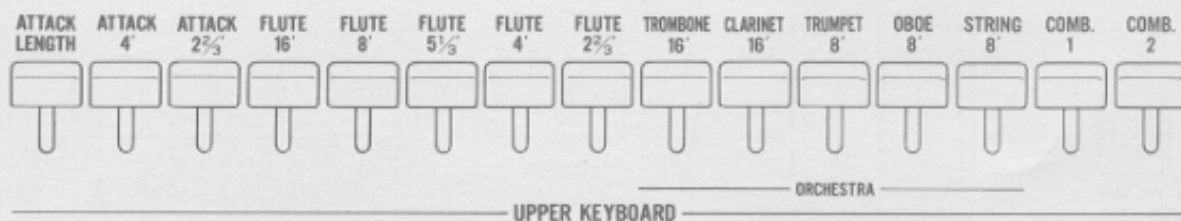


# PART VII: Creating the Sound You Want



(Illustration B-805)

## Tone Levers

The Tone Levers are divided into three groups, one each for the Upper and Lower Keyboards and the Pedals. You can use these levers in a wide variety of combinations to produce a spectacular range of different sounds, or even set each of the keyboards to produce a different tonal configuration if you so desire.

### [Upper Tone Levers]

Lowering one of the Upper Tone Levers allows you to produce that particular sound from the upper keyboard. For convenience and accuracy the levers are color-coded as well as labelled: white for the flute family, red for wind instruments, yellow for strings and green for attack tones. With the exception of the Combination levers, which are used in isolation, you can freely adjust these levers in any combination to create the precise effect you desire.

#### ■ Volume Control for the Individual Tone Levers



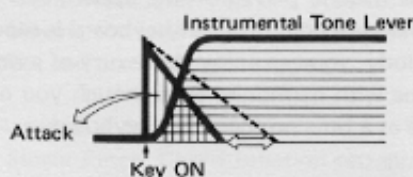
Each lever has three click stops so that you can set the volume of that particular instrumental sound to whatever level you wish. This allows you complete freedom in creating the desired tonal and ensemble effects.

#### ■ The Coupler Effect of the Tone Levers

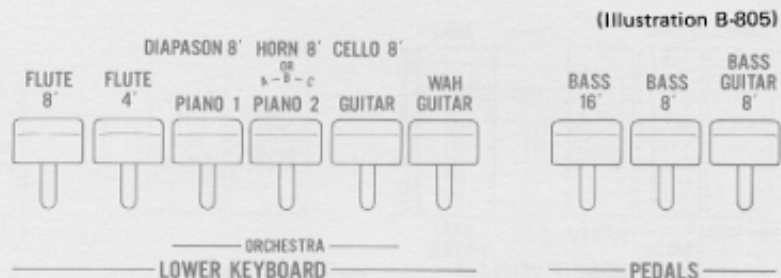
The designations 16', 8' and 4' refer to musical intervals with 8' being regarded as the standard or basic tone. If you activate the 16', 8' and 4' Flute Tone Levers, for example, then you can produce three simultaneous sounds one octave apart by simply pressing down on one key. This is the Coupler Effect. Please refer to the chart below and to pages 15–22 while experimenting with this effect.

Length	Sound	Use
16'	1 octave lower	Adds fullness, richness
8'	Basic tone	Basic sound
5 1/2'	One fifth higher	Jazz organ sound
4'	1 octave higher	Adds strength and brightness
2 2/3'	1 octave + one fifth higher	Adds sharpness

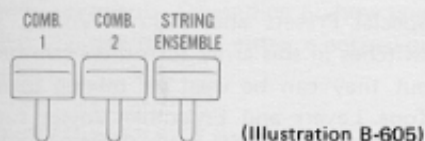
#### ■ Attack and Attack Length Levers



Attack tones are explosive, crisp, short sounds. By combining the Attack levers with the instrument sound levers you can achieve a clear and crisp sound, with the entrance of each note well-defined. The length lever controls the duration of the attack tone.



■ Combination Levers



These levers are preset to produce frequently used combinations of instrumental sounds. Unlike the other tone levers these are to be used singly, so that when one of them is engaged it cancels the effects of all the other tone levers. The Combination levers do not have click stops and should be pulled down all the way when they are to be used.

The sounds produced by the Combination levers are:

COMB. 1: Jazz organ sound with strong attack

COMB. 2: Full rich organ sound

STRING ENSEMBLE (B-605 only): A violin ensemble tone

**[Lower Tone Levers]**

These levers are used in a similar manner to the Upper Tone Levers. You can combine any of the instrumental sounds you wish simply by pulling down the appropriate tone levers.

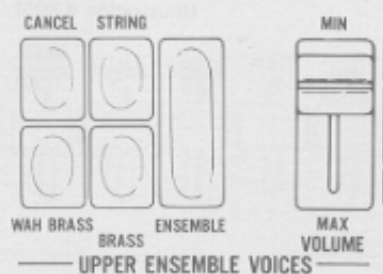
■ Wah Guitar

This tone has the "wah-wah" effect already built into it. It blends in with the Auto-Rhythm and is used to embellish that basic rhythmic pattern.

**[Pedal Tone Levers]**

The uses of these levers, which can also be used in various combinations, are analogous to those of the upper and lower tone levers.

# PART VIII: Ensemble Sounds



(Illustration B-805)

## Ensemble Voices (B-805 only)

The Ensemble Voices section is an upper keyboard voice program which allows you to choose a variety of preset ensemble sounds. In fact there is a virtually unlimited choice of ensemble sounds available to you since the Ensemble Voices program can be used in conjunction with the Upper Tone Levers as well as with the Special Presets and the Custom Voices.

### ■ Voice Selectors

Selecting one of the Voice Selector buttons in the Ensemble section determines the tone to be produced by the upper keyboard and takes precedence over the Upper Tone Lever settings. (See next section for instructions on mixing these programs)

The Voice Selector buttons are marked as follows:

**STRING:** A violin ensemble tone

**WAH BRASS:** A brass tone with built-in wah-wah effect

**BRASS:** A brass tone like that of a trumpet ensemble

### ■ Ensemble Button



Pressing this button together with one of the Voice Selector buttons allows you to mix together the effects of the Ensemble Voices and the Upper Tone Levers.

★ The Ensemble button also has the effect of emphasizing the attack and decay of the String voice. (In the case of the Brass voice, only the attack is emphasized.)

### ■ Volume Control

To increase the volume of the Ensemble Voices move the lever toward the MAX setting.

### ■ Cancel

This button cancels the Ensemble Voices.



(Illustration B-805)

## Preset Ensemble

This bank of rectangular switches governs the use of the Special Presets and Custom Voices. Not only do the switches in this array turn these two functions on and off but they can be used for mixing them with the Upper Tone Levers and Ensemble Voices functions. They can also be used to shift the Special Presets and Custom Voices to the lower keyboard.

### ■ Special Presets and Custom Voices

These switches activate the Special Preset and Custom Voice programs discussed on page 2. Switching on both at the same time results in a blending of the sounds produced by the two functions.

### ■ Upper Ensemble

This function blends the sounds produced by the Special Presets and/or the Custom Voices with the sounds generated by the Upper Tone Levers or the Ensemble Voices.

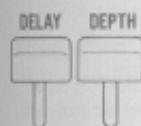
If you turn on this switch together with both the Special Presets and the Custom Voices switches, and then depress the Ensemble Voices' Ensemble switch, you will be able to mix the sound produced by the four different tone generating groups as you wish.

### ■ Upper/Lower Transfer Switches

By pushing these control switches to the Lower position, you can transfer the sounds produced when the Special Presets or the Custom Voices are activated to the lower keyboard. Mixing is then possible using the Lower Tone Levers. (Custom Voices Upper/Lower transfer switch: B-805 only)

★ The Upper/Lower transfer switches will not transfer the Special Presets to the lower keyboard if the Auto Bass/Chord function is in operation. When you are using the Single Finger Chord, it is not possible to generate Custom Voices from the lower keyboard either.

# PART IX: Interesting Tonal Variations and Innovative Sounds



— VIBRATO —

## Vibrato

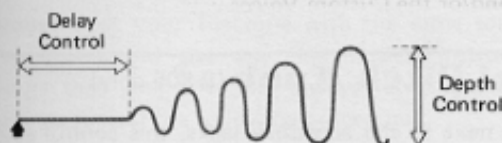
The Vibrato can be applied to the sound produced by both upper and lower keyboards. Depending on how you set the control levers you can produce either a normal or a delayed vibrato effect.

### [Normal Vibrato](Upper and Lower Keyboard)

To produce the Normal Vibrato effect, pull down on the DEPTH Lever; the farther down the lever is pulled the more pronounced the vibrato.

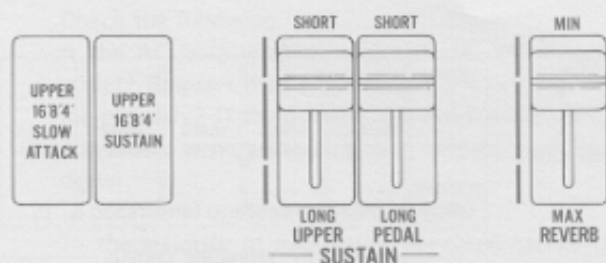
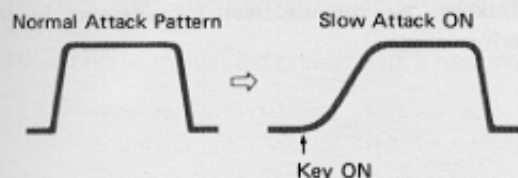
### [Delayed Vibrato](Upper Keyboard)

This vibrato does not start until some time after the note has been played on the upper keyboard. Set the Depth lever to the desired amplitude, then pull down on the Delay Lever to achieve a delayed vibrato; the farther down you pull the lever, the longer the delay.



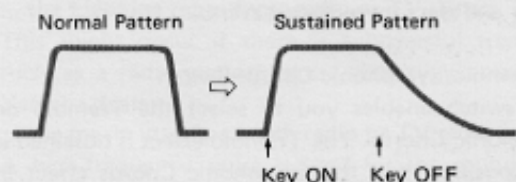
## Slow Attack

This control slows the attack of the notes generated by the 16', 8' and 4' Upper Tone Levers to give them a smooth, rounded and gentle feel.



## The Sustain Function

The sustain function gives the notes a natural or gradual fadeout after the keys have been released. If this effect is not utilized the notes end abruptly when the fingers are taken from the keyboard. You can apply the Sustain effect to both the upper and the pedal keyboards.



### [Upper Sustain]

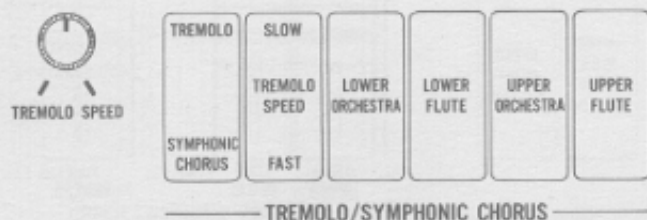
Press the Upper Sustain switch to sustain the sounds generated by the upper keyboard and use the Upper Sustain control lever to regulate the length of the fadeout; the lower the lever the longer the fadeout. The Sustain effect can be applied to the 16', 8' and 4' Upper Tone Levers, and the Piano, Harpsichord, and Guitar sounds of the Special Presets section.

### [Pedal Sustain]

Simply push the Pedal Sustain lever down towards the 'Long' position to apply the desired fadeout to the sound generated by the Pedal Tone Levers.

## Reverb

This circuit produces a reverberatory effect on the sound which makes it seem as though you were playing in a large concert hall, especially since it can be applied to both the upper and lower keyboards. To increase the length of the reverberations move the lever towards the Max setting.



## Tremolo/Symphonic Chorus

The Tremolo is an undulation or a swell in the volume of the sound which gives it a more expansive feel.

The Symphonic Chorus is designed to give the sound orchestral fullness and three-dimensional resonance. These effects can be applied to the sounds generated by both the Upper and the Lower Tone Levers.

### ■ Tremolo/Symphonic Chorus Switch

This switch enables you to select the Tremolo or the Symphonic Chorus. The Tremolo effect is obtained in the OFF position and the Symphonic Chorus effect in the ON position

### ■ Tremolo Speed Slow/Fast Switch

This switch selects the speed of the Tremolo effect to be applied. The OFF position gives you a slower tremolo which is suitable for classical pieces, while the ON position gives you a rapid tremolo that is ideal for popular music.

### ■ Selector Switches

These four switches select the tones to which the Tremolo and Symphonic Chorus effect will be applied.

**UPPER FLUTE:** Applied effect to the Flute Upper Tone Levers

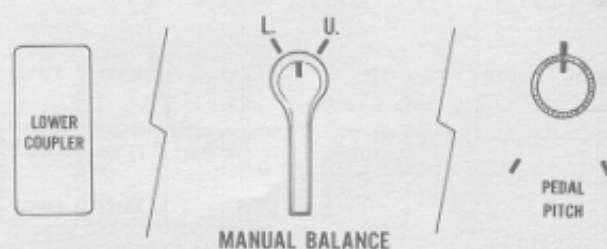
**UPPER ORCHESTRA:** Applies effect to the Orchestra Upper Tone Levers

**LOWER FLUTE:** Applies effect to the Flute Lower Tone Levers

**LOWER ORCHESTAR:** Applies effect to the Orchestra Lower Tone Levers

### ■ Tremolo Speed Knob

Controls the speed of the Tremolo effect when the Tremolo Speed Slow/Fast switch is on.



## Lower Coupler

This function gives a fullness to the sounds generated by the Lower Tone Levers. Pressing this button when a tone lever is set will automatically superimpose a note one octave higher on the original. Thus a 4' note will be superimposed on an 8', a 2' on a 4', etc.

## Manual Balance

This lever allows you to control the balance between the volume of sound produced by the upper and lower keyboards. Moving the lever towards the L position emphasizes the lower keyboard and moving it towards the U position increases the relative volume of the upper. Normally the switch will be in the center or just slightly more towards the U position.

## Pedal Pitch Knob (B-805 only)

Located next to the accessory jacks, this control allows you to make fine adjustments in the pitch of the pedal keyboard. The center position marks the standard pitch setting and moving the knob clockwise will lower the pitch while moving it counterclockwise raises it.

This completes our explanation of the Yamaha Electone's functions. How did you get on? The Guide to Registrations follows. You can use them for reference for your first performance!

There are music schools teaching the Yamaha method all over the world. Ask your dealer for details of such schools in your locality.

# Accessory Jacks



**HEADPHONES Jack:** When you plug the optional Yamaha headphone set into this jack, no sound will be emitted from the Electone's speakers. This means you can listen to the full sound of your Electone while practising or playing for your own enjoyment whenever you wish without disturbing others.

**AUX OUT Jack:** This jack allows you to record the sound of your Electone. Just plug one end of the connector cord into the jack and the other into the Line In jack of your tape deck and set the recording level on the deck.

**AUX IN Jack:** You can use this jack to play the output of your tape deck or record player through the Electone's speakers while you are performing. Simply plug a connector cord into this jack and the Line Out jack of your tape deck or stereo.

**EXP-IN Jack:** With this jack, you can play your synthesizer or electric guitar through the Electone's speakers. The volume is controlled by means of the Expression pedal.

## Looking After Your Electone

Always treat your Electone with the same sort of care that you would give any fine musical instrument. To ensure that your Electone always looks and sounds its best, we suggest the following procedures:

- 1) Never touch the inside parts.
- 2) Always turn the power switch OFF after playing.
- 3) Clean the cabinet and keys of your Electone with a wet cloth using only a neutral cleanser. Never use such chemical solvents as thinner or alcohol.
- 4) Never put anything made of vinyl on your Electone since the external coating reacts chemically to vinyl.
- 5) To protect the cabinet finish and joints, install your Electone away from direct sunlight, excess humidity and heat.
- 6) Do not hit or scratch the cabinet with a hard object.

## Important Advice Here's what to do if...

- 1) ... the unit does not go on when the power switch is turned on.

Check the following.

Is the AC plug properly inserted into the wall power outlet? Reinsert it to make sure. Is the outlet functioning properly? If the outlet is live but the Electone does not work, unplug the cord and contact your Yamaha dealer.

- 2) ... occasional unpleasant static occurs.

In the majority of such cases, the cause can be traced to the switching on or off of refrigerators, washing machines, electric pumps or other household appliances. Electrical faults in a neighboring outdoor neon sign may also be a cause.

If the cause is a fault in a neon or fluorescent lighting fixture, it should be repaired. When the cause cannot be determined, or in case of doubt, contact your Yamaha dealer.

- 3) ... the Electone reproduces radio or TV signals.

This might occur if there is a powerful transmitter such as a radio station in the vicinity. Contact your Yamaha dealer.

- 4) ... the music interferes with radio or TV reception.

A high-frequency pulse is used for the sound source of the Electone, and it may adversely affect radio or TV reception. You are therefore advised to play your Electone as far away as possible from radios and TV sets.

- 5) ... the pedal notes sound too high and upper keyboard notes too low.

This is especially noticeable when you compare the sound of your Electone with that of a piano. But don't worry. Piano notes are combinations of harmonics which are influenced by the surroundings. Electone harmonics, on the other hand, are simpler (multiples of the fundamental tone) and adjustments have to be made in a different manner at the assembly stage.

- 6) ... rattling (sympathetic vibration) occurs.

All materials have critical resonance frequencies at which they vibrate. The Electone's continuous tones will naturally cause other objects (windows, objects on shelves, etc.) to vibrate.

Whenever such difficulties occur, we suggest you move the Electone to a more suitable position.

---

A maximum of seven sounds may be produced on both the upper and lower keyboard at one time, but only one sound may be produced at a time with the bass pedals. Precedence is given to the higher note if two or more pedals are pressed simultaneously. This assures tonal clarity.

# Guide to Registrations/Leitfaden zur richtigen Wahl der Register Registreringshandling/Registreringsveiledning

EFFECT	UPPER KEYBOARD													LOWER KEYBOARD			PEDALS			SPECIAL PRESETS		CUSTOM VOICES		PRESET ENSEMBLE			SLOW ATTACK SUSTAIN REVERB																
B-605	FLUTE 16'	FLUTE 8'	FLUTE 4'	FLUTE 2 3/4'	ATTACK LENGTH	ATTACK 4'	TROMBONE 16'	CLARINET 16'	OBOE 8'	STRING 8'	WAH BRASS	COMBINATION 1	COMBINATION 2	STRING ENSEMBLE	FLUTE 8'	HORN 8'	CELLO 8'	WAH GUITAR	BASS 16'	BASS 8'	BASS GUITAR 8'	SPECIAL PRESETS	VOLUME	CUSTOM VOICES	VOLUME	S.P. LOWER	SPECIAL PRESETS	CUSTOM VOICES	UPPER ENSEMBLE	UPPER SLOW ATTACK	UPPER 16' 8' 4' SUSTAIN	UPPER	PEDAL	REVERB									
●=ON ( )=OPTION																																											
CHURCH ORGAN I	3	1	3					1	3	2					3	2	1		3													●	●	T	+	+							
CHURCH ORGAN II	3	3	3				3	3	3	3					3	2	3		3	1													●	●	T	+	+						
CHURCH ORGAN III	3						3	3	3	1					3	3	3		2	1	1												●		T	+	+						
CHURCH ORGAN IV	3	3	3	3			3	3		3					3	2	1		3														●		T	+	+						
JAZZ ORGAN I	3			3											2	2		1	2	1	1															+	+						
JAZZ ORGAN II	3				1	3									2	1		1	2																		+	+					
JAZZ ORGAN III					3									●	3	2			3		1	PIANO	+				●		●								+	+					
FULL ORGAN I	3	3	3				3			3					3	3	3		2	1													●	●	T	+	+						
FULL ORGAN II														●	3	2	1		2														●	●	T	+	+						
FULL ORGAN III	3	3	3							3					3	2			3		1	PIANO	+				●		●	●							+	+					
POP PIANO															2	3			3			PIANO	+				●										+	+					
ELECTRIC PIANO I	3		3												3			1	2	1	1	PIANO	+				●		●		●						+	+					
ELECTRIC PIANO II	3				3	3									3	2			2			PIANO	+				●		●								+	+					
BRASS I	2	3					3	1							3	3			1	2													●				+	+					
BRASS II							3	3							3	2			2	1																		+	+				
SOLO TROMBONE							3								3				2						TROMBONE	+		●	●	●								+	+				
SOLO TRUMPET		3													3				2	1					TRUMPET	+		●	●									+	+				
SOLO SAXOPHONE							2								3	2			3			GUITAR	+	SAXOPHONE	+	●	●	●	●									+	+				
FLUTE I		2													3				1	2	1				FLUTE	+		●	●									+	+				
FLUTE II			3												3				1	1					FLUTE	+		●	●									+	+				
FOLK FLUTE					2	3									2	2			1	1					FLUTE	+		●	●									+	+				
FUNNY FLUTE			3	2	3	3									3	1			1	2					FLUTE	+		●	●		●						T	+	+				
●=ON ( )=OPTION																																											
B-605	FLUTE 16'	FLUTE 8'	FLUTE 4'	FLUTE 2 3/4'	ATTACK LENGTH	ATTACK 4'	TROMBONE 16'	CLARINET 16'	OBOE 8'	STRING 8'	WAH BRASS	COMBINATION 1	COMBINATION 2	STRING ENSEMBLE	FLUTE 8'	HORN 8'	CELLO 8'	WAH GUITAR	BASS 16'	BASS 8'	BASS GUITAR 8'	SPECIAL PRESETS	VOLUME	CUSTOM VOICES	VOLUME	S.P. LOWER	SPECIAL PRESETS	CUSTOM VOICES	UPPER ENSEMBLE	UPPER SLOW ATTACK	UPPER 16' 8' 4' SUSTAIN	UPPER	PEDAL	REVERB									
EFFECT	UPPER KEYBOARD													LOWER KEYBOARD			PEDALS			SPECIAL PRESETS		CUSTOM VOICES		PRESET ENSEMBLE			SLOW ATTACK SUSTAIN REVERB																







VIB.		TREMULO / SYMPHONIC CHORUS					L.C.	M.O.C.	A.B.C.	AUTO ARPEGGIO				AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT			
DELAY	DEPTH	TREMULO / SYMPHONIC	TRE. SPEED SLOW / FAST	LOWER ORCHESTRA	LOWER FLUTE	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L.	U.			
		●		●				●											●	●			<b>B-605</b>
																			●	●			●=ON ( )=OPTION
1	1																		●	●			OBOE
																			●	●			CLARINET
								●											●	●	LOW NOTES		HORN
		●		●		●		●						SWING	○	○			●	●			BRASS ENSEMBLE I
1	1	●				●													●	●			BRASS ENSEMBLE II
1	2	●		●		●		●	MODE ①										●	●	SINGLE NOTE		BRASS ENSEMBLE III
																			●	●	TWIN Mallet PLAY		MANDOLIN
1	2	●		●				●		②	+	+	WALTZ	○	○				●	●			VIOLIN
		●		●				●											●	●			STRING ENSEMBLE I
1	2	●		●		●													●	●			STRING ENSEMBLE II
1	1	●		●		●		●	MODE ①										●	●			STRING ENSEMBLE III
																			●	●	TWIN Mallet PLAY		MARIMBA
1				●		●													●	●	PLAY WITH 3rd NOTE		HARMONICA
	3																		●	●	3-4 HIGH NOTES		BELL
		●		●		●		●	MODE ①										●	●	HIGH NOTES		VOICE
									MODE ②	CUSTOM A-B-C				DISCO	○	○			●	●			SPECIAL SOUND I
		●						●	MODE ②										●	●			SPECIAL SOUND II
1										CUSTOM A-B-C				WALTZ	○	○			●	●			MEXICAN ACCOMPANIMENT
		●		●						①			JAZZ ROCK	○	○				●	●			"PAUL MAURIAT" STYLE
1	1	●				●								SWING	○	○	8 BAR		●	●			"COUNT BASIE" STYLE
1	2	●		●		●		●	MODE ②	CUSTOM A-B-C	②	T	L	DISCO	○	○			●	●			TECHNO POP
										CUSTOM A-B-C				RHUM-BA	○	○			●	●	KEYS TO PRESS (B 7 TONES) GRADUALLY FASTER		STEAM LOCOMOTIVE
																			●	●	PLAY WITH 3rd NOTE		CAR HORN
										①	T	L	16 BEAT	○	○				●	●	AT RANDOM		TV. GAME
DELAY	DEPTH	TREMULO / SYMPHONIC	TRE. SPEED SLOW / FAST	LOWER ORCHESTRA	LOWER FLUTE	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L.	U.			●=ON ( )=OPTION
VIB.	TREMULO / SYMPHONIC CHORUS					L.C.	M.O.C.	A.B.C.	AUTO ARPEGGIO				AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT				
																			●	●			<b>B-605</b>

EFFECT	UPPER KEYBOARD											LOWER KEYBOARD			PEDALS	ENSEMBLE VOICES		SPECIAL PRESETS		CUSTOM VOICES		PRESET ENSEMBLE																							
	FLUTE 16'	FLUTE 8'	FLUTE 5½'	FLUTE 4'	FLUTE 2½'	ATTACK LENGTH	ATTACK 4'	ATTACK 2½'	TROMBONE 16'	CLARINET 16'	TRUMPET 8'	OBOE 8'	STRING 8'	COMBINATION 1		COMBINATION 2	FLUTE 8'	FLUTE 4'	DIAPASON 8'	HORN 8'	CELLO 8'	WAH GUITAR	BASS 16'	BASS 8'	BASS GUITAR 8'	ENSEMBLE VOICES	ENSEMBLE VOLUME	SPECIAL PRESETS	SYMPHONIC VOLUME	CUSTOM VOICES	VOLUME	S.P. LOWER	C.V. LOWER	SPECIAL PRESETS	CUSTOM VOICES	UPPER ENSEMBLE									
<b>B-805</b>																																													
● = ON ( ) = OPTION																																													
CHURCH ORGAN I	3	1	3						1		3	2				3	2	2	1				2	1																					
CHURCH ORGAN II	3	3	3						3	3		3	1			3	3	3	2				1	2																					
CHURCH ORGAN III	3	3	3	3	3								1			3	3	2	3				2	1				ACCOR-		+						●	●								
CHURCH ORGAN IV	2	3	3		3						3	3				3		3	3				2	1			ST-	●	+																
CHURCH ORGAN V	3	3	3	3	3					3	3		3			3	3		2	3			3	1				ACCOR-		+							●	●							
JAZZ ORGAN I	3	3	3		3	3		1								3	2		1				3	1				PIANO							●	●									
JAZZ ORGAN II	3				3											3	2						1	2	2			PIANO								●	●								
JAZZ ORGAN III						3										●	3	3						2																					
FULL ORGAN																●	3	3		3	3			2	1	1		ST-																	
ROCK ORGAN	3	3	3	3	3												3	3				3	2	2	2																				
POP PIANO																	2	3	3				3	1					PIANO										●						
ELECTRIC PIANO		3		1		1	2										3	2					1	1	1				PIANO										●	●					
MUTE BRASS																	3					2	3	1	1		WAH	●																	
MUTE TRUMPET											3						3	1	1				3	1			BRASS	●																	
TRUMPET (NINI ROSSO STYLE)											3						3		3		3		2	1			BRASS	●																	
SAXOPHONE			2								3						3	2	2				1	1					VIBRA-	●															
FLUTE I		3																					3	2					PIANO																
FLUTE II		3					3											3	1					3	3				VIBRA-																
OBOE												3											3	3					MANDO-																
BRASS ENSEMBLE I											3	2					3	2		1			3				BRASS	●																	
BRASS ENSEMBLE II											3	3					3	3		3			3	1			BRASS	●																	
BRASS ENSEMBLE III	3		1								3	2					3	3		3			3	1			BRASS	●																	
HORN ENSEMBLE		3																						2				BRASS	●																
VIOLIN													3					2	1				3	2					ACCOR-																
STRING ENSEMBLE I													3					3						2	1			ST-																	
STRING ENSEMBLE II													3					3	3	2		2		1	2			ST-																	
● = ON ( ) = OPTION																																													
<b>B-805</b>																																													
EFFECT	UPPER KEYBOARD											LOWER KEYBOARD			PEDALS	ENSEMBLE VOICES		SPECIAL PRESETS		CUSTOM VOICES		PRESET ENSEMBLE																							

SLOW ATTACK SUSTAIN-REVERB		VIB- RATO	TREMOLLO/ SYMPHONIC CHORUS				LC	M.O.C.	A.B.C	AUTO ARPEGGIO				AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT									
UPPER SLOW ATTACK	UPPER 16'8'4" SUSTAIN	UPPER	PEDAL	REVERB	DELAY	DEPTH	TREMOLLO/SYMPHONIC	TRE.SPEED SLOW/FAST	LOWER ORCHESTRA	LOWER FLUTE	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L	U				
●	+	+	+	+						●	●	●												●					<b>B-805</b>
●	+	+	+	+		1				●	●	●												●					●=ON ( )=OPTION
●	+	+	+	+			●					●	●											●					CHURCH ORGAN I
●	+	+	+	+								●	●											●					CHURCH ORGAN II
●	+	+	+	+			●					●	●											●					CHURCH ORGAN III
●	+	+	+	+			●					●	●											●					CHURCH ORGAN IV
●	+	+	+	+								●	●											●					CHURCH ORGAN V
																				SWING	○	○	4 BAR	●					JAZZ ORGAN I
														MODE ②						BA-LLAD	○	○	4 BAR	●					JAZZ ORGAN II
														(MODE) ①										●					JAZZ ORGAN III
																				JAZZ ROCK	○	○		●					JAZZ ORGAN III
																				JAZZ ROCK	○	○		●					FULL ORGAN
																				DISCO	○	○	8 BAR	●					ROCK ORGAN
															CUSTOM A-B-C					JAZZ ROCK	○	○	4 BAR	●					POP PIANO
●	+	+	+	+		1	1	●				●												●					ELECTRIC PIANO
●	+	+	+	+		1	1							MODE ②										●					MUTE BRASS
●	+	+	+	+		1	2	●				●		MODE ① V.SOFT										●					MUTE TRUMPET
●	+	+	+	+		1	2	●				●								JAZZ ROCK	○	○	8 BAR	●					TRUMPET (NINI ROSSO STYLE)
●	+	+	+	+		1	1	●				●		MODE ①										●					SAXOPHONE
●	+	+	+	+		1	2	●				●								BOSSA-NOVA 1	○	○	8 BAR	●					FLUTE I
●	+	+	+	+																JAZZ ROCK	○	○	4 BAR	●					FLUTE II
●	+	+	+	+																				●					OBOE
●	+	+	+	+																SWING	○	○	8 BAR	●					BRASS ENSEMBLE I
						1	3	●				●		MODE ①						SWING	○	○	8 BAR	●					BRASS ENSEMBLE II
●	+	+	+	+		1	2	●				●		MODE ② V.SOFT						SLOW ROCK	○	○	8 BAR	●					BRASS ENSEMBLE III
●	+	+	+	+																WALTZ 1	○	○		●					HORN ENSEMBLE
●	+	+	+	+		1	2	●				●												●					VIOLIN
●	+	+	+	+		1	2	●				●								JAZZ ROCK	○	○		●					STRING ENSEMBLE I
●	+	+	+	+		1	1	●				●												●					STRING ENSEMBLE II
UPPER SLOW ATTACK	UPPER 16'8'4" SUSTAIN	UPPER	PEDAL	REVERB	DELAY	DEPTH	TREMOLLO/SYMPHONIC	TRE.SPEED SLOW/FAST	LOWER ORCHESTRA	LOWER FLUTE	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L	U				
●	+	+	+	+																				●					<b>B-805</b>
●	+	+	+	+																				●					●=ON ( )=OPTION



SLOW ATTACK SUSTAIN-REVERB		VIB- RATO	TREMOLLO/ SYMPHONIC CHORUS		LC	M.O.C.	A.B.C	AUTO ARPEGGIO		AUTO RHYTHM			MAN. BAL.	PLAYING METHOD	EFFECT										
UPPER SLOW ATTACK	UPPER 16'8'4' SUSTAIN	UPPER	PEDAL	REVERB	DELAY	DEPTH	TREMOLLO/SYMPHONIC	TRE-SPEED SLOW/FAST	LOWER ORCHESTRA	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	MAN. BAL.	PLAYING METHOD	EFFECT
●			+	+	1	3																	●	PLAY WITH 3rd NOTE	HARMONICA
●		+	+	+	1	2				●			MODE ①										●		VOICE I
●		+	+	+	1	2	●			●			MODE ②										●		VOICE II
●		+	+	+	1	1	●				●		MODE1 V.SOFT		♪	①	+	+	MARCH	♂	♂	8BAR	●	PLAY WITH 3rd NOTE (HIGH NOTES)	WHISTLE
●		+	+	+	1	1	●				●		MODE2 V.SOFT										●		SPECIAL SOUND I
		+	+	+									MODE ①						SAMBA	♂	♂	8BAR	●		SPECIAL SOUND II
●		+	+	+	1	2	●				●				♪	①	+	+	WALTZ 1	♂	♂	4 BAR	●		MÄRCHEN SOUND I
●		+	+	+	1	2	●			●	●		MODE ①										●	STACCATO	MÄRCHEN SOUND II
●		+	+	+	1	3	●						MODE ②										●		FUNNY SOUND I
														CUSTOM A-B-C					TANGO	♂	♂		●	BREAK VARIATION ON→OFF	FUNNY SOUND II
●		+	+	+	1	2							MODE ②						MAMBO	♂	♂	8 BAR	●		FUNNY SOUND III
		+	+	+		3	●				●				♪	①	+	+	SWING	♂	♂		●	PLAY WITH 3rd NOTE and GLISSANDO	HAWAIIAN SOUND
●		+	+	+	2	1													TANGO	♂	♂	8 BAR	●		TANGO SOUND
		+	+	+	1									CUSTOM A-B-C	♪	①	+	+	BOSSA- NOVA1	♂	♂	4 BAR	●		BOSSANOVA STYLE
●		+	+	+	1	1					●												●		BAROQUE STYLE
		+	+	+															SWING	♂	♂	8 BAR	●		WESTERN STYLE
●		+	+	+	1	3	●				●				♪	②	+	+	SWING	♂	♂		●		DIXIE STYLE
		+	+	+	1	2							MODE ①	CUSTOM A-B-C					WALTZ 1	♂	♂		●		MEXICAN ACCOMPANIMENT
●		+	+	+	1	1								CUSTOM A-B-C					16 BEAT	♂	♂	8 BAR	●		"FOSTER" STYLE ACCOMPANIMENT
●		+	+	+	1	2	●				●				♪	②	+	+	JAZZ ROCK	♂	♂		●		"PAUL MAULIAT" STYLE
		+	+	+									MODE ②						SWING	♂	♂	8 BAR	●		"COUNT BASIE" STYLE
●		+	+	+	1						●		MODE ②	CUSTOM A-B-C	♪	②	+	+	DISCO	♂	♂	4 BAR	●		TECHNO POP
●		+	+	+	1	2					●												●		MUSIC BOX
●		+	+	+	1	1								CUSTOM A-B-C	♪	①	+	+	RHUM- BA	♂	♂		●	KEYS TO PRESS(F-B 7 notes)GRADUALLY FASTER	STEAM LOCOMOTIVE
●		+	+	+	1	2																	●	PLAY WITH 3rd NOTE	CAR HORN
UPPER SLOW ATTACK	UPPER 16'8'4' SUSTAIN	UPPER	PEDAL	REVERB	DELAY	DEPTH	TREMOLLO/SYMPHONIC	TRE-SPEED SLOW/FAST	LOWER ORCHESTRA	UPPER ORCHESTRA	UPPER FLUTE	LOWER COUPLER	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	MAN. BAL.	PLAYING METHOD	EFFECT
																							●		
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