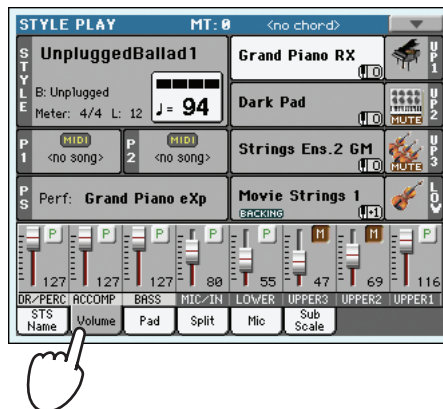
**i Hint:** As an alternative, you can change each track's volume, by touching a track's area to select it, then using the VALUE controls to change the volume. Also, you can just touch a track's slider in the display, then move your finger up/down.

- To return to the Keyboard/Grouped Style Tracks view, press the TRACK SELECT button again.

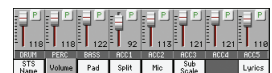
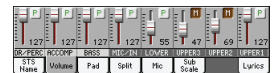
## Turning the Style tracks on/off

You may easily turn on or off any Style track while you are playing. For example, try muting all accompaniment tracks, while drums and bass continue to play.

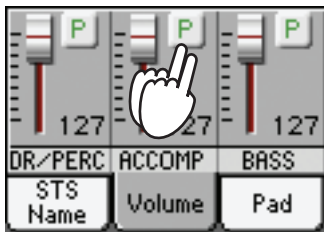
- Be sure the Volume panel is shown, or touch the Volume tab to show it.



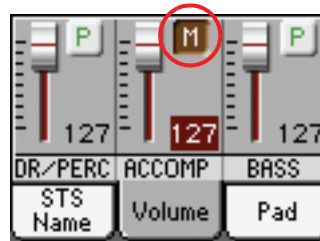
**i Note:** While in the Normal view of the Style Play mode, you can see Style tracks grouped in just three "grouped" tracks. To see each Style track as separate, individual tracks, just press the TRACK SELECT button.



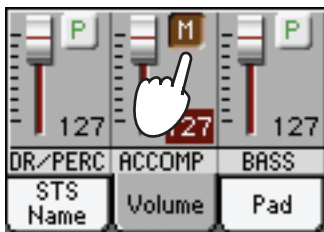
- 2 While the Style is playing, touch anywhere in the ACCOMP track's channel strip to select the track (volume value highlighted), then touch it again to set the track to Mute.



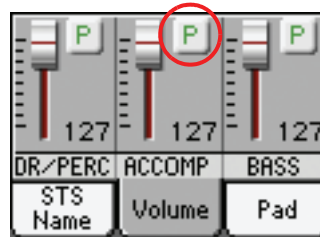
Mute the ACCOMP track. All accompaniment tracks will go silent (apart from Drum, Percussion and Bass).



- 3 To set the tracks back to the Play status, touch the Mute icon on the ACCOMP track.



Set the ACCOMP track to Play. All accompaniment tracks will return to their original volumes.



- 4 To mute/unmute each single Style track, first press TRACK SELECT to switch to the Style Tracks view, then repeat the above procedure.
- 5 Press the TRACK SELECT button again to go back to the Normal view.

**i Hint:** When moving the slider of a muted track, the track is automatically set to On again.

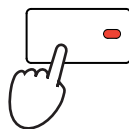
## Adding harmony notes to your right-hand melody with the ENSEMBLE function

Chords played with your left hand may be applied to the right-hand melody.

- 1 Press the SPLIT button to turn its LED on and split the keyboard.

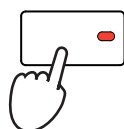
The Ensemble function only works in Split mode.

**SPLIT**

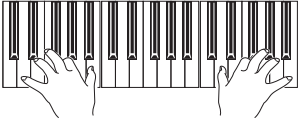


- 2 Press the ENSEMBLE button to turn its LED on.

**ENSEMBLE**



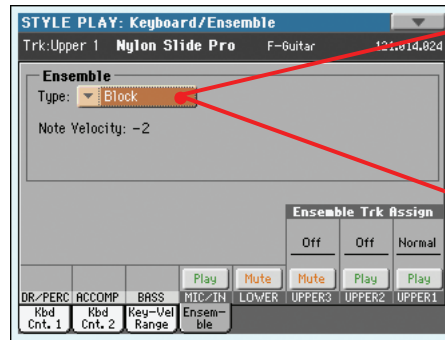
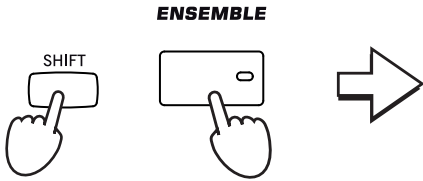
**3 Play chords with the left hand and single notes in the right hand.**



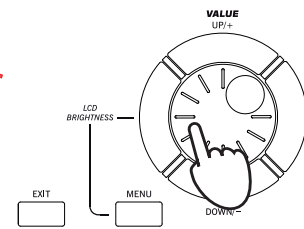
Notice how the right hand is automatically harmonized, according to the chords composed with your left hand.

**4 To select a different harmonization style, keep the SHIFT button pressed, and press the ENSEMBLE button to open the Ensemble page.**

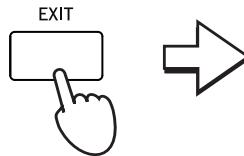
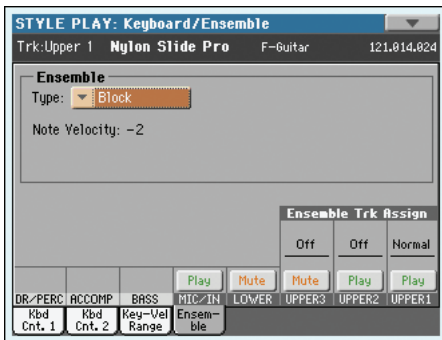
This is a fast 'shortcut' to recall this page. The longer would have been entering the Edit mode by pressing the MENU button, touching the Keyboard/Ensemble section, and then going to the Ensemble page.



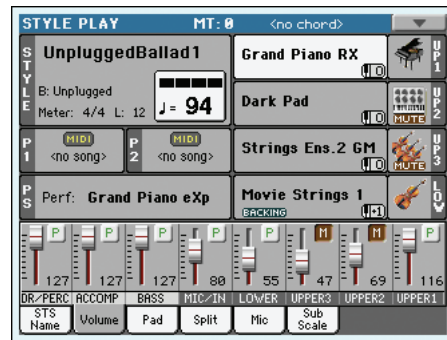
While the Ensemble parameter is selected, use the VALUE controls to select one of the available harmonization types.



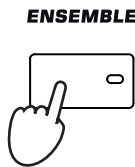
**5 When the right harmonization type has been selected, press the EXIT button to go back to the main page.**



While in an edit page, press EXIT to go back to the main page of the current operating mode.



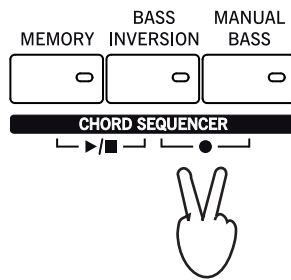
**6 Press the ENSEMBLE button again to turn its LED off. The automatic harmonization will be turned off.**



## The Chord Sequence

In case you need both hands free for playing a solo while a Style is playing, you can record a Chord Sequence and let Pa3X play the chords for you.

- 1 Press the **START/STOP** button to set the Style to play.
- 2 Press the **BASS INVERSION** and **MANUAL BASS (RECORD)** buttons together to start recording.

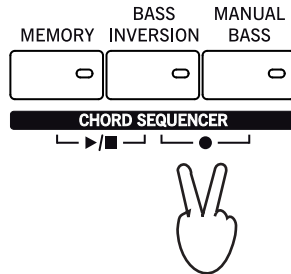


- 3 Start recording your Chord Sequence at the beginning of the next measure.

While recording, you will see a red flashing icon in the display.

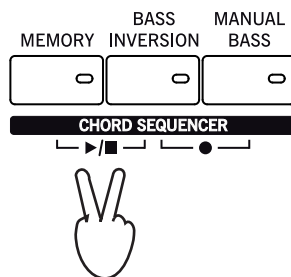


- 4 Play the chords in the Chord Scan area.
- 5 When the Chord Sequence is done, press the **BASS INVERSION** and **MANUAL BASS (RECORD)** buttons together again to stop recording.



- 6 Press the **MEMORY** and **BASS INVERSION (PLAY/STOP)** buttons to start playback.

The LED of the two buttons will start flashing. The Chord Sequence will be played back in loop starting from the next measure. Recorded chords will be sent to the arranger, and the Style will play with the recorded chords.

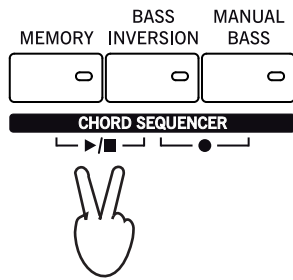


- 7 Play your solo part, while the Chord Sequence plays the chords for you.

During Chord Sequence looping, you can freely select any Fill or Variation, as if you were playing chords with your hands.

**8 Press the MEMORY and BASS INVERSION (PLAY/STOP) buttons together again to stop playback of the recorded Chord Sequence.**

The last chord played by the Chord Sequence remains in memory. The Chord Sequence will remain in memory up until you record a new Chord Sequence, or you turn the Pa3X off.



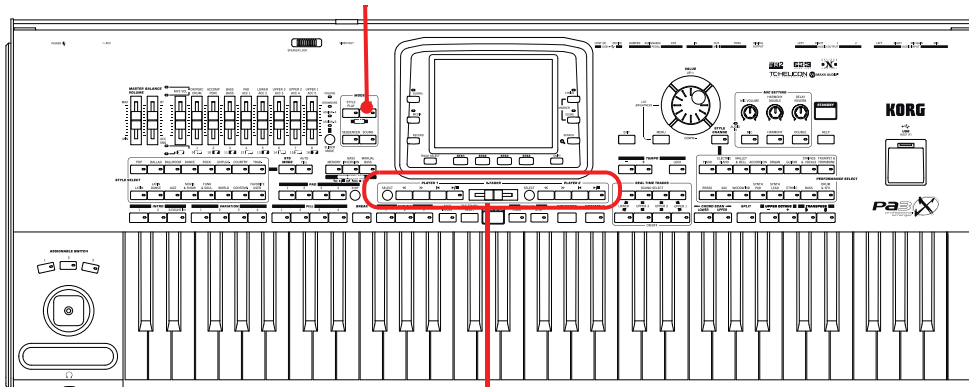
# Song Play

Pa3X is equipped with two onboard players that can be run at the same time to mix between different Songs. Pa3X can read Songs in Standard MIDI File (MID), Karaoke™ (KAR) and MP3 format.

It may be of great interest to singers and guitar players to know that if a Standard MIDI File or an MP3 file contains lyrics and chords, they can be seen in the display. Lyrics can also be seen on an external video monitor, provided you have the (optional) VIF4 Video Interface installed.

In addition to lyrics and chords, you can also see the score and the markers of a Standard MIDI File.

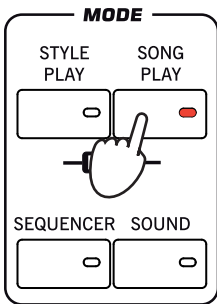
The SONG PLAY button



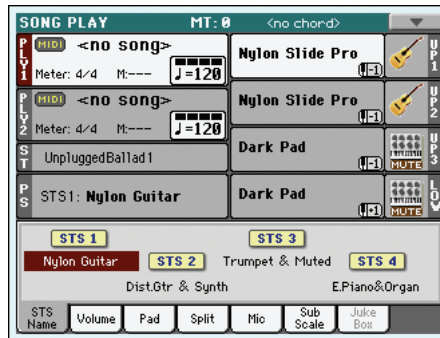
Players controls

## Selecting a Song to play

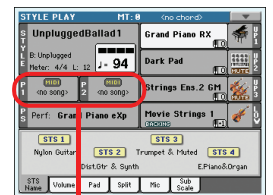
1 Press the SONG PLAY button to switch to the Song Play mode.



After pressing the SONG PLAY button, the main page of the Song Play mode appears.



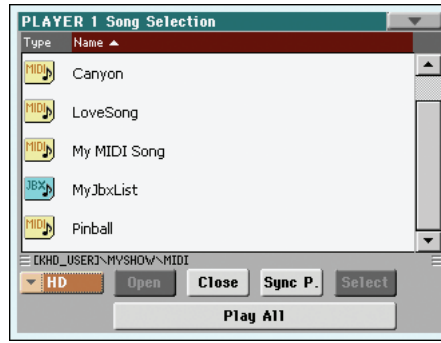
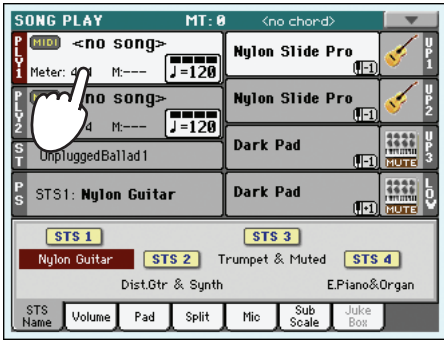
**i Hint:** In Style Play mode, you can pre-select the Songs to be assigned to both players. This way, you will be ready to start them, as soon as you switch to Song Play mode.



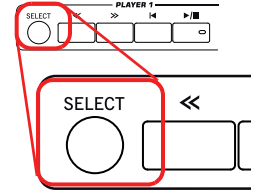
The Songs area of the Style Play main page.



2 Touch the Player 1 area to open the Song Select window.



**i Hint:** As an alternative, you can open the Song Select window by pressing the **SELECT** button in the **PLAYER 1** section on the control panel.



3 Scroll through the list and select the Song to play.

The selected Song is highlighted. Touch a Song's name to select it.

Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. **As an alternative, you can use the VALUE section.**

Touch the Select button to select the highlighted Song, and assign it to Player 1.

Use the Device pop-up menu to select one of the available mass-storage devices.

Use the Open and Close buttons to browse through the folders.

Use the Sync P. (Synchronized Path) button to see the selected Song again.

4 When the Song is selected, touch the Select button to confirm your selection; this will automatically close the Song Select window.

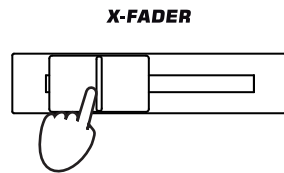
Selected Song

After touching the Select button in the display, the main page of the Song Play mode appears again.

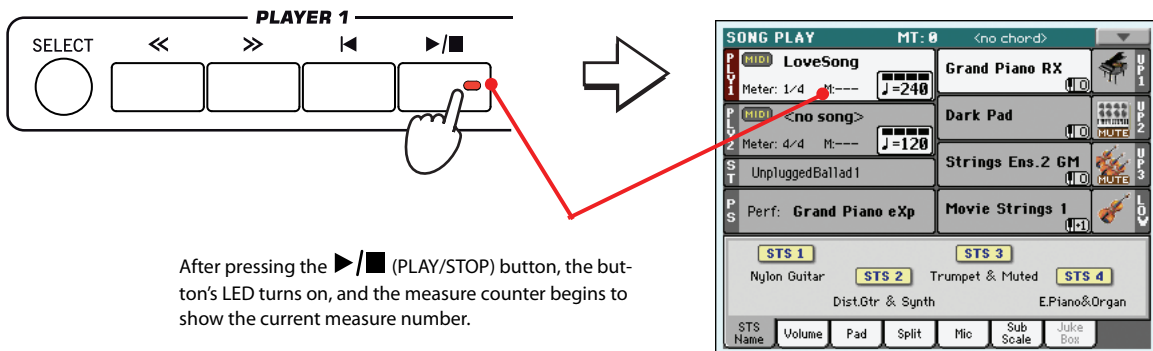
## Playing back a Song

Once a Song has been selected, it may be played back by the player.

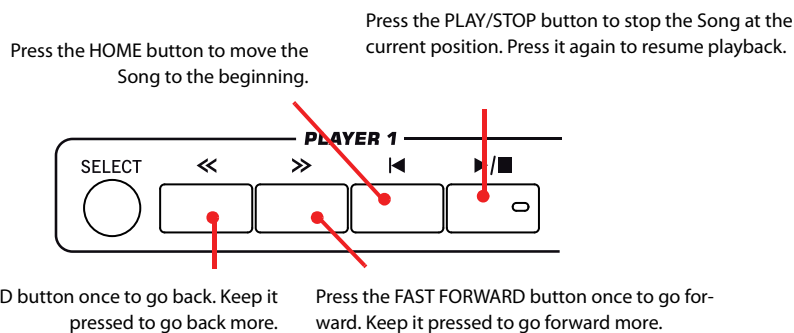
- 1 Be sure the X-Fader is completely moved to the left (toward Player 1).



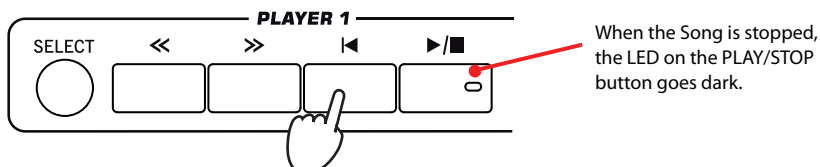
- 2 Press the ►/■ (PLAY/STOP) button in the PLAYER 1 section to start playback.



- 3 Use the PLAYER 1 control section to control the Song's playback.



- 4 When you want to stop the song and go back to the beginning, press the ◀ (HOME) button.

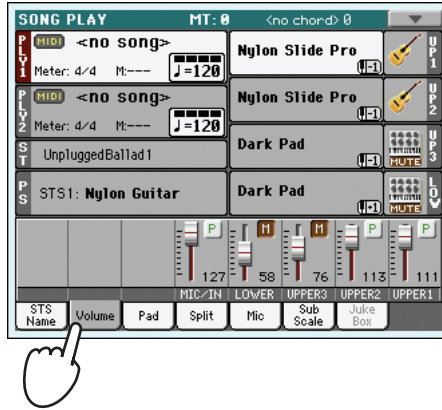


**i Note:** In any case, the player will automatically stop when the end of the Song is reached.

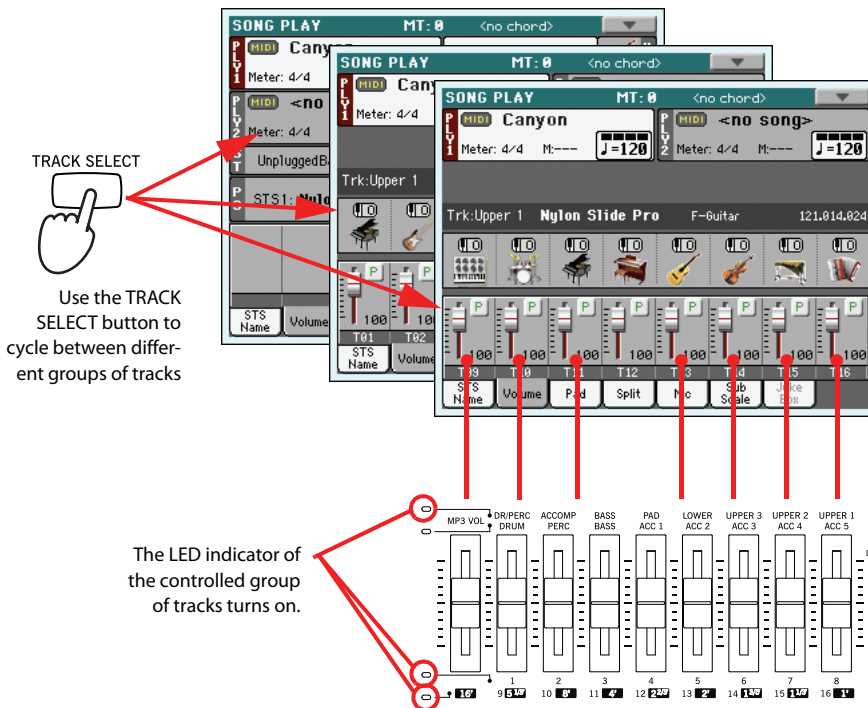
## Changing the tracks' volume

While playing back a Standard MIDI File, you may wish to change each track's volume, to create a mix "on the fly".

- 1 Be sure the Volume panel is shown, or touch the Volume tab to show it.



- 2 As seen for the Styles, you can use the Assignable Sliders (when the VOLUME LED is turned on) to adjust each track's volume. Use the TRACK SELECT button to cycle between track groups.

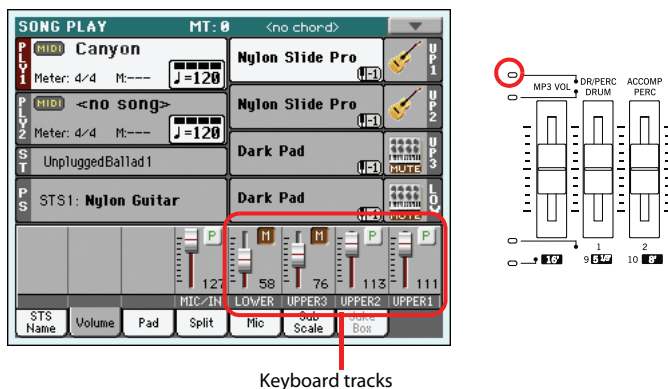


To control the volume, the VOLUME LED must be turned on. If it is off, repeatedly press the SLIDER MODE button to change it. Please note that the SLIDER MODE status is saved with each Performance or STS.

The LED indicator of the controlled group of tracks turns on.

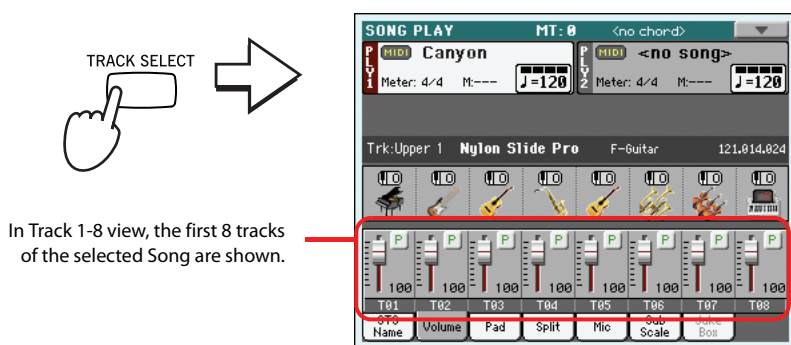
SLIDER MODE

**3** Otherwise, you can use the display to change each track's volume. In Normal view, you can adjust each Keyboard track's volume. Touch a track and use the VALUE controls to change its volume.



**i Hint:** As an alternative to using the VALUE controls, hold the track slider in the display, then move your finger up/down.

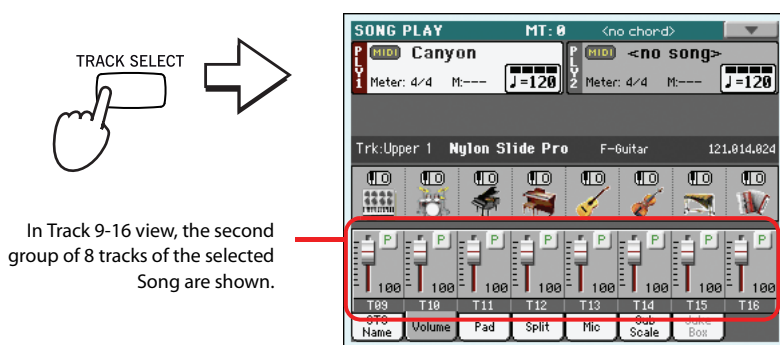
**4** Press the TRACK SELECT button once to see tracks 1-8 (Track 1-8 view).



In Track 1-8 view, the first 8 tracks of the selected Song are shown.

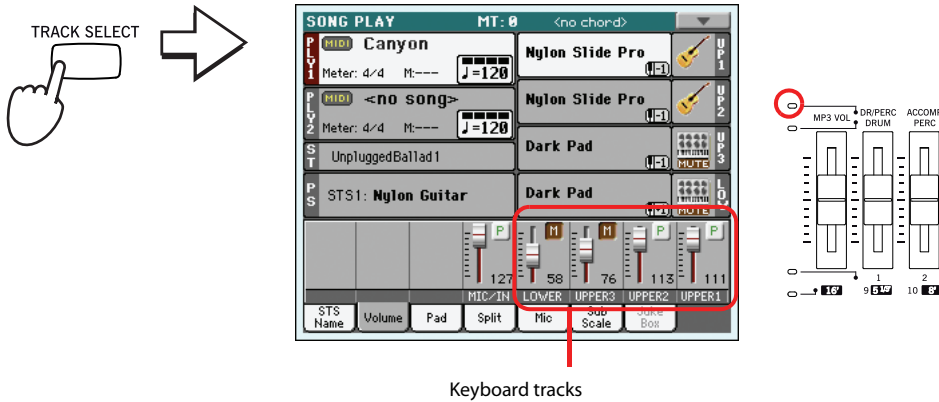
**i Note:** Changes to Song tracks will not be saved, and will be reset each time you press the ◀ (Home) button. They may also be reset while pressing the << (Rewind) button. To save changes, you must edit the Song in Sequencer mode.

**5** Press TRACK SELECT once again to see tracks 9-16 (Track 9-16 view).



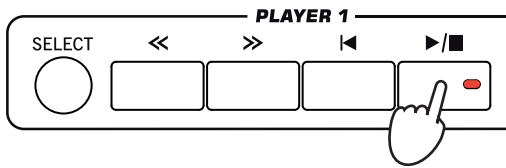
In Track 9-16 view, the second group of 8 tracks of the selected Song are shown.

6 Press TRACK SELECT again, to return to the Normal view (Keyboard tracks).



Keyboard tracks

7 Press the ►/■ (PLAY/STOP) button to start the Song.



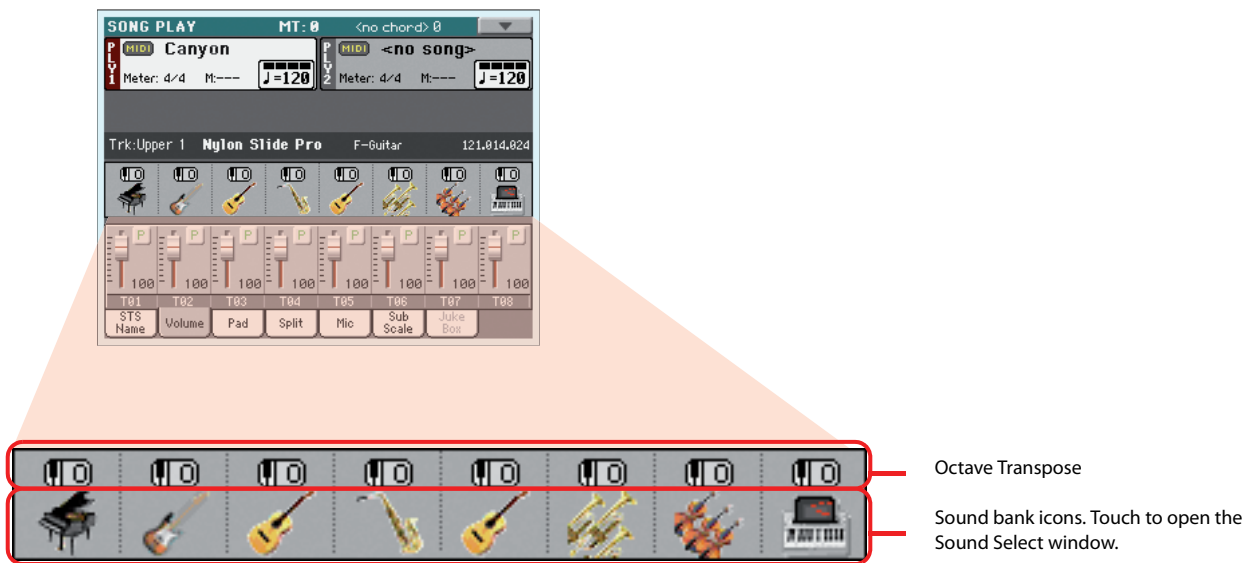
8 While listening to the Song, switch from Normal view to Track 1-8 and Track 9-16 view, to see which tracks are playing.

To see if a track is playing, look at its name, and see if it changes color.

- Touch each track's channel strip, to see each track's detail in the Track Info line.



- Alternatively, you can see which type of Sound is assigned to each track in the Sound area of the Track 1-8 and Track 9-16 views.



## Turning the Song tracks on/off

While playing back a Standard MIDI File, you may wish to mute one or more tracks, for example to sing along with the Song, or play an instrumental part live on the keyboard.

To mute/unmute Song tracks you simply touch the Play/Mute icon in the Volume panel, as seen for the Style tracks. See “Turning the Style tracks on/off” on page 62 for more information.

**i Note:** These changes will not be saved to the Song. To save changes, edit the Song in Sequencer mode.

## Soloing a track

Contrary to the above, you may want to make a single track of a Standard MIDI File play alone. This is called the Solo function.

- 1 While the Song is playing, keep the SHIFT button pressed and touch the track you want to listen to in Solo mode.
- 2 To set all tracks back to the Play status, keep the SHIFT button pressed again, and touch the track that is currently in Solo mode.

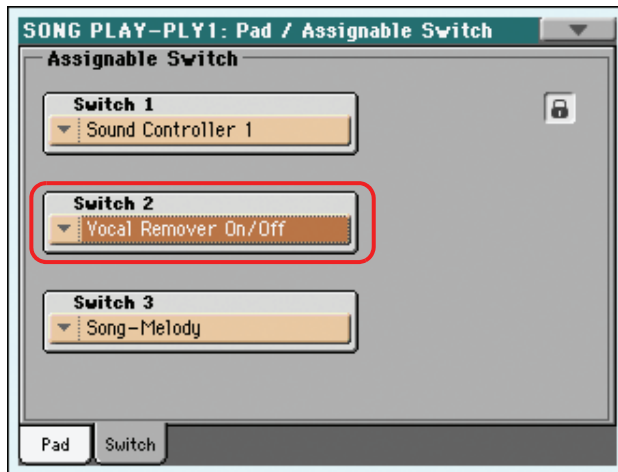
Please remember that you can also use the Solo function in Style Play and Sequencer mode. The Solo command can also be selected from the page menu.

## Removing the voice from an MP3 file

If you want to sing along with a Song in MP3 format, you can try to remove the vocal part from the MP3 file. This features may be more or less effective, depending on the Song.

- 1 Program one of the Assignable Switches as the Vocal Remover.

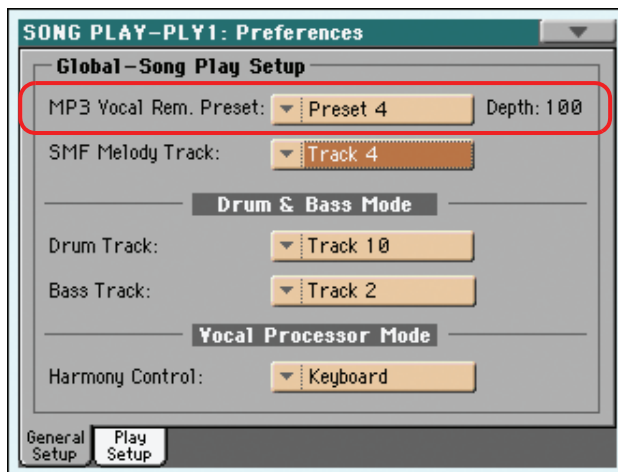
Press the MENU button, and choose the “Pad/Assignable Switch” section. Then touch the Switch tab to open the “Switch” page. While in this page, assign the Vocal Remover function to the ASSIGNABLE SWITCH 2:



- 2 Press the EXIT button to return to the main page of the Song Play mode.
- 3 Assign an MP3 file to one of the players.
- 4 Start the player with the MP3 Song assigned.
- 5 Press the ASSIGNABLE SWITCH 2 to activate the Vocal Remover, and remove the original singer's voice.

Listen to how the original singer's voice is reduced or totally removed.

- 6 Keep the SHIFT button pressed and press the SONG PLAY button to open the “Preferences: General Setup” page.



- 7 Experiment with the various settings of the “MP3 Vocal Remover Preset”.

Each setting is optimized for a particular kind of voice. Find the one that better fit the original singer's voice.

- 8 When done, press the ASSIGNABLE SWITCH 2 to deactivate the Vocal Remover, and make the original singer's voice appear again.

- 9 Stop the player.

**Note:** The Vocal Remover only works on a single player at a time. To switch from a player to the other, please use the X-FADER.



## Removing the Melody track from a Standard MIDI File

If you want to sing along with a Song in Standard MIDI File format, you can remove the Melody track from the Song.

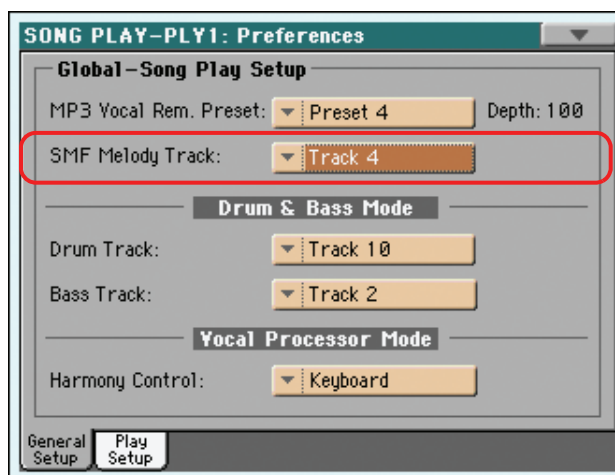
**1 Assign a Standard MIDI File with a Melody track to one of the players.**

**2 Start the player with the Standard MIDI File Song assigned.**

**3 Press the ASSIGNABLE SWITCH 3 to mute the Melody track.**

The Melody track disappears. If it is the wrong track, continue to the following step to select a different track.

**4 Keep the SHIFT button pressed and press the SONG PLAY button to open the “Preferences: General Setup” page.**



**5 Choose a different Melody track.**

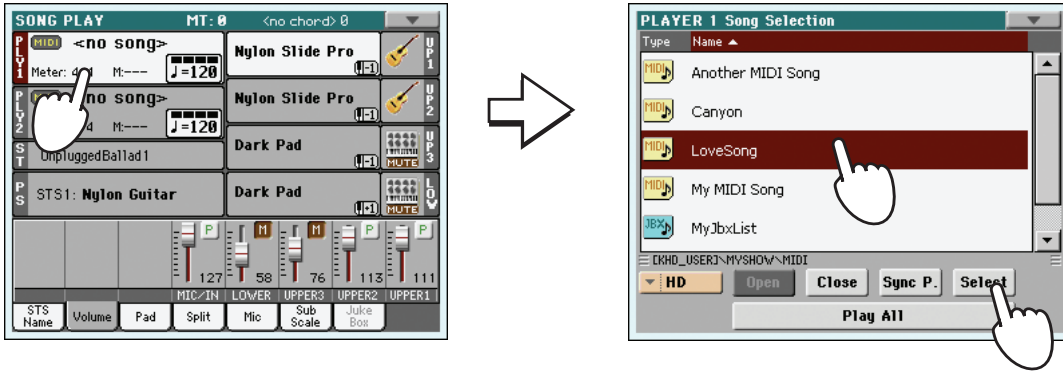
**6 When done, you can press the ASSIGNABLE SWITCH 3 switch to unmute the Song's Melody track and let the original MIDI instrument play the Melody line again.**

**7 Stop the player.**

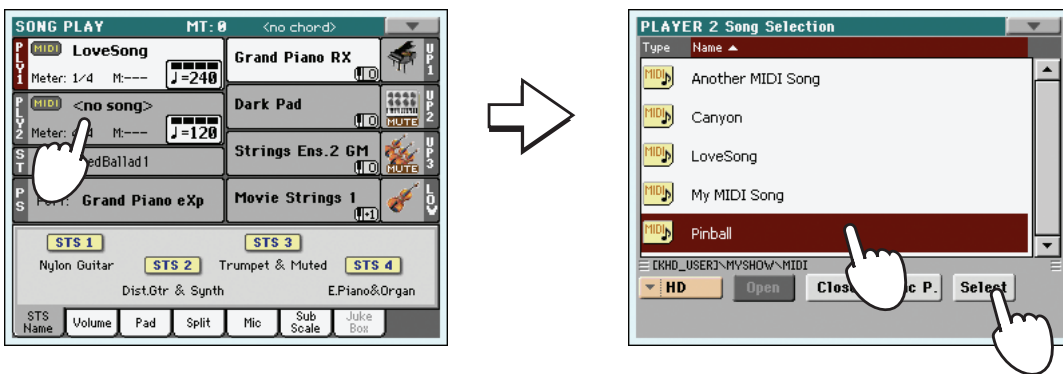
## Mixing two Songs

You can select two Songs at the same time, and mix between them using the X-FADER slider.

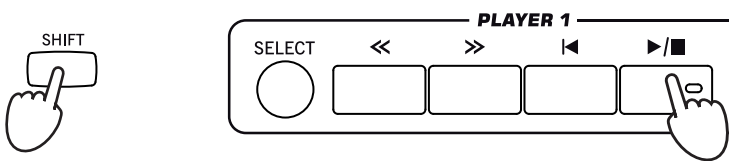
- 1 Touch the Player 1 area to open the Song Select window and select the Song to be played by Player 1. Touch Select to confirm.



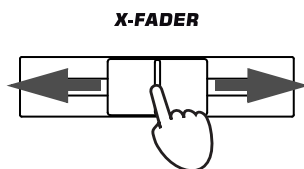
- 2 Once a Song is assigned to Player 1, touch the Player 2 area once to select it, and a second time to open the Song Select window. Select a Song to be assigned to Player 2, and touch Select to confirm.



- 3 Keep the SHIFT button pressed, and press any of the two ►/■ (PLAY/STOP) buttons, to start both Players at the same time.



- 4 During playback, move the X-Fader, to mix between the two Songs.



- 5 During playback, you may control each Player separately, by using the dedicated Player controls.

- 6 Press the relevant ►/■ (PLAY/STOP) button to stop the corresponding Player.

**i Hint:** You don't need to start both players at the same time. You can start the first Song – then start the second one when the first one is near to the end. This way, you can use the X-FADER slider to gently crossfade between the end of one Song and the beginning of the following one.

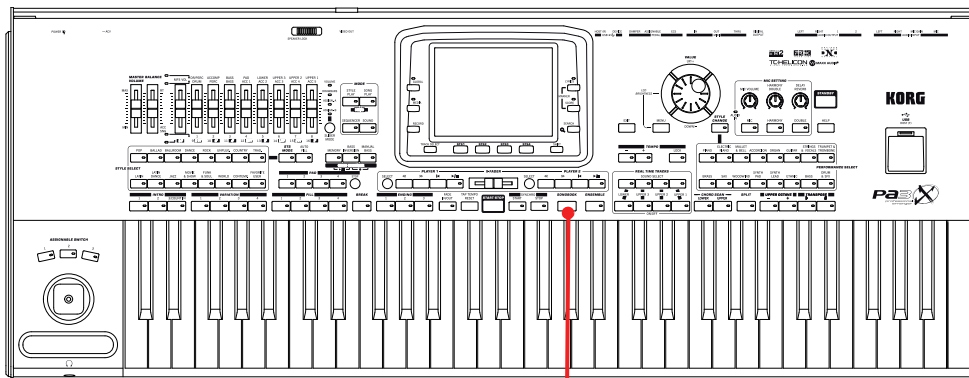
## The SongBook

One of the most powerful features of the Pa3X is the onboard music database, that allows you to organize your Styles and Songs (in the MID, KAR and MP3 formats) for easy retrieving. Each entry of this database may include the artist, title, genre, number, key, tempo, and meter (time signature) of a specified song. When selecting one of the entries, the associated Style, Standard MIDI File or MP3 file – as well as the Style Play or Song Play mode – is automatically recalled.

In addition to helping you organize your shows, the SongBook allows you to associate up to four Pads, and up to four STSs to each Standard MIDI File or MP3 file. This way, it is easy to recall a complete setup for Keyboard tracks, effects, and the Voice Processor, for realtime playing over a Standard MIDI File or MP3 file.

Also, you can link a text file to a Standard MIDI File, MP3 file or to a Style, to read the Lyrics in the display or on an external monitor, even if there are no Lyrics events in the Standard MIDI File or MP3 file, or if you prefer to play the song live with the help of the Styles.

You can add your own entries to the SongBook, as well as edit the existing ones. Korg has already supplied some hundred entries as standard. Furthermore, the SongBook allows you to create various custom lists, that may suit your different shows.

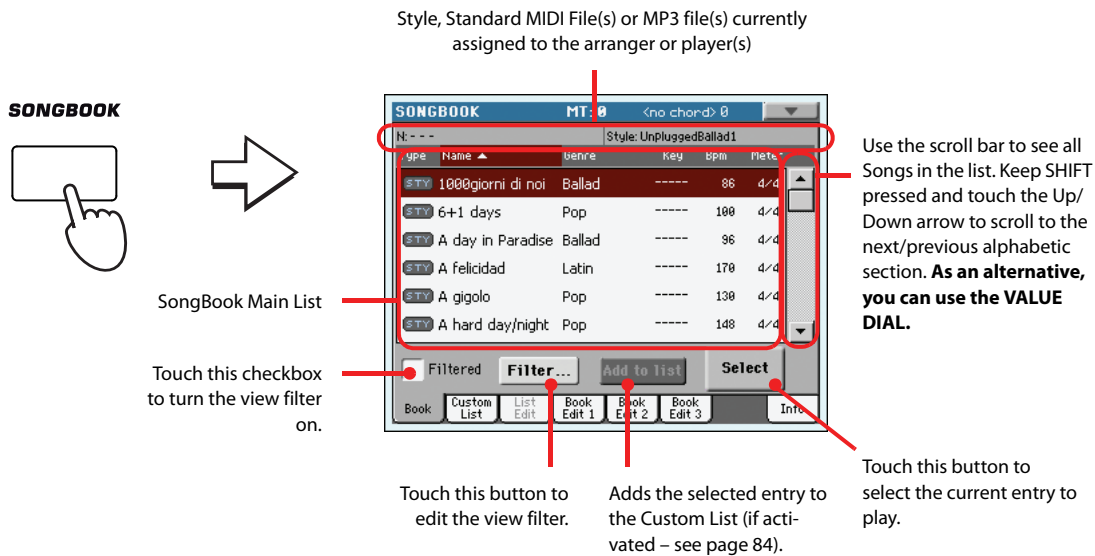


The SONGBOOK button

## Selecting the desired entry from the Main List

A large database is already included with the instrument, and you can later customize it. You may browse through this database in a variety of ways.

- 1 While you are in Style Play or Song Play mode, press the SONGBOOK button to open the SongBook window.



- 2 Browse through the entries.

Icons in the Type column will help you identify the type of the entry. The Genre column is shown by default, but you can switch to the Artist column (see “Displaying Artist or Genre” below).

- 3 When the entry you are looking for becomes visible in the display, select it and touch the Select button in the display.

After selecting an entry, the corresponding Style, MID, KAR or MP3 file will be recalled, together with the relevant operating mode (Style Play or Song Play). Up to four STSs will also be recalled. Any TXT file associated with the entry can be seen in the Lyrics page.

The selected Style, MID, or KAR file, or MP3 is shown in the higher part of the screen.

## Displaying Artist or Genre

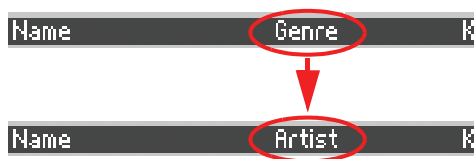
For space matters, either the Genre or Artist column can be seen in the display. You cannot see both at the same time.

- 1 Touch the page menu icon to open the page menu.

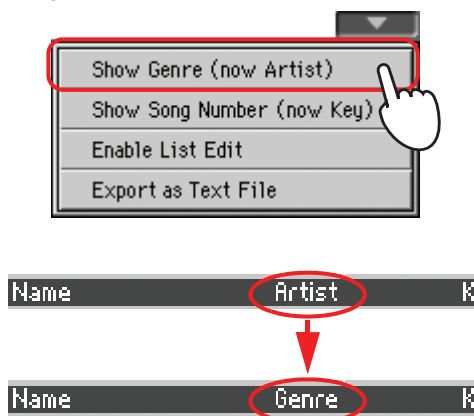


**i Note:** The Artist and Key fields of all supplied entries have been intentionally left empty.

- Choose Show Artist (now Genre) to switch from Genre to Artist in the List view. The Artist column will be shown.



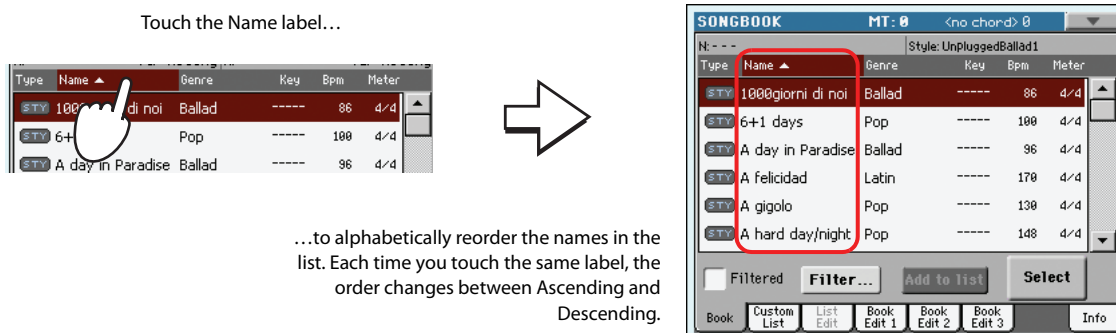
- Open the page menu again, and choose the Show Genre (now Artist) item. The Genre column will be shown again.



## Sorting entries

You can change the order entries are shown in the display.

- You can change the sorting order by touching one of the labels in a list of names.



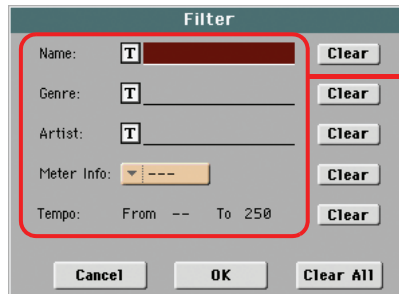
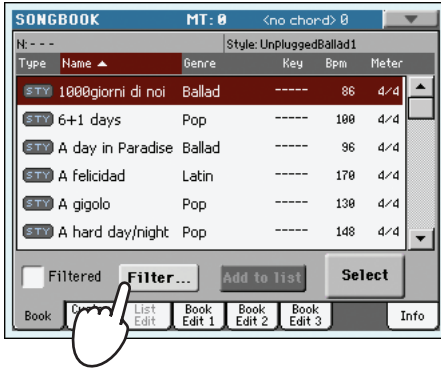
You can do the same by touching the Type, Name, Genre, Artist, Key, Number, Tempo or Meter label.

- Each time you touch the same label again, the order changes between ascending and descending.

## Searching entries

The SongBook database may be really huge. You can, however, look for (say) specific artists or song titles, using the filtering functions.

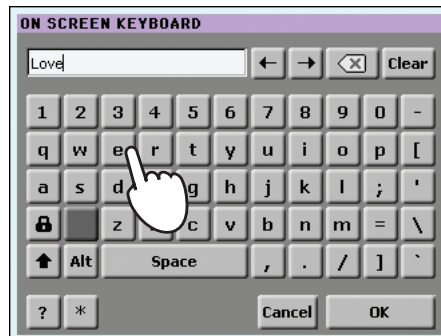
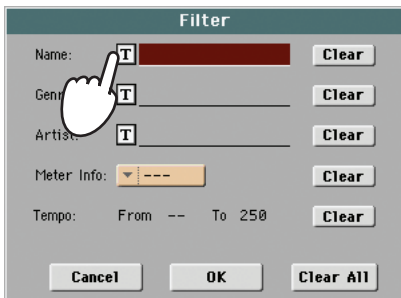
### 1 Touch the Filter button in the display, to open the Filter dialog box.



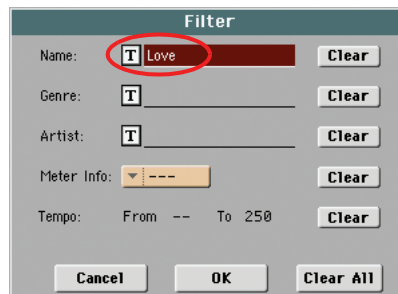
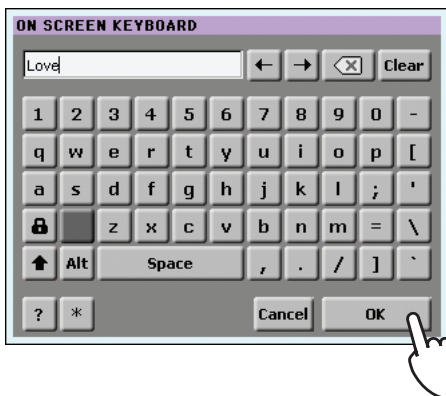
Available search criteria. "Genre" and "Artist" are both considered, even though only one of them may be shown in the List

### 2 Touch the **T** (Text Edit) button next to the search criteria (even more than one) you want to enter.

For example, you may want to find all songs containing the word "love" in the title (in any position in the string). If so, select the 'Name' criterion, and enter the word 'love'. Capitals are not relevant for the search.

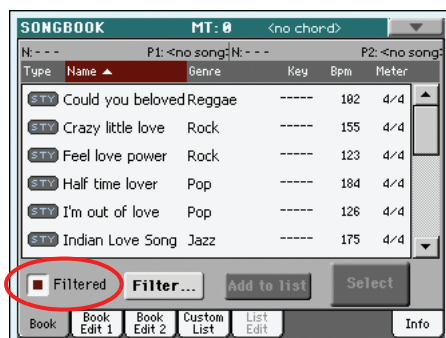


### 3 Touch OK in the display, and close the Text Edit dialog box. The entered text is now the search criteria.



#### 4 Touch OK to close the Filter dialog box and return to the SongBook page.

Once the Filter dialog box has been closed by touching OK, the Filtered check box is automatically checked, and the filter is activated. Only entries matching the entered criterion are seen in the Main List.



#### 5 To see the whole SongBook database again, touch the Filtered check box again, to make the check mark disappear.



## Adding entries

You can add your own entries to the SongBook database.

**1 Go to the Style Play or Song Play mode, depending on the type of entry you want to add to the SongBook database.**

**2 Select the Style, Standard MIDI File or MP3 file to be added to the SongBook.**

Assign the selected Song to Player 1. (Only Songs assigned to Player 1 will be saved in the SongBook entry. Songs assigned to Player 2 will not be saved).

**3 Edit Keyboard and Style tracks as you prefer, by selecting different Sounds and Effects, or editing any other parameter.**

Please note that changes to Standard MIDI File's tracks will not be saved as SongBook data. Only data included in the Standard MIDI File will always be used.

**4 If you like, select a different Voice Processor Preset.**

The Voice Processor Preset selection will be saved in a SongBook entry, only if you will also save an STS. So, please don't forget to check the "Write" checkbox in the "STS" area.

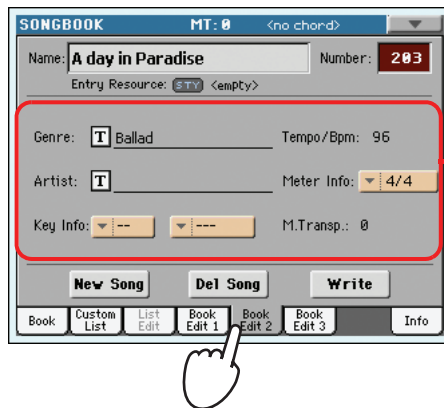
**5 When your entry is ready, press the SONGBOOK button, then the Book Edit 1 tab to see the Book Edit 1 page and link a Musical Resource to the SongBook entry.**

**6 Touch the New Song button in the display to add a new item to the SongBook list.**

The screenshot shows the SONGBOOK interface with the following annotations:

- Entry's name:** Points to the "Name" field containing "LoveSong".
- Name of the Style, MID, or KAR or MP3 file, memorized with the entry:** Points to the "Entry Resource" field showing "MIDI <no song>".
- Song Selection number (ID number for numeric selection):** Points to the "Number" field showing "--".
- When checked, current settings for Style tracks, or the path for the MIDI, KAR or MP3 file, are saved with the entry. If unchecked, the original Style track settings are saved with the entry. This parameter is mandatory when creating a new entry by touching the New Song button.** Points to the "Write" checkbox under "Current Resource".
- When checked, you can save the current Keyboard tracks and Voice Processor settings into one of the four STSs available for each entry, or save all the current Style STSs to the SongBook entry.** Points to the "Write" checkbox under "STS".
- Currently selected resource. If a different Style, MID, KAR or MP3 file has been selected, it may differ from the saved resource (shown on top of the page).** Points to the "Current Resource" field showing "MIDI LoveSong".
- One of the four STS available for each entry, where you can save the current settings for Keyboard tracks and the Voice Processor.** Points to the "Current" radio button and the "Grand Piano" selection.
- Touch New Song to create a new entry.** Points to the "New Song" button.
- Choose All Current Style STS to save the four STSs (recalled by the latest selected Style) with the new entry.** Points to the "All Current Style STS" radio button.

- 7** When done with this page, press the **Book Edit 2** tab to see the **Book Edit 2** page and edit the **SongBook** database details.



Database entry's parameters

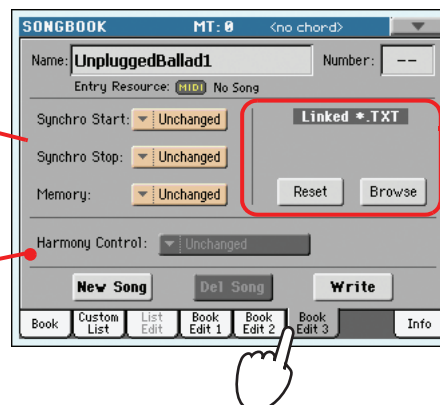
- 8** Touch the **T** (Text Edit) button next to the field(s) you want to edit. Set all other parameters.

You can write the genre and artist name. If you are saving a single STS, you can assign it a name (this is not possible if you are saving all STSs). Select a Tempo matching the song's tempo, and select the Meter (time signature) and Key of the song. You can also specify a Master Transpose value, to be automatically selected when selecting the entry.

- 9** When done with this page, touch the tab to go to the **Book Edit 3** page, where you can and set the **Synchro** and **Memory** parameters, link a text file to the entry, and choose the **Harmony Control**.

Synchro (for Style) and Memory (for Style and Songs) On/Off status

Track from which to take notes to be sent to the Voice Harmony.



Text file linked to the entry. This text will be seen as Lyrics in the display (or in the external monitor, with the VIF4 option installed). See "Viewing lyrics and chords in the Song Play and SongBook modes" on page 169.

- 10** After having filled up all the desired fields (be as comprehensive as you can), touch the **Write** button in the display to open the **Write** dialog box.



**11** Touch the **T** (Text Edit) button to assign a name to the new entry, then touch OK to save the entry to the SongBook database.

Entry's name. By default it is the same name of the associated Standard MIDI File of MP3 file, or the associated Style. The name can be up to 16 characters long.

Select Rename/Overwrite to overwrite an existing entry. **Warning: the older entry will be deleted!**

Select New Song to add a new entry to the SongBook database. This option is automatically selected when a new entry has been created (by touching the New Song button while in the Edit 1 page).



## Creating a Custom List

You can create several Custom Lists in the SongBook, to make a set of entries suitable for your various shows. Before starting a new Custom List, be sure you have added all needed entries to the SongBook main database (see "Adding entries" above).

**1** While in SongBook mode, open the page menu and check the 'Enable List Edit' item.



After you check the 'Enable List Edit' item, the List Edit page becomes available.



**2** Select a Custom List to be edited.

To edit an existing list, touch the Custom List tab to open the Custom List page, and select one of the available Custom Lists. To create a new list, touch the List Edit tab to open the List Edit page, and touch the New List button to create a new, blank list.

**3** Touch the Book tab to open the Book page and see the full database. Use the various sorting, searching and filtering options (seen above) to find the entries you are looking for. Touch the Add to List button when the desired entry has been selected.

Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. As an alternative, you can use the VALUE DIAL.

SongBook list

Touch this checkbox to turn the view filter on (if any).

Touch this button to edit the view filter.

Adds the highlighted entry to the Custom List.

Type	Name	Artist	Key	Bpm	Meter
STY	1000giorni di noi		-----	86	4/4
STY	6+1 days		-----	100	4/4
STY	A day in Paradise		-----	96	4/4
STY	A felicidad		-----	170	4/4
STY	A gigolo		-----	130	4/4
STY	A hard day/night		-----	148	4/4

**4** When finished adding entries to the Custom List, touch the List Edit tab to go to the List Edit page, and use the various commands to edit the list.

List name

Scrollbar

Use the vertical arrows to move the selected entry up or down in the list.

Select an entry on the list to edit

Touch Write to save the current Custom List.

Touch Del Song to delete the selected entry.

Touch New List to create a new Custom List. Touch Del List to delete the current Custom List. **Warning:** Del List will delete the current Custom List.

Type	Name	Genre	Key	Bpm	Meter
STY	A gigolo	Pop	-----	130	4/4
STY	Long train going	Pop	-----	118	4/4
STY	Mr. Duke	Pop	-----	106	4/4
STY	I want your hand	Pop	-----	134	4/4
STY	Vry superstitious	Pop	-----	100	4/4
STY	Senza donne	Pop	-----	81	4/4

**5** When the Custom List is ready, touch the Write button in the display to save it to memory. Assign a new name to the Custom List.

The diagram illustrates the process of naming a custom list. On the left, the 'Write List' dialog box is shown with a hand icon pointing to the 'Text Edit' symbol (a 'T' in a box) next to the 'New List Name' field. An arrow points from this dialog to the 'ON SCREEN KEYBOARD' on the right. The keyboard has a text input field containing 'Tonight Show'. Annotations include: a red box around the left and right arrow keys with the text 'Use the arrows or the DIAL to move the cursor.'; a red box around the 'Delete' (X) and 'Clear' keys with the text 'Touch Delete to delete just a single character, Clear to delete the whole string.'; a red box around the main alphanumeric keys with the text 'Use alphabetic characters to enter text.'; a red box around the 'Shift' key with the text 'Use the SHIFT button to switch between capitals and small characters.'; and a red box around the 'OK' and 'Cancel' keys with the text 'When done, touch OK to confirm the new name, or Cancel to abandon all changes.'

Touch the **T** (Text Edit) symbol to open the Text Edit dialog box.

Use the arrows or the DIAL to move the cursor.

Touch Delete to delete just a single character, Clear to delete the whole string.

Use alphabetic characters to enter text.

Use the SHIFT button to switch between capitals and small characters.

When done, touch OK to confirm the new name, or Cancel to abandon all changes.

## Selecting and using a Custom List

After creating one or more Custom Lists, you can select one and use it for your show.

- 1 Touch the Custom List tab to select the Custom List page.
- 2 Use the List pop-up menu to select one of the available Custom Lists.



Entry in play. To select a different one, highlight it and touch the Select button in the display.

Touch Select to set the highlighted entry to play (if different than the one automatically selected).

Use the List pop-up menu to select one of the available Custom Lists.

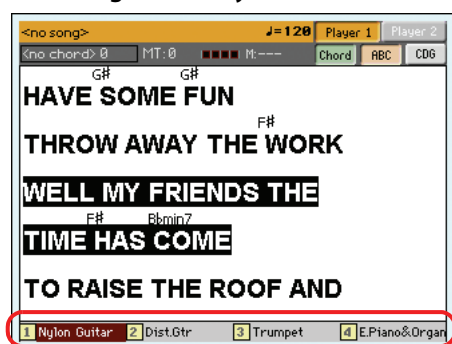
Touch Next to select the next entry in the list. (This command can also be assigned to an Assignable Switch).

- 3 Select one of the entries in the list (it turns dark red), then touch the Select button in the display to confirm selection (the selected entry turns green). Press the PLAY button to start playing back the selected Song.

## Selecting a SongBook STS

Up to four STSs can be associated to any SongBook entry. It doesn't matter if it is based on a Style, a Standard MIDI File or an MP3 file.

- 1 Press the LYRICS button to open the Lyrics/STS page and see the four STSs associated to the current SongBook entry.



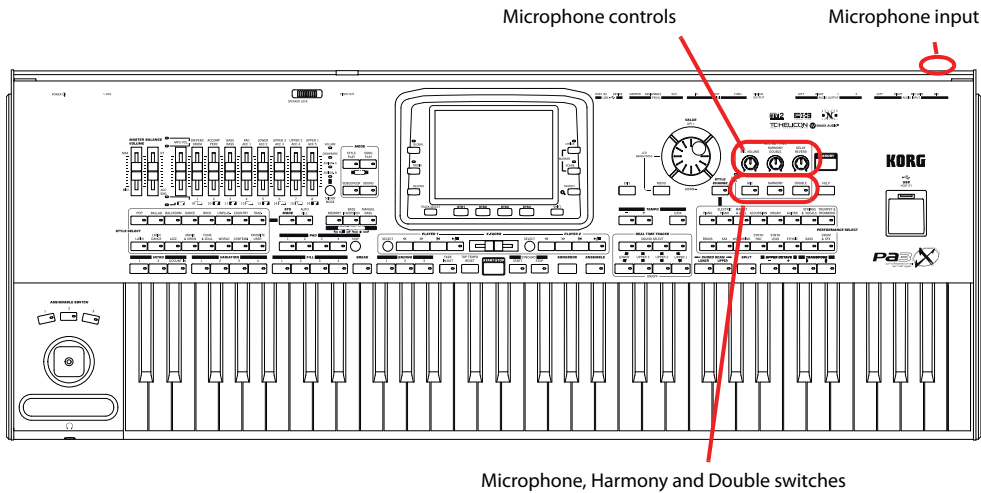
STSs associated to the current entry.

- 2 Select the desired STS by pressing the corresponding STS button on the control panel. As an alternative, touch its name in the display.

The STS is selected. Keyboard tracks and Voice Processor settings may change.

## Singing with a microphone

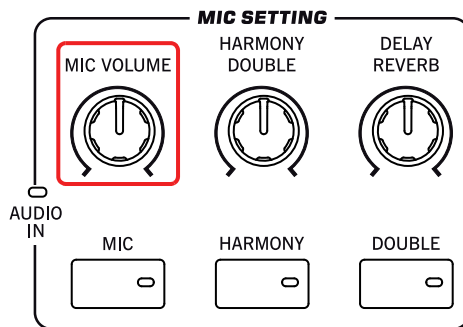
Pa3X is fitted with a powerful digital voice processor, based on technologies developed by TC Helicon, including innovative effects and four-part harmonization. While very powerful, the Pa3X's voice processor is also extremely easy to use, automatically adjusting its settings to your particular voice and the way you sing at different times of your performance.



## Connecting a microphone

To sing along with the Pa3X, you must first connect a suitable microphone to the MIC input (the one that goes into the Voice Processor). Both dynamic and condenser microphones are directly supported. Phantom power is available to condenser microphones.

- 1 Lower the Mic volume by using the dedicated MIC VOLUME knob on the control panel.



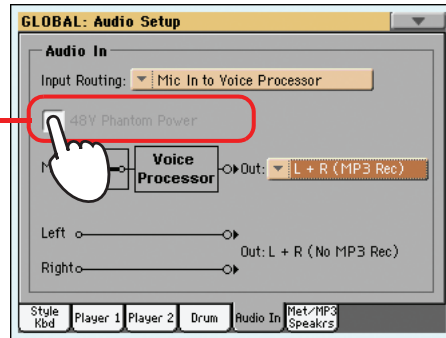
**i Note:** Lowering the Mic volume helps avoiding feedback. Feedback is caused by audio generated by the Pa3X, returning to the audio circuitry via the microphone.

- 2 Connect a microphone.



- 3** In case you are using a condenser microphone connected to the XLR MIC input, press the GLOBAL button, choose the Audio Setup section, then go to the Audio In page to see the microphone settings, and turn the phantom power on.

Touch this checkbox to turn phantom power on on the XLR MIC input, and switch a condenser microphone on.

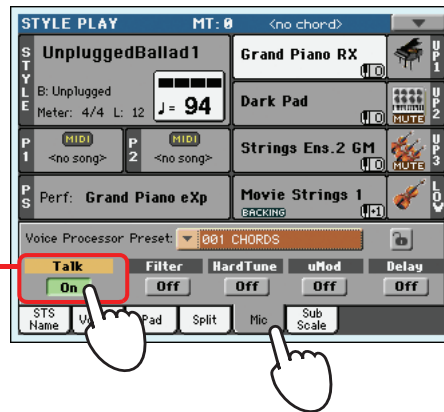


- 4** Press the EXIT button to return to the main page of the Style Play or Song Play mode.

- 5** Touch the Mic tab to see the Mic panel, then touch the Talk button in the display to remove all the effects from the microphone.

You can also check the status of buttons, and the status of the Talk function, in the Mic panel. Press the EXIT button to go to the main page of the Style Play or Song Play mode, then select the Mic tab.

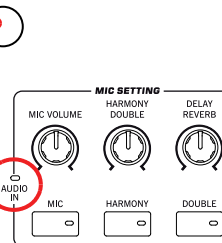
Mic panel. To test the microphone level, be sure the "Talk" button is 'pressed in' (On).



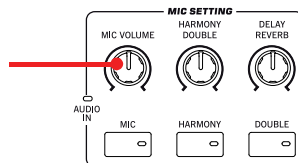
- 6** Sing into the microphone, and adjust the input gain and the Microphone volume, until you achieve the correct settings.

Adjust the input level by using the MIC GAIN knob next to the MIC input. Sing into the microphone, and watch at the AUDIO IN LED on the control panel – it ought to stay green. If it goes orange too often (or even red), turn down the input gain; if it turns off too often, increase the input gain. No hint of distortion should be heard in the audio system when you sing.

MIC GAIN

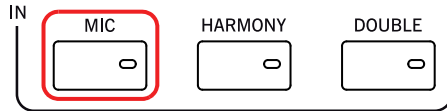


While you adjust the gain, gradually increase the Microphone volume, by using the MIC VOLUME knob.



**i Note:** You have a correct microphone volume setting when the AUDIO IN LED stays green most of the time. The MIC VOLUME knob must be set accordingly, to compensate a too loud or weak incoming signal.

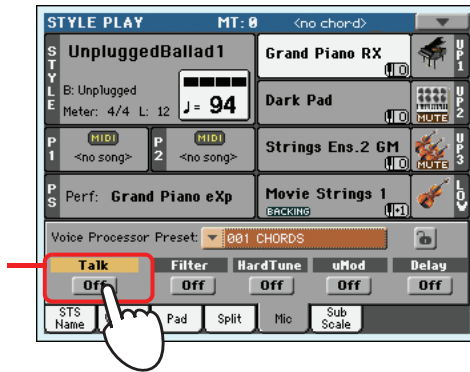
7 Try the MIC ON/OFF button in the MIC SETTING section, to turn the whole microphone section on/off.



8 If you like, start a Style or Song. Adjust the microphone's final volume by using the dedicated MIC VOLUME knob.

9 Touch the Talk button in the Mic panel to reactivate all the effects.

Be sure the "Talk" button is 'pressed out' (Off).



10 Adjust the other settings, balancing the Style/Song and microphone with the BALANCE slider and the MIC VOLUME knob.

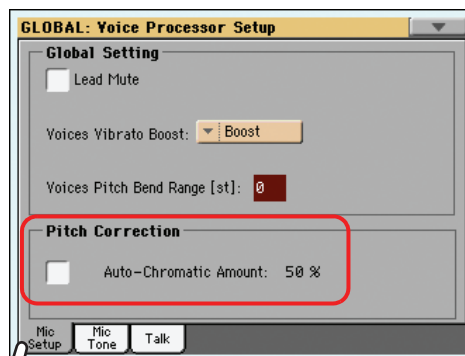
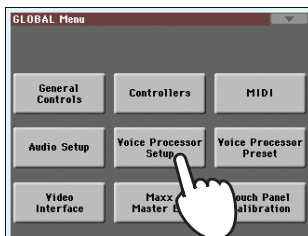
The settings for the BALANCE slider and the MIC VOLUME knob are not saved in memory, so they remain consistent when selecting different Styles, Performances, Songs or Voice Processor settings.

## Setting up your voice tone

You can add pitch correction, equalization, compression and gate to the microphone signal, to make your voice perfectly in tune, tonally pleasant and dynamically even. In case your microphone emphasizes them, de-essing will remove sibilants. While these effects cannot be considered a replacement for some good training, they can fix a few common problems in a live context.

1 Press the GLOBAL button, then touch the Voice Processor Setup button in the display, and then (if it is not selected) touch the Mic Setup tab.

The Mic Setup page appears in the display.



*Hint: You can keep the SHIFT button pressed, and press the MIC ON/OFF button, to jump to the Voice Processor Setup page.*

## 2 Check the “Auto-Chromatic Amount” box, and adjust the correction amount while singing and listening to your tuning.

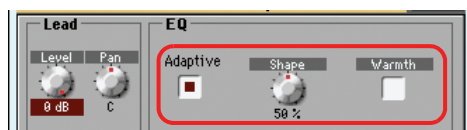
Try first with a setting of 50%, that should work in most situations. A lower value will make correction less effective, a higher value will make the correction more evident.

## 3 Touch the Mic Tone tab.

The Mic Tone page appears.

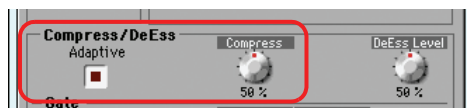


## 4 Be sure that the “Adaptive” box in the EQ section is checked, and use the Shape knob to adjust the brightness of your voice, and the Warmth checkbox to add warmth to the sound.



The Adaptive setting automatically adjusts the EQ parameters. The Shape control adds an airy brightness, or “sizzle” to your voice while reducing “mud” due to the proximity effect from singing closely into a cardioid microphone. The Warmth control further reduces the mud, while adding warmth to the sound.

## 5 Be sure that the “Adaptive” box in the Compress/DeEss section is checked, and use the Compress knob to adjust the amount of compression while singing and listening to your dynamics.



The Adaptive setting automatically adjusts the Compressor parameters. In this mode, the compressor listens to your singing over time and adjusts the internal parameters accordingly. You can use the Compress knob to increase or decrease the amount of compression.

## 6 In case you also want to keep the sibilants under control, play with the DeEss knob to fix them.

There is a side effect that comes from adding high frequencies and compression to your voice, and that’s excessive sibilance. The DeEss control monitors the level of sibilance and, when it is detected, will quickly and transparently reduce it.



To reduce the risk of feedback and the amount of environmental noise (from other musicians on stage, from the audience...) use the Gate control. Be sure the “Adaptive” option is selected in the

Gate section. Use the “Lead Atten.” and “Harm. Atten.” to separately control the amount of gating in your voice and in the harmony voices.



The Gate analyzes your singing style to automatically reduce the other noises or the feedback from the loudspeakers.

**7 Press the EXIT button to return to the main page.**

## Choosing a Voice Processor Preset

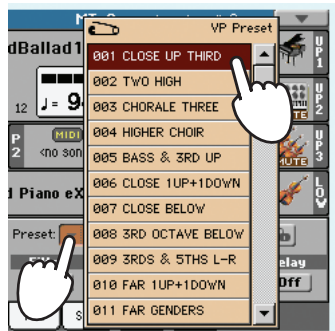
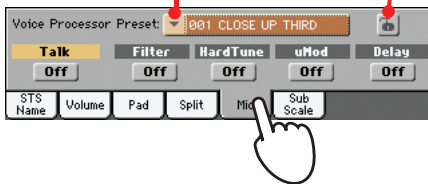
You can add several effects to your voice, and you can set them up quickly through the Voice Processor Presets. These are memories containing all the settings for the Voice Processor effects. You can customize these memories at will.

**1 Touch the Mic tab to see the Mic panel, and select one of the available Voice Processor Presets.**

Voice Processor Presets are settings for the various Voice Processor sections. By selecting a Preset, all processing parameters may change.

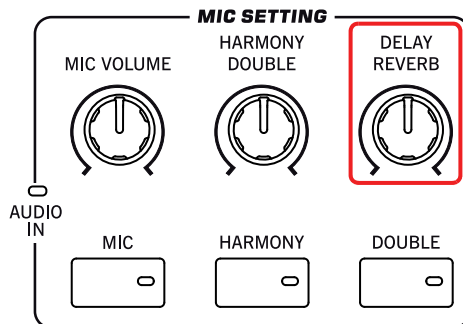
A Voice Processor Preset is assigned to each Performance or STS. When selecting a different Performance or STS, the Voice Processor Preset may change (depending on the Mic panel lock status), changing the type of processing applied to your voice.

Use this pop-up menu to select a Voice Processor Preset      Mic panel lock



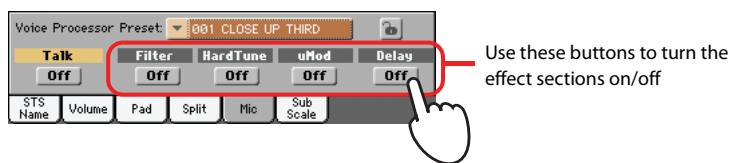
**2 Sing into the microphone to listen to the effects.**

**3 Adjust the level of the Reverb or Delay effect, by using the REVERB/DELAY knob in the MIC SETTING section of the control panel.**



**4 Choose a different Preset, and listen to how the effects changed.**

- 5 Use the “Filter”, “HardTune”, “uMod” and “Delay” buttons to turn the various effect sections on/off, and listen to the resulting sound.



## Applying harmony to your voice

You can let Pa3X add automatically-generated harmonize your lead voice with up to four backing voices. Each Voice Processor Preset may contain a different harmonization style (for example, changing the number of voices, or the way notes from the keyboard, the Style or the Song are received).

- 1 Select a Voice Processor Preset containing the desired harmonization style.

By default,

- Preset #1 expects you play chords, and receives notes from the keyboard (the recognition zone depends on the Chord Scan section);
- Preset #2 expects notes from a track of the Standard MIDI File. To choose the track go to the Song Play mode, press the MENU button, touch the Preferences item, be sure the “General Setup” page is selected, and choose a track from the “Harmony Control” parameter. (Usually, harmony notes are contained in Track #5).
- Preset #3 is meant for use with an MP3 Song. Choose this preset when playing an MP3, and the Pa3X will recognize chords by analyzing the file.

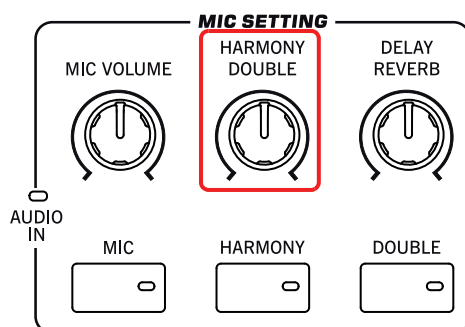
- 2 Press the HARMONY button in the control panel to turn its LED on.

- 3 Play some chords, to let the Voice Processor create new voices based on their notes.

Contrary to doubling, harmonizing adds chord notes, or counterpoint notes, to the note you sing.

- 4 Sing along with the chords and melody you play on the keyboard.

- 5 Adjust the level of the harmony voices by using the HARMONY/DOUBLE knob in the MIC SETTING section of the control panel.



- 6 While in the Mic panel, choose the various Voice Processor Presets to test the various harmonization styles.

- 7 If it is playing, stop the Style.

- 8 Press the HARMONY button again, to turn its LED off.

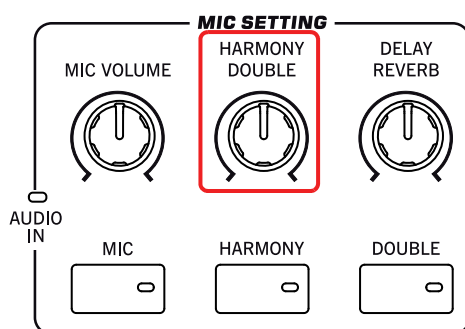
## Applying doubling to your voice

You can let Pa3X add automatically-generated unison chorus voices to your lead voice. Each Voice Processor Preset may contain a different doubling style (usually changing the number of doubling voices and the spread between them in the stereo panorama).

- 1 Press the **DOUBLE** button in the control panel to turn its LED on.
- 2 Sing into the microphone, and listen to how other voices are added in unison to your melody line.

Doubling does not play chords: it just adds the other voices (in unison) to the same note you sing.

- 3 While singing, adjust the level of the choir voices by using the **HARMONY/DOUBLE** knob in the **MIC SETTING** section of the control panel.

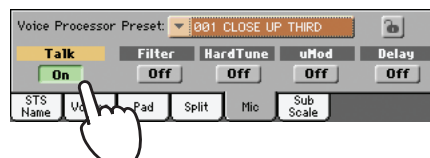


- 4 Press the **DOUBLE** button again, to turn its LED off.

## Soloing your voice (Talk)

Sometimes, during a live show, you might like to talk to your audience. Use the Talk function to attenuate the music, and let your voice pass through clean and clear.

- 1 While in the main page of the Style Play or Song Play mode, touch the Mic tab to see Voice Processor's settings.
- 2 During playback, touch the Talk button to turn the TalkBack function on.



- 3 Sing or talk into the microphone.

You'll hear that background music has been made softer, while your voice will be heard *loud and proud*.

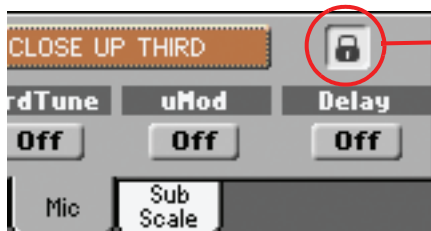
- 4 To turn the TalkBack function off, touch the Talk button again.

The background music returns to the original volume.

## Locking the Voice Processor settings

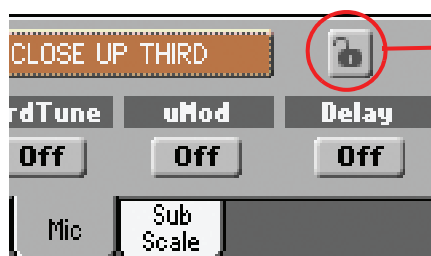
If you like the selected Voice Processor Preset, you can "lock" them, to prevent them from changing each time you select a Performance, Style or STS that may be saved using different settings.

- 1 While the Mic panel is shown in the display, touch the lock icon to freeze it.



Lock on. Voice Processor settings will not change when selecting a different Performance or STS.

- 2 To unlock the settings, touch the lock icon again.

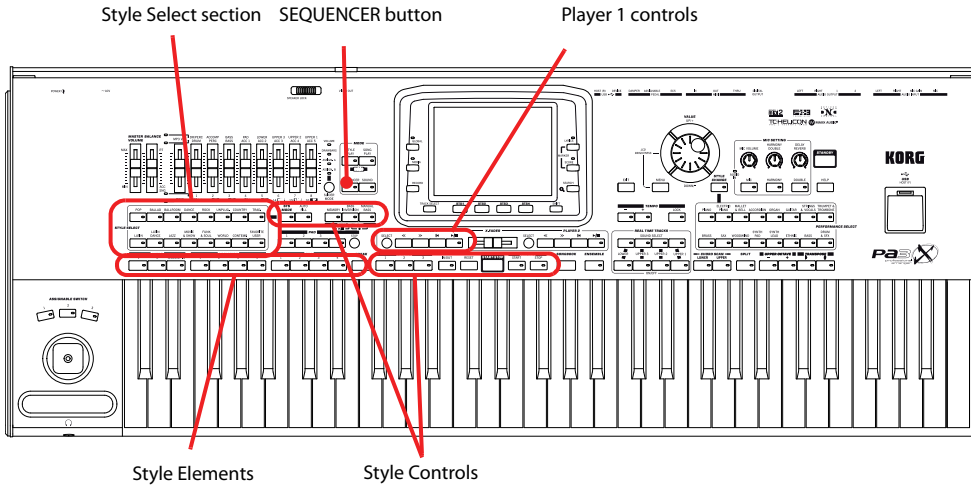


Lock off. Voice Processor settings will change when selecting a new Performance or STS.

The lock status can be saved into the Global Setup (see "Write Global - Global Setup dialog box" on page 219).

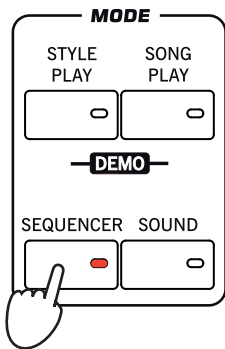
## Recording a new Song (Standard MIDI File)

There are several ways to create a Song on the Pa3X. The easiest and fastest is to use the Styles to record what you are playing in realtime on the keyboard, while the arranger gives you the accompaniment tracks.



## Accessing the Backing Sequence (Quick Record) mode

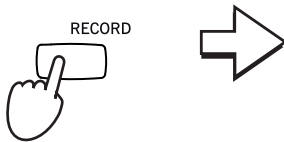
1 Press the **SEQUENCER** button to switch to the Sequencer mode.



After pressing the SEQUENCER button, the main page of the Sequencer mode appears.



2 Press the **RECORD** button to open the Song Record Mode Select dialog box.

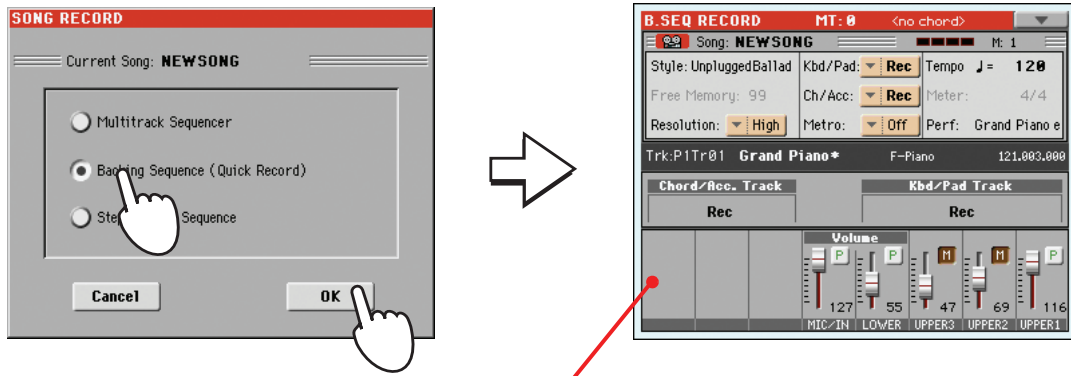


Press the **RECORD** button, to open the Song Record Mode Select dialog box





**3 Select the Backing Sequence (Quick Record) option and touch OK to enter the Backing Sequence Record mode.**



After choosing the Backing Sequence (Quick Record) option, the Backing Sequence Record page appears.

**Preparing to record**

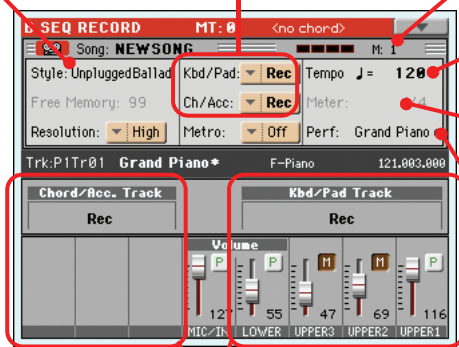
When you enter Backing Sequence Record, the most recently used Style is already selected, and all tracks are ready to record. You could simply start recording as if you were playing in realtime with the Styles. However, there are some settings that you may wish to edit.

- **If you like, adjust any editable parameter in the display.**

Touch the Style parameter (or one of the STYLE buttons) to open the Style Select window, and select a different Style (as seen on page 55).

Track(s) status. 'Rec' means they are ready to record. 'Play' means they are recorded and you can hear them. 'Mute' means they cannot be heard.

Measure counter. Negative numbers (-2, -1) are the precount, after which you can start recording.



Style's Tempo. Change it, if you like.

Style's Meter (time signature). You cannot change it.

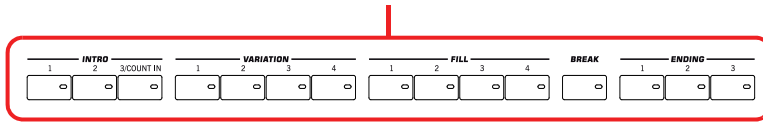
Touch the Perf/STS parameter to open the Performance Select window, and select a different Performance (as seen on page 51). As an alternative, you use the PERFORMANCE or STS buttons.

Grouped tracks. During Quick Record, you cannot access each separate Song track. For ease of use, just two 'master' tracks are provided: **Kbd/Pad** (Keyboard/Pads) and **Ch/Acc** (Chord/Accompaniment). Use the ASSIGNABLE SLIDERS to separately adjust the volume of the Keyboard tracks.

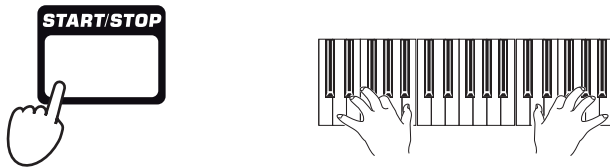
## Recording

### 1 Select the Style Element you wish to use before starting to play.

Select one of the Intros to start with an introduction.  
Select any of the Variations before starting to record.



### 2 Start recording, by pressing the START/STOP button.



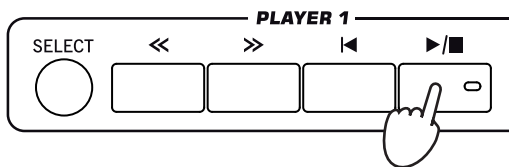
**i Note:** If you do not wish to start the Song with the Style playing, you can simply start recording by pressing the ►/■ PLAY/STOP button in the PLAYER 1 section, and start the Style only later. The Style will start at the next beginning of the measure.

### 3 Play as if you were performing live with the Styles.

During recording, select any Style Element (Intro, Variation, Fill, Break, Ending...) you like. You can also press START/STOP to stop the Style, and press it again to start the Style up again!

Please remember that, while recording in Backing Sequence Record mode, you cannot use the SYNCHRO, TAP TEMPO/RESET, BALANCE controls.

### 4 When finished recording your Song, press the ►/■ (PLAY/STOP) button in the PLAYER 1 section to exit recording, and return to the main page of the Sequencer mode.



After pressing the PLAY/STOP button, the main page of the Sequencer mode appears again.



### 5 While in the main page of the Sequencer mode, press the ►/■ (PLAY/STOP) button in the PLAYER 1 section to listen to the recorded Song.

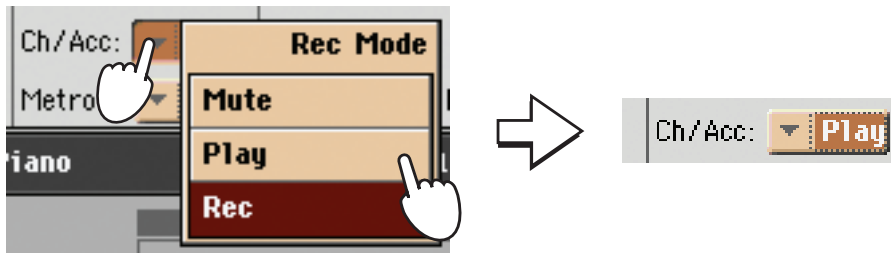
The Backing Sequence Song has been converted to an ordinary Song (in Standard MIDI File, or "MID", format). If you like it, you can save it, and read it in Song Play mode, or with any external sequencer.

### 6 To edit the Song, press MENU to enter Edit mode (see instructions starting from page 186).

## Second-take recording (Overdubbing)

You may wish to re-record, and add one of the two “grouped” tracks, or overwrite a bad recording with a new one. Usually, you will record all chord and Style Element changes during the first take, and record Keyboard tracks and Pads during the second take.

- 1 Press the **RECORD** button to enter Record mode again. When the **Song Record Mode Select** dialog box appears, select **Backing Sequence (Quick Record)** again.
- 2 If you are recording just one of the “grouped” tracks, set the track to be preserved to the **Play** mode.



- 3 Repeat the recording process, and press the ►/■ (PLAY/STOP) button in the **PLAYER 1** section to stop recording and to return to the main page of the Sequencer mode.
- 4 While in the main page of the Sequencer mode, press the ►/■ (PLAY/STOP) button in the **PLAYER 1** section to listen to the recorded Song.

Again, the Backing Sequence Song has been converted to an ordinary Song.

## Saving a Song to disk

After recording a Song that you like, it is a good idea to save it to disk, to avoid losing it when the instrument is turned off (or put in standby).

- 1 While in the main page of the Sequencer mode, touch the page menu icon to open the page menu.



2 Select the Save song command to open the Save Song window.

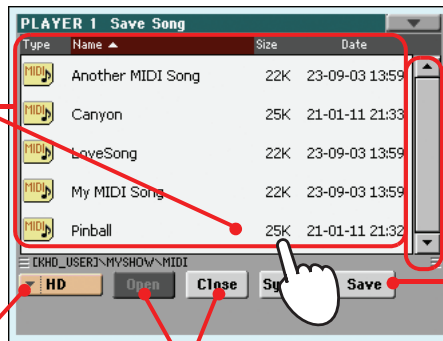


After you select the Save song command, the Save Song page appears.



3 Select a device and folder where you want to save your Song.

If a Song is selected (highlighted) it will be overwritten. If no Song is selected, a new Song file will be created on the target device. To deselect a selected Song, touch anywhere else in the Song list, or select the same storage device again.



Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. **As an alternative, you can use the VALUE DIAL.**

Touch the Save button to save the Song to the current folder.

Use the Device pop-up menu to select one of the available storage devices

Use the Open and Close buttons to browse through the folders.

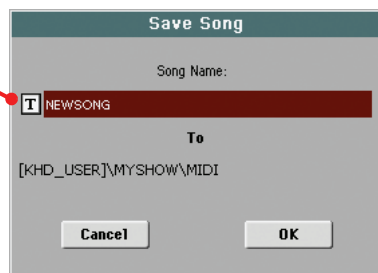
EXIT

In case you prefer to exit this page without saving the Song, press the EXIT button.



4 Touch the Save button in the display to open the Save Song dialog box.

Touch the Text Edit icon to edit the Song's name.



5 Touch OK in the display to save the Song, or Cancel to stop the Save operation.

## Recording a new Song (MP3 file)

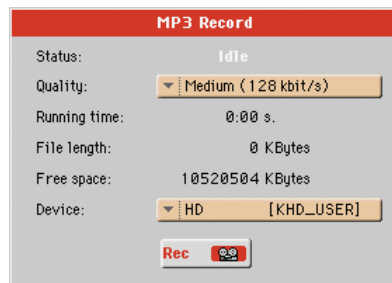
With Pa3X, you can record your performance as an MP3 file. Keep in mind what follows:

- All you play on the keyboard, the Styles and the Standard MIDI Files performed by the Players will be recorded.
- Any audio signal entering the Audio Inputs is recorded (single microphone input with the “Mic In to Voice Processor” option selected, or the Left and Right line inputs with the “L+R to MP3 (no Mic)” option selected. See “Audio Setup: Audio In” on page 214). Harmony voices generated by the Voice Processor will be recorded as well.
- You will not be able to load MP3 files while recording an MP3 Song, and you will not be able to record an MP3 Song while an MP3 file is playing.

You will then be able to play the resulting MP3 files using the Pa3X Players, as with any other MP3 file.

### 1 To access recording, keep the SHIFT button pressed, and press the RECORD button.

The MP3 Record dialog box will appear.



When not recording, the shown status is Idle.

### 2 Choose the preferred MP3 audio quality option, by means of the “Quality” pop-up menu.

The higher the sound quality, the larger the MP3 file that will be generated.

### 3 Use the “Device” parameter to choose a location where to temporary store the recorded MP3 file.

This is not the final destination of your file, since you will be able to choose a different location after recording. However, be sure there is space enough for the temporary file, by reading the “Free space” parameter.

The default device is automatically selected as the recording unit; use the Device pop-up menu to choose a different one. You can record to the internal storage memory, or to a device connected to one of the USB ports.

### 4 When done, touch the “Rec” button in the display to start recording.

The “Rec” button changes to “Stop”, and can be touched again to stop recording. Also, the “Idle” label changes to “Recording”.



**Note:** You cannot enter MP3 Record mode while in Sequencer or Media mode.

**Note:** MP3 files recorded with lower sampling rates may not sound very good. This is a problem that cannot be avoided with MP3 files.

**5 Start playing and singing your Song.**

You can record everything you play with the Pa3X; in addition, you can record your vocals. In other words, you can record your whole performance. However, you cannot record other MP3 files.

**6 If you like, you can press the EXIT button to exit this dialog box and navigate through the Style Play and Song Play pages.**

**7 To access the dialog box again, and see the file length or stop recording, press SHIFT+REC again.**

During recording, if you exit from the MP3 Record dialog box while still recording, a red recorder icon will flash in the display.



During recording, you can use this dialog box to see the Recording time, file length, and the remaining space on disk. Maximum recording time depends on the available space in the selected device.

**8 Touch “Stop” to stop recording.**

After touching “Stop”, recording will stop, and the following dialog box will appear:



**9 Touch the **T** (Text Edit) button to give the MP3 file a name.**

**10 Touch the “Browse” button to select a device and directory where to save the file.**

**11 Touch the “Save” button to save the file.**

After saving, you can listen to the MP3 file in Song Play mode, as you do with any other Song.

The MP3 file can also be moved to a personal computer for further editing, via the USB interface.

# Reference

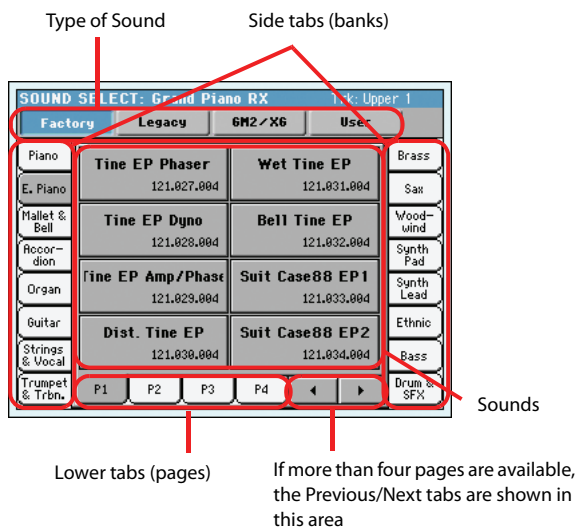
# Selecting elements

The following windows are shown in the various operating modes, whenever you try to select a Sound, Performance, Style or Song.

## Sound Select window

Touch the Sound area whereas it appears in the display, or one of the SOUND SELECT buttons in the REAL TIME TRACKS section of the control panel to open the Sound Select window.

Press EXIT to exit from this page and go back to the previous page without choosing any Sound.



### Sound sets

Selected set of Sounds. **Factory** Sounds are the Sounds supplied as standard. **Legacy** Sounds are Sounds compatible with older Pa-Series models. **GM2/XG DK** are Drum Kits mapped according to the General MIDI 2 or XG standards. **User** Sounds are custom-created or edited Sounds.

### Side tabs (banks)

Use these tabs to select a bank of Sounds.

### Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

### Previous/Next tabs

Scroll the lower tabs to the left or the right, when additional tabs are available but cannot be seen in the display.

### Sounds

Touch one of these buttons in the display to select a Sound. Unless the "Display Hold" parameter (see page 206) is turned on, the window automatically closes shortly after you select a Sound.

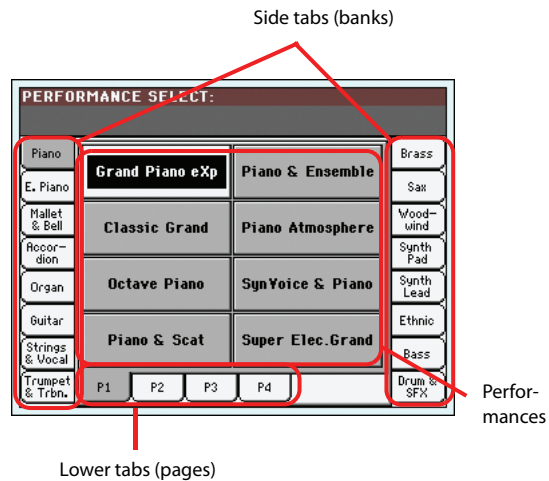
## Program Change

Program Change number. Shown only when the "Show" parameter is turned on in Global mode. (See page 205).

## Performance Select window

Touch the Performance area whereas it appears in the display, or one of the PERFORMANCE SELECT buttons on the control panel, to open the Performance Select window. Use the PERFORMANCE SELECT buttons to go directly to the selected bank.

Press EXIT to exit from this page and go back to the previous page without selecting any Performance.



**Note:** Depending on the status of the "Auto Select" parameter (see page 206), a Performance may be immediately selected when pressing one of the PERFORMANCE SELECT buttons. The latest selected Performance for that bank will be selected.

### Side tabs (banks)

Use these tabs to select a bank of Performance. Each tab corresponds to one of the PERFORMANCE SELECT buttons on the control panel.

### Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

If you press again the same PERFORMANCE SELECT button on the control panel, the next page in the same bank is selected. This way, you do not need to touch one of the corresponding tabs in the display in order to select a different page.

### Performances

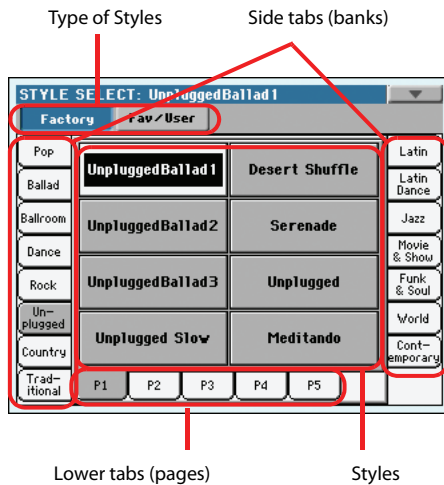
Touch one of these buttons in the display to select a Performance. Unless the "Display Hold" parameter (see page 206) is turned on, the window automatically closes shortly after you select a Performance.



## Style Select window

Touch the Style area whereas it appears in the display, or one of the STYLE SELECT buttons on the control panel, to open the Style Select window. Use the STYLE SELECT buttons to go directly to the selected bank.

Press EXIT to exit from this page and go back to the previous page without selecting any Style.



**Note:** Depending on the status of the “Auto Select” parameter (see page 206), a Style may be immediately selected when pressing one of the STYLE SELECT buttons. The latest selected Style for that bank will be selected.

### Style sets

Selected set of Styles. **Factory** Styles are Styles supplied as standard. **Fav/User** are **Favorite** Styles (locations for custom-made Styles with editable names) and **User** Styles (locations for custom-made Styles with fixed names).

### Side tabs (banks)

Use these tabs to select a bank of Styles. Each Factory tab corresponds to one of the STYLE SELECT buttons on the control panel. Favorite tabs can be renamed (see “Renaming the Favorite banks” on page 140).

### Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

If you press again the same STYLE SELECT button on the control panel, the next page in the same bank is selected. This way, you do not need to touch one of the corresponding tabs in the display in order to select a different page.

### Styles

Touch one of these buttons in the display to select a Style. Unless the “Display Hold” parameter (see page 206) is turned on, the window automatically closes shortly after you select a Style.

After selecting a Style from this window, and another Style is playing, the name of the new Style name begins to flash, meaning it is ready to start playing at the beginning of the next measure.

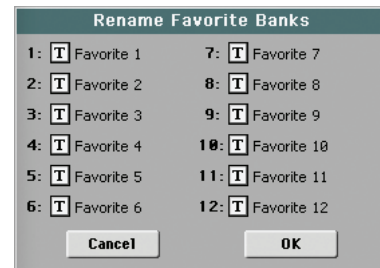
## Style Select page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Rename Favorite bank

Choose this command from the page menu, and assign the Favorite Style banks any name you like.



The assigned name can be spanned over two lines, by separating them with the paragraph character (¶). For example, to write “World Music” on two lines, enter “World¶Music”.

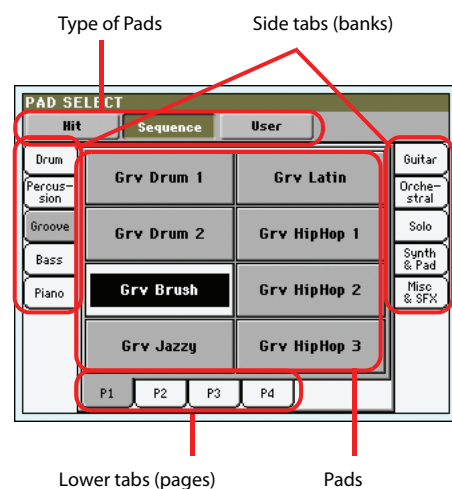
In any case, the Pa3X will try to automatically put on two lines two words separated by two spaces.

Be careful not to write words exceeding the width of the side tabs of the Style Select window.

## Pad Select window

Touch the Pad area whereas it appears in the display, to open the Pad Select window.

Press EXIT to exit from this page and go back to the previous page without selecting any Pad.



### Pad sets

Selected set of Pads. **Hit** are single-note, pre-programmed factory Pads. **Sequence** are sequence-based, pre-programmed factory Pads. **User** can be either single-note or sequence-based Pads, and can be user-recorded or modified.

### Side tabs (banks)

Use these tabs to select a bank of Pads.

### Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

### Pad

Touch one of these buttons in the display to select a Pad. Unless the “Display Hold” parameter (see page page 206) is turned on, the window automatically closes short after you select a Pad.

## STS Select

Use the four STS buttons on the control panel, to select one of the four STS associated with the current Style or the selected SongBook entry.

Touch the STS name tab in the main page of the Style Play or Song Play mode to see the name of the available STSs.

- In Style Play and Song Play mode:



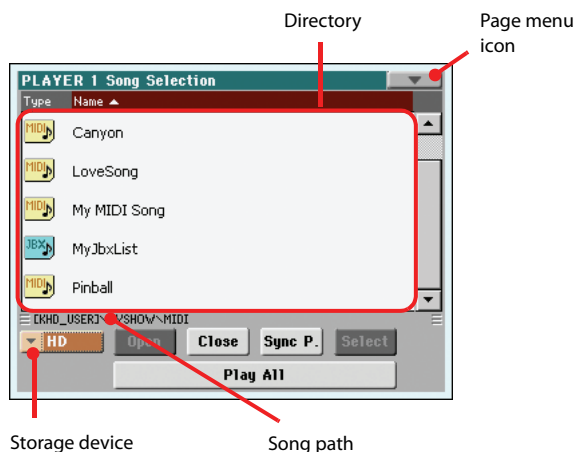
- In Lyrics mode:



## Song Select window

This page appears when you touch one of the Song areas in the display, or one of the SELECT buttons in one of the PLAYER sections on the control panel.

Press EXIT to exit from this page and go back to the main page of the Song Play operating mode without selecting a Song.

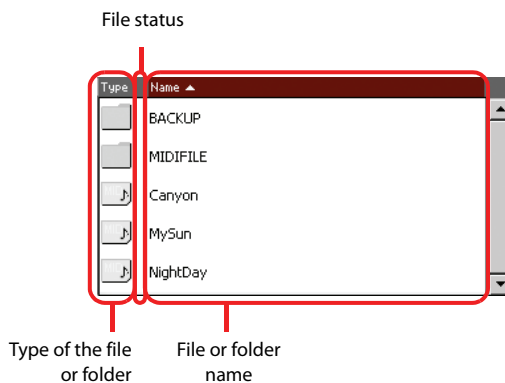


While in this page, select a Standard MIDI File, Karaoke or MP3 file for the selected Player. A Jukebox file may only be assigned to Player 1.

**Note:** There is a separate working directory for each of the onboard players.

### Directory

This is the list of the selected device’s content.








Use the scrollbar to scroll the list items.

As an alternative, you can use the VALUE controls to scroll.


Keep the SHIFT button pressed, and touch one of the arrows, to jump to the previous or next alphabetical section.

You can touch one of the labels on top of the list, to reorder the list items accordingly. By touching the label again, the order of the files SWITCHES between ascending and descending.

A list can contain several different types of files or folders.

Type icon	File/folder type
	Standard MIDI File (MID)
	Karaoke file (KAR)
	MPEG Layer 3 (MP3)
	Jukebox file (JBX)
	Folder

A file or folder may be in one of the following status. (See “Protect” and “Unprotect” on page 238 for information on how to change the file status).

Status icon	File/folder status
	Protected
-	Unprotected

### Page menu icon

Touch the page menu icon to open the menu. See “Song Select page menu” on page 107 for more information.

### Storage device

Use this menu to select one of the available storage devices.


Device	Type
HD	Internal hard drive (76-key version, 61-key version with the HDIK-2 kit installed) or SSD flash-memory (61-key version)
USB-F	Device connected to the front USB Host port
USB-R	Device connected to the rear USB Host port

The actual name (label) of the device may appear within square brackets ([ ]).

### Song path

This line shows the current device path.

### Open

Opens the selected folder (item whose icon looks like this one: ).

### Close

Closes the current folder, returning to the parent (“upper”) folder.

### Sync P. (Synchronized Path)

Touch this button to see the Song assigned to the selected Player. This is useful to quickly return to it, after you have browsed through long directories and “dug” into different folders.

### Select

Selects the highlighted item in the display. If a Song is already playing, it stops, and the new Song is ready to play. You are returned to the main page.

### Play All

When this button is touched, all Standard MIDI Files and MP3 files contained in the current directory are added to a new Jukebox list, that is automatically assigned to Player 1. The order in which they are played depends on the current sorting method, i.e., how the files are shown in the display.

You can use this Jukebox list as any other list of this type (i.e., start the playback with SEQ1 PLAY/STOP, jump to the next Song in the list with SHIFT + >>, edit it in the Jukebox page...).

**Note:** A Jukebox list can include up to 127 Songs. If your folder contains more items, only the first 127 will be considered.

**Hint:** If you don't want to lose the list when turning the instrument off, go to the Jukebox page and save it to disk as a “JBX” file.

### Selecting a Song by its ID number

Each Song in a folder on a device (up to 9,999) has a progressive ID number assigned. When the “Show Song Number” option is selected in the Song Select page menu (see below), you can see this number before the Song's name in the Song Select window. You can use this number to select the Song by composing the corresponding number, speeding up the Song retrieval when you are using an hard disk filled with midifiles.



While in the Song Select window, press the SELECT button to open the keypad, and enter the number corresponding to the Song to be selected.

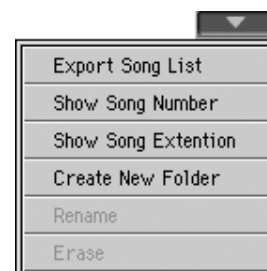
While in any page of the Song Play mode, press the SELECT button twice to open the keypad.

**Note:** If no Song corresponds to the dialed number, the “Song not available” message will appear.

**Warning:** While the directory may contain more than 9999 files, you can't select Songs outside the 0001-9999 range when using the numeric keypad.

### Song Select page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Export Song List

Select this command to save the current list as a text file to the internal storage memory, or to a device connected to one of the

HOST USB ports. This way, you will be able to print a list of Songs, to see which number matches each Song.

1. While in the Song Select window, select the folder whose Song list you wish to save as a text file.
2. Select the Export Song List command from the page menu.
3. A dialog box will appear, asking you to select either the internal storage memory, or one of the HOST USB ports.



4. Select an option, and touch OK to confirm.

**Note:** The text file will contain a list of “\*.mid”, “\*.kar”, “.mp3” and “\*.jbx” files only. Folders and different kinds of files will not be included.

When saved, the text file will be named after the selected folder. For example, a folder named “Dummy” will generate a “Dummy.txt” file. If a file with the same name already exists in the target, it will be overwritten without waiting for any confirmation. A file containing the list of all valid files contained into the root of the disk will generate a “Root.txt” file.

The list will include the progressive number assigned to each Song, file names, the total number of files in the list.

For the correct display and printing of the list on a personal computer, use a fixed size (i.e., non-proportional) character in your text editor.

### Show Song Number

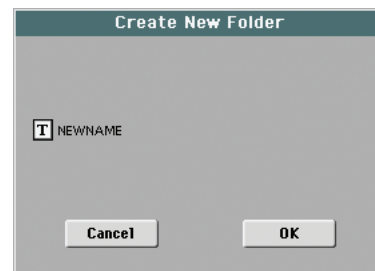
Check this option to make the Song’s progressive ID number appear in the list, next to each Song.

### Show Song Extension

Check this option to make the file extension (“\*.mid”, “\*.kar”, “\*.jbx”, “\*.mp3”) appear in the list, at the end of each Song’s name.

### Create New Folder

This command lets you create a new generic folder in the root of any device, or inside any other generic folder. You can’t create a “.SET” folder with this command, since this type of folder is reserved to the Save operations (and can be created with the New SET button in any Save page).

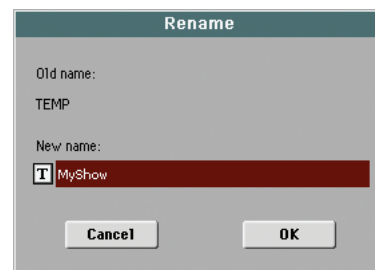


By touching the **T** (Text Edit) button you can open the Text Edit window. Enter the name, then touch OK to confirm and close the Text Edit window.

### Rename

Available only when an item is selected in a list.

Use this function to change the name of an existing file or folder. You cannot change the 3-character extension of files and “.SET” folders, since they are used to identify the type of file or folder.



Touch the **T** (Text Edit) button to open the Text Edit window. Enter the new name, then touch OK to confirm and close the Text Edit window.

### Erase

Use this command to delete the selected file or folder.

# Searching files and musical resources

With Pa3X, you can press the SEARCH button to search for files or musical resources.

## How to use the Search function

Depending on the page you are in, you can search for different types of data. For example, while in Media mode you can only search for files, while in Style Play or Song Play mode you can search for several different types of data (Styles, Songs, Lyrics...).

There are some pages where the Search function is not available, since there are no relevant data to search for that page (for example, the pages of the Global mode).

Here is the general procedure.

1. Press the SEARCH button to open the Search window.



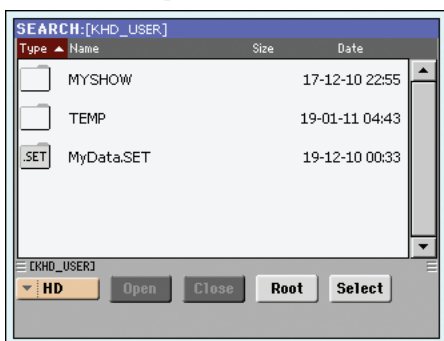
2. If needed, touch the “Type” pop-up menu, and choose the type of item you are looking for.



When choosing Files, Songs or Lyrics, the “Browse” button will be activated, to allow for searching files in the disks.



3. In case you are searching for a file in a disk, touch the “Browse” button to open the Media window.

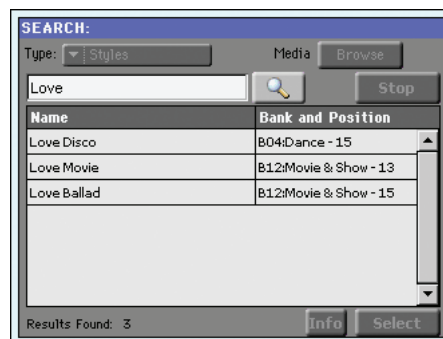


- Use the “Device” menu to choose the device containing the file you are looking for.

- Use the “Open” and “Close” buttons to browse through the directories.
  - In case you are lost among the directories, touch the “Root” button to go to the root of the selected device.
  - When you see the directory containing the file you are looking for, touch it, then touch the “Select” button to select it and close the Media window. The name of the selected directory will be shown in the title bar of the Search window.
4. Type the name of the file to be searched. There is no difference between upper and lower cases (“LOVE” is the same as “Love” or “love”).



5. When finished entering the name, touch the “Search” button. After a while, the list of files found begins appearing in the display.



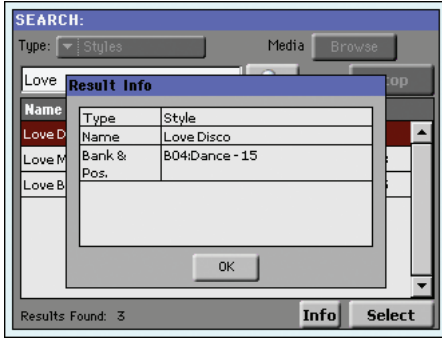
After you have touched the “Search” button, its name changes to “Stop”. If needed, touch this button to stop the ongoing search. The name of the button reverts to “Search”. Any file found will remain in the display, until you do a new search.

The time needed to complete a search depends on the size of the device(s) and the number of files.


**Note:** Only one search a-time can be carried on. Please wait for the current search to be completed, or touch the Stop button in the display to stop the current search and do a new one.

**Hint:** You can touch the Cancel button in the display, or press the EXIT button in the control panel, to exit from this window and carry on other operations. The search will go on in the background.

- You can touch one of the found items to select it, and then touch the “Info” button to see information on it.



Touch OK to close the Info dialog box.

- If you want to return to the main Search page and type a search string again, touch the  icon. *Otherwise,*
- If you have found what you were looking for, touch its name and then touch the “Select” command.
- You can exit from the Search window at any time, by pressing the EXIT or SEARCH button.

## Notes on searching

### Wildcards

During search, the string entered will be search as a whole word or as part of a word. For example, if you entered “love”, Pa3X will find “Love” and “LoveSong”, or any other word containing the string “love”.

You can use the wildcards “?” (any single character) and “\*” (any sequence of characters) to search exactly that string. For example, “\*love” will find “MyLove”, but not “LoveSong”. “??love” will find “00love” but not “MyLove”.

Also, if you are looking for words that can be spelled in a slightly different way, you can use the “?” wildcard to find all occurrences; “gr?y” will find out both “gray” and “grey”.



## Style Play operating mode

The Style Play mode is the boot-up operating mode. When in this mode, you can play with Styles (i.e. automatic accompaniments), while playing with one to four tracks (Upper 1-3 and Lower) on the keyboard. You can select different Sounds and Effects by selecting Performances and STSs. A different Voice Processor Preset may be selected by a Performance or STS. You can also use the SongBook to automatically select Styles for a desired music genre.

Style Play mode can also be used in Easy Mode (see page 33).

### Start-up settings

Since Performance 1 of bank 1 (Performance 1-1) is automatically selected when turning the instrument on, you can save to it your preferred start-up settings.

Select the Sounds, Effects, Voice Processor Preset, and other settings you would like to see automatically selected when turning the instrument on. Then select the “Write Performance” command from the page menu. When the Write Performance window appears, save the settings to Performance 1 of Bank 1. (See “Write Performance dialog box” on page 138).

**Note:** If you like some settings to be preserved even when choosing different Performances, STSs and Styles, turn on the desired “locks” to avoid changes to the selected parameters (see “General Controls: Lock” on page 203). Save these locks to the Global (see “Write Global - Global Setup dialog box” on page 219).

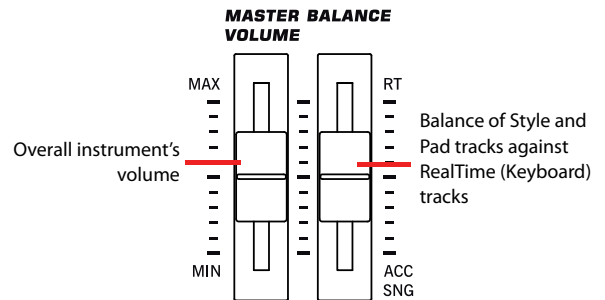
### How Styles, Variations, Performances and STSs are linked together

Styles, Variations, Performances and STSs are linked in many ways.

- When the STS MODE LED is steadily on or blinking, selecting a Style also changes Keyboard tracks (STS 1 is automatically selected). Performance settings are overridden.
- When the STS MODE LED is blinking, selecting a Variation also select the corresponding STS.
- When the STYLE CHANGE LED is on, selecting a Performance also selects a Style (the one memorized with the Performance).
- Current track settings can be saved either to a Performance, an STS, or a Style Setup, depending on the page menu command you select.

### Master Volume and Balance

While the MASTER VOLUME slider controls the general volume of the instrument, you can use the BALANCE slider to balance the Style Accompaniment and Pad tracks against the Keyboard tracks.



**Note:** As an alternative, the BALANCE slider can also work as a volume control. See “Balance Slider” on page 205.

### Factory, User and Favorite Styles

There are three different types of Style locations:

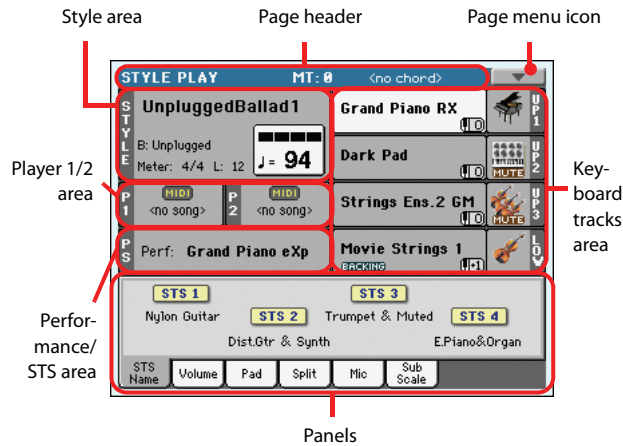
- Factory Style banks (from “Pop” to “Contemporary”, i.e., from BANK01.STY to BANK15.STY) are the preloaded Styles, that you can’t usually edit (unless you don’t want to do so, by turning the protection off, see “Factory Style and Pad Protect” on page 236).
- Favorite Style banks (by default, from “Favorite 1” to “Favorite 10”, i.e., from FAVORITE01.STY to FAVORITE12.STY) are similar to User Styles, but you can rename the tabs in the Style Select window to create places for custom banks, or for additional music genres that are not already included among the supplied banks. See “The Favorite banks” on page 140 for information on how to manage these Styles.
- User Style banks (from “User 1” to “User 3”, i.e., from USER01.STY to USER03.STY) are Styles loaded from an external device, created or edited by yourself (the User). These are banks conceived as a ‘workbench’ – a place where to manage Styles and banks before saving them to a final location. See the “Style Record mode” chapter in the Advanced Edit Manual for information on how to edit or create Styles.

## Main page (Normal view)

This is the page you see after you turn the instrument on.

To access this page from another operating mode, press the STYLE PLAY button.

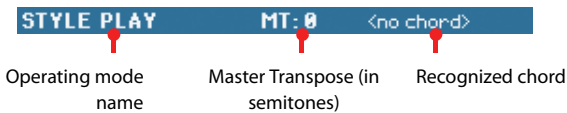
To return to this page from one of the Style Play edit pages, press the EXIT button.



Individual tracks can be seen in detail by pressing the Volume tab. Use the TRACK SELECT button to switch between Normal view (Keyboard tracks, grouped Style tracks, Pad tracks controls) and Style view (individual Style tracks). (See “Style Tracks view page” and “Volume panel” starting from page 114).

### Page header

This line shows the current operating mode, transposition and recognized chord.



### Operating mode name

Name of the current operating mode.

### Master transpose ▶PERF ▶STYLE<sup>Set</sup> 🔒

Master transpose value in semitones. This value can be changed using the TRANPOSE buttons on the control panel.

**Note:** Transpose may be automatically changed when selecting a different Performance or Style. It may also be changed when loading a Standard MIDI File generated with an instrument of the Korg Pa series.

To avoid transposing, the Master Transpose is “locked” by default. If you want to lock or unlock it, change the Master Transpose Lock parameter’s status (see “General Controls: Lock” on page 203), then write the Global to memory (see “Write Global - Global Setup dialog box” on page 219).

### Recognized chord

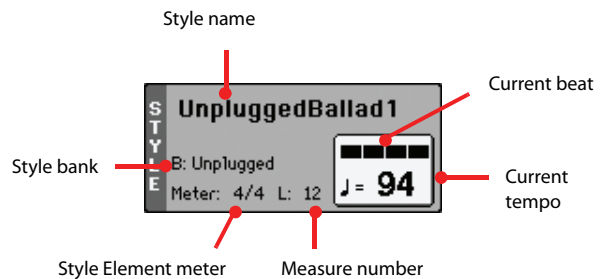
Displays the recognized chord, when you play a chord on the keyboard. If no chord abbreviation is shown, no chord recognition mode has been selected by using the CHORD SCAN buttons (see page 17).

### Page menu icon

Touch the page menu icon to open the menu. See “Page menu” on page 137 for more information.

### Style area

This is where the Style name is shown, together with its Tempo and Meter (Time Signature) parameters.



### Style name ▶PERF

Currently selected Style. Touch the Style name to open the Style Select window. As an alternative, use the STYLE SELECT section on the control panel.

### Style bank ▶PERF

bank the current Style belongs to.

### Style Element meter

Meter (time signature) of the current Style Element.

### Measure number

While the Style is playing, an ‘M’ appears, and it shows the current measure number of the current Style Element playing. While it is in stop, an ‘L’ appears, and it shows the length (total number of measures) of the current Style Element.

### Current beat

Beat number of the current measure, that is currently playing.

### Current Tempo ▶PERF ▶STYLE<sup>Set</sup>

Metronome Tempo (from 30 to 250). Use the TEMPO buttons to change the Tempo.

As an alternative, keep the SHIFT button pressed and use the DIAL to change the tempo. Also, you can touch the Tempo field and drag it with your finger, or change it with the VALUE controls.

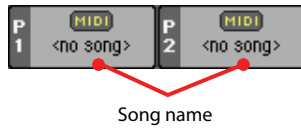
To recall the Tempo stored in the current Style, press the TEMPO- and + buttons together.

**Note:** Tempo may change while a Style Element is playing. Each Style Element may contain Tempo Change data.



## Player 1/2 area

This is where Songs assigned to the two onboard players are shown.



### Song name

Name of Songs assigned to Player 1 (P1) and Player 2 (P2). You can select Songs while playing Styles, to have them ready when switching to Song Play mode.

The icon shows the type of the selected Song.



Standard MIDI File, often abbreviated as SMF (file extension: \*.MID or \*.KAR).



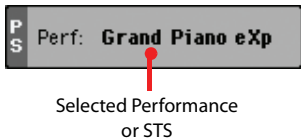
MPEG Layer-3 format, or MP3 (file extension: \*.MP3). This is a compressed audio file, that may be generated on any personal computer, or on the Pa3X itself.



*Only assignable to Player 1.* A Jukebox file (file extension: \*.JBX) is a list of Songs. It can be assigned to Player 1, but its name is not shown in this area. The JBX icon appears, together with the name of the currently selected Song in the Jukebox list.

## Performance/STS area

This is where the latest selected Performance or STS name is shown.



### Selected Performance or STS

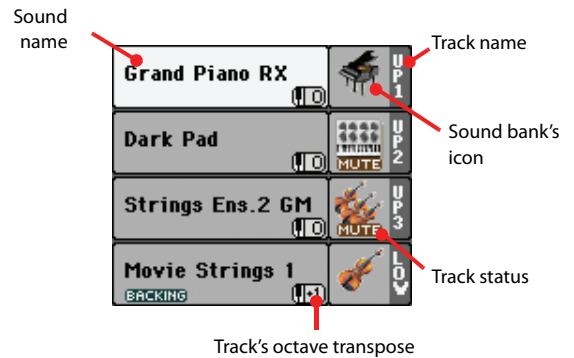
This is the latest selected Performance (PERF) or Single Touch Setting (STS).

Touch the name to open the Performance Select window (see "Performance Select window" on page 104). As an alternative, use the PERFORMANCE SELECT section to select a different Performance.

To select a different STS, use the four STS buttons under the display.

## Keyboard tracks area

This is where Keyboard tracks are shown.



### Sound name

▶PERF ▶STS

Name of the Sound assigned to the corresponding Keyboard track.

- If the track is already selected (white background), touch the Sound name to open the Sound Select window.
- If the track is not selected (dark background), first select it, then touch the Sound name to open the Sound Select window.

You can also open the Sound Select window by using the SOUND SELECT buttons in the REAL TIME TRACKS section of the control panel.

For more information about the Sound Select window, see "Sound Select window" on page 104.

### Keyboard track octave transpose

▶PERF ▶STS

*Non editable.* Octave transpose of the corresponding track. To individually edit the octave transpose for each track, go to the "Mixer/Tuning: Tuning" edit page (see page 123).

You can also transpose all Upper tracks by using the UPPER OCTAVE buttons on the control panel.

### Bass & Lower Backing icon

▶GBL<sup>Sty</sup>

When the Bass & Lower Backing function is active, the Backing icon appears in the Lower track Sound area (see "Bass & Lower Backing" on page 137).

### Keyboard track name

*Non editable.* Name of the corresponding track:

Abbreviation	Track	Hand
UP1	Upper 1	Right hand
UP2	Upper 2	
UP3	Upper 3	
LOW	Lower	Left hand

### Sound bank's icon

▶PERF ▶STS

This picture illustrates the bank the current Sound belongs to.

### Keyboard track status

▶PERF ▶STS

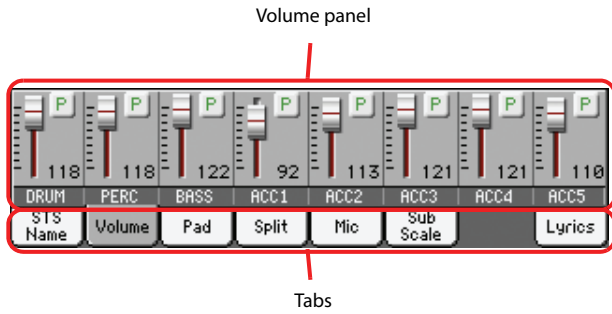
Play/mute status of the current track. Select the track, then touch this area to change the track status.

No icon      Play status. The track can be heard.

**MUTE**      Mute status. The track cannot be heard.

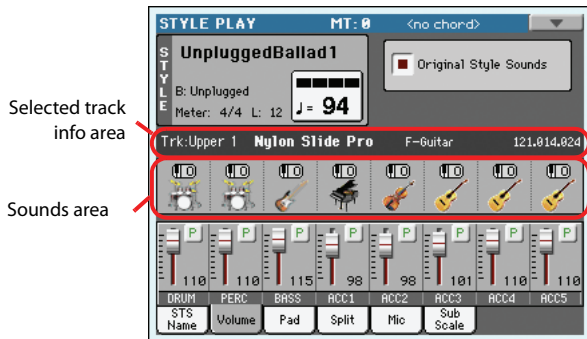
## Panels

The lower half of the main page contains the various panels, you can select by touching the corresponding tabs. See more information in the relevant sections, starting from page 115.



## Style Tracks view page

Press the TRACK SELECT button to switch from the Normal view to the Style Tracks view. With the Volume tab selected, individual Style tracks are shown in the lower half of the display, while the upper half of the main page changes to show parameters for the selected Style track.



Press TRACK SELECT again to return to the Normal view (Keyboard tracks, grouped Style tracks, Mic/In controls).

### Original Style Sounds ▶PERF ▶STYLE<sup>Set</sup>

This parameter lets you assign different Sounds to the Style tracks, overriding the Sounds recorded into each Style Element pattern. These Sounds can be saved into a Performance or Style Setup with the “Write Performance” or “Write Current Style Settings” commands (see page 137).

Assigned Sounds, with this parameter turned on, are shown in the Sounds area of this page.

**Note:** When assigning a Sound to a Style track, the “Original Style Sounds” parameter is automatically turned off.

**Note:** This parameter can be saved with the Performance or Style Setup, and is automatically set to On or Off when you select a different Performance or Style, depending on the saved status.

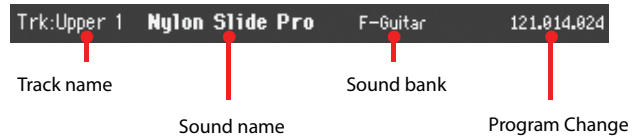
On      Style tracks always use the original Sounds recorded in each Style Element. If you assign a

different Sound to a Style track, this parameter is automatically set to Off.

Off      You can assign different Sounds to each Style track, and save them in a Performance or Style Settings. The selected Sounds are the same for all Style Elements (there are no different Sounds for each Style element).

### Selected Track Info area

This line lets you see the Sound assigned to the selected track. It appears both in the main page, and in several edit pages.



#### Track name

Name of the selected track.

#### Sound name ▶PERF ▶STYLE<sup>Set</sup>

Sound assigned to the selected track. Touch anywhere in this area to open the Sound Select window, and select a different Sound.

#### Sound bank ▶PERF ▶STYLE<sup>Set</sup>

Bank of the selected Sound.

#### Program Change ▶PERF ▶STYLE<sup>Set</sup>

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

### Sounds area

This area lets you see the Sound’s bank, and octave transposition for the eight Style tracks.

Style track’s octave transpose icon



Sound bank’s icon

#### Style track’s octave transpose icon ▶PERF ▶STYLE<sup>Set</sup>

*Non editable.* Octave transpose of the corresponding track. To change the octave transpose, use the UPPER OCTAVE buttons, or go to the “Mixer/Tuning: Tuning” edit page (see page 123).

#### Sound bank’s icon ▶PERF ▶STS

This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

## STS Name panel

Touch the STS Name tab to select this panel. Single Touch Settings (STS) are memory locations for quickly choosing Keyboard Sounds, contained in each Style or SongBook entry. While in this panel, you can see the name of the four STSs belonging to the latest selected Style or SongBook entry. Touch one of the names to select the corresponding STS.



**Note:** You cannot edit STS names in this panel. To edit a name, select the STS to be renamed, then select the Write Single Touch Setting command from the page menu (see “Write Single Touch Setting dialog box” on page 139).

## Volume panel

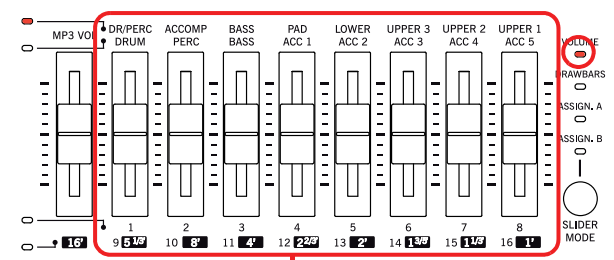
Touch the Volume tab to select this panel. This is where you can set the volume of each track, and mute/unmute tracks.

**Note:** The volume of Keyboard tracks (Normal view) may be saved to a Performance or STS. The volume of the grouped Style tracks (Normal view) can be memorized to the Style Play Setup. The volume of the separate Style tracks (Style Tracks view) can be memorized to the current Style Settings.

### Sliders and volume of the tracks

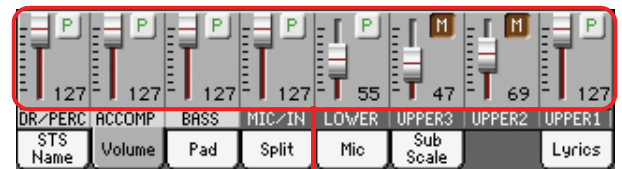
▶PERF ▶STYLE<sup>Set</sup> ▶STS

You can change the volume of each track by using the Assignable Sliders in the control panel. To make them act as volume controls, be sure the VOLUME LED over the SLIDER MODE button is lit:



Assignable sliders

The Assignable Sliders correspond to the ‘virtual sliders’ in the display. These are a graphical representation of each track’s volume.



Virtual sliders

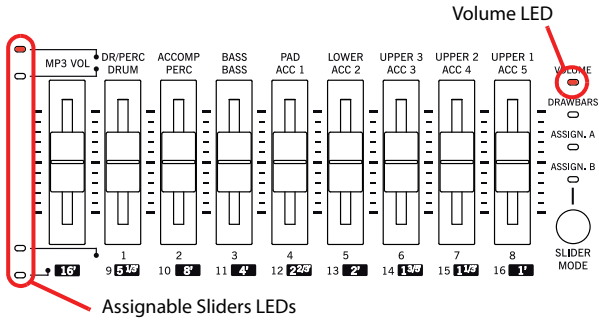
You can also change the volume by touching the virtual slider of a track, and using the VALUE controls, or by touching a track and dragging it in the display.

**Hint:** You can proportionally change the volume of all Keyboard or Style tracks at once by using the Assignable Sliders. Select a track of the same type of the tracks whose volume you want to change (e.g., the Upper 1 track to modify all Keyboard tracks). Then keep the SHIFT button pressed, and move one of the Assignable Sliders. See “ASSIGNABLE SLIDERS” on page 7.

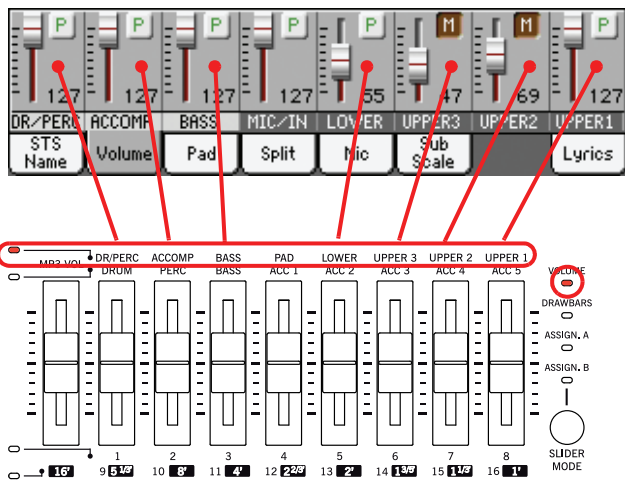
Use the TRACK SELECT button to switch between the **Normal** (grouped Style tracks, Pad tracks, Key-



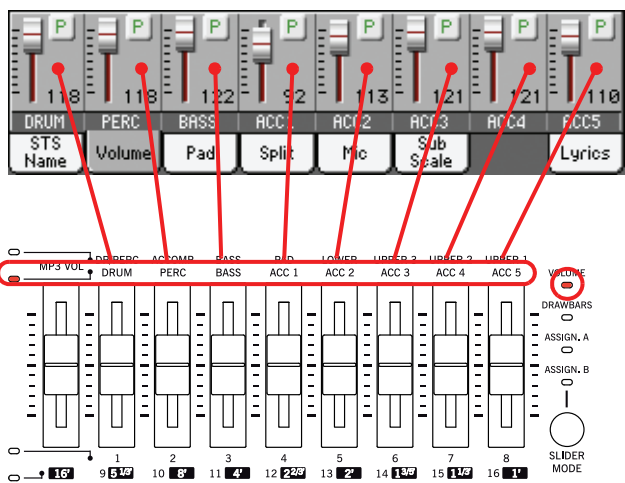
board tracks) and **Style Tracks view** (separate Style tracks). The Assignable Sliders LEDs show which view is currently selected:



The **Normal view** shows grouped Style tracks, Mic/In controls, Keyboard tracks:



The **Style Tracks view** shows the separate Style tracks:

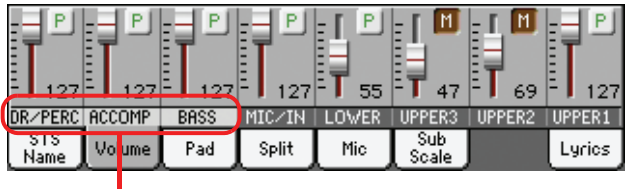


Here you can change the volume of each individual Style track. This mix is saved into the Style Settings of the selected Style and into a Performance, and can change when choosing a different Style.

**Grouped Style tracks** ▶GBL<sup>VPP</sup>

These special sliders of the Normal view control several Style tracks at the same time.

Changing the volume of the grouped Style tracks (Dr/Perc, Accomp, Bass) is a global offset. When you choose a different Style, this offset does not change, and the average volume of the Style tracks remains the same.



Grouped Style Tracks

These controls allows you to globally set the balance between the Drum/Percussion, Bass and Accompaniment tracks. For example, if you prefer Drums and Bass to be prominent to make them have more 'punch', you can lower the grouped Accompaniment tracks.

Changes are not memorized to a Performance or to the current Style Settings. They can be memorized to the Global-Style Play Setup, i.e., the preferences of the Style Play mode (see "Write Global-Style Play Setup" on page 137).

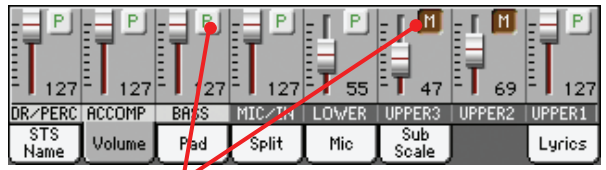
**Slider Mode button status** ▶PERF ▶STS 🔒

The function assigned to the Assignable Sliders depends on the status of the SLIDER MODE button. Note that this may change when selecting a different Performance or STS.

For details about the various Slider Modes, see "SLIDER MODE" on page 8.

**Track status icons** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Play/mute status of the current track. Select the track, then touch this area to change its status.



Track status icons

- Play status. The track can be heard.
- Mute status. The track cannot be heard.

### Saving the track's status

- The status of **Keyboard tracks** can be saved to a Performance or STS, and can be changed when choosing a different Performance or STS (see “Write Performance” on page 137 and “Write Single Touch Setting” on page 137).
- The status of the **separate Style tracks** can be saved to the current Style Settings (see “Write Current Style Settings” on page 137).
- The status of the **grouped Style tracks** can be saved to the Global-Style Play Setup (see “Write Global-Style Play Setup” on page 137).

### Track names

Under the sliders, a label for each track is shown. Use the TRACK SELECT button to switch between the various track views.

Track	Description
<b>Normal View</b>	
DR/PERC (*)	Grouped Drum and Percussion tracks.
ACCOMP (*)	Grouped Accompaniment tracks (Acc1-5).
BASS (*)	Grouped Bass Style track.
MIC/IN	Microphone (Voice Processor). Sources connected to the Left and Right Audio Inputs are not controlled by this slider. The volume is set via the MIC VOLUME knob in the MIC SETTINGS section of the control panel.
LOWER	Lower track.
UPPER1...3	Upper tracks.
<b>Style Tracks View</b>	
DRUM	Drum Style track.
PERC	Percussion Style track.
BASS	Bass Style track.
ACC1...5	Accompaniment Style tracks.

(\*) Volume for these grouped tracks is a global offset and can be memorized when choosing the “Write Global-Style Play Setup” command from the page menu.

## Pad panel

Touch the Pad tab to select this panel. This is where you can assign a different Hit or Sequence Pad to each of the four pads, and see at a glance how pads are programmed. For more options, go to the “Pad/Switch: Pad” page (see page 133).



### Pad assignment

▶PERF ▶STYLE<sup>Set</sup> ▶SB

Name of the Hit or Sequence assigned to each Pad. Touch the box to make the Pad Select window appear (see “Pad Select window” on page 105).

**Note:** Each Style or SongBook entry can change the Pad assignment.

### Pads lock icon

▶GBL<sup>Gbl</sup>

When locked, assignments to the pads remain unchanged when selecting a different Style or SongBook entry.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

## Split panel

Touch the Split tab to select this panel. This is where you can set the split point and Chord Recognition mode.



### Split Point

▶PERF ▶STS

Use this parameter to select a different split point. A full-range piano keyboard is shown in the display, divided at the selected split point. Upper tracks play on the right of this point, while the Lower track plays on the left.

### Keyboard diagram

Touch anywhere on the keyboard diagram. A message will appear, asking you to press the new split point on the keyboard of your Pa3X (or to press the EXIT button to close the message with no changes).

### Chord Recognition Mode

▶PERF ▶STS

This parameter allows you to decide how chords are recognized by the auto-accompaniment engine. Please note that when in Full or Upper Chord Scan mode, the Fingered 3 or Expert mode is selected, and you must always play at least three notes, to let a chord be recognized.

For more information on the various options, see “Chord Recognition Mode” on page 135.

**Note:** This parameter is the same you can find in the “Preferences: Style Preferences” page (see page 135).

### Split Point and Chord Recognition lock icons

▶GBL

When locked, Split Point and Chord Recognition mode remain unchanged when selecting a different Performance or STS.

These locks are reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

## Mic panel

Touch the Mic tab to select this panel. This is where you can set the various Voice Processor options.



**Note:** Depending on the audio input routing, the microphone input might not work, whichever the status of the switches in this page. See “Audio Setup: Audio In” on page 214.

### VP Preset

▶PERF ▶STS

Use this pop-up menu to select one of the available Voice Processor Presets. Selecting a Preset may change all the above parameters, as well as other Voice Processor parameters. Presets can be freely edited (see “Voice Processor Preset: Easy Preset” on page 99).

### VP lock icon

▶GBL

This lock avoids changing the Voice Processor Preset when selecting a different Performance, STS or SongBook entry. This is useful if you want to use the same Preset while selecting different Performances, STSs or SongBook entries.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

### Talk On/Off

▶GBL

Use this switch to soften all music generated by the Pa3X, and speak in the microphone at normal level. This is useful to address your audience, while automatically lowering the background music volume.

**On** While this switch is turned on, all Voice Processor modules are momentarily turned off. Setting for the Talk function can be programmed in the Talk page of the Global > Voice Processor Setup section (see “Voice Processor Setup: Talk” in the Advanced Edit Manual, contained in the Accessory Disk).

**Off** Turn this switch off to return to the original settings (the same that you were using before pressing the TALK button).

### Filter On/Off

Use this switch to add steep filters to emulate the sound of radios, phones and devices that generally degrade the audio signal.

### HardTune On/Off

Use this switch to add a pitch corrector (octave up/down) that has been optimized to produce corrective pitch correction as well as obvious effects made popular by a number of artists.



### uMod On/Off

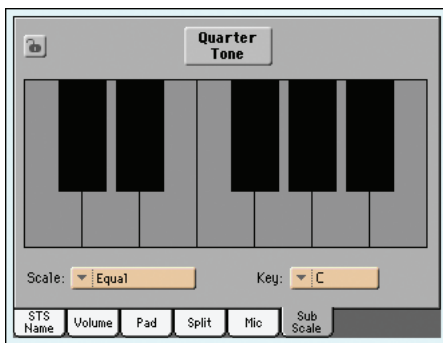
Use this switch to add subtle thickening to the voice. This effect does a faithful job of emulating classic detune, chorus, flanger and thickening sounds.

### Delay On/Off

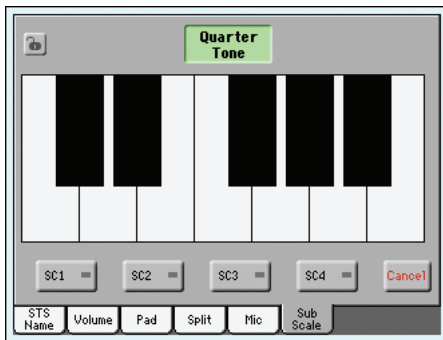
Use this switch to add a delay effect to the voice. The delay is similar to an echo, and can have short or long repetitions depending on the selected Voice Processor Preset.

## Sub-Scale panel

Touch the Sub-Scale tab to select this panel. This panel replicates the “Mixer/Tuning: Sub Scale” edit page of the Global mode (see page 123).



With the “Quarter Tone” button non-pressed



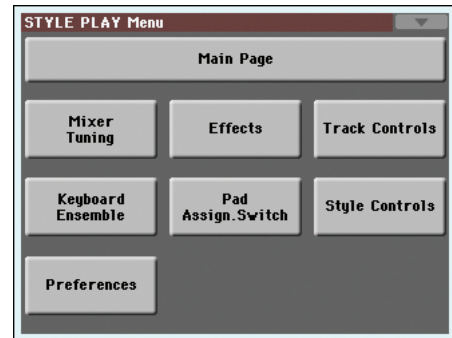
With the “Quarter Tone” button pressed

## Edit menu

From any page, press the MENU button to open the Style Play edit menu. This menu gives access to the various Style Play edit sections.

When in the menu, select an edit section, or press EXIT or STYLE PLAY to exit the menu and return to the main page. To return to the main page, you can also select the Main Page menu item.

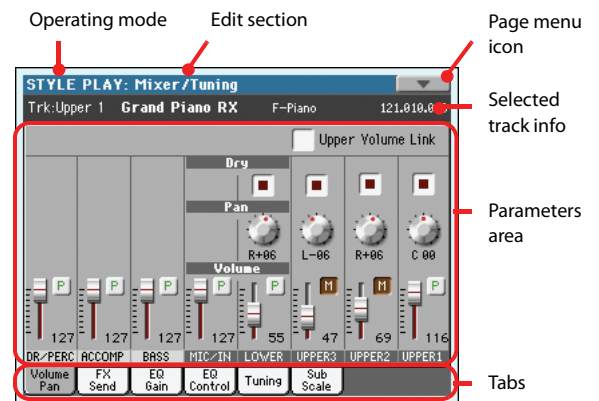
When in an edit page, press EXIT or the STYLE PLAY button to return to the main page of the Style Play operating mode.



Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by touching the corresponding tab on the lower part of the display.

## Edit page structure

All edit pages share some basic elements.



### Operating mode

This indicates that the instrument is in Style Play mode.

### Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see “Edit menu” on page 119).

### Page menu icon

Touch this icon to open the page menu (see “Page menu” on page 137).

**Parameters area**

Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting below.

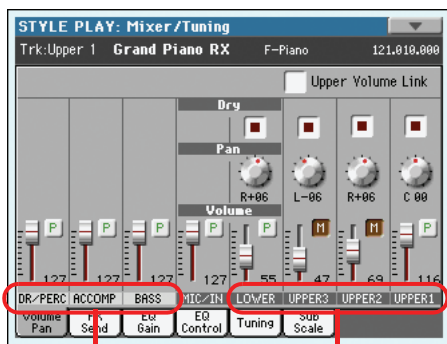
**Tabs**

Use tabs to select one of the edit pages of the current edit section.

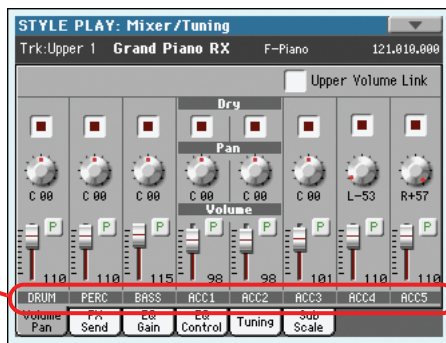
## Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each of the Keyboard or Style tracks. Volume settings are the same as in the Volume panel of the main page.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice versa.



Grouped Style tracks      Keyboard tracks



Individual Style tracks

**Upper Volume Link**

► GBL<sup>Sty</sup>

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the other Upper tracks.

**Note:** This parameter is the same you can find in the “Preferences: Style Play Setup” page (see page 136).

- On      When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.
- Off     When changing volume to one of the Upper tracks, only that track’s volume is changed. Other Upper tracks are left unchanged.

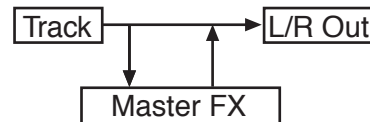
**Dry**

► PERF ► STYLE<sup>Set</sup> ► STS

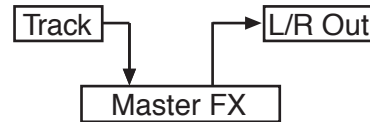
Use this checkbox to turn the dry (direct) track signal on or off from the Master FX Send. To hear the direct signal, also set the FX Send Level of the relevant Master FX to a value different than zero (see “Mixer/Tuning: FX Send” below).

**Note:** If the track is sent to a separate output, no FX is sent to any output. To program the output status for each track, see “Audio Setup: Style/Kbd” on page 213.

On      When checked, the direct, dry signal coming from the track is sent to the output, mixed with the Master FXs.



Off     When unchecked, the direct, dry signal coming from the track is removed from the audio output, and only sent to the Master FXs. The effected signal will still be panned (in stereo FXs only) according to the Pan value.



**Pan**

► PERF ► STYLE<sup>Set</sup> ► STS

Track position in the stereo field.

L-64...L-1      Left stereo channel.

C 00            Center.

R+1...R+63    Right stereo channel.

**Volume of grouped Style tracks**

► GBL<sup>Sty</sup>

This parameter is a general offset applied to all Styles. Changing the volume of the grouped Style tracks (Dr/Perc, Accomp, Bass) is a global offset. When you choose a different Style, this offset does not change.

These controls allows you to globally set the balance between the Drum/Percussion, Bass and Accompaniment tracks. For example, if you prefer Drums and Bass to be prominent to make them have more ‘punch’, you can lower the grouped Accompaniment tracks.

To save this setting, choose the “Write Global-Style Play Setup” command from the page menu (see page 137).

0...127          Volume level.

**Volume of individual tracks**

► PERF ► STYLE<sup>Set</sup> ► STS

Track’s volume. This is the relative volume of each track, as saved in the Style (Style Settings), Performance or STS. It may change when choosing a different Style, Performance or STS.

0...127          MIDI value of the track’s volume.



**Play/Mute icon**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.



Play status. The track can be heard.



Mute status. The track cannot be heard.

## Mixer/Tuning: FX Send

Pa3X includes two groups of effects (FX A and FX B). While in Style Play mode, the A group is reserved to the Style and Pad tracks, the B group to the Realtime (Keyboard) tracks.

Choosing and editing the effects is done in the dedicated Effect section (see “Effects: A/B FX Configuration” on page 125).

This page lets you set the level of the track's direct (dry, unaffected) signal going to the Master FX processors. The Master FX processors are connected in parallel with the dry/direct signal, so you can decide the amount of direct signal that will be sent to the Master FX processors.

In case you do not want to hear the direct signal, just set the Dry parameter to Off (see “Dry” above).

You can assign to the Master FXs any kind of available effects, but we found it convenient to arrange them in the following way, for most of the Styles, STS and Performances included with the Pa3X:

- A-Master 1 Reverb processor for the Style and Pad tracks.
- A-Master 2 Modulating FX processor for the Style and Pad tracks.
- A-Master 3 Freely assignable.
- B-Master 1 Reverb processor for the Realtime (Keyboard) tracks.
- B-Master 2 Modulating FX processor for the Realtime (Keyboard) tracks.
- B-Master 3 Freely assignable (it could not be available, depending on how many Insert FX are used).

Use the TRACK SELECT button to switch from Keyboard to Style tracks, and vice-versa.



**FX Group**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

This indicates the FX group (A or B) assigned to the group of tracks shown.

**Send level**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

0...127 Level of the track (direct) signal sent to the corresponding Master FX effect processor.

**Play/Mute icon**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.



Play status. The track can be heard.



Mute status. The track cannot be heard.

## Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.



### Hi (High) Gain

▶PERF ▶STYLE<sup>Set</sup> ▶STS

This parameter lets you adjust the high frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

-18...+18dB High gain value in decibels.

### Mid (Middle) Gain

▶PERF ▶STYLE<sup>Set</sup> ▶STS

This parameter lets you adjust the middle frequencies equalization on each individual track. This is a bell curve filter. Values are shown in decibels (dB).

-18...+18dB Middle gain value in decibels.

### Low Gain

▶PERF ▶STYLE<sup>Set</sup> ▶STS

This parameter lets you adjust the low frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

-18...+18dB Low gain value in decibels.

### Play/Mute icon

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.



Play status. The track can be heard.



Mute status. The track cannot be heard.

## Mixer/Tuning: EQ Control

This page lets you reset or bypass the track's equalization, programmed in the previous page.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.



### Reset All Tracks button

Touch this button to reset (i.e., "flatten") equalization for all tracks (both Realtime and Style tracks).

### Track Reset buttons

Use these buttons to reset (i.e., "flatten") equalization for the corresponding track.

### Bypass

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Check any of these checkboxes to bypass the equalization for the corresponding track. When bypassed, equalization has no effect on the track, but all parameters are preserved. When the box is unchecked, equalization is activated again with the original settings.

On The bypass function is engaged, so no equalization is active on the corresponding track.

Off The bypass function is not engaged, so the equalization is active on the corresponding track.

### Input Trim

▶PERF ▶STYLE<sup>Set</sup> ▶STS

This knob allows you to limit the level of the signal passing through the equalizer. Extreme equalization values can overload the audio circuits and lead to distortion. This control lets you set equalization as desired, and at the same time avoid overloading.

0...99 Limiting value. The higher, the most effective it is.

### Play/Mute icon

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.



Play status. The track can be heard.

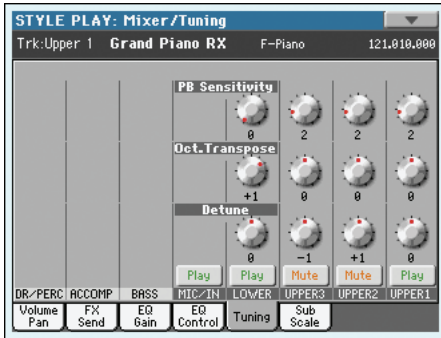


Mute status. The track cannot be heard.

## Mixer/Tuning: Tuning

This page is where you can set the octave transpose and fine tuning for each track. Plus, you can program the Pitch Bend range for each track.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.



### PB Sensitivity ▶PERF ▶STYLE<sup>Set</sup> ▶STS

These parameters show the Pitch Bend range for each track, in semitones.

- 1...12      Maximum up/down pitch bend range (in semitones). 12 = ±1 octave.
- 0            No pitch bend allowed.

### Octave Transpose ▶PERF ▶STYLE<sup>Set</sup> ▶STS

This is the octave transpose value.

- 3            Lowest octave.
- 0            Standard tuning.
- +3            Highest octave.

### Detune ▶PERF ▶STYLE<sup>Set</sup> ▶STS

This is the fine tuning value.

- 64          Lowest pitch.
- 00          Standard tuning.
- +63          Highest pitch.

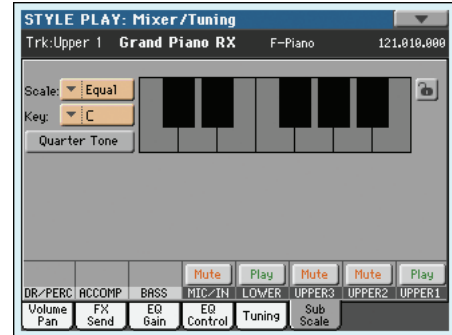
### Play/Mute icon ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.

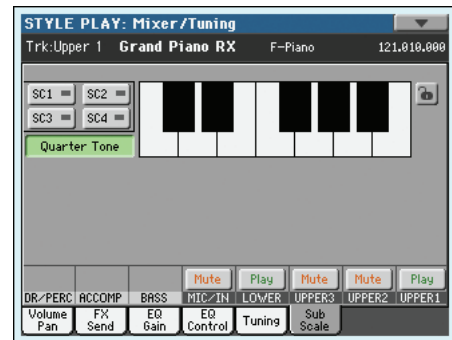
- Play status. The track can be heard.
- Mute status. The track cannot be heard.

## Mixer/Tuning: Sub Scale

This page lets you program an alternative scale for the tracks selected with the "Scale Mode" parameter (see page 136). The remaining tracks (if any) use the basic scale set in Global mode (see "Main Scale" on page 202).



With the "Quarter Tone" button non-pressed



With the "Quarter Tone" button pressed

**Note:** A different Scale can be associated to each Performance or STS.

**Note:** Quarter Tone selection can be received by MIDI (i.e., by an external sequencer or controller). Conversely, selection of Quarter Tone settings can be sent by the Pa3X to an external MIDI recorder as System Exclusive data.

### Scale ▶PERF ▶STS

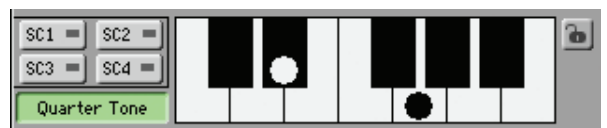
Selected scale. See "Scales" on page 243 for a list of the available scales. When selecting the User scale, the keyboard diagram on the right becomes active, letting you program a custom scale (see "How to create a custom scale by fine-tuning each note of the User scale" below).

### Key ▶PERF ▶STS

This parameter is needed by some scales to set the preferred key (see "Scales" on page 243).

### Quarter Tone

Press the Quarter Tone button to make the keyboard diagram active. In the display, touch any note you want to lower a quarter tone, making a big dot appear on the note diagram. Touch the note again to make the dot disappear.



In the display, touch one of the four SC Preset buttons to recall the corresponding preset, and touch any note you want to lower a quarter tone down, making a big dot appear on the detuned note in the diagram. Touch the note again to make the dot disappear.

Scale alteration made in this page is momentary and is not saved to memory. It is only meant to allow for fast scale alteration while playing.

To make realtime changes faster, you can assign the Quarter Tone function also to a footswitch, an EC5 switch or an Assignable Switch (see below “How to use the Quarter Tone function with a footswitch, EC5 switch or Assignable Switch” for more information).

The use of SC Presets allows for immediate recall of previously programmed Quarter Tone scales (see below “How to use the Quarter Tone function with the SC Presets” for more information).

### SC Preset buttons

These buttons appear only when the “Quarter Tone” parameter is checked. Use these buttons to recall the corresponding custom scale presets. See “How to use the Quarter Tone function with the SC Presets” below for information on how to use them.

### Keyboard diagram

▶PERF ▶STS

When Quarter Tone is checked, or a User scale is selected, this diagram allows you to modify each note’s pitch.

### Scale lock icon

▶GBL<sup>Gbl</sup>

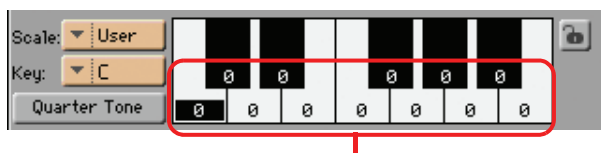
When locked, Scale parameters remain unchanged when selecting a different Performance or STS.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

## How to create a custom scale by fine-tuning each note of the User scale

When the User scale is selected, the keyboard diagram becomes active. You can then change each note tuning in cents of a semitone (within a range of  $\pm 99$  cents, referred to Equal tuning). This way, you can create a custom scale, that you can save to a Performance or STS.



Fine tuning values

After having selected the User scale, touch a note in the keyboard diagram, and use VALUE controls to adjust the selected note tuning in cents.

**Note:** These settings can be saved to a Performance or STS, as described below.

## How to use the Quarter Tone function with the SC Presets

When the “Quarter Tone” button is pressed, four “SC Preset” buttons appear, and you can select one of four SC Presets to recall a preset custom scale.

1. Program and save a custom scale into an SC Preset.

To do so, go to the Global mode, and reach the “General Controls: Scale” page. When programming is done, choose the “Write SC Preset” command from the page menu, then select one of the preset locations where to save the current settings (see “Write Quarter Tone SC Preset dialog box” on page 220).

2. Return to this page, and touch the “Quarter Tone” button to make the “SC Preset” buttons appear.
3. Touch one of the “SC Preset” buttons to recall a preset custom scale.

Each preset contains a custom detuning of each note of the scale. It also memorizes the selected degree(s) of the scale (shown in the lower scale diagram).

When no preset is selected, the default scale is automatically recalled. This scale assigns a -50 cent value to all notes, and turns all scale degrees off.

You can select an SC Preset, also by assigning the relevant function to the Assignable Switch or Assignable Footswitch.

4. Use the keyboard diagram to turn the note detuning on or off.

Make a big dot appear to detune the corresponding note, or make it disappear to reset tuning.

5. Reset the original scale.

Touch the “Quarter Tone button again, to deselect it and recall the main scale.

## How to use the Quarter Tone function with a footswitch, EC5 switch or Assignable Switch

You can assign the “Quarter Tone” function to a footswitch, a Korg EC5 switch, or an Assignable Switch, to program a custom scale in realtime, for example to allow for those sudden scale change typical of Arabic music. These changes are not saved anywhere, so the scale is easily “wiped-out” when selecting a different Performance or STS, or when pressing the Quarter Tone pedal again.

**Note:** While in Style Play mode, you can create a custom scale, to be assigned to a Performance or STS, simply by selecting and editing a User scale, and saving any change to a Performance or STS. See “How to create a custom scale by fine-tuning each note of the User scale” above.

While in Global mode, you can create a custom scale and save it to one of the four SC Presets, and recall it by touching one of the SC Preset buttons in the display. Then, you can start your realtime scale editing from the selected preset. See “How to use the Quarter Tone function with the SC Presets” above.

1. Program a footswitch, one of the EC5 pedals, or an Assignable Switch, to be the Quarter Tone switch.

Simply go to the Global mode, and reach the “Controllers: Pedal/Switch” or “Controllers: EC5” page. There, you will find the “Pedal/Footswitch” and “EC5-A...E” parameters, to which you can assign the Quarter Tone function.

While still in Global mode, select the Write Global-Global Setup command from the page menu, to save these settings to the Global (see “Write Global - Global Setup dialog box” on page 219).

2. Lower some note pitches.

Keep the Quarter Tone pedal pressed. The keyboard will not play at this time. Press the notes you want to lower a quarter tone. Release the pedal.

3. Play with your new scale.

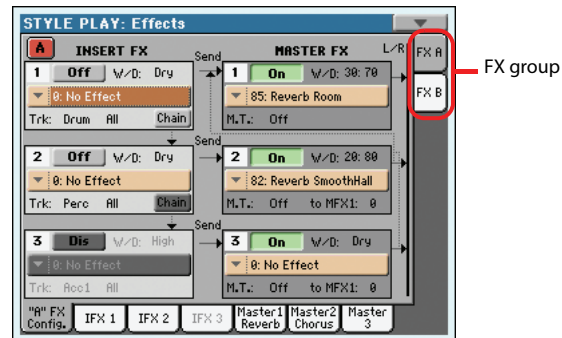
Notes you pressed on step 2 are now lowered of a quarter tone.

4. Reset the original scale.

Press and release the Quarter Tone pedal again, without playing any note. All pitches will be reset, and the scale selected by the Performance, STS will be recalled.

## Effects: A/B FX Configuration

This page allows you to select the A (Style and Pads) and B (Keyboard) groups of effects. Please use the “FX A” and “FX B” side tabs to switch from one group to the other one.



### FX Groups: FX A and FX B

Pa3X includes two groups of effects (FX A and FX B). In Style Play mode, the A group is reserved to the Style and Pad tracks, the B group to the Realtime (Keyboard) tracks.

While there are virtually six FXs for group A, and four FXs for group B, they cannot be all active at the same time (as you can see in the following table). The maximum number of active FXs is five FXs for the Style tracks, and three FXs for the Keyboard tracks:

- Group A (Style) can include either three Insert FXs and two Master FXs, or two Insert FXs and three Master FXs.
- Group B (Keyboard) can include either one Insert FXs and two Master FXs, or no Insert FXs and three Master FXs.

FX A (Style/Pad)		FXB (Keyboard)	
IFX 1	MFX 1	IFX 1	MFX 1
IFX 2	MFX 2		MFX 2
IFX 3	-		-
IFX 1	MFX 1	-	MFX 1
IFX 2	MFX 2		MFX 2
-	MFX 3		MFX 3

If you need one more effect of a kind, please turn off the last one of the effects of the other kind.

### Double size FXs

You can assign “double size” effects to the Insert FX 1 of the A group, or to the Master FX 2 of the A or B groups. This kind of effect takes two FX processing units, so the following FX processor becomes unavailable.

To check for double size effects, see the list of the available effects in the “Advanced Edit” manual in the Accessory Disk.

### Vocoder

You can assign a Vocoder effect to the Master FX 2 of the B group. When the Vocoder effect is selected, the MIC input signal goes to the Vocoder and the Voice Processor is deactivated.



## Insert and Master FX

There are two different types of effects for each of the groups: Insert, and Master FXs.

- **Insert** FXs completely process the dry signal coming from a track, and are especially useful for effects like compression or distortion. These effects are applied to a single track. Insert FXs include Korg REMS™ effects, carefully modeled after real guitar amps and stompbox effects.

- On the contrary, **Master** FXs are mixed in parallel with the dry signal coming from a track (in case, pre-processed by the Insert FXs), and can be mixed in via the “FX Send” parameter of the Mixer/Tuning section (see “Mixer/Tuning: FX Send” on page 121). These effects are applied to all tracks of the same group (A/B) at once. Master FXs are most often modeled after studio rack effects, to be used to refine and polish the sound and give it a *produced* quality.

### Insert FX section

#### On/Off/Dis ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this button to turn the effect on or off.

**Note:** FX processors that cannot be activated (for lack of free processors) exhibit the “Dis” label (for “Disabled”). To activate a disabled processor, first deactivate another processor.

#### W/D (Wet/Dry) ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this parameter to set the amount of the effect against the dry signal coming from the track.

To edit the value, either use the VALUE controls or drag with your finger. As an alternative, touch the parameter a second time to open the numeric keypad, and enter the two-digit effect percentage.

Dry	No effect applied. Only the dry signal from the track can be heard.
01:99...99:01	Mix between the effect and the dry signal, in percentage.
Wet	Only the effect can be heard.

#### FX Name ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this pop-up menu to choose one of the available effects. For a list of the available effects, see the “Advanced Edit” manual in the Accessory Disk.

#### Track ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track to which the effect is applied. If you choose Drum or Perc, the “Category” parameter on the right is also considered.

**Note:** If the “Chain” parameter is turned on on the IFX 1 effect, this parameter cannot be edited for the following IFX effects.

#### Category ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Drum/Perc category of instruments inside the Drum or Percussive instrument set. You can apply effects to each separate category (Bass Drums, Snare Drums, Cymbals...), instead of applying them to the drum kit as a whole.

#### Chain ▶PERF ▶STYLE<sup>Set</sup> ▶STS

When this button is pressed down, the Insert FX goes into (“is chained to”) the following Insert FX. If not, it goes directly to the Master FXs.

### Master FX section

#### On/Off/Dis ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this button to turn the effect on or off.

**Note:** FX processors that cannot be activated (for lack of free processors) exhibit the “Dis” label (for “Disabled”). To activate a disabled processor, first deactivate another processor.

#### W/D (Wet/Dry) ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this parameter to set the amount of the effect against the dry signal coming from the tracks (the “FX Send” stream). This is a general adjustment for all tracks; individual adjustment for each track can be done via the “FX Send” parameter of the Mixer/Tuning section (see “Mixer/Tuning: FX Send” on page 121).

To edit the value, either use the VALUE controls or drag with your finger. As an alternative, touch the parameter a second time to open the numeric keypad, and enter the two-digit effect percentage.

Dry	No effect applied. Only the dry signal from the track can be heard.
01:99...99:01	Mix between the effect and the dry signal, in percentage.
Wet	Only the effect can be heard.

#### FX Name ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use this pop-up menu to choose one of the available effects. For a list of the available effects, see the “Advanced Edit” addendum in the Accessory Disk.

#### M.T. (Modulating Track) ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Source track for modulating MIDI messages. You can modulate an effect parameter with a MIDI message generated by an internal physical controller.

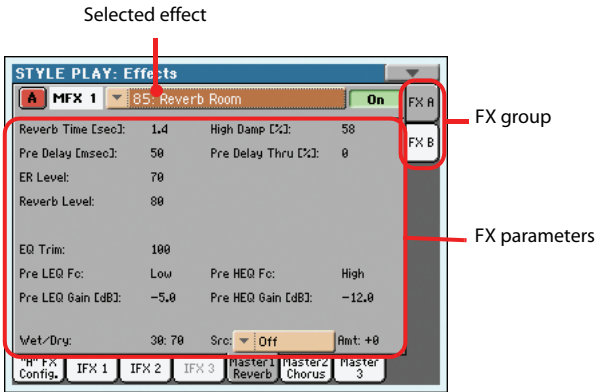
**Note:** Insert FXs are modulated by the track they are applied to.

#### to MFX1 ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Amount of the Master FX going back to the input of the Master FX 1 (MFX1). This is usually called the “feedback loop”.

## Effects: IFX 1...3, Master 1...3

These pages contain the editing parameters for the effect processors. Here is an example of the Master 1 page, with the Reverb Wet Plate effect assigned.



### Selected effect ▶PERF ▶STYLE<sup>Set</sup> ▶STS ▶STS<sup>SB</sup>

Select one of the available effects from this pop-up menu. This is equivalent to the “FX Name” parameters found in the “Effects: A/B FX Configuration” page (see above).

*Note: Effects can be different for each one of the editing pages.*

### FX parameters ▶PERF ▶STYLE<sup>Set</sup> ▶STS ▶STS<sup>SB</sup>

Parameters may be different, depending on the selected effect. See the “Advanced Edit” addendum in the Accessory Disk for a list of available parameters for each effect type.

### Wet/Dry ▶PERF ▶STYLE<sup>Set</sup> ▶STS ▶STS<sup>SB</sup>

Use this parameter to set the amount of the effect against the dry signal coming from the track. This is the same setting found in the “Mixer/Tuning: FX Send” page (see above).

### Src (Source) ▶PERF ▶STYLE<sup>Set</sup> ▶STS ▶STS<sup>SB</sup>

Modulation source. To select the track generating this message, for Master FXs see the “M.T. (Modulating Track)” parameters found in the “Effects: A/B FX Configuration” page (see above). Modulating messages for the Insert FXs are generated by the track the effect is applied to.

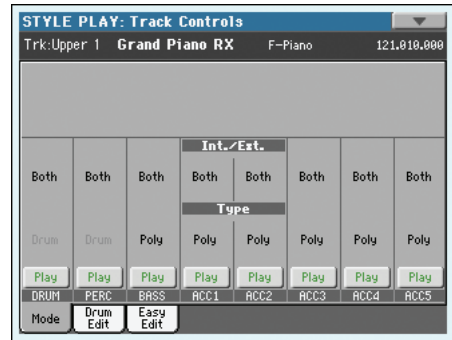
For a list of modulation source, see the “Advanced Edit” addendum in the Accessory Disk.

### Amt (Amount) ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Volume of the effect, that is added to the dry (unaffected) signal.

## Track Controls: Mode

This page lets you connect each track to the internal sound generator and to external MIDI devices. This is very useful to let a Style track drive an external expander, or play a digital piano with one of Pa3X’s Keyboard tracks. In addition, here you can set the polyphony mode for each track.



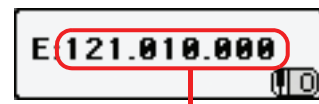
### Int./Ext. (Internal/External) ▶PERF ▶STYLE<sup>Set</sup> ▶STS

**Internal** The track plays the sounds generated by the internal sound engine. It does not play an external instrument connected to the MIDI OUT.

**External** The track plays an external instrument connected to the MIDI OUT. The connected device must receive on the MIDI channel associated with this track on the Pa3X (see “MIDI: MIDI Out Channels” on page 211).

A track set to this status does not play the internal sounds, therefore saving polyphony.

Instead of the assigned Sound name, the <E: aaa.bbb.ccc> indicator is shown on a track’s area in the Main page:



Control Change/Program Change area

This indicator begins with a remark saying the track is in External (“E”) mode, and continues with a strings of transmitted Control Change and Program Change data. This will let you know what the track is transmitting to the MIDI OUT. In the following example, CC#0 is the Control Change 0 (Bank Select MSB), CC#32 is the Con-

Control Change 32 (Bank Select LSB), PC is the Program Change:



When touching the Sound area, the numeric keypad appears, instead of the Sound Select window. You can enter the Control Change/Program Change bundle shown above, separating the three parts with a dot (.).

**Both** The track plays both the internal sounds and an external instrument connected to the MIDI OUT.

**Type** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

**Drum** Drum/Percussion track. Set a track to Drum mode if you wish to separately adjust the volume and set a different output for each percussive family of the assigned Drum Kit Sound. (See “Track Controls: Drum Edit” on page 128, and “Audio Setup: Style/Kbd” on page 212).

**Note:** Tracks set to Drum or Percussion mode while in Style Record (see “Track Type” on page 27), cannot be edited here. This option appears in grey. Other Style tracks cannot be set to Drum mode here.

**Poly** Tracks of this kind are polyphonic, i.e. they can play more than one note at the same time.

**Mono** Tracks of this kind are monophonic, i.e. each new note stops the previous note.

**Mono Right** A Mono track, but with priority assigned to the rightmost (highest) note.

**Mono Left** A Mono track, but with priority assigned to the leftmost (lowest) note.

**Play/Mute icon** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track’s play/mute status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

## Track Controls: Drum Edit

In this page you can adjust the volume and edit the main parameters for each family of Drum and Percussion instrument for the selected track. A list of families is shown below.

These parameters can be accessed only on tracks set to the Drum mode (see above). Use them on tracks with a Drum Kit assigned, or you will not be able to hear any change.

**Hint:** Use the TRACK SELECT button to cycle between the track groups. After selecting a track, choose the “Solo Track” command from the page menu to avoid listening to the other tracks during editing.

**Note:** All values are referred to the value of the original Sounds.



### Family Select

Use these icons/buttons to select the drum family you want to edit. These buttons are only accessible when you select a Drum track.

Drum family icon	Drum family
	Kick drums
	Snare drums
	Toms
	Hi-Hat cymbals
	Ride, Crash and other cymbals
	Low-pitched percussions
	High-pitched percussions
	Special effects

### Overview of the current parameter

Under the icons of the Drum families you can see the value of the selected parameter for all the families. This will let you compare the value of the selected family with all the others. The values are shown in grey (non editable).



**Drum Edit parameters**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use these parameters to adjust the offset value.

- 0...127 Volume (see above).
- 64...0...+63 Offset value for all sound generation parameters. '0' means no change to the original value memorized in the Drum or Percussive instrument, while any other value means a decrease or increase to the original value.

Sound parameters	Meaning
Attack	Attack time. This is the time during which the sound goes from zero (at the moment when you strike a key) to it's maximum level.
Decay	Decay time. Time to go from the final Attack level to the beginning of the Sustain.
Cutoff	Filter cutoff. This sets the sound brightness.
Resonance	Use the Filter Resonance to boost the cutoff frequency.
Fine Tune	Fine instrument tuning.
Coarse Tune	Coarse instrument tuning.
EQ Hi	Equalization, High band.
EQ Mid	Equalization, Middle band.
EQ Low	Equalization, Low band.
MFx 1 Send	Scales the Send level to the Master FX 1.
MFx 2 Send	Scales the Send level to the Master FX 2.
MFx 3 Send	Scales the Send level to the Master FX 3.
Ambience Vol	Volume of the Ambience effects (environment and mechanical noise).
Ambience T	Tone, or Brightness, of the Ambience effects (environment and mechanical noise).

**Select**

Use these buttons to select the track to edit. The button corresponding to the selected track turns green.

**Reset Family**

Touch this button to reset all changes to the selected family.


**Reset Track**


Touch this button to reset all changes to percussive instrument volumes in the selected track.

**Play/Mute icon**

▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.

 Play status. The track can be heard.

 Mute status. The track cannot be heard.

**How to edit a single Drum Family**

Here is a quick example of the use of the Drum Volume function.

1. While in this page, press TRACK SELECT to see individual Style tracks.
2. Touch the "Select" button, in the display, corresponding to the Drum track to edit.

3. Press START/STOP to let the Style go.
4. If you like, choose the "Solo Track" command from the page menu to solo the Drum track.
5. While listening to the Style, select the Snare family, then select the Volume parameter, and use the VALUE controls to turn the volume completely off.  
You'll notice how all snares stops sounding.
6. Touch the Reset Track button in the display to recall the original Snare's volume.

**Track Controls: Easy Edit**

In this page you can edit the main parameters of the Sounds assigned to each track.

*Hint:* Use the TRACK SELECT button to cycle between the track groups. After selecting a track, choose the "Solo Track" command from the page menu to avoid listening to the other tracks during editing.

*Note:* All values refer to the value of the original Sound.



**Easy Sound Edit parameters** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use these knobs to adjust the offset value.

-64...0...+63 Offset value. '0' means no change to the original value memorized in the Sound, while any other value means a decrease or increase to the original value.

Sound parameters	Meaning
Attack	Attack time. This is the time during which the sound goes from zero (at the moment when you strike a key) to it's maximum level.
Decay	Decay time. Time to go from the final Attack level to the beginning of the Sustain.
Release	Release time. This is the time during which the sound goes from the sustaining phase, to zero. The Release is triggered by releasing a key.
Cutoff	Filter cutoff. This sets the sound brightness.
Resonance	Use the Filter Resonance to boost the cutoff frequency.
LFO Depth	Intensity of the Vibrato (LFO).
LFO Speed	Speed of the Vibrato (LFO).
LFO Delay	Delay time before the Vibrato (LFO) begins, after the sound starts.

**Portamento knob and switch** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Use the Time knob to adjust the speed of the portamento (a slide between notes). Check the box to turn portamento on, or uncheck it to turn portamento off.

**Select**

Use these buttons to select the track to edit. The button corresponding to the selected track turns green.

**Reset Track**


Touch this button to reset all changes to Sound parameters in the selected track.


**Reset All Tracks**

Touch this button to reset all changes to Sound parameters in all tracks.

**Play/Mute icon** ▶PERF ▶STYLE<sup>Set</sup> ▶STS

Track's play/mute status.

 Play status. The track can be heard.

 Mute status. The track cannot be heard.

**How to adjust sound parameters for a single Sound**

Here is a quick example of the use of the Easy Sound Edit function.

1. If needed, while in this page press TRACK SELECT to see Keyboard tracks.
2. Touch the "Select" button, in the display, corresponding to the Upper 1 track.

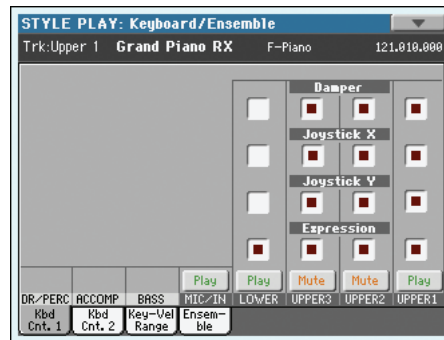
3. While playing on the keyboard to hear the Sound, select the Cutoff knob, and use VALUE controls to turn its value completely off.

You'll notice how the filter progressively cuts out high frequencies, making the sound darker and mellower.

4. Touch the Reset Track button in the display to recall the original Cutoff value.

**Keyboard/Ensemble: Keyboard Control 1**

This page lets you enable/disable the Damper and Expression pedals, plus the Joystick, for each of the Keyboard tracks.



**Damper** ▶PERF ▶STS

- On When you press the Damper pedal and release the keys, the track's sound is kept sustained.
- Off The Damper pedal is not active on any track set to this status.

**Joystick X** ▶PERF ▶STS

This enables/disables the left/right movement of the Joystick (Pitch Bend, and sometimes a Sound parameter's control; for Pitch Bend settings, see "Mixer/Tuning: Tuning" on page 123).

**Joystick Y** ▶PERF ▶STS

This enables/disables the front/rear movement of the Joystick (Y+: Modulation, and sometimes a different Sound parameter's control; Y-: Various controls, or non-active).

**Expression** ▶PERF ▶STS

This parameter allows you to switch the Expression control on/off on each individual Keyboard track. The Expression control is a relative level control, always subtracted from the Volume value of the track.



As an example, imagine you have a Piano sound assigned to Upper 1, and a Strings sound assigned to Upper 2. If you turn the Expression switch on on Upper 2, and off on Upper 1, you can use a continuous pedal to control only the Strings' volume, while the Piano remains unchanged.

To program a pedal or Assignable Slider to act as an Expression control, see "Controllers: Pedal/Switch" on page 207 or "Controllers: Assignable Sliders" on page 208. You can only assign this function to a volume-type pedal, not to a switch-type one. Assign the "KB Expression" option to the pedal or Assignable Slider, then select Write Global-Global Setup from the page menu to save the setting to the Global.

**Play/Mute icon**

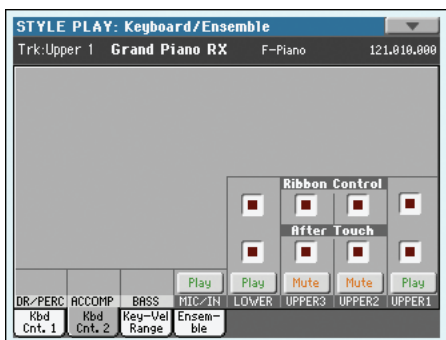
►PERF ►STS

Track's play/mute status.

-  Play status. The track can be heard.
-  Mute status. The track cannot be heard.

## Keyboard/Ensemble: Keyboard Control 2

This page lets you enable/disable the Ribbon Controller and the After Touch for each of the Keyboard tracks.



**Ribbon Controller On/Off**

►PERF ►STS

Use these checkboxes to enable/disable the ribbon controller for the corresponding Keyboard track.

**After Touch On/Off**



►PERF ►STS

Use these checkboxes to enable/disable the After Touch for the corresponding Keyboard track.

**Play/Mute icon**

►PERF ►STS

Track's play/mute status.

-  Play status. The track can be heard.
-  Mute status. The track cannot be heard.

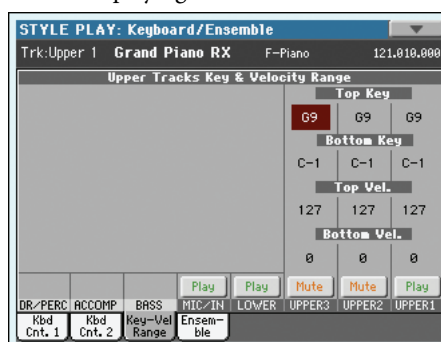
## Keyboard/Ensemble: Key/Velocity Range

This page lets you program a key and dynamic (velocity) range for each of the Keyboard tracks.

Key range is useful to create a set of Keyboard tracks playing in different zones of the keyboard. For example, you may have french horns and woodwinds playing in the center range of the keyboard, while only woodwinds play on the higher range.

Velocity range is useful to create a sound made of up to three dynamic layers, assigning each of the Upper tracks to a different dynamic range.

As an example, you may assign the El.Piano 1 Program to the Upper 1, and the El.Piano 2 Program to the Upper 2 track. Then, set Upper 1 to [Bottom=0, Top=80], and Upper 2 to [Bottom=81, Top=127]. The El.Piano 1 will play when playing softer, the El.Piano 2 when playing louder.



**Top/Bottom Key (Key Range)**

►PERF ►STS

This parameter pair sets the Top and Bottom key range for the track.

C-1...G9 Selected key.

**Top/Bottom Vel. (Velocity Range)**

►PERF ►STS



This parameter pair sets the Top and Bottom dynamic range for the track.

0 Lowest velocity value.  
127 Highest velocity value.

**Play/Mute icon**

►PERF ►STS

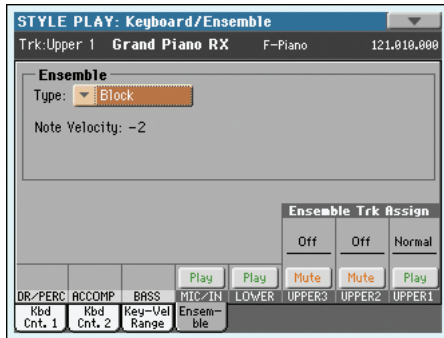
Track's play/mute status.

-  Play status. The track can be heard.
-  Mute status. The track cannot be heard.

## Keyboard/Ensemble: Ensemble

This page lets you program the Ensemble function. This function harmonizes the right-hand melody (played in realtime) using the recognized chords of the left-hand.

**Note:** The Ensemble function also works in Song Play mode (with these same settings). Chords are recognized in the Lower Chord Scan area.



### Ensemble ▶PERF ▶STS

Harmonization type.

- Duet Adds a single note to the melody.
- Close Adds a closed-position chord to the melody.
- Open 1 Adds an open-position chord to the melody.
- Open 2 As the above, but with a different algorithm.
- Block Block harmonization – very typical of jazz music.
- Power Ensemble Adds a fifth and an octave to the melody, as heard in hard rock.
- Fourths LO Typical of jazz, this option adds two perfect fourths under the melody.
- Fourths UP As the above, but with notes added over the melody.
- Fifths This adds a series of fifths below the original note.
- Octave Adds one or more octaves to the melody.
- Dual This option adds to the melody line a second note, at a fixed interval set with the “Note” parameter. When selecting this option, a transposition value appears (-24...+24 semitones to the original note).
- Brass Typical Brass section harmonization.
- Reed Typical Reed section harmonization.
- Trill When two notes are played on the keyboard, this option trills them. If three or more notes are played, only the last two are trilled. You can set the trill speed by using the Tempo parameter (see below).
- Repeat The played note is repeated in sync with the Tempo parameter (see below). When playing a chord, only the last note is repeated.

Echo As the Repeat option, but with the repeated notes fading away after the time set with the Feedback parameter (see below).

AutoSplit1 If more than a single Upper track is in play, the Upper 1 track plays the melody in mono, while the other Upper tracks play the chord notes.

If only the Upper 1 track is in play, it plays polyphonically all the chord notes.

AutoSplit2 Similar to AutoSplit1, but the Upper 1 track always plays the uppermost note.

### Note Velocity ▶PERF ▶STS

This parameter sets the velocity difference between the right-hand melody and the added harmonization notes.

-10...0 Subtracted velocity value.

### Tempo ▶PERF ▶STS

**Note:** This parameter only appears when the Trill, Repeat or Echo options are selected.

Note value for the Trill, Repeat or Echo Ensemble options. This is in sync with the Metronome Tempo.

### Feedback ▶PERF ▶STS

**Note:** This parameter only appears when the Echo option is selected.

This parameter sets how many times the original note/chord is repeated by the Echo option.

### Ensemble Track Assign ▶PERF ▶STS

Use these parameters to separately set Upper tracks for the Ensemble function.

Off There is no harmonization on this track.

Normal This track is included in the harmonization.

Mute This track only plays the Ensemble notes, but not the original note.

### Play/Mute icon ▶PERF ▶STS

Track's play/mute status.



Play status. The track can be heard.



Mute status. The track cannot be heard.

## Pad/Switch: Pad

This page lets you select a different hit sound or sequence for each of the four PAD buttons.



Assignments can be saved into the current Style Setup or SongBook entry. The Pads share the B FX group with the Style tracks.

**Note:** You can also assign different Hits or Sequences from the Pad panel of the main page.

**Note:** Each Style or SongBook entry can change the Pad assignment.

### Pad assignment

►STYLE<sup>Set</sup> LCR 🔒

Name of the Hit or Sequence assigned to each Pad. Touch the box to make the Pad Select window appear (see “Pad Select window” on page 105).

### Volume

►STYLE<sup>Set</sup> LCR 🔒

Volume for each of the four Pad tracks.

0...127 Volume level.

### Pan

►STYLE<sup>Set</sup> LCR 🔒

Pan for each of the four Pad tracks.

-64...-1 Left stereo channel.

0 Center.

+1...+63 Right stereo channel.

### FX Send (Master 1...3)

►STYLE<sup>Set</sup> LCR 🔒

Send level to the Master FX processors for each of the four Pad tracks.

0...127 Level of the Pad track (direct) signal sent to the effect processor.

### EQ Gain [dB] (Hi, Mid, Low)

Equalization for each of the four Pad tracks.

-18.0...+0.0...18.0

Gain value of the High, Middle, or Low band.

### Pad lock icon

►GBL<sup>Gbl</sup>

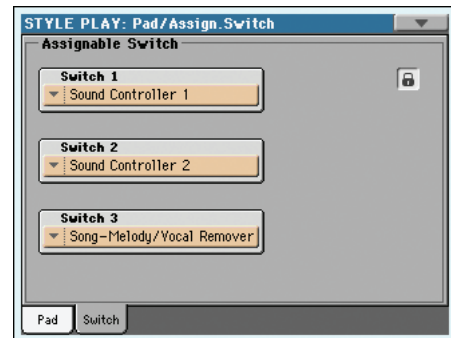
This lock avoids selecting a different Style or SongBook entry changes also the Hit or Sequence Pads assigned to the Pads.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

## Pad/Switch: Switch

This page lets you select a different function for each of the three ASSIGNABLE SWITCH buttons, located near the joystick.



Assignable Switches can be saved into a Performance, STS or SongBook entry.

### Switch 1-3

►PERF ►STS 🔒

Each of the ASSIGNABLE SWITCH buttons. Use these pop-up menus to assign a function to each switch. See “List of Assignable Switch functions” on page 240.

### Assignable Switch lock icon

►GBL<sup>Gbl</sup>

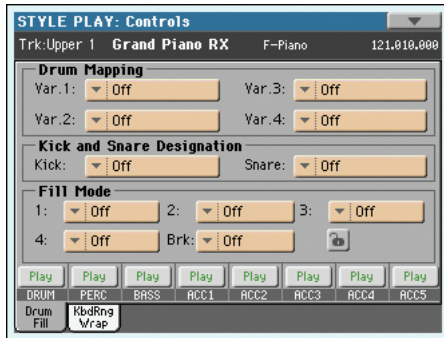
This lock avoids selecting a different Performance or STS changes also the functions assigned to the switches.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

## Style Controls: Drum/Fill

In this page you can select various general parameters for the Style.



### Drum Mapping (Var.1...Var.4)

►PERF ►STYLE<sup>Set</sup>

The Drum Mapping lets you select an alternative arrangement of percussive instruments for the selected Drum Kit, without any additional programming. Just select a Drum Map, and some percussive instruments will be replaced with different instruments.

Off Standard mapping.

Drum Mapping 1...7

Drum Map number. Mapping 1 is “soft-sounding”, while mapping 7 is “loud-sounding”.

### Kick and Snare Designation

►PERF ►STYLE<sup>Set</sup>

The Kick Designation replaces the original Kick (Bass Drum) sound with a different Kick of the same Drum Kit, while the Snare Designation replaces the original Snare Drum sound with a different Snare of the same Drum Kit.

**Hint:** Select different Designations while listening to the Style, and see how they affect the Style. When you like the result, save your setting to a Performance or Style Setup.

Off Original Kick or Snare.

Type 1...3 Kick or Snare replacing the original one.

### Fill Mode (1...4, Break)

►PERF ►STYLE<sup>Set</sup>

These parameters set a Variation to be automatically selected at the end of each of the Fills.

Off The same Variation, playing before selecting a Fill, will be selected again.

V1&V2 ... V3&V4

The specified Variations will be alternatively selected, when one of them is selected. For example, with the “V1&V2” option, if Variation 1 is selected, Variation 1 and Variation 2 will be alternatively selected after the end of the Fill.

Var.Up/Var.Down

The next higher/lower numbered Variation is selected, in cycle. After Variation 4, an Up command will select Variation 1. After Variation 1, a Down command will select Variation 4.

Var.Inc/Var.Dec

The next higher/lower numbered Variation is selected. When Variation 4 is reached, an Inc command will select Variation 4 again. When Variation 1 is reached, a Dec command will select Variation 1 again.

To Var.1...To Var.4

“Fill to Variation” (->1, ->2, ->3, ->4) automatically selects one of the four available Style Variations at the end of the fill.

### Fill Mode lock icon

►GBL<sup>Gbl</sup>

This lock prevents the Fill Mode being changed when selecting a different Performance or Style.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

### Track status

►PERF ►STYLE<sup>Set</sup>

Track play/mute status. Touch these icons to change it.



Play status. The track can be heard.

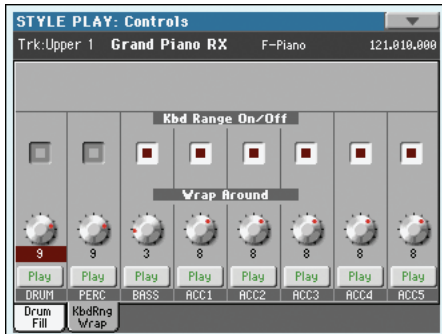


Mute status. The track cannot be heard.



## Style Controls: Keyboard Range On/Off / Wrap Around

In this page you can program the Wrap Around point, and turn on/off the Keyboard Range included in each Style tracks.



### Keyboard Range On/Off

►PERF ►STYLE<sup>Set</sup>

This parameter is an on/off switch for the Key Range parameter memorized into each Style Element track.

**On** The Keyboard Range is considered – provided it has been programmed (see “Style Element Track Controls: Keyboard Range” on page 26 in Style Record mode). When a track goes over the lower or higher Keyboard Range point, it is automatically transposed, to stay in the programmed range.

**Off** No Keyboard Range used.

### Wrap Around

►PERF ►STYLE<sup>Set</sup>

The wrap-around point is the highest register limit for the backing track. The accompaniment patterns will be transposed according to the detected chord. If the chord is too high, the Style tracks might play in a register that is too high, and therefore unnatural. If, however, it reaches the wrap-around point, it will be automatically transposed an octave lower.

The wrap-around point can be individually set for each track in semitone steps up to a maximum of 12 semitones, relative to the chord root set in Style Record mode (see “Key/Chord” on page 7).

It is advisable to set different Wrap Around points for each track, to avoid all tracks “jump” to a different octave at the same time.

1...12 Maximum transposition (in semitones) of the track, referred to the original key of the Style pattern.

### Play/Mute icon

►PERF ►STYLE<sup>Set</sup>

Track's play/mute status.



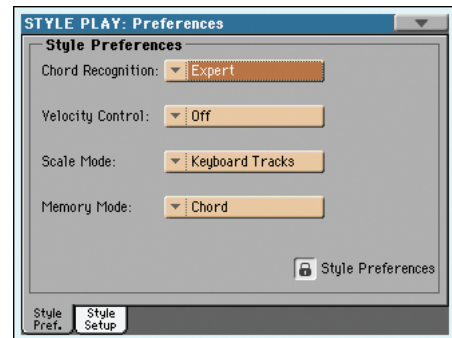
Play status. The track can be heard.



Mute status. The track cannot be heard.

## Preferences: Style Preferences

In this page you can set various general parameters for the Style play mode. Settings can be saved to a Performance, or STS.



### Chord Recognition Mode

►PERF ►STS

This parameter defines how chords are recognized by the auto-accompaniment engine. Please note that when in Full or Upper Chord Scan mode, the Fingered 3 or Expert mode is selected, and you must always play at least three notes, to let a chord be recognized.

**Note:** This parameter is the same you can find in the main page (see “Split panel” on page 118).

**Fingered 1** Play one or more notes, according to the selected Chord Scan Mode. A full Major chord will be recognized even if only a single note is played.

**Fingered 2** You must always play two or more notes for a chord to be recognized. If you play just one note, a unison will be played. If you play a suspended chord (a root+5th), a suspended chord will be played. The full chord will be recognized when you play three or more notes.

**Fingered 3** You must always play three or more notes for a chord to be recognized. This option is automatically selected when selecting the FULL Chord Scan mode.

**One Finger** You can also compose a chord using a simplified chord playing technique:

- If you play only one note, a Major chord is recognized.

- Play the root note, plus a white key on the left, for a 7th. For example, play C3 + B2 for a C7.

- Play the root note, plus a black key on the left, for a Minor chord. For example, play C3 + Bb2 for a C minor.

- Play the root note, plus a white and a black key on the left, for a Minor 7th. For example, play C3 + B2 + Bb2 for a C min 7.

**Expert** This mode is an extension of the Fingered 2, adding rootless and slashed chord recognition, often used in jazz, fusion, modern pop and light music.

This type of chord recognition is very useful to play piano chords typical of jazz piano players. You don't always need to play the root note, doubling the note already played by the bass track.



## Velocity Control

▶PERF ▶STS 

Set this parameter to trigger one of the following functions simply by playing louder with your left hand. When playing with a velocity value higher than the value set by the “Velocity Control Value” parameter (see page 137), the selected function will be activated.

- This function only works when the SPLIT LED is turned on, and the LOWER or no Chord Scan mode selected.
- It does not work in FULL Chord Scan mode, with the SPLIT LED turned off, or with the UPPER Chord Scan mode selected.

Off The function is turned off.

Break, Fill In 1...4

When playing with a velocity higher than the trigger value on the Lower track, the selected element is automatically triggered.

Start/Stop You can start or stop the Style by playing harder on the keyboard.

Bass Inversion

When playing with a velocity higher than the trigger value, the Bass Inversion function will be activated or deactivated.

Memory When playing with a velocity higher than the trigger value, the Memory function will be activated or deactivated.

## Scale Mode

▶PERF ▶STS 

This parameter defines which tracks are affected by the selected alternative scale (see “Scale” on page 123).

Keyboard tracks

The scale will only affect Keyboard tracks.

Upper tracks The scale will only affect Upper 1-3 Keyboard tracks.

All Tracks The scale will affect all tracks (Keyboard, Style, Pads).

## Memory Mode

▶PERF ▶STS 

This parameter sets the way the MEMORY button works.

Chord When the MEMORY LED is on, recognized chords are kept in memory even when raising your hand from the keyboard. When the LED is off, chords are reset when raising your hand.

Chord + Lower

When the MEMORY LED is on, recognized chords are kept in memory, and the Lower sound is held until the next note or chord is played. When the LED is off, both the chord (and therefore the accompaniment) and Lower sound are cut when raising the hand from the keyboard.

Fixed Arr. + Lower

When the MEMORY LED is on, recognized chords are kept in memory, and the Lower sound is held until the next note or chord is played. When the LED is off, the Lower sound is cut when raising the hand from the keyboard; on the contrary, the chord is kept in memory (so the

accompaniment continues to play), up until you select a different Style.

## Lock icon

▶GBL 

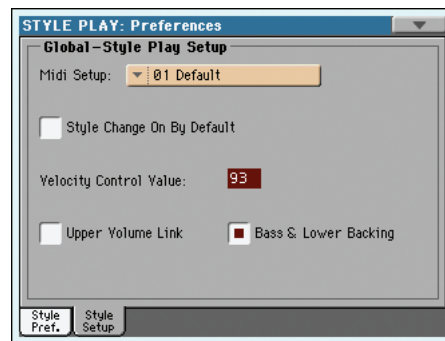
All parameters in this page may be protected from selecting a different Performance or STS.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see “Write Global - Global Setup dialog box” on page 219).

For more information on parameter locks, see “General Controls: Lock” on page 203.

# Preferences: Style Play Setup

In this page you can set various general parameters for the Style Play mode.



**Note:** These settings are stored in the Style Play Setup area of the Global file (together with all the other parameters marked with the ▶GBL<sup>Sty</sup> abbreviation through the manual). After changing these settings, select the Write Global-Style Play Setup command from the page menu to save them to the Global.

## Midi Setup

▶GBL<sup>Sty</sup>

MIDI channels for the Style Play mode can be automatically configured by selecting a MIDI Setup with this parameter. See “MIDI Setup” on page 209 for more information on using MIDI Setups.

**Note:** To automatically select a MIDI Setup when entering the Style Play mode, select the Write Global-Style Setup command from the page menu.

For detailed information on preloaded MIDI Setup settings, see “MIDI Setup” on page 237.

**Note:** After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write Global-Midi Setup command from the page menu. All MIDI Setup can be freely customized and overwritten.

**Hint:** To restore the original MIDI Setups, use the “Factory Restore” command (page “Utility” of the Media mode, see page 235). **Warning:** This procedure will erase all Factory and User data from the internal memory.

## Style Change On By Default

▶GBL<sup>Sty</sup>

This parameter allows you to define the status of the STYLE CHANGE button at startup.

- On At startup, the LED of the STYLE CHANGE button will automatically turn on.
- Off At startup, the LED of the STYLE CHANGE button will stay off.

**Velocity Control Value** ▶GBL<sup>Sty</sup>

Use this parameter to set a velocity value over which to automatically trigger the Style Start/Stop or select a Style Element (see “Velocity Control” above).

**Upper Volume Link** ▶GBL<sup>Sty</sup>

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the other Upper tracks.

- On When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.
- Off When changing volume to one of the Upper tracks, only that track’s volume is changed. Other Upper tracks are left unchanged.

**Bass & Lower Backing** ▶GBL<sup>Sty</sup>

With this function, you can play a simple accompaniment with your left hand. For this to work, the SPLIT LED must be turned on, and the Style must not be running. By default, this function is turned on.

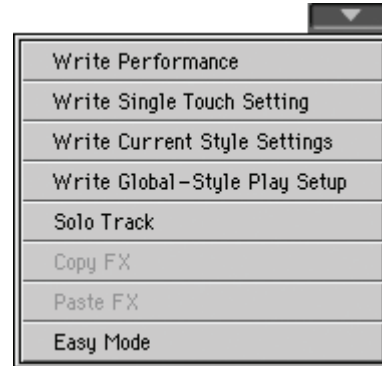
- On When the Style is not running, and you play a chord with your left hand, the chord is played by the Lower Sound (even if it is muted), while the chord root is played by the Bass Sound. When you start the Style, the normal behavior is restored.

When the Bass & Lower Backing function is active, the Backing **BACKING** icon appears in the Lower track Sound’s area.

- Off No Bass Sound is added when the Style is not running. The Lower track can be heard only if it is not muted.

**Page menu**

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



**Write Performance**

Select this command to open the Write Performance dialog box, and save most of the current control panel settings to a Performance.

See “Write Performance dialog box” on page 138 for more information.

**Write Single Touch Setting**

Select this command to open the Write Single Touch Setting (STS) dialog box, and save Keyboard track settings to one of the Single Touch Settings (STS) of the current Style.

See “Write Single Touch Setting dialog box” on page 139 for more information.

**Write Current Style Settings**

Select this command to open the Write Current Style Settings dialog box, and save Style track settings to the current Style.

See “Write Single Touch Setting dialog box” on page 139 for more information.

**Write Global-Style Play Setup**

Select this command to open the Write Global-Style Setup dialog box, and save global settings that are unique to the Style Play mode. These settings are programmed on the “Preferences: Style Play Setup” page (see page 136).

See “Write Global-Style Play Setup dialog box” on page 139 for more information.

**Solo Track**

Select the track to be soloed, and check this item. You will hear only the selected track, and the ‘Solo’ warning will flash on the page header.

Uncheck this item to exit the Solo function.

The Solo function works in a slightly different way, depending on the selected track:

- **Keyboard track:** The selected Keyboard track is the only track you can hear when playing on the keyboard. All other Keyboard tracks are muted. The status of the Style tracks is unaffected.
- **Style track:** The selected track is the only Style track you can hear. All other Style tracks are muted. The status of the Keyboard tracks is unaffected.
- **Grouped Style tracks:** The Solo function does not work on these special tracks.

**[SHIFT]** Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

### Copy/Paste FX

You can copy a single effect, or all effects of an FX group (A or B). You can copy them between different Styles, Performances or STSs. The copy operation can only be carried on while remaining in Style Play mode (you cannot copy the effects to a Song).

**Note:** This operation only copies the effect settings of the “Effects” section. Parameters contained in other sections, like “Dry” or “FX Send”, are not copied. Please note that these parameters can change the way effects change the sound.

#### To copy a single effect:

1. Select the source Performance, Style or STS, then
  - go to the page of the single effect you want to copy (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3), or
  - go to the Effects > A/B FX Config page, to copy all four effects. This may be useful if you want to copy two or three of the four effects into different Performances, Styles or STSs.
2. Choose the “Copy FX” command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the single effect you want to paste (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3).
4. Choose the “Paste FX” command from the page menu.

#### To copy all effects:

1. Select the source Performance, Style or STS, then go to the Effects > A/B FX Config page, to copy all effects.
2. Choose the “Copy FX” command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the Effects > A/B FX Config page.
4. Choose the “Paste FX” command from the page menu.

### Easy Mode

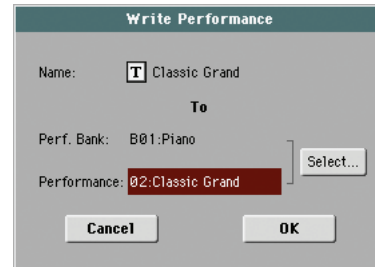
Easy Mode allows you to use the Style Play and Song Play modes with an easier-to-use user interface. It is recommended to beginners, and to professionals alike that do not want to deal with the extra parameters of the Advanced mode.

At any time, you can manually turn the Easy Mode on/off with the Easy Mode command in the page menu of the Style Play and Song Play modes.

See “The Style Play page in detail” on page 34 for more information.

## Write Performance dialog box

Open this window by selecting the Write Performance item from the page menu. Here, you can save all track settings, the selected Style, various Style settings, and the selected Voice Processor Preset, to a Performance.



Parameters saved in the Performance are marked with the **PERF** symbol through the user’s manual.

**[SHIFT]** Keep the SHIFT button pressed and press one of the PERFORMANCE SELECT buttons to open this window.

### Name

Name of the Performance to be saved. Touch the **[T]** (Text Edit) button next to the name to open the Text Edit window.

### Perf Bank

Target bank of Performances. Each bank corresponds to one of the PERFORMANCE SELECT buttons. Use the VALUE controls to select a different bank.

### Performance

Target Performance location in the selected bank. Use the VALUE controls to select a different location.

### Select... button

Touch this button to open the Performance Select window, and select a target location.

## Write Single Touch Setting dialog box

Open this window by selecting the Write Single Touch Setting item from the page menu. Here, you can save Keyboard track settings, and the selected Voice Processor Preset, to one of the four single Touch Settings (STS) belonging to the current Style.



Parameters saved in the STS are marked with the ▶STS symbol through the user's manual.

**(SHIFT)** Keep the SHIFT button pressed and press one of the STS buttons to open this window.

### Name

Name of the STS to be saved. Touch the **T** (Text Edit) button next to the name to open the Text Edit window.

### Current Style

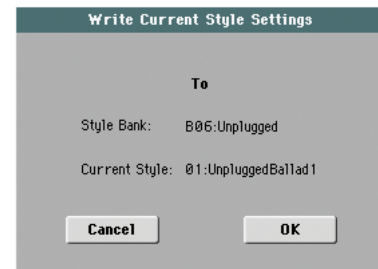
*Non editable.* Settings are saved in one of the four STSs belonging to the current Style. This parameter displays the name of the "parent" Style.

### STS

Target STS location. The name of the STS currently saved at the target location is shown. Use the VALUE controls to select a different location.

## Write Style Settings dialog box

Open this window by selecting the Write Style Settings item from the page menu. Here, you can save Style track settings to the Style Settings of the current Style.



Parameters saved in the Style Settings are marked with the ▶STYLE<sup>Set</sup> symbol through the user's manual.

**(SHIFT)** Keep the SHIFT button pressed and press one of the STYLE SELECT buttons to open this window.

### Style bank

*Non editable.* Bank of Styles the current Style belongs to. Each bank corresponds to one of the STYLE SELECT buttons.

### Current Style

*Non editable.* Name of the current Style.

## Write Global-Style Play Setup dialog box

Open this window by selecting the Write Global-Style play Setup item from the page menu. Here, you can save various Style Preference settings (see "Preferences: Style Play Setup" on page 136), that are saved to the Global file.



Parameters saved in the Style Play Setup area of the Global are marked with the ▶GBL<sup>Sty</sup> symbol through the user's manual.

## The Favorite banks

You can create a custom set of Styles, made of up to twelve Favorite banks. You can assign a different name to the tabs that appear in the Style Select window, in order to add musical genres not included among the Factory Styles.

The Favorite Styles are contained in twelve files, automatically created by the Pa3X inside the Style folder in the SYS area of the internal storage memory. Even if different bank names can appear in the display, these files have fixed names:

File Name	FAVORITE Banks
FAVORITE01...12.STY	Bank 1...12

**Hint:** New Styles are released from time to time on our web site ([www.korgpa.com](http://www.korgpa.com)).

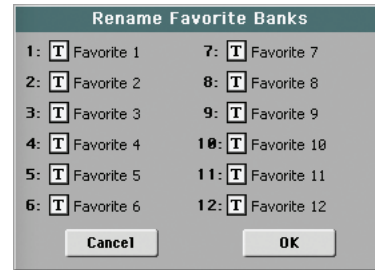
## Creating the Favorite banks

There are two ways to create the Favorite banks:

- While in Style Record mode, you can write the new or edited Style in the Favorite banks, as an alternative to the User Style banks. See the Style Record chapter for more information on saving a Style.
- While in Media mode, you can load any Style into the Favorite banks, as an alternative to the User Style banks. See the Media chapter for more information on the Load operations.

## Renaming the Favorite banks

While the Style Select window is in the display, you can choose the “Rename Favorite bank” command from the page menu, and assign the Favorite Style tabs any name you like.



The assigned name can be spanned over two lines, by separating them with the paragraph character (¶). For example, to write “World Music” on two lines, enter “World¶Music”.

Be careful not to write words exceeding the width of the side tabs of the Style Select window.

## Song Play operating mode

The Song Play operating mode is where you can listen to Songs. Since the Pa3X is equipped with two onboard players, you can play two Songs at the same time. This is very useful to mix between two Songs during a live performance. Songs can be in Standard MIDI File, Karaoke™ or MP3 format.

You can play along with the Song with up to four Keyboard tracks (Upper 1-3, Lower) and four Pads. You can select different Sounds and Effects for Keyboard tracks by selecting Performances and STSs. A different Voice Processor Preset may be selected by a Performance or STS.

While in Song Play mode, you can use the SongBook to automatically select Songs for a desired music genre. With each Song entry in the SongBook, up to four STSs are associated.

*Song Play mode can also be used in Easy Mode (see page 33).*

## Transport controls

You can use a separate set of transport controls for each of the two onboard players. Use the PLAYER 1 controls for Player 1, and PLAYER 2 controls for Player 2. See “SELECT” on page 13 for more information).

If you want both players to play together, keep the SHIFT button pressed and press one of the ►/■ (PLAY/STOP) controls to make both players start in sync.

If one of the players is already playing, you can start the other player by pressing the other ►/■ (PLAY/STOP) control; the second player will start at the next measure.

The two players' Tempo value is linked together. The Tempo data written into the Songs are ignored. Adjust the Tempo using the TEMPO buttons.

## MIDI Clock

In Song Play mode the MIDI Clock is always generated by the internal player, even if the Clock parameter is set to MIDI or USB mode (see “Clock Source” on page 209). While in this mode, Pa3X cannot receive MIDI Clock messages from the MIDI IN.

Pa3X only transmits to the MIDI OUT and USB port the MIDI Clock messages generated by Player 1. For MIDI Clock messages to be sent, the “Clock Send” parameter must be activated (see “Clock Send” on page 209).

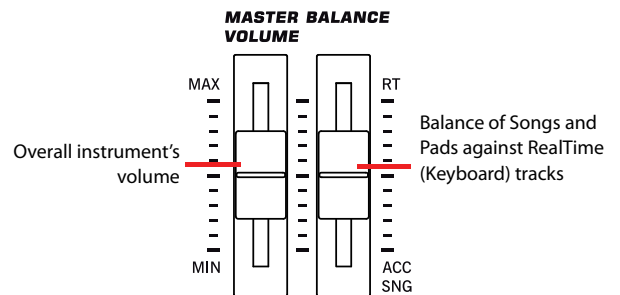
## Tempo Lock

If you don't want the Tempo to change when selecting a new Song, turn on the Tempo Lock function by using the TEMPO LOCK buttons on the control panel. When the LED of this button is turned on, you can still manually change the Tempo with

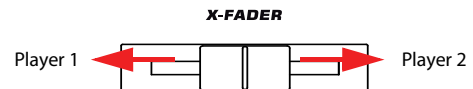
the TEMPO +/- buttons, or by touching the Tempo field and using the VALUE controls. As an alternative, you can keep the SHIFT button pressed and use the VALUE DIAL to change the Tempo.

## Master Volume, Balance, X-Fader

While the MASTER VOLUME slider controls the general volume of the instrument, you can use the BALANCE slider to balance the Song and Pad tracks against the Keyboard tracks.



Use the X-Fader to mix between Player 1 and Player 2. Move it to the center for the maximum volume of both players.



**Note:** When this slider is fully moved to the right or the left, different Lyrics, Chords, Score and Markers can be shown, and a different can be selected.

## Track parameters

Keyboard track settings made in Song Play mode may be saved to a Performance. You can then recall different settings by just selecting a single Performance.

Settings for Song tracks, like pan, volume and FX sends, depend on the Standard MIDI File.

Changes to Song tracks made in Song Play mode cannot be saved to a Standard MIDI File, and are only intended for real-time control. To permanently save changes to the various Song parameters, edit and save the Standard MIDI File in Sequencer mode.

## Standard MIDI Files and Sounds

The native Song file format of the Pa3X is the Standard MIDI File (SMF), an universal standard set by all manufacturers. File-name extension is .MID, but Pa3X can also read files with the .KAR extension. You can read these files with any musical instrument or computer.



Even if the Standard MIDI File format is standard, differences may appear in sounds when playing the various files. If you recorded a Song on the Pa3X (Sequencer mode), using only General MIDI sounds (i.e., those of the “GM/XG” type), you can be confident you can play the same Song on virtually any other musical instrument or computer. If you used Korg native sounds, you may not find the same sounds on instruments from other manufacturers.

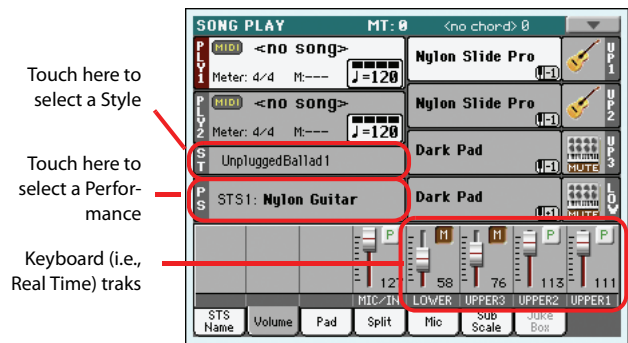
When you read Standard MIDI Files in Song Play mode, there is no problem reading files made using only General MIDI sounds. Sounds could be different when playing a Song made on a different instrument: despite the wide compatibility of Pa3X with other standards (like GS or XG), differences may arise.

If so, go to the Sequencer operating mode and load the Standard MIDI File. Then, manually reassign the non-matching Sounds, replacing them with similar Sounds on the Pa3X. Finally, save the Standard MIDI File again, and you will be able to play it in Song Play mode with the correct Sounds.

## Keyboard, Pad and Player tracks

The Pa3X is equipped with a double player. Each Song can play up to a maximum of 16 tracks, for a total of 32 tracks.

In addition, you can play the keyboard with four additional Keyboard tracks (Upper 1-3 and Lower). When the Volume panel is shown in the main page of the Song Play mode (see illustration below), you can change the Volume and Play/Mute status of these tracks, but please keep in mind that these changes will not be saved in the Standard MIDI File.



While in Song Play mode, you can still select Performances or STSs from the latest selected Style. To select a different set of STSs, you must first select a different Style. You can see the name of the available STSs when the STS Name panel is shown in the main page of the Song Play mode (see illustration):



In addition to Keyboard tracks, selecting a different Style or SongBook entry may change sounds assigned to the PADs.

When entering Song Play mode from the Style Play mode, Keyboard and Pad tracks remain the same as in Style Play mode.

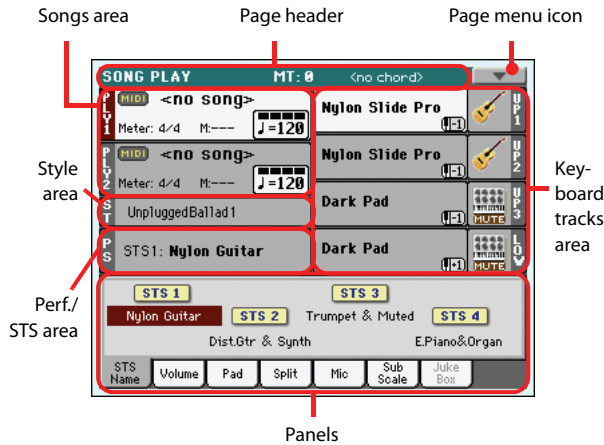


## Main page (Normal view)

Press the SONG PLAY button to access this page from another operating mode.

**Note:** When switching from Style Play to Song Play mode, the Song Setup is automatically selected, and various track parameters and settings may change.

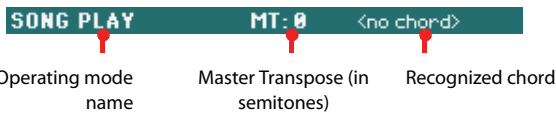
To return to this page from one of the Song Play edit pages, press the EXIT or SONG PLAY button.



Individual tracks can be seen in detail by pressing the Volume tab. To switch between Keyboard tracks (Normal view) and Song tracks (Song Tracks views), use the TRACK SELECT button. Pressed a first time, you will see tracks 1-8; a second press will show tracks 9-16; pressed again, you will go back to Keyboard tracks. (See “Song Tracks 1-8 and 9-16 pages” and “Volume panel” starting from page 145).

### Page header

This line shows the current operating mode, transposition and recognized chord.



### Operating mode name

Name of the current operating mode.

### Master Transpose



Master Transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

**Note:** You can also transpose MP3 files. Keep in mind, however, that transposition always remains inside the range -5...+6 semitones. This range is enough to cover all keys, but allows to avoid excessive audio degradation. Any further transposing will be reversed to fit the range. So, you might see a +7 transpose value (Just Fifth Up) shown in the display, but the MP3 will actually play 5 semitones lower (Just Fourth Down).

**Note:** Transpose may be automatically changed when selecting a different Performance. It may also be changed when loading a

Standard MIDI File generated with an instrument of the Korg Pa series.

To avoid transposing, “lock” the Master Transpose parameter in the Global (see “General Controls: Lock” on page 203), then write the Global to memory (see “Write Global - Global Setup dialog box” on page 219).

### Recognized chord

Displays the recognized chord, when you play a chord on the keyboard. If no chord abbreviation is shown, no chord recognition mode has been selected by using the CHORD SCANNING buttons (see page 17).

### Page menu icon

Touch the page menu icon to open the menu. See “Page menu” on page 158 for more information.

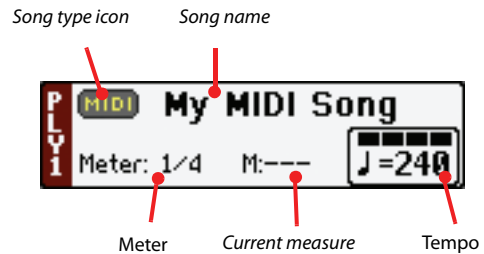


### Songs area

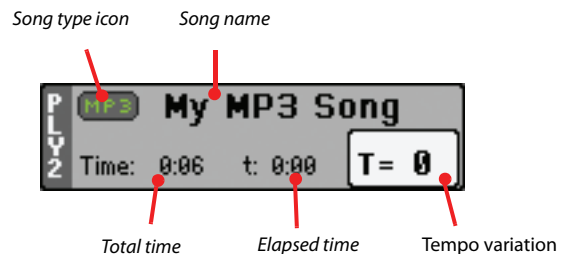
This is where Song names are shown, together with parameters depending on the selected type of Song.



This is how a Song’s area appears when a *Standard MIDI File* or *Karaoke* file has been selected:



And this is how it appears when an *MP3 File* has been selected:



### Ply. 1/2

A different Song may be assigned to each of the two onboard players (Ply.1 and Ply.2). Each player has its own parameters.

## Song type icon

Songs of different types can be assigned to the players. This icon shows the file type.

**MIDI** Standard MIDI File, often abbreviated as SMF (file extension: \*.MID or \*.KAR). The SMF (\*.MID) is the industry standard song format, used by Pa3X as its basic Song format when recording a new Song. A MIDI Karaoke File (\*.KAR) is an extension of the SMF format.

**MP3** MPEG Layer-3 format, or MP3 (file extension: \*.MP3). This is a compressed audio file, that may be generated on any personal computer, or on the Pa3X itself.

**JBX** Only assignable to Player 1. A Jukebox file (file extension: \*.JBX) can be assigned to Player 1, but its name is not shown in this area. The JBX icon appears, together with the name of the currently selected Song in the Jukebox list.

**Note:** To create or edit a Jukebox file, go to the *Jukebox Edit page* (see page 156).

## Song name

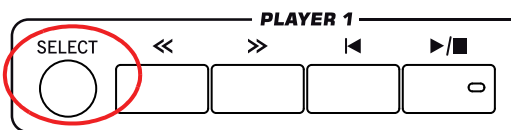
Displays the name of the Song assigned to the corresponding player.

- If the player is already selected (white background), touch the Song name to open the Song Select window.
- If the player is not selected (dark background), first select it, then touch the Song name to open the Song Select window.

When the Song Select window appears, you can select a single Song or a Jukebox file (see “Song Select window” on page 106).

If you select another Song while a Song is playing with the same Player, the previous Song stops, and the new Song will be selected, ready to play.

To select a Song, an alternative is to press the SELECT button (on the control panel) corresponding to the desired player. Press SELECT a second time to select a Song by dialing in its ID number (see “Selecting a Song by its ID number” on page 107).



## Meter

*This parameter only appears when a Standard MIDI File or Karaoke file has been selected.*

Current Song's meter (time signature).

## Measure number

*This parameter only appears when a Standard MIDI File or Karaoke file has been selected.*

Current measure number.

## Tempo

*This parameter only appears when a Standard MIDI File or Karaoke file has been selected.*

Metronome Tempo. Select this parameter and use the TEMPO+ and TEMPO- buttons to change the Tempo. As an alternative, touch this parameter and drag with your finger.

**Hint:** While in the main page, the Tempo parameter of Player 2 can be “on focus” while Player 1 is selected. In this situation, you can use the VALUE controls to change the Tempo for Player 2, and SHIFT + VALUE DIAL to change Tempo for Player 1.

## Total time

*This parameter only appears when an MP3 file has been selected.*

Total length (in minutes:seconds) of the selected MP3 file.

## Elapsed time

*This parameter only appears when an MP3 file has been selected.*

Elapsed time (in minutes:seconds) of the MP3 file currently in play.

## Tempo variation

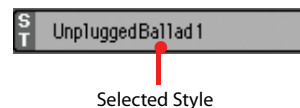
*This parameter only appears when an MP3 file has been selected.*

Variation of the original MP3 file's tempo, inside a range of  $\pm 30\%$  of the original tempo. When Tempo is changed, MP3 files are smoothly accelerated or slowed down (inside a range of  $\pm 30\%$  of the original tempo). This may seem trivial, but it is really rocket-science instead, and it is made possible by Korg sophisticated time-stretching algorithms.

## Style area

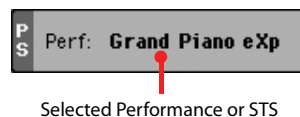
Currently selected Style. You can select a Style while playing Songs, to have it ready when switching to Style Play mode. Also, this lets you change the Pad and STS settings (since Pads and STSs are recalled by a Style).

Touch the Style name to open the Style Select window. As an alternative, use the STYLE SELECT section on the control panel.



## Performance/STS area

This is where the Performance or STS name is shown.



## Selected Performance or STS

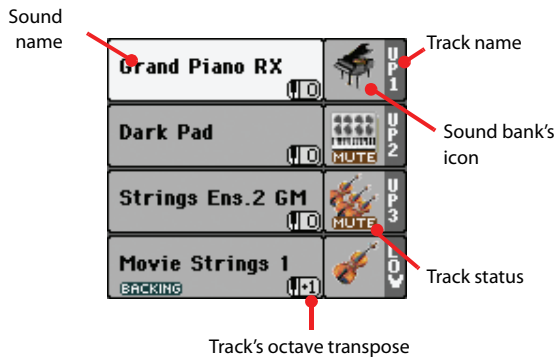
This is the latest selected Performance (PERF) or Single Touch Setting (STS).

Touch the name to open the Performance Select window. As an alternative, use the PERFORMANCE SELECT section to select a different Performance.

To select a different STS from the latest selected Style, use the four STS buttons under the display.

## Keyboard tracks area

This is where Keyboard tracks are shown.



### Sound name

▶PERF ▶STS

Name of the Sound assigned to the corresponding Keyboard track.

- If the track is already selected (white background), touch the Sound name to open the Sound Select window.
- If the track is not selected (dark background), first select it, then touch the Sound name to open the Sound Select window.

You can also open the Sound Select window by using the SOUND SELECT buttons in the REAL TIME TRACKS section of the control panel.

For more information about the Sound Select window, see “Sound Select window” on page 104.

### Keyboard track octave transpose

▶PERF ▶STS

*Non editable.* Octave transpose of the corresponding track. To individually edit the octave transpose for each track, go to the “Mixer/Tuning: Tuning” edit page of the Song Play mode (see “Mixer/Tuning: Tuning” on page 123 for more details).

You can also transpose all Upper tracks by using the UPPER OCTAVE buttons on the control panel.

### Keyboard track name

*Non editable.* Name of the corresponding track:

Abbreviation	Track	Hand
UP1	Upper 1	Right hand
UP2	Upper 2	
UP3	Upper 3	
LOW	Lower	Left hand

### Sound bank's icon

▶PERF ▶STS

This picture illustrates the bank the current Sound belongs to.

### Keyboard track status

▶PERF ▶STS

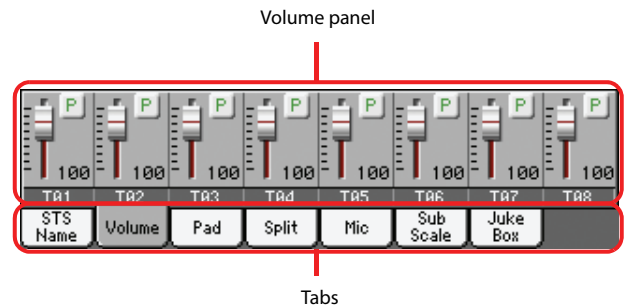
Play/mute status of the current track. Touch this icon to change the status.

No icon      Play status. The track can be heard.

**MUTE**      Mute status. The track cannot be heard.

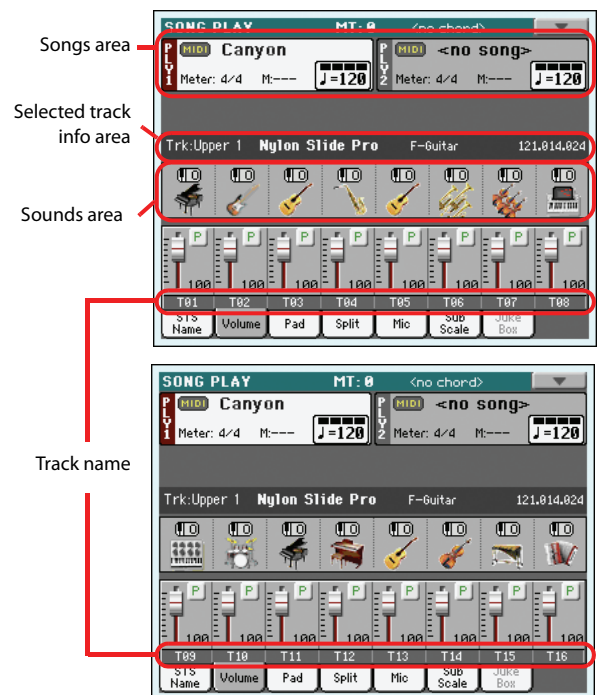
## Panels

The lower half of the main page contains the various panels, you can select by touching the corresponding tabs. See more information in the relevant sections, starting from page 146.



## Song Tracks 1-8 and 9-16 pages

Repeatedly press the TRACK SELECT button to cycle between the Normal, Song Tracks 1-8 and Song Tracks 9-16 view. In Song Track views, the upper half of the main page changes, to show parameters for the Song tracks. With the Volume tab selected, the lower half shows each single track.



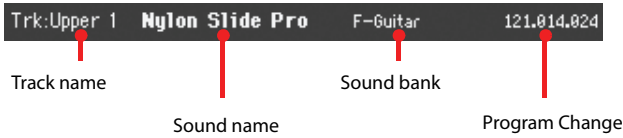
Press TRACK SELECT again to return to Normal view (Keyboard tracks). (See “Main page (Normal view)” on page 143).

## Songs area

Despite a different layout, it works as the Song area in the Normal view.

### Selected Track Info area

This line lets you see the Sound assigned to the selected track. Not only it is shown on the main page, but also in several edit pages.



#### Track name

Name of the selected track.

#### Sound name

Sound assigned to the selected track. Touch anywhere in this area to open the Sound Select window, and select a different Sound.

#### Sound bank

Bank the selected Sound belongs to.

#### Program Change

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

### Sounds area

This area lets you see the octave transposition and Sound bank icon for the eight tracks currently displayed.

Song track octave transposition



Sound bank icon

#### Song track octave transposition

*Non editable.* Octave transposition of the corresponding track. To edit the octave transposition, go to the “Mixer/Tuning: Tuning” edit page of the Song Play mode (see “Mixer/Tuning: Tuning” on page 123 for more details).

#### Sound bank’s icon

This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

### STS Name panel

Select this panel to see the name of the four available STSs. See “STS Name panel” on page 115 for details.



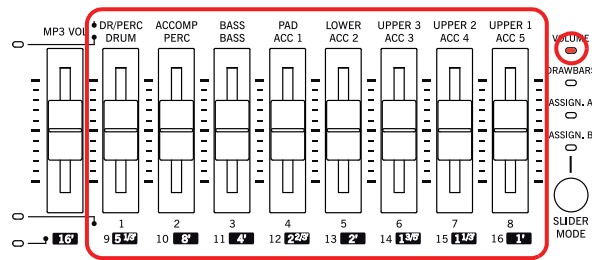
### Volume panel

Touch the Volume tab to select this panel. This is where you can set the volume of each track, and mute/unmute tracks.

*Note:* The volume of Keyboard tracks may be saved to a Performance or STS, while the Song tracks volume cannot be memorized.

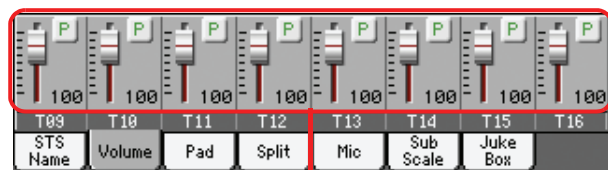
#### Sliders and volume of the tracks

You can change the volume of each track by using the Assignable Sliders in the control panel. To make them act as volume controls, be sure the VOLUME LED over the SLIDER MODE button is lit:



Assignable sliders

The Assignable Sliders correspond to the ‘virtual sliders’ in the display. These are a graphical representation of each track’s volume.



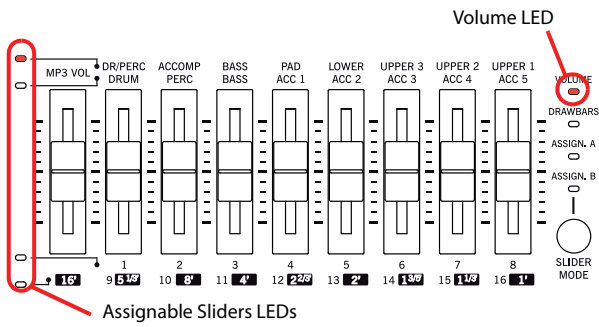
Virtual sliders

You can also change the volume by touching the virtual slider of a track, and using the VALUE controls, or by touching the virtual slider of a track and dragging it in the display.

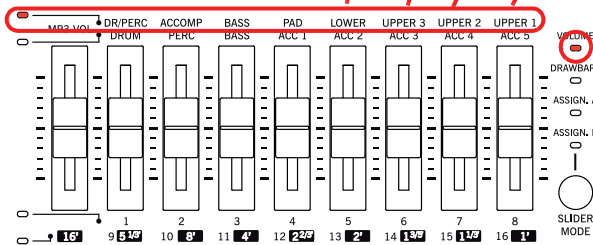
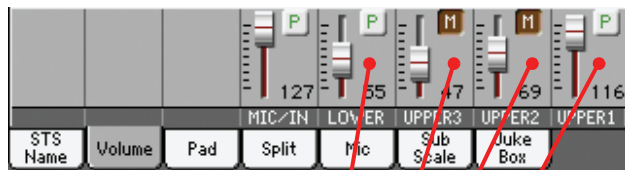
Use the TRACK SELECT button to switch between the *Normal* (Keyboard and Pad tracks), *Song*



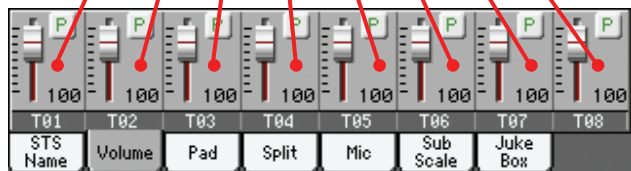
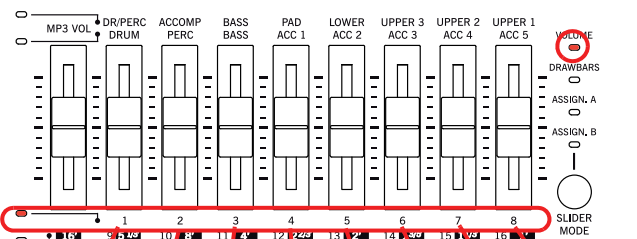
**Tracks 1-8** and **Song Tracks 9-16** views. The Assignable Sliders LEDs show which view is currently selected:



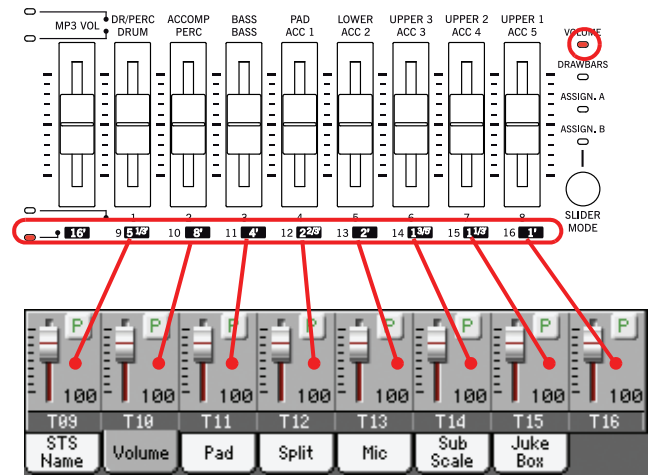
The **Normal view** shows Mic/In controls and Keyboard tracks:



The **Song Tracks 1-8 view** shows Song tracks 1-8:



The **Song Tracks 9-16 view** shows Song tracks 9-16:



### Slider Mode button status



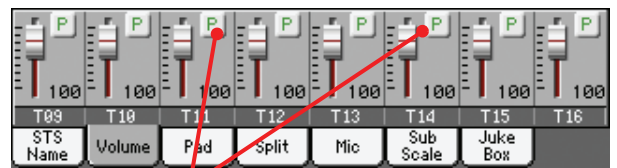
The function assigned to the Assignable Sliders depends on the status of the SLIDER MODE button. Note that this may change when selecting a different Performance or STS.

For details about the various Slider Modes, see “SLIDER MODE” on page 8.

### Track status icons



Play/mute status of the current track. Select the track, then touch this area to change its status.



Track status icons



Play status. The track can be heard.



Mute status. The track cannot be heard.

### Saving the track's status

- The status of **Keyboard tracks** may be saved to a Performance or STS, and can be changed when choosing a different Performance or STS (see “Write Performance” on page 137 and “Write Single Touch Setting” on page 137).

- The status of the **Song tracks** can be saved as a general setting into the Global-Song Play Setup (by choosing the “Write Global-Song Play Setup” command from the page menu, see “Write Global-Song Play Setup dialog box” on page 159). Settings for each Player can be different.

This allows for leaving the track status unchanged even when playing a different Standard MIDI File. You can leave, for example, the bass track in mute, and let your bassist play it live for the whole show.

However, an exception to the above is when reading a Standard MIDI File created with a Pa-Series instrument. These files do include special commands to force the Play/Mute status of each track.



### Track names

Under the sliders, a label for each track is shown. Use the TRK.SEL button to switch between the various track views.

Abbreviation	Track
MIC/IN	Microphone (Voice Processor). Sources connected to the Left and Right Audio Inputs are not controlled by this slider. The volume is set via the MIC VOLUME knob in the MIC SETTINGS section of the control panel.
UPPER1...3	Upper tracks. Volume and play/mute status memorized into a Performance or STS.
LOWER	Lower track. Volume and play/mute status memorized into a Performance or STS.
T01...T16	Song tracks. Volume memorized into a Standard MIDI File. Play/mute status memorized as a general setting into the Global – Song Play Setup (different for each Player).

### Pad panel

Select this panel to see which Hit or Sequence Pads are assigned to the four Pads. See “Pad panel” on page 117 for details.



### Split panel

Select this panel to adjust the split point for the Keyboard tracks. See “Split panel” on page 118 for details.



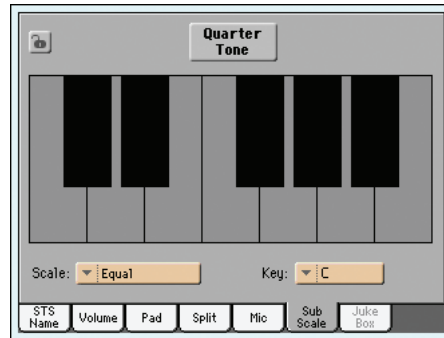
### Mic panel

Select this panel to set parameters for the microphone input. See “Mic panel” on page 118 for details.



### Sub-Scale panel

Select this panel to select a secondary scale for the Keyboard tracks. See “Mixer/Tuning: Sub Scale” on page 123 for details.



### Jukebox panel

When a Jukebox (JBX) file is assigned to Player 1, you can use the list shown in this panel to browse the Jukebox list, and touch the Select button in the display to select a Song to play. This way, you can select any Song in the list as your starting Song, and manually change the order of the Songs to play.

**Note:** A Jukebox file can be assigned to Player 1 only.

**Note:** This panel is only available after loading a Jukebox file.

**Hint:** To create or edit a Jukebox file, go to the Jukebox Edit page (see page 156). A quick way to create a Jukebox list is to touch the “Play All” button in the Song Select window (see page 107).

**Warning:** If you delete a Song included in the Jukebox list currently in play, the player will stop, and the “No Song” message will appear. At this point, you can select the JukeBox tab to open the Jukebox panel, and select a different Song.

As an alternative, you can select the next Song by pressing SHIFT + >> (FAST FORWARD) in the PLAYER 1 section of the control panel, then press ►/■ (PLAY/STOP) in the PLAYER 1 section again.



#### Song list

Use this list to browse through the Songs in the Jukebox list. Use the scrollbar to scroll the list.

#### Selected Song

Name of the Song currently in play. You can select a different Song from the list, and touch the Select button in the display to select it for playback.

### Select button

Touch this button to select the Song highlighted in the list, and assign it to Player 1. If a Song is already playing, it will be stopped, and the selected Song will start playing back.

### Jukebox file

Name of the selected Jukebox file. To edit this file, see “Jukebox Editor” on page 156.

### Transport controls for the Jukebox

When you select a Jukebox file, Player 1 transport controls work in a slightly different way than with single Songs.

<< and >> Pressed alone, these buttons are the Rewind and Fast Forward commands.

**(SHIFT)** Keep the SHIFT button pressed, and press these buttons to scroll to the previous or next Song in the Jukebox list.

◀ (HOME) Returns to measure 1 of the current Song.

▶/■ (PLAY/STOP)

Starts or stops the current Song. When you stop the Song, it is stopped at the current position. Press HOME to go back to measure 1 of the current Song.

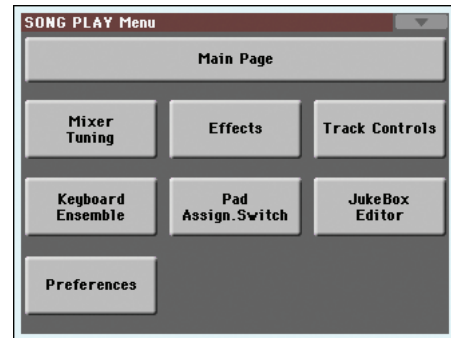
If the Jukebox panel is open, you can select the Song from which to start. See “Jukebox panel” above.

## Edit menu

From any page, press the MENU button to open the Song Play edit menu. This menu gives access to the various Song Play edit sections for the currently selected player (see “Songs area” on page 145).

When in the menu, select an edit section, or press EXIT or SONG PLAY to exit the menu.

When in an edit page, press the EXIT or SONG PLAY button to go back to the main page of the Song Play operating mode.

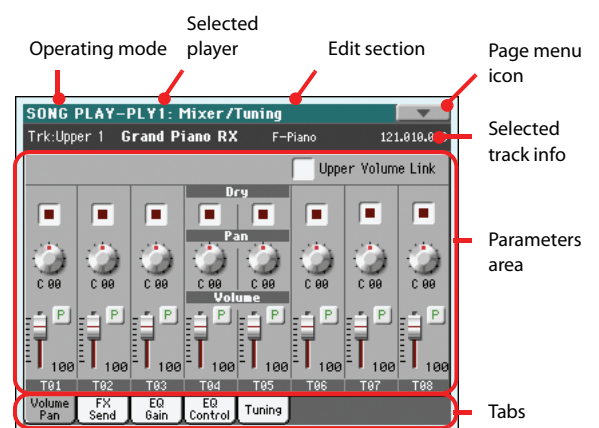


Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by touching the corresponding tab on the lower part of the display.

*Note:* Some of the edit parameters are only meant for realtime. As a general rule, Keyboard track parameters can be saved in a Performance or SongBook STS, while some Song track parameters and FX settings could be saved in the Global-Song Play Setup.

## Edit page structure

All edit pages share some basic elements. See the following example:



### Operating mode

This indicates that the instrument is in Song Play mode.

### Selected player

Before entering edit, select one of the two players, by using the Song area of the main page (see “Switching between players during editing” below).



**Edit section**

This identifies the current edit section, corresponding to one of the items of the edit menu (see “Edit menu” on page 149).

**Page menu icon**

Touch this icon to open the page menu (see “Page menu” on page 158).

**Parameters area**

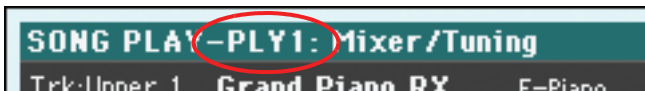
Each page contains various parameters. Use the tabs to select one of the pages. For detailed information on the various types of parameters, see sections starting below.

**Tabs**

Use tabs to select one of the edit pages of the current edit section.

## Switching between players during editing

When you enter Edit mode, you can edit the parameters of the selected Player. The selected Player is always shown on the page header.



To select a player, go to the main page of the Song Play mode, and select the players you wish to edit. The selected player is shown with a white background.



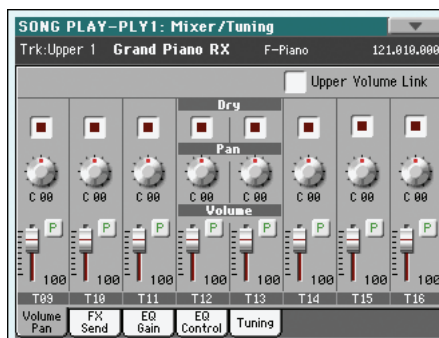
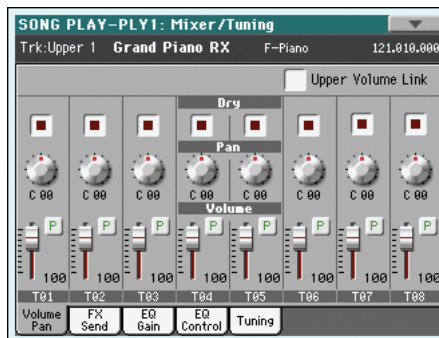
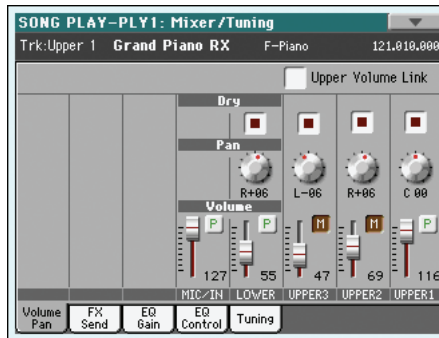
## Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each of the Keyboard or Song tracks.

**Note:** Song parameters cannot be saved when saving to a Performance or STS.

**Note:** The play/mute status of a Song track may be reset when selecting a Song made on a Pa-Series instrument.

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice versa.



**Upper Volume Link**

▶GBL Sty

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the volume for the other Upper tracks.

To save this parameter’s status, go to the Style Play mode, then select the Write Global-Style Play Setup from the page menu (see “Write Global-Style Play Setup dialog box” on page 139).

**Note:** This parameter is the same you can find in the “Preferences: Style Play Setup” page of the Style Play mode (see page 137).

- On When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.
- Off When changing volume to one of the Upper tracks, only that track’s volume is changed. Other Upper tracks are left unchanged.

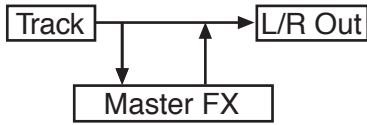
**Dry**

▶PERF ▶STS

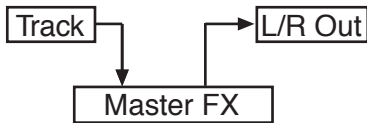
Use this checkbox to turn the dry (direct) track signal on or off from the Master FX Send. To hear the direct signal, also set the FX Send Level of the relevant Master FX to a value different than zero (see “Mixer/Tuning: FX Send” below).

**Note:** If the track is sent to a separate output, no FX is sent to any output. To program the output status for each track, see “Audio Setup: Player 1” and “Audio Setup: Player 2” on page 213.

**On** When checked, the direct, dry signal coming from the track is sent to the output, mixed with the Master FXs.



**Off** When unchecked, the direct, dry signal coming from the track is removed from the audio output, and only sent to the Master FXs. The effected signal will still be panned (in stereo FXs only) according to the Pan value.



**Pan** ▶PERF ▶STS

Track position in the stereo field.

-64...-1 Left stereo channel.

0 Center.

+1...+63 Right stereo channel.

**Volume** ▶PERF ▶STS

Track's volume.

0...127 MIDI value of the track's volume.

**Play/Mute icon** ▶PERF ▶STS ▶GBLSng

Track's play/mute status. See “Keyboard track status” on page 145 for more information.

Play status. The track can be heard.

Mute status. The track cannot be heard.

## Mixer/Tuning: FX Send

Pa3X includes two groups of effects (FX A and FX B). While in Song Play mode, the A group is reserved to the Song and Pad tracks, the B group to the Realtime (Keyboard) tracks.

However, Songs created in Sequencer mode could also assign the B group to the Song tracks (see “Effects: A/B FX Configuration” on page 189).

Choosing and editing the effects is done in the dedicated Effect section (see “Effects: A/B FX Configuration” on page 154).

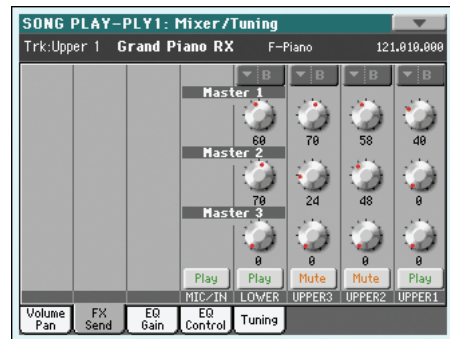
This page lets you set the level of the track's direct (unaffected) signal going to the Master FX processors. The Master FX processors are connected in parallel with the dry/direct signal, so you can decide the amount of direct signal will be sent to the Master FX processors.

In case you do not want to hear the direct signal, just set the Dry parameter to Off (see the “Dry” parameter above).

You can assign to the Master FXs any kind of available effects, but we suggest you assign the effects based on this scheme:

- A-Master 1 Reverb processor for the Song tracks (Player 1 and 2).
- A-Master 2 Modulating FX processor for the Song tracks (Player 1 and 2).
- A-Master 3 Freely assignable.
- B-Master 1 Reverb processor for the Realtime (Keyboard) tracks.
- B-Master 2 Modulating FX processor for the Realtime (Keyboard) tracks.
- B-Master 3 Freely assignable.

Use the TRACK SELECT button to switch from Keyboard to Song tracks, and vice-versa.



**Note:** When you stop, then start the Song again, or select a different Song, the default Song track settings are selected again. You can, however, pause the Song, change the effects, then exit from pause and start the Song again. Edit the Song in Sequencer mode to permanently change the effects.

**Note:** Track FX setting can be memorized in the general preferences of the Song Play mode (they are named Song Play-Global Setup). This will help adapting the Pa3X's sound to personal taste

for any Standard MIDI File (excluding those saved by a Pa-Series instrument, that may override the general preferences).

**FX Group**

(Non editable) This indicates the FX group (A or B) assigned to the group of tracks shown.

**Send level**


▶PERF ▶STS


0...127 Level of the track (direct) signal sent to the Master FX effect processor.

**Play/Mute icon**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

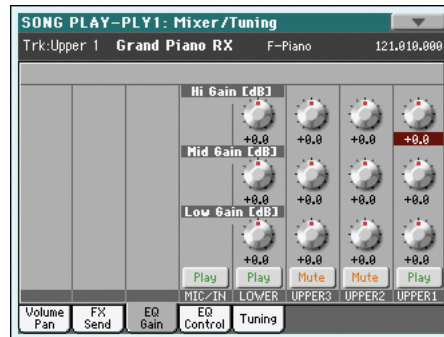
 Play status. The track can be heard.

 Mute status. The track cannot be heard.

## Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice-versa.



**Note:** The EQ is different for Player 1 and Player 2.

**Hint:** Track EQ can be memorized in the general preferences for the Song Play mode (they are named Song Play-Global Setup). This will help adapting the Pa3X's sound to personal taste for any Standard MIDI File you will ever play (excluding those saved by a Pa-Series instrument, that may override the general preferences). Need a lighter Bass track? Save the right equalization, and the Bass will stay light with all the subsequent Songs.

**Hi (High) Gain**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

This parameter lets you adjust the high frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

-18...+18dB High gain value in decibels.

**Mid (Middle) Gain** ▶PERF ▶STS ▶GBLSng

This parameter lets you adjust the middle frequencies equalization on each individual track. This is a bell curve filter. Values are shown in decibels (dB).

-18...+18dB Middle gain value in decibels.


**Low Gain** ▶PERF ▶STS ▶GBLSng


This parameter lets you adjust the low frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

-18...+18dB Low gain value in decibels.

**Play/Mute icon** ▶PERF ▶STS ▶GBLSng

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

 Play status. The track can be heard.

 Mute status. The track cannot be heard.

## Mixer/Tuning: EQ Control

This page lets you reset or bypass track equalization, programmed in the previous page.

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice-versa.



**Track Reset buttons**

Use these buttons to reset (i.e., "flatten") equalization for the corresponding track.

**Reset All Tracks button**

Touch this button to reset (i.e., "flatten") equalization for all tracks (both Realtime and Song tracks).

**Bypass** ▶PERF ▶STS

Check any of these checkboxes to bypass equalization for the corresponding track. When bypassed, equalization has no effect on the track, but all parameters are preserved. When the box is unchecked, equalization is activated again with the original settings.

On The bypass function is engaged, so no equalization is active on the corresponding track.

Off The bypass function is not engaged, so the equalization is active on the corresponding track.

**Input Trim**

▶PERF ▶STS

This knob allows you to limit the level of the signal passing through the equalizer. Extreme equalization values can overload the audio circuits and lead to distortion. This control lets you set equalization as desired, and at the same time avoid overloading.

0...99 Limiting value. The higher, the most effective it is.

**Play/Mute icon**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

Track's play/mute status. See "Keyboard track status" on page 145 for more information.



Play status. The track can be heard.



Mute status. The track cannot be heard.

## Mixer/Tuning: Tuning

Parameters in this page let you set various tuning settings. All parameters in this page are the same found in Global mode. See "Mixer/Tuning: Tuning" on page 123 for details.

**Parameters**

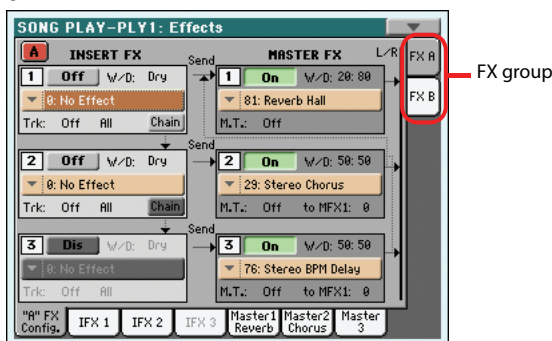
▶PERF ▶STS

*Note: Song track values edited in this page are not saved, and are only intended for realtime use.*

## Effects: A/B FX Configuration

This page allows you to select the effects for the A (Song) and B (Keyboard) FX groups. You can use the "FX A" and "FX B" side tabs to switch from one group to the other one. (Songs created in Sequence mode on a Pa-Series instrument can also use the B FX group).

The effect types and the FX matrix are the same seen for the Style Play mode (see "Effects: A/B FX Configuration" on page 125).



*Note: The default effect settings can be memorized in the Global-Song Play Setup, by choosing the "Write Global-Song Play Setup" command from the page menu (see page 158).*

*Note: When you stop the Song, or select a different Song, the default effects are selected again. You can, however, stop the Song, change the effects, then start the Song again with the new effects. Edit the Song in Sequencer mode to permanently change the effects.*

**FX A/B side tabs**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

Use these side tabs to choose the FX group (A or B) to edit.

**FX Name**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

Use this pop-up menu to choose one of the available effects. For a list of the available effects, see the "Advanced Edit" manual in the Accessory Disk.

**Insert FX - Track**

Use this pop-up menu to choose the Song track the corresponding Insert FX is assigned to. Choosing either P1 (Player 1) or P2 (Player 2) tracks makes no difference, since the effect is always applied to both Players, depending on the Song currently in play (the P1/P2 options are there for compatibility issues).

Here is an example of how Insert FX assignment works:

You can add a different Insert FX to any track of one of the two Players. For example:

Insert FX (for both Players)	Assigned to
IFX A1	Player 1, Track 1
IFX A2	Player 2, Track 3

When you press the PLAY button on one of the Players, the Insert FX assigned to the other Player is assigned to the current Player. So, in case Player 1 is set in play, this becomes the actual FX configuration:

Insert FX (for Player 1)	Assigned to
IFX A1	Player 1, Track 1
IFX A2	Player 1, Track 3

If, on the contrary, you set Player 2 to play, this configuration is transferred to Player 2:

Insert FX (for Player 2)	Assigned to
IFX A1	Player 2, Track 1
IFX A2	Player 2, Track 3

**FX parameters**

▶PERF ▶STS ▶GBL<sup>Sng</sup>

All other parameters in this page are the same seen for the Style Play mode (see "Effects: A/B FX Configuration" on page 125).

## Effects in Song Play mode

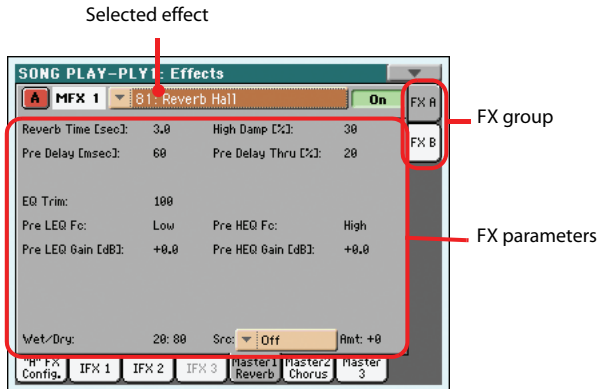
Pa3X is equipped with two groups of effect processors (A and B). In Song Play mode, these groups can be used to process Keyboard, Pad and MIDI tracks.

- Keyboard tracks always use the effects of the B group.
- Pad tracks always use the effects of the A group.
- Standard MIDI Files and Karaoke files can only use the effects of the A group.
- Standard MIDI Files created on a Pa-Series instrument (in Sequencer mode) can use effects of the A and B groups.



## Effects: IFX 1...3, Master 1...3

These pages contain the editing parameters for the effect processors. Here is an example of the FX A page, with the Reverb Hall effect assigned.



### Selected effect ▶PERF ▶STS ▶GBLSng

Select one of the available effects from this pop-up menu. This is the same as the “FX Name” parameters found in the “Effects: A/B FX Configuration” page (see above).

### FX parameters ▶PERF ▶STS ▶GBLSng

Parameters may differ, depending on the selected effect. See the “Advanced Edit” addendum in the Accessory Disk for a list of available parameters for each effect type.

### Wet/Dry ▶PERF ▶STS ▶GBLSng

Use this parameter to set the amount of the effect against the dry signal coming from the track. This is the same setting found in the “Mixer/Tuning: FX Send” page (see above).

### Src (Source) ▶PERF ▶STS ▶GBLSng

Modulation source. To select the track generating this message, for Master FXs see the “M.T. (Modulating Track)” parameters found in the “Effects: A/B FX Configuration” page (see above). Modulating messages for the Insert FXs are generated by the track the effect is applied to.

For a list of modulation sources, see the “Advanced Edit” addendum in the Accessory Disk.

### Amt (Amount) ▶PERF ▶STS ▶GBLSng

Volume of the effect, that is added to the dry (unaffected) signal.

## Track Controls: Mode

These parameters let you set the Internal/External, and the Poly/Mono status of Song tracks. See “Track Controls: Mode” on page 127.

### Parameters ▶PERF ▶STS ▶GBLSng

*Note:* These parameters can be saved to the Global-Song Play Setup, by selecting the Write Global-Song Play Setup command from the page menu.

## Track Controls: Drum Edit

These parameters let you adjust the volume and edit the main parameters for each percussive instrument family. See “Track Controls: Drum Edit” on page 128.

### Drum Edit parameters ▶PERF ▶STS

*Note:* Song track values edited in this page are not saved, and are only intended for realtime use.

## Track Controls: Easy Edit

These parameters let you “fine-tune” edit parameters for Sounds assigned to the tracks. See “Track Controls: Easy Edit” on page 129.

### Easy Sound Edit parameters ▶PERF ▶STS

*Note:* Song track values edited in this page are not saved, and are only intended for realtime use.

## Keyboard/Ensemble: Keyboard Control

These parameters let you set parameters for the Keyboard tracks. See “Keyboard/Ensemble: Keyboard Control 1” on page 130.

### Parameters ▶PERF ▶STS

## Keyboard/Ensemble: Keyboard Control 2

These parameters let you set the Ribbon Controller and After Touch for the Keyboard tracks. See “Keyboard/Ensemble: Keyboard Control 2” on page 131.

### Parameters ▶PERF ▶STS

## Keyboard/Ensemble: Key/Velocity Range

These parameters let you select a note and velocity range for the Keyboard tracks. See “Keyboard/Ensemble: Key/Velocity Range” on page 131.

**Parameters** ▶PERF ▶STS

## Keyboard/Ensemble: Ensemble

See “Keyboard/Ensemble: Ensemble” on page 132.

**Parameters** ▶PERF ▶STS

## Pad/Switch: Pad

See “Pad/Switch: Pad” on page 133.

**Parameters** ▶CSR

## Pad/Switch: Assignable Switch

See “Pad/Switch: Switch” on page 133.

**Parameters** ▶PERF ▶STS

## Jukebox Editor

The Jukebox function lets you play a list of Songs (127 max), at the simple touch of a button. You can play a Jukebox file by assigning it to Player 1, after having selected it in the Song Select page, just as if it was an ordinary Song (see “Jukebox panel” on page 148).



In this page, you can create, edit and save a Jukebox file. A Jukebox list can contain Standard MIDI Files, Karaoke™ files, and MP3 files.

If a Jukebox file is already selected into a Player, you will enter this page with that file ready to be edited. Otherwise, you will enter this page with an empty list.

To create a new Jukebox file, touch Del All to remove all Songs from the current list. Add new Songs, then touch Save and enter a different name before confirming. A new Jukebox file will be saved to the storage device.

### Move Up/Down

Use these button to move the selected item up or down in the list.

### Add

Adds a Song at the end of the current list. You can add up to 127 Songs in a list. When this button is pressed, a standard file selector opens up in the display.

**Note:** A Jukebox list can include only Songs contained in the same folder.

**Hint:** Instead of a single Song, you can select a Jukebox file, and add its whole content to the current Jukebox list.

### Insert

Inserts a Song at the current position (i.e., between the selected item and the preceding one). All subsequent Songs are moved to the next higher-numbered slot. You can add up to 127 Songs in a list.

**Note:** A Jukebox list can include only Songs contained in the same folder.

**Hint:** Instead of a single Song, you can select a Jukebox file, and insert its whole content to the current Jukebox list.

### Delete

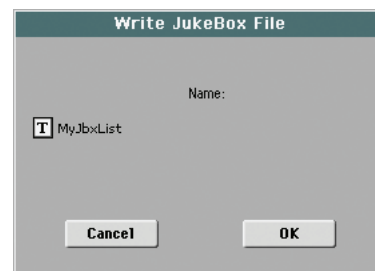
This command lets you delete the selected Song from the list.

### Del All

Select this command to delete the whole Jukebox list.

### Save

Touch this button to save the Jukebox file. The Save Jukebox File dialog box appears, allowing you to edit the name and save your file.



Touch the **T** (Text Edit) button to open the Text Edit window, and edit the name.

If you are editing an existing list, and do not change its name, the old file is overwritten. If you change it, a new file will be created in the storage device.

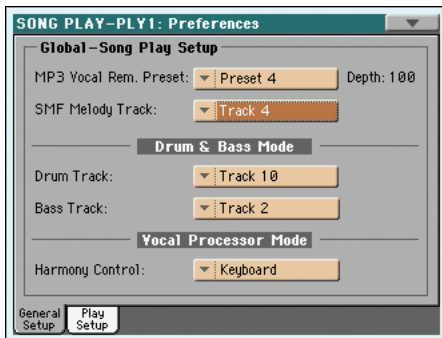
If you are saving a new list, the “NEWNAME.JBX” name is automatically assigned, and you can edit it.

**Note:** You can save your “JBX” file only in the same folder as the Song files included in the list.



## Preferences: General Setup

In this page, you can set various general parameters referred to Song tracks.



**Note:** These settings are stored in the Song Play Setup area of the Global file (together with all the other parameters marked with the **GBLSng** abbreviation in the manual). After changing these settings, select the Write Global-Song Play Setup command from the page menu to save them to the Global.

## Melody/Vocal Remover

### MP3 Vocal Remover Preset

GBLSng

Use this pop-up menu to choose a preset for the Vocal Remover (i.e., the processor removing or attenuating the singer's voice from an MP3 file). To activate the Vocal Remover, you must press a switch or a footswitch with the "Vocal Remover On/Off" function assigned.

Try the different presets, and see which one is the most effective on the MP3 files you will play during the show.

Use the "Depth" parameter to adjust the intensity of the removal. Higher values are usually more effective, but they may remove other parts of the frequency spectrum (like solo instruments).

### SMF Melody Track

GBLSng

This parameter selects the Song's Melody track for Standard MIDI Files. This track can be muted using the "Song-Melody" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

## Drum & Bass Mode

### Drum

GBLSng

This parameter selects the Song's Drum track. This track is left set to play (together with the Bass track) when selecting the "Drum&Bass" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

### Bass

GBLSng

This parameter selects the Song's Bass track. This track is left set to play (together with the Drum track) when selecting the "Drum&Bass" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

## Voice Processor Harmony Mode

### Harmony Control

GBLSng

This parameter allows you to choose if notes or chords for the Voice Processor's Harmonizer should be received from a Song track, the keyboard, or none of them.

Whether actual notes or recognized chords are received by the Harmonizer depends on the "Harmony Type" parameter of the Global > Voice Processor Preset > Harmony page (see the Advanced Edit Manual for more information).

The Harmonizer only works with MP3 Songs when the chosen Harmony Type is MP3.

**Note:** The SongBook's "Harmony Control" parameter can change this setting. So, depending on the chosen SongBook entry, these options can be considered or not (see page 167).

**Hint:** The use of Voice Processor Presets lets you quickly switch from an Harmony Type to the other (see "Voice Processor Preset: Easy Preset" in the "Voice Processor" chapter of the Advanced Edit Manual).

**Off** Nor the keyboard, nor any Song track can send notes or chords to the Harmonizer of the Voice Processor. Chords can still be received from the MIDI IN.

Ply 1/2 Track 1...16

Notes or chords are received from the selected track of the Standard MIDI File.

**Note:** When both players are in play, the Voice Processor only receives notes from Player 1 when the X-Fader slider is fully on the left, and only from Player 2 when the X-Fader slider is fully on the right.

**Keyboard** Notes or chords received by the Voice Processor depend on the "(Harmony) Type" parameter (see the Advanced Edit Manual):

- if the Chords option is selected, chords are sent from the Chord Scan area of the keyboard.
- if the Notes option is selected, notes are sent (instead of chords).
- if the Shift or Scalic options are selected, notes or chords are ignored.

## Preferences: Play Setup

In this page, you can set various general parameters.



**Note:** These settings are stored in the Song Play Setup area of the Global file (together with all the other parameters marked with the ▶GBL<sup>Sng</sup> abbreviation through the manual). After changing these settings, select the Write Global-Song Play Setup command from the page menu to save them to the Global.

### Midi Setup

▶GBL<sup>Sng</sup>

MIDI channels for the Song Play mode can be automatically configured by selecting a MIDI Setup with this parameter. See “MIDI Setup” on page 209 for more information on using MIDI Setups.

**Note:** To automatically select a MIDI Setup when entering the Song Play mode, select the Write Global-Song Play Setup command from the page menu.

For detailed information on preloaded MIDI Setup settings, see “MIDI Setup” on page 237.

**Note:** After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write Global-Midi Setup command from the page menu. All MIDI Setups can be freely customized and overwritten.

**Hint:** To restore the original MIDI Setups, use the “Factory Restore” command (page “Utility” of the Media mode, see page 235). **Warning:** This procedure will erase all Factory and User data from the internal memory.

### Fast Play

▶GBL<sup>Sng</sup>

When checked, this function allows to skip the empty setup beats at the beginning of a Standard MIDI File, and immediately start from the first note. However, any setup data are read and considered.

Please note that, being recorded as audio data, any empty space at the beginning of an MP3 file cannot be skipped.

**Note:** When Pa3X is driving an external musical instrument, the fast transfer of MIDI data to the MIDI OUT or USB port may cause a delay to the Song’s start. Therefore, we suggest to turn this function off when Pa3X is hooked to other instruments.

### Get Hard Disk Path

▶GBL<sup>Sng</sup>

Touch this button to see the current file path of the Song assigned to each of the players. This lets you know where currently selected Songs are located in the storage device.

If you save these paths to the Global, by selecting the “Write Global-Song Play Setup” command from the page menu, the first time you will open the Song Select window, after turning the instrument on, the selected path will be selected by default.

## Page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Write Performance

Select this command to open the Write Performance dialog box, and save most of the current control panel settings to a Performance.

See “Write Performance dialog box” on page 138 for more information.

### Write Global-Song Play Setup

Select this command to open the Write Global-Song Play Setup dialog box, and save global settings that are unique to the Song Play mode.

See “Write Global-Song Play Setup dialog box” on page 159 for more information.

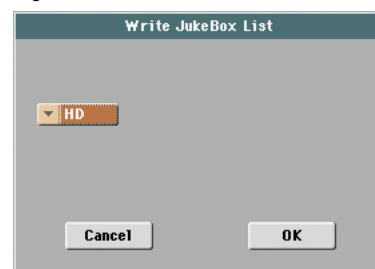
### Save Song Marker Ply.1/2

Select this command to save the markers created in the corresponding player (see “Markers page” on page 172).

### Export Jukebox List

Only available when a Jukebox list is selected. Select this command to save the current Jukebox list as a text file to a storage device. Here is how it works.

1. While a Jukebox file is assigned to the player, select the Export Jukebox List command from the page menu.
2. A dialog box will appear, asking you to select either the internal disk or a storage device connected to one of the USB Host ports.



3. Select an option, and touch OK to confirm.

**Note:** When saved, the text file will be named after the selected Jukebox file. For example, a Jukebox file named “Dummy.jbx” will generate a “Dummy.txt” file. A new, unnamed Jukebox file will generate a “New\_name.txt” file. If a file with the same name already exists on the target device, it will be overwritten without waiting for any confirmation.

The list will include the progressive number assigned to each Song, the file names, the total number of files in the list.

For the correct display and printing of the list on a personal computer, use a fixed size (i.e., non-proportional) character in your text editor.

### Solo Track

Select the track of the current Player to be soloed, and check this item. You will hear only the selected track, and the ‘Solo’ warning will flash on the page header.

Uncheck this item to exit the Solo function.

The Solo functions works in a slightly different way, depending on the selected track:

- **Keyboard track:** The selected Keyboard track is the only track you can hear when playing on the keyboard. All other Keyboard tracks are muted. Player tracks are left in play status.

- **Song track:** The selected track is the only Song track you can hear. All other Song tracks are muted. Keyboard tracks are left in play status.

**SHIFT** Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

### Copy/Paste FX

You can copy a single effect, or all effects of an FX group (A or B). You can copy them between different Songs. The copy operation can only be carried on while remaining in Song Play mode.

**Note:** This operation only copies the effect settings of the “Effects” section. Parameters contained in other sections, like “Dry” or “FX Send”, are not copied. Please note that these parameters can change the way effects change the sound.

#### To copy a single effect:

1. Select the source Song, Performance, Style or STS, then
  - go to the page of the single effect you want to copy (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3), or
  - go to the Effects > A/B FX Config page, to copy all effects. This may be useful if you want to copy various effects into different Songs, Performances, Styles or STSs.
2. Choose the “Copy FX” command from the page menu.
3. Select the target Song, Performance, Style or STS, then go to the page of the single effect you want to paste (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3).
4. Choose the “Paste FX” command from the page menu.

#### To copy all effects:

1. Select the source Song, Performance or STS, then go to the Effects > A/B FX Config page, to copy all effects.
2. Choose the “Copy FX” command from the page menu.
3. Select the target Song, Performance or STS, then go to the page of the Effects > A/B FX Config page.
4. Choose the “Paste FX” command from the page menu.

### Easy Mode

Easy Mode allows you to use the Style Play and Song Play modes with an easier-to-use user interface. It is recommended to beginners, and to professionals alike that do not want to deal with the extra parameters of the Advanced mode.

At any time, you can manually turn the Easy Mode on/off with the Easy Mode command in the page menu of the Style Play and Song Play modes.

See “The Song Play page in detail” on page 35 for more information.

## Write Global-Song Play Setup dialog box

Open this dialog box by selecting the Write Global-Song Play Setup item from the page menu. Here, you can save various Song Preference settings (see “Preferences: General Setup” on page 157), that are saved to the Global file.



Parameters saved in the Song Play Setup area of the Global are marked with the ►GBL<sup>Sng</sup> symbol through the user’s manual.

# SongBook

The SongBook is an onboard database that allows you to organize various “musical resources” (Style, Standard MIDI Files, KAR files, and MP3 files) for easy retrieving.

The SongBook mode overlaps the Style Play and Song Play operating modes. When you select an entry from the database, the Style Play or Song Play mode is automatically selected, depending on the type of file associated with the entry.

In addition to helping you organize your shows, the SongBook allows you to associate four Pads, and up to four STSs to each Standard MIDI File or MP3 file, played back in Song Play mode. This way, it is easy to recall a complete setup for Keyboard tracks, effects, and the Voice Processor, for realtime playing over a Standard MIDI File or MP3 file.

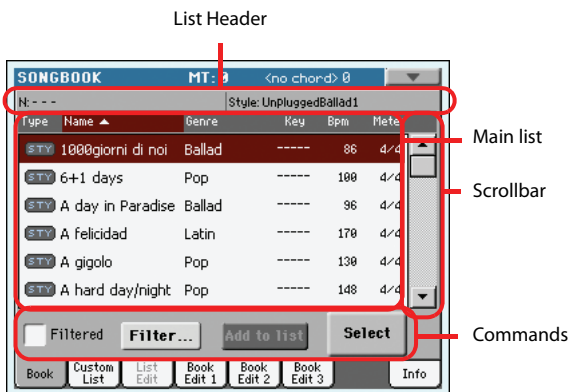
**Note:** SongBook entries do not include actual data, but only a pointer to a Style in memory, a Standard MIDI File, or an MP3 file. When you copy a SongBook file, referenced files are not copied with it.

**Hint:** Use the SongBook Editor (freely available from our web site) to edit your SongBook with a PC.

**Warning:** If you load a SongBook list from a storage device (“SBD” file), the existing one in memory is deleted. Save your old SongBook list before loading a new one.

## Book

The Book page contains the full database of song entries. While in this page, you can select an entry, and touch the Select button in the display to load it. Then, press the PLAY or START button to start the Song or Style.

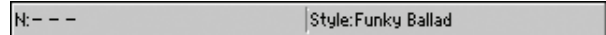


Each entry of this database may include the song’s author, name, genre, original key, tempo and meter (time signature). When selecting one of the entries, the associated Style, Standard MIDI File or MP3 file is automatically recalled. Also, STSs and Pads may be recalled (if present).

## List Header

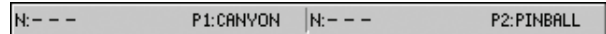
The List Header may change, depending on the type of data associated with the selected entry.

- When a Style is associated to the entry, the currently selected entry’s name is shown on the left (“N:”), and the associated Style is shown on the right (“Style:”):



- When a Standard MIDI File or MP3 file is associated to the entry, the list header is split into two parts, with the left half referring to Player 1, and the right one referring to Player 2.

Information for the selected entry’s name (“N:”) and associated Standard MIDI File or MP3 file (“P1:” or “P2:”) is given for each player:

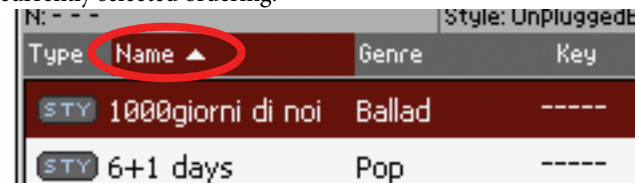


**Note:** If you select a different Style or Standard MIDI File or MP3 file, the entry’s name field (“N:”) returns blank (---), meaning the entry has been modified.

## Main list

Full list of the SongBook database. Use the scrollbar (or the TEMPO/VALUE controls) to browse through the list.

You can touch one of the heading labels above the list to change the order in which entries are shown. For example, by touching the “Name” label, the list is alphabetically re-ordered according to the entry names. The selected label turns red, showing the currently selected ordering.



By touching the label again, the order of the files switches between ascending and descending. The small arrow next to the label name shows the selected order.

## Scrollbar

Use the scrollbar (or the TEMPO/VALUE controls) to scroll the entries.

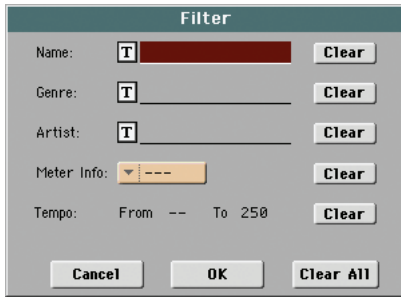
## Commands

### Filtered

When this box is checked, only entries matching the selected filter criteria are shown in the Main list. The box is automatically checked when you exit from the Filter dialog box by touching OK (see below).

### Filter...

Touch this button to open the Filter dialog box, and select one or more filter criteria, to show a restricted set of entries in the main list.



Touch the **T** (Text Edit) button next to the search criteria you want to edit (Name, Genre, or Artist). You can also select a Meter, or a range of Tempo values.

Touch the Clear button next to the search criterion you want to delete or set to a default value.

Touch Clear All to reset all search criteria.

**Note:** You can also find items in the SongBook database by pressing the SEARCH button, and using the Search function. The Filter function allows, however, for a more refined search.

### Add to list

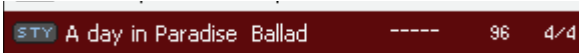
If the “Enable List Edit” command is selected in the page menu, the “Add to list” button becomes available, to let you add entries to the selected Custom List.

Select an entry, then touch this button to add the selected entry to the current Custom List (see “Custom List” on page 163).

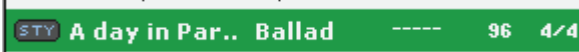
### Select

Touch this button to confirm selection of the highlighted entry in the main list. After touching this button, the name of the selected entry appears in the left upper corner of the display (“N:”).

When you highlight a song in any of the SongBook lists, its name appears in reversed text, over a dark-red background. While in this situation, the song is highlighted, but not yet loaded.



When you touch the Select button in the display, the song will be loaded. The dark red background turns to green, and the text is turned to boldface, to show the Song has been loaded and ready to play.

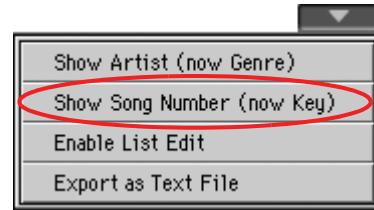


To start playback of the Song or Style, press (respectively) either the PLAY or START button.

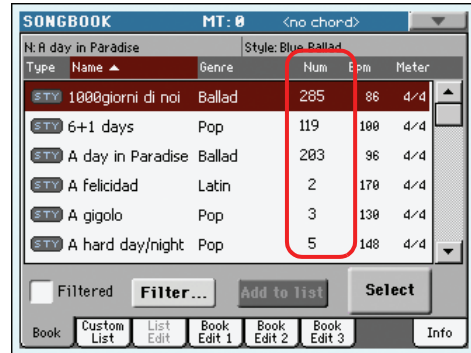
### Numeric selection of entries

When in SongBook mode, you can select a SongBook entry by means of an unique number. Numbers associated with each entry can be programmed in the Book Edit 2 page (see “Book Edit 3” on page 166).

To see the numbers while in the Book page, select the “Show Song Numbers (now Key)” command from the page menu:



After you select this command, the “Num” column appears:



To see the “Key” column again, select the “Show Key (now Song Numbers)” command from the page menu.

To select a SongBook entry by entering its number, press the SONGBOOK button again while you are in any page of the SongBook mode. The numeric keypad will appear, allowing you to enter the number corresponding to the desired entry.

**Hint:** You can export a list of SongBook entries in TXT format, including the assigned selection number. You can print this list on paper as a memo. (See “Export as text file” on page 168).

### Selecting SongBook entries via MIDI

SongBook entries can be selected via MIDI (through the special Control channel), by using the dedicated NRPN Control Change messages #99 (MSB, with value 2) and #98 (LSB, with value 64). See “Selecting SongBook entries via MIDI” on next page.

### Setting the special Control MIDI channel

A special MIDI channel used as the “Control” channel is needed to send MIDI messages to select the SongBook entries.

First of all, choose a MIDI Setup to quickly configure the Control channel. Go to the Global > MIDI > Setup/General Control page and choose a MIDI Setup where to save your settings.

Then, choose a MIDI channel as the “Control” channel. Go to the Global > MIDI > Midi In Channel page, and assign the Control option to one of the sixteen available MIDI channels (usually one of the higher-numbered ones, for example 16).

When done, save this setting to the current MIDI Setup by choosing the “Write Global-Midi Setup” command from the page menu.

If you plan to use a different MIDI channel for the Style Play and Song Play modes, repeat the above to create a second MIDI Setup.



### Assigning a MIDI Setup to the Style Play and Song Play modes

Since SongBook entries dynamically recall the Style Play or the Song Play modes, **it is advisable to assign them the same MIDI Setup, or two different MIDI Setups with the Control channel assigned to the same MIDI channel.** This way, the same MIDI channel will be used to select a SongBook entry in either the Style Play or Song Play mode.

When one of the operating modes is recalled, the MIDI Setup memorized in the Style Play Setup or in the Song Play Setup will be automatically selected, and MIDI channels will be automatically configured.

To assign a MIDI Setup to each of the two operating modes:

- In Style Play mode, go to the Style Play > Preferences > Style Setup page, and select a MIDI Setup. Select the Write Global-Style Setup command from the page menu.
- In Song Play mode, go to the Song Play > Preferences > General Control page, and select the same MIDI Setup assigned to the Style Play mode. Select the Write Global-Song Play Setup command from the page menu.

### Selecting SongBook entries via MIDI

When you are ready to remotely select SongBook entries, switch to the Style Play or Song Play mode.

At this point, Pa3X must receive on the special Control channel the NRPN Control Change messages #99 (MSB, with value 2) and #98 (LSB, with value 64) in fast succession, as an initialization string. This string must be sent only once, unless another NRPN control is sent on the same MIDI channel before selecting a different SongBook entry.

After the initialization string has been sent, you must send the selection string, made of two Control Change messages: CC#06 (Data Entry MSB) for the thousands and hundreds, and CC#38 (Data Entry LSB) for the tens and units. The range of the Data Entry controls, in this case, is 0~99 (instead of the typical 0~127).

The following examples show some typical situations.

- Send the following string to select SongBook entry #77:

Data 1	Data 2	
NRPN MSB	2	Initialization string (CC#99, 98)
NRPN LSB	64	
DataEnt MSB	0	Thousands and hundreds (00xx)
DataEnt LSB	77	Tens and units (xx77)

- Send the following string to select SongBook entry #100:

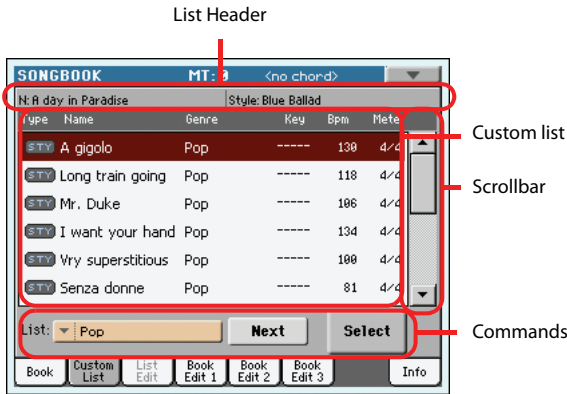
Data 1	Data 2	
NRPN MSB	2	Initialization string (CC#99, 98)
NRPN LSB	64	
DataEnt MSB	1	Thousands and hundreds (01xx)
DataEnt LSB	0	Tens and units (xx00)

- Send the following string to select SongBook entry #2563:

Data 1	Data 2	
NRPN MSB	2	Initialization string (CC#99, 98)
NRPN LSB	64	
DataEnt MSB	25	Thousands and hundreds (25xx)
DataEnt LSB	63	Tens and units (xx63)

## Custom List

Use this page to select and use one of the available Custom Lists (contained in the “LISTDB.SBL” file saved in the same folder as the “.SBD” SongBook file). Custom Lists are lists made of entries extracted from the main SongBook list (as seen in the Book page). They allow the use of smaller, customized SongBook lists, suitable for a single gig or your own music tastes.



**Hint:** You can jump to this page by keeping **SHIFT** pressed, and pressing the **SONGBOOK** button.

### List header

See “List Header” on page 160.

### Custom list

List of files contained in the selected Custom List. Use the scrollbar to browse through the list. As an alternative, use the TEMPO/VALUE controls.

### Scrollbar

Use the scrollbar (or the TEMPO/VALUE controls) to scroll the entries.

### Commands

#### List pop-up menu

Use this pop-up menu to select one of the available lists.

#### Next

Touch this button to select the next entry in the list.

**Hint:** You can assign this command to an Assignable Switch or Assignable Footswitch.

#### Select

Touch this button to confirm selection of the highlighted entry in the list. After touching this button, the name of the selected entry appears in the left upper corner of the display (“N:”).

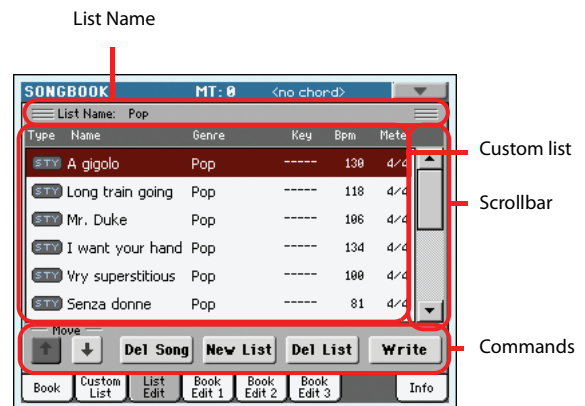
**Hint:** This command is useful to browse through the list, and select an entry different than the following one in the list.

## List Edit

This page is only available after checking the “Enable List Edit” command in the page menu (see page 168).

Use this page to edit the available Custom Lists. A Custom List is a set of SongBook entries, created by selecting items from the Main List.

To add entries to a Custom List, first create or select the list to be edited in this page. Then, go to the Book page, select the entry to be added, and touch the “Add to list” button. When finished adding entries, return to this page and edit the selected list.



### List Name

Name of the selected list. To select a Custom List, go to the “Custom List” page and use the List pop-up menu.

### Custom list

List of songs contained in the selected Custom List. Use the scrollbar or the TEMPO/VALUE controls to browse through the list.

### Scrollbar

Use the scrollbar (or the TEMPO/VALUE controls) to scroll the entries.

### Commands

#### Move

Use these buttons to move the selected song entry up or down in the list.

#### Del Song

Touch this button to delete the selected song entry from the list.

#### New List

Touch this button to create a new, empty Custom List.

**Note:** The maximum number of Custom Lists in a SongBook file is 256 lists.

**Warning:** Any unsaved Custom List is lost when creating a new list using this command.

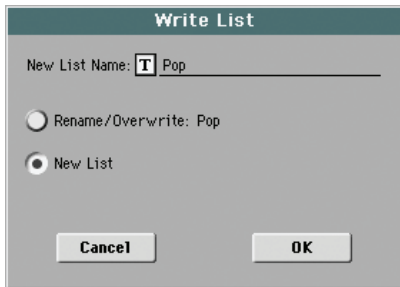


### Del List

Touch this button to delete the current list.

### Write

Touch this button to save changes to the selected Custom List.



To assign a different name to the selected list, touch the **T** (Text Edit) button to open the Text Edit window.

Select an option to save the edited Custom List:

- Select Rename/Overwrite to overwrite an existing list, optionally changing its name. **Warning:** The older list will be deleted!
- Select New List to save a new Custom List in memory. This list will be available in the “Custom List” page.

## Book Edit 1

The Book Edit 1 page is where you link a Musical Resource (Style or Song) to the SongBook entry.

**Hint:** Use the Filter in the Book page, to quickly find an entry to be edited.

The Book Edit 1 page with a Style-based entry:



The Book Edit 1 page with a Song-based entry:



### Header

#### Name ▶SB

Name of the selected song entry. The name is assigned after you touch the Write button to save the entry to the SongBook list.

#### Number (Song Selection Number) ▶SB

Here you can select a unique number (up to 9,999) to be associated to the current SongBook entry. By typing this number (by using the Numeric Keypad) after pressing the SONGBOOK button again, you will be able to quickly recall an entry from the Book page (see “Numeric selection of entries” on page 161).

Assigning a number is not mandatory, but may help you to organize your entries. For example, you can use the different 100s to create a different way of categorizing your entries by genre or age.

#### Entry Resource ▶SB

Style, Standard MIDI File or MP3 file associated with the saved entry.

**Warning:** If you replace this resource with a different one, carrying the same media path and name (in case of a Standard MIDI File or MP3 file) or memory location number (in case of a Style), the SongBook entry will no longer point to the right data. Be careful

not to delete or move a Style or a file associated with a SongBook entry from the original location.

## Current Resource

### Write

When checked, a reference to the selected resource is saved with the entry when touching Write. Saved resources are:

- the latest selected Style; this also saves the associated Pads.
- the MID, KAR or MP3 file assigned to Player 1, and shown on the right of this parameter; Pads associated to the latest selected Style are also saved.

**Note:** Only the MID, KAR or MP3 file assigned to Player 1 will be saved in the SongBook entry. However, when recalling the entry, the Song will be assigned to either Player, depending on which one is currently free and not in play.

When unchecked, no new resource will be saved with the entry. The original resource associated with the entry will be preserved when touching Write.

When touching New Song to create a new, blank entry, this parameter is automatically checked, and cannot be modified. A reference to the associated resource will be saved with the new entry.

### Resource Name ▶SB

Name of the currently selected Style, Standard MIDI File or MP3 file. It may differ from the name of the resource already saved in the entry, shown on top of the page (see “Entry Resource” above).

You can select a different resource by going back to the Style Play or Song Play mode, and selecting resources from there. Then, press the SONGBOOK button to return to the Book Edit page.

When you touch Write, a link to the selected resource(s) is saved with the entry (provided the “Write” option is selected when saving). The resource(s) will be recalled when you selected the entry it is associated to.

## STS

### Write ▶SB

When saving a SongBook entry, and this parameter is checked, you can save the current settings of the Keyboard tracks into an STS, or all settings of the latest Style STSs into all four STSs.

#### All Current Style STS

All four STSs are saved to the current SongBook entry. The source STSs are those contained in the Style currently selected in Style Play mode.

When you touch Write and choose the Rename/Overwrite option, all STSs are overwritten at once.

**Current** A single STS is saved to the chosen SongBook STS. The source are the current Keyboard tracks, as they have been configured by selecting a Performance, Style STS, SongBook STS, or after manual editing.

When you touch Write and choose the Rename/Overwrite option, only the new STS is overwritten, while the others are left untouched.

• **STS Name:** Name of the current STS. Touch the **T** (Text Edit) button to open the Text Edit window, and modify the name.

• **To STS Location:** One of the four STS available for each entry, where you can save the current settings for Keyboard tracks and the Voice Processor.

## Buttons

### New Song

Touch this button to create a new entry. Settings are copied from the currently selected Style, or from the Standard MIDI File or MP3 file assigned to Player 1. The selected resource will be shown in the “Resource Name” field (see above).

### Del Song

Touch this button to delete the current entry.

### Write

Touch this button to open the Write Song dialog box, and save the current entry to the main list of the SongBook.

**Note:** The maximum number of entries in a SongBook file is 3,000 entries.



To assign a different name to the entry, touch the **T** (Text Edit) button to open the Text Edit window.

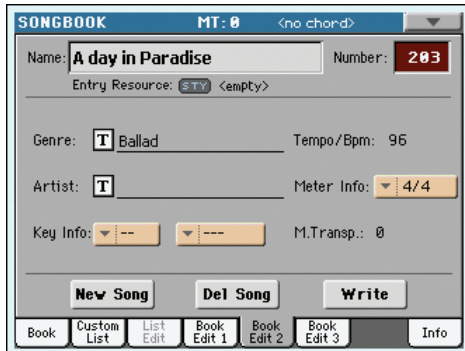
Select an option to add the new entry to the SongBook:

- Select Rename/Overwrite to overwrite an existing entry, optionally changing its name. **Warning:** The older entry will be deleted!
- Select New Song to save a new entry to the SongBook database.

## Book Edit 2

The Book Edit 2 page is where you enter information on the Genre, Artist, Key, etc. to the SongBook entry.

The Book Edit 2 page with a Style-based entry:



The Book Edit 2 page with a Song-based entry:



## Header

This includes the same Name, Number and Entry Resource fields found in the “Book Edit 1” page (see above).

## Database

### Genre ▶SB

Music genre associated with the entry.

### Artist ▶SB

Name of the artist of the song associated with the entry.

### Key Info ▶SB

Original key of the entry. The first field is the key name, the second one is the mode (major or minor).

### Tempo/BPM ▶SB

Basic tempo of the Style, or starting tempo of the Standard MIDI File associated with the entry. This may change, if a Tempo Change event is included with the associated resource.

*Note: Even if you can edit this value, the starting value of a Standard MIDI Files is always considered, and overrides this value.*

*Note: You can edit this value even if an MP3 is associated to the SongBook entry. However, this is just an indicative value.*

### Meter Info ▶SB

Basic meter (time signature) of the Style, or starting meter of the Standard MIDI File associated with the entry. This may change, if a Meter Change event is included with the associated resource.

### M.Transp. (Master Transpose) ▶SB

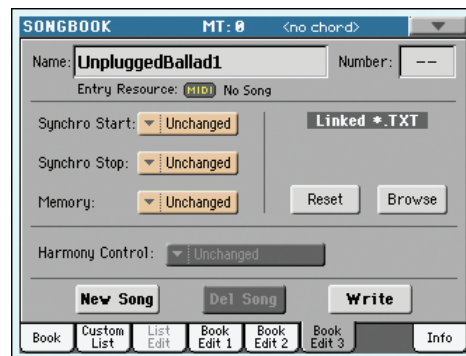
Master Transpose. When the entry is selected, the Master Transpose of the whole instrument is automatically changed. The Master Transpose value saved in the SongBook entry overrides any Master Transpose setting contained in the referenced Song.

*Note: If the Master Transpose is locked, however, the Master Transpose does not change.*

## Book Edit 3

This page is where you select the Style and Memory options to be memorized, link a “TXT” file, and choose the source of Harmony notes for the associated Song.

The Book Edit 3 page with a Style-based entry:



The Book Edit 3 page with a Song-based entry:



### Synchro Start / Synchro Stop / Memory ▶SB

The status of these functions can be memorized in a SongBook entry.

*Note: If the SongBook entry is based on a Song, Synchro Start and Synchro Stop are greyed out and cannot be modified, since they have no effect on a Song.*

**Unchanged** When selecting this SongBook entry, the status of the corresponding function is left unchanged.

**Off** When selecting this SongBook entry, the status of the corresponding function is turned off.

On When selecting this SongBook entry, the status of the corresponding function is turned on.

**Linked .TXT** ▶SB

You can select a text (.TXT) file, and link it to the Style or Song associated with the current SongBook entry. When you select this entry, the text file is automatically loaded.

Text files can be seen in the display and in an external monitor (provided the VIF4 Video Interface has been installed). Since there is no automatic synchronization between this kind of lyrics and the associated songs, you must scroll them manually. This can be accomplished in either of two ways:

- When a “.TXT” file is selected, a special vertical scrollbar appears in the “Lyrics” page. Touch it to scroll through the text during the performance. See the “Lyrics, Score, Markers” chapter on page 169.
- Scrolling is also possible by means of the Text Page Down/Up command, that can be assigned to a Footswitch, EC Switch or Assignable Switch.

This section of the Book Edit 3 page contains two buttons:

**Reset** Touch this buttons to unlink the text file from the entry.

**Browse** Touch this button to open a standard File Selector, and select a “.TXT” file to be linked to the current SongBook entry.

After selection, the name of the linked text file appears above the two buttons.



**Harmony Control** ▶GBLSeq

(Only editable if a Standard MIDI File is assigned to the SongBook entry) The Voice Processor will get the chord notes from the track selected with this parameter.

**Hint:** Go to the Voice Processor Preset section of the Global mode to try different Voice Processor Presets while creating or editing a Song.

**Unchanged** The Harmony Control set by the previous entry is not changed.

**Off** No Song track, nor the keyboard, sends notes to the Harmony module of the Voice Processor. Chords can still be received from the MIDI IN.

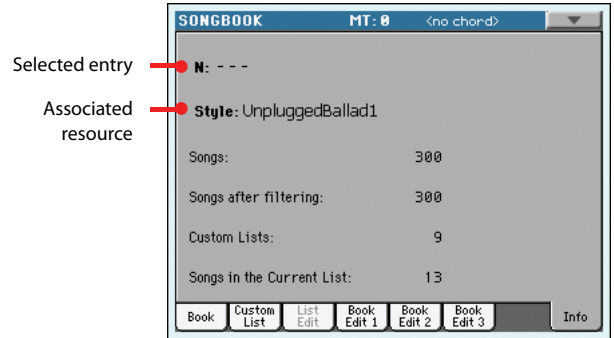
**Ply. Track 1...16** Notes are sent from one of the Players tracks.

**Keyboard** Chords are received from the keyboard.

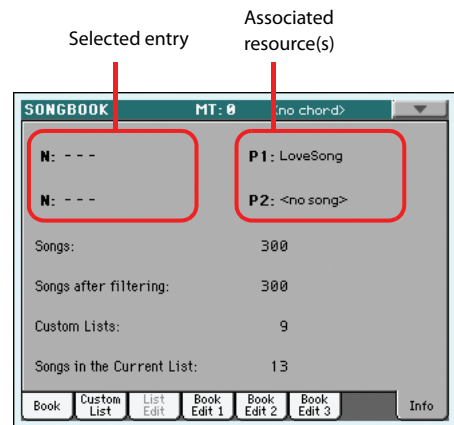
**Info**

Use the Info page to see the name of the selected entry, the associated resource(s), the total number of Songs in the SongBook, the number of filtered entries, the number of available Custom Lists, and the number of Songs in the current list.

- In case of an entry based on a Style:



- In case of an entry based on a Song in Standard MIDI File or MP3 format:



**Selected entry**

This parameter shows the currently selected entry. If it is blank (---), the latest selected entry has been modified, or no entry has been selected.

**Associated resource**

Style, Standard MIDI File or MP3 file associated to the selected entry.

**Songs**

Total number of entries in the SongBook list.

**Songs after filtering**

This parameter shows the number of entries shown in the “Book” page, after applying the selected filter. If no filter is selected, this matches the total number of entries in the SongBook list (see previous parameter).

**Custom Lists**

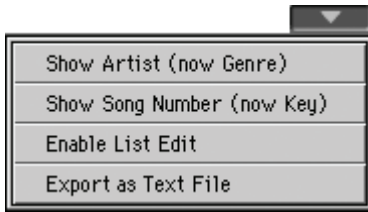
This parameter shows the number of available Custom Lists.

**Songs in the Current List**

Number of entries in the selected Custom List.

## Page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Show Artist/Genre

Select this command to toggle between the Artist and Genre column on the SongBook list, appearing in the “Book” and “Custom List” pages.

### Show Number/Key

Select this command to toggle between the Number and Key column on the SongBook list, appearing in the “Book” and “Custom List” pages.

### Enable List Edit

Select this command, and make the checkmark appear, to make the List Edit page available.

### Export as text file

*Only available when a SongBook list or Custom list is selected.* Select this command to open the Export dialog box, and save the SongBook or Custom List as a text file. The selected filtering will be applied to the exported list, assuming the Filter button is checked.

The dialog box is a little different, depending on the page where you selected this command.

- Selected from the “Book” page:



- Selected from the “Custom List” page:



Touch the **T** (Text Edit) button to open the Text Edit window and assign a name to the text file to be saved to a storage device. Then, select either the internal storage memory to save the file.

- Touch OK to confirm.

# Lyrics, Score, Markers

By using the LYRICS and SCORE buttons, you can see lyrics and chord abbreviations in the Style Play, Song Play and SongBook modes, and the score and markers in the Song Play and Song-Book modes.

## Lyrics page

Open the Lyrics page by pressing the LYRICS button. This page shows the lyrics and chord abbreviations in the Style Play, Song Play and SongBook modes.

### Viewing lyrics and chords in the Song Play and SongBook modes

You can see the following types of lyrics and chords:

- Lyrics contained in a Standard MIDI File or Karaoke™ file as Lyrics events, or in an MP3 with Lyrics file (in ID3 format – see [www.id3.org](http://www.id3.org)).
- Lyrics contained in a “.CDG” file, loaded with an MP3 file with the same name. When a “.CDG” file exists in the same directory as an MP3 file, and shares exactly the same name, it will be loaded with the “MP3” file.
- Lyrics contained in a “.TXT” file, loaded with a Standard MIDI File, Karaoke™ or MP3 file with the same name. When a “.TXT” file exists in the same directory as a Standard MIDI File or MP3 file, and shares exactly the same name, it will be loaded with the “.MID” or “.MP3” file (see “Text files loaded with Standard MIDI Files and MP3 files” on page 170).
- Lyrics contained in a “.TXT” file linked to the latest-selected Song-based SongBook entry (see “Linked .TXT” on page 167).
- When no lyrics data is contained in the Song, or linked to a SongBook entry, you can see lyrics contained in a “.TXT” file loaded after selecting a Song (see “On-the-fly TXT loading” below).

This is the priority of lyrics data shown in the display:

- CDG file contained in the same folder as the MP3 file, *overriding...*
- TXT file linked to a SongBook entry, *overriding...*
- TXT file contained in the same folder as the Standard MIDI File or MP3 file, recalled by a SongBook entry, *overriding...*
- Lyrics events contained in the Standard MIDI File or MP3 file.

**Hint:** If you do not want to see the TXT file or the CDG file, and prefer to see the Lyrics data, rename the TXT or CDG file, or move it to a different folder.

### Viewing lyrics and chords in the Style Play mode

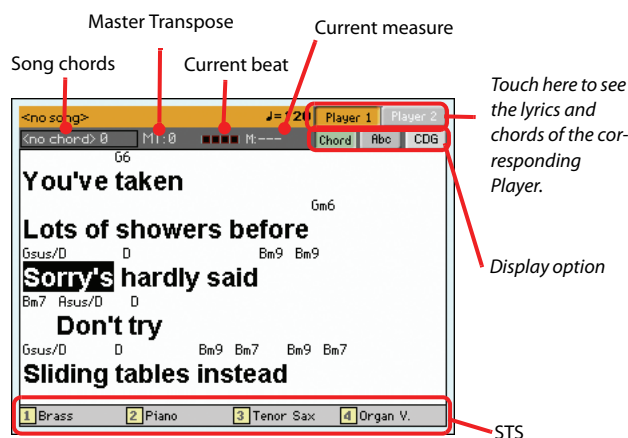
Lyrics can be associated to a Style as a “.TXT” file. When in this page, you can see:

- lyrics contained in a “.TXT” file linked to the latest-selected Style-based SongBook entry (see “Linked .TXT” on page 167).
- lyrics contained in a “.TXT” file loaded after selecting a Style (see “On-the-fly TXT loading” below).

**Note:** You cannot access Markers or the Score while you are in Style Play mode.

### The Lyrics page in detail

Lyrics will be shown only if they are compatible with a standard format that Pa3X can understand.



While the Song is playing, Lyrics contained in a Standard MIDI File or MP3 file flow in the display. Chord abbreviations (if any) will appear above the lyrics, in time with the music (depending on the status of the “CHORD” button). Lyrics at the current position are highlighted.

If the text has been loaded as a “.TXT” file, it will not scroll automatically while the Song is playing back. You must scroll it with the VALUE controls or the vertical scrollbar. As an alternative, you can use an assignable switch or footswitch, with the Text Page Up or Text Page Down functions assigned, to scroll (respectively) to the previous or next text page.

If both player are playing, you can choose the Lyrics page either using the dedicated Player buttons in the top right corner of the page, or by moving the X-FADER slider fully to the left (Player 1) or to the right (Player 2).

To exit from this page, press either the LYRICS or the EXIT/NO button.

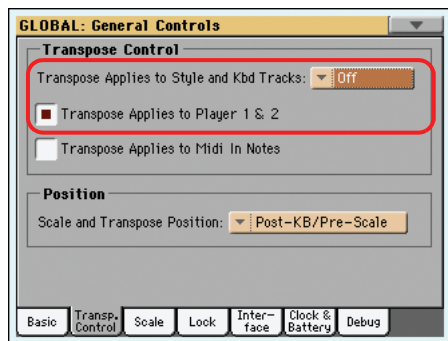
#### Song chords

Chords contained in the Standard MIDI File (if any). This indicator may be easier to read than chords shown within the lyrics.

When changing the Master Transpose, chord abbreviations contained in a Standard MIDI File are transposed, and correctly



shown in the display. Master Transpose must be activated on the Sequencer, but not on the Keyboard.



### Master Transpose

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

### Current beat

*Standard MIDI Files only.* Beat number of the current measure, that is currently playing.

### Current measure

*Standard MIDI Files only.* Current measure number.

### Selected player (Ply 1/Ply 2)

Use these buttons to select a player whose Song to show. Player 1 is orange, while Player 2 is blue.

*Note: You can have Player 2 selected in the Main page of the Song Play mode, and Player 1 selected in the Lyrics page, or vice-versa. This way, you can select a Song whose lyrics, score or markers to display on the external video monitor, while selecting a different player for editing operations.*

### STS

Name of the four selected Single Touch Settings (STS). Touch one of them to select it.

### CHORD ▶ GBL<sup>Sng</sup>

If this button is depressed, chords are shown above lyrics in the display – provided the Standard MIDI File contains them.

### Abc ▶ GBL<sup>Sng</sup>

Size of the fonts. You can choose between a smaller and a bigger font.

### CGD

Touch this button to show the lyrics contained in the associated CDG file.

## Text in MP3+CGD files

When a “.CDG” file exists in the same directory as an MP3 file, and shares exactly the same name, it will be loaded with the “.MP3” file, and can be seen in the Lyrics page.

As an example, if the file “MYSONG.CDG” exists in the same directory as the “MYSONG.MP3” file, it is loaded together with the matching “.MP3” file.

The text will scroll automatically while the Song is playing back.

*Note: When a “.CDG” file is loaded with the Song, it overrides any included Lyrics data.*

## Text files loaded with Standard MIDI Files and MP3 files

When a “.TXT” file exists in the same directory as a Standard MIDI File or MP3 file, and shares exactly the same name, it will be loaded with the “.MID” or “.MP3” file, and can be seen in the Lyrics page.

As an example, if the file “MYSONG.TXT” exists in the same directory as the “MYSONG.MID” or “MYSONG.MP3” file, it is loaded together with the matching “.MID” or “.MP3” file.

However, unlike ordinary Lyrics, the text will not scroll automatically while the Song is playing back. You must scroll it with the VALUE controls. As an alternative, you can use an assignable switch or footswitch, with the Text Page Up or Text Page Down functions assigned, to scroll (respectively) to the previous or next text page.

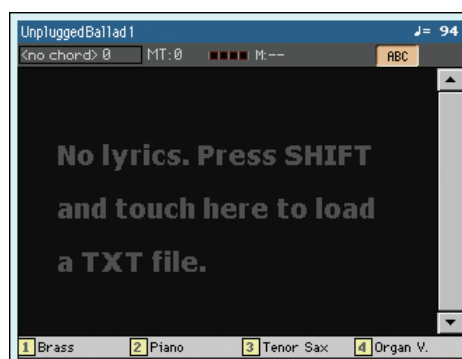
*Note: When a “.TXT” file is loaded with the Song, it overrides any included Lyrics data.*

## On-the-fly TXT loading

When a Song or a SongBook entry does not contain any Lyrics metadata or has no “.TXT” file linked, the “No lyrics. Press SHIFT and touch here to load a TXT file” message appears in the display when you go to a Seq. Lyrics page.



The same can be done while in Style Play mode.



When this message appears, and you want to load a “.TXT” file, keep the SHIFT button pressed and touch the center of the display. A standard file selector appears, and lets you look for “.TXT” file to be loaded while the current Song is playing.

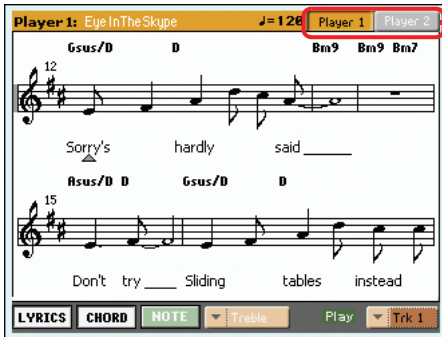
*Hint: You can use the Search function to search a “.TXT” file in the various storage devices. See the “Searching files and musical resources” chapter on page 109 for more information.*



## Score page

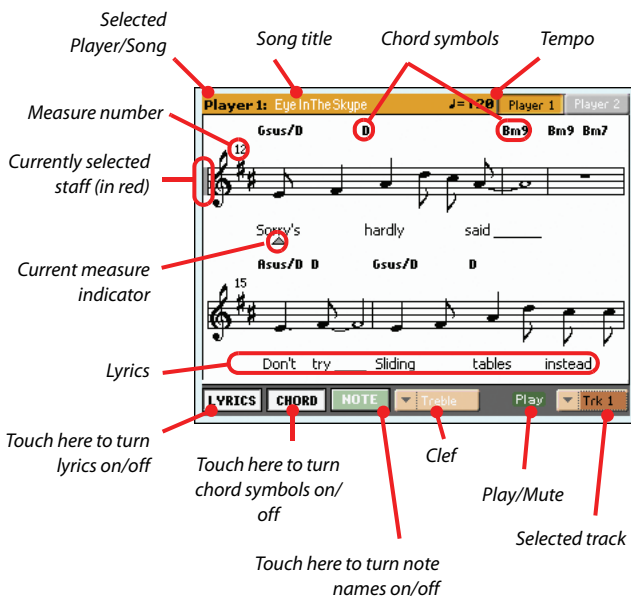
Open the Score page by pressing the SCORE button. This page shows the Song's score in the Song Play and SongBook modes.

After having chosen either Player 1 or Player 2, the Score page of



Touch here to see the score of the corresponding Player.

the corresponding Song appears.



If both player are playing, you can choose the Score page either using the dedicated Player buttons in the top right corner of the page, or by moving the X-FADER slider fully to the left (Player 1) or to the right (Player 2).

To exit from this page, press either the SCORE or the EXIT/NO button.

**Note:** Master or Track Transpose do not affect the Score display.

### Selected Player/Song

This is the name of the currently selected Player (and Song). To select a different Player, touch the button corresponding to the other Player.

When moving the X-FADER, the shown score may change. When the X-FADER is fully moved to the left, the score for Sequencer 1 is shown; when the X-FADER is fully moved to the right, the score for Sequencer 2 is shown instead.

### Song title

Name of the Song.

### Tempo

Current Tempo of the Song (in BPM, Beats Per Minute).

### Staff

The selected track is shown as traditional music notation. Depending on the content of the track, either notes or chords are shown. Pa3X takes care for you of 'cleaning-up' the score, so that it is always easy to read.

Several automatic operations are carried on to clean-up the score: Pa3X automatically quantizes to 1/16 notes, detects triplets, avoids note overlaps, understands syncopation, and draws beams according to the time signature. In addition, spacing and measure length are dynamic, and single, double and end measure bars are automatically added.

If a KeySign (Key Signature) event is found at position '001.01.000' of the Song's Master track, the correct key signature is also shown.

### Currently selected staff marker

This red vertical line shows the approximate position of the playback, by indicating the current staff in play.

### Current measure indicator

This red triangle shows the current measure in play.

### Lyrics button

Touch this button to make the lyrics (if available) appear or disappear.

### Chord button

Touch this button to make the chord symbols (if available) appear or disappear. Chords are shown either in the English or Italian system, depending on the selected Help language (see "General Controls: Interface" on page 205).

### Note button

Touch this button to make the note name appear or disappear next to each note. Note names are shown either in the English or Italian system, depending on the selected Help language (see "General Controls: Interface" on page 205).

### Clef

Touch here to open a pop-up menu, where to choose a clef from. Available clefs are:

- Treble      Standard Treble clef (G<sub>4</sub>).
- Treble+8      Treble clef with transposition one octave upper.
- Treble-8      Treble clef with transposition one octave lower.
- Bass      Standard Bass clef (F<sub>3</sub>).
- Bass-8      Bass clef with transposition one octave lower.

### Play/Mute

Use this button to let the selected track play, or to mute it. If the track is muted, the score is still shown, so that you can play or sing it.

**Hint:** The "Melody Mute" function, that can be assigned to an assignable switch, footswitch or EC5 pedal, allows for muting the melody track of a Song (default: Track 4, see "SMF Melody Track"

on page 157). If your song has the melody part assigned to the same track, you can mute or unmute it by using this button, or the assigned switch/pedal.

### Selected track

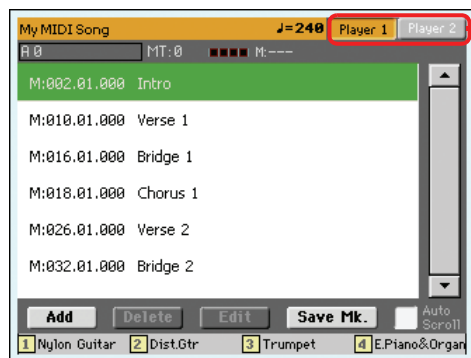
Touch here to open a pop-up menu where to chose the track to be shown from.

**Hint:** The vocals part is often assigned to Track 4.

## Markers page

Open the Marker page by pressing both the LYRICS and SCORE buttons together. This page shows the Song Markers in the Song Play and SongBook modes.

Standard Song Markers contained in a Standard MIDI File can be read with the Pa3X, to quickly jump to a given position in the Song. Additionally, you can set your own marker points on-the-fly.



Touch here to see the markers of the corresponding Player.

If both player are playing, you can choose the Marker page either using the dedicated Player buttons in the top right corner of the page, or by moving the X-FADER slider fully to the left (Player 1) or to the right (Player 2).

To exit from this page, press the EXIT/NO button.

**Note:** It is not advisable to program them with a Jukebox file assigned to Player 1, since pressing PLAY/STOP would delete the markers.

### How to add a marker:

1. Press the LYRICS and SCORE buttons together to open the Markers page.
2. Touch the Player 1 (Player 2) button in the top right corner of the display to see the markers contained in the corresponding Song.
3. Start the Song by pressing the PLAYER 1 (PLAYER 2) PLAY/STOP button (however, markers can be added even while the player is not running).
4. When you reach the position you want to save as a marker, touch the Add button in the display.
  - If you touch Add within the first beats of the measure, the beginning of the current measure is saved as a marker.
  - If you touch Add within the last beat of the measure, the beginning of the following measure is saved as a marker.

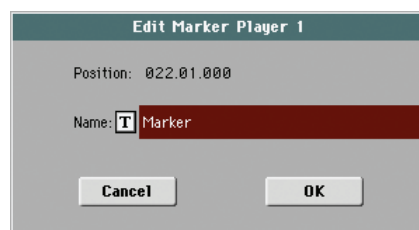
5. Do the same for any following marker.
6. Stop the Song by pressing the PLAYER 1 (PLAYER 2) PLAY/STOP button.

### How to jump to a saved marker:

1. Start the Song again.
2. When you want to jump to a saved marker, touch it in the display. The Song will jump to the saved position at the beginning of the next measure.

### How to edit a marker:

1. Touch the marker to be edited in the display.
2. Touch the Edit button in the display to set the marker to edit. The Edit Marker window will appear.



3. While in Edit Marker window, you can edit the name and position of the marker being edited.
4. Save the markers (as described below).

### How to delete a marker:

1. Touch the marker to be deleted in the display.
2. Touch the Delete button in the display to delete the selected marker.
3. Save the markers (as described below).

### How to save the markers:

Touch the “Save Mk” button in the display to save all markers.

If you are not in the Lyrics/Score page, choose from the page menu the “Save Song Marker Ply.1” or “Save Song Marker Ply.2” (depending on the player where you created the markers). The markers will be saved into the Standard MIDI File.

### Auto Scroll

Check this parameter if you want the current marker to be always visible in the display during playback, by making the list of markers scroll automatically.

Don't check this parameter, if you prefer to prevent the list from scrolling. This is useful if you want a marker to remain in the display, ready to be selected as soon as you want to jump to its position, with no need to scroll the list to catch it out.

### STS

Name of the four selected Single Touch Settings (STS). Touch one of them to select it.

## Sequencer operating mode

The Sequencer operating mode is the full-featured onboard sequencer, where you can create a Song from scratch, or edit it. You can also use this mode to edit the initial parameters of a Standard MIDI File, either made with an external sequencer or with Pa3X's own sequencer.

You can save the new or edited Song as a Standard MIDI File (SMF, i.e., a file with the ".MID" extension), and play it back either in Song Play or Sequencer mode – or on any external sequencer.

### Transport controls

To play back a Song, use the PLAYER 1 transport controls (i.e., the one on the left side of the PLAYER area). While in Sequencer mode, you can only use Player 1 controls. Player 2 controls are deactivated. See "SELECT" on page 13 for more information.

### The Songs and the Standard MIDI File format

The native Song format for Pa3X is the Standard MIDI File.

When saving a Song as a SMF, a setup measure is automatically inserted to the beginning of the Song. This measure contains various Song initialization parameters.

When an SMF is loaded, the setup measure is automatically removed.

### Sequencer mode and the MP3

While in Sequencer mode, you cannot load nor record MP3 files. This mode only allows for editing of the Standard MIDI Files.

### Songs and Voice Processor Presets

You can use the Voice Processor while in Sequencer mode. For this, just two settings are needed:

- Select the Song track where you are recording chords for the Voice Processor (see "Harmony Track" on page 195).
- Select the desired Voice Processor Preset (in the Voice Processor Preset section of the Global mode, see the "Voice Processor" chapter in the Advance Manual).

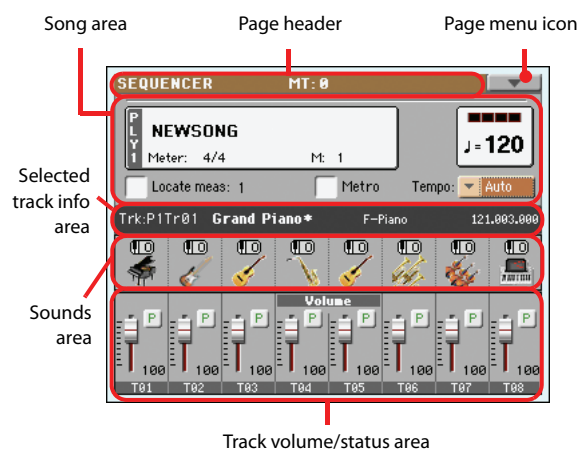
### Sequencer Play - Main page

Press the SEQUENCER button to access this page from another operating mode. In this page you can load a Song, and play it back using the transport controls for PLAYER 1 (see "Transport controls" above).

**Note:** When switching from Style Play to Sequencer mode, the Sequencer Setup is automatically selected, and various track parameters may change.

To return to this page from one of the Sequencer edit pages, press the EXIT or SEQUENCER button.

To switch between Song tracks 1-8 and 9-16, use the TRACK SELECT button.



### Page header

This line shows the current operating mode, transposition and recognized chord.



### Operating mode name

Name of the current operating mode.

### Master Transpose

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

**Note:** Transpose may be automatically changed when loading a Standard MIDI File generated with an instrument of the Korg Pa series. The Master Transpose Lock parameter in the Global (see "General Controls: Lock" on page 203) has no effect on the Sequencer.

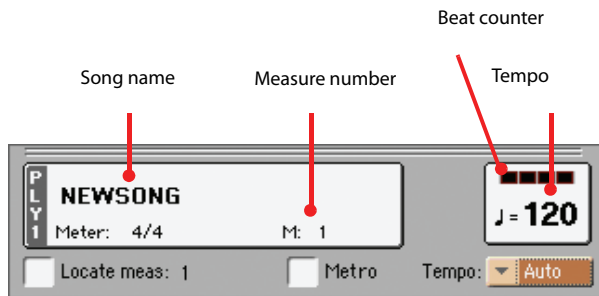
## Page menu icon

Touch the page menu icon to open the menu. See “Page menu” on page 196 for more information.



## Song area

This is where the Song name is shown, together with its tempo and meter (time signature) parameters, and the current measure.



### Song name

Displays the name of the selected Song. “NEWSONG” means that a new (blank) Song is selected, and you can record it.

Touch the Song name to make the Song Select window appear, allowing for selection of a different Song (see “Song Select window” on page 106).

To select a Song, you can also press the SELECT button in the PLAYER 1 section of the control panel. Press SELECT a second time to select a Song by dialing in its ID number (see “Selecting a Song by its ID number” on page 107).



**Note:** Only Standard MIDI Files can be loaded. MP3 files cannot be loaded in Sequencer mode.

### Meter

Current meter (time signature).

### Measure number

Current measure number.

### Tempo

Metronome tempo. Select this parameter and use the TEMPO buttons to change the tempo. As an alternative, when a different parameter is selected, or you are in a different page, keep the SHIFT button pressed and use the DIAL to change the tempo of the sequencer.

### Locate measure

When checked, the measure shown by this parameter is a temporary start point of the song, instead of measure 1. When you press the ◀ (HOME) button, or use the << (REWIND) button to go back to the beginning, the Song returns to this point.

### Metro

Check this box to turn the metronome on during playback.

## Tempo (Tempo mode)

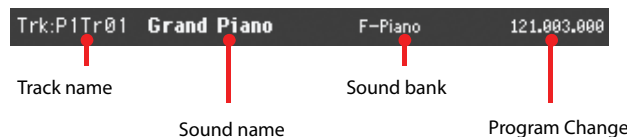
Use this menu to select the Tempo change mode.

**Manual** In this mode, you can change the Tempo using TEMPO/VALUE section controls. The Song will be played back using the manually selected tempo.

**Auto** The Tempo recorded to the Song will be used.

## Selected track info area

This line lets you see the Sound assigned to the selected track. Not only it is shown on the main page, but also in several edit pages.



### Track name

Name of the selected track.

### Sound name

Sound assigned to the selected track. Touch anywhere in this area to open the Sound Select window, and select a different Sound.

### Sound bank

Bank the selected Sound belongs to.

### Program Change

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

## Sounds area

This area lets you see Sounds and octave transposition for the eight tracks currently displayed.

Song track octave transpose icon



Sound bank's icon

### Song track octave transpose

*Non editable.* Octave transpose of the corresponding track. To edit the octave transpose, go to the “Mixer/Tuning: Tuning” edit page (see page 123 for programming information).

### Sound bank's icon

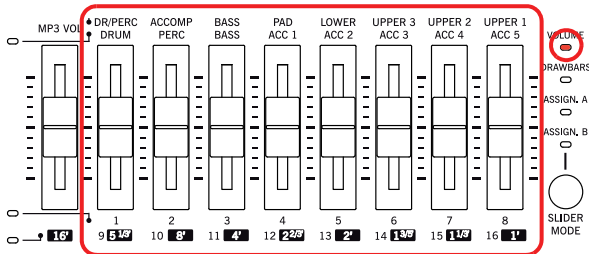
This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

## Track volume/status area

This area is where you can set the volume of each Song track, and mute/unmute tracks.

### Sliders and volume of the tracks

You can change the volume of each track by using the first eight Assignable Sliders in the control panel. To make them act as volume controls, be sure the VOLUME LED over the SLIDER MODE button is lit:



Assignable sliders

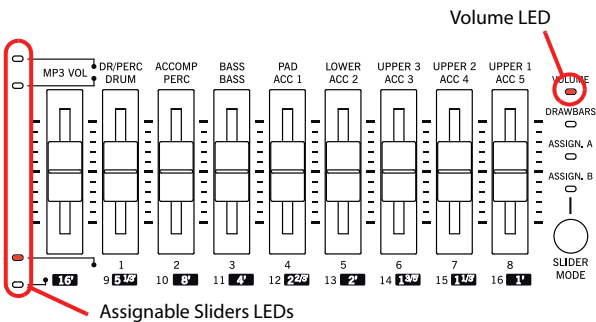
The Assignable Sliders correspond to the 'virtual sliders' in the display. These are a graphical representation of each track's volume.



Virtual sliders

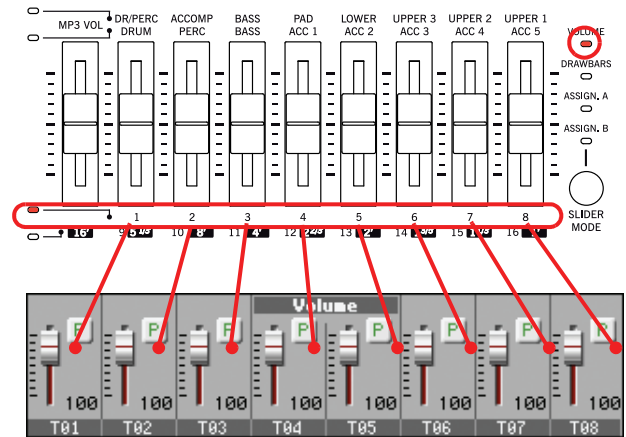
You can also change the volume by touching the virtual slider of a track, and using the VALUE controls, or by touching a track and dragging it in the display.

Use the TRACK SELECT button to switch between the *Song Tracks 1-8* and *Song Tracks 9-16* views. The Assignable Sliders LEDs show which view is currently selected:

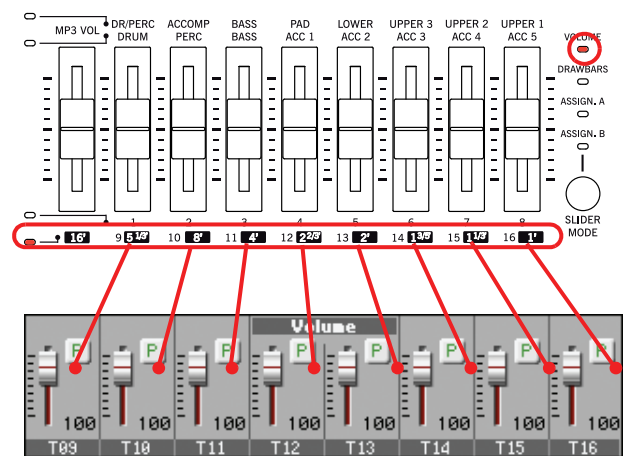


Assignable Sliders LEDs

The *Song Tracks 1-8* view shows Song tracks 1-8:



The *Song Tracks 9-16* view shows Song tracks 9-16:



### Slider Mode button status

Usually, the function assigned to the Assignable Sliders depends on the status of the SLIDER MODE button. While in Sequencer mode, you cannot save the SLIDER MODE status to a Performance or STS, since Performances and STSs are disabled while in this mode.

For details about the various Slider Modes, see "SLIDER MODE" on page 8.

### Track status icon

▶ SONG ▶ GBL<sup>Seq</sup>

Play/mute status of the current track. Select the track, then touch this area to change the track status. The status of Song tracks is saved when saving the Song.



Play status. The track can be heard.



Mute status. The track cannot be heard.

### Track names

Under the sliders, a label for each track is shown. Use the TRACK SELECT button to switch between tracks 1-8 and 9-16.

Abbreviation	Track
T01...T16	Song tracks. Volume memorized into a Standard MIDI File. Play/mute status memorized into the Standard MIDI File as well, and can be read in Song Play mode.



## Entering Record mode

To enter Record mode, press the RECORD button while you are in Sequencer mode. The following dialog box will appear:



Select one of the three available recording options and touch OK (or Cancel if you don't want to enter Record mode).

### Multitrack Sequencer

Full-featured sequencer. Select this option for classic multitrack recording. (See “Record mode: Multitrack Sequencer page” on page 176).

### Backing Sequence (Quick Record)

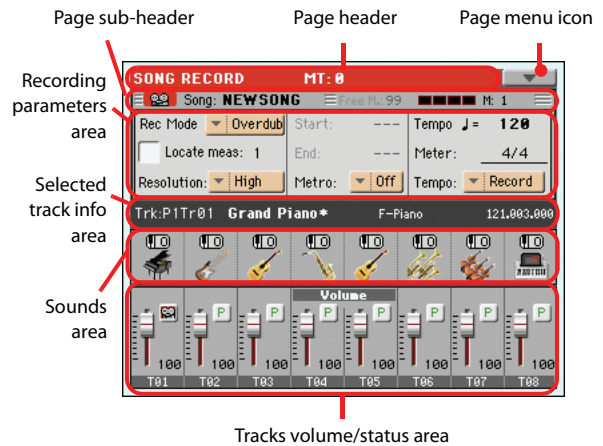
Easy way of recording. Just play with Styles, and record your realtime performance.

### Step Backing Sequence

Step-record. Edit chords and controls for the Style. Very useful if you are not a keyboard player.

## Record mode: Multitrack Sequencer page

While in Sequencer mode, press the RECORD button and select the “Multitrack Sequencer” option. The Multitrack Sequencer page appears.



See “Multitrack recording procedure” on page 178 for information on the record procedure.

### Page header

See “Page header” on page 173.

### Page menu icon

See “Page menu icon” on page 174.

### Page sub-header

This area shows some performing info on the Song.



### Song name

Name of the Song in record.

### Free memory %

Percentage of remaining memory available for recording.

### Beat counter

This indicator shows the current beat inside the current measure.

### Measure number

Current measure you are recording.

## Recording parameters area

### Rec mode (Recording mode)

Set this parameter before starting record, to select a recording mode.

- Overdub      The newly recorded events will be mixed to any existing events.
- Overwrite    The newly recorded events will replace any existing events.
- Auto Punch    Recording will automatically begin at the “Start” position, and stop at the “End” position.  
*Note: The Auto Punch function will not work on an empty Song. At least one track must already be recorded.*
- PedalPunch    Recording will begin when pressing a pedal set to the “Punch In/Out” function, and will finish when pressing the same pedal again.  
*Note: The Pedal Punch function will not work on an empty Song. At least one track must already be recorded.*

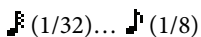
**Locate measure**

When checked, the measure shown by this parameter is a temporary start point of the song, instead of measure 1. When you press the ►/■ (PLAY/STOP) button to stop recording, or use the << (REWIND) button to go back to the beginning, the Song returns to this point.

**Resolution**

Use this parameter to set the quantization during recording. Quantization is a way of correcting timing errors; notes played too soon or too late are moved to the nearest axis of a rhythmic “grid”, set with this parameter, thus playing perfectly in time.

High            No quantization applied.



Grid resolution, in musical values. For example, when you select 1/16, all notes are moved to the nearest 1/16 division. When you select 1/8, all notes are moved to the nearest 1/8 division.



**Start/End**

Start and End locators. These parameters are available only when the “Auto Punch” recording mode is selected. They set the starting and ending points of the Punch recording.

**Metro (Metronome)**

This is the metronome heard during recording.

- Off              No metronome click will be heard during recording. A one-bar precount will be played before starting recording.
- On1             Metronome on, with a one-bar precount before starting recording.
- On2             Metronome on, with a two-bar precount before starting recording.

**Tempo**

Select this parameter, and use the TEMPO or VALUE controls to set the tempo.

*Note: You can always change the Tempo, when other parameters are selected, by keeping the SHIFT button pressed, and rotating the DIAL.*

**Meter**

This is the basic meter (or time signature) of the Song. You can edit this parameter only when the Song is empty, i.e., before you begin recording anything. To insert a meter change in the middle of the Song, use the “Insert Measure” function (see page 193).

**Tempo (Tempo mode)**

This parameter sets the way tempo events are read or recorded.

- Manual        Manual reading. The latest manual Tempo setting (made using the TEMPO controls) is considered the current Tempo value. No Tempo change events will be recorded. This is very useful when you want to record the Song at a much slower speed than the actual Tempo.
- Auto            Auto reading. The Sequencer plays back all recorded Tempo events. No Tempo change events are recorded.
- Record        All Tempo changes made during recording will be recorded to the Master Track.  
*Note: Tempo is always recorded in overwrite mode (old data is replaced by the new data).*

**Selected track info area**

This line lets you see the Sound assigned to the selected track. See “Selected track info area” on page 174 for more information.

**Sounds area**

This area lets you see Sounds and octave transposition for the eight tracks currently displayed. See “Sounds area” on page 174 for more information.

**Track volume/status area**

This area is where you can set the volume of each Song track, and change track status. See “Track volume/status area” on page 175.

**Track status icons**

Play/mute/record status of the current track. Select the track, then touch this area to change its status.

- Play status. The track can be heard.
- Mute status. The track cannot be heard.
- Record status. After pressing ►/■ (PLAY/STOP) to start recording, the track will receive notes from the keyboard and the MIDI IN or USB Device connector.



## Multitrack recording procedure

Here is the general procedure to follow for the Multitrack Recording.

1. Press the SEQUENCER button to enter Sequence mode.
2. Press the RECORD button, and select the “Multitrack Sequencer” option to enter the Multitrack Record mode. Now you can prepare your recording parameters. (For more details, see “Record mode: Multitrack Sequencer page” on page 176).
3. Be sure the Overdub or Overwrite recording options is selected (see “Rec mode (Recording mode)” on page 176).
4. Set the tempo. There are two ways of changing tempo:
  - Use the TEMPO controls to change the tempo
  - Move the cursor to the “Tempo” parameter, and use the VALUE controls to change tempo.
5. Use the TRACK SELECT button to switch between Song Tracks 1-8 and Song Tracks 9-16, and assign the right Sound to each track (see “Sound bank’s icon” on page 174).
6. Select the track to record. Its status icon will automatically change to Record (see “Track status icons” on page 177).
7. Use the “Locate measure” parameter to enter a measure where you want to start recording.
8. Press ►/■ (PLAY/STOP) to start recording. Depending on the Metro option you selected, a 1- or 2-bars precount may play before the recording actually begins. After precount, play freely.
  - If you selected the Auto Punch recording mode, the recording will begin only when reaching the Start point.
  - If you selected the Pedal Punch recording mode, press the pedal when you want to begin recording. Press it again to finish recording.

*Note: The Punch functions will not work on an empty Song. At least one track must already be recorded.*
9. When finished recording, press ►/■ (PLAY/STOP) to stop the sequencer. Select a different track, and go on recording the whole Song.
10. When finished recording the new Song, either press the RECORD button, or select the “Exit from Record” command from the page menu (see page 197).
 

**Warning:** Save the Song to a storage device, to avoid losing it when turning the instrument off.

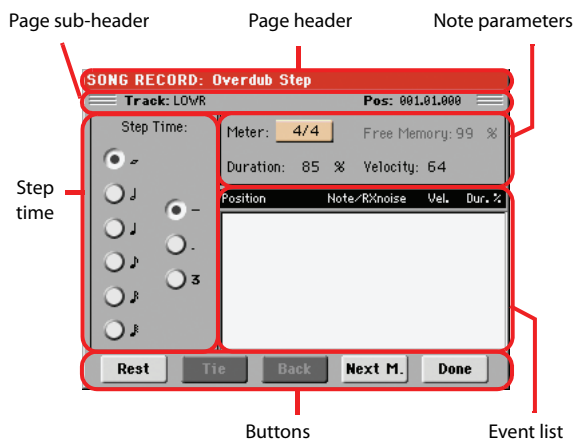
*Note: When exiting the Record mode, the Octave Transpose is automatically reset to “0”.*
11. If you wish, edit the new Song, by pressing the MENU button, and selecting the various edit pages.

## Record mode: Step Record page

The Step Record allows you to create a new Song by entering single notes or chords to each track. This is very useful when transcribing an existing score, or needing a higher grade of detail, and is particularly suitable to create drum and percussion tracks.

To access this page, select the “Overdub Step Recording” or “Overwrite Step Recording” command from the page menu.

In Overdub Step Recording mode you will add to existing events, while in Overwrite Step Recording mode you will overwrite all existing events.



See “Step Record procedure” below, for information on the record procedure.

### Page header

This line shows the current operating mode.

### Page sub-header

#### Track

Name of the selected track in record.

S1Tr01...Tr16

Player 1 track. In Sequencer mode, you always work with Player 1.

#### Pos (Position)

This is the position of the event (note, rest or chord) to be inserted.

### Step Time area

#### Step Time

Length of the event to be inserted.

♩ ... ♩ Note value.

Standard (-) Standard value of the selected note.

Dot (.) Augments the selected note length by one half of its value.

Triplet (3) Triplet value of the selected note.

## Note parameter area

### Meter

Meter (time signature) of the current measure. This parameter cannot be edited. You can set a Meter change by using the Insert function of the Edit menu, and inserting a new series of measures with a different Meter (see “Song Edit: Cut/Insert Measures” on page 193).

### Free Memory

Available memory for recording.

### Duration

Relative duration of the inserted note. The percentage is always referred to the step value.

50%	Staccato.
85%	Ordinary articulation.
100%	Legato.

### Velocity

Set this parameter before entering a note or chord. This will be the playing strength (i.e., velocity value) of the event to be inserted.

Kbd	Keyboard. You can select this parameter, by turning all counter-clockwise the dial. When this option is selected, the playing strength of the played note is recognized and recorded.
1...127	Velocity value. The event will be inserted with this velocity value, and the actual playing strength of the note played on the keyboard will be ignored.

## Event list area

### List of inserted events

Previously inserted events. You may delete the last of these events, and make it ready for a new event, by touching the Back button in the display.

Position	Position where the event has been inserted. The value is shown in the “measure.beat.tick” format.
Note/RX Noise	Name of the inserted Note or RX Noise. When entering a chord, a series of dots is shown after the name of the root note.
Vel.	Velocity of the inserted event.
Dur.%	Percentage duration of the inserted event.

## Buttons

### Rest

Touch this button to insert a rest.

### Tie

Touch this button to tie the note to be inserted to the previous one. A note with the same pitch, and the specified length, will be created, and tied to the previous one.

### Back

Goes to the previous step, erasing the inserted event.

### Next M. (Next Measure)

Goes to the next measure, and fills the remaining space with rests.

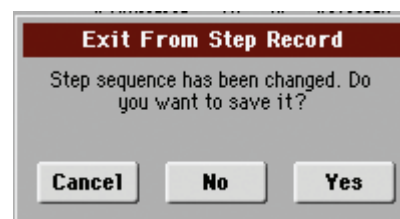
### Done

Exits the Step Record mode.

## Step Record procedure

Here is the general procedure to follow for the Step Recording.

1. Press the SEQUENCER button to enter Sequencer mode.
2. Press the RECORD button, and select the “Multitrack Sequencer” option to enter the Multitrack Record mode. From the page menu, select the “Overdub Step Recording” or “Overwrite Step Recording” mode. At this point, the Step Record window will appear in the display.
3. The next event will be entered at the position shown by the Pos indicator in the upper right corner of the display.
  - If you don’t want to insert a note at this position, insert a rest instead, as shown in step 5.
  - To jump to the next measure, filling the remaining beats with rests, touch the Next M. button in the display.
4. To change the step value, use the Step Time parameters.
5. Insert a note, rest or chord at the current position.
  - To insert a single note, just play it on the keyboard. The inserted note length will match the step length. You may change the velocity and relative duration of the note, by editing the Velocity and Duration parameters. See “Velocity” and “Duration” on page 179.
  - To insert a rest, just touch the Rest button in the display. Its length will match the step value.
  - To tie the note to be inserted to the previous one, touch the Tie button in the display. A note will be inserted, tied to the previous one, with exactly the same pitch. You don’t need to play it on the keyboard again.
  - To insert a chord or a second voice, see “Chords and second voices in Step Record mode” on page 180.
6. After inserting a new event, you may go back by touching the Back button in the display. This will delete the previously inserted event, and set the step in edit again.
7. When finished recording, touch the Done button in the display. A dialog box appears, asking you to either cancel, discard or save the changes.



If you touch Cancel, exit is canceled, and you can continue editing. If you choose No, changes are not saved, and the

Step Record window is closed. If you choose Yes, changes are saved, and the Step Record window is closed.

8. From the main page of the Multitrack Recording mode, either select the “Exit from Record” command from the page menu, or press the RECORD button to exit the Record mode.
9. While in the main page of the Sequencer mode, you may press the ►/■ (PLAY/STOP) button in the PLAYER 1 section to listen to the Song, or select the Save Song command from the page menu to save the Song to a storage device (see “Save Song window” on page 197).

## Chords and second voices in Step Record mode

You are not obliged to insert single notes in a track. There are several ways to insert chords and double voices. Lets look at some.

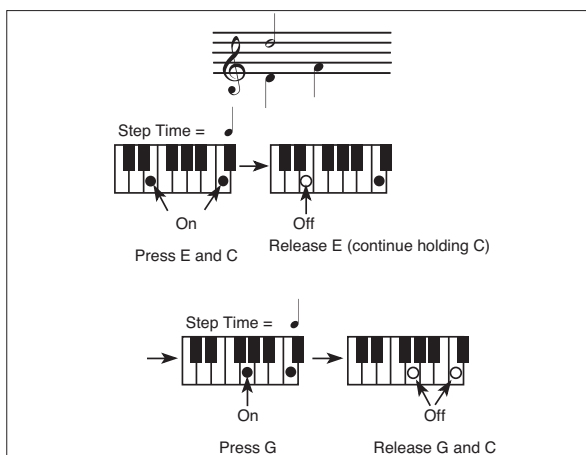
**Entering a chord.** Simply play a chord instead of a single note. The event name will be the first note of the chord you pressed, followed by the “...” abbreviation.

**Entering a chord made of notes with different velocity values.** You can make the upper or lower note of a chord, for example, louder than the remaining ones, to let the most important stand out from the chord. Here is how to insert a three-note chord:

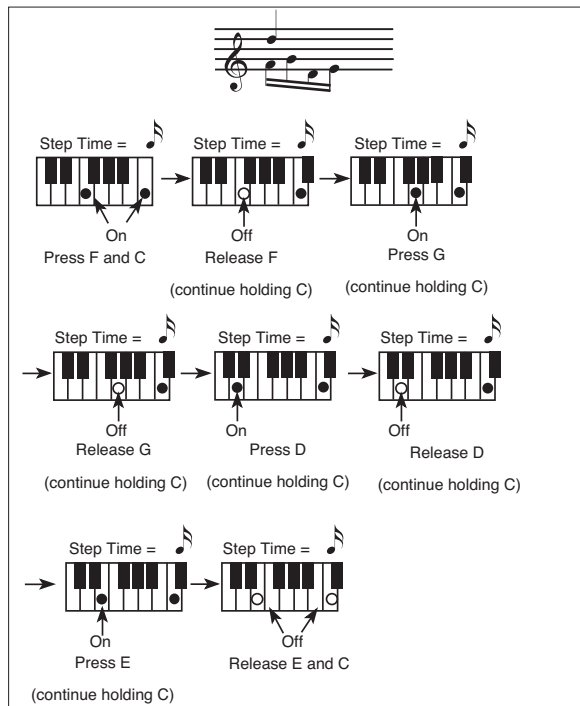
1. Edit the first note’s Velocity value.
2. Press the first note and keep it pressed.
3. Edit the second note’s Velocity value.
4. Press the second note and keep it pressed.
5. Edit the third note’s Velocity value.
6. Press the third note, then release all notes.

**Entering a second voice.** You can insert passages where one note is kept pressed, while another voice moves freely.

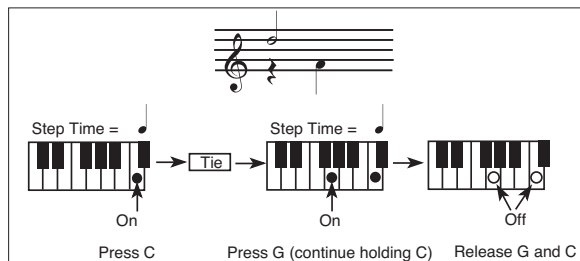
Ex. 1:



Ex.2:



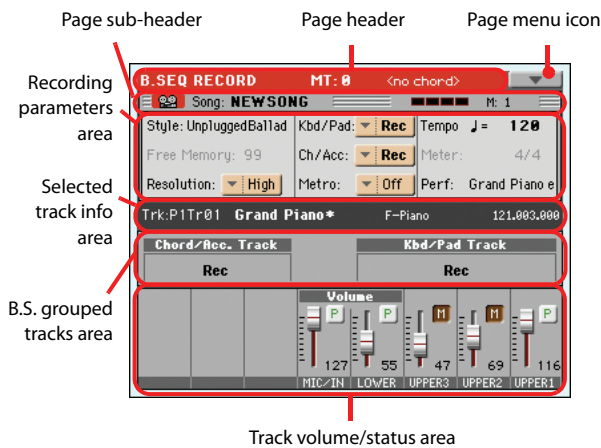
Ex.3:



## Record mode: Backing Sequence (Quick Record) page

Backing Sequence (Quick Record) mode allows you to quickly record your live performance with the Styles. To make things easier, just two grouped tracks are provided: **Kbd/Pad** (Keyboard and Pads) to record keyboard and pads, and **Ch/Acc** (Chords/Accompaniment) to record Style commands and chords played on the keyboard.

While in Sequencer mode, press the RECORD button and select the “Backing Sequence (Quick Record)” option. The Backing Sequence (Quick Record) page appears.



See “Backing Sequence (Quick Record) recording procedure” on page 182 for information on the record procedure.

### Page header

See “Page header” on page 173.

### Page menu icon

See “Page menu icon” on page 174.

### Page sub-header

See “Page sub-header” on page 176.

## Recording parameters area

### Style

This parameter shows the selected Style. Either touch it, or press one of the STYLE SELECT buttons, to open the Style Select window and select a different Style (see “Style Select window” on page 105).

### Free memory

Percentage of remaining memory for recording.

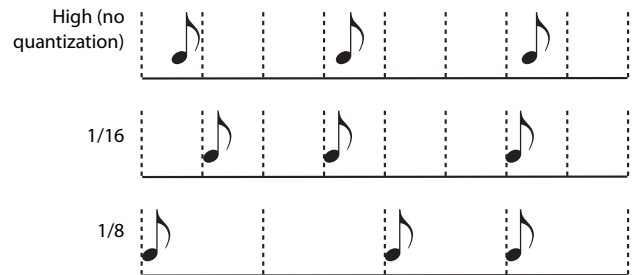
## Resolution

Use this parameter to set the quantization during recording. Quantization is a way of correcting timing errors; notes played too soon or too late are moved to the nearest axis of a rhythmic “grid”, set with this parameter, thus playing perfectly in time.

High No quantization applied.

♩ (1/32)... ♩ (1/8)

Grid resolution, in musical values. For example, when you select 1/8, all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



## Chord/Acc Track, Kbd/Pad Track

These parameters let you define grouped track status during recording. This status is reflected by the big status indicator above the track sliders.

- Play** The Backing Sequence track is set to play. If there are recorded data, they will be heard while recording the other Backing Sequence track.
- Mute** The Backing Sequence track is muted. If this tracks has already been recorded, it will not be heard during recording of the other Backing Sequence track.
- Rec** The Backing Sequence track is in record. All previously recorded data will be deleted. After pressing ►/■ (PLAY/STOP) to start recording, the track will receive notes from the keyboard and the MIDI IN connector.

**Chord/Acc:** This Backing Sequence track groups all Style tracks, together with recognized chords and Style controls and Style Elements selection. After finishing recording, they will be saved as Song tracks 9-16, as in the following table:

Chord/Acc track	Song track/Channel
Bass	9
Drum	10
Percussion	11
Accompaniment 1	12
Accompaniment 2	13
Accompaniment 3	14
Accompaniment 4	15
Accompaniment 5	16

**Kbd/Pad:** This Backing Sequence track includes the four Keyboard tracks and the four Pads. After finishing recording, they will be saved as Song tracks 1-8, as in the following table:

Kbd/Pad track	Song track/Channel
Upper 1	1
Upper 2	2
Upper 3	3
Lower	4
Pad 1	5
Pad 2	6
Pad 3	7
Pad 4	8

### Metro (Metronome)

This parameter sets the metronome mode during recording.

Off	No metronome click will be heard during recording. A one-bar precount will be played before starting recording.
On1	Metronome on, with a one-bar precount before starting recording.
On2	Metronome on, with a two-bar precount before starting recording.

### Tempo

Metronome tempo. Select this parameter and use the TEMPO or VALUE controls to change the tempo.

### Meter

(*Non Editable*). This parameter shows the meter (or time signature) of the selected Style for reference.

### PERF or STS (Performance or STS)

This parameter shows the selected Performance or STS (depending on the latest item selected).

To select a Performance, either touch it, or press one of the PERFORMANCE SELECT buttons to open the Style Select window and select a different Performance (see “Style Select window” on page 105).

To select an STS (Single Touch Setting), use the four STS buttons under the display.

## Backing Sequence grouped tracks area

### Grouped tracks status indicators

These giant indicators show the status of the Backing Sequence grouped tracks. They reflect the status of the Kbd/Pad and Ch/Acc parameters (see “Chord/Acc Track, Kbd/Pad Track” above).

### Selected track info area

This line lets you see the Sound assigned to the selected track. See “Selected track info area” on page 174 for more information.

## Track volume/status area

This area is where you can set the volume of each single Keyboard track, and mute/unmute tracks.

### Virtual sliders (track volume)

Graphical display of each track’s volume. See “Sliders and volume of the tracks” on page 175 for more information.

### Assignable Sliders function

See “Slider Mode button status” on page 175 for more information.

### Individual track status icons

While you can change the status of all Keyboard tracks at once, by using the Kbd/Pad Backing Sequence track, you can also change the status of each single track. Touch this icon to change the status of the corresponding individual track.



Play status. The track can be heard.



Mute status. The track cannot be heard.

### Track names

Under the sliders, a label for each track is shown.

Abbreviation	Track
MIC/IN	Mic audio input.
UPPER1...3	Upper tracks.
LOWER	Lower track.

## Backing Sequence (Quick Record) recording procedure

Here is the general procedure to follow for the Backing Sequence (Quick) Recording.

1. Press the SEQUENCER button to enter the Song mode.
2. Press the RECORD button, and select the “Backing Sequence (Quick Record)” option to enter the Backing Sequence (Quick Record) mode. Now you can prepare your recording parameters. (For more details, see “Record mode: Backing Sequence (Quick Record) page” on page 181).
3. The latest selected Style is currently selected. If it is not the right one, select a different Style to start recording with. (See “Style Select window” on page 105).
4. The latest selected Performance or STS is currently selected. If you prefer, select a different Performance or STS. (See “Performance Select window” on page 104, and “STS Select” on page 106).



- Select the status of the Backing Sequence grouped tracks, using the Kbd/Pad and Ch/Acc parameters. (Kbd/Pad stays for Keyboard and Pads; Ch/Acc stays for Chord and Accompaniment, i.e. the Style tracks). To record all you play on the keyboard, plus the automatic accompaniment, leave their status to Rec (see “Track status icons” on page 177).

**Warning:** Tracks set to REC are automatically overwritten when starting recording. Set a track to the PLAY or MUTE status, when you don't want to delete it. For example, if you are recording a keyboard part on an existing Style track, set the Ch/Acc parameter to PLAY, and the Kbd/Pad track to REC.

- Start recording by pressing the left ►/■ (PLAY/STOP) button (or the START/STOP button, if you want the Style to start immediately).

- By pressing the left ►/■ (PLAY/STOP) button (or the START/STOP button), you can record a keyboard intro with no Style playing. After a count-in (see “Metro (Metro-nome)” on page 182), you can start recording.

Play a solo intro, then start the auto-accompaniment by pressing the START/STOP button.

- By pressing the START/STOP button you can start the Style right at the beginning of the Song.

Since you can use any Style control, you could start with the usual combinations (INTRO, ENDING, FILL... see “Selecting and playing a Style” on page 55 for more information).

**Note:** While in Backing Sequence mode, you can't record the SYNCHRO, TAP TEMPO/RESET, MANUAL BASS, ACCOMPANIMENT VOLUME controls.

- Play your music. While recording you can even change the Style, or stop it by pressing START/STOP or one of the ENDINGS. While recording you can even start the style again, by pressing START/STOP.

- When finished recording your performance, press the ►/■ (PLAY/STOP) button in the PLAYER 1 section. You will go back to the Sequencer Play Main page (see “Sequencer Play - Main page” on page 173).

At this point, you may press the ►/■ (PLAY/STOP) button in the PLAYER 1 section to listen to the new Song.

You may also edit the Song by pressing the MENU button (see “Edit menu” on page 186).

- Save the song to a storage device (see “Save Song window” on page 197).

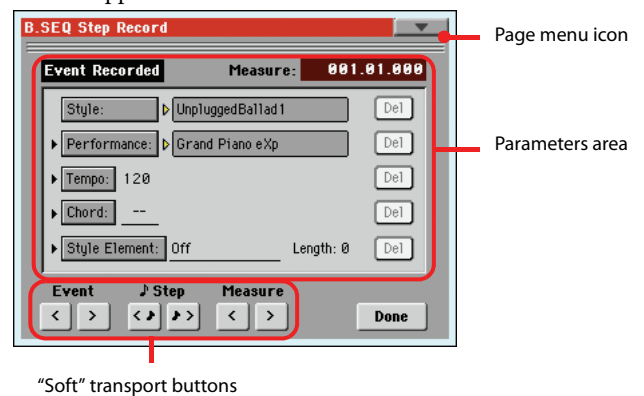
**Warning:** The recorded Song will be deleted when turning the instrument off, switching to the Style Play or Song Play mode, or entering Record again. If you wish to preserve it, save the Song to a storage device.

## Record mode: Step Backing Sequence page

The Step Backing Sequence mode allows you to enter single chords, to create or edit the Style (Chord/Acc) part of a Song. This mode lets you enter chords even if you are not a keyboard player, or fix any error made playing chords or selecting Style controls, during a Backing Sequence (Quick Record) recording.

In this mode, you can only edit Songs created using the Backing Sequence (Quick Record) recording mode. When saving a Song created using the Backing Sequence (Quick Record) recording mode, all Chord/Acc data is preserved, and can be loaded later, to be edited again by using the Step Backing Sequence mode.

While in Sequencer mode, press the RECORD button and select the “Step Backing Sequence” option. The Step Backing Sequence window appears.



See “Step Backing Sequence procedure” on page 185 for information on the record procedure.

### Page menu icon

Touch the page menu icon to open the menu. See “Step Backing Sequence page menu” on page 185 for more information.

### Parameters area

#### Side arrow (▶)

The small arrow next to a parameter means that its value is effective at the current position. For example, if you are at the “003.01.000” position, and an arrow lights up next to the Chord parameter, this means that a chord change happens at the “003.01.000” position.

#### Measure

This parameter shows the current position of the Step Editor. To go to a different position within the Song, use one of the following systems:

- Select this parameter, then use the VALUE controls to go to a different measure.
- Use the Measure buttons in the display to move to a different measure. Use the Step buttons in the display to move in steps of 1/8 (192 ticks). Use the Event buttons in the display to jump to the next event.

The locator value is shown in the “measure.beat.tick” format.

Measure      Measure or bar number.

Beat	Divider in the Time Signature ratio (e.g., a quarter in a 3/4 time).
Tick	Smallest position value. Both Pa3X internal players feature a resolution of 384 ticks per quarter.

### Style

This is the latest selected Style. To insert a Style change at the current position, touch the Style name to open the Style Select window, or follow the standard selecting procedure using the buttons of the STYLE SELECT section.

**Note:** Any Style Change inserted after the beginning of the measure (i.e., to a position other than Mxxx.01.000) will be effective at the following measure. For example, if a Style Change event has been inserted at M004.03.000, the selected Style will be effectively selected at M005.01.000. (This works exactly as in Style Play mode).

**Note:** When inserting a Style Change, you may also insert a Tempo Change at the same position. A Style Change will not automatically insert the Style's Tempo.

### Performance

This is the latest selected Performance. Select a Performance to recall the Style it links to. To insert a Performance change at the current position, touch the Performance name to open the Performance Select window, or follow the standard selecting procedure using the PERFORMANCE SELECT section.

**Note:** The STYLE CHANGE LED is automatically turned on when entering the Chord/Acc Step Mode. This means that selecting a Performance automatically selects the Style memorized in the Performance.

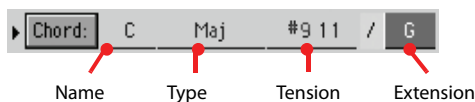
The STS MODE and STS buttons are automatically disabled, meaning that you can't change Keyboard tracks while in Chord/Acc Step Mode.

### Tempo

This is the Tempo Change parameter. To insert a Tempo Change event at the current position, select this parameter and use the VALUE controls to change its value.

### Chord

The chord parameter is divided in four separate parts:



Select one of the parts, then use the VALUE controls to modify it. As an alternative, you can play a chord, and it will be automatically recognized. While recognizing a chord, the status of the BASS INVERSION button will be considered.

The lack of a chord (--) means that the accompaniment will not play at the current position (apart for the Drum and Percussion tracks). To select the "--" option, select the Name part of the Chord parameter, then use VALUE controls to select the very last value (C...B, Off).

**Note:** If you replace a chord with a different one, please remember that the Lower track (if recorded) will not be automatically changed, and may cause a dissonance against the accompaniment.

### Style Element

This is the Style Element (i.e., a Variation, Fill, Intro, or Ending). The length of the selected Style Element is always shown by the "Length" parameter (see below).

"Off" means that the accompaniment will not play at the selected position – only Keyboard and Pad tracks will play.

**Hint:** Insert a Style Element Off event exactly where the automatic accompaniment must stop (at the end of the Song).

### Length

This parameter will let you know where to place the following Style Element Change. For example, if you inserted an Intro event lasting for 4 measures, you can insert 4 empty measure after this event, and a Variation event at the end of the Intro, beginning at the 4th empty measure.

### Del (Delete) button

When a side arrow (▶) is shown next to a parameter, there is an event at the current position. You can touch the Del button next to it, to delete the event at the current position.

**Hint:** To delete all events starting from the current position, select the "Delete All from Selected" command from the page menu (see below).

## "Soft" transport buttons



Use these buttons to move to the previous or next recorded event.



Use these buttons to go to the previous or next step (1/8, or 192 ticks). If an event is located before the previous or next step, the locator stops on that event. For example, if you are positioned on M001.01.000, and no event exists before M001.01.192, the > button moves to the M001.01.192 location. If an event exists on M001.01.010, the > button stops to the M001.01.010 location.

These commands are effective even if the Measure parameter is not selected.



Use these buttons to move to the previous or following measure. These commands are effective even if the Measure parameter is not selected.



## Done button

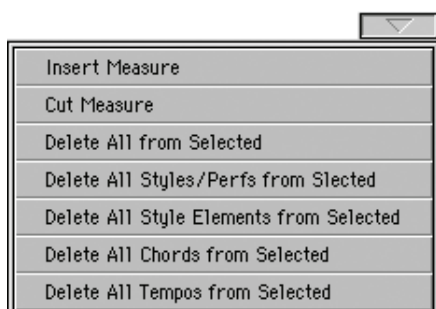
### Done

Touch this button to exit the Step Backing Sequence mode. All changes will be saved to memory.

**Hint:** Save the Song to a storage device, by selection the “Save Song” command from the page menu, to avoid losing it when turning the instrument off.

## Step Backing Sequence page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Insert Measure

Use this command to insert an empty measure starting from the current measure. All Chord/Acc events contained in the current measure will be moved to the following measure. The event at the Mxxx.01.000 position (i.e., exactly at the beginning of the measure, like a Time Signature or Style change) will not be moved.

### Cut Measure

Use this command to delete the current measure. All Chord/Acc event contained in the following measures will be moved one measure back.

### Delete All from Selected

Use this command to delete events of all types, starting from the current position.

**Note:** All events on the very first tick (M001.01.000), like Perf, Style, Tempo, Chord, Style Element selection, cannot be deleted.

### Delete All Styles/Perfs from Selected

### Delete All Styles Elements from Selected

### Delete All Chords from Selected

### Delete All Tempos from Selected

Select one of these commands to delete all events of the corresponding type, starting from the current position to the end of the Song. **To delete all events of the same type from the whole Song**, go back to the M001.01.000 position, and select one of these commands.

**Note:** All events on the very first tick (M001.01.000), like Perf, Style, Tempo, Chord, Style Element selection, cannot be deleted.

## Step Backing Sequence procedure

Here is the general Step Backing Sequence recording procedure.

**Hint:** Before entering Step Backing Sequence mode to edit an existing Song, select the “Save Song” command from the page menu, and save the Song to a storage device. This way, you will have a copy of the Song, in case you don’t like the results of your editing.

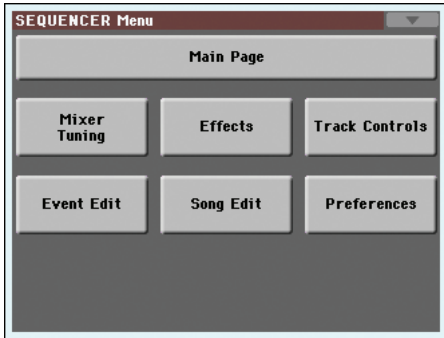
1. While in Sequencer mode, press the RECORD button, and choose the “Step Backing Sequence” recording option.
2. Select the Measure parameter, and go to the desired position in the Song, by using the VALUE controls. Alternatively, you can move the locator using the “soft” transport buttons in the display. See “Soft” transport buttons” on page 184.
3. Select the parameter type (Style, Performance, Tempo...) to insert, edit or delete at the current position. If an arrow (▶) appears next to a parameter, the shown event has been inserted at the current position.
4. Use the VALUE controls to modify the selected event. Delete it by touching the Del button next to the event. When editing a parameter without the arrow (▶) next to it, a new event is inserted at the current position.
5. Exit the Step Backing Sequence recording mode, by touching the Done button in the display.
6. Press ▶/■ (PLAY/STOP) in the PLAYER 1 section to listen to the consequence of your editing. If they are fine, save the Song to a storage device.

## Edit menu

From any page, press the MENU button to open the Sequencer edit menu. This menu gives access to the various Sequencer edit sections.

When in the menu, select an edit section, or press EXIT to exit the menu.

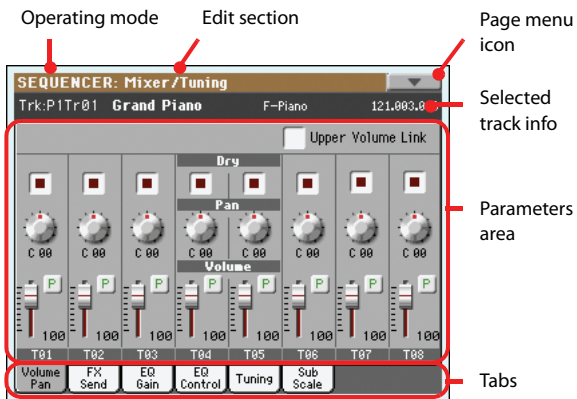
When in an edit page, press EXIT or the SEQUENCER button to go back to the main page of the Sequencer operating mode.



Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by touching the corresponding tab on the lower part of the display.

## Edit page structure

All edit pages share some basic elements.



### Operating mode

This indicates that the instrument is in Sequencer mode.

### Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see “Edit menu” on page 186).

### Page menu icon

Touch this icon to open the page menu (see “Page menu” on page 196).

### Parameters area

Each page contains various parameters. Use the tabs to select one of the pages. For detailed information on the various types of parameters, see sections starting below.

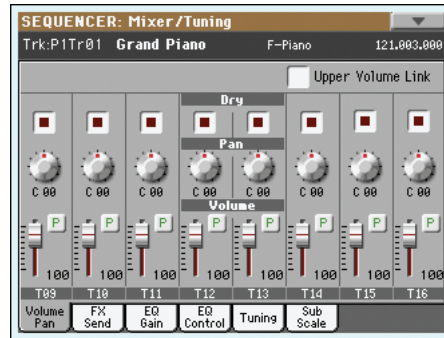
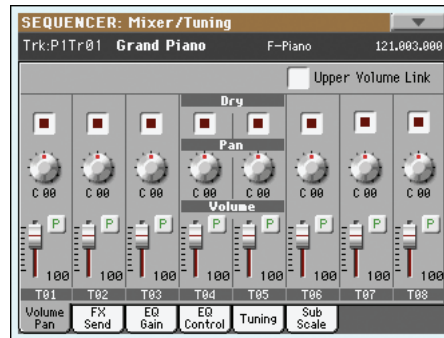
## Tabs

Use tabs to select one of the edit pages of the current edit section.

## Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each Song track.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16.



## Parameters

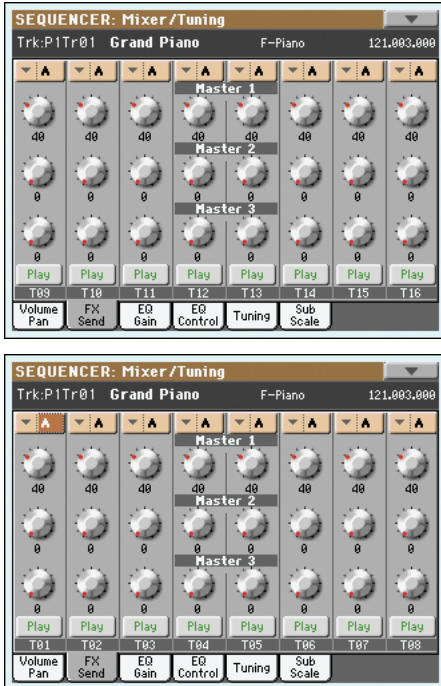
► SONG

All parameters in this page are the same found in the same page of the Song Play mode (see “Mixer/Tuning: Volume/Pan” on page 150).

## Mixer/Tuning: FX Send

This page lets you set the level of the track's direct (unaffected) signal going to the Internal FX processors.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.



### FX Groups

►SONG

Use this pop-up menu to select one of the two FX groups (A or B).

Pa3X includes two groups of effects (FX A and FX B). While in Song Play mode, the A group is reserved to the Song and Pad tracks, the B group to the Realtime (Keyboard) tracks.

However, Songs created in Sequencer mode could also assign the B group to the Song tracks.

### Parameters

►SONG

All parameters in this page are the same found in the same page of the Song Play mode (see "Mixer/Tuning: FX Send" on page 151).

## Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.



### Parameters

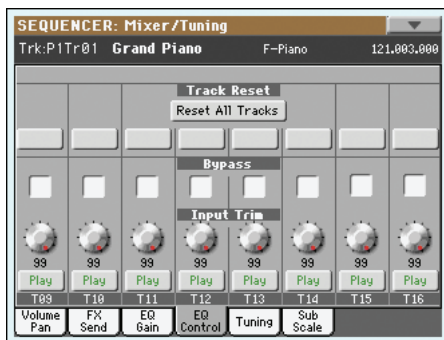
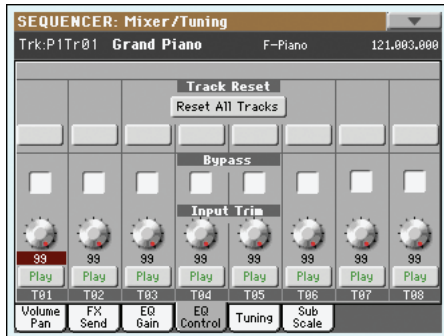
►SONG

All parameters in this page are the same found in the same page of the Song Play mode (see "Mixer/Tuning: EQ Gain" on page 152).

## Mixer/Tuning: EQ Control

This page lets you reset or bypass track equalization, programmed in the previous page.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.



### Parameters ▶ SONG

All parameters in this page are the same found in the same page of the Song Play mode (see “Mixer/Tuning: EQ Control” on page 153).

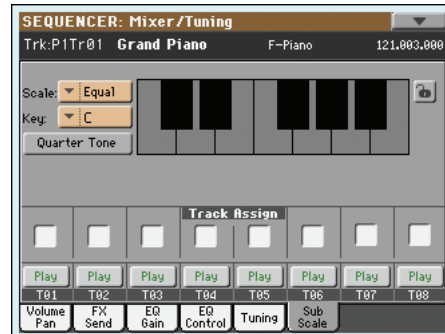
## Mixer/Tuning: Tuning

### Parameters ▶ SONG

All parameters in this page are the same found in Global mode. See “Mixer/Tuning: Tuning” on page 123).

## Mixer/Tuning: Sub Scale

This page lets you program an alternative scale for the selected tracks (via the “Track Assign” parameter). The remaining tracks (if any) use the basic scale set in Global mode (see “Main Scale” on page 202).



**Note:** Quarter Tone selection and activation of the Sub-Scale on each track of a Song, can be received by MIDI (i.e., by an external sequencer or controller). Conversely, selection of Quarter Tone settings, or activation of the Sub-Scale on each track of the Song, can be sent by the Pa3X to an external MIDI recorder as System Exclusive data.

### Parameters ▶ SONG

All parameters in this page are the same found in Global mode. See “Mixer/Tuning: Sub Scale” on page 123.

### Track Assign ▶ SONG

Check the parameter corresponding to each track where the Sub-Scale must be used.

### Play/Mute icon ▶ SONG

Track’s play/mute status.



Play status. The track can be heard.

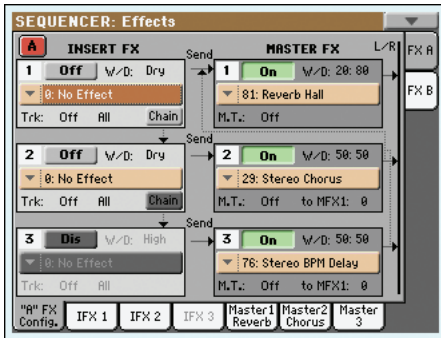


Mute status. The track cannot be heard.

## Effects: A/B FX Configuration

This page allows you to select the A (usually Song) and B (Keyboard, optionally Song) groups of effects. Please use the “FX A” and “FX B” side tabs to switch from one group to the other one.

The effect types and the FX matrix are the same seen for the Style Play mode (see “Effects: A/B FX Configuration” on page 125).



**Note:** When you stop the Song, or select a different Song, the default effects are selected again. You can, however, stop the Song, change the effects, then start the Song again. Save the Song to permanently change the effects.

### FX Group ▶ SONG

Use these side tabs to choose the FX group (A or B) for the corresponding track.

Pa3X includes two groups of effects (FX A and FX B). While in Song Play mode, the A group is reserved to the Song and Pad tracks, the B group to the Realtime (Keyboard) tracks.

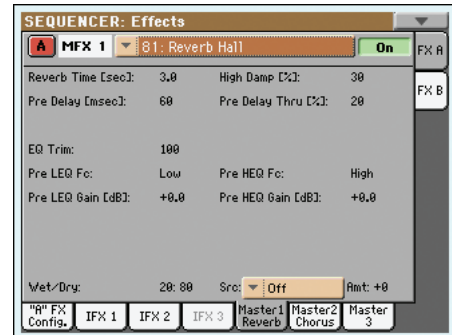
However, Songs created in Sequencer mode could also assign the B group to the Song tracks.

### Parameters ▶ SONG

All parameters in this page are the same found in the same page of the Song Play mode (see “Effects: A/B FX Configuration” on page 154).

## Effects: IFX 1...3, Master 1...3

These pages contain the editing parameters for the effect processors. Here is an example of the FX A page, with the Reverb Hall effect assigned.



### Selected effect ▶ SONG

Select one of the available effects from this pop-up menu. This is equivalent to the “FX Group” parameters found in the “Effects: A/B FX Configuration” page (see above).

### Parameters ▶ SONG

Parameters may differ, depending on the selected effect. See the “Advanced Edit” addendum in the Accessory CD for a list of available parameters for each effect type.

## Track Controls: Mode

### Parameter ▶ SONG

See “Track Controls: Mode” on page 127.

## Track Controls: Drum Edit

### Parameter ▶ SONG

See “Track Controls: Drum Edit” on page 128.

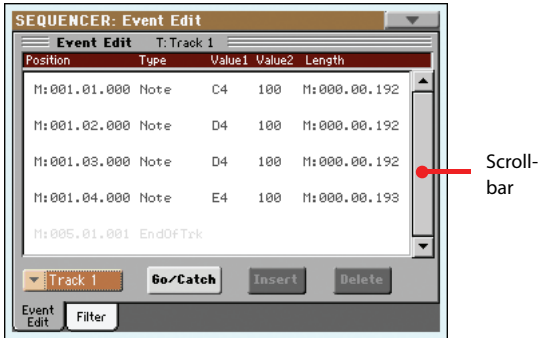
## Track Controls: Easy Edit

### Parameter ▶ SONG

See “Track Controls: Easy Edit” on page 129.

## Event Edit: Event Edit

The Event Edit is the page where you can edit each single MIDI event of the selected track. You can, for example, replace a note with a different one, or change its playing strength. See also “Event Edit procedure” on page 191 for more information on the event editing procedure.



### Position

Position of the event, expressed in the form ‘aaa.bb.ccc’:

- ‘aaa’ is the measure
- ‘bb’ is the beat
- ‘ccc’ is the tick (each quarter beat = 384 ticks)

You can edit this parameter to move the event to a different position. You can edit a position in either of the following ways:

- select the parameter, and use the VALUE controls to change the value, or
- select the parameter, then touch it again; the numeric keypad will appear. Enter the new position by dialing in the three parts of the number, separated by a dot. Zeroes at the beginning can be omitted, as well as the least important parts of the number. For example, to enter position 002.02.193, dial “2.2.193”; to enter position 002.04.000 dial “2.4”; to enter position 002.01.000, simply dial “2”.

### Type

Type of the event shown in the display. To edit it, select the parameter and use the VALUE controls to change its value.

This parameter also shows the (non editable) “End Of Track” marking, when the end of the track is reached.

### Value 1 and 2

Values of the event shown in the display. Depending on the selected event, the meaning may change.

Here are the events contained in ordinary tracks (1-16).

Type	First value	Second value
Note	Note name	Velocity
RX Noise	Note name	Velocity
Prog	Program Change number	–
Ctrl	Control Change number	Control Change value
Bend	Bending value	–
Aftt	Mono (Channel) Aftertouch value	–
PAft	Note to which the Aftertouch is applied	Poly Aftertouch value

And here are the events contained in the Master track.

Type	First value	Second value
Tempo	Tempo change	–
Volume	Master Volume value	–
Meter	Meter (time signature) change <sup>(*)</sup>	–
KeySign	Key Signature <sup>(†)</sup>	–
Scale	One of the available preset Scales	Root note for the selected Scale
UScale (User Scale)	Altered note	Note alteration <sup>(‡)</sup>
QT (Quarter Tone)	Altered note	Note alteration (0, 50) <sup>(b)</sup>
QT Clear (Quarter Tone Clearing)	Reset of all Quarter Tone (QT) changes	–

(\*) Meter changes can’t be edited or inserted separately from a measure. To insert a Meter change, use the Insert function in the Edit section and insert a series of measures with the new meter. Existing data can then be copied or entered to these measures

(†) This is the key signature shown in the Score. If this event is missing, the Score will be shown as if it was in the key of C Major.

(‡) To edit User Scale and Quarter Tone settings, select the first value, then select the scale’s degree to edit. Edit the second value to change the tuning of the selected note of the scale.

To edit the event Type and Values, select the parameter and use the VALUE controls to change their value. In case of numeric values, you can also press them twice to open the numeric keypad.

### Length

Length of the selected Note event. The value format is the same as the Position value. Edit it in the same way.

**Note:** If you change a length of “000.00.000” to a different value, you can’t go back to the original value. This rather uncommon zero-length value may be found in the drum and percussion tracks of Songs made in Backing Sequence mode.

### Track

Use this pop-up menu to select the track to edit.

Track 1...16 One of the ordinary tracks of the Song. These tracks contains musical data, like notes and controllers.

Master This is a special track, containing Tempo changes, Meter changes, Scale and Transpose data, and the effect parameters.

### Scrollbar

Use the scrollbar to browse the event through the list. You can also scroll by using the SHIFT + DIAL combination.



### Go/Catch

This is a dual-function command.

- While the sequencer is not running, it works as a Go to Measure command. Touch it to open the Go to Measure dialog box:



When in this dialog box, select a target measure, and touch OK. The first event available in the target measure will be selected.

- While the sequencer is running, it works as a Catch Locator command. Touch it to show the event that is currently playing.

### Insert

Touch the Insert button in the display to insert a new event at the current shown Position. The default values are Type = Note, Pitch = C4, Velocity = 100, Length = 192.

**Note:** You can't insert new events in an empty, non-recorded Song. To insert an event, you must first insert some empty measures by using the Insert Measure function (see "Song Edit: Cut/Insert Measures" on page 193).

### Delete

Touch the Delete button in the display to delete the event selected in the display.

**Note:** The "End of Track" event cannot be deleted.

## Event Edit procedure

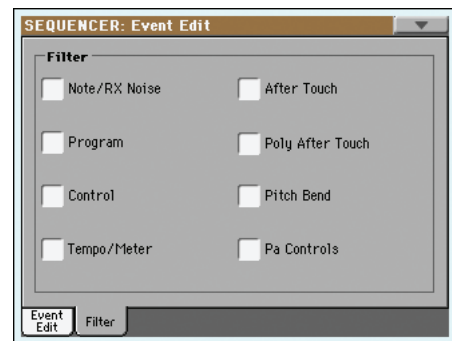
Here is the general event editing procedure.

1. While in the Event Edit page, press ►/■ (PLAY/STOP) in the PLAYER 1 section to listen to the Song. Press it again to stop the Song.
2. Select the Filter page, and turn "Off" the filter for the event types you wish to see in the display (see "Event Edit: Filter" on page 191 for more information).
3. Return to the Event Edit page.
4. Use the "Track" pop-up menu to select the track to edit. The list of events contained in the selected track will appear in the display.  
*For more information on the event types and their values, see above.*
5. Select the "Position" parameter. Use the VALUE controls (or touch the parameter again to open the numeric keypad) to change the event's position.
6. Select the "Type" parameter and use the VALUE controls to change the event type. Select the "Value 1 and 2" parameters and use the VALUE controls (or touch the parameter again to open the numeric keypad) to modify the selected value.

7. In the case of a Note event, select the Length parameter, and use the VALUE controls (or touch the parameter again to open the numeric keypad) to change the event's length.
  - While the sequencer is not running, you may touch the Go/Catch button in the display to go to a different measure (see "Go/Catch" above)
  - While the sequencer is running, you may use the Go/Catch button in the display to see the currently playing event in the display (see "Go/Catch" above).
  - Use PLAYER 1 transport controls to listen to the Song.
8. Touch the Insert button in the display to insert an event at the Position shown in the display (a Note event with default values will be inserted). Touch the Delete button in the display to delete the selected event.
9. When the editing is complete, you may select a different track (go to step 4).
10. When finished editing the whole Song, select the Save Song command from the page menu to save the Song to a storage device. See "Save Song window" on page 197 for more information on saving a Song.

## Event Edit: Filter

This page is where you can select the event types to be shown in the Event Edit page.



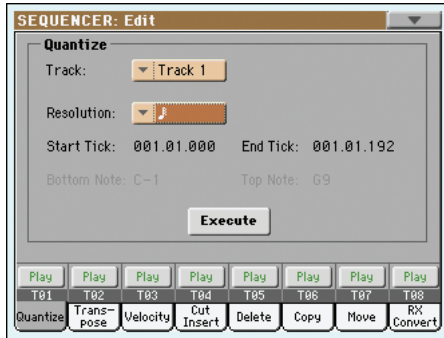
Turn On the filter for all event types you do not wish to see in the Event Edit page.

- Note/RX Noise Notes and RX Noises.
- Program Program Change events.
- Control Control Change events.
- Tempo/Meter Tempo and Meter (time signature) changes (Master Track only).
- After Touch Mono (Channel) Aftertouch events.
- Poly After Touch Poly Aftertouch events.
- Pitch Bend Pitch Bend events.
- Pa Controls Controls exclusive of the Pa3X, like the Scale settings. These controls are recorded to the Master Track, and saved as System Exclusive data.



## Song Edit: Quantize

The quantize function corrects any rhythm error after recording.



After setting the various parameters, touch Execute to start the operation.

### Track

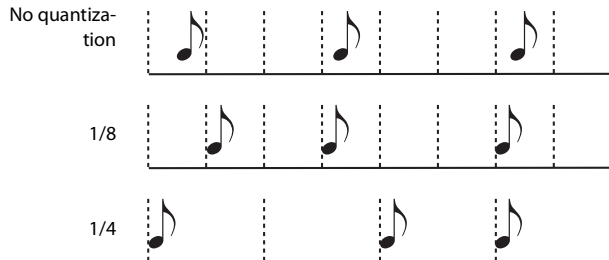
Use this parameter to select a track.

All Quantize will apply to all tracks.

Track 1...16 Quantize will apply only to the selected track.

### Resolution

This parameter sets the quantization value. For example, when you select e (1/8), all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



r (1/32)...q (1/4)

Grid resolution, in musical values. A “b...f” character added after the value means swing-quantization. A “3” means triplet.

### Start / End Tick

Use these parameters to set the starting and ending points of the range to be quantized.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

### Bottom / Top Note

Use these parameters to set the bottom and top note of the keyboard range to quantize. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum track.

**Note:** These parameters are available only when a Drum track is selected.

## Song Edit: Transpose

Here you can transpose the Song, a track or a part of a track.



After setting the various parameters, touch Execute to start the operation.

### Track

Use this parameter to select a track.

All All tracks selected (apart for Drum tracks).

Track 1...16 Selected track.

### Value

Transpose value ( $\pm 127$  semitones).

### Start / End Tick

Use these parameters to set the starting and ending points of the range to transpose.

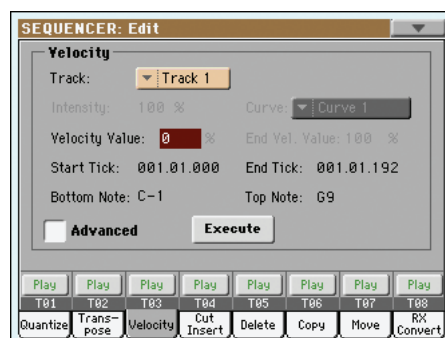
If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

### Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to transpose. If you select the same note as the Bottom and Top parameters, you can select a single note, or a single percussive instrument in a Drum track.

## Song Edit: Velocity

Here you can change the Velocity value for the notes. An Advanced mode is available, allowing you to select a velocity curve for the selected range. This is useful to create fade-ins or fade-outs.



After setting the various parameters, touch Execute to start the operation.

**Track**

Use this parameter to select a track.

All All tracks selected.

Track 1...16 Selected track.

**Value**

Velocity change value.

**Start / End Tick**

Use these parameters to set the starting and ending points of the range to edit.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

**Bottom / Top Note**

Use these parameters to set the bottom and top of the keyboard range to edit. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum track.

**Advanced**

When this checkbox is checked, the “Intensity”, “Curve”, “Start Velocity Value” and “End Velocity Value” parameters can be edited.

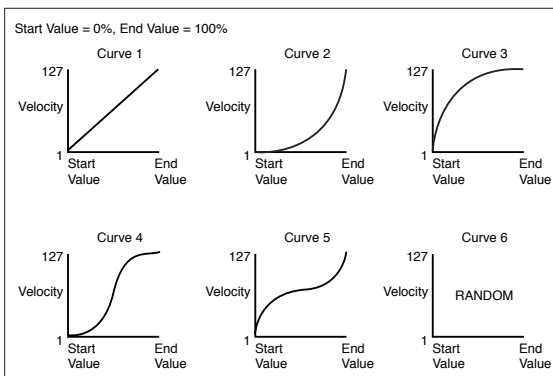
**Intensity**

(Only available in Advanced mode). Use this parameter to specify the degree to which the velocity data will be adjusted toward the curve you specify in “Curve”.

0...100% Intensity value. With a setting of 0 [%], the velocity will not change. With a setting of 100 [%], the velocity will be changed the most.

**Curve**

(Only available in Advanced mode). Use this parameter to select one of the six curves, and to specify how the velocity will change over time.



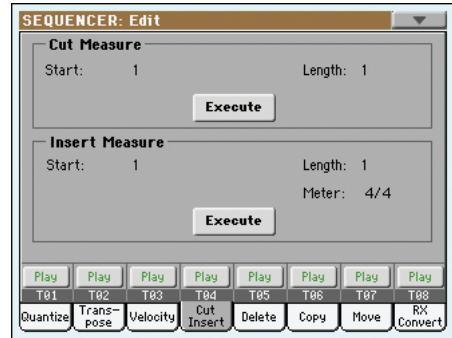
**Start / End Vel. Value**

(Only available in Advanced mode). Velocity change at the starting and ending ticks of the selected range.

0...100 Velocity change in percentage.

**Song Edit: Cut/Insert Measures**

In this page you can cut or insert measures from the Song.



After selecting the Start and Length parameters, touch Execute to start the operation.

After the Cut, the following measures are moved back, to fill the cut measures.

After the Insert, the following measures are pushed forward to accommodate the inserted measures.

**Start**

First measure where to begin cutting/inserting.

**Length**

Number of measures to be cut/inserted.

**Meter**

Meter (time signature) of the measures to be inserted.

**Song Edit: Delete**

This page is where you can delete MIDI events from the Song.



After setting the various parameters, touch Execute to start the operation.

**Track**

Use this parameter to select a track.

All All tracks selected.

Track 1...16 Selected track.

Master Master track. This is where the Tempo, Scale and Effect events are recorded.

### Event

Type of MIDI event to delete.

All	All events. Measures will not be removed from the Song, and will remain empty.
Note	All notes in the selected range.
Dup.Note	All duplicate notes. When two notes with the same pitch are encountered on the same tick, the one with the lowest velocity is deleted.
After Touch	After Touch events.
Pitch Bend	Pitch Bend events.
Prog.Change	Program Change events, excluding the bundled Control Change #00 (Bank Select MSB) and #32 (Bank Select LSB).
Ctl.Change	All Control Change events, for example Bank Select, Modulation, Damper, Soft Pedal...
CC00/32...CC127	Single Control Change events. Double Control Change numbers (like 00/32) are MSB/LSB bundles.

### Start / End Tick

Use these parameters to set the starting and ending points of the range to edit.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

### Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to delete. If you select the same note as the Bottom and Top parameters, you can select a single note, or a single percussive instrument in a Drum track.

**Note:** These parameters are available only when the All or Note options are selected.

## Song Edit: Copy

Here you can copy tracks or phrases.



After setting the various parameters, touch Execute to start the operation.

**Note:** If you copy too many events on the same "tick", the "Too many events!" message appears, and the copy operation is aborted.

### Mode

Use this parameter to select the Copy mode.

Merge	Copied data are merged with the data at the target position.
Overwrite	Copied data replace all data at the target position. <b>Warning:</b> Deleted data cannot be recovered!

### From Track... To Track

Use these parameters to select the source and target track to copy.

All	All tracks. The target track cannot be selected.
Track 1...16	Selected source and target tracks.

### Start Measure... End Measure

These parameters are the starting and ending measure to copy. For example, if From Measure=1 and To Measure=4, the first four measures are copied.

### To Measure

This parameter is the first of the target measures.

### Repeat Times

Number of times the copy must be executed. Copies will be consecutive.

## Song Edit: Move

Here you can shift a track forward or backward by just a few ticks or whole measures.



After setting the various parameters, touch Execute to complete the operation.

### Track

Use these parameters to select the track you want to move.

Track 1...16	Selected track.
--------------	-----------------

### Start / End Tick

These parameters set the starting and ending point of the range to move.

### To Tick

This parameter allows you to set the target starting point of the moved track.

## Song Edit: RX Convert

You can use the RX Convert page to convert notes of the midifile into RX Noises, and vice-versa. This will help programming Songs on an external sequencer.



After having chosen a track to convert, touch Execute to complete the operation.

### Track

Use these parameters to select the track containing the notes or RX Noises you want to convert.

### RX Note Velocity

Use this parameter to adjust the volume level of the RX Noises in the selected track(s).

### Add RX Noises to Guitar track

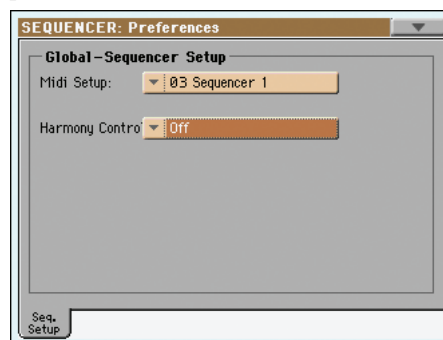
Use this parameter to automatically analyze the Standard MIDI File, and add RX Noises to Guitar tracks. This command scans a single track or the whole Standard MIDI File, looking for guitar strumming played by nylon, steel or electric guitars.

After scanning, a suitable Guitar sound will be automatically assigned to the relevant tracks, and RX Noises automatically added where needed.

This means that you can transform any flat SMF into an ultra-realistic song with a real guitar player inside – at the touch of a button!

## Preferences: Sequencer Setup

In this page, you can select a MIDI Setup and the Harmony track for the Sequencer mode.



**Note:** These settings are stored in the Sequencer Setup area of the Global file. (Parameter of this kind are marked with the ▶GBLSeq abbreviation through the manual). After changing these settings, select the Write Global-Sequencer Setup command from the page menu to save them to the Global.

### Midi Setup

▶GBLSeq

MIDI channels for the Sequencer mode can be automatically configured by selecting a MIDI Setup with this parameter. See “MIDI Setup” on page 209 for more information on using MIDI Setups.

**Note:** To automatically select a MIDI Setup when entering the Sequencer mode, select the Write Global-Sequencer Setup command from the page menu.

For detailed information on preloaded MIDI Setup settings, see “MIDI Setup” on page 237.

**Note:** After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write Global-Midi Setup command from the page menu. All MIDI Setups can be freely customized and overwritten.

**Hint:** To restore the original MIDI Setups, use the “Factory Restore” command (page “Utility” of the Media mode, see page 235). **Warning:** This procedure will erase all Factory and User data from the internal memory.

### Harmony Track

▶GBLSeq

The Voice Processor gets the chord notes from the track selected with this parameter.

**Hint:** Go to the Voice Processor Preset section of the Global mode to try different Voice Processor Presets while creating or editing a Song.

Off No track sends notes to the Harmony module of the Voice processor. Chords can still be received from the MIDI IN.

Ply.1-Track 1...16

Chords are sent from one of Player 1 tracks.

## Page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Write Global-Player Setup

Select this command to open the Write Global-Player Setup dialog box, and save global settings that are unique to the Sequencer mode. (See “Write Global-Sequencer Setup dialog box” on page 197).

### Load Song

Select this command to open the Song Select window, and load a Song to the sequencer. (See “Song Select window” on page 197).

### Save Song

Select this command to save the new or edited Song to a storage device as a Standard MIDI File. The file is automatically added the “.MID” extension. After selecting this command, the Save Song page appears (see “Save Song window” on page 197).

**Warning:** Turning the instrument off will delete the Song from memory. Save your Song to a storage device to avoid losing it.

**Warning:** The Song is also lost when switching from Sequencer to Style Play or Song Play mode, without previously saving the Song to a storage device.

### Undo

When selecting this command, the latest operation is canceled, and data are reverted to the previous situation.

### Overdub Step Recording

*Only available in Record mode.* Select this command to enter Overdub Step Record mode. This recording mode lets you enter events one at a time, adding events to the existing events. (See “Record mode: Step Record page” on page 178).

### Overwrite Step Recording

*Only available in Record mode.* Select this command to enter Overwrite Step Record mode. This recording mode lets you enter events one at a time, overwriting all existing events. (See “Record mode: Step Record page” on page 178).

### Delete Song

Select this command to delete the Song and create a new, blank Song.

### Delete Current Track

Select this command to delete the track currently selected in the Track area (see “Track volume/status area” on page 177).

### Solo Track

Select the track to be soloed, and check this item. You will hear only the selected track, and the ‘Solo’ warning will flash on the page header.

Uncheck this item to exit the Solo function.

**SHIFT** Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

### Copy/Paste FX

You can copy a single effect, or all effects of an FX group (A or B). You can copy them between different Songs. The copy operation can only be carried on while remaining in Sequencer mode.

**Note:** This operation only copies the effect settings of the “Effects” section. Parameters contained in other sections, like “Dry” or “FX Send”, are not copied. Please note that these parameters can change the way effects change the sound.

#### To copy a single effect:

1. Load the source Song, then
  - go to the page of the single effect you want to copy (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3), or
  - go to the Effects > A/B FX Config page, to copy all effects. This may be useful if you want to copy various effects into different Songs, Performances, Styles or STSs.
2. Choose the “Copy FX” command from the page menu.
3. Load the target Song, then go to the page of the single effect you want to paste (IFX 1, IFX 2, IFX 3, Master 1, Master 2, Master 3).
4. Choose the “Paste FX” command from the page menu.

**To copy all effects:**

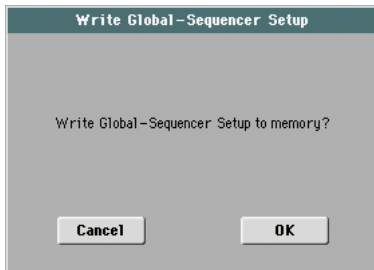
1. Load the source Song, then go to the Effects > A/B FX Config page, to copy all effects.
2. Choose the “Copy FX” command from the page menu.
3. Load the target Song, then go to the page of the Effects > A/B FX Config page.
4. Choose the “Paste FX” command from the page menu.

**Exit from Record**

Only available in Record mode. Select this command to exit the Record mode, and go back to the Main page of the Sequencer Play mode (see “Sequencer Play - Main page” on page 173).

## Write Global-Sequencer Setup dialog box

Open this window by selecting the Write Global-Song Setup item from the page menu. Here, you can save MIDI Setups (see “Midi Setup” on page 195), that are saved to the Global file.



Parameters saved in the Sequencer Setup area of the Global are marked with the **GBL<sup>Seq</sup>** symbol through the user’s manual.

## Song Select window

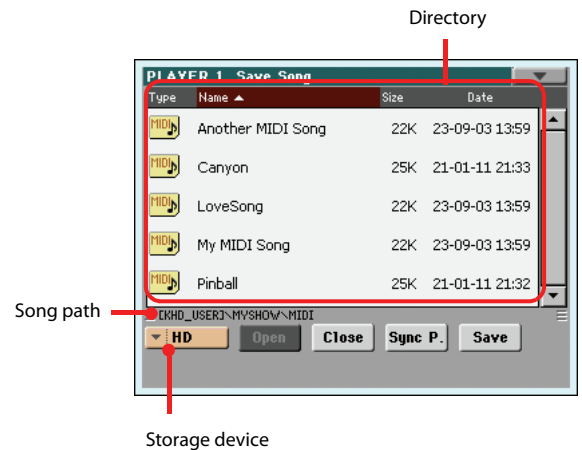
This window appears when you select the “Load Song” command from the page menu, or press the SONG SELECT button in the PLAYER 1 sections on the control panel. See “Song Select window” on page 106 for details.

## Save Song window

The recorded Song is lost when turning the instrument off. **The Song is also lost when you overwrite it in Record mode, or if you confirm the warning message when switching to the Style Play or Song Play mode.** You must save to a storage device any Song you wish to preserve.

This window appears when you select the “Save Song” command from the page menu.

Press EXIT to exit from this page and go back to the main page of the Sequencer operating mode without saving the Song.

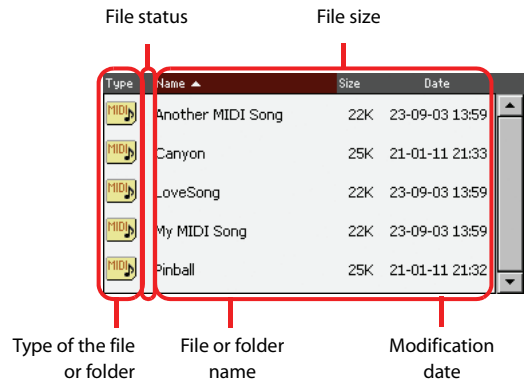


**Song path**

This line shows the path of the location where you are saving the Song.

**Directory**

This is the list of the selected device’s content.



Use the scrollbar to scroll the list items.

As an alternative, you can select one of the items, and use the VALUE controls to scroll.

Keep the SHIFT button pressed, and press DOWN or UP, to jump to the previous or next alphabetical section.

**Storage device**


Use this pop-up menu to select one of the available storage devices where to save the Song.

Abbreviation	Media type
HD	User-accessible area of the internal hard disk (76-key model and 61-key model with the HDIK-2 kit installed) or flash-memory SSD (61-key model). This is where you can store Songs and other files.
USB-F(front)	USB memory device (like a pen drive) connected to the front USB Host port.
USB-R(ear)	USB memory device (like a pen drive) connected to the rear USB Host port.

The actual name (label) of the device may appear within square brackets ([ ]).



## Open

Opens the selected folder (item whose icon looks like this: ).

## Close

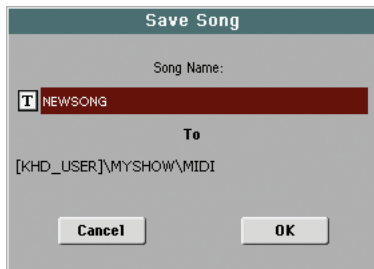
Closes the current folder, returning to the parent (“upper”) folder.

## Sync P. (Synchronized Path)

Touch this button to see the Song assigned to the Sequencer. This is useful to quickly return to it, after you have browsed through long directories and “dug” into different folders.

## Save


Touch this button to open the Save Song dialog box, and save the Song to the current directory.



- If no file has been selected in the display, prior to touching Save, the “NewSong” default name will be automatically assigned to the Song.

**Note:** If a file is selected, just touch the storage device name to deselect it.

- If a file has been selected in the display, prior to touching Save, the name of the selected file will be automatically assigned to the Song.

In any of the above situations, touch the  (Text Edit) button to edit the Song name.

**Warning:** If a file with the same name is already in the current directory, a message will warn you. If you confirm, the existing file will be overwritten. Select a file before saving only if you want to overwrite it (i.e., in case you are saving changes to an existing file).

## Empty measure at the beginning of the Standard MIDI File

When saving a Song as an SMF, an empty measure is automatically inserted to the beginning of the Song. This measure contains various Song initialization parameters.

## Play/Mute status saved with the Song

When saving a Song, the Play/Mute status is saved with the Song. This status is preserved also when playing back the same Song in Song Play mode.

## Master Transpose saved with the Song

When saving a Song, the Master Transpose value is saved with the Song. Since this value is saved as System Exclusive data, it is preserved also when playing back the Song in Song Play mode.

**Hint:** Since the Master Transpose is a global parameter, loading a Song with a non-standard transposition may result in unwanted transposing when loading other Songs that do not contain their own transposition data. To transpose a Song it is advisable to use the Transpose function in the Edit section of the Sequencer mode (see “Song Edit: Transpose” on page 192).


You may also lock the Master Transpose, to avoid unwanted transposition. See “General Controls: Lock” on page 203 of the Global chapter.

As a general rule, you should use the Master Transpose (TRANPOSE buttons on the control panel) when you need to transpose Keyboard tracks together with the Song. You should use the Edit mode Transpose function (see “Song Edit: Transpose” on page 192) when only the Song has to be transposed.

**Note:** The Master Transpose value is always shown on the page header:



## Save Song procedure

1. If you are in Record mode, stop the sequencer and exit from the Record mode. Then go back to the main page of the Sequencer Play mode (see “Sequencer Play - Main page” on page 173).
2. Select the Save Song command from the page menu. The Save Song page appears.
3. Select the folder where you want to save the Song into. Use the Open and Close commands to browse open or close folders. Use the scrollbar to browse through the files.
4. When you are in the directory where you want to save your Song to, touch the Save button in the display.
  - To **overwrite** an existing file, select it before touching Save.
  - To **create** a new file, do not select any file before touching Save. The “NewSong” (“NEWSONG.MID” on a storage device) name will be automatically assigned to the Song.
5. After touching the Save button, the Save Song dialog box will appear.
6. If you like, touch the  (Text Edit) button to edit the name.
7. Touch OK to confirm saving, or Cancel to stop the Save operation.



## Global edit mode

The Global edit environment is the place where you can set global functions. This edit environment overlaps the current operating mode (Style Play, Song Play, Sequencer, Sound Edit).

### What is it, and how the Global is structured

The Global is a file that can be written to memory (and may subsequently be saved to a storage device), containing global parameters for the whole instrument or each single operating mode.

Global parameters can be written to memory by selecting the various “Write Global...” commands from the page menus – each dedicated to one of the areas of the Global file. They can be saved to a storage device by using the ordinary Media operations.

**Note:** Saving or loading a “.SET” folder may also save or load the Global file. Parameter changing may be avoided by turning the Lock on for any single parameter (or groups of parameters in the Lock page of the Global mode, see “General Controls: Lock” on page 203).

There are separate areas in the Global file, that may be separately written to memory, to avoid writing all global parameters at once when not needed:

- Global Setup, containing global parameters not linked to any single operating mode.
- Style Play Setup, containing global parameters for the Style Play mode, not linked to the single Performance, STS or Style.

- Song Play Setup, containing global parameters for the Song Play mode, not linked to the single Song.
- Sequencer Setup, containing global parameters for the Sequencer mode, not linked to the single Song.
- Media Preferences, containing preferences for the Media mode.
- MIDI Setup, containing the available MIDI Setups, i.e., settings for MIDI communication.
- Voice Processor Setup, containing basic microphone settings for the Voice Processor and the Talk function.
- Voice Processor Presets, containing single presets for the Voice Processor.
- Auto Select Setup, containing the preferred items for each STYLE SELECT and PERFORMANCE SELECT button.
- MaxxAudio Presets, containing all the presets for the MaxxAudio processors.
- Quarter Tone SC Preset, containing single Scale Presets.

### Main page

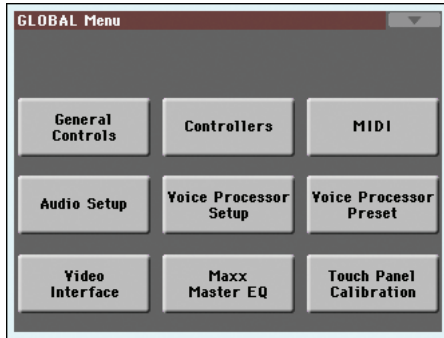
There is no main page in the Global edit mode. When pressing EXIT, you exit the Global mode, and the underlying operating mode in the background is recalled.

## Edit menu

From any page of the Global mode, press the MENU button to open the Global edit menu. This menu gives access to the various Global edit sections.

When in the menu, select an edit section, or press EXIT to exit the Global mode.

When in a page, press EXIT to go back to current operating mode in the background (Style Play, Song Play, Sequencer, Sound).

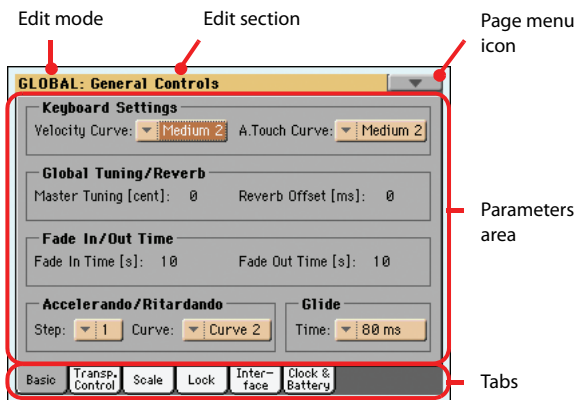


Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by touching the corresponding tab on the lower part of the display.

**Note:** The Global mode is not available while in Record mode (Style Record, Pad Record, Song Record, Sampling).

## Edit page structure

All edit pages share some basic elements.



### Edit mode

This indicates that the instrument is in Global mode.

### Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see below).

### Page menu icon

Touch this icon to open the page menu (see below).

## Parameters area

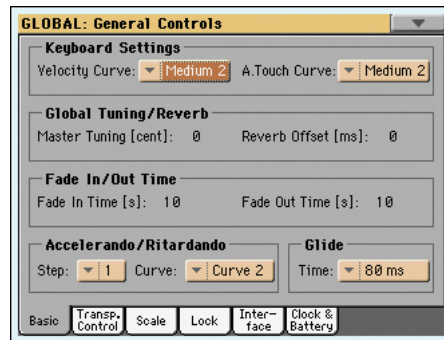
Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting below.

## Tabs

Use tabs to select one of the edit pages of the current edit section.

## General Controls: Basic

This page contains various general parameters, setting the status of the keyboard, the fade in/out, and the accelerando/ritardando.



## Keyboard Settings

### Velocity Curve

►GBL<sup>Gbl</sup>

This parameter sets the sensitivity of the keyboard to your touch.

Fix No dynamic control available. Dynamic values are fixed, as in a classic organ.

Soft1 ... Hard3

Curves, from the lightest one to the hardest one.

### A.Touch Curve

►GBL<sup>Gbl</sup>

This parameter sets the sensitivity of the keyboard to the pressure you apply after first pressing a key.

Soft1 ... Hard3

Curves, from the lightest to the hardest one.

Off

The aftertouch is turned off.

## Global Tuning/Reverb

### Master Tuning

►GBL<sup>Gbl</sup>

This is the master tuning of the instrument (in cents of a semitone). Use it to adapt your keyboard tuning to an acoustic instrument, for example an acoustic piano.

-50 Lowest pitch.

0 Standard pitch (A4=440Hz).

+50 Highest pitch.

### Reverb Offset

►GBL<sup>Gbl</sup>

This is the master offset for all reverbs. Use it to adjust reverb tails to the room where you are playing. Use negative values

when you are in a very reverberant room, positive values if the room is too dry.

By using this global control, you are not obliged to change the reverb time in each single Performance, STS, Style Settings, or Song.

- 50            Less reverb.
- 0             Standard reverb.
- +50           More reverb.

## Fade In/Out Time

These parameters allows you to set the speed for the Fade In/Out function.

### Fade In Time ▶GBL<sup>Gbl</sup>

Time for a full fade in (from zero to maximum volume), after you press the FADE IN/OUT button.

- 5...20            Fade time (in seconds).

### Fade Out Time ▶GBL<sup>Gbl</sup>

Time for a full fade out (from maximum volume to zero), after you press the FADE IN/OUT button.

- 5...20            Fade time (in seconds).

## Accelerando/Ritardando

These parameters lets you adjust the speed of the Accelerando and Ritardando functions.

### Step

Speed of the Tempo change (from 1 to 6). With higher values, the step change is greater, and the speed will change faster. With lower values, the step change is smaller, and the speed will change more slowly.

### Curve

Accelerando/ritardando curves (from 1 to 3). Experiment the various options, to see the one that best fit your taste.

## Glide

Glide is a function you can assign to a footswitch. When the pedal is pressed, affected notes on Upper tracks are bent down, according to settings for the Pitch Bend on the same tracks. When the pedal is released, notes return to the normal pitch, at the speed defined by the “Time” parameter.

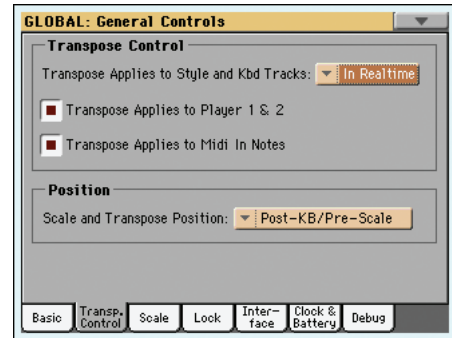
To change Pitch Bend values for each Upper track, see the “PB Sensitivity” parameter in the Style Play mode (see page 123)

### Time

Time needed to notes affected by the Glide to return to the normal pitch.

## General Controls: Transpose Control

This page is where you can select to which tracks the Master Transpose is applied to, and adjust some related parameter.



## Transpose Control

### Transpose applies to Style and Kbd tracks ▶GBL<sup>Gbl</sup>

Use this parameter to turn the Master Transpose on or off, and define the way it is applied, to Style and Keyboard tracks.

- Off            No Master Transpose is applied to Style and Keyboard tracks. Chords shown in the Lyrics page are, however, transposed.
- In Sync      When you press either the TRANSPOSE [ **b** ] or [ **#** ] buttons, the new transpose setting will not take effect until the first beat of the next measure is reached.
- In Realtime    When you press either the TRANSPOSE [ **b** ] or [ **#** ] buttons, the new transpose setting will occur when the next note is played for both the Style and Keyboard tracks individually.

The next key or chord you press will sound with the new transpose setting applied. (Note that if you play a Keyboard track prior to a new chord, the Keyboard track will play in the new key as the Style will continue to play in the old key until a new chord is entered).

### Transpose applies to Player 1 & 2 ▶GBL<sup>Gbl</sup>

This flag lets you turn the Master Transpose on or off for the two onboard Players.

### Transpose applies to Midi In notes ▶GBL<sup>Gbl</sup>

This flag lets you turn the Master Transpose on or off for Note messages received from MIDI IN.

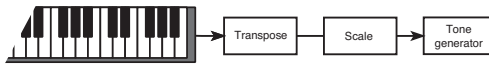
## Position

### Scale and Transpose position

The Scale and Transpose Position allows you to define the relation between the Scale and the Master Transpose.

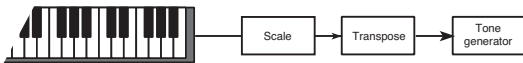
#### Post-KB/Pre-Scale

When this option is selected, notes will be transposed immediately after they leave the keyboard. The Scale will be applied to the transposed notes. For example, if you altered an E, and then set the Master Transpose to +1, the E key will play F, and the altered key will be E♭ (that will play an altered E).



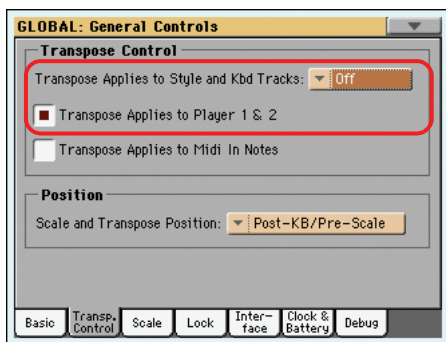
#### Post-KB & Scale

When this option is selected, all notes are transposed immediately before they enter the internal tone generator, or are sent to the MIDI OUT, but after the Scale. For example, if you altered an E, and set the Master Transpose to +1, the altered key will still be E (that will play an altered F).



## Standard MIDI File and chord transpose

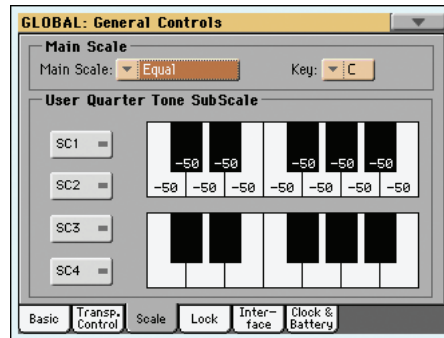
When changing the Master Transpose, chord abbreviations contained in a Standard MIDI File are transposed, and correctly shown in the display. Master Transpose must be activated on the Sequencer, but not on the Keyboard.



**Note:** Chords contained in a linked TXT file or shown when loading a CDG file are not transposed.

## General Controls: Scale

This page lets you select the main (or basic) scale of the instrument.



### Main Scale

►GBL<sup>Gbl</sup>

This parameter sets the main scale (or temperament) for the whole instrument, apart for tracks where a different sub-scale has been selected by a Performance or STS (see “Scale Mode” on page 136, Style Play mode).

See “Scales” in the “Assignable parameters” chapter of the Advanced Edit Manual for a list of available scales.

**Note:** You cannot select a User scale in Global mode.

### Key

►GBL<sup>Gbl</sup>

This parameter is needed by some scales to set the preferred key (see “Scales” in the Advanced Edit Manual).

### SC Preset buttons

Touch these buttons to recall the corresponding presets. Each preset contains a custom detuning of each note of the scale (shown in the upper scale diagram). It also memorizes the selected degree(s) of the scale (shown in the lower scale diagram).

When no preset is selected, the default scale is automatically recalled. This scale assigns a -50 cent value to all notes, and turns all scale degrees off.

You can select an SC Preset, also by assigning the relevant function to the Assignable Switch or Assignable Footswitch.

To save the current scale programming to a preset, while in this page choose the “Write Quarter Tone SC Preset” command from the page menu, then select one of the preset locations where to save the current settings (see “Write Quarter Tone SC Preset” on page 219).

### Upper scale diagram

Use this diagram to set the detuning of each note of the scale.

-99...0...+99 Note detuning in cents. Zero is no detuning, ±50 is a full quarter tone up or down, ±99 is nearly one whole semitone up or down.

### Lower scale diagram

Use this scale to turn detuning on or off. Applied detuning will depend on the programming set with the Upper scale diagram, or recalled by selecting one of the SC Presets.

When a note is detuned, a black dot appears in the corresponding note of the diagram.

## General Controls: Lock

This page, split in four panes that can be selected by means of the corresponding side tabs, contains all the available locks, sometimes grouped under just a single lock. Locks prevent parameter values to be changed when loading data from a storage device, or selecting a different Performance, Style or STS.

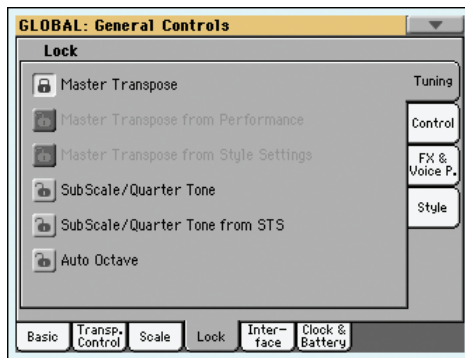
### Locks



All the available locks. Lock them to prevent changes due to loading or selecting different elements. These locks are also found in various other pages, next to the locked parameter.

**Hint:** To save the status of the various parameters as a fixed status for the Pa3X, save all the parameters to Performance 1 of Bank 1 (automatically selected when turning on the instrument), and save these locks to the Global.

#### • Lock-Tuning pane



#### Master Transpose

When locked, master transpose is not automatically changed when selecting a different Performance or Style.

(See “Master transpose” on page 112).

#### Master Transpose from Performance

When closed, this lock prevents a Performance change to modify the Master Transpose. When open, changing a Performance may also change the Master Transpose.

(See “Master transpose” on page 112).

**Hint:** In order to avoid having the Master Transpose settings change when selecting a different Style, use the general Master Transpose Lock (the first parameter in this page).

**Note:** When the Master Transpose Lock is closed, this parameter has no effect. However, the Master Transpose Lock also locks the Performance Transpose.

#### Master Transpose from Style Settings

When closed, this lock prevents a Style change to modify the Master Transpose. When open, changing a Style may also change the Master Transpose.

(See “Master transpose” on page 112).

**Hint:** In order to avoid having the Master Transpose setting change when selecting a new Performance or STS, use the general Master Transpose Lock (the first parameter in this page).

**Note:** When the Master Transpose Lock is closed, this parameter has no effect. However, the Master Transpose Lock also locks the Style Settings Transpose.

#### Sub Scale/Quarter Tone

When locked, selecting a Performance or STS will not change the Sub-Scale or Quarter Tone value.

(See “Sub-Scale panel” on page 119).

#### SubScale/Quarter Tone from STS

When closed, this lock prevents an STS change to modify the SubScale/Quarter Tone settings, allowing for changing sounds and effects but not the scale. When open, changing an STS may also change these settings.

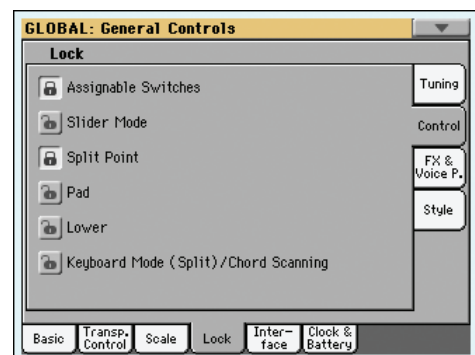
(See “Sub-Scale panel” on page 119).

**Auto Octave** This lock lets you decide if the instrument will automatically transpose the Upper tracks when turning the SPLIT button on and off.

- If On, when turning the SPLIT button on or off, the Upper tracks transposition is left unchanged.

- If Off, when turning the SPLIT button off (Full keyboard mode), the Upper tracks Octave Transpose is automatically set to “0”. When turning the SPLIT button on (Split keyboard mode), the Upper tracks Octave Transpose is automatically set to “-1”.

#### • Lock-Control pane



#### Assignable Switches

When locked, selecting a Performance or STS will not change the Assignable Switch assignment.

(See “Pad/Switch: Switch” on page 133).

**Slider Mode** When locked, selecting a Performance or STS will not change the selected status of the SLIDER MODE button.

(See “SLIDER MODE” on page 8).

**Split Point** When locked, selecting a Performance or STS will not change the split point.

(See “Split Point” on page 118).



**Pad** When locked, selecting a Style or SongBook entry will not change the Pad assignment.  
(See “Pad/Switch: Pad” on page 133).

**Lower** When this lock is closed, the Lower track remains unchanged when a different Style, Performance or STS is selected.  
  
This is useful if, for example, you prefer to always play with the left hand muted and reserved only to playing chords for the arranger.

**Hint:** If you want the same Lower settings to be used during all your shows, save your preferred Lower settings to Performance 1-1 (automatically selected on startup), then close this lock and choose the “Write Global-Global Setup” from the page menu.

**Keyboard Mode (Split)/Chord Scanning**

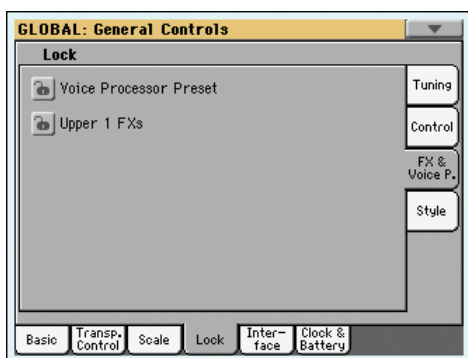
When this lock is closed, the status of the SPLIT button (i.e., of the keyboard mode) and the CHORD SCAN section remain unchanged when a different Performance or STS is selected.

This is useful if, for example, you prefer to always play in Full Keyboard, with chords recognized on the whole keyboard range.

**Note:** The Split (Keyboard Mode) and Chord Scan settings are reset when switching to a different operating mode.

**Hint:** If you want the same Keyboard Mode and Lower Scanning settings to be used during all your shows, save your preferred settings to Performance 1-1 (automatically selected on startup), then close this lock and choose the “Write Global-Global Setup” from the page menu.

• **Lock-FX & Voice Processor pane**



**Voice Processor Preset**

When locked, selecting a Performance or STS will not change the Voice Processor Preset.  
(See “VP Preset” on page 118).

**Upper 1 FXs** In Sound mode, you can assign a Sound to the FX B Group. When you assign a new Sound to the Upper 1 track, the FX B settings and Master FX send levels saved with that Sound can be automatically selected, overriding Performance/STS settings for this track. Whether Sound or Performance/STS effect parameters will be considered, it depends on the status of this lock.

• If the Upper 1 FX Lock is turned on, when assigning a new Sound to the Upper 1 track, Performance/STS parameters are left untouched; selected effects, and FX Send values, are not changed.

• If the Upper 1 FX Lock is turned off, when assigning a new Sound to the Upper 1 track, Sound parameters are considered; selected effects, and FX Send values, are changed according to the Sound’s stored data.

**Note:** If effects associated to the selected Sound are not compatible with effects already assigned to the FX B block, the Master FX Send values on the other Keyboard tracks will be automatically set to zero.

For example, assume a chorus effect is assigned to the Master 2 FX processor. If the new Sound assigns a distortion effect to the Master 2 FX processor, the Master 2 FX Send value on the Upper 2, Upper 3, and Lower tracks will be set to zero, to avoid these tracks sound in the wrong way. This way, the Upper 1 track (usually the most important one for solo playing) will sound with the needed effect, while the other Keyboard tracks will just sound dry.

• **Lock-Style pane**



**Style Preferences**

When locked, selecting a Performance or STS will not change the value of parameters contained in the Style Preferences pages. By default, it is turned on.

(See “Preferences: Style Preferences” on page 135, and “Preferences: Style Play Setup” on page 136).

**Bass Inversion**

When locked, selecting a Performance or STS will not change the Bass Inversion status. Bass Inversion can also be assigned to one of the Assignable Switches or the Assignable Pedal.

(See “BASS INVERSION” on page 10).

**Manual Bass** When locked, selecting a Performance or STS will not change the Manual Bass status.

(See “MANUAL BASS” on page 10).

**Fill Mode** When locked, the selected Fill Mode will not change when selecting a different Performance or Style.

(See “Fill Mode (1...4, Break)” on page 134).

**Style Element** When locked, selecting a different Style does not cause selecting the Style Element memorized in the Style Settings.

#### Style Tracks Play/Mute Lock

When closed, this lock prevents a Style or Performance change to modify the Play/Mute status of the Style tracks. This way, you can, for example, turn the bass track off during a whole show, to allow your bassist to play it live. Also, you could mute all Acc tracks, to only play with the Drum and Bass tracks.

(See “Track status icons” on page 116).

#### Style Tracks Volume

When this lock is closed, the volume of the Style tracks remains unchanged when a different Style or Performance is selected.

This is useful if you create your own Styles, and like to dynamically adjust the volume by using the sliders as a mixer. It is not recommended with Factory Styles, each one already mixed at its best right at the factory.

3. The “Change” word will start flashing in red. Touch it.
4. You will be asked if you want to save the Global, and select the new language. Touch Yes to confirm. The Global will be automatically saved, and the language selected.
5. A message will advise you to reboot the Pa3X. Touch OK to close the message window.
6. Turn the Pa3X off, then on again.

## Background color

### Color

►GBL<sup>Gbl</sup>

Use this parameter to choose a different background color for the display. Possible choices are indicated as numbers.

## Balance slider as the Acc/Seq-RT Volume

### Balance Slider

►GBL<sup>Gbl</sup>

The BALANCE slider can either be used to mix between the Keyboard and Accompaniment/Song tracks, or to control the Accompaniment/Song Volume without changing the Keyboard tracks. This is always a relative control, whose effective maximum value is determined by the MASTER VOLUME slider position.

*Note: The BALANCE slider only works in Style Play and Song Play modes. It does not work in Sequencer or Sound mode.*

#### Acc/Sng - RT/Kbd Balance

While in Style Play and Song Play mode, the BALANCE slider balances the volume of the Keyboard (RT/Kbd) tracks, against the Style (Accompaniment), Pad and Song tracks.

#### Acc/Sng Volume

While in Style Play and Song Play mode, the BALANCE slider controls the volume of the Style (Accompaniment), Pad and Song tracks.

## General Controls: Interface

This page contains parameters related to the way messages are shown in the display.



## Language

### Language

►GBL<sup>Gbl</sup>

Use this pop-up menu to select one of the available languages for the online help system and the on-screen keyboard.

*Note: Some of the characters cannot be used when editing Musical Resource names.*

### Change button

Touch this button to apply the selected language to the user’s interface. Note that the new language appears when turning the instrument off, then on again.

### How to select the Help language

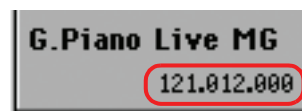
1. Since Pa3X must be restarted at the end of this procedure, be sure to first save all unsaved data.
2. While in this page, select a language from the pop-up menu.

## Program Change

### Show

►GBL<sup>Gbl</sup>

Check this parameter to show Program Change numbers next to Sound names in the Sound Select window. By default, this parameter is turned on.



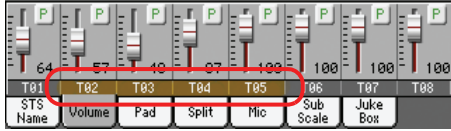
*Note: Program Change numbers are always shown in Sound Edit mode, and in the various Track Info areas.*



## Track Activity

**Show** ▶ GBL Gbl

Use this parameter to turn on/off the Track Activity display. When it is turned on, you can monitor events coming from the tracks or the MIDI inputs. Incoming events are shown by the changing color of each track's label.



Here is the list of colors and their meaning:

- Green Internal data, generated by the keyboard, pads, the Arranger or one of the Players.
- Red Data coming from the MIDI IN ports (MIDI or USB).
- Orange Either internally or externally generated data (or both at the same time).
- Dark Grey No data received.

## Display Hold

**On/Off** ▶ GBL Gbl

When this parameter is checked, if you open a temporary windows (like the Sound Select window), it remains in the display until you press EXIT or an operating mode button. When it is not checked, any temporary window closes after a certain time.

## Auto Select

**Style** ▶ GBL Gbl

**Performance** ▶ GBL Gbl

When one of these parameters is checked, the latest selected Style or Performance selected in a bank is immediately selected when pressing the STYLE or PERFORMANCE button corresponding to the bank.

This way, you can assign your preferred Style or Performance to each control panel's button, and select it just with a single press.

However, the Style/Performance Select window still appears when you press one of the STYLE or PERFORMANCE button corresponding to the bank, so you can select a different item if desired.

**Note:** Unless you save your settings by means of the "Write Global-Auto Select Setup" page menu command, the memorized Style or Performance is reset to the first one in each bank, when turning the instrument off and then on again.

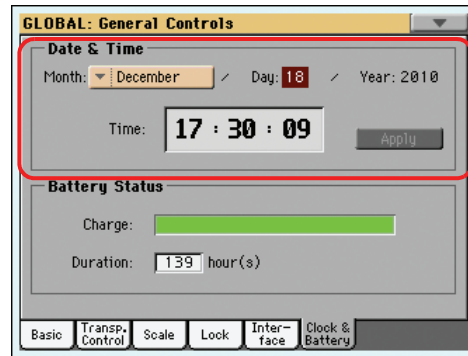
**Hint:** You can save your preferred Performances into the first location of each bank. This way, by turning on this parameter, you will select your preferred Performance at the touch of a single button.

Also note that, by turning the "Factory Style and Pad Protect" parameter off, you can do the same with the Styles.

## General Controls: Clock & Battery

### Date & Time

The Pa3X includes a battery-backed system calendar and clock. This allows for automatically adding a time-stamp to the files, when they are created or edited.



**Note:** When you edit a resource file (Sounds, Styles...), all items in the same bank have their modification date changed. For example, if you edit a single Style in the "Pop" bank, all Styles in that bank will take the new modification date.

### Month

Use this pop-up menu to choose a month.

### Day

Use this numeric field to input the day of the month.

### Year

Use this numeric field to input the year.

### Time

Use these numeric fields to input the time, in the "hour:minute:second" format.

### Apply

When edited all calendar and time fields, touch this button to apply the changes.

## Battery

When the instrument is turned off or in standby, all PCM Samples are preserved in the internal memory. They are lost when the internal battery is discharged (after a few days with the POWER switch off or disconnected from the power line).

After turning the instrument on the first time, all Factory and User PCM Samples are loaded from the internal storage memory to the Sample RAM memory.

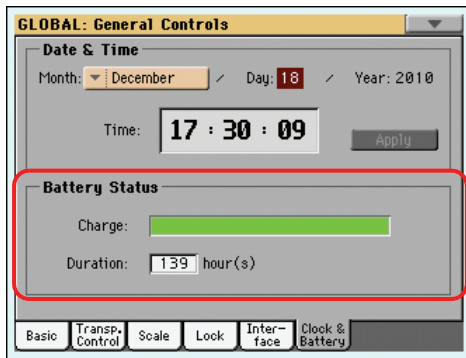
When the instrument is turned off or set to standby mode, this memory is preserved from deletion by an internal battery, that is charged while the Pa3X is in standby mode and connected to a power socket. When turning the instrument on again, loading of all PCM Samples is much faster than loading from disk.

The content of the Sample RAM memory is lost when the Pa3X is not connected to a power socket for a few days, and the battery

discharges. When turning the instrument on again, PCM Samples are loaded again from the internal storage memory.

Please note that all other data contained in RAM (Songs, MIDI Grooves, Samples that have not yet been saved) are not preserved by the battery, so please remember to save any new or modified data before turning the instrument off.

Use this page to check the level of charge of the battery preserving the PCM Sample RAM, and the remaining charge time. The battery is charged when the instrument is turned on (or in Standby mode), and discharges when turned off or entirely disconnected from a power outlet.



### Charge

This bar shows the current level of the battery.

### Duration

This indicator shows the remaining charge time. Please note this is just a forecast average, and not the exact time.

### Error messages

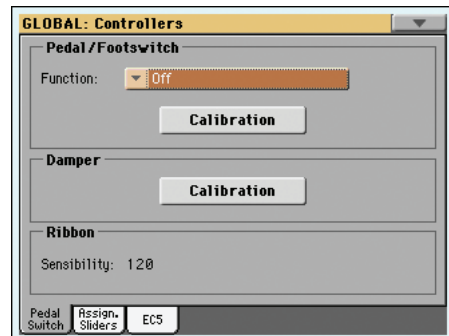
*(Only appears in case of malfunctioning.)* When the STANDBY red and green LEDs are flashing, there is a malfunctioning in the backup battery. The following messages appear in this page.

**Unplugged battery:** The battery is disconnected. Please check if it can be reinserted.

**Battery is damaged, please replace it:** The battery is damaged or exhausted, and can no longer be recharged. Please replace it with the same type and model.

## Controllers: Pedal/Switch

This page lets you select a function to the Assignable Pedal/Foot-switch, and select the polarity for the Damper and Assignable Pedal/Footswitch.



The following (optional) Korg pedals are compatible with Pa3X:

Type	Model
Continuous (Volume/Expression)	EXP-2, XVP-10
Switch	PS-1
Damper	DS1H (supporting half-pedalling)

## Pedal/Footswitch

### Function

►GBL<sup>Gbl</sup>

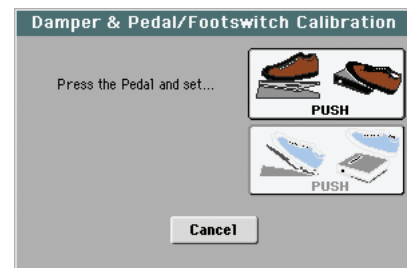
Function assigned to a continuous (i.e., volume/expression) pedal, or to a footswitch, connected to the ASSIGNABLE PDL/SW connector. See page 241 for a list of the assignable functions. The first functions are switch-type functions, while the remaining (starting from Master Volume) are continuous-like functions.

### Calibration

►GBL<sup>Gbl</sup>

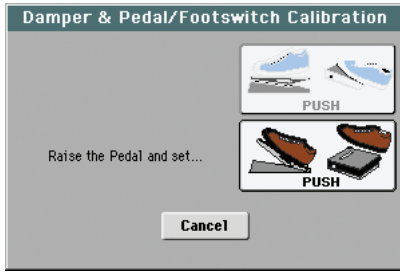
Use this button to calibrate and choose the polarity of the pedal/footswitch.

1. Connect the pedal or footswitch to the ASSIGN PEDAL/SW connector on the back of the instrument.
2. Go to this page, and touch the “Calibration” button in the display. The following dialog box appears:



3. You are asked to set the pedal to the maximum value. Press the footswitch, or press the pedal to the maximum position (usually front pressed).

4. Touch the “Push” button in the display to confirm the maximum value. The following dialog box appears:



5. You are now asked to set the pedal to the minimum value. Release the footswitch, or press the pedal to the minimum position (usually back pressed).
6. Touch the “Push” button in the display to confirm the minimum value.
7. Check if the pedal or footswitch is working properly, assign it a function, then save by choosing the “Write Global-Global Setup” command from the page menu.

*Note: After loading a new Operating System, an older Global file, a “SET” folder containing an older Global file, or a Backup file, you might need to re-calibrate the pedal/footswitch.*

## Damper

### Calibration



Use this button to calibrate the action of the Damper pedal, and set its polarity. See above for details about the procedure.

## Ribbon

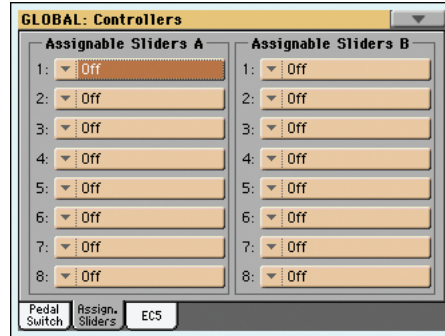
### Sensitivity



Use this parameter to adjust the sensitivity of the ribbon controller.

## Controllers: Assignable Sliders

This page lets you program the first eight Assignable Sliders. Two sets are available (Assignable A and Assignable B). Two other modes (Volume and Drawbars) are hard-wired to the volume and drawbars control. You can assign the preferred set by using the SLIDER MODE button on the control panel, cycling between the four available modes. The status of the SLIDER MODE button can be saved with a Performance or STS.



### Assignable Sliders A/B

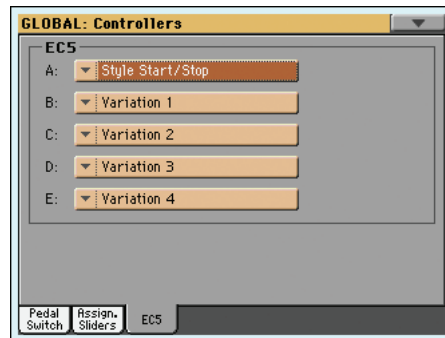


Functions assigned to the corresponding sliders on the control panel, when the selected mode is ASSIGNABLE A or B.

See “List of Assignable Footswitch / Pedal functions” on page 238 for a list of the assignable functions.

## Controllers: EC5

This page lets you program each of the five switches of the (optional) KORG EC5 multiswitch pedalboard.



See “List of EC5 functions” on page 241 for a list of the assignable functions.

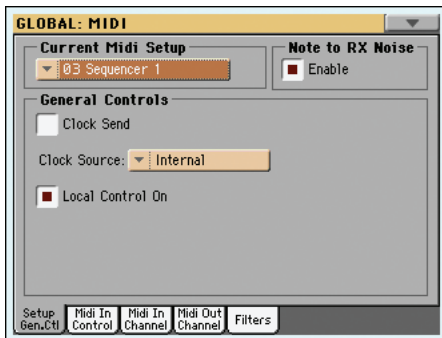
### EC5-A...E



Each of the switches of a KORG EC5 multiswitch pedalboard.

## MIDI: MIDI Setup / General Controls

This page allows you to select a MIDI Setup, convert ordinary notes to RX Noises, and set global parameters for the MIDI communication.



### Current MIDI Setup

#### MIDI Setup

►GBLMid

MIDI channels can be automatically configured by selecting a MIDI Setup. Each of them lets you automatically assign a value to various MIDI parameters, to allow an easier connection with a particular MIDI controller.

A different MIDI Setup may be automatically selected when entering the Style Play, Song Play or Sequencer modes. To recall a MIDI Setup for these modes, see “Midi Setup” on page 136 for the Style Play mode, “Midi Setup” on page 158 for the Song Play mode, and “Midi Setup” on page 195 for the Sequencer mode.

For detailed information on preloaded MIDI Setup settings, see “MIDI Setup” on page 237.

After selecting a MIDI Setup, you can apply any changes to each channel's settings. To store the changes in memory, select the Write Global-Midi Setup command in the page menu to save it to memory (see “Write Global - Midi Setup dialog box” on page 219).

**Hint:** To restore the original MIDI Setups, use the “Factory Restore” command (page “Utility” of the Media mode, see page 235). **Warning:** This procedure will erase all Factory and User data from the internal memory.

#### Note to RX Noise

RX Noises are special sounds that make Sounds be more realistic. They are usually located above C7, depending on the Sound.

#### Enable

When this parameter is turned on, notes received from MIDI, or performed by one of the internal players, in the RX Noises range, are recognized and converted to RX Noises. When off, notes are not recognized.

**Note:** This parameter is automatically turned on when turning the instrument on again.

## General Controls

Use these parameters to set MIDI Clock and Local Off.

#### Clock Send

Use this parameter to turn the clock information on the MIDI OUT or USB Device port on or off. This parameter is automatically deactivated when turning the Pa3X off.

**Note:** In Song Play mode, only the Tempo of Player 1 will be sent to the MIDI OUT or USB Device port.

**Off** The Pa3X does not send the MIDI Clock signal. You cannot slave another instrument to the Pa3X, even when connected to the MIDI OUT or USB Device port.

**On** The Pa3X sends the MIDI Clock signal. You can slave another instrument to the Pa3X Tempo, Start/Stop and Play/Stop commands. Connect the other instrument to the Pa3X MIDI OUT or USB Device port.

#### Clock Source

This parameter selects the MIDI Clock source for the Style Play and Sequencer modes.

**Note:** In Song Play mode, the Internal clock is always used.

**Note:** The Clock parameter is always set to “Internal” each time you turn the instrument on.

**Internal** Internal, i.e. the clock generated by the Pa3X Arranger and Player 1 internal metronome.

**External MIDI** External from the MIDI IN port. In Style Play or Sequencer mode, the Pa3X is slaved to an external device, connected to its MIDI IN port. The Start/Stop and Play/Stop commands, as well as the metronome tempo, cannot be selected from the control panel of the Pa3X. Use the external device to set the tempo and start or stop the sequencer or arranger.

**External USB** As the above, but referred to the USB Device port. See “Installing the Korg USB MIDI Driver” on page 259 for information on how to configure your computer for MIDI Over USB communication.

#### Local Control On

The Local parameter turns the keyboard on or off.

**Note:** The Local parameter is automatically set to On each time you turn the instrument on.

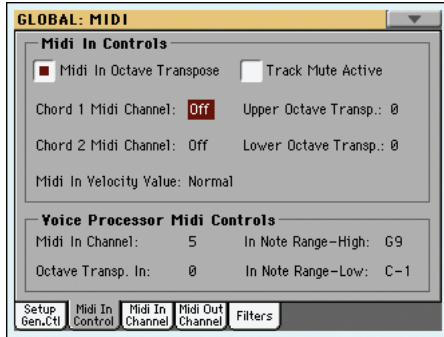
**On** When you play the keyboard, MIDI data is sent to the internal sound generator. If tracks are assigned to a MIDI OUT channel, data is also sent to the MIDI OUT or USB Device port.

**Off** The keyboard is connected to the MIDI OUT or USB Device port, but cannot play the internal sound generator.

This is very useful when working with an external sequencer, to send notes and various MIDI messages from the integrated keyboard and controllers to the external sequencer, and then let the sequencer send them back to the sound generator, without overlapping. See the MIDI chapter.

## MIDI: MIDI In Control

This page lets you program general parameters for the MIDI IN and USB Device port, like the Chord Recognition channel and MIDI parameters for the Voice Processor.



### Midi In Controls

#### Midi In Octave Transpose ▶GBLMid

Use this parameter to determine if the Octave Transpose is applied also to notes received on the MIDI IN or USB Device port.

- On Notes received on the MIDI IN or USB Device port are transposed according to the Octave Transpose setting for each track.
- Off Data received on the MIDI IN or USB Device port are not transposed.

#### Track Mute Active ▶GBLMid

Use this parameter to determine if a muted track can still play data received on the MIDI IN or USB Device port.

- On No data received on the MIDI IN or USB Device port on a muted track can be played by Pa3X.
- Off Data received on the MIDI IN or USB Device port on a muted track can still play on the Pa3X.

#### Chord 1 Midi Channel ▶GBLMid

#### Chord 2 Midi Channel ▶GBLMid

Notes entering these channels on the MIDI IN or USB Device port, are sent to the Chord Recognition engine.

There are two separate Chord channels. This is very useful when you must send chords to Pa3X on two different channels (like with some MIDI accordions).

- Off Data received on the MIDI IN or USB Device port is not sent to the Chord Recognition engine.
- 1...16 Data received on these channels via the MIDI IN or USB Device port is sent to the Chord Recognition engine.

#### Upper Octave Transp (Transpose) ▶GBLMid

Octave transposition of data received on the MIDI IN or USB Device port for the Upper tracks. For example, if you select the +1 value, a received C4 will play a C5 on the Pa3X.

This parameter may be useful to many MIDI accordion players, whose MIDI interface may transmit on an unexpected octave.

- 2...+2 Octave transpose value.

#### Lower Octave Transp (Transpose) ▶GBLMid

Octave transposition of data received on the MIDI IN or USB Device port for the Lower track. For example, if you select the +1 value, a received C4 will play a C5 on the Pa3X.

This parameter may be useful to many MIDI accordion players, whose MIDI interface may transmit on an unexpected octave.

- 2...+2 Octave transpose value.

#### Midi In Velocity Value ▶GBLMid

Use this parameter to set a fixed velocity (dynamics) value for all received MIDI notes. This is useful when playing the Pa3X with an organ or a MIDI Accordion.

- Normal Received velocity values are left unchanged.
- 40...127 All received velocity values are converted to the selected value.

### Voice Processor Midi controls

#### Midi In Channel ▶GBLMid

Notes received on this channel are sent to the Harmony section of the Voice Processor.

- Off No data is sent to the Voice Processor.
- 1...16 Data received on this channel via the MIDI IN or USB Device port is sent to the Voice Processor.

#### Octave Transpose In ▶GBLMid

Octave transpose for all notes received via MIDI by the Harmony section of the Voice Processor.

- 2...+2 Octave transpose value.

#### In Note Range-High ▶GBLMid

This is the highest note that can be received by the Harmony section of the Voice Processor. Notes received over this note are not recognized.

- B-1...G9 Highest note.

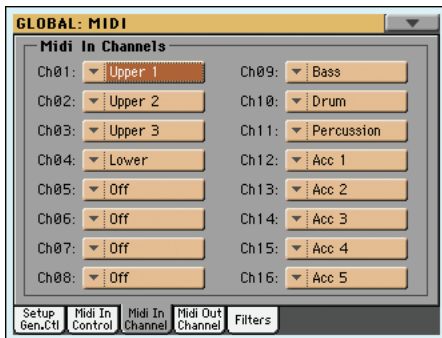
#### In Note Range-Low ▶GBLMid

This is the lowest note that can be received by the Harmony section of the Voice Processor. Notes received under this note are not recognized.

- C-1...G#8 Highest note.

## MIDI: MIDI In Channels

In this page, you can assign Pa3X tracks to any of the MIDI channels received on the MIDI IN and USB Device ports.



### Channels

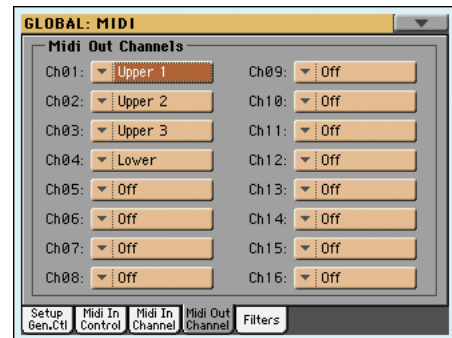
►GBLMid

You can assign to each channel one of the following tracks:

Off	No track assigned.
Lower	Lower track.
Upper 1...3	One of the Upper tracks.
Pad 1...4	One of the Pad tracks.
Drum	Drum track.
Percussion	Percussion track.
Bass	Bass track.
Acc 1...5	One of the Auto-accompaniment tracks.
Ply.1 Tr 01...16	One of Player 1 tracks.
Ply.2 Tr 01...16	One of Player 2 tracks.
Global	Special channel to simulate the Pa3X's integrated controls (keyboard, pedals, joystick) with an external keyboard or controller. MIDI messages coming on this channel are seen as if they were generated by Pa3X's integrated controllers.
Control	On this special channel, the Pa3X receives MIDI messages to remotely select Styles, Performances, STS, Style Elements and SongBook entries. See tables on page 182 and following for more information on the received data

## MIDI: MIDI Out Channels

In this page, you can assign Pa3X tracks to any of the MIDI channels sent to the MIDI OUT and USB Device ports.



### Channels

►GBLMid

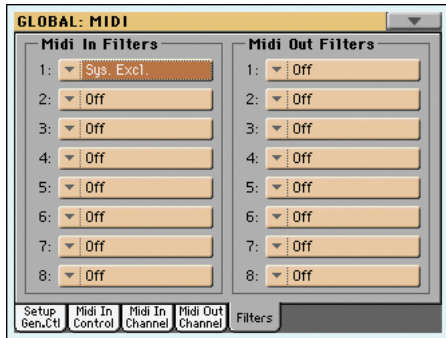
You can assign to each channel one of the following tracks:

Off	No track assigned.
Lower	Lower track.
Upper 1...3	One of the Upper tracks.
Pad 1...4	One of the Pad tracks.
Drum	Drum track.
Percussion	Percussion track.
Bass	Bass track.
Acc1...5	One of the Auto-accompaniment tracks.
Ply.1 Tr 01...16	One of Player 1 tracks.
Ply.2 Tr 01...16	One of Player 2 tracks.
Ply.1/2 Tr 01...16	Use these channels to send data generated by a track with the same name on either or both onboard players at the same time.
Chord	Use this channel to send notes recognized by the Chord Recognition engine to the MIDI OUT and USB Device port. This is useful, for example, to control an external Harmonizer from the Pa3X, using the Lower track to play chords, even if the track is muted.



## MIDI: Filters

Use this page to set up to 8 filters for the MIDI data received or sent by the Pa3X on the MIDI and USB Device ports.



### Midi In Filters

►GBLMid

Selected MIDI IN filters.

Off	No filter.
Pitch Bend	Pitch Bend.
MonoTouch	Mono (or Channel) After Touch.
PolyTouch	Poly After Touch.
PrgChange	Program Change.
SysExcl	System Exclusive.
All CC	All Control Change messages.
0...127	Control Change message #0...127. See "MIDI Data" on page 244 for a list of available Control Change messages.
Notes	Note events.

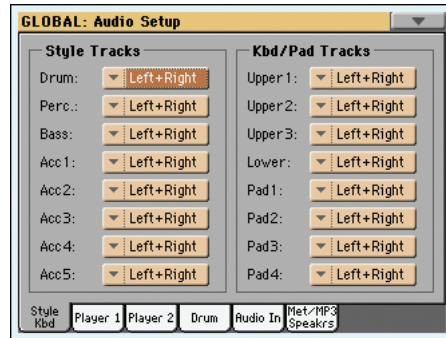
### Midi Out Filters

►GBLMid

Selected MIDI OUT filters. See above for information on each filter type.

## Audio Setup: Style/Kbd

This page lets you connect Style, Keyboard and Pad tracks to the audio outputs.

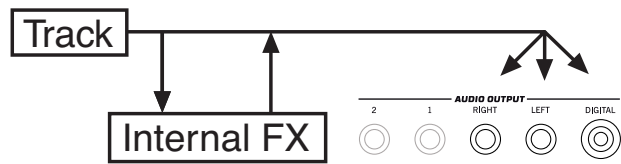


### Tracks

►GBL Gbl

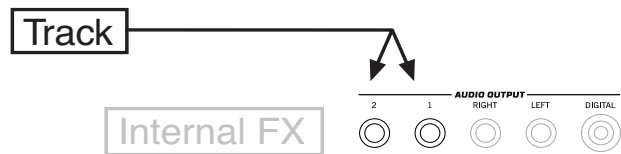
Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

**Left + Right** The selected track is connected to the Left & Right outs, in stereo. The track is also sent to the Internal FX processors. You can use the MASTER VOLUME slider to set the volume.



The track is also sent to the S/PDIF Digital Out. However, the MASTER VOLUME slider has no effect on this output.

**Out 1 + 2** The track is connected to the 1 & 2 sub-outs, in stereo. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.



The track is not sent to the S/PDIF Digital Out.

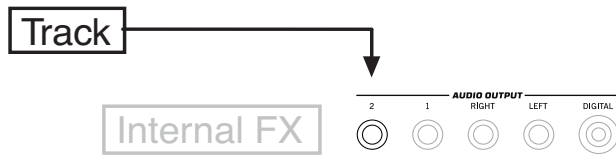
**Out 1** The selected track is connected to the sub-out 1. It is mixed to mono. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.



The track is not sent to the S/PDIF Digital Out.



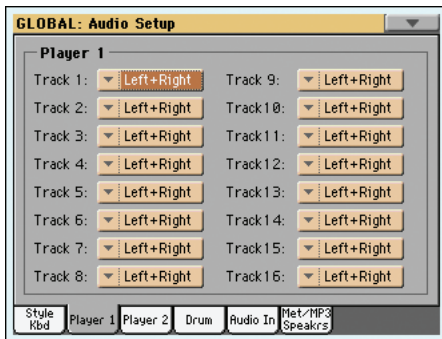
Out 2 The selected track is connected to the sub-out 2. It is mixed to mono. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.



The track is not sent to the S/PDIF Digital Out.

## Audio Setup: Player 1

This page lets you connect Player 1 tracks to the audio outputs. These settings are also applied to the Sequencer mode.



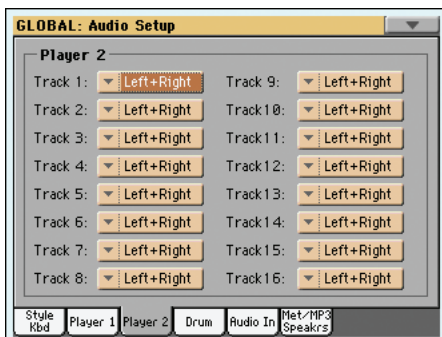
### Tracks ▶GBL Gbl

Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

See “Audio Setup: Style/Kbd” on page 212 for more information on the available audio outputs.

## Audio Setup: Player 2

This page lets you connect Player 2 tracks to the audio outputs.



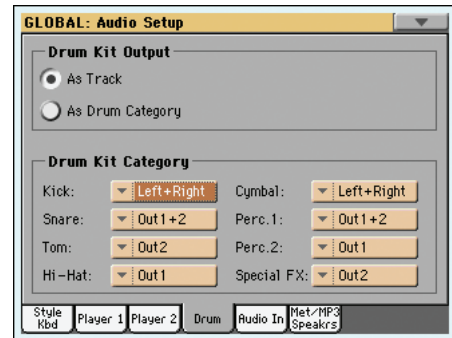
### Tracks ▶GBL Gbl

Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

See “Audio Setup: Style/Kbd” on page 212 for more information on the available audio outputs.

## Audio Setup: Drums

This page lets you route Drum Kit Sounds to the audio outputs.



See “Audio Setup: Style/Kbd” on page 212 for more information about the available audio outputs.

### Drum Kit Output ▶GBL Gbl

This parameter lets you decide if Drum Kit Sounds will be sent to the single output (or output pair) defined for the track they are assigned to, or each drum category will be sent to a different output.

**As Track** When this option is selected, Drum Kits will be sent to the output selected in one of the previous pages for the tracks they are assigned to.

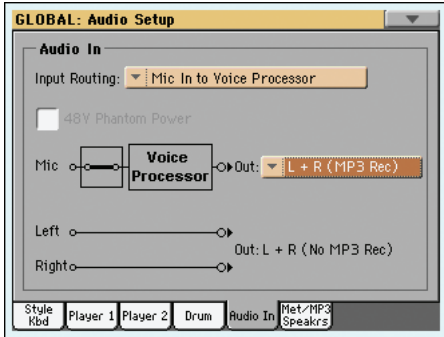
**As Drum Category** When this option is selected, you can select a different output for each category of Drum Kit sounds. Use the “Drum Kit Category” box below, to select an output for each category of percussive sounds.

### Drum Kit Category ▶GBL Gbl

- Kick Bass Drum category.
- Snare Snare Drum category.
- Tom Tom category.
- Hi-Hat Hi-Hat category.
- Cymbal Cymbal category.
- Perc.1 Low-pitched percussion category.
- Perc.2 High-pitched percussion category.
- Special FX Sound FX category.

## Audio Setup: Audio In

This page lets you route the Audio Inputs and the Voice Processor to the audio outputs and to the MP3 Recorder. Also, it lets you turn phantom power on or off for the MIC input.



Microphone to Voice Processor



Microphone off

### Input Routing

►GBL<sup>Gbl</sup>

Use this pop-up menu to choose the routing of the Audio Input signals.

#### Mic In to Voice Processor

The **Mic** input goes to the Voice Processor, then to the main or sub outputs (depending on the “Mic Out” parameter, see below). The **Left and Right** inputs go directly to the main outputs.

The Mic input can be recorded into an MP3 file, while the Left and Right inputs cannot be recorded.

#### L+R to MP3 Rec (No Mic)

The **Left and Right** inputs go to the final mix, together with the sounds generated by the Pa3X. The **Mic** input is deactivated. No Voice Processor effect is applied.

The Left and Right inputs can be recorded into an MP3, while the Mic input (that is deactivated) cannot be recorded.

### +48V Phantom Power

After having connected a condenser microphone, use this switch to turn the +48V phantom power on. Phantom power is supplied to the balanced XLR jack only, and not to the 1/4” MIC jack.

When disconnecting a microphone from the XLR jack, the phantom power is automatically turned off. Phantom power is also automatically turned off each time you turn the Pa3X off.

### Mic On/Off

►GBL<sup>Gbl</sup>

The status of this switch depends on the input routing (see above).

#### On



When the switch appears closed (i.e., non interrupted) the Mic input is active, and goes to the Voice Processor and then to the outputs. To turn the microphone on, choose the “Mic In to Voice Processor” input routing option.

#### Off



When the switch appears open (i.e., interrupted) the Mic input is deactivated. To turn the microphone off, choose the “L+R to MP3 Rec (No Mic)” input routing option.

### Mic Out

►GBL<sup>Gbl</sup>

Use this pop-up menu to choose an output for the microphone.

#### L+R (MP3 Rec)

The microphone goes to the Voice Processor, then to the main outputs (Left and Right) and to the MP3 recorder.

#### 1+2 (No MP3 Rec)

The microphone goes to the Voice Processor, then to the sub outputs (1 and 2). It cannot be recorded into an MP3 file.

### Left+Right Inputs to Out

►GBL<sup>Gbl</sup>

*Non editable.* The Left and Right inputs always go to the main outputs (Left and Right). They cannot be routed to the sub-outputs (1 and 2). The indicator shows if they can be recorded into an MP3 or not (this depends on the input routing, see above).

## Audio Setup: Metro / MP3 / Speakers

This page lets you define various parameters for the Metronome, the MP3 player and digital output.



### Metronome

#### Mode

►GBL<sup>Gbl</sup>

Use this parameter to activate the metronome for the Style Play and/or Song Play operating modes.

Off	No metronome is heard.
Style	The metronome is always activated when playing a Style.
Song	The metronome is always activated when playing a Song.
Style+Song	The metronome is always activated when playing a Style or Song.

#### Volume

►GBL<sup>Gbl</sup>

Use this parameter to set the volume of the metronome.

0...127      Volume level.

#### Click Out

►GBL<sup>Gbl</sup>

The metronome's click can be routed to any audio output.

**Hint:** When sending the click to your drum or bass player, we suggest to select one of the sub-outs Out 1 and 2, to avoid it is sent to the audience through the Left+Right outputs.

**Note:** The selected Metronome Mode must not be Off, in order for the click to be sent to an audio output during playback.

See "Tracks" on page 212 for detailed information on the available outputs.

Left+Right	Left and Right outputs.
Out 1+2	Sub Outputs 1 and 2.
Out 1	Sub Output 1.
Out 2	Sub Output 2.

### MP3 Player

#### Max Volume

►GBL<sup>Gbl</sup>

Use this parameter to set the maximum volume of the MP3 Player. This control lets you balance MP3 files against SMF Songs and Styles.

0...100      Max volume in percentage.

#### Audio Out

►GBL<sup>Gbl</sup>

Use this parameter to select the audio output for the MP3 Player. See "Tracks" on page 212 for detailed information on the available outputs.

### Speakers

#### Speakers On/Off

►GBL<sup>Gbl</sup>

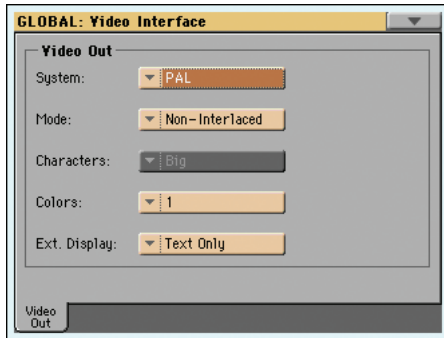
Use this checkbox to turn the speakers on or off. The speakers can be installed by adding the (optional) PaAS – Amplification System.

## Voice Processor Setup and Preset sections

See the relevant "Voice Processor" chapter in the Advanced Edit Manual.

## Video Interface: Video Out

If your Pa3X is fitted with an (optional) VIF4 Video Interface Board, use this page to adjust its parameters.



### System

► GBL<sup>Gbl</sup>

Selects the video standard (PAL or NTSC).

**PAL** Used in most European, South American, Asian and African Countries. This setting can be used also with SECAM TV sets (used in France, Russia, and some Countries of Africa); in this latter case, however, the picture is shown in black & white.

**NTSC** Used in North America, Central America and part of South America. It is also used in Japan, Korea, Taiwan, Philippines and Burma.

### Mode

► GBL<sup>Gbl</sup>

Experiment with this parameter to see if your external monitor produces better results with an interlaced or non-interlaced video signal.

**Interlaced** Mostly useful for CRT TV sets.

**Non-Interlaced** Mostly useful for LCD and Plasma TV sets or monitors.

### Character

► GBL<sup>Gbl</sup>

Select the character size.

**Big** Bigger font.

**Small** Smaller font.

### Colors

► GBL<sup>Gbl</sup>

Selects a color set for the lyrics and background.

**1...5** Color set. Try them to find the one you feel most comfortable with.

### External Display

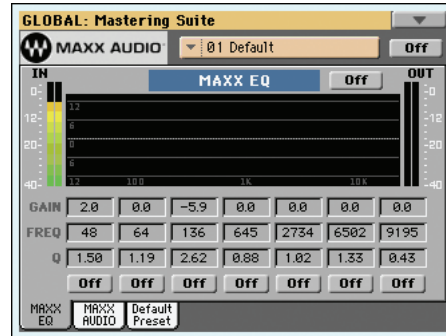
*Reset to Text Only at startup.* Use this parameter to decide what to show in the monitor connected to the Video Out port.

**Text Only** Only Lyrics and Chords (if any) are shown in the external display.

**Mirror** The internal display of the Pa3X is duplicated ("mirrored") to the external display.

## MaxxAudio: MaxxEQ

MaxxEQ is a full spectrum frequency equalization, positioned at the end of the signal chain, just before the Left & Right audio outputs. It gives you the power to design EQ curves and shape your sound. Based on Waves professional audio equalizers, MaxxEQ features seven fully programmable bands with fully adjustable gain, frequency, and Q parameters.



To edit a parameter, touch it and drag it to change its value (or touch it and use the VALUE controls to change its value).

### Maxx Preset

Use this pop-up menu to choose one of the available MaxxAudio Presets, and automatically reconfigure the EQ and AUDIO parameters.

### On/Off (MaxxAudio)

This is the master on/off switch for all the MaxxAudio sections (EQ+AUDIO).

### On/Off (MaxxEQ)

This is the on/off switch for the MaxxEQ section.

### EQ Diagram

This diagram shows the EQ curve. Its shape changes depending on the various parameter values.

### Gain

► GBL<sup>Max</sup>

Gain of the corresponding band. Use it to make the frequencies stronger or weaker.

### Freq

► GBL<sup>Max</sup>

Center frequency of the corresponding band. Center it on the problematic frequency, or the harmonics you want to emphasize or attenuate.

### Q

► GBL<sup>Max</sup>

'Quality' of the EQ filter; higher values correspond to narrower, more accurate filters. Use higher values for near-surgical correction on isolated frequencies, lower values for more musical, softer equalization.

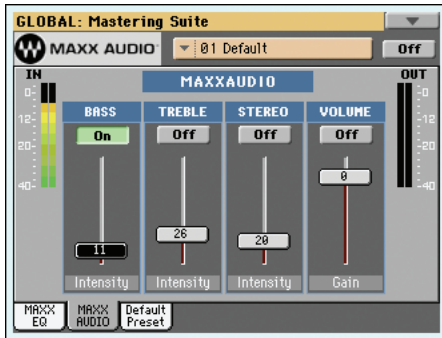
### On/Off

► GBL<sup>Max</sup>

Use these buttons to turn the corresponding bands on or off.

## Maxx Master EQ: MaxxAUDIO

The Maxx AUDIO collection from Waves™ includes the Maxx Bass, Maxx Treble, Maxx Stereo and Maxx Volume effects. It is positioned at the end of the signal chain, just before the audio outputs, adds to the sound deeper, richer bass, and cleaner, warmer, more articulate treble with no loss of RMS (i.e., average perceived volume). Processing also results in a stereo image that's wider and more accurate.



**Warning:** Summing-up all levels could cause distortion in the PaAS Amplification System or in external amplification systems. Be careful not to max-out all sliders.

### Maxx Preset

Use this pop-up menu to choose one of the available MaxxAudio Presets, and automatically reconfigure the EQ and AUDIO parameters.

### On/Off (MaxxAudio)

This is the master on/off switch for all the MaxxAudio sections (EQ+AUDIO).

### IN/OUT indicators

Use these indicators to check the level of the audio entering and coming out of the Maxx AUDIO processor. Be sure the indicators never go to the red area (since this means distortion).

- If the input level is too high, decrease the level of the Sounds, Styles, Songs and/or MP3 files that are playing.
- If the output level is too high, decrease the level of the various Maxx AUDIO controls (in particular, of the Volume control).

### Bass

► GBL<sup>Max</sup>

MaxxBass is for low frequency response beyond what your loudspeakers can deliver. You will hear low frequencies as much as 1.5 octaves below the limits of your loudspeakers.

MaxxBass isolates the low bass frequencies that can't be reproduced by the loudspeakers. The low frequencies are analyzed to create a complex set of higher frequency harmonics, which the loudspeakers can reproduce.

These harmonics are added back to the rest of the audio, replacing the original low frequencies. Your loudspeakers then reproduce the harmonic series, which are perceived by the brain as the original low frequencies. Finally, MaxxBass uses dynamic compression to focus and clarify the lower frequencies.

The result is larger, more powerful sound, with extended bass response up to 1.5 octaves below the roll-off frequency of the loudspeaker.

### Treble

► GBL<sup>Max</sup>

MaxxTreble is for enhanced high frequencies; it is ideal for one-way driver systems.

Using technologies originally developed for Waves professional audio plug-ins, MaxxTreble is a non-linear dynamic processor that enhances high frequency response, delivering a clean and pleasant high end, while minimizing distortion.

Using MaxxTreble technology you will be able to deliver louder, crisper and better defined high end without having to worry about clipping or peak-limiting.

### Stereo

► GBL<sup>Max</sup>

MaxxStereo is for more realistic, wider stereo imaging. You will hear a wide, exciting stereo image, similar to what you'd hear in a modern movie theatre.

MaxxStereo spatial imaging technology improves the stereo separation of closely placed loudspeakers. With loudspeakers that are very close the one to the other (like in the optional PaAS – Amplification System), MaxxStereo increases perceived separation for optimal imaging, with natural sound and a generous listening position.

### Volume

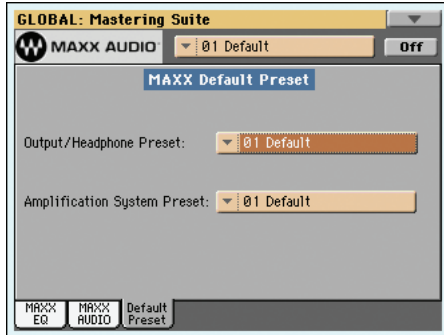
► GBL<sup>Max</sup>

MaxxVolume is for dynamics compensation. It increases (or decreases) RMS levels, delivering louder sound with no audible distortion.

It relies on *Peak Limiting*, that increases volume without clipping or audible distortion; *Low Level Compression*, that increases the clarity of soft sounds, especially in noisy environments and at quiet volumes; and *Noise Gating*, that eliminates background signal and system noise.

## Maxx Default Preset

Whether you are sending audio to the Audio Output connectors, are listening through the PaAS Amplification System or through headphones, Pa3X automatically selects the correct Maxx Preset. You can choose a default preset for the different situations.



### Output/Headphone Preset

►GBL<sup>Max</sup>

Use this parameter to choose a default Maxx Preset for the Audio Outputs and the Headphones.

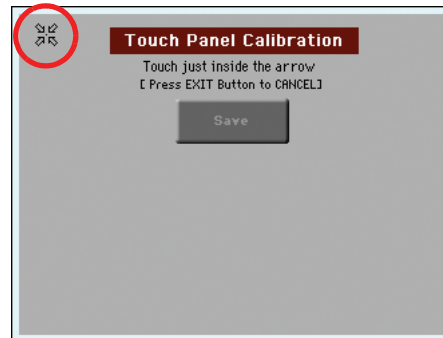
### Amplification System Preset

►GBL<sup>Max</sup>

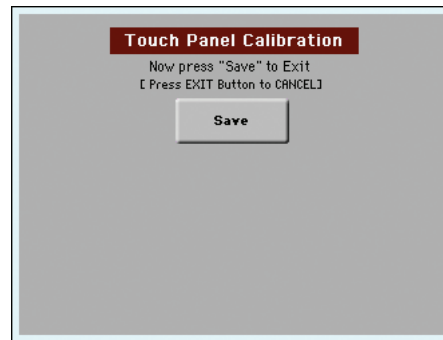
Use this parameter to choose a default Maxx Preset for the PaAS Amplification System.

## Touch Panel Calibration

From time to time (for example, after loading a new operating system), calibrating your Color TouchView™ display may be necessary to make pointing more precise. If so, use this page.



1. When in this page, first touch exactly inside the set of arrows in the upper left corner of the display.
2. The arrows will subsequently move to the other corners of the display. Touch exactly inside them.
3. Finally, touch Save to confirm the new calibration.



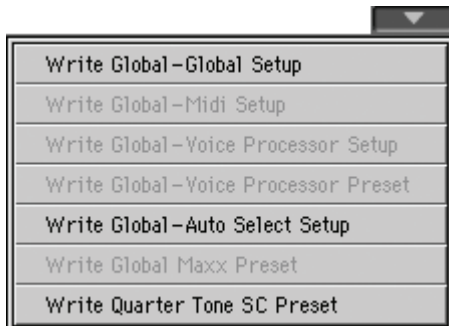
- In case you want to exit and cancel the calibration, press EXIT before completing the procedure.

**Hint:** To quickly reach this page from any other page, press GLOBAL to enter the Global mode, then press it again and keep it pressed, until this page appears.



## Page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



**Note:** In each Global page, the only available Write Global options from the page menu are the ones relevant to the content of the current page. All other Write Global options are greyed out.

### Write Global-Global Setup

Select this command to open the Write Global-Global Setup dialog box, and save global settings that are not tied to a single operative mode. These settings are programmed in the Global edit mode.

See “Write Global - Global Setup dialog box” below for information on the dialog box.

### Write Global-Midi Setup

Select this command to open the Write Global-Midi Setup dialog box, and save the current MIDI settings to a MIDI Setup. Up to eight MIDI Setups are available.

See “Write Global - Midi Setup dialog box” on page 219 for more information.

### Write Global-Voice Processor Setup

Select this command to open the Write Global-Voice Processor Setup dialog box, and save the current Voice Processor Setup settings (see from page 215).

See “Write Global - Voice Processor Setup dialog box” on page 220 for more information.

### Write Global-Voice Processor Preset

Select this command to open the Write Global-Voice Processor Preset dialog box, and save the current Voice Processor Preset settings (see from page 99).

See “Write Global - Voice Processor Preset dialog box” on page 220 for more information.

### Write Global-Auto Select Setup

Choose this command to save the preferred Styles, Sounds and Performances assigned to the control panel STYLE and PERFORMANCE buttons, via the Auto Select functions (see page 206).

This way, the next time you will turn the Pa3X on, the preferred Styles and Performances will be still assigned to the relevant buttons.

### Write Global Maxx Preset

Choose this command to save the Maxx settings to one of the sixteen available Maxx Presets.

See “Write Global - Maxx Preset dialog box” on page 220 for more information.

### Write Quarter Tone SC Preset

Choose this command to open the Write SC Preset dialog box, and save the current scale settings in one of the four available SC Presets.

See “Write Quarter Tone SC Preset dialog box” on page 220 for more information.

## Write Global - Global Setup dialog box

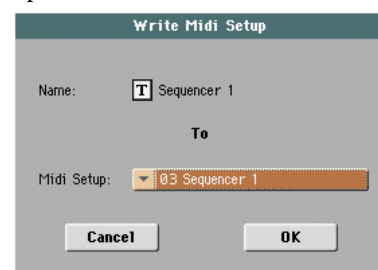
Open this dialog box by selecting the Write Global-Global Setup item from the page menu. Here, you can save most settings, programmed in the Global edit mode, to the Global file in memory.



Parameters saved in the Global Setup area of the Global are marked with the ►GBL<sup>Gbl</sup> symbol through the user's manual.

## Write Global - Midi Setup dialog box

Open this dialog box by selecting the Write Global-Midi Setup item from the page menu. Here, you can save all MIDI settings to a MIDI Setup, that is included in the Global file in memory.



Parameters saved in the MIDI Setup area of the Global are marked with the ►GBL<sup>Mid</sup> symbol through the user's manual.

### Name

Name of the MIDI Setup to be saved. Touch the **T** (Text Edit) button next to the name to open the Text Edit window and modify the name.

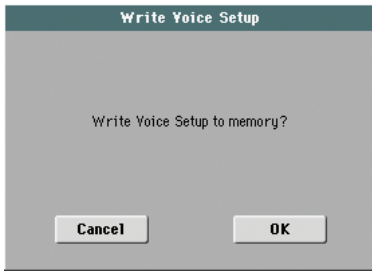


### Midi Setup

One of the 8 available MIDI Setup locations, where to save current MIDI settings.

## Write Global - Voice Processor Setup dialog box

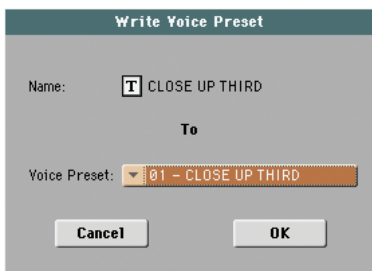
Open this dialog box by selecting the Write Global-Voice Processor Setup item from the page menu. Here, you can save current settings for the Voice Processor Setup edit section, including the Talk Configuration (see starting from page 215).



Parameters saved in the Voice Processor Setup area of the Global are marked with the **▶GBL<sup>VPs</sup>** symbol through the user's manual.

## Write Global - Voice Processor Preset dialog box

Open this dialog box by selecting the Write Global-Voice Processor Preset item from the page menu. Here, you can save current settings for the Voice Processor Preset edit section (see starting from page 99).



Parameters saved in the Voice Processor Preset area of the Global are marked with the **▶GBL<sup>VPp</sup>** symbol through the user's manual.

### Name

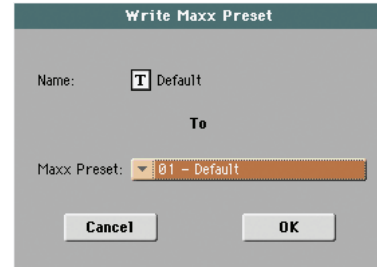
Name of the VP Preset to be saved. Touch the **T** (Text Edit) button next to the name to open the Text Edit window and modify the name.

### Voice Preset

One of the 128 available Voice Preset locations, where to save current VP Preset settings.

## Write Global - Maxx Preset dialog box

Open this dialog box by selecting the Write Global-Maxx Preset item from the page menu. Here, you can save current settings for the Maxx Master EQ edit section (see starting from page 216).



Parameters saved in the Maxx Preset area of the Global are marked with the **▶GBL<sup>Max</sup>** symbol through the user's manual.

### Name

Name of the Maxx Preset to be saved. Touch the **T** (Text Edit) button next to the name to open the Text Edit window and modify the name.

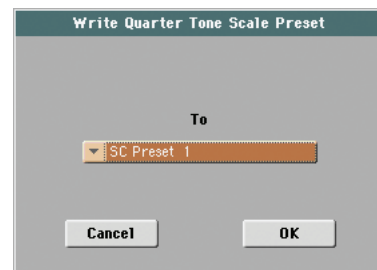
### Maxx Preset

**▶GBL<sup>Gbl</sup>**

One of the 16 available Maxx Preset locations, where to save current Maxx Preset settings.

## Write Quarter Tone SC Preset dialog box

Open this dialog box by selecting the Write Quarter Tone SC Preset item from the page menu. Here, you can save the current scale settings in one of the four available SC Presets.



### To

One of the 4 available SC Preset locations, where to save current scale settings.

## Media edit mode

The Media edit mode is the place where you can manage files. This edit environment overlaps the current operating mode (Style Play, Song Play, Sequencer, Sound Edit).

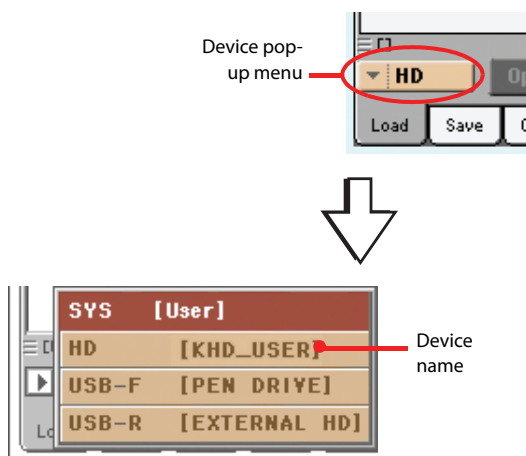
### Storage devices and internal memory

#### User-accessible storage devices

During a Media operation, files are usually exchanged between a storage device and the internal memory. You can access the following mass storage device types:

Abbreviation	Media type
SYS	Factory area of the internal hard disk (76-key model and 61-key model with the HDIK-2 kit installed) or flash-memory SSD (61-key model). Only accessible when updating the Operating System and Musical Resources, or when exchanging Factory Sound, Styles and Pads.
HD	User-accessible area of the internal hard disk (76-key model and 61-key model with the HDIK-2 kit installed) or flash-memory SSD (61-key model). This is where you can store Songs and other files.
USB-F(front)	USB memory device (like a pen drive) connected to the front USB Host port.
USB-R(ear)	USB memory device (like a pen drive) connected to the rear USB Host port.

A device can be selected by using the Device pop-up menu, shown in the lower left corner of most Media pages:



### Supported device

External devices, like hard disks or pen drives, support the FAT16 and FAT32 formats with long file names. NTFS (Windows NT/2000/XP/Vista/7), HFS (Mac OS 9) and HFS+ (Mac OS X) formats are not supported.

### Selecting and deselecting files

While a file list is shown in the display, you can select any item by touching it. The selected item is highlighted.

You can deselect all items in any of the following ways:

- Touch an empty area in the file list (if available).
- Touch the Device pop-up icon, and select the current device again.

### Searching files

By using the Search function, you can search files and musical resources in all internal and external devices. For more information, see the "Searching files and musical resources" chapter on page 109.

## File types

The following tables describe all the file and folder types the Pa3X can manage. Here are the files you can read or write with the Pa3X.

Extension	File/folder type
SET	All the User data. (This is a folder containing other folders)
BKP	Backup file, created with the "Full Resources Backup" function of the Media > Utility page
PKG	Operating System and Musical Resource files
GBL	Global Setup
VOC	Voice Processor Presets
MXP	MaxxAudio Presets
PRF	Performance
PCG	Sound (Korg Pa-Series)
KMP	Multisample
PCM	Sample
AIF	AIFF audio files
WAV	WAVE audio files
STY	Style
PAD	Pad
SBD	SongBook
SBL	SongBook's Custom List
JBX	Jukebox
MID	Standard MIDI File, SMF
MP3	MP3 file
TXT	Plain text file

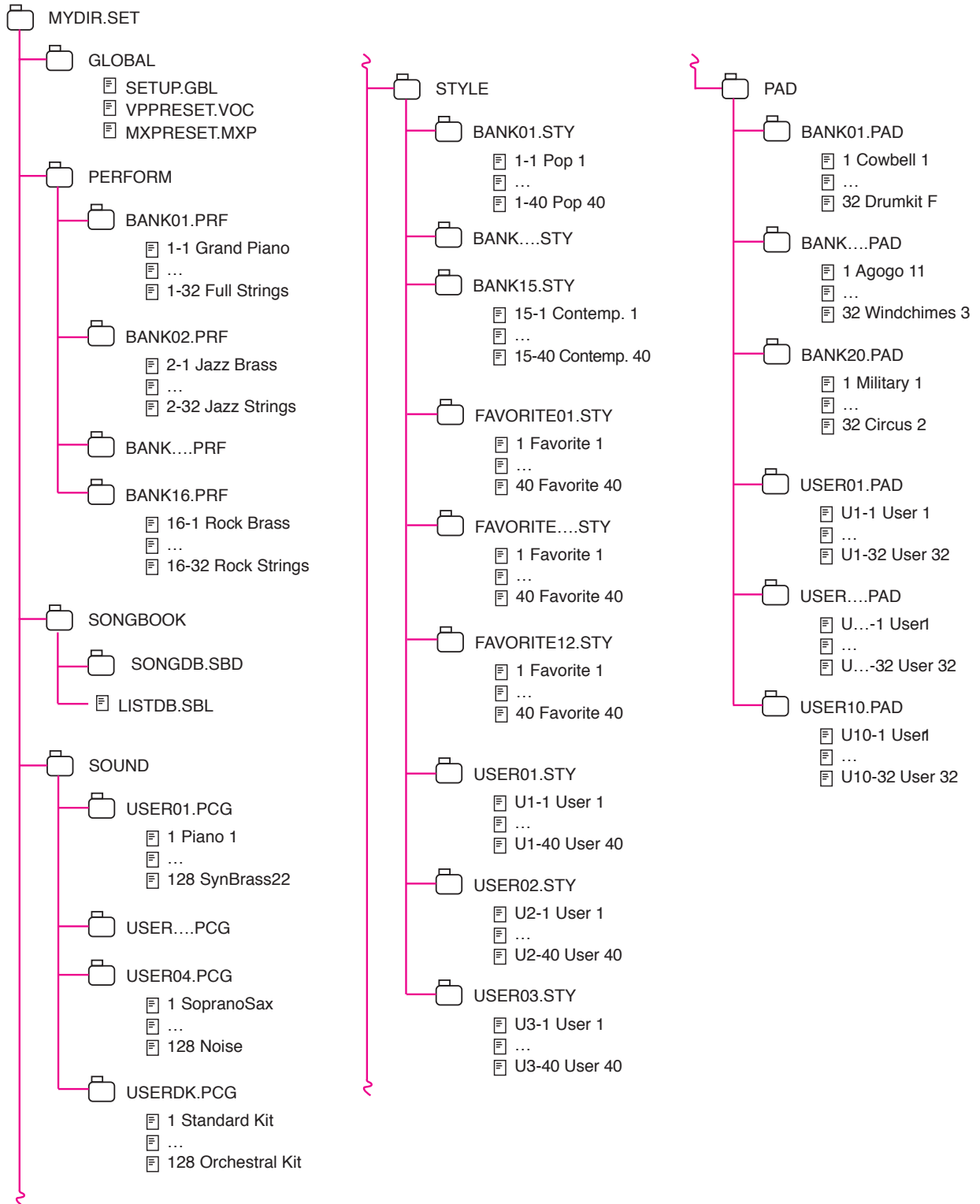
Pa3X can also read (but not write) the following types of data.

Extension	File type
KAR	Karaoke file
CDG	CD+Graphics file
PCG	Korg Triton Programs
KSF	Korg Trinity/Triton Sample
S	Akai Sample
P	Akai Program

## Media structure

Each device (and the internal memory) can contain files and folders. Data in the Pa3X is slightly more rigidly structured than in a computer, due to the pre-configured type of data inside the instrument's memory. The diagram below shows the global structure of a Pa3X device.

**Note:** Style banks from 1 to 15 (Factory Styles) can be seen in Media mode only when the "Factory Style and Pad Protect" parameter is set to Off (see page 236), and only when loading or saving a single Style bank, or when erasing something.

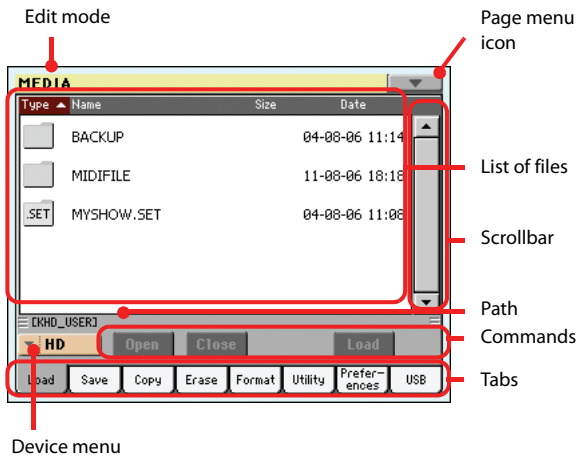


## Main page

There is no main page in the Media edit mode. When pressing EXIT, you exit the Media mode, and the underlying operating mode in the background is recalled.

## Page structure

All edit pages share some basic elements.



### Edit mode

This indicates that the instrument is in Media mode.

### Page menu icon

Touch this icon to open the page menu (see “Page menu” on page 238).

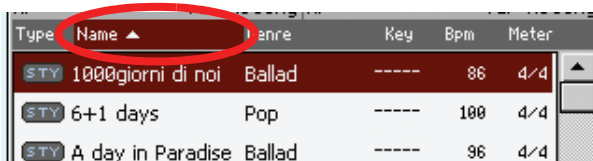
### Path

Full path of the directory currently shown in the display.

### List of files

This area shows the files and folder contained in the selected device.

You can touch one of the heading labels above the list to change the order in which files are shown. For example, by touching the “Name” label, the list is alphabetically re-ordered according to the file names. The selected label turns red, showing the currently selected ordering.



If you touch the red label again, the alphabetic order changes from ascending to descending, or vice-versa. The small arrow next to the label name shows the selected order.

### Scrollbar

Use the scrollbar to scroll the list. Touching the arrows will scroll one step at a time, while touching the bar will scroll one page at a time.

Touching the arrows while SHIFT is kept pressed jumps to the previous or next alphabetical section, or file/folder type (depending on the selected display order).

### Device pop-up menu

Use this menu to select one of the available storage devices.

### Commands

Commands may be different depending on the shown page. They are detailed in each relevant section.

### Tabs

Use tabs to select one of the edit pages of the current edit section.

## Navigation tools

When in a Media page, you can use any of the following commands to browse through the files and folders.

### Scrollbar

See “Scrollbar” above.

### VALUE controls

Use the VALUE DIAL and UP/+ or DOWN/- controls to scroll the list up or down.


### Device pop-up menu

See “Device pop-up menu” above.

### Load/Save/Copy/Erase button

Executes the media operation.

### Open button

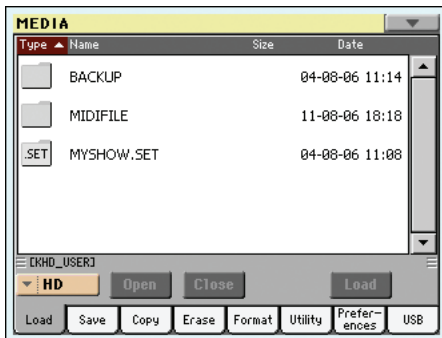
Opens the selected folder or directory (whose name begins with the “” icon).

### Close button

Closes the current folder or directory, returning to the parent (“upper”) level.

## Load

In this page you can load User data files (Performances, User Sounds, User Styles, the SongBook, User PCM, the Global) from an internal or external storage device to the internal memory.



**Note:** While in this page, only data allowed for loading are shown. All other files are hidden.

**Warning:** When loading a “.SET” folder containing Sounds associated with PCM data (samples), all existing PCM data in memory are deleted. Save the data already in memory, before loading the new data.

To see if a “.SET” folder contains PCM data, open it and look for a “PCM” folder.

**Hint:** Load single Sounds, if you want to load new PCM data without deleting the ones already contained in memory. This will merge the existing data with the new ones.

## Merging when loading data

When loading all User data, or all data of a specified type, most data loaded from a storage device is merged with data already existing in memory. For example, if there is data in all three USER Style banks in memory (USER01, USER02, USER03), and there is only the USER01 Style bank in the storage device, the USER01 bank is overwritten, while USER02 and USER03 banks are left unchanged.

As a result, you will have a STYLE folder in memory containing the USER01 bank you just loaded, and the old USER02 and USER03 banks.

## Loading all the User data

You can load all the User data with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When the device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. Select the “.SET” folder containing the data you wish to load, and touch Load to confirm the selection.

**Warning:** When loading a “.SET” folder containing PCM data, all existing PCM data in memory are deleted. Save them before loading the folder, by selecting the “PCM” option

during a Save All operation (see “Saving the full memory content” on page 229).

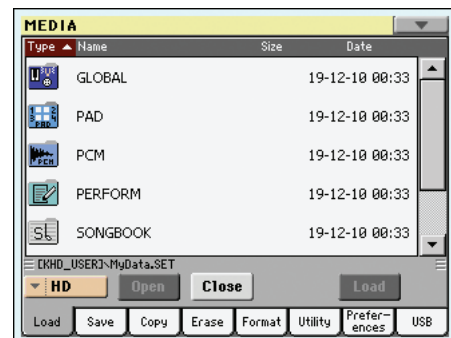
To see if a “.SET” folder contains PCM data, open it and look for a “PCM” folder.

To create a new .SET folder with PCM samples from different sources, see “Merging PCM samples from various sources” on page 240.

## Loading all data of a specified type

You can load all data of a specified type with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When the device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select the latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. Select the “.SET” folder containing the data you wish to load, and touch Open to open the “.SET” folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style...).



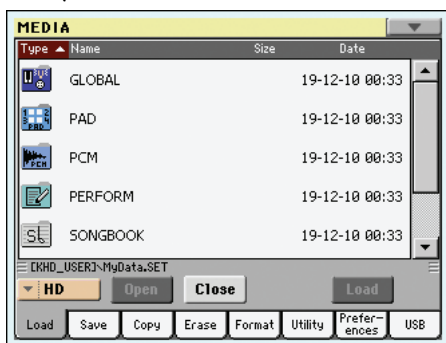
5. Select the folder containing the type of data you are looking for, and touch Load to confirm your selection.

**Warning:** When loading PCM data, all existing PCM data in memory are deleted. Save them before loading, by selecting the “PCM” option during a Save All operation (see “Saving the full memory content” on page 229).

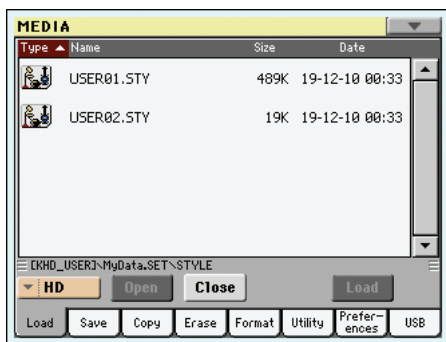
## Loading a single bank

You can load a single bank of data (Sounds, Styles, Performances) with a single operation. A bank corresponds to a STYLE SELECT or PERFORMANCE SELECT button.

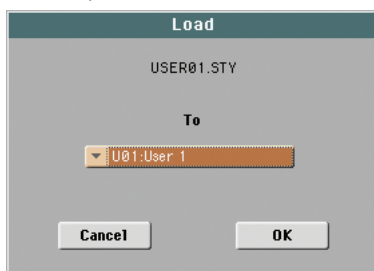
1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. Select the “.SET” folder containing the data you wish to load, and touch Open to open the “.SET” folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style...).



5. Select the folder containing the type of data you are looking for, and touch Open to open the selected folder. A list of Favorite/User banks appears.



6. Select the bank file you are looking for, and touch Load to confirm the selection. A dialog box appears, asking you to select one of the available User (or Favorite/User Style) banks in memory.



In the example above, the previously selected Style bank will be loaded into the bank USER 1 in memory. The existing Styles in memory will be deleted and overwritten.

7. Select the target bank, and touch OK to load the source bank.

**Warning:** After confirming, all User data contained in the bank in memory is deleted.

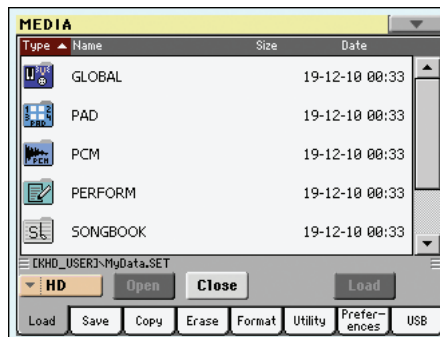
**Note:** If Sounds or Drum Kits based on external PCM samples are deleted, choose the “Delete” command from the page menu of the Sampling mode to delete the unused samples (see the “Advanced Edit” addendum in the Accessory Disk).

**Note:** If you are loading a bank of Sounds, and one or more Sounds or Drum Kits use an external PCM sample, the samples are automatically loaded (unless they are already in memory). This way, all needed samples are always loaded together with the Sounds or Drum Kits making use of them.

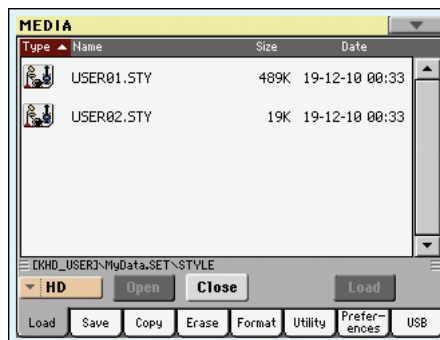
## Loading a single item

You can load a single item with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. Select the “.SET” folder containing the data you wish to load, and touch Open to open the “.SET” folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style...).

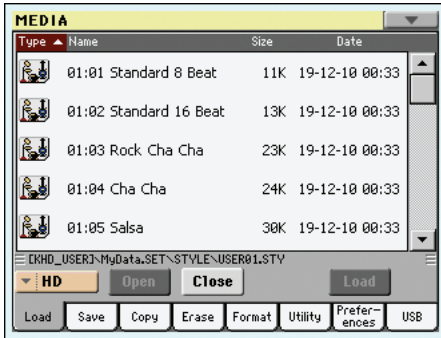


5. Select the folder containing the type of data you are looking for, and touch Open to open the selected folder. A list of banks appears.





- Select the bank file you are looking for, and touch Open to open it. A list of items appears.



- Select the item you are looking for, and touch Load to confirm the load. A dialog box appears, asking you to select one of the available locations in memory.



In the dialog box above, the previously selected Style will be loaded into location 01 of the bank U01 in memory. The existing Style at the same memory location will be deleted and overwritten.

Empty locations are named “- - -”.

- Select the target location, and touch OK to load the source file.

**Warning:** After confirming, the item you are overwriting in memory will be deleted.

**Note:** If a Sound or Drum Kit based on external PCM samples is deleted, choose the “Delete” command from the page menu of the Sampling mode to delete the unused samples (see the “Advanced Edit” addendum in the Accessory Disk).

**Note:** If you are loading a Sound or Drum Kit making use of an User PCM Sample, the Sample is automatically loaded (unless it is already in memory). This way, all needed Samples are always loaded together with the Sound or Drum Kit making use of them.

## Loading Pa2X/Pa800 data

You can load Pa2X/Pa800 data exactly as if they were Pa3X data, apart for the Global (GLB) and Voice Processor Presets (VOC) files. Global files are not loaded. Due to the different order in memory, Styles must be reassigned to SongBook entries by using the SB Editor software (freely available on [www.korgpa.com](http://www.korgpa.com)).

It is not possible to load Pa3X data into a Pa2X/Pa800.

## Loading Pa1X data

You can load Pa1X data exactly as if they were Pa3X data, apart for the Global (GLB) and Voice Processor Presets (VOC) files. Global files are not loaded. Major differences might exist between effect parameters. Due to the different order in memory, Styles must be reassigned to SongBook entries by using the SB Editor software (freely available on [www.korgpa.com](http://www.korgpa.com)).

It is not possible to load Pa3X data into a Pa1X.

## Loading Pa80/60/50 data

You can load Pa80/60/50 data exactly as if they were Pa3X data. The only difference is that the “SOUND” folder of Pa3X is called “PROGRAM” in the Pa80/60/50. Therefore, to load Sounds from Pa80/60/50 disks, you must accomplish one of the following operations:

- Either rename the “PROGRAM” folder “SOUND” (by using a personal computer) before loading a “.SET” folder; or
- First load the “.SET” folder, then separately load the “.PCG” file from the “PROGRAM” folder.

## Loading i-Series data

Pa3X is compatible with the Styles of the older i-Series instruments. You can load them as if they were ordinary Pa3X data.

- Copy the old i-Series data into an USB device, or transfer them to the internal storage memory of the Pa3X.
- Press MEDIA to go to the Media mode. Select the Load page if needed.
- While in the Load page, select the device containing the i-Series data from the Device pop-up menu.
- If you are reading an i30 file, select the “.SET” folder and touch the Open button in the display.
- Select the “.STY” folder.
- At this point, you can load the whole “.STY” folder, or open it and select a single Style.

- To load the whole folder, touch the Load button in the display. If it contains more than 40 Styles, they will be loaded into the USER banks sequentially, otherwise you will be prompted to select one of the three USER Style banks or the twelve FAVORITE Style banks in memory. Once the target bank is selected, touch Load to load the bank. The “Are you sure?” message will appear. Touch OK to confirm, or Cancel to abort.

- To load a single Style, touch Open in the display to open the “.STY” folder. Since a conversion will be started at this point, please wait some seconds for the operation to be completed.

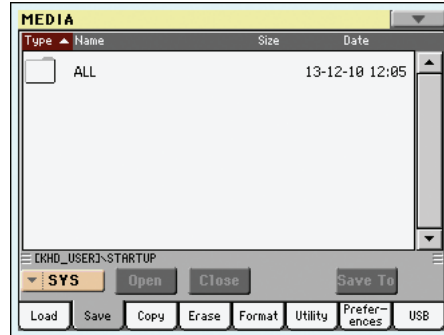
Select the Style to load, then touch Load. You will be prompted to select a target location in memory. Once the target location is selected, touch Load to load the Style. The “Are you sure?” message will appear. Touch OK to confirm, or Cancel to abort.

**Note:** Loading a whole “.SET” folder from an i30 file may take some time due to format conversion.

7. Go to the Style Play mode, and select (one of) the loaded Style. Adjust the Tempo, then select the “Write Current Style Settings” to write changes. Touch OK twice to confirm.
8. Due to the difference in Sounds, you will probably want to make some adjustments to the old Styles, once they are loaded in Pa3X (changing the Sound, Volume, Pan, Tempo, Drum Mapping, Wrap Around...).
9. To make the Sound assignment to the Style tracks effective, be sure the “Original Style Sounds” parameter is not checked (see page 114).
10. Save the Style Settings again. Select the “Write Current Style Settings” to write changes. Touch OK to confirm.

## Save

In this page, you can save User data from the internal memory to a mass storage device (like an hard disk or an USB pen drive). You can save single files, banks, or all the User and Favorite Style files of the internal memory.



**Note:** While in this page, only data allowed for saving are shown. All other files are hidden.

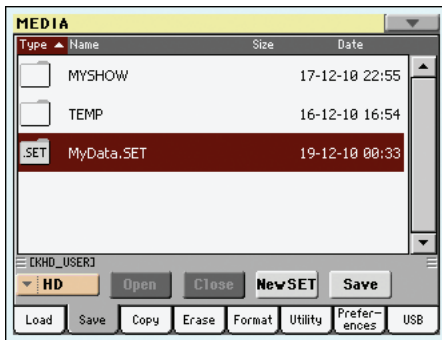
Here are the various types of files contained in the internal memory:

The file/folder type...	...contains...	...and will create on the target device...
All	All the User data in memory	A .SET folder
Style	The FAVORITE 01-12 Styles and the USER 01-03 Styles	A STYLE folder inside a .SET folder
Sound	The USER Sounds and Drum Kits	A SOUND folder inside a .SET folder
Pad	The USER Pads	A PAD folder inside the .SET folder
Perform (Performances)	The Performances	A PERFORM folder inside a .SET folder
SongBook	The SongBook database	A SONGBOOK folder inside a .SET folder
PCM	All the Multisamples contained in the internal storage memory, and the Samples contained in RAM	A PCM folder inside a .SET folder
Global	The Global. All parameters marked with ► GBL through the various chapters are saved in the Global. Voice Processor and MaxxAudio presets are also saved.	A GLOBAL folder inside a .SET folder. Inside the GLOBAL folder will be created a .VOC file, containing Voice Processor presets, and an .MXP file containing the Maxx Presets.

## Saving the full memory content

You can save the full memory content with a single operation.

1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and touch Save to confirm the selection. The list of files in the target device is shown.



3. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
4. At this point, you can:
  - Touch the New SET button and create a new “.SET” folder (see “Creating a new “.SET” folder” on page 231), or
  - Select an existing “.SET” folder.
5. Touch Save to confirm. A dialog box appears, asking you to select the type of data to save:



In the above dialog box, check all data type you wish to save to a storage device.

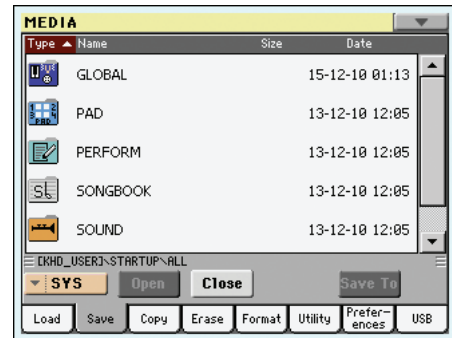
6. Touch OK to confirm, or Cancel to abort.

**Warning:** After confirming, all data of the selected type in the target folder is deleted.

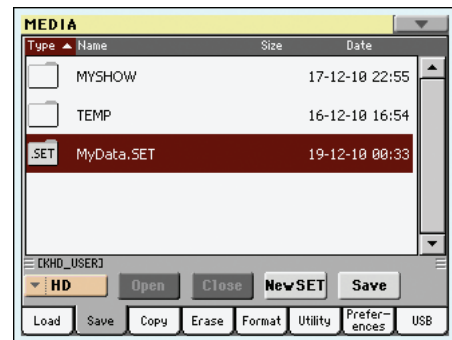
## Saving all data of a specified type

In addition to the above, you can save all data of a specified type by selecting the corresponding folder.

1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and touch Open to open it. A list of User data types appear (each type is a separate folder).



3. Select the folder containing the type of data you wish to save, and touch Save To to confirm the selection. The list of files of the target device is shown.



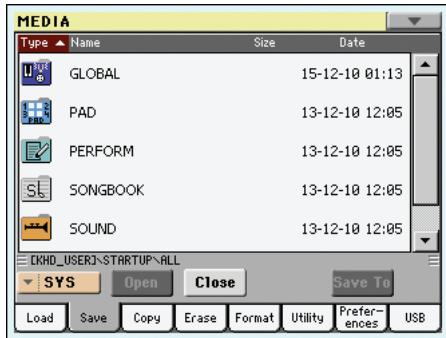
4. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
5. At this point, you can:
  - Touch the New SET button and create a new “.SET” folder (see “Creating a new “.SET” folder” on page 231), or
  - Select an existing “.SET” folder, and touch Save to confirm.

**Warning:** After confirming, all data of the selected type in the target folder is deleted.

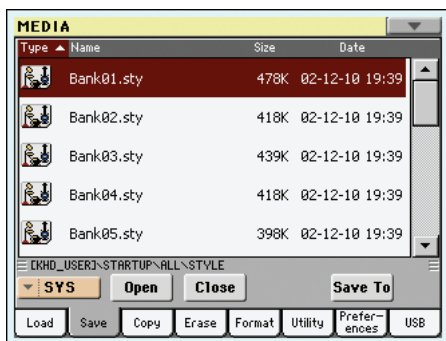
## Saving a single bank

You can save a single User bank with a single operation. A bank corresponds to a button on the control panel of the instrument (i.e. a button of the STYLE section).

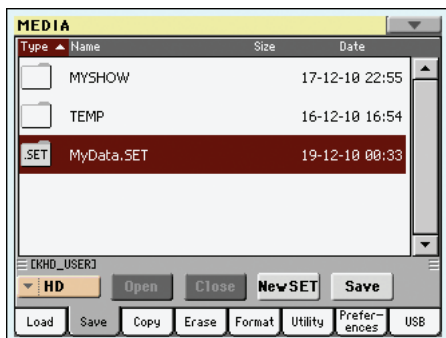
1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and touch Open to open it. A list of User data types appear (each type is a separate folder).



3. Select the folder containing the type of data you wish to save, and touch Open to open it. The list of contained bank files is shown.



4. Select the bank file to be saved, and touch Save To to confirm the selection. The list of files of the target device is shown.



5. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
6. At this point, you can:
  - Touch the New SET button and create a new “.SET” folder (see “Creating a new “.SET” folder” on page 231), or
  - Select an existing “.SET” folder, and touch Save to confirm.

7. A dialog box appears, asking you to select one of the available User (or Favorite/User Style) locations inside the folder:



In the above dialog box, the previously selected bank of Styles will be saved to bank User 01 inside the selected folder. Three User banks are available.

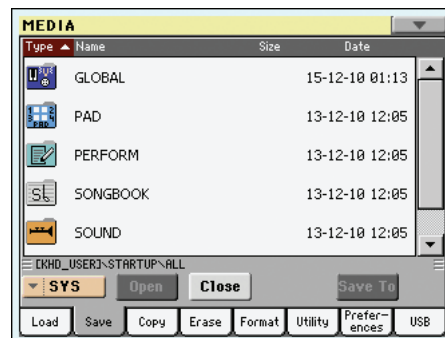
8. Touch OK to confirm, or Cancel to abort.

**Warning:** After confirming, the same bank in the target folder is deleted.

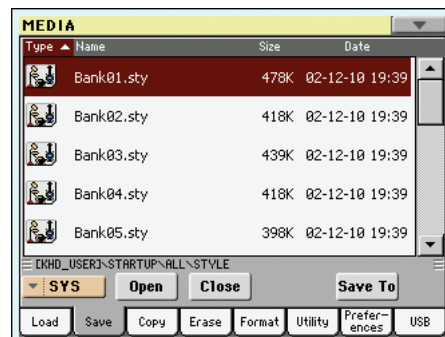
## Saving a single item

You can save a single User item with a single operation.

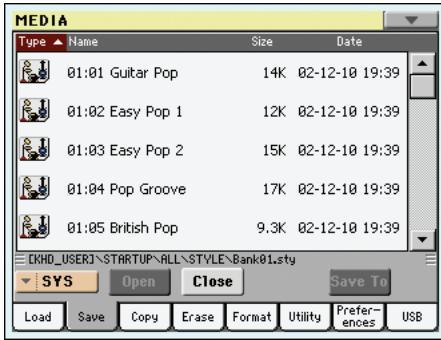
1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and touch Open to open it. A list of User data types appear (each type is a separate folder).



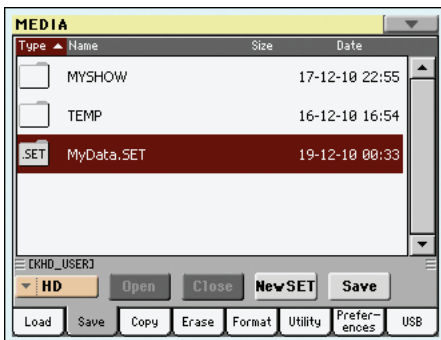
3. Select the folder containing the type of data you wish to save, and touch Open to open it. The list of contained bank files is shown.



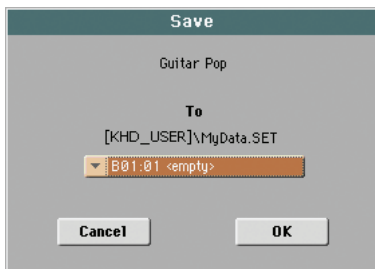
- Select the desired bank file, and touch Open to gain access to the single items.



- Once you have selected the file that you want to save, touch Save To to confirm the selection. The list of files of the target device is shown.



- If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
- At this point, you can:
  - Touch the New SET button and create a new “.SET” folder (see “Creating a new “.SET” folder” on page 231), or
  - Select an existing “.SET” folder, and touch Save to confirm.
- A dialog box appears, asking you to select one of the available User (or Favorite Style) locations inside the selected folder



In the above dialog box, the previously selected Style will be saved to location 01 inside the bank U01 inside the selected folder.

- Touch OK to confirm, or Cancel to abort.

**Warning:** After confirming, the same item in the target folder is deleted.

## Creating a new “.SET” folder

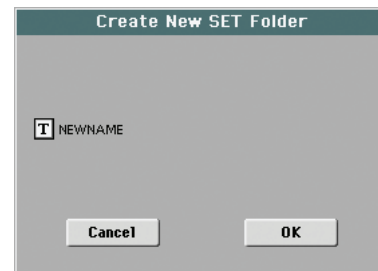
Pa3X proprietary data must be saved in special folders with the “.SET” extension. These special folders can be saved inside ordinary folders.

When saving, you can save onto existing “.SET” folders, or you can create a new folder of this type. Here is how to do it.

- When the directory of the target device is shown in the display, the “New SET” button appears among the buttons below the file list.



- Touch the New SET button. A dialog box appears, asking you to enter a name for the new “.SET” folder.

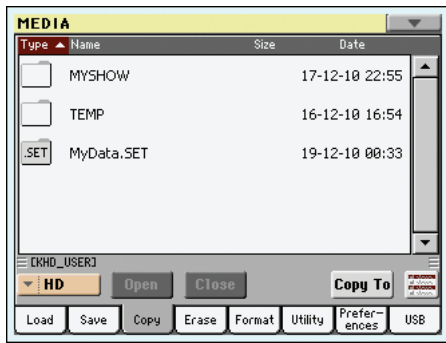


- Touch the **T** (Text Edit) button to open the Text Edit window. Enter the name, then touch OK to confirm and close the Text Edit window. **Note:** The “.SET” file name extension is added automatically.
- Touch OK to create the new folder and exit the dialog box.

## Copy

In this page you can copy files and folders. Folders can be generic or “.SET” folders. In addition, you can copy the content of the generic folder you are in. You can copy inside the same device, or from a device to a different one (both devices must be connected to the Pa3X during the copy operation).

To preserve data structure integrity, during Copy operations you can't open “.SET” folders and copy only one of the files it contains. You can only open and go inside generic folders.



Contrary to the Load and Save pages, in this page you can see all types of files, and not only Pa-Series supported files.

### Copying a folder's content

If nothing is selected while a folder is open in the display, you can copy the folder's content, without copying the folder itself.

**Note:** During the Copy procedure, you can't open a “.SET” folder. You can, however, open any generic folder.

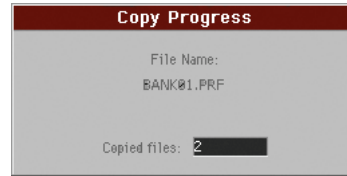
1. If copying from or to an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu.
3. If the folder you are looking for is inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. To copy the current folder's content, without copying the folder itself, do not select anything in the display.
5. Touch Copy To to confirm. The target device appears.

**Note:** If the selected device is not available, the “Device not found, or unknown format” message will appear. A different device will be automatically selected.

6. If needed, select the target device, by using the Device pop-up menu.
7. If you want to select a different folder, use the Open and Close buttons to move through the directories.
  - To copy into an existing generic folder (not a “.SET” folder), select that folder.
  - To copy into the current folder, do not select anything.
8. Once the target is selected, touch Copy.

If a file or folder with the same name of the source data already exists at the target location, the “Overwrite” dialog box will appear (see “Overwriting existing files or folders” on page 233).

During Copy, a dialog box shows the progress of the operation.



### Copying a single file or folder

You can copy a single file or folder, from the root or a generic folder to a different one. You can't copy single files or folders from inside a “.SET” folder.

1. If copying from or to an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu.
3. Select the folder containing the file or folder you wish to copy. If it is contained in another folder, touch the Open button to open it. Touch Close to go back to the previous hierarchic level.
4. Touch Open to open the folder containing the file or folder to be copied.
5. Select the file or folder to be copied, then touch Copy To to confirm its selection. The target device appears.

**Note:** If the selected device is not available, the “Device not found, or unknown format” message will appear. A different device will be automatically selected.

6. If needed, select the target device, by using the Device pop-up menu.
7. When the target device content appears in the display, select the target folder. Touch Open to open a folder, or Close to close it.
8. Once the target is selected, touch Copy.

If a file or folder with the same name of the source data already exists at the target location, the “Overwrite” dialog box will appear (see “Overwriting existing files or folders” below).

### Multiple file selection

While in the Copy and Erase pages of the Media mode, you can select several files or folders at the same time before executing the operation. Files or folders can be selected consecutively (i.e., in a row), or discontinuously (i.e., with other files or folders in the middle).

To choose either to select files in a consecutive or discontinuous way, use the Mode button on the right of the page command buttons, to choose an option for the SHIFT button:




Choose this option to select files or folders consecutively (i.e., in a row).




Choose this option to select files or folders discontinuously (i.e., with other files or folders in the middle).



**To select more files or folders consecutively:**

1. Touch the Mode button to choose the  option for the SHIFT button.
2. Select the first file or folder to be selected.
3. Press and keep the SHIFT button pressed.
4. Select the last file or folder to be selected.
5. Release the SHIFT button.

**To select more files or folders discontinuously:**

1. Touch the Mode button to choose the  option for the SHIFT button.
2. Select the first file or folder to be selected.
3. Press and keep the SHIFT button pressed.
4. Select a second file or folder to be selected.
5. While keeping the SHIFT button pressed, continue selecting the other files or folders to be selected.
6. Release the SHIFT button.

**To deselect the files or folders:**

- To deselect one or more file or folder, without deselecting everything, keep SHIFT pressed and touch the file or folder to be deselected.
- To deselect everything, select any other file or folder. All selected files and folders will be deselected.

**Overwriting existing files or folders**

When copying files, a file or folder with the same name of a source element might be found in the target device. In this case, Pa3X asks you if you want to overwrite it.

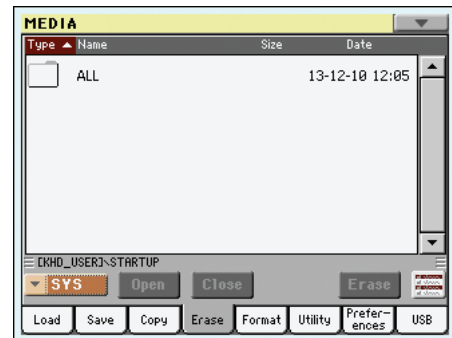
When a duplicate file or folder is met, the following dialog box appears:



Cancel	The procedure is interrupted.
No	The file or folder is not overwritten. The source file or folder is not copied. The procedure will continue with the other files and folders.
Yes	The file or folder is overwritten. The procedure will continue with the other files and folders.
Yes (to) All	The file or folder is overwritten. Any following duplicate file or folders will be overwritten as well, without this dialog box appearing again. The procedure will continue with the other files and folders.

**Erase**

The Erase function lets you erase files and folders from the devices.



With the Erase function you will be able to select the internal system memory (SYS device), and erase files from there. You cannot, however, delete folders from the internal memory, since they are used by the operating system.

Contrary to the Load and Save pages, in this page you can see all types of files, and not only Pa-Series supported files.

**Erase procedure**

1. If erasing from an external device, connect the device to one of the USB Host ports.
2. If needed, select a different device, by using the Device pop-up menu.
3. If the file or folder you are looking for is inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
4. Select the file or folder to erase.
5. Touch Erase to delete the selected item.

During erase, a dialog box shows the progress of the operation.

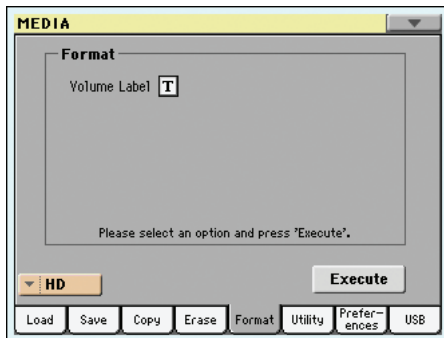
**Multiple file selection**

See "Multiple file selection" on page 232 for information on how to select more files or folders to be erased at the same time.



## Format

The Format function lets you initialize a device. Pa3X uses a PC compliant device format:



**Warning:** When formatting a device, all data it contains is lost forever!

### Volume Label

Use this parameter to assign a name to the device to be formatted.

Touch the **T** (Text Edit) button to open the Text Edit window. Enter the name, then touch OK to confirm and close the Text Edit window.

**Note:** When changing the name to a device containing Standard MIDI Files or MP3 files used by the SongBook, the links are broken. We suggest to give the device the same name it had before formatting.

### Execute button

Touch this button, after setting all the options in this page, to execute the Format command.

### Format procedure

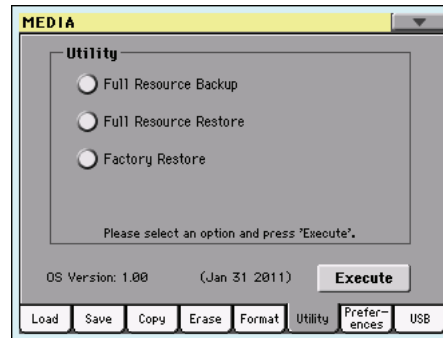
Here is how to format a device.

1. If formatting an external device, connect the device to one of the USB Host ports.
2. Choose the device to be formatted by using the Device pop-up menu in the lower-left corner of the display.
3. Touch the Execute button in the display to confirm formatting.
4. The “If you confirm, all data in the media will be lost. Are you sure?” message appears in the display. Touch Yes to confirm, or No to cancel.

**Note:** When formatting the hard disk or an external USB device, an additional warning appears, to avoid accidental data loss.

## Utility

This page includes a set of backup and restore utilities.



### Full Resources Backup

This command allows you to make a full backup of all the internal data on a target device. A “.BKP” file will be created.

**Hint:** This command cannot be used to save single items (like a single Style, a bank of Performances...). To do that, use the Save operations instead.

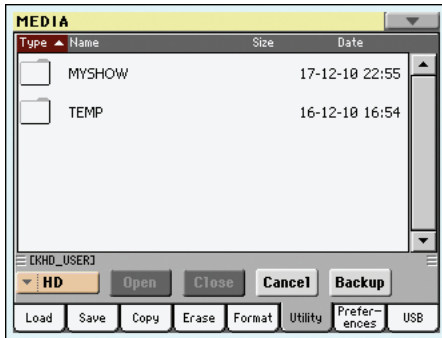
**Note:** In case you want to restore the original data, use the “Factory Restore” command (see below).

**Note:** You will not be able to load data from this file using the normal Media > Load operations. This file is used for archiving purpose only. To save data that must remain accessible, for example to load User data after updating the Musical Resources, use the Media > Save operations instead.

1. In case you are making the backup on an external USB device, connect the device to one of the USB Host ports.

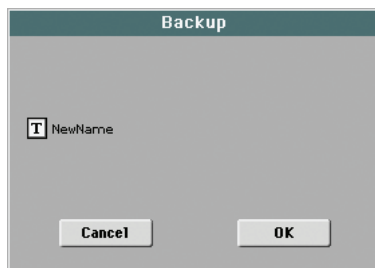
Be sure there is enough free space in your target device, or the Backup procedure will not be completed.

2. Select the “Full Resources Backup” command, then touch the Execute button in the display. The target device appears.



3. If needed, select a different device, by using the Device pop-up menu.
4. If you wish to save data inside another folder, select this latter and touch the Open button to open it. Touch the Close button to go back to the parent folder.
5. Select the folder where to save data, and touch Backup to save it. If nothing is selected, data will be saved to the current directory.

After touching Backup, a dialog box will appear, asking you to select a name for the backup file, and whether compression must be turned on or off during the backup.



Touch the **T** (Text Edit) button to open the Text Edit window. Enter the name, and confirm by touching OK.

6. Touch OK to start the backup.
7. When finished, save the (removable) storage device in a safe place.

## Full Resources Restore

This command fully restores the backup of the internal Factory and User data, created with the “Full Resources Backup” command.

**Warning:** This command deletes all modified data in memory.

**Hint:** This command cannot be used to load single items (like a single Style, a bank of Performances...). Backups are compact archives, that can only be restored as a full package.

**Note:** Loading a backup file created with previous Pa-Series (Pa80, Pa60, Pa50, Pa1X, Pa2X, Pa800, Pa500) and i-Series instruments is not allowed.

**Warning:** Don't play the keyboard while restoring data, and stay in the Media mode. Wait until the “Wait” message disappears.

1. In case you are restoring from an external USB device, connect the device to one of the USB Host ports.
2. Select the Full Restore Resources command, then touch Execute. The source device appears.
3. If needed, select a different device, by using the Device pop-up menu.
4. Browse through the files to find the backup file.
5. When the backup file (“BKP” file) is in the display, select it and touch the Restore command.
6. When done, a message appears asking you to restart the instrument (“Data Restored. Please switch off”). Turn the instrument off, then on again (you can use either the STANDBY or POWER buttons).

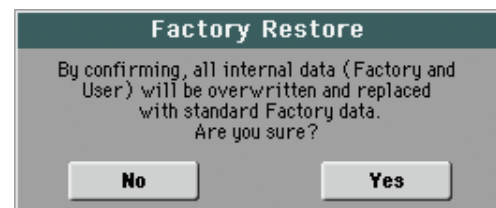
## Factory Restore

In case you want to erase all changes to your Factory and User data, and restore your Pa3X to the same condition it was when it was new, you can use the Factory Restore procedure.

**Warning:** This command deletes all modified data in memory.

1. Select the Factory Restore command, then touch Execute.

A message appears, asking you if you want to erase all the data in the internal memory:



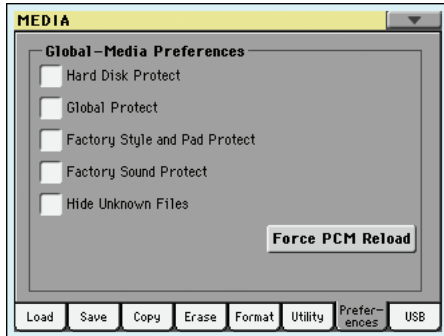
2. Touch Yes to confirm (or No to cancel). The original data will be restored.

## OS Version Number

This line shows the installed Operating System version. From time to time, check our web site ([www.korgpa.com](http://www.korgpa.com)), to see if a newer, free version has been released.

## Preferences

This page includes various settings for the Media mode.



### Hard Disk Protect

► GBL<sup>Med</sup>

When on, this parameter protects the hard disk or flash-memory SSD (HD device) from writing.

**Note:** This parameter is saved to memory, but not to a storage device.

### Global Protect

► GBL<sup>Med</sup>

When loading a “.SET” file (see “Loading all the User data” on page 225), this parameter (if On) prevents Global parameters from being reprogrammed when loading all data. All Global parameters are therefore left unchanged.

When loading a single “.GLB” file, this parameter is ignored, and the Global is overwritten by the loaded data.

**Note:** This parameter is saved to memory, but not to a storage device.

### Factory Style and Pad Protect

When On, this parameter protects the Factory Styles (from the “POP” to the “CONTEMP” bank) and Factory Pads (named “Hit” and “Sequence” in the Pad Select window) from being overwritten when loading data from a device. Furthermore, you can’t access these banks when saving data.

When Off, you can load or save User Styles or Pads even into the Factory Style banks (from “POP” to “CONTEMP”) and Factory Pad banks (named “Hit” and “Sequence” in the Pad Select window). This way, you customize personalize your Factory Style and Pad banks.

Please note that the Save All procedure always saves only the USER and FAVORITE Style banks.

**Note:** This parameter is automatically set to On when turning the instrument off.

**Note:** Should you accidentally delete some Factory Data, reload the Backup data or use the Factory Restore procedure (Media > Utility).

### Factory Sound Protect

When On, this parameter prevents writing edited Sounds from the Edit Sound mode. When Off, you can freely save edited Sounds either in the Factory or User Sound area.

**Warning:** Use this feature with great care! Reorganizing the Factory Sounds may make both Styles and Standard MIDI Files sound with the wrong Sounds!

**Note:** This parameter is automatically set to On when turning the instrument off.

**Note:** Should you accidentally delete some Factory Data, reload the Backup data or use the Factory Restore procedure (Media > Utility).

### Hide Unknown Files

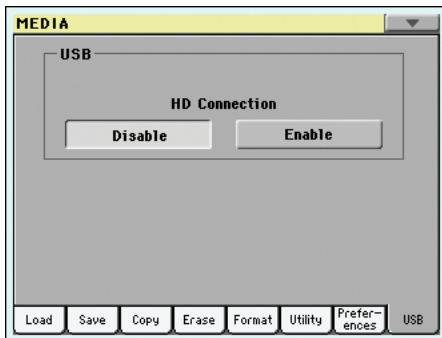
When this option is checked, non-proprietary files are hidden when using Media operations, therefore making browsing directories easier.

### Force PCM Reload

When the backup battery gets discharged, or in any case in which you notice Samples are not sounding good, you should use this command to force reloading of PCM Samples.

## USB

Use this page to enable or disable the USB Device port for file transfer.



The USB Device port allows you to access the internal storage memory from a personal computer (PC or Mac), by just connecting the Pa3X to the computer's USB interface. This way, you can exchange files between the user-accessible area of the internal storage memory of the Pa3X (HD device) and a personal computer.

**Note:** Windows 2000, XP and Vista/7, as well as Mac OS X, can be directly connected to the Pa3X. No additional driver must be installed on your PC or Mac (the drivers supplied in the Accessory Disk are only for MIDI Over USB connection).



**Note:** While USB file transfer is enabled, you cannot access other functions on the Pa3X. MIDI Over USB is also disabled.

### HD Connection

Normally, the USB Device port is not enabled for file transfer on the Pa3X (it is always on, however, for MIDI connection). Touch the Enable button to turn it on, or the Disable button (with all the caveats) to turn it off.

**Enable** After connecting Pa3X to a personal computer by using a standard USB cable, touch this button to enable file transfer. In this case, Pa3X is the B USB device (called Device or Slave), while the personal computer is the A USB device (called Host or Master).

The MEDIA LED will start blinking, while the personal computer reads the internal storage memory of the Pa3X. When finished, the icon of the hard drive will appear among the other storage devices connected to the computer:

	HD
Windows	 KHD_USER (E:)
Macintosh	 KHD_USER

**Caveat:** Do not modify ".SET" folders, or you will no longer be able to use them on the Pa3X. Only use the USB connection for data exchange purpose, or to modify ordinary folders.

**Note:** After starting the USB connection, accessing Pa3X data from the computer may take some time, depending on the size of the hard drive and the data contained in the hard drive.

**Disable**

Touch this button to disconnect the USB file transfer. Be careful to touch it only when you are absolutely sure data transfer has been completed.

**Note:** USB connection is also automatically disconnected when disconnecting the USB communication on the personal computer side.

To disconnect USB communication on a PC, you usually select the dedicated command by clicking on the USB device icon with the right mouse button. On the Mac, select the USB device icon, then select the Eject command or drag it to the eject icon in the Dock.

**Hint:** We suggest to disconnect the USB connection from the personal computer, instead of touching this button on the Pa3X.

**Caveat:** Do not disconnect the USB communication before the personal computer has really finished transferring files. Sometimes, the on-screen indicator tells the procedure has been completed, BEFORE it is actually finished.

**Disconnecting USB communication (or disconnecting the USB cable) before data transfer has been completed may cause loss of data.**

## Page menu

Touch the page menu icon to open the menu. Touch a command to select it. Touch anywhere in the display to close the menu without selecting a command.



### Create New Folder

This command lets you create a new generic folder. You can't create a "SET" folder with this command, since this type of folder is reserved to the Save operations (and can be created with the New SET button in any Save page).

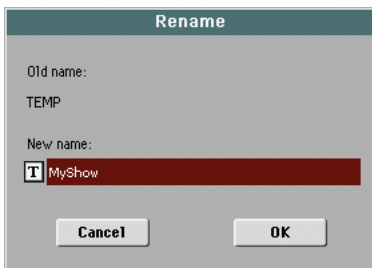


By touching the **T** (Text Edit) button you can open the Text Edit window. Enter the name, then touch OK to confirm and close the Text Edit window.

### Rename

Available only when an item is selected in a file list.

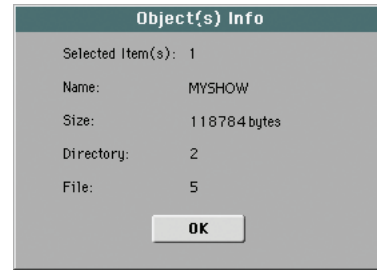
Use this function to change the name of an existing generic file or folder. To preserve consistency through the data structure, you cannot rename folders and files inside a "SET" folder. Also, you cannot change the 3-character extension of files and "SET" folders, since they are used to identify the type of file or folder.



Touch the **T** (Text Edit) button to open the Text Edit window. Enter the new name, then touch OK to confirm and close the Text Edit window.

### Object(s) info

Select this command to see the size of any selected file or folder. Also, the number of files and directories (folders) it contains are shown.



**Note:** The **single file** size is always shown to the right of the file name in any file list:



### Device Info

Select this command to see various info on the selected device. To select a different device, use the Device pop-up menu on the lower left corner of most Media pages.



By touching the **T** (Text Edit) button you can open the Text Edit window. Enter the name (label) of the selected device, then touch OK to confirm and close the Text Edit window.

**Warning:** If you change the name of a device connected to the USB-F or USB-R port, and it contains midifiles used by some SongBook entries, these entries will be damaged (due to broken links to the resources contained in the device).

This does not affect resources contained in the internal storage memory.

### Protect

Select this command to protect the selected file or folder from writing/erasing. The lock icon will appear next to the file or folder name.

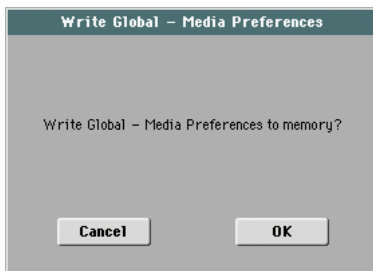


### Unprotect

Select this command to unprotect the selected file or folder – if protected.

### Write Global-Media Preference

Select this command to open the Write Global-Media Preferences dialog box, and save settings made in the Preferences page (see “Preferences” on page 236).



Parameters saved in the Media Preferences area of the Global are marked with the ▶GBL<sup>Med</sup> symbol through the user's manual.

## Care of mass storage devices

The Pa3X can save most of the data contained in memory to the internal hard drive or flash-memory SSD, or to external devices (like hard drives or pen drives) connected to one of the USB Host ports. Here are some precautions when handling these devices.

### Hard disk write protection

You can protect your internal hard drive or flash-memory SSD from writing, by using the software protection found in Media mode (see “Hard Disk Protect” on page 236).

### Precautions

- Do not remove a device or move the instrument while the device is operating.
- Make a backup copy of the data contained in a device, in order not to lose data forever in case of damage. You can backup your data to a personal computer, and from there to a CD or DVD. The internal hard drive can be backed up on a personal computer's hard drive, by using the USB Device connection.
- Do not leave a USB device connected to the USB ports while carrying the instrument, or it may be damaged.
- Keep the memory devices or the instrument away from sources of magnetic fields, for example televisions, refrigerators, computers, monitors, speakers, cellular phones and transformers. Magnetic fields can alter the contents of the devices.
- Do not keep memory devices in very hot or wet places, do not expose them to direct sunlight and do not store them without use in dusty or dirty places.
- Do not place heavy objects on top of the devices.
- Regular care is recommended with your devices. Defragmenting and repairing internal devices can be made with any computer utility, while the Pa3X is connected via USB.

### Possible problems

- Magnetic fields, dirt, humidity and usage can damage data in a device. You can try to recover the data with disk repair utilities for personal computers. It is, however, advisable to always make a backup copy of your data.

## Merging PCM samples from various sources

When you load a .SET folder, all User PCM Samples in memory are deleted. So, there is no way to merge different samples by loading complete .SET folders.

To merge samples from several sources, you must load single Sounds or Drum Kits based on User PCM Samples.

### Delete all samples and multisamples

1. If you want to delete all samples and multisamples already in memory, press the SOUND button to access the Sound mode, then press the RECORD button to access the Sampling mode.
2. While in Sampling mode, choose the “Delete Sample” command from the page menu. Choose the “All Samples, Multi-Sample, DrumSamples” option, and touch OK to delete all samples and multisamples.

**Warning:** Before deleting, be sure to have a copy of any important data you don't want to lose.

3. To exit from the Sampling mode, choose the “Exit from Record” command from the page menu.

### Create a new .SET of samples

1. Press the MEDIA button to access the Media mode. Go to the Load page.
2. Open a first .SET folder containing some of the PCM samples to merge. Open the SOUND folder, then one of the USER banks, and choose the first of the Sounds or Drum Kits based on samples you would like to load. Touch Load, and choose a target User location in memory.  
  
The Sound or Drum Kit is loaded, together with the PCM samples it is based on.
3. Do the same with any subsequent Sound or Drum Kit whose samples you would like to load.
4. When finished loading, save a new .SET folder, being sure the PCM option is checked in the Save All dialog (see “Saving the full memory content” on page 229, or “Saving all data of a specified type” on page 229).



# MIDI

## What is MIDI?

Here is a brief overview of MIDI, as related to the Pa3X. If interested, you may find more information on the general use of MIDI in the various specialized magazines and dedicated books.

### In general

MIDI stands for Musical Instruments Digital Interface. This interface lets you connect two musical instruments, or a computer and various musical instruments.

From a software point of view, MIDI is a protocol that describes messages for playing notes and controlling them. It is sort of a grammar to let different instruments and computers speak the same language, and let the one tell the other what to do.

From a physical point of view, MIDI messages can travel across two different types of connectors on the Pa3X:

- The MIDI interface, that is composed of three different connectors. The MIDI IN receives data from another device; the MIDI OUT sends data to another device; the MIDI THRU sends to another device exactly what was received on the MIDI IN (this is useful to daisy-chain more instruments).
- The USB Device port, that replaces both the MIDI IN and OUT connectors with a single port and cable. To use it for MIDI connection, it is advisable to install the KORG USB-MIDI Driver supplied in the Accessory Disk, or downloadable from our web site ([www.korgpa.com](http://www.korgpa.com)).

Both these devices are active at the same time. So, you can connect the Pa3X to a computer via the USB port, and connect another instrument's MIDI IN port to the MIDI THRU port of the Pa3X.

### Channels and messages

Basically, a MIDI or USB cable transmits 16 channels of data. Think to each MIDI channel as a TV channel: the receiver must be set on the same channel of the transmitter. The same happens with MIDI messages: when you send a Note On message on channel 1, it will be received on channel 1 only. This allows for multitimbricity: you can have more than one sound playing on the same MIDI instrument.

There are various messages, but here are the most commonly used:

**Note On** – This message instructs an instrument to play a note on a specific channel. Notes have both a name (C4 standing for the center C) and a number (60 being the equivalent for C4). A Note Off message is often used to say the note has been released. In some case, a Note On with value "0" is used instead.

Together with the Note On message, a Velocity value is always sent. This value tells the instrument how loud the note must play.

**After Touch** – This message is generated by pressing on the keyboard, after the note has been struck. It usually activates vibrato, or other sound parameters.

**Pitch Bend (PB)** – You can generate this message acting on the joystick (X direction). The pitch is translated up or down.

**Program Change (PC)** – When you select a Sound, a Program Change message is generated on the channel. Use this message, together with Control Change 00 and 32, to remotely select Pa3X data from a sequencer or a master keyboard.

**Control Change (CC)** – This is a wide array of messages, controlling most of the instrument parameters. Some examples:

- CC00, or Bank Select MSB, and CC32, or Bank Select LSB. This message pair is used to select a Sound Bank. Together with the Program Change message, they are used to select a Sound.
- CC01, or Modulation. This is the equivalent of pressing up the joystick. A vibrato effect is usually triggered on.
- CC07, or Master Volume. Use this controller to set the channel's volume.
- CC10, or Pan. This one sets the channel's position on the stereo front.
- CC11, or Expression. Use this controller to set the relative volume of tracks, with the maximum value matching the current setting of the CC07 control.
- CC64, or Damper Pedal. Use this controller to simulate the Damper pedal.

### Tempo

Tempo is a global MIDI message, that is not tied to a particular channel. Each Song includes Tempo data.

### Lyrics

Lyrics are non-standard MIDI events, made to display text together with the music. Pa3X can read many of the available Lyrics format on the market.

## What is MIDI Over USB?

You can let the Pa3X communicate MIDI data with a computer using the USB Device port instead of the MIDI ports. This way, you can connect your Pa3X to a personal computer without the need of a dedicated MIDI interface.

Most Pa3X MIDI features can be used on a Windows XP/Vista or Mac OS X computer with no need of special software. However, for full and easy use of all MIDI features, we suggest you to install the "KORG USB MIDI Driver", a special software that you can find in the CD that comes with your Pa3X. Relevant instructions come with the software itself. See "Installing the Korg USB MIDI Driver" on page 259.

## Standard MIDI Files

Standard MIDI Files (a.k.a. SMF) are a practical way of exchanging songs between different instruments and computers. Pa3X uses the SMF format as its default song format, so reading a song from a computer, or saving a song that a computer software can read, is not a problem at all.

The Pa3X players are compatible with the SMF in format 0 (all data in one track; it is the most common format) and 1 (multi-track). It can read the SMF in Song Play mode and modify/save them in Sequencer mode. It can save a song in SMF 0 format in the Sequencer mode.

When in Song Play mode, the Pa3X can also display SMF lyrics in Solton, M-Live (Midisoft), Tune1000, Edirol, GMX, HitBit, and XF formats, and the chord abbreviations of SMF in Solton, M-live (Midisoft), GMX, and XF format.

**Note:** *The above trademarks are the property of their respective holders. No endorsement is intended by inclusion in this list.*

Standard MIDI Files usually have the “.MID” or “.KAR” filename extension.

## The General MIDI standard

Some years ago, the musical instruments world felt a need for some further standardization. Then, the General MIDI Standard (GM) was born. This extension of the basic MIDI sets new rules for compatibility between instruments:

- A minimum of 16 MIDI channels was required.
- A basic set of 128 Sounds, correctly ordered, was mandatory.
- The Drum Kit had a standard order.
- Channel 10 had to be devoted to the Drum Kit.

A most recent extension is the GM2, that further expands the Sounds database. The Pa3X is soundwise-compatible with the GM2 standard.

## The Global channel

Any channels with the Global option assigned (see “MIDI: MIDI In Channels” on page 211) can simulate the Pa3X integrated keyboard. When the Pa3X is connected to a master keyboard, transmission should take place over the Global channel of the Pa3X.

The MIDI messages received over a Global channel and not over a standard channel are affected by the status of the SPLIT button, as well from the split point. Therefore, if the SPLIT button LED is lit up, the notes that arrive to the Pa3X over this channel will be divided by the split point into the Upper (above the split point) and Lower (below the split point) parts.

The notes that arrive to a Global channel are used for the chord recognition of the automatic accompaniment. If the SPLIT LED is turned on, only the notes below the split point will be used. These notes will be combined with the ones of the special Chord 1 and Chord 2 channels.

## The Chord 1 and Chord 2 channels

You can set two special Chord channels (see page 211) to send to the Pa3X notes for the chord recognition. The notes will be combined with the notes that go through the channel set as Global (Global notes are recognized only under the split point, if the SPLIT LED is lit up).

The Chord channels are not affected by the split point and the status of the SPLIT button in the control panel. All the notes – both above and below the split point – will be sent to the chord recognition.

The buttons of the CHORD SCANNING section have a particular effect on the Chord channels:

- if you have selected LOWER, the chord recognition mode will be set by the “Chord Recognition Mode” parameter in the Style Play mode (see page 135);
- if you have selected UPPER or FULL, the chord recognition mode will always be Fingered 3 (you need to play at least three notes in order for the chord to be detected). If Expert was selected before choosing UPPER or FULL, it will remain selected.

These two channels are especially useful for accordion players to assign a different Chord channel to the chords and the bass played with the left hand. In this way, chords and bass will participate to the creation of chords for the chord recognition of the automatic accompaniment.

## The Control channel

You can set a MIDI IN channel as the Control channel (see page 211), to select Styles and Performance from an external device. See the Appendix for a list of messages corresponding to Pa3X internal data.

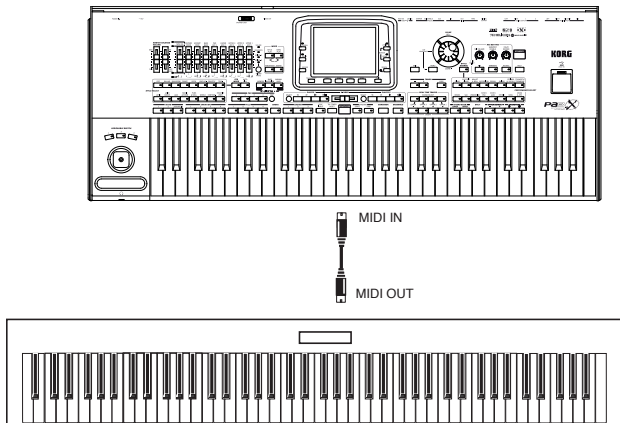
## MIDI Setup

You can play Pa3X with an external controller, and use it simply as a powerful sound generator. To help you configure the MIDI channels, we have provided a set of MIDI Setups (see “Midi Setup” on page 136 for the Style Play mode, “Midi Setup” on page 158 for the Song Play mode, and “MIDI Setup” on page 209 for the Global mode).

We recommend you to consider each MIDI Setup as a starting point you can freely tweak. Once you have selected the most appropriate MIDI Setup for the connection to be made, you can modify the parameters as necessary and save them in a MIDI Setup (see “Write Global - Midi Setup dialog box” on page 219).

## Connecting Pa3X to a Master keyboard

You can control the Pa3X with a master keyboard or any other MIDI keyboard. You only need to connect the MIDI OUT connector of the master keyboard to the MIDI IN connector of the Pa3X. The master keyboard will become the integrated keyboard of the Pa3X if it transmits over the same channel programmed as Global in the Pa3X.



If the master keyboard transmits over the Global channel of the Pa3X, the split point and the status of the SPLIT button in the control panel will affect the notes received from the master keyboard.

### Connections and settings

To connect the master keyboard to the Pa3X follow this procedure:

1. Connect the MIDI OUT connector of the master keyboard to the MIDI IN connector of the Pa3X.
2. Program the master keyboard to transmit over the Global channel of the Pa3X (see “MIDI: MIDI In Channels” on page 211).

For information on the master keyboard programming, see the master keyboard own user’s manual.

3. Select the MIDI Setup parameter. You can do this by going to the “MIDI: MIDI Setup / General Controls” page of the Global mode, or in the dedicated page of the Style Play, Song Play or Sequencer mode (see “Midi Setup” on page 136, “Midi Setup” on page 158, and “Midi Setup” on page 195).

**Note:** A different MIDI Setup may be selected for the Style Play, Song Play and Sequencer modes. The “1-Default” MIDI Setup is automatically selected when entering the Sound Edit mode. MIDI settings are therefore modified when switching to a different operating mode. The current MIDI Setup is also shown in the Global mode.

4. Select the “Master Keyboard” MIDI Setup.

**Note:** Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see “Global Protect” on page 236).

5. To save the assigned MIDI Setup for the selected operative mode into the Global, select the “Write Global-Style Play Setup”, the “Write Global-Song Play Setup”, the “Write Global-Player Setup”, or the “Write Global-Global Setup” command from the page menu.
6. If needed, press one of the buttons in the MODE section to go to the desired operative mode.

## Connecting the Pa3X to a MIDI accordion

There are various types of MIDI accordions, each one requiring different MIDI settings. Pa3X is provided with a series of “Accordion” MIDI Setups, each one suitable for a different MIDI accordion (see page 209).

### Connection and settings

To connect the accordion to the Pa3X follow this procedure:

1. Connect the MIDI OUT connector of the accordion to the MIDI IN connector of the Pa3X.
2. Select the MIDI Setup parameter. You can do this by going to the “MIDI: MIDI Setup / General Controls” page of the Global mode, or in the dedicated page of the Style Play, Song Play or Sequencer mode (see “Midi Setup” on page 136 and “Midi Setup” on page 158).

**Note:** A different MIDI Setup may be selected for the Style Play, Song Play and Sequencer modes. The “1-Default” MIDI Setup is automatically selected when entering the Sound Edit mode. MIDI settings are therefore modified when switching to a different operating mode. The current MIDI Setup is also shown in the Global mode.

3. Select one of the available “Accordion” MIDI Setups.

**Note:** Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see “Global Protect” on page 236).

4. To save the assigned MIDI Setup for the selected operative mode into the Global, select the “Write Global-Style Play Setup”, the “Write Global-Song Play Setup”, the “Write Global-Player Setup”, or the “Write Global-Global Setup” command from the page menu.
5. If needed, press one of the buttons in the MODE section to go to the desired operative mode.

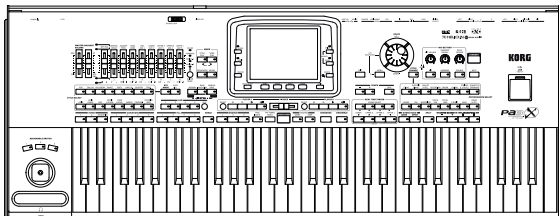
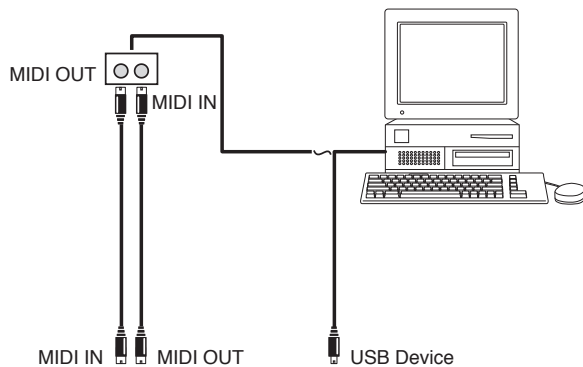
## Connecting the Pa3X to an external sequencer

You can program a new song on an external sequencer, using Pa3X as a multi-timbral expander.

### Connections and settings

In order to connect the Pa3X to a computer, you need to have a computer with either a MIDI interface or a USB port.

1. In case you will connect the computer and the Pa3X via the USB port, install the Korg USB MIDI Driver, as explained in “Installing the Korg USB MIDI Driver” on page 259.
2. Connect the Pa3X and the computer either via the USB Device port, or via the MIDI ports and a MIDI interface, as shown in the following diagram.



3. Activate the “MIDI Thru” function on the external sequencer. Please refer to the user’s manual of the sequencer.
4. Press GLOBAL, and go to the “MIDI: MIDI Setup / General Controls” page. Uncheck the “Local Control On” parameter (see page 209). This is called the “Local Off status”.
5. Press SEQUENCER to go to the Sequencer mode. Go to the “Preferences: Sequencer Setup” page (see page 195). Select the “Extern.Seq.” MIDI Setup.

**Note:** Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see “Global Protect” on page 236).

6. Select the “Write Global-Player Setup” command from the page menu to save the assigned MIDI Setup to the Global.
7. Play the keyboard. Notes played on the keyboard go from the MIDI OUT of the Pa3X to the MIDI IN of the computer/MIDI interface (or go from the USB port of the Pa3X, to the USB port of the computer).

Notes generated by the computer (i.e. a song played by its sequencer) are sent through the MIDI OUT of the MIDI interface to the MIDI IN connector of the Pa3X (or go from the USB port of the computer, to the USB port of the Pa3X).

### The Local Off

When the Pa3X is connected to an external sequencer, we recommend you to set the Pa3X in Local Off mode (see “Local Control On” on page 209) to avoid that the notes are simultaneously played by the keyboard and by the MIDI events sent by the external sequencer.

When the Pa3X is in Local Off, the Pa3X keyboard transmits data to the external sequencer, but not to the internal sound generation. The sequencer will receive the notes played on the Pa3X keyboard and send them to the selected track of the song. The track will transmit the data to the internal sound generation of the Pa3X.

**Note:** In order to send data to the Pa3X sound generation, the “MIDI Thru” function must be activated in the external sequencer (normally active; the name may be different according to the type of sequencer). For more information refer to the instructions manual of the sequencer.

### The Sounds

The song that is played back by the computer sequencer can select Pa3X Sounds through the MIDI messages Bank Select MSB, Bank Select LSB (bank selection, two messages), and Program Change (Sound selection). For a list of Sounds and MIDI values, see “Sounds (Program Change order)” in the “Factory data” chapter of the Advanced Edit Manual.

A suggestion for those who program songs on computer: even though it is not essential, you usually set the bass on channel 2, melody on channel 4, drum kit on channel 10, control of the Pa3X voice harmonizer on channel 5.

## Playing another instrument with the Pa3X

You can use the Pa3X as the master controller for your MIDI setup.

1. Connect the Pa3X MIDI OUT connector to the other instrument's MIDI IN.
2. Set the other instrument to the same channels you want to play from Pa3X. For example, if you wish to play the Upper 1 and Upper 2 tracks with sounds of the other instrument, enable the other instrument to receive on the same channels Pa3X is transmitting from tracks Upper 1 and Upper 2 (by default, channels 1 and 2).
3. Set the master volume of the other instrument with its own volume controls.
4. Mute/unmute any track right from the Pa3X. Adjust each track's volume by using Pa3X sliders.
5. Play the keyboard of the Pa3X.

### The Keyboard

Pa3X's keyboard can drive up to four tracks via the MIDI OUT (Upper 1-3 and Lower). MIDI output channels are set in Global mode (see "MIDI: MIDI Out Channels" on page 211).

As a default situation ("1-Default" MIDI Setup), each of Pa3X Keyboard tracks transmit on the following channels:

Track	Out Channel
Upper1	1
Upper2	2
Upper3	3
Lower	4

When a track is muted, it cannot transmit any MIDI data to an external expander or sequencer connected Pa3X's MIDI OUT.

To hear only the expander's sounds, you can lower the MASTER VOLUME control on the Pa3X, or set the Keyboard tracks to the External status (see "Track Controls: Mode" on page 189).

### The Player

Any Player's track can drive a channel on an external instrument. To set each track's MIDI output channel, see "MIDI: MIDI Out Channels" on page 211.

To hear only the expander's sounds, you can lower the MASTER VOLUME control on the Pa3X, or set the Song tracks to the External status (see "Track Controls: Mode" on page 189).

Select the "Player 1" or "Player 2" MIDI Setup (depending on the Player you are using on the Pa3X) to set the channels as follows.

Track	Out Channel
Song 1...16	1...16

### The Arranger

One of the most interesting aspect of MIDI, is that you can use your Pa3X to play an external instrument with its onboard arranger. Yes, it's hard to beat the audio quality of Pa3X, but you could wish to use that old faithful synth you are still accustomed to...

To assign some of Pa3X Style tracks to an external instrument, set them to the External status (see "Track Controls: Mode" on page 189).

Select the "Default" MIDI Setup to set the channels as follows (this is the default status of Pa3X).

Track	Out Channel
Bass	9
Drums	10
Percussion	11
Acc1...5	12...16



# Appendix



## Installing the Pa3X Amplification System (PaAS)

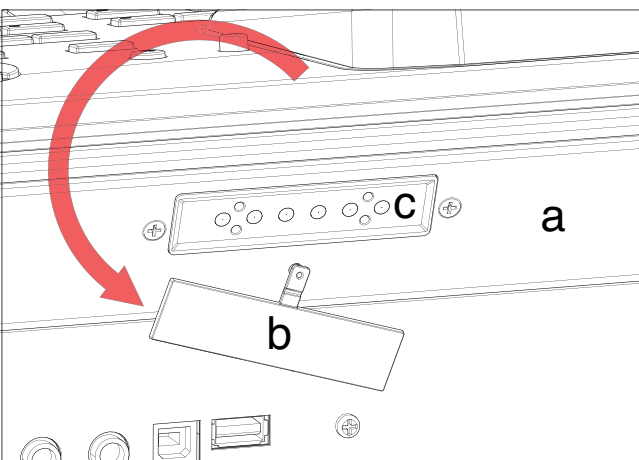
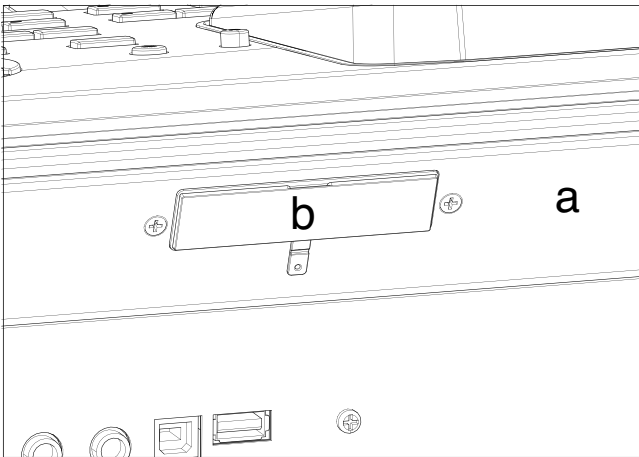
The (optional) PaAS – Amplification System can be installed, adding to the instrument a three-way amplification system, a pair of integrated speakers and a bass-reflex box.

### Precautions

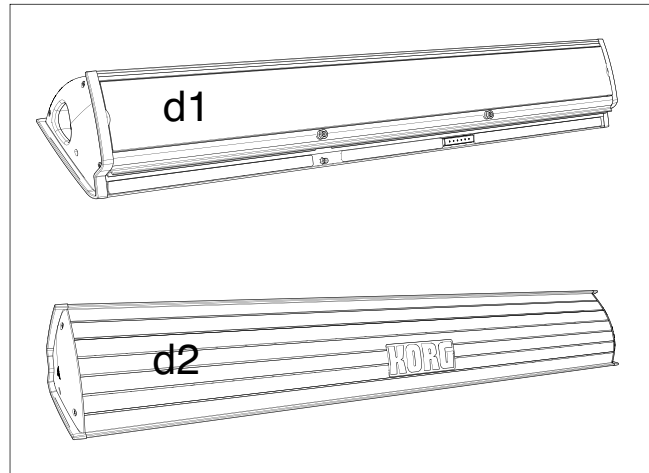
- Installation of the Amplification System is done at the user's own risk. Korg will assume no responsibility for any damage or injury resulting from its improper installation or use.
- Be very careful not to make the speaker box fall when installing it, or it can be damaged.

### Installation

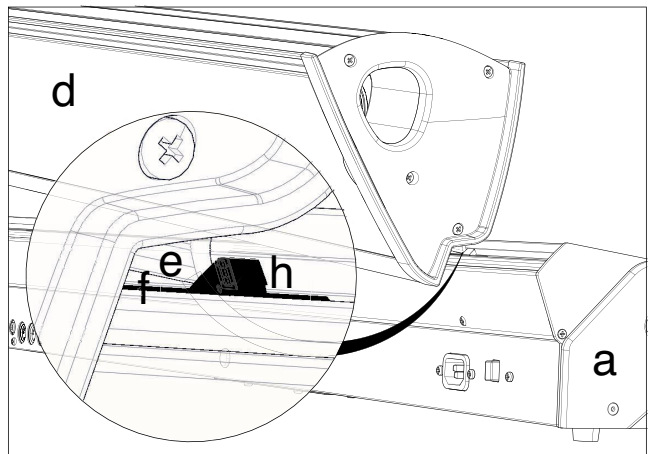
1. Remove the protective cap (b) from the connector (c) on the back of the instrument (a), by gently pulling it and making it turn down.



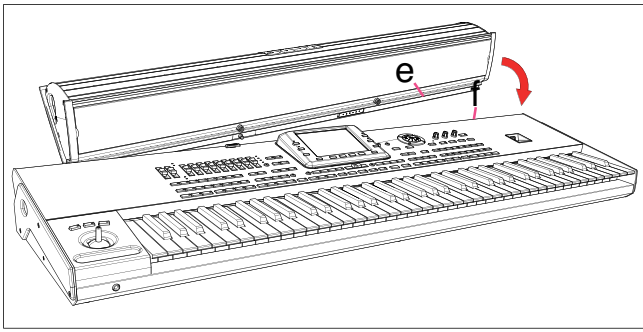
2. Now locate the front (d1) and the rear (d2) side of the speaker box, to be sure you will place it in the right way.



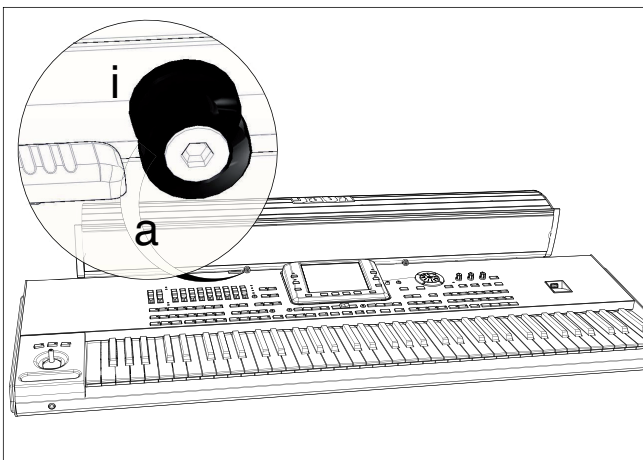
3. Lift the speaker box (d) by making the back side (d2) look toward you and the front side (d1) toward the Pa3X. Align its extruding guide (e) to the matching slot (f) on the back of the instrument (a). Slightly tilt the speaker box (d) forward, to prevent the fixing pin (k, see below) to damage the back of the instrument. To align them correctly, use one of the two plastic stoppers/delimiters (h) as a reference point, making one of the flanks or the speaker box's guide (e) touch it.



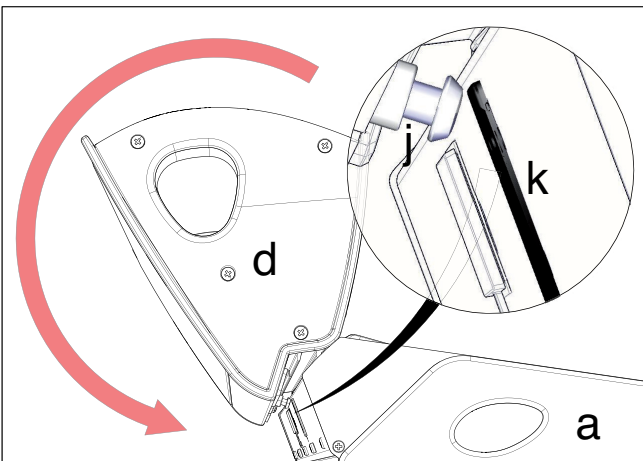
4. Insert the speaker box's extruding guide (e) entirely into the slot (f) on the back of the instrument, being sure the speaker box is perfectly horizontal.



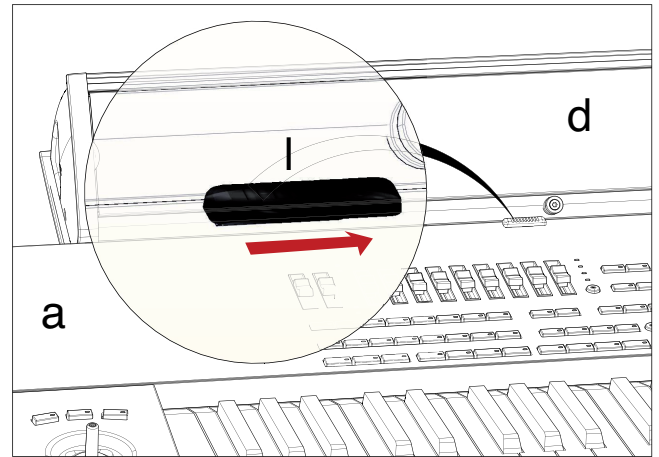
Be sure the nylon supports (i) for the music stand are perfectly resting on the control panel of the instrument (a).



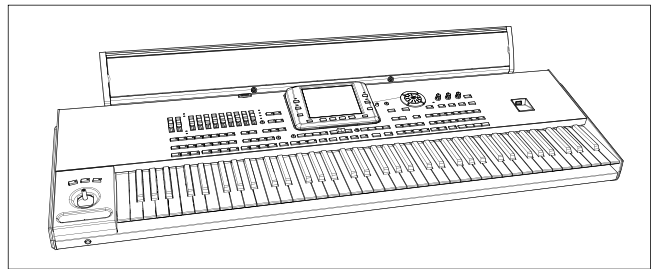
5. When the speaker box (d) is perfectly aligned to the stoppers/delimiters, and the fixing pin (j) is over the corresponding hole (k) on the back of the instrument (a), tilt down the speaker box (d), to make the fixing pin (j) enter the hole (k).



6. Use the SPEAKER LOCK slider (l) next to the display to lock (or later unlock) the speaker box (d). When the box is locked, you must see the closed lock icon (🔒). This will firmly join the speaker box (d) to the instrument (a).



7. At this point, the speaker box is correctly installed. To remove it, reverse the above instructions.



## Installing the Video Interface (VIF4)

You can install a Korg VIF4 Video Interface into your Pa3X. This interface will let you connect a video monitor, TV set, video recorder or video projector, to read lyrics on an external device. The card can be installed by the user. **Korg is not responsible for any damage or injury caused by incorrect installation of this card.**

### NTSC, PAL, SECAM

The VIF4 is compatible with the NTSC, PAL and SECAM TV standard. When connecting a SECAM-compliant TV set, select the PAL standard. However, in this latter case, the image will be shown in black and white.

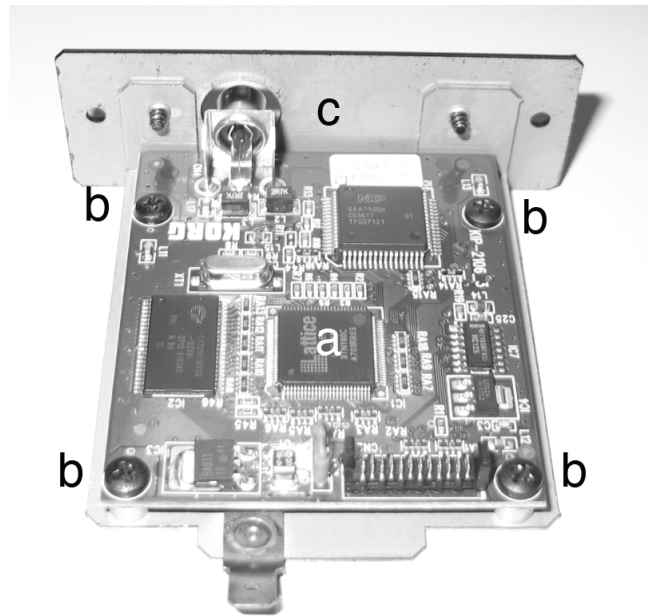
### Precautions

- Installation of the card is done at the user's own risk. Korg will assume no responsibility for any damage or injury resulting from its improper installation or use.
- Be sure to disconnect the instrument from the AC plug, before opening it.
- To prevent your body's static electricity from damaging the board's components, touch an unpainted metallic component before proceeding with the installation.

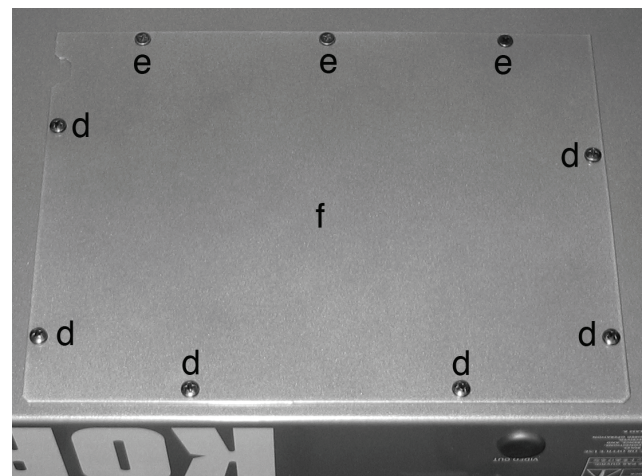
### Installation

For installation, you will need a cross-point screwdriver (not supplied).

1. Extract the video card (a) from its package, being careful not to touch any component on its surface with your fingers. Remove the four screws (b) and keep them apart. Unfasten the board (a) from the metal support (c).

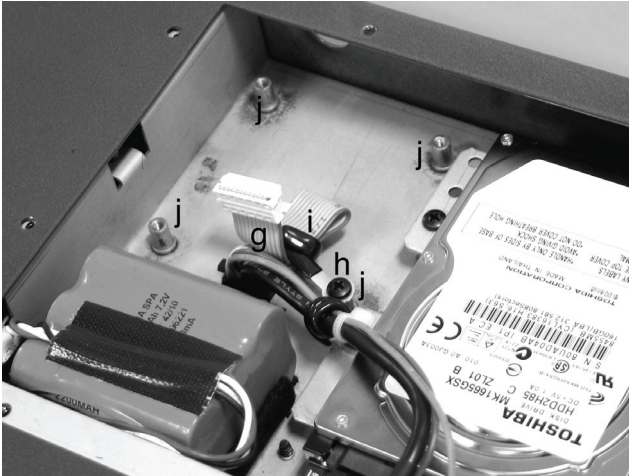


2. From the bottom of the instrument, remove the six fixing screws (d) and the three flat head fixing screws (e), and keep them apart. Open the cover (f) to gain access to the inside of the video board slot, and keep the cover apart.

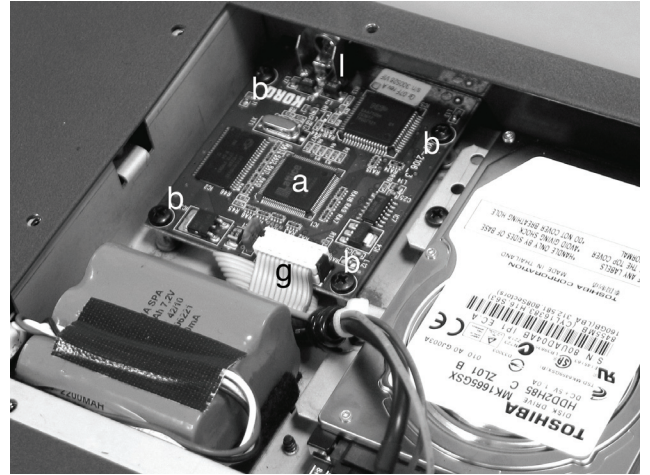




3. After having opened the cover, unfasten the power cable (g) by removing the screw (h) and the clip (i). **Be very careful not to let the power cable (g) fall inside the instrument.** Inside the compartment, you will see the four spacers (j) where to place the video board.



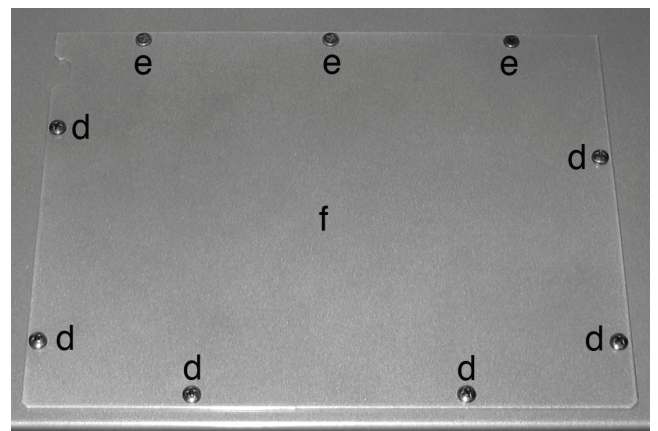
5. Place the video board (a) over the four spacers inside the instrument, and make the video connector (l) protrude from the back of the instrument by making it pass through the corresponding hole. Attach the video card (a) to the four spacers by using the four previously removed screws (b). Connect the power cable (g) to the circuit board, as shown in the illustration.



4. Remove the protective stopper (k) by pushing it from inside the slot.



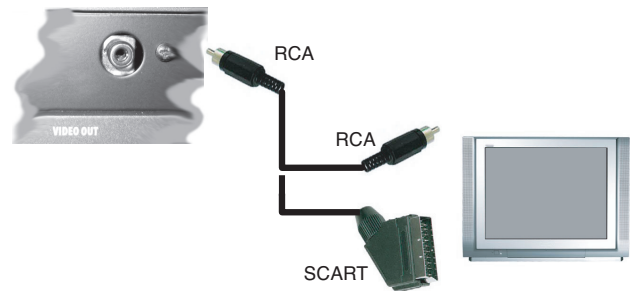
6. Replace the cover (f) to the original position. Attach the cover to the bottom of the instrument by using the six fixing screws (d) and the three flat head fixing screws (e) you had previously removed.



## Connections and setup

1. Connect the instrument's video output to the video input of the television set. Depending on the type of television set, you can use a cable of the type "RCA-to-RCA" (if the television set is equipped with a Video Composite input), or "RCA-to-SCART" (if the television set is equipped with a SCART connector). You can buy the needed cables at a store that sells television equipment.
2. Turn the instrument on, and press the GLOBAL button to gain access to the Global edit mode. Go to the "Video Interface: Video Out" page, and select the video standard (PAL or NTSC).
3. Select the "Write Global-Global Setup" command from the page menu to save the settings in memory. The Write Global-Global Setup dialog box will appear. Touch OK to confirm.

4. Turn the television set on, and tune it on the AV1 or AV2 input.
5. In the same page of the Global, use the Colors parameter to choose the preferred set of colors for the lyrics and the background.





# Installing additional Sampling RAM (EXB-M256)

Pa3X comes equipped with 128MB of Sample RAM already installed. You can replace the internal RAM with an (optional) board of 256MB of RAM, for increased sampling space. **Korg is not responsible for any damage or injury caused by incorrect installation of this module.**

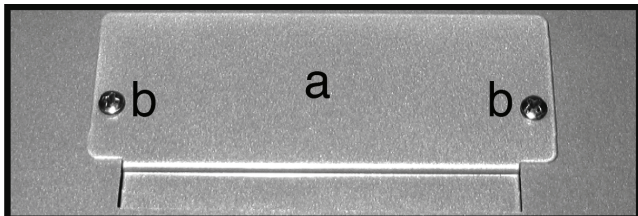
## Precautions

- Installation of the module is done at the user's own risk. Korg will assume no responsibility for any damage or injury resulting from its improper installation or use.
- Be sure to disconnect the instrument from the AC plug, before opening it.
- To prevent your body's static electricity from damaging the board's components, touch an unpainted metallic component before proceeding with the installation.

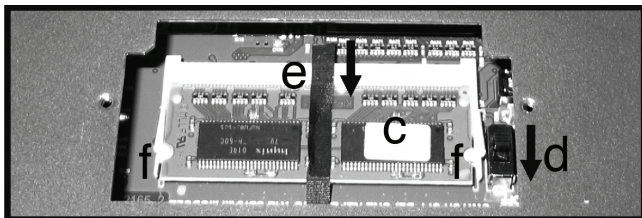
## Installation

For installation, you will need a cross-point screwdriver (not supplied).

1. From the bottom of the instrument, remove the two fixing screws (b), and keep them apart. Open the cover (a) to gain access to the inside of the RAM slot.

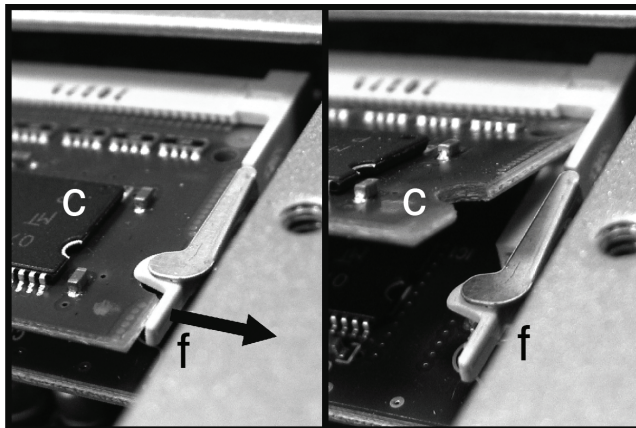


2. Before removing the RAM module, **slide the switch (d) to the OFF position**, and remove the protective duct tape (e) from the RAM module (c). Be careful not to tear away the duct tape from the main board,

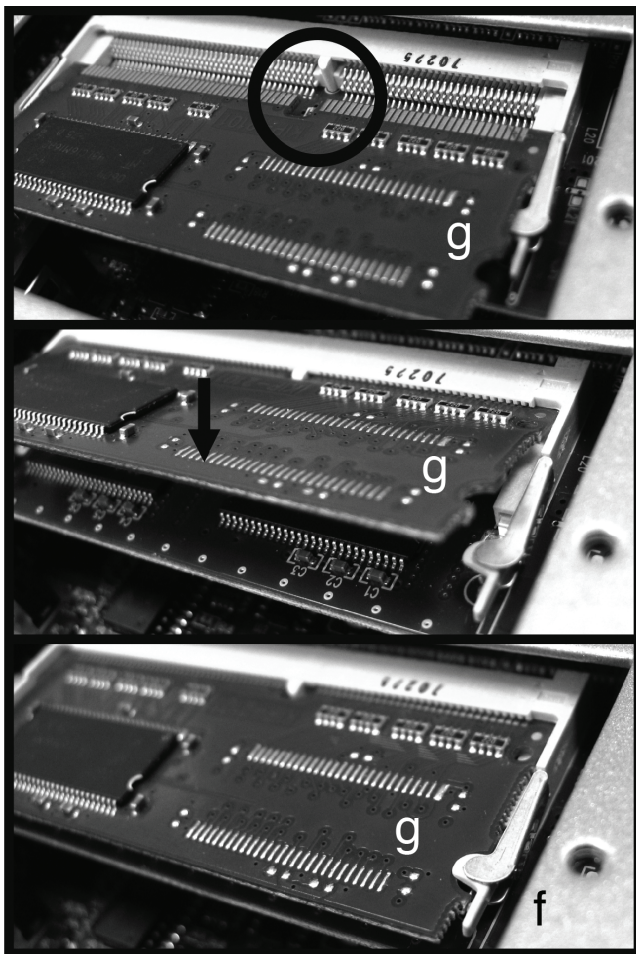


3. Then lightly pull out, one after the other, the two securing clamps (f) (one on each end). After the last one is pushed

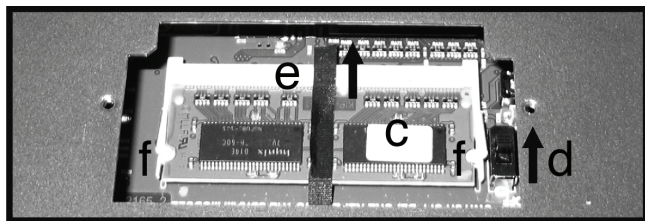
out, the RAM module (c) will be released, and will automatically jump out.



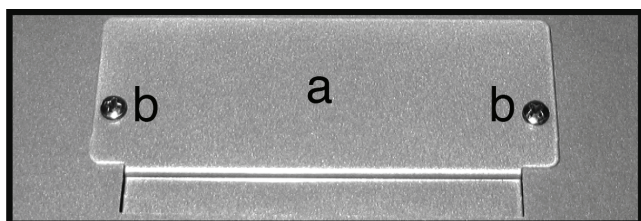
4. Insert the new RAM module (g) into the free slot, as shown in the diagram. Line up the connector side of the module with the slot base, using the dent between the connectors as a guide. Then rotate the module down, and delicately push until the two securing clamps (f) jump back to the locked position, and the RAM module is firmly seated in place.



5. Be sure the module is correctly inserted. If not, extract it and repeat the operation.
6. Place the duct tape (e) in the same position it was before replacing the RAM module, and slide the switch (d) to the ON position.



7. Close and secure the compartment cover (a) by using the two previously removed screws (b).





# Installing an Hard Disk (HDIK-2) (only 61-key model)

The HDIK-2 kit allows you to install a standard 2.5" S-ATA hard disk drive in your Pa3X (61-key version). The hard disk drive is not supplied with the kit, so you should purchase it separately. **Warning:** Korg is not responsible for any damage or injury caused by incorrect installation of this kit.

Before beginning with the installation, be sure to have all the parts listed in the following table. You also need a cross-point screwdriver (not supplied).

a	HDD interface	1 1
b	HDD support	1 1
c	M3x6 TC screws	1 6
d	M3x4 TC screws	1 2

## Precautions

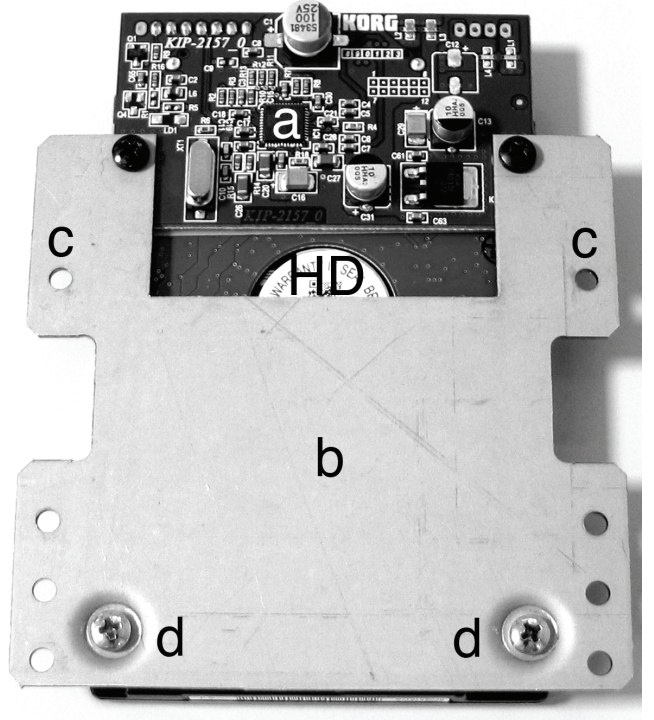
- Installation of the kit is done at the user's own risk. Korg will assume no responsibility for any damage or injury resulting from its improper installation or use.
- Be sure to disconnect the instrument from the AC plug, before opening it.
- To prevent your body's static electricity from damaging the board's components, touch an unpainted metallic component before proceeding with the installation.

## Installation

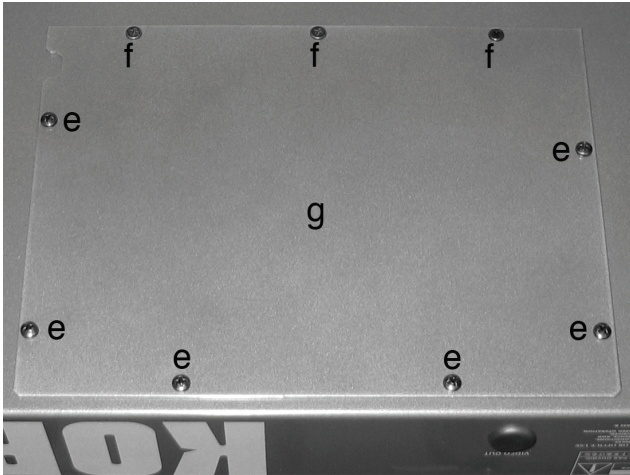
For installation, you will need a cross-point screwdriver (not supplied).

1. Extract the hard disk kit from its package, being careful not to touch any component on its surface with your fingers.
2. Use two screws (c) each to attach the hard disk (not supplied with the kit) to the interface board (a) and the

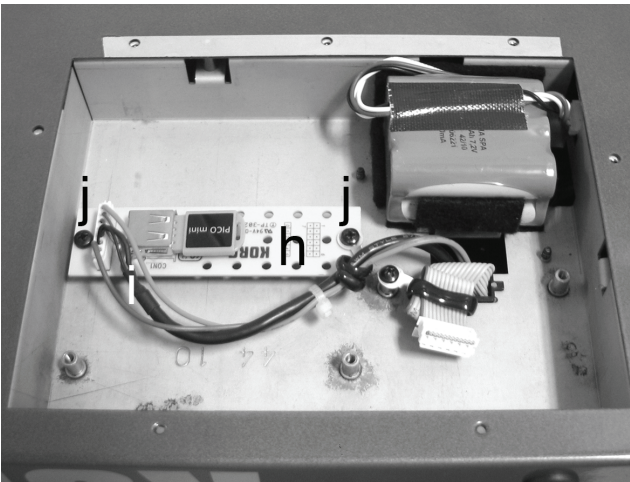
metal support (b), as shown in the illustration. Use the two screws (d) to secure the hard disk to the support (b).



- From the bottom of the instrument, remove the six fixing screws (e) and the three flat head fixing screws (f), and keep them apart. Open the cover (g) to gain access to the inside of the video board compartment, and keep the cover apart.

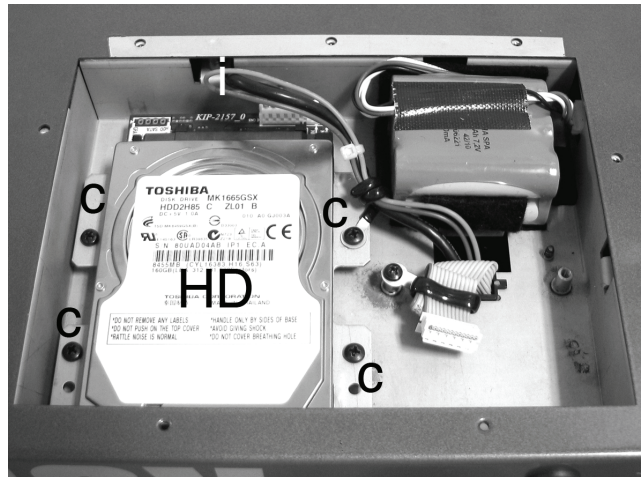


- Disconnect the USB key (h) from the cable (i), and remove the board (h) by unscrewing the two fixing screws (j).

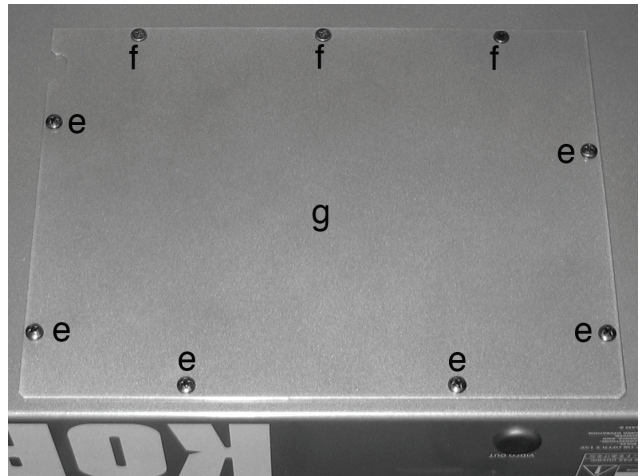


- Place the previously assembled hard drive over the four dedicated spacers inside the instrument (the drive can only be installed in a way). Fix it with the last four screws (c)

found in the installation kit. Connect the hard drive to the cable (i) you previously disconnected from the USB key.



- Place the cover (g) to close the instrument, being careful not to damage the cable, by following in reversal the opening instructions.



- When the installation is finished, please connect the power cord, and turn the instrument on again. You must now format the hard disk, before accessing it for data storage. See "Format" on page 234 for more details.



# Replacing the Sample RAM backup battery

You can replace the Sample RAM backup battery with a replacement model (Korg BAT0001002). **Do not use replacements different than the one supplied or suggested by Korg, or you risk to damage the instrument!** The battery can be replaced by the user. **Korg is not responsible for any damage or injury caused by incorrect installation of this part.**

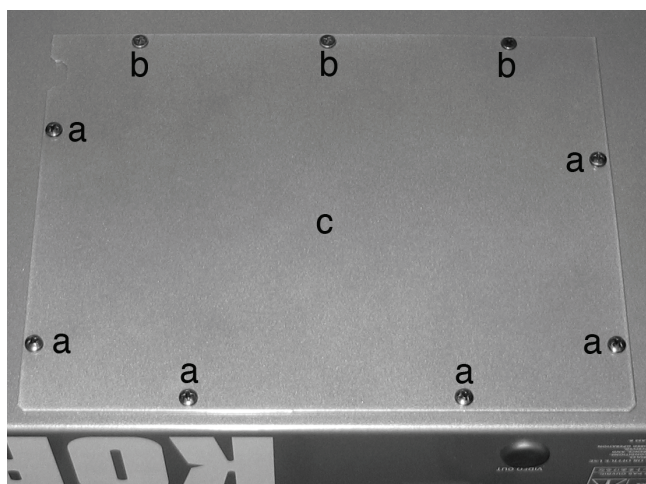
## Precautions

- Installation of the battery is done at the user's own risk. Korg will assume no responsibility for any damage or injury resulting from its improper installation or use.
- Be sure to disconnect the instrument from the AC plug, before opening it.
- To prevent your body's static electricity from damaging the board's components, touch an unpainted metallic component before proceeding with the installation.

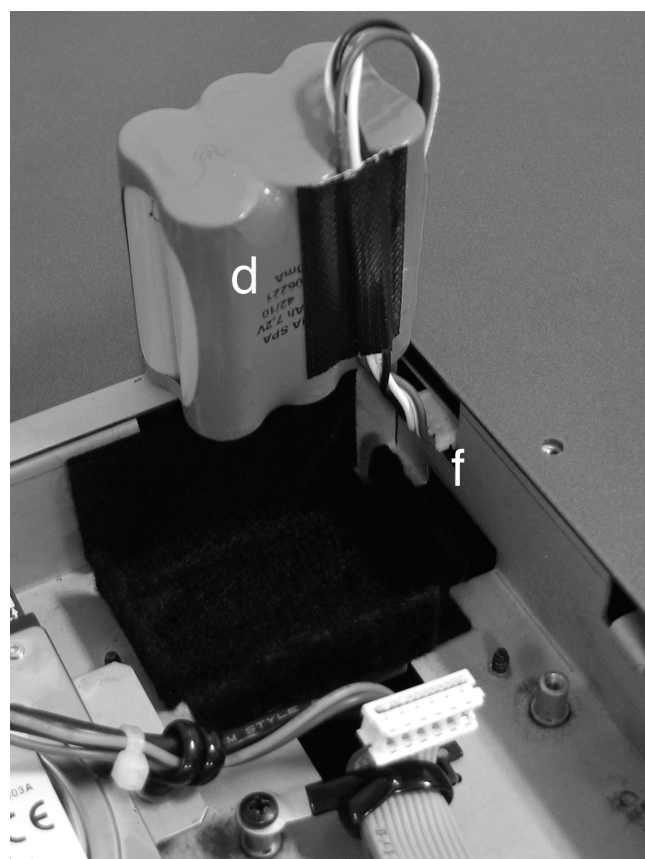
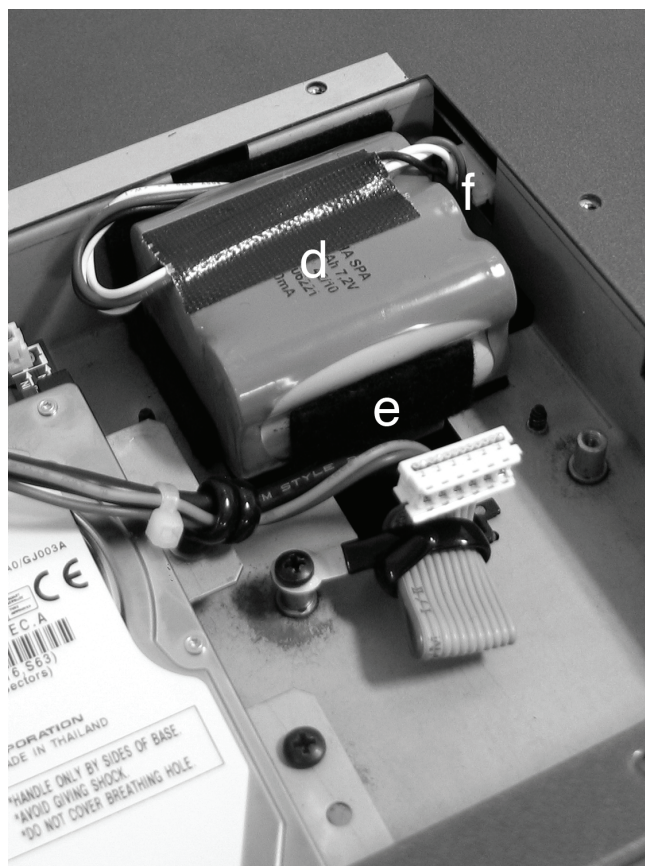
## Installation

For installation, you will need a cross-point screwdriver (not supplied).

1. Extract the battery from its package.
2. From the bottom of the instrument, remove the six fixing screws (a) and the three flat head fixing screws (b), and keep them apart. Open the cover (c) to gain access to the inside of the battery slot, and keep the cover apart.



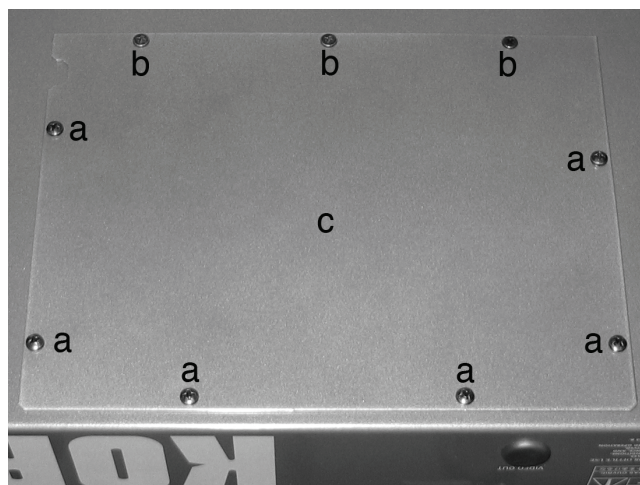
3. Remove the exhausted battery (d) from its slot (e), and disconnect it from its connector (f).



4. Connect the new battery (g) to the connector (f), and place it into the empty battery slot (e).



5. Replace the cover (c) to the original position. Attach the cover to the bottom of the instrument by using the six fixing screws (a) and the three flat head fixing screws (b) you had previously removed.





## Installing the Korg USB MIDI Driver

The USB Device port can be used to transfer MIDI data between the Pa3X and a personal computer (this is called the **MIDI Over USB** function). This is useful when your computer is not fitted with a MIDI interface.

USB can be used in parallel with the MIDI ports. For example, you can connect your Pa3X to a sequencer running on your computer, and at the same time control another MIDI instrument connected to the MIDI ports of the Pa3X.

Connecting the Pa3X this way makes it, at the same time, a MIDI input device, a controller, and a sound generator.

### Connecting the Pa3X to a personal computer

Please install the KORG USB-MIDI Driver, before connecting the Pa3X to a personal computer. Be sure your personal computer meets the requirement shown on “KORG USB-MIDI Driver system requirements” below.

### KORG USB-MIDI Driver system requirements

#### Windows

**Computer:** A computer with an USB port, that satisfies the requirements of Microsoft Windows XP, Vista or 7.

**Operating system:** Microsoft Windows XP Home Edition / Professional / x64 Edition, Vista, 7.

#### Mac

**Computer:** An Apple Mac with an USB port that satisfies the requirements of Mac OS X.

**Operating system:** Mac OS X version 10.3 or later.

### Please note before use

Copyright to all software included in this product is the property of Korg Inc.

The license agreement for this software is provided separately. You must read this license agreement before you install this software. Your installation of this software will be taken to indicate your acceptance of this agreement.

### Windows: Installing the KORG USB-MIDI Driver

Please connect the Pa3X to the computer via an USB cable only after having installed the KORG USB-MIDI Driver Tools.

**Note:** You must install a separate driver for each USB port you will use.

1. Connect the DEVICE USB port of your Pa3X to one of the USB ports of your Windows PC by using a standard USB cable.
2. Insert the included Accessory Disk into the optical drive of your Windows PC.
3. Normally, the “KORG Pa3X Application Installer” will start up automatically.

If your computer is set so that the installer does not run automatically, double-click “KorgSetup.exe” on the Accessory Disk.

4. Please follow the installation instructions appearing on-screen.

#### Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

**Pa3X KEYBOARD:** This allows for reception of MIDI messages from the Pa3X (keyboard and controller's data) to the MIDI application running on the computer.

**Pa3X SOUND:** This allows for transmission of MIDI messages from the MIDI application running on the computer, to the internal tone generator of the Pa3X.

## Mac OS X: Installing KORG USB-MIDI Driver

1. Connect the DEVICE USB port of your Pa3X to one of the USB ports of your Mac by using a standard USB cable.
2. Insert the included Accessory Disk into the optical drive of your Mac.
3. Please double click on the “KORG USB-MIDI Driver.pkg” in the “KORG USB-MIDI Driver” folder inside the CD-ROM, to run the installer. Install it according to the instructions appearing on-screen.

### Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

**Pa3X KEYBOARD:** This allows for reception of MIDI messages from the Pa3X (keyboard and controller's data) to the MIDI application running on the Mac.

**Pa3X SOUND:** This allows for transmission of MIDI messages from the MIDI application running on the Mac, to the internal tone generator of the Pa3X.



# Shortcuts

You can keep the SHIFT button pressed, and press another button on the control panel to directly jump to an edit page. Here is the list of “shortcuts”.

Shift +	Functions
<b>Any operating modes</b>	
Dial	Tempo Change
Scroll Arrows, or Up/Down	<i>When a list of Songs or SongBook entries is shown: Next/Previous alphabetical section. It also works in Media mode.</i>
Sound	Sends the Sound assigned to the selected track to the Sound mode
Global	Selects the Setup/General Controls page, MIDI section, of the Global mode. This is a quick way to jump to MIDI editing pages.
Media	Selects the Preferences page of the Media mode
Start/Stop	Panic
Slider Mode	Selects the Assignable Sliders page, Controllers section, of the Global mode
Fade In/Out	Selects the Fade In/Out parameter in the Basic page, Preferences section, of the Global mode
Synchro (either)	Selects the MIDI Setup parameter in the Setup/General Controls page, MIDI section, of the Global mode
Tempo Lock	Selects the Lock page, General Controls section, of the Global mode
SongBook	Selects the Custom List page of the SongBook mode
Transpose (either)	Selects the Transpose Control page, General Controls section, of the Global mode
Mic On/Off	Selects the Voice Processor Setup page of the Global mode
Harmony	Selects the Voice Processor Preset page of the Global mode
Double	Selects the Voice Processor Effects page of the Global mode
<b>Style Play mode</b>	
Style Play	Selects the Style Setup page (Preferences section)
Memory	Selects the Style Preferences page (Preferences section)
Variation or Fill	Selects the corresponding Style Element in the Drum/Fill page (Style Controls section)
Chord Scan (either)	Selects the Chord Recognition parameter in the Split panel, Main Page
Split	Selects the Key Velocity page (Keyboard/Ensemble section)

Shift +	Functions
Ensemble	Selects the Ensemble Type parameter in the Ensemble page, (Keyboard/Ensemble section)
Pad (any)	Selects the Pad page (Pad/Assignable Switches section)
Assignable Switch (any)	Selects the Switch page (Pad/Assignable Switches section)
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)
Style	Opens the “Write Current Style Settings” window.
Performance	Opens the “Write Performance” window.
STS	Opens the “Write STS” window.
<b>Song Play mode</b>	
Song Play	Selects the General Control page (Preferences section)
Play/Stop–Ply 1 or 2	Sync Start of either players
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)
Split	Selects the Key Velocity page (Keyboard/Ensemble section)
Pad (any)	Selects the Pad page (Pad/Assignable Switches section)
Assignable Switch (any)	Selects the Switch page (Pad/Assignable Switches section)
Sound/Performance	Opens the “Write Performance” window.
<b>JukeBox mode</b>	
>>	Play the next Song in the JukeBox list
<<	Play the previous Song in the JukeBox list
<b>Sequencer mode</b>	
Sequencer	Selects the Sequencer Setup page (Preferences section)
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)

Other available shortcuts are the following, not requiring the SHIFT button to be pressed.

<b>Style Play mode</b>	
Tempo +/- (together)	Original Tempo
<b>Global mode</b>	
Global (keep it pressed)	Touch Panel Calibration

# MIDI Implementation Chart

KORG Pa3X  
OS Version 1.0 - March 01, 2011

Function	Transmitted	Recognized	Remarks
Basic Channel	Default	1-16	Memorized
	Changed	1-16	
Mode	Default	3	
	Messages	X	
	Altered	*****	
Note Number:		0-127	
	True Voice	*****	
Velocity	Note On	O 9n, V=1-127	
	Note Off	O 8n, V=0-127	
Aftertouch	Poly (Key)	O	Player data only *1
	Mono (Channel)	O	*1
Pitch Bend	O	O	
Control Change	0, 32	O	Bank Select (MSB, LSB) *1
	1, 2	O	Modulations *1
	6	O	Data Entry MSB *1
	38	O	Data Entry LSB *1
	7, 11, 16	O	Volume, Expression, Ribbon *1
	10, 91, 93, 94	O	Panpot, A/B Master FX 1/2/3 Send *1
	64, 66, 67	O	Damper, Sostenuto, Soft *1
	65, 5	O	Portamento On/Off, Portamento Time *1
	71, 72, 73	O	Harmonic Content, EG time (Release, Attack) *1
	74, 75	O	Brightness, Decay Time *1
	76, 77, 78	O	Vibrato Rate, Depth, Delay *1
	98, 99	O	NRPN (LSB, MSB) *1, 2
	100, 101	O	RPN (LSB, MSB) *1, 3
	120, 121	X	All sounds off, Reset all controllers *1
Program Change		O 0-127	
	True #	*****	
System Exclusive	O	O	*4
System Common	Song Position	X	
	Song Select	X	
	Tune	X	
System Real Time	Clock	O	*5
	Commands	O	*5
Aux Messages	Local On/Off	X	
	All Notes Off	X	
	Active Sense	O	
	Reset	X	
Notes	*1: Sent and received when MIDI Filters In and Out are set to Off in Global mode. *2: Drawbars settings, Sound parameters, Selection of SongBook entries, Drum Kit Family settings. *3: LSB, MSB = 00,00: Pitch Bend range, =01,00: Fine Tune, =02,00: Coarse Tune. *4: Includes Inquiry and Master Volume messages, FX settings, Quarter Tone settings. GM Mode On. *5: Transmitted only when the Clock Send parameter (Global mode) is set to on.		

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

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

O: Yes  
X: No

# Troubleshooting

Problem	Solution	Page
<b>General problems</b>		
Power does not turn on	Make sure that (1) the power cable is plugged into the outlet, (2) the cable is plugged into the connector on the back of the instrument, (3) and is not damaged, (4) there are no problems with the mains.	
	Is the POWER switch turned ON?	
	Is the STANDBY switch turned ON and its LED green?	
	If the power still does not turn on, contact your dealer or the nearest KORG Service Center.	
No sound	Check the connections to your amp or mixer.	26
	Make sure that all the components of the amplifying system are turned on.	
	Is the amplification bar correctly installed?	248
	Is the MASTER VOLUME slider of the Pa3X set to a position other than "0"?	25
	Is the Local parameter set to Off? Turn it On.	209
	Is the Attack parameter value too high? Set it to a lower value, to let the sound start faster. Is the Volume parameter too low? Set it to a higher value.	120, 129
Lowest note are not played	When the SPLIT button is lit up, the keyboard will be divided into the Lower part (low notes, below the split point) and the Upper part (high notes, above the split point). Is the Lower track muted? Unmute it.	40
Wrong sounds	Do the USER banks contain modified data? Load the appropriate data for the Song or the Style you wish to playback.	225
	Has one of the USER Drum Kits been modified? Load the appropriate Drum Kits.	225
	Have the Styles or Performances been modified? Load the appropriate data (Styles or Performances).	225
Sound does not stop	Make sure that the damper switch calibration parameter is set correctly.	208
The selected Style or Song cannot start	Make sure that the Clock parameter is set to Internal. If you are using the MIDI Clock of another device, you must set the MIDI Clock parameter to MIDI or USB (depending on the port the Pa3X is hooked to the other device through) and make sure that the external device transmits MIDI Clock data.	209
Does not respond to MIDI messages	Make sure that all MIDI or USB cables are connected correctly.	241
	Make sure that the external device is transmitting through MIDI channels enabled to receive in the Pa3X.	211
	Make sure that the MIDI IN Filters of the Pa3X do not prevent the reception of messages.	212
Percussive instruments are not played correctly	Make sure that the Drum track is set to Drum Mode and the external device has not transposition applied.	127, 190
Some "clicks" can be heard when playing a percussive instrument	This is part of the sound, and not a problem.	
A background noise can be heard after selecting a Performance, Style or STS	The selected Performance, Style or STS recalled the effect "17 St. Analog Record", simulating the noise of a old vinyl recording.	
The Voice Processor cannot be heard	The Vocoder effect has been assigned to the FX processor. This deactivates the Voice processor.	
	Voice Processor effects can only be applied to the microphone input	

Problem	Solution	Page
<b>Media related problems</b>		
Cannot format a device	Is the USB cable correctly connected?	
	Is the USB device correctly powered?	
	Is the device inserted correctly?	
	Is the write protect tab of the disk in the protect position?	
Cannot save data to a device	Is the device formatted?	234
	Is the device inserted correctly?	
	Is the write protect tab of the disk in the protect position?	
Cannot load data from a device	Is the device inserted correctly?	
	Does the device contain data compatible with the Pa3X?	222
The message "Over Current Condition Detected on USB port: please remove the USB media" appears in the display	The USB device is probably defective, due to a short circuit, and cannot be used. While this will not damage the Pa3X, it is advisable to remove the device.	

# Technical specifications

KORG Pa3X Features	76-key Model	61-key Model
<b>PHYSICAL DATA</b>		
Cabinet	Aluminium (top), metal (bottom), plastic (other parts)	
Keyboard	76 semi-weighted keys with velocity and aftertouch	61 semi-weighted keys with velocity and aftertouch
<b>SOUNDS</b>		
Tone Generator	KORG EDS (Enhanced Definition Synthesis) sound generator, 120 Voices, 120 Oscillators, Three band EQ for each track, Filters with resonance, DNC (Defined Nuance Control)	
Multitimbral-Parts	Internal: 40 channels - Midi: 16 channels	
Factory Sounds	More than 1100, including Stereo Piano and GM Level 1 & 2 compatible sounds; more than 90 Drum Kits (with Real Drum Ambience)	
User Sounds	512 Sounds, 128 Drum Kits	
Digital Drawbars	9 Footages	
Sound Edit	On-board full editing for Sounds and DrumKits	
PCM Sample RAM	128 MB standard (equivalent to 256 MB linear data), expandable up to 256 MB (equivalent to 512MB linear data) with the optional EXB-M256 memory expansion board	
Sampling	Record, Edit, Time Slice, Compression Tool, Load/Import of Korg, Wav, AIFF and Akai files; Export of Wav and AIFF files	
Effects	Up to 8 Stereo Digital Multi-Effects block system, 140 Effects types (including VOCODER); Final Mastering Effects by WAVES (MaxxEQ™, MaxxBass™, MaxxTreble™, MaxxStereo™, MaxxVolume™); Vocal FX Voice Processor Technology by TC-Helicon® with 7 Effects (Four-part Harmonizer, Double, µMod, Reverb, Delay, Filter, HardTune, Pitch Correction plus Compressor, EQ, Gate (Adaptive Mic Setting on the Mic input)	
Real Time Tracks	Four Keyboard tracks (Upper 1, 2, 3, Lower) with dedicated on/off and sound select buttons	
Performances / STS	512 Realtime Performance locations, User Programmable; STS: Memorize Realtime tracks and Voice Processor settings, up to 4 x 1200 Styles, up to 4 x SongBook entries	
<b>STYLES</b>		
Factory Styles	More than 450 preloaded Styles, freely reconfigurable	
Favorite/User Styles	12 Favorite banks, plus 3 User banks, for a total of 1200 available Style locations	
Arranger Tracks	Eight Style tracks, 4 Single Touch Settings, 4 Pads and one Style Performance per Style, Guitar Track Mode 2, Parallel and Fixed NTT	
Style Edit	Style Record with Step Record, Track and Event Edit functions, Guitar Mode 2, Import/Export SMF	
Patterns/Chord Variations	Up to 46 patterns for each style including 3 Intros, 3 Endings, 4 Fills, 1 Break	
PCM Style Grooves	Using the PCM Sample RAM memory	
Style controls	4 Variations, 3 Intros, 4 Fills, Break, 3 Endings, Synchro Start/Stop, Tap Tempo/Reset, Fade In/Out, Bass Inversion, Auto Fill, Manual Bass, Tempo Lock, Memory, Accompaniment/Real Time Track Balance Volume, Accompaniment Mute, Drum Mapping, Snare & Kick Designation, Single Touch	
Chord Sequencer	Realtime Style Chord Sequencer Recorder	
<b>PLAYER/SEQUENCER</b>		
XDS Double Player	2 Players with separate Select, Start/Stop, Home, Rewind, Fast Forward, X-Fader Balance controls; Patented XDS Crossfade Dual Sequencer Player (Supported formats: MID, MID+G, KAR, MP3 + Lyrics, MP3+G); Lyrics, Score, and Chord data can be displayed on screen, or on external video monitor (with VIF4 option installed) ; Markers; Jukebox function	
4 STS saved with the Song	In SongBook Mode	
Tracks	16 + 16	
Sequencer Edit	Record & Edit functions; SMF native format	
Backing Sequence (Quick Record)	Real Time Record - Step Record & Edit	
Lyrics/Chords	On-Screen (compatible with most popular formats) - CDG format supported	
Score View	On-Screen	
Markers	On-Screen	
<b>SONGBOOK</b>		
SongBook and SongBook List	Fully programmable music database, based on Styles, SMF, Karaoke, MP3 with automatic selection of Style Play and Song Play modes; User-definable custom lists; Filtering and Ordering options	
<b>OTHER FEATURES</b>		
MP3	Dual MP3 Player with X-Fader; Vocal Remover; Records MP3 files, and plays two MP3 files at the same time; Tempo change ±30%, Transpose -5~+6 semitones	
Arabic Scale	Programmable, with up to 4 SC Presets	

<b>KORG Pa3X Features</b>	<b>76-key Model</b>	<b>61-key Model</b>
Pads	4 + Stop button	
Compatibility	i-Series: Styles (some adjustments may be needed); Pa-series: Style, Perf., Sound, Song, Song Book	
Operating System	OPOS (Objective Portable Operating System), RX (Real eXperience), DNC (Defined Nuance Control), Multitasking system, Load while play feature, Upgradable, Self-Refresh Battery for PCM data, Internal clock	
<b>DATA STORAGE</b>		
Hard Disk	Standard	4GB USB memory – Optional Hard Disk with the HDIK-2 kit
DVD-CD Player / Floppy Disk	Optional using standard USB DVD/CD/FD Drives connected via USB Host ports	
USB Ports for Memory Devices	Yes (2 slots - 1 Host Rear, 1 Host Front)	
<b>USER INTERFACE</b>		
Display	320 ± 240 TFT Graphical Color Touch Screen Display, with Motorized Lift System	320 ± 240 TFT Graphical Color Touch Screen Display
Controls	Joystick - Ribbon - Dial - Up/+, Down/- - Tempo +/-	
Programmable Controls	3 Switches - 8 Sliders - MP3 Volume/Drawbars Sliders	
Cursors	Real Time: Master Volume - Accompaniment/Player/Real Time Volume Balance - X-Fader	
Switches	Transpose, Memory, Bass Inversion, Manual Bass, Fade, Tap, Synchro, Ensemble, Auto Fill, Real Time Track controls, Tempo	
Mic Settings	Mic Volume, Harmony/Double Level, Delay/Reverb Level, Mic On/Off, Harmony On/Off, Double On/Off	
Help System	Context-Sensitive Multilanguage Hypertext	
<b>CONNECTIONS</b>		
MIDI	IN - OUT - THRU	
USB	2 Host (2.0 Hi Speed) and 1 Device (1.1 Full Speed)	
Outputs	4 Analog Balanced/Unbalanced (Left/Right/Out1/Out2), 1 Digital (S/PDIF 48kHz)	
Inputs	3 Inputs: 1 Mic XLR/jack combo connector with gain control and +48V Phantom Power - 2 Balanced/Unbalanced Line jacks	
Headphone	1 Front jack connection	
Pedals	1 Damper - 1 Assignable Footswitch/Pedal - EC5	
Power Supply	AC - Universal Voltage	
<b>ACCESSORIES</b>		
Supplied Accessories	Manual, AC Power Cable, Music Stand, Accessory Disk	
<b>OPTIONS</b>		
Amplification and Speakers	Pa AS - Pa Amplification System for Pa3X; 3 Channel Amplification System; 2x20 Watt (Middle/High Frequency) + 1x40 Watt (Sub Woofer); 5 Speakers: 2 Middle range (80 mm) + 2 Tweeters + Dual Coil Subwoofer (130 mm); Aluminum case with Bass Reflex System; Extremely Simple Connection - Power and the audio signal from the Pa3X are via a special connector that is automatically attached to the keyboard. No Cable, No Power supply needs to be attached to the Pa3X Dimensions (W x D x H): 992 x 173 x 137 mm / 39.06 x 6.81 x 5.39 inch Weight: 5.7 kg / 12.57 lbs	
USB Memory	Yes	
CD / FD	Through USB Host	
Sampling RAM	256 MB Sampling Memory Board EXB-M256. The actual Sample memory varies depending on PCM compression.	
Video Interface	Graphic Video Interface VIF4 - NTSC/PAL board	
Expression/Volume Pedal	Korg EXP-2 - Korg XVP-10	
Multi-Switch Pedal	Korg EC5	
Damper Pedal	Korg DS-1H, DS-2H (both supporting half-pedaling)	
Switch Pedal	Korg PS-1	
<b>PHYSICAL DATA</b>		
Consumption	Normal operation with no PaAS speakers: 35 Watt - Normal operation with PaAS speakers: 50 Watt (max) - Standby not recharging: 1 ~ 1.5 Watt - Standby recharging: 7 ~ 9 Watt	
Dimensions (W ± D ± H)	1192 x 366 x 145 mm / 49.93 x 14.41 x 5.71 inch without music stand and with the display fully lowered	980 x 366 x 145 mm / 38.58 x 14.41 x 5.71 inch without music stand
Weight	17.5 kg / 38.58lbs	14.7 kg / 32.4 lbs

Specifications and appearance are subject to change without notice for improvement.



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