11 Playing the FISA SUPREMA

Playing with the Treble Section (Right Hand)

There are six parts available for the Treble section, which can be played via the 41-key or 37 (FISA SUPREMA C) keyboard (piano type) or via the 92 buttons (button type).

These parts can be played individually or in layer mode, and each part plays a distinct sound.

Selecting the Registers of the Right Hand

Both FISA SUPREMA and FISA SUPREMA C have dedicated buttons that allow the selection of all 14 registers available for each section of the right hand.

Selecting the Registers With FISA SUPREMA

1. Press one of the 14 registers to select the related register.

Selecting the Registers With FISA SUPREMA C

2. Although the FISA SUPREMA C has a limited 12 phisical registers, it still provides access to the 14 registers available for the right hand. To select the register 12, press the register 11 twice in succession. The same goes for the selection of register 14, press the register 13 twice in succession.

Playing the ACCORDION Part Using the Treble Keyboard

This part plays the accordion sounds. Through the 14 registers you select a distinct combination of reeds and, therefore, a different sound.

NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

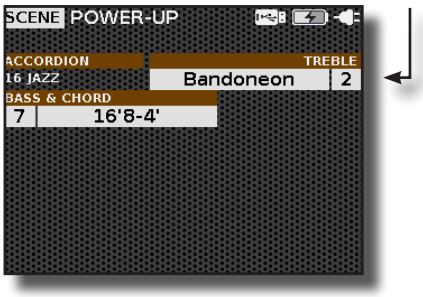
MEMO

- Note that you can select the type of accordion to play. For details, see "Recalling an Accordion Type" (p. 37).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the accordion sounds. For details, see "Accordion Mode (Easy Mode)" (p. 37).

1. Press the [ACCORDION] button to active the part.

The button indicator lights and the Treble registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

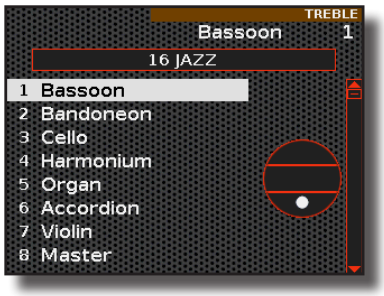
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Treble registers if you desire to listen to another reeds combination.

In the example, we selected the register [1].

A temporary page shows the list of reeds combinations, in which the recalled combination is highlighted. For details about the reeds symbology, see "Introduction to Accordion Customization: Registers and Reeds" (p. 73).



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another register.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

> **Accordion "Treble" Register Editor**
>
> A specific editor allows you to change many parameters relating to the register, such as the type of reed, the number of reeds used, whether the reed is outside or inside the cassotto, the type of growl, and so on. See p. 73.

Playing the ORCHESTRAL Parts Using the Treble Keyboard

There are two orchestral parts: ORCH and ORCH 2. The additional ORCH 2 part is useful when used in layers. If you wish to play a violin sound together with a piano sound, here is where the ORCH 2 part becomes necessary.

These parts plays the orchestral sounds. For the list of the sounds, see p. "Tone List" (p. 102).

Through the 14 registers, you select orchestral sounds.

NOTE

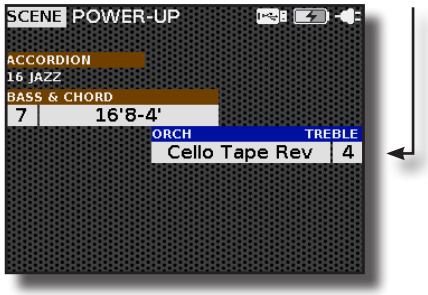
Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

Here below, you will find the procedure for selecting the ORCH part. Note that the selection of the ORCH 2 part is the same, just press the [ORCH 2] button instead of the [ORCH].

1. Press the [ORCH] button to active the Orchestral part.

The button indicator lights and the Treble registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

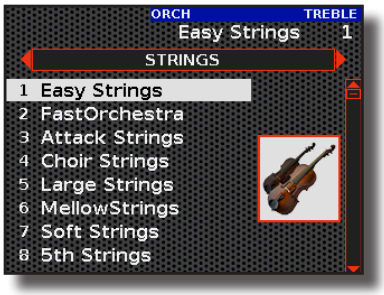
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Treble registers if you desire to listen to another orchestral sound.

In the example, we selected the register [1].

A temporary page shows the list of the sounds, in which the recalled sound is highlighted.



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another sound in the same category. Use the [DATA/ENTER] knob [◀] [▶] to select another category of sound.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

> **Orchestral "Treble" Register Editor**
>
> A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p. 80.

Playing the ORGAN-UPP Part Using the Treble Keyboard

The FISA SUPREMA simulates famous electric organs. You can select many preset organ sound and create a wide variety of tonalities. You can add various typical effects of an electric organ as a Leslie speaker.

This part simulates an upper manual of the organ. Through the 14 registers, you select a Drawbar combinations. Each Drawbar consists of sine waves of different pitches.

NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

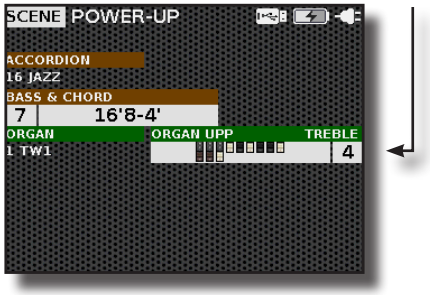
MEMO

- Note that you can select the type of organ to play. For details, see "Recalling an Organ Type" (p. 39).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the organ sounds. For details, see "Organ Mode (Easy Mode)" (p. 39).

1. Press the [ORGAN-UPP] button to active the part.

The button indicator lights and the Treble registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

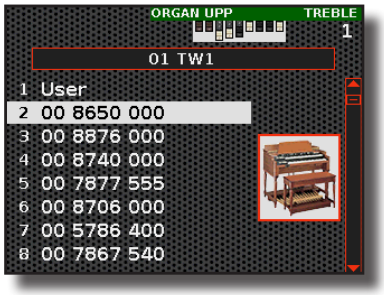
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Treble registers if you desire to listen to another Drawbars combination.

In the example, we selected the register [1].

A temporary page shows the list of Drawbar combinations, in which the recalled combination is highlighted:



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another Drawbars combination.

TIPS

If during normal operation the page closes automatically, press the register again.

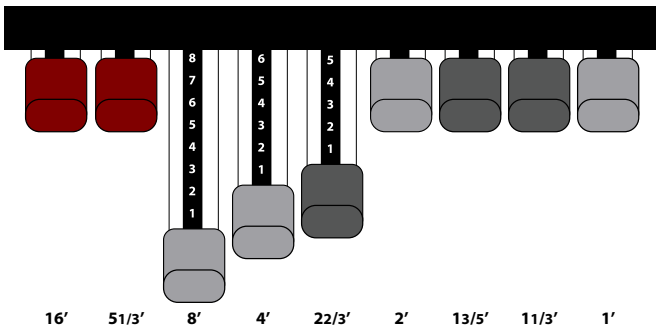
After a few seconds, the main page is shown again:

Organ "Treble" Register Editor

A specific editor allows you to assign another Drawbars combinations, change the volume, octave and many other parameters. See p. 77.

About the Drawbars Combination

The items of the list indicate the most used combinations. Each number indicates the amount of volume for each foot. For example, "00 8650 000" corresponds to the following drawbars position typical of an electric organ. For the list of preset organ sounds, see "Organ Preset Sound List" (p. 104).



Playing the SOLOIST Part Using the Treble Keyboard

This part is used to play orchestral instruments for soloist.

Through the 14 registers you select soloist sounds.

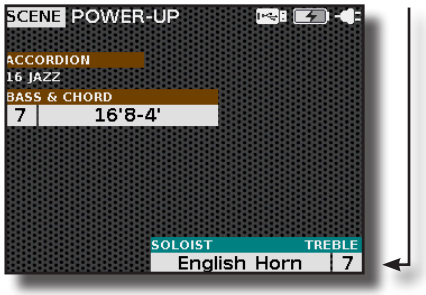
NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

1. Press the [SOLOIST] button to active the part.

The button indicator lights and the Treble registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

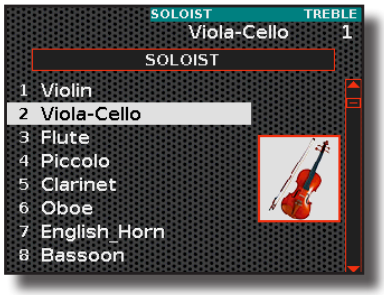
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Treble registers if you desire to listen to another Soloist sound.

In the example, we selected the register [1] that recalls the "Viola" sound.

A temporary page shows the list of the sounds, in which the recalled sound is highlighted.



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another sound .

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

Orchestral "Soloist" Register Editor

A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p. 80.

Playing the SYNTH Part Using the Treble Keyboard

This part is used to play synthesizers instruments. Synthesizers are electronic musical instruments that use analog circuits, computer software, and digital technology to create an incredible range of sounds.

Through the 14 registers, you select synth sounds.

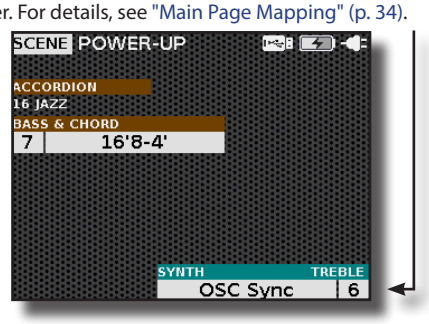
NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

1. Press the [SYNTH] button to active the part.

The button indicator lights and the Treble registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

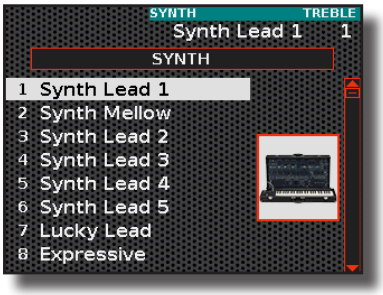
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Treble registers if you desire to listen to another synth sound.

In the example, we selected the register [1].

A temporary page shows the list of the sounds, in which the recalled sound is highlighted.



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another sound .

TIPS

If during normal operation the page closes automatically, press the register again.

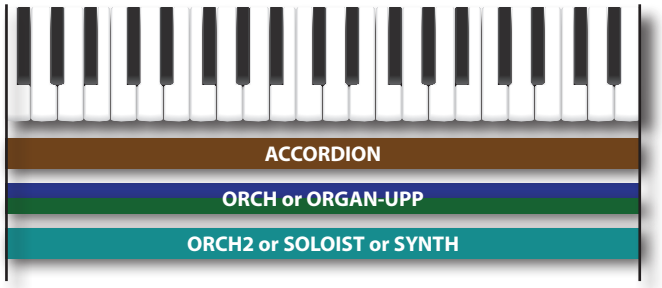
After a few seconds, the main page is shown again:

Orchestral "Synth" Register Editor

A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p. 80.

Playing More Parts Over the Entire Treble keyboard (Layer)

The Treble section can play up to 3 parts simultaneously.



The line between the parts buttons helps you figure out which parts are mutually exclusive:

This means that the ORCH and ORGAN-UPP parts cannot be turned on together, as one excludes the other.

This also applies to the ORCH 2, SOLOIST and SYNTH parts, one excludes the other.

1. Simultaneously press the buttons of the parts you want to play in the Treble section.

The buttons of the selected parts light.

MEMO

The treble registers are assigned at the last button you pressed.

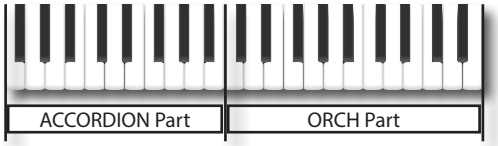
If you wish to assign another part to the "Treble" registers, refer to "Selecting a Part on the Main Page" (p. 35).

2. Play the Treble keyboard (right hand).

You'll hear the registers of the previously selected parts.

Play the parts in separate areas of the Treble keyboard

Sometimes it may be necessary to change the keyboard range for each part, as in the following example:



To do this, you need to assign a different portion of the Treble keyboard to each part. Refer to the "Note Low" and "Note High" parameters on p. 52.

Playing the Bass Section with your Right Hand (BASS TO TREBLE)

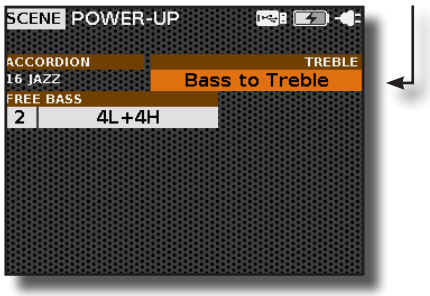
The Bass to Treble mode allows you to use your Digital Accordion like a bassoon. Setting this mode, the bass part (FREE BASS L) can be played with the right hand. Playing the bass section with the right hand is easier and, for this reason, it is used in accordion orchestras.

1. Press the [BASS TO TREBLE] button.

The button indicator lights.

All parts of the Treble section are deactivated and no longer selectable. The Free Bass mode is set.

The main page shows that the Treble section is in "Bass to Treble" mode.



2. Play the bass using the Treble keyboard (right hand).

You'll hear the sound of "Free Bass L" parts selected.

MEMO

Remember that to produce sound you need to use the bellows.

3. Feel free to activate any other part of the "Free Bass L" section. See p. 45.

4. Use the Bass & Chord registers if you desire to listen to another sound of the selected part.

TIPS

To change register, you can also use the first 7 (1 to 7) registers of the Treble section (right hand).

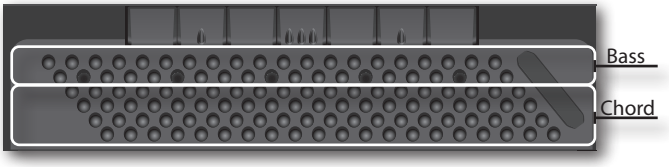
5. Press the [BASS TO TREBLE] button again to leave this mode.

Playing with the Bass & Chord Sections (Left Hand)

There are seven parts available for the Bass & Chord sections: three parts are dedicated to the "CHORD/FREE BASS H" section and are played through the chords buttons on the button board. The other three parts are dedicated to the "BASS/FREE BASS L" section and are played via the bass buttons on the button board. The seventh part is the DRUM part, which is shared between the bass and the chord (see p. 48.)

In reality, the ACCORDION part, we will see just below, is also shared between the basses and the chords.

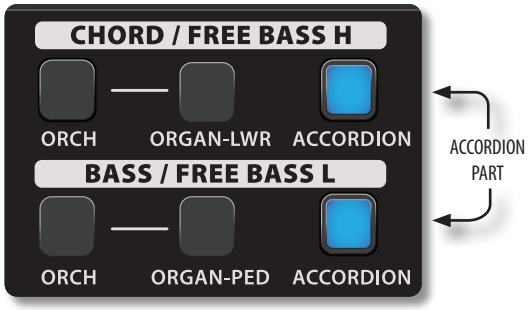
Here below is an example of the button board division in Bass & Chord mode. For details, see "The Modes of the Button Board (BASS & CHORD and FREE BASS)" (p. 49).



Playing the ACCORDION Part Using the Button Board

This part plays the accordion sounds. Through the 7 registers, you select a distinct combination of reeds and, therefore, a different sound.

As you can see from the panel, there are two buttons for the ACCORDION part:



These two buttons refer to the same part, the ACCORDION Bass & Chord part. This is because, as in an acoustic accordion, the bass reeds and chords are in common. The purpose of the two buttons is to activate the part separately for the bass and chords.

NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see p. 48.

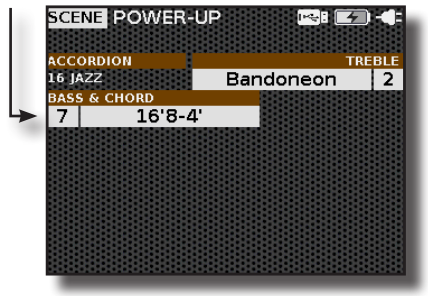
MEMO

- Note that you can select the type of accordion to play. For details, see "Recalling an Accordion Type" (p. 37).
- Keep in mind that using the "**MODE**" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the accordion sounds. For details, see "Accordion Mode (Easy Mode)" (p. 37).

1. Press the [ACCORDION] button to activate the part in the section you want.

The button indicator lights and the Bass & Chord registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



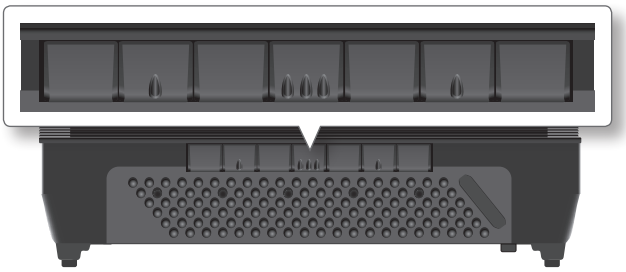
2. Play the button board (left hand).

You'll hear the sound of the selected register.

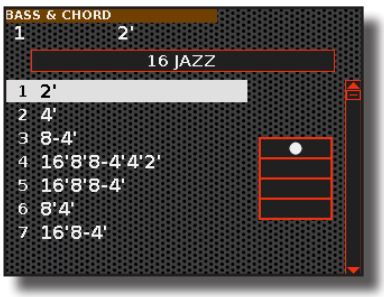
MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Bass & Chord registers if you desire to listen to another reeds combination.



A temporary page shows the list of reeds combinations, in which the recalled combination is highlighted. For details about the reeds symbology, see "Introduction to Accordion Customization: Registers and Reeds" (p. 73).



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another register.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

Accordion "Bass & Chord" Register Editor

A specific editor allows you to change many parameters relating to the register, such as the type of reed, the number of reeds used, the type of growl, and so on. See p. 73.

Playing the ORGAN-LWR Part Using the Button Board

This part simulates the lower manual of the organ. Through the 7 registers, you select a Drawbars combination suited to the lower manual.

NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Adding Orchestral or Organ Part to the Playing the Accordion (Layer)" (p. 48).

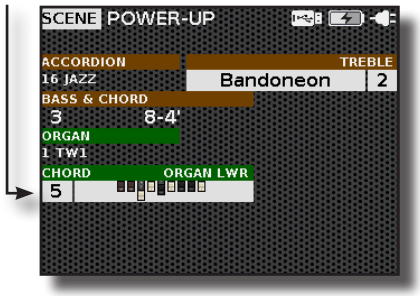
MEMO

- Note that you can select the type of organ to play. For details, see "Recalling an Organ Type" (p. 39).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the organ sounds. For details, see "Organ Mode (Easy Mode)" (p. 39).

1. Press the [ORGAN-LWR] button to active the part.

The button indicator lights and the Bass & Chord registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Chord buttons of the Bass & Chord button board (left hand).

You'll hear the sound of the selected register.

MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Bass & Chord registers if you desire to listen to another Drawbars combination.

A temporary page shows the list of Drawbar combinations, in which the recalled combination is highlighted. While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another Drawbars combination.

TIPS

If during normal operation the page closes automatically, press

the register again.

After a few seconds, the main page is shown again:

Organ "Chord" and "Free Bass H" Register Editor

A specific editor for each section allows you to assign another Drawbars combinations, change the volume, octave and many other parameters. See p. 77.

For information about drawbars, refer to "About the Drawbars Combination" (p. 43).

Playing ORCHESTRAL Parts Using the Button Board

There are two orchestral parts: One is for the CHORD/FREE BASS H section and another is for the BASS/FREE BASS L section.

These part plays the orchestral sounds. For the list of the sounds, see p. 102.

Through the 7 registers, you select a orchestral sounds.

NOTE

Note that in this part selection mode, you can only select one part at a time for each section. To select the parts in layers mode, please see "Adding Orchestral or Organ Part to the Playing the Accordion (Layer)" (p. 48).

Here below, you will find the procedure for selecting the ORCH part in the CHORD/FREE BASS H section. Note that the selection of the ORCH in the BASS/FREE BASS L section is the same, just press the other [ORCH] button.

1. Press the [ORCH] button to active the Orchestral part.

The button indicator lights and the Bass & Chord registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).

2. Play the Chord buttons of the Bass & Chord button board (left hand).

You'll hear the sound of the selected register.

MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Bass & Chord registers if you desire to listen to another orchestral sound.

A temporary page shows the list of the sounds, in which the recalled sound is highlighted. While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another sound in the same category. Use the [DATA/ENTER] knob [◀] [▶] to select another category of sound.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

Orchestra "Chord and Free Bass H & L" Register Editor

A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p.80.

HyperReal Sound Cluster

The HyperReal Sound Cluster are special sounds realized with specific recording sessions in the studio, using several musicians at the same time and through particular performance. They are a series of timbres linked to specific musical genres and which allow the performer to exactly replicate the sound and rhythmic "cluster" of a set of several musicians, all controlled simply through the bass and chord buttons.

The HyperReal sounds are available for the orchestral parts in the "CHORD/FREE BASS H" and "BASS/FREE BASS L" sections.

Playing the ORGAN-PED Part Using the Button Board

This part simulates the pedal board of the organ. Through the 7 registers, you select a Drawbars combination suited to the pedal board.

NOTE

Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Adding Orchestral or Organ Part to the Playing the Accordion (Layer)" (p. 48).

MEMO

- Note that you can select the type of organ to play. For details, see "Recalling an Organ Type" (p. 39).
- Keep in mind that using the "**MODE**" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the organ sounds. For details, see "Organ Mode (Easy Mode)" (p. 39).

1. Press the [ORGAN-PED] button to active the part.

The button indicator lights and the Bass & Chord registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).

2. Play the Bass button of the Bass & Chord button board (left hand).

You'll hear the sound of the selected register.

MEMO

Remember that to produce sound you need to use the bellows.

3. Use the Bass & Chord registers if you desire to listen to another Drawbars combination.

A temporary page shows the list of Drawbar combinations, in which

the recalled combination is highlighted. While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another Drawbars combination.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

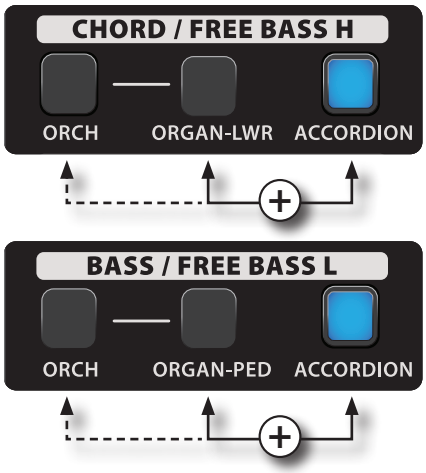
> **Organ "Bass/F.Bass L" Register Editor**
>
> A specific editor for each section allows you to assign another Drawbars combinations, change the volume, octave and many other parameters. See p. 77.

For information about drawbars, refer to "About the Drawbars Combination" (p. 43).

Adding Orchestral or Organ Part to the Playing the Accordion (Layer)

Previously, we saw how it is possible to activate multiple parts in the Treble section (see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).). Here we will see how to add another part to the accordion part in the CHORD/FREE BASS H and the BASS/FREE BASS L sections.

1. Simultaneously press the [ACCORDION] button and the other part you desired in the same section.



The buttons of the selected parts light.

MEMO

The Bass & Chord registers are assigned at the last button you pressed. If you wish to assign another part to the "Bass & Chord" registers, refer to "Selecting a Part on the Main Page" (p. 35).

2. Play the button board (left hand).

You'll hear the registers of the previously selected parts.

Adding the Drums Part to the Bass & Chord Sections

The FISA SUPREMA features 80 special drum sets created in the studio with a specific recording session. The aim is to have available, for the Bass & Chord section of the accordion, a series of drum and percussion timbres linked to specific musical genres and which allow the performer to exactly replicate the rhythmic "cluster" by simply controlling it through the buttons of bass and chords.

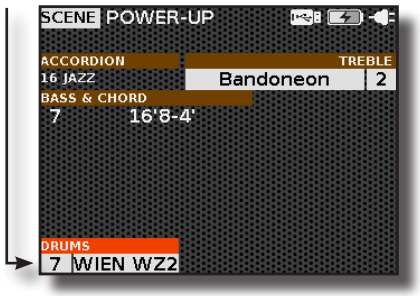
The accordionist, without having to use special techniques, will get a rhythm section that will be played simultaneously while accompanying himself with the Bass & Chords section. Please refer to the music score at the end of this manual p. 114.

The Drums part is mostly used in Bass & Chord mode but it can also be used in Free Bass mode.

1. Press the [DRUMS] button to active the part.

The button indicator lights and the Bass & Chord registers are assigned now to this part.

The main page shows the number and the name of the last selected register. For details, see "Main Page Mapping" (p. 34).



2. Play the Bass & Chord button board (left hand).

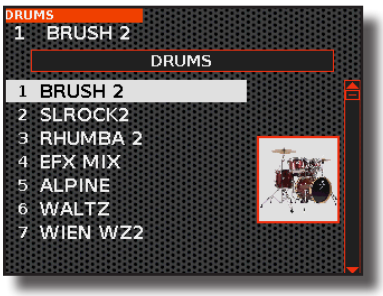
You'll hear the drum sounds of the selected register.

TIPS

At the end of this owner's manual, you will find a musical score with examples of how to play basses and chords rhythmically for different styles of music. See "HyperReal Drum Music Scores" (p. 114).

3. Use the Bass & Chord registers if you desire to listen to another drum sounds combination.

A temporary page shows the list of the registers, in which the recalled register is highlighted.



While this page is active, you can use the [DATA/ENTER] knob [▲] [▼] to select another register.

TIPS

If during normal operation the page closes automatically, press the register again.

After a few seconds, the main page is shown again:

> **Drum "Bass & Chord" and "Free Bass" Register Editor**
>
> A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p. 83.

The Modes of the Button Board (BASS & CHORD and FREE BASS)

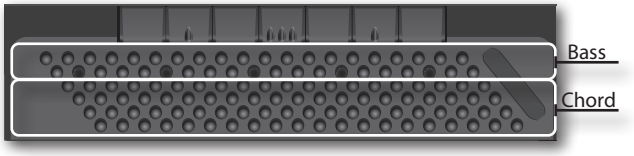
There are basically two types of button board system: the Bass & Chord (Stradella-bass) system and the Free Bass system.

MEMO

You can toggle between the BASS & CHORD and FREE BASS mode by pressing any 3 registers together. It simulates the sophisticated "converter bar" mechanism of an acoustic accordion.

"Bass & Chord" Button Board Mode

The "Bass& Chord" button board in this system allows you to play both bass notes and chords.



1. Press the [BASS & CHORD] button to select this mode.

The buttons light.

The two first rows of the button board play bass note and the other buttons play chords. This is the default layout, but there are other layouts available for the Bass & Chord system. See "Arrangement of the Bass & Chord Button Board Layout" (p. 97).

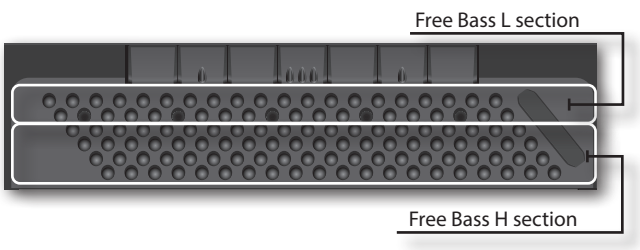
"Free Bass" Button Board Mode

Unlike the "Bass & Chord" system, all the buttons play single notes, not chords. In this mode, you can play melodies and to form chords.

1. Press the [FREE BASS] button to select this mode.

The buttons light.

All rows of the button board play a single bass note: the first two rows play the Free Bass L section, while the other rows play the Free Bass H section.



By default, the layout selected for the Free Bass system is "Fifth", but you can choose from the most important existing Free Bass systems, see "Arrangement of the Free Bass Button Board Layout" (p. 97).

Transposing the Musical Key of the Accordion

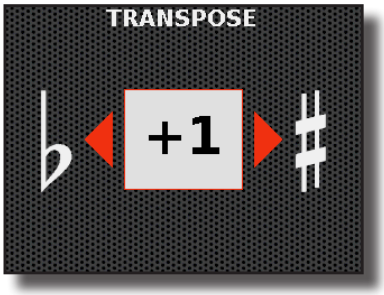
The Transpose setting allows the musical key of your Digital Accordion to be raised or lowered in semi-tone steps.

This is useful when accompanying instruments are tuned for different keys, or when a song learned in one key must be played in another key, or when a singer sings in a key different from the original music.

1. Press the [TRANSPOSE] button.

The button lights to show that the keyboard is transposed.

A temporary page shows the transpose value:



NOTE

In addition to the current transposition value, this page could also display the global transposition value ("Glb Transpose") if it is not "0". The algebraic sum of the two values will provide the correct transposition value in this case. Refer to "Global Transposition Parameter" (p. 50) for additional information.

2. If you want a different transpose value, rotate the [DATA/ ENTER] knob to adjust the value.

"Transpose" setting
-12 ~ +12 (semitone units)

3. Press again the [TRANSPOSE] button to disable the transposition.

MEMO

You can also select this parameter pressing [MENU/EXIT] button TRANSPOSE.

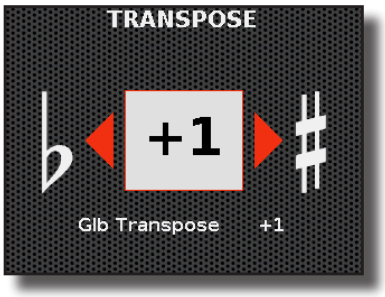
Global Transposition Parameter

Sometimes it is necessary to transpose a performance to play it in a different key than the original one saved in a Scene. For example, this can happen when, in a musical evening, a singer asks you to play in a particular musical key.

The "Glb Transpose"parameter comes in handy. Thanks to this global parameter, you can add a transpose value to all the recalled Scenes without changing them.

If you want to set the global transpose parameter, check out "Global Configuration Parameters" (p. 100).

If the "Glb Transpose" parameter is set to a value other than "0" it will be displayed in the transpose page. The algebraic sum of the two values will provide the correct transposition value in this case. Here is an example of the "TRANSPOSE" page:



Shifting the Tuning of the Treble Keyboard in Octave Steps (Right Hand)

This function is useful to change the octave for all parts of the right hand (Treble section).

1. Press the [OCTAVE] button.

The button lights to show that the Treble keyboard is octave transposed.

A temporary page is shown:

2. If you want a different octave value, rotate the [DATA/ ENTER] knob to adjust the value.

"Octave" setting
-1 ~ +1

3. Press again the [OCTAVE] button to disable the transposition.

MEMO

You can also select this parameter pressing [MENU/EXIT] button TREBLE SETTING→TREBLE OCTAVE.

How to Hold Notes in the Bass & Chord Section (Left Hand)

Usually, if you release all button of the buttonboard the notes activated on the "CHORD/FREE BASS H" and "BASS/FREE BASS L" parts stop playing. This is because the "HOLD" function is not active

If you active the "HOLD" function, the notes of the "CHORD/FREE BASS H" and "BASS/FREE BASS L" parts go on sounding until you play other notes on the left hand.

This function is handy because, holding bass & chord notes active, you have the left hand free to use the touch sensor or to jump from one chord to any other, always keeping a legato playing.

1. Press the [HOLD] button to active the function.

The button lights to show that the "HOLD" function is enabled.

2. Play a short note on the Bass button board and release the button.

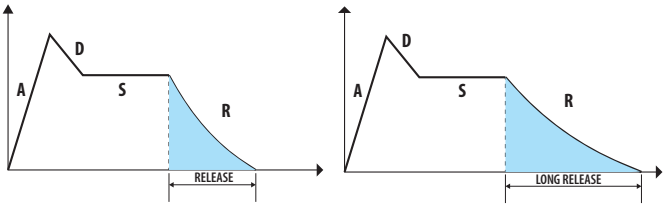
This note goes on sounding until you press another bass note on the button board. This is the same for the Chord buttons of the button board.

3. Press again the [HOLD] button to deactivate the function.

Adjusting the Sound Release of Percussive Instruments such as the Piano

Through this function, it is possible to adjust the time over which the sound decays after the note is released until it is no longer heard.

Enabling the "LONG RELEASE" function, you can play a good Piano part without using a Hold Pedal (difficult to be connected to moving instrument such as an Accordion).



MEMO

This function only works for percussive instruments in the Treble section (PIANO, E. PIANO, PLUCKED, PERCUSSIVE, GUITAR).

1. Select a piano sound on the orchestral part.

See "Playing the ORCHESTRAL Parts Using the Treble Keyboard" (p. 42).

2. Press the [LONG RELEASE] button to active the function.

The buttons light. A temporary page is shown:

3. If you want a different release value, turn the [DATA/ ENTER] knob to set the desired value.

"Long Release" values
0 ~ 64

4. Press the [LONG RELEASE] button again to exit this function.

MEMO

You can also select this parameter pressing [MENU/EXIT] button TREBLE SETTING→TREBLE LONG RELEASE.

Playing More Than Melody Line With One Hand (Right Hand)

Use this function to play melody Line with just your right hand using different sounds.

By default, the Soloist and Synth parts are enable to play in this modality.

In the next example, we will select the Soloist and the Accordion Part.

1. Select the Soloist and the Accordion part in the Treble section.

See "Playing with the Treble Section (Right Hand)" (p. 41).

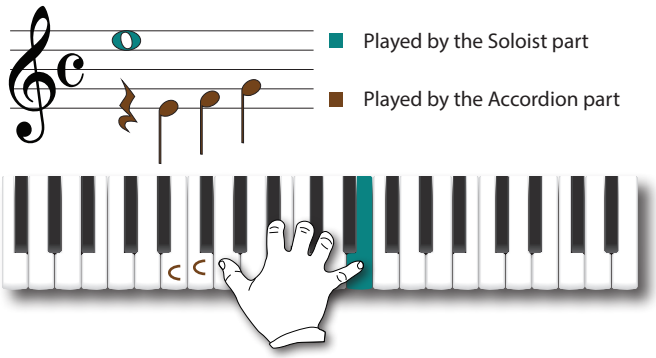
By default, the Accordion part is not enabled to play in Note Priority mode.

- Highest Note Priority

2. Press the [HIGHEST] button to enable this mode.

3. Play now just one note. It is sounded by the Solist part. If you keep holding this key while pressing another (lower) key to its left, the highest note is played by the Solist part, while lower notes are played by the remaining available Keyboard parts (in our example, that would be Accordion).

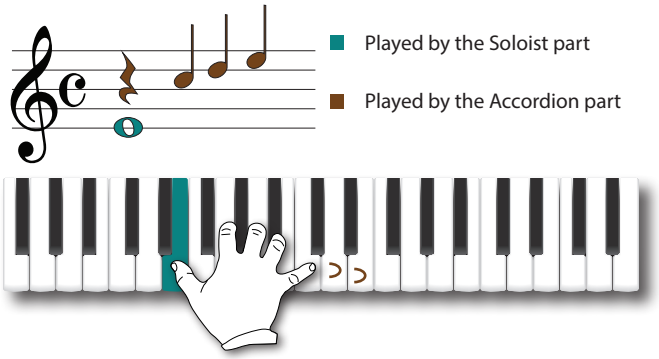
This is perfect for situations where you need to play chords and a solo line using different sounds. Something like this:



- Lowest Note Priority

4. Press the [LOWEST] button to enable this mode.

This is the opposite of Highest and can be used in situations where the melody (or counter-melody) lies above the notes you wish to hold.



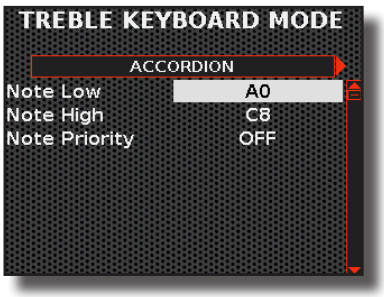
Choosing Which Part the Note Priority Function Affects (Keyboard Mode)

When the Note Priority function is active and several Treble parts are selected, it is useful to choose which of these the function affects.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TREBLE SETTING→TREBLE KEYBOARD MODE page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The following page appears:



2. **Use the [DATA/ENTER] knob [◀] [▶] to select the Treble part: "ACCORDION", "ORCHESTRA", "ORGAN UPPER", "ORCHESTRA 2", "SOLOIST" and "SYNTH".**

3. **Use the [DATA/ENTER] knob to select the "Note Priority" parameter and choose its setting.**

Parameter	Setting	Explanation
Note Priority	OFF, ON	Select "**ON**" if you want the Note Priority function to affect the selected part.

Playing Parts in a Different Portion of the Treble Keyboard (keyboard Mode)

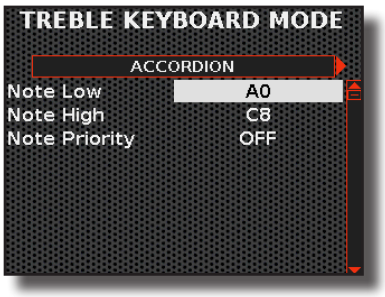
On p. 44, you learned how to play more parts over the entire Treble keyboard. Here we will discover how to play the parts in different portions of the keyboard.

To do this, it is necessary to set the keyboard portion using the "Note Low" and "Note High" parameters in the "TREBLE KEYBOARD MODE" page.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TREBLE SETTING→TREBLE KEYBOARD MODE page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The following page appears:



2. **Use the [DATA/ENTER] knob [◀] [▶] to select the Treble part: "ACCORDION", "ORCHESTRA", "ORGAN UPPER", "ORCHESTRA 2", "SOLOIST" and "SYNTH".**

3. **Use the [DATA/ENTER] knob to select the "Note Low" and "Note High" parameter and choose their setting.**

Parameter	Setting	Explanation
Note Low	A0 ~ B7 default: A0	Set the keyboard portion for the selected part.
Note High	Bb0 ~ C8 default: C8	

Adjusting the Keyboard Response (Key Touch)

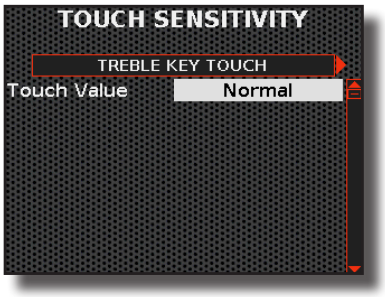
This parameter is only for the orchestral sounds. As you know, the accordion and organ sounds have fixed dynamics.

If you selected orchestral sounds and the keyboard response doesn't meet your taste, you can adjust it. You can choose until to four dynamic responses.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TOUCH SENSITIVITY page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The first page of the "TOUCH SENSITIVITY" menu is shown:



2. **Use the [DATA/ENTER] knob [◀] [▶] to select the "TREBLE KEY TOUCH" and "BASS&CHORD KEY TOUCH" pages.**

3. **Use the [DATA/ENTER] knob to select the parameter and choose its setting.**

Parameter	Setting	Explanation
Touch Level	Light, Normal (default), Heavy, Fixed [1 ~ 127]	"**Heavy**" : Select this setting for maximum expressiveness. Even small variations of the force with which you strike a key produce audible changes. The trade-off is, however, that you have to strike the keys forcefully to reach the maximum volume. "**Normal**": Medium sensitivity. The keyboard responds to velocity changes, but the maximum dynamic value can be achieved more easily than with "Hard". "**Llght**" range: High sensitivity. The keyboard responds to velocity changes, but it is very easy to reach the maximum dynamic value. "**Fixed**": Select this setting if all notes you play on the keyboard should have the same velocity value. When you set this parameter, the "Level" field can be edited.
***Level**	0 ~ 127	Allows you to set the value when "Touch Level" is set to "Fixed". [*] This parameter can only be edited if the "Touch Level" parameter is set to "Fixed".

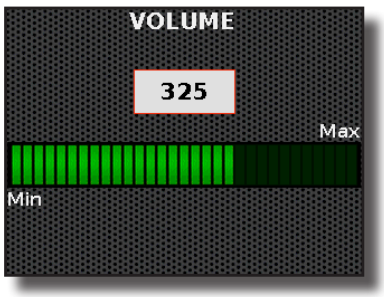
13 Changing Sounds Using Controllers

Your Digital Accordion is equipped with a range of different controllers that can change the sound and recall function in real time.

Adjusting the Overall Audio Level of your Accordion

1. Rotate the [VOLUME] knob to adjust the overall audio level.

A temporary page shows the current audio level:



"VOLUME" values
0 ~ 511

By default, the [VOLUME] knob adjusts both the audio level of the internal speakers and the signal output at the [OUTPUT] jacks.

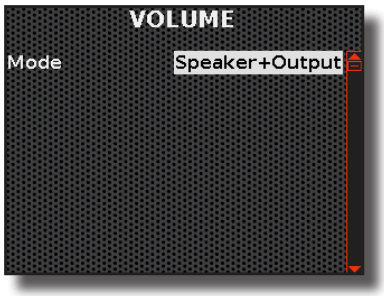
Sometimes, you may find it necessary to adjust the internal speakers separately from the audio outputs. To do this, follow the procedure described here below.

Separate Audio Level Adjustment for Internal Speakers and [OUTPUT] Jacks.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→VOLUME page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. Use the [DATA/ENTER] knob to select the "Mode" parameter and choose its setting.

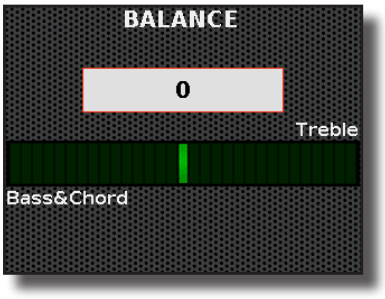
Parameter	Setting	Explanation
Mode	Speaker+Output, Speaker	**"Speaker+Output"**: the internal speakers and the audio output are both controlled by the [VOLUME] knob. **"Speaker"**: Choose this setting if you want to adjust the internal speakers and audio output separately.
Output	0 ~ 127	In case you choose the "Speaker" Mode, you can set the audio level of [OUTPUT] sockets.

Adjusting the Volume Balance Between Right and Left Hand

This knob allows you to adjust the volume balance between the Bass & Chord and Treble sections.

1. Rotate the [BALANCE] Knob to adjust the volume balance level between the Treble section (right Hand) and Bass & Chord section (Left hand).

A temporary page shows the volume balance value:



"Balance" values
Bass&Chord 64 ~ 0 ~ 63 Treble

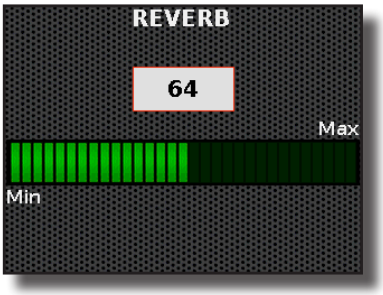
Adjusting the Master Reverb and Delay

Using these knobs, you can specify in real time how much reverb and delay should apply to the instrument parts.

Note that these knobs vary the Reverb and Delay values as a percentage of those set in the registers of each section. This means that, if the knobs are positioned in the center (central click), the Reverb and Delay values will be the ones set in each register. To change the type of Reverb or Delay and/or modify the associated parameters, see "Choosing the Reverb and Delay Macro Type" (p. 55).

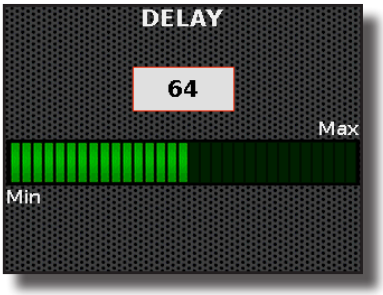
1. Rotate the [REVERB] knob to adjust the overall reverb level.

A temporary page shows the current reverb level:



1. Rotate the [DELAY] knob to adjust the overall delay level.

A temporary page shows the current delay level:



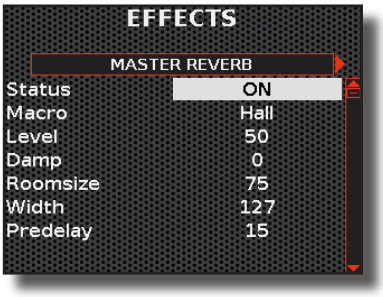
Choosing the Reverb and Delay Macro Type

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the EFFECTS page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "MASTER REVERB" and "MASTER DELAY" pages.

In the example, we selected the "Master Reverb page:



3. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Master Reverb Parameters

Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables the Macro Reveb effect.
Macro	Hall, Dark Hall, Mid Hall, Concert Hall, Large Hall, Cathedral, Arena, Cave, Chamber, Room, Venue, Ambience, Wooden Room, Brick Room, Studio Booth, Small Room, Living Room, Office, Warehouse, Music Club, Plate, Small Spring, Bright Spring, AmpSpring	**Hall ~ Music Club**: It determines the size,and the type of the simulated room. **Plate ~ AmpSpring**: They are a simulation of the synthetic reverb: plate or spring reverb.
Level	0 ~ 127	Set the quantity of Reverb effect.
Damp	0 ~ 127	Adjusts the amount of damping of the room (Carpet, Wood, Brick, Concrete, Marble). Higher values increase the amount of high-frequency attenuation.
Roomsize	0 ~ 127	It determines the size of the simulated room.
Width	0 ~ 127	Adjusts the stereo width of the Reverb effect. Higher value increases the stereo width.
Predelay	0 ~ 127	Adjusts the delay from the direct signal and the moment when the reverb starts working. This is used to simulate the distance between the original signal and the reflective surfaces.

Master Delay Parameters

Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables the Macro Delay effect.
Macro	Short, Medium, Long, Slap, Resonating, Pan, Pan 2, Triplet Pan, Dotted Pan, Swing Pan, Feedback Pan, Slap Pan, Resonating Pan, 3 Pan, 3 Pan 2, 3 Triplet Pan, 3 Dotted Pan, 3 Swing Pan, 3 Feedback Pan, 3 Slap Pan	It determines the type of delay effect.
Level	0 ~ 127	Set the quantity of Delay effect.
Reverb Level	0 ~ 127	Adjusts the amount Reverb in the Delay effect.
Time L	1 ~ 1000 ms	Specifies the delay time of each delay line.
Time R		
TimeC		
Feedback	-96 ~ +96	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (–) settings invert the phase.
Level L	0 ~ 127	Volume of each delay line (there are three – left, center and right).
Level R		
Level C		

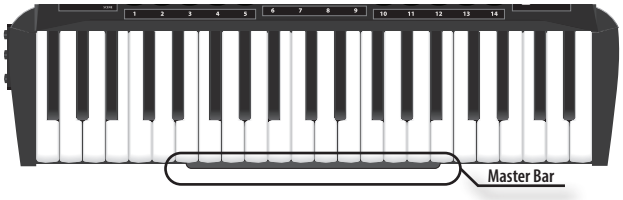
Using the Master Bar Switch (Not for FISA SUPREMA C)

NOTE

This controller is not available for the FISA SUPREMA C.

As in the acoustic accordion, at default, the Master Bar Switch recalls the Master register (Register 8 of Treble section). The FISA SUPREMA allows you to assign other function to this controller.

1. Press the Master Bar all the way down to recall the assigned function.



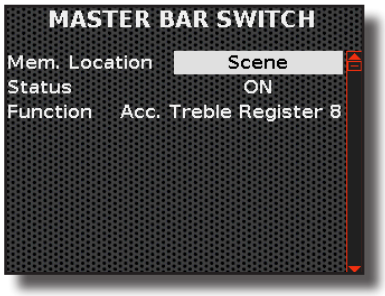
The assigned function has now been performed. At default, it recalls the Master register (Register 8 of Treble section).

How to Assign a Function to the Master Bar Switch

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→MASTER BAR SWITCH page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.
Status	OFF, ON	This parameter disables or enables the Master Bar Switch.
Function	For the list of assigned functions, see the "Master Bar Switch Assignable Functions" here below.	

Master Bar Switch Assignable Functions

Function's Setting	Explanation
Off	No function assigned.
Scene Up, Scene Down, Scene Up/Down, Scene Bank Up, Scene Bank Down, Scene A ~ Scene F	These settings are related to Scene memories. For details, see p.62. The name of the function is indicative of what it does. For example, "Scene Up" and "Scene Down" select the next or previous Scene memory. "Scene Up/Down" alternately selects the next and previous Scene memory.
Acc. Treble Register 1 ~ Acc. Treble Register 14	Using these settings, you can recall the single Treble register. Default: Acc. Treble Register 8.
Sustain, Modulation	Enables or disables Sustain or Modulation. **Acc Treble ~ Drum Ch/F.Bs L**: You can choose whether the assigned function affects the part.
Organ Rotary Slow/Fast, Organ Brake On/Off, Organ Percussion On/Off, Organ Overdrive On/Off, Organ Vibrato On/Off	These settings are related to the Organ Effects. enable or disable the related effect.
Cassotto Open/Close	This setting is related to the accordion reeds playing in the cassotto. It alternately forces the reeds to play inside or outside the cassotto.
Hold On/Off, Transpose On/Off, Treble Octave On/Off, Long Release On/Off, Priority Highest On/Off, Priority Lowest On/Off	These settings enable or disable the relative function. They are a duplicate of the panel buttons.
Play/Pause, Recording On/Off	**Play/Pause**: Play or pause the playback. **Recording On/Off**: start or stop the recording. They are a duplicate of the panel buttons.
Scale Tuning On/Off, Scale Tuning USER 1 ~ USER 3	These settings are related to the Scale Tuning. You can recall the relative tuning.
FreeBass/Bass&Chord, Drums On/Off, Accordion Treble, Organ Treble, Orchestra Treble, Orchestra 2 Treble, Soloist, Synth, Acc Chord F. Bass H, Organ Chord F. Bass H, Acc Bass F. Bass L, Organ Bass F. Bass L, Orch Chord F. Bass H, Orch Bass F. Bass L	They are a duplicate of the panel buttons. They activate or deactivate the relative part.
FA Start / FC Stop, Arranger Intro 1 ~ 3, Arranger Variation 1 ~ 4, Arranger Fill 1~ 4, Arranger Break, Arranger Ending 1 ~ 3, Arranger Fade In/Out, Arranger Style To Kbd, Arranger Auto Fill, Arranger Memory, Arranger Bass Inversion, Arranger Manual Bass, Arranger Tempo Lock, Arranger Play/Stop 1~ 2, Arranger Syncro Start, Arranger Syncro Stop	These functions are useful for remotely controlling a KORG arranger connected via MIDI.
XMure Fill Up, XMure Fill Down, XMure Scene Up, XMure Scene Down, XMure Start/Stop, XMure Ending	These functions are useful for remotely controlling the XMure® Arranger APP (for IOS).

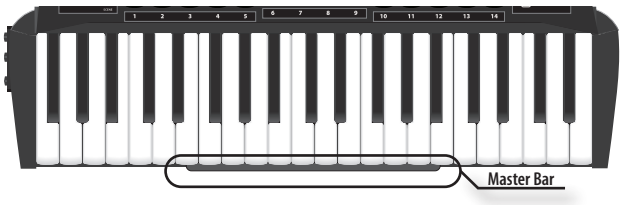
Using the Master Bar Control

NOTE

This controller is not available for the FISA SUPREMA C.

Through this pressure-sensitive controller, it is possible to control some parameters such as pitch bender, modulation and so on.

1. Apply a progressive pressure to the Master Bar in order to control the assigned parameter.



The result will be directly proportional to the force applied to the Master Bar.

NOTE

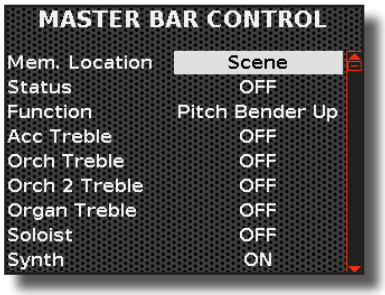
If you press further than the device's normal travel, you may unintentionally activate the "Master Bar" switch. See "Using the Master Bar Switch (Not for FISA SUPREMA C)" (p. 56).

How to Assign a Function to the Master Bar Control

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→MASTER BAR CONTROL page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.
Status	OFF, ON	This parameter disables or enables the Master Bar Control.
Function	For the list of assigned functions, see the "Master Bar Control Assignable Functions" here below.	

Master Bar Control Assignable Functions

Function's Setting	Explanation
Off	No function assigned.
Modulation	The Master Bar is assigned to the Modulation. **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part..
Pitch Bender Down, Pitch Bender Up	The Master Bar is assigned to the Pitch Bender. **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part.
Organ Rotary Slow/Fast	This function alternate between the fast and slow Rotary speeds.
FX Manual	Selecting this function, you can control the "Manual" parameter of the effector. See the "16: Wah-Wah" (p. 108) and the "17: Cut Filter" (p. 108). **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part.

Using the Keyboard Aftertouch (only for FISA SUPREMA Piano Type)

NOTE

This controller is only available for FISA SUPREMA piano type.

This controller detects the pressure applied to the Treble keyboard after a key has been struck and is being held down. It lets you manipulate the original sound of a note by applying additional pressure to its key.

1. Press a key of the Treble keyboard and apply an addition pressure .

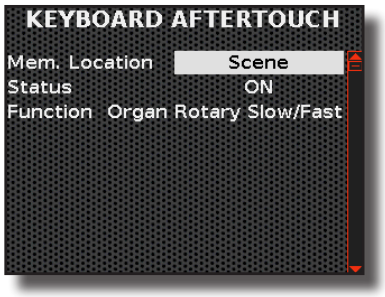
The result will be directly proportional to the force applied to the key.

How to Assign a Function to the Aftertouch

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→KEYBOARD AFTERTOUCH page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.
Status	OFF, ON	This parameter disables or enables the Aftertouch controller..
Function	For the list of assigned functions, see the "Aftertouch Assignable Functions" here below.	

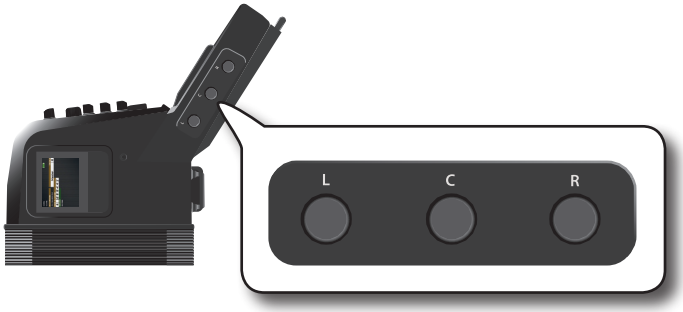
Aftertouch Assignable Functions

The assignable parameters are the same as for the MASTER BAR CONTROL. Please refer to "Master Bar Control Assignable Functions" (p. 57)".

Using the Chin Buttons

These assignable 3 buttons (**L**eft, **C**entral, **R**ight) are controlled by the chin. You can use them to directly access frequently used functions.

1. Press one of these 3 buttons with your chin.



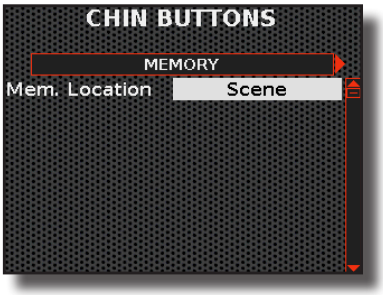
The assigned function has now been performed.

How to Assign a Function to the Chin Buttons

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→CHIN BUTTONS page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The first page of the "CHIN BUTTONS" menu is shown:



2. Use the [DATA/ENTER] knob to select the "Mem. Location" parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.

3. Use the [DATA/ENTER] knob [◀] [▶] to select the pages concerning the parameters of the 3 Chin buttons.

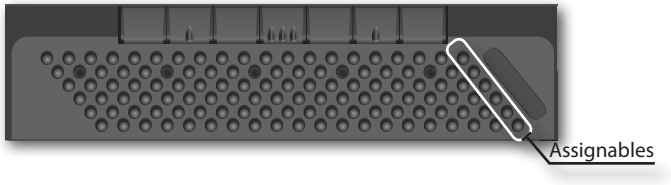
4. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Chin Buttons - Assignable Functions

Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables the Chin buttons.
Function	The assignable parameters are the same as for the MASTER BAR SWITCH. Please refer to "Master Bar Switch Assignable Functions" (p. 56)".	

Using the Bass & Chord buttons as Assignable Buttons

By default, as mentioned above, the Bass & Chord button board plays bass notes and/or chords. This is true except for the six buttons on the last line, which have a double function: by default, are used to play bass or chord notes but if you want you can choose, for each of them, whether to play notes or whether to use them to recall functions.

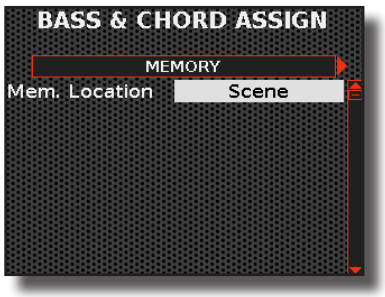


How to Assign a Function to the Six Buttons of the Bass & Chord Button Board

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→BASS & CHORD ASSIGN page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

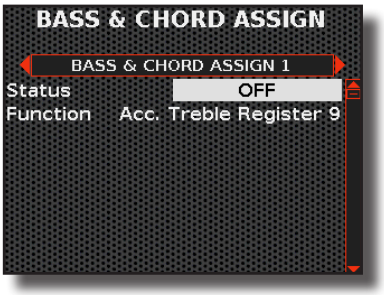
The first page of the "BASS & CHORD ASSIGN" menu is shown:



2. Use the [DATA/ENTER] knob to select the "Mem. Location" parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.

3. Use the [DATA/ENTER] knob [◀] [▶] to select the pages concerning the parameters of the 6 Bass & Chord buttons.



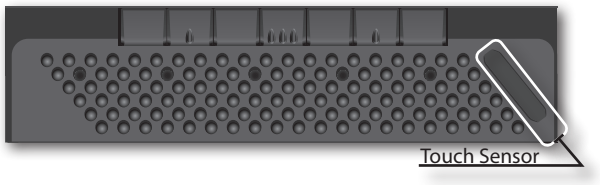
4. **Use the [DATA/ENTER] knob to select the parameter and choose its setting.**

Bass & Chord - Assignable Functions

Parameter	Setting	Explanation
Status	OFF, ON	Select "**OFF**" if you wish to use the six buttons on the last line of the button board to play bass and chord. Select "**ON**" if you want the six buttons on the last line of the button board to call assigned functions. **TIPS** Selecting "**ON**" you lose the ability to use the notes and chords associated with the six buttons of the last row. If it's important to you not to lose the use of these notes and chords, you can shift the position of note and chord of all button lines to the left so that the last line becomes the penultimate one. For details, see the parameter "Position" (p. 98)
Function	The assignable parameters are the same as for the MASTER BAR SWITCH. Please refer to "Master Bar Switch Assignable Functions" (p. 56)".	

Using the Touch Sensor

Slide your finger towards the left or right on this Touch Sensor to change the pitch of the notes (default). You can assign to this controller other functions as Modulation, FX-C1, FX-C2.

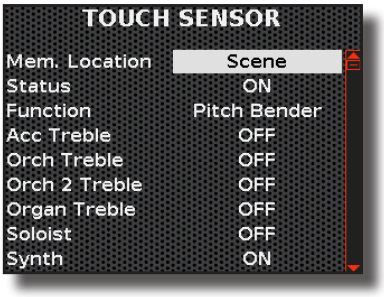


How to Assign a Function to the Touch Sensor Controller

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→TOUCH SENSOR page.**

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. **Use the [DATA/ENTER] knob to select the parameter and choose its setting.**

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**Scene**: Choose "Scene" if you want the assigned function to be different for each saved scene. **Global**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.
Status	OFF, ON	This parameter disables or enables the Touch Sensor controller.
Function	For the list of assigned functions, see the "Touch Sensor Assignable Functions" here below.	

Touch Sensor Assignable Functions

Function's Setting	Explanation
Off	No function assigned.
Pitch Bender	The Touch Sensor is assigned to the Pitch Bender (default). **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part.
Modulation	The Touch Sensor is assigned to the Modulation. You can choose which parts it affects. **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part.
FXC1, FXC2	Same as the FX-C1 and FX-C2 knobs. See "Using the FX-C1 and FX-C2 Knobs to Modify the Sound" (p. 60).
FX Manual	Selecting this function, you can control the "Manual" parameter of the effector. See the "16: Wah-Wah" (p. 108) and the "17: Cut Filter" (p. 108). **"Acc Treble ~ Drum Ch/F.Bs L"**: You can choose whether the assigned function affects the part.

G-Sensor : Change the Sound Moving Your Accordion

This controller, also known as an accelerometer, is a sensor that can perceive the change of accelerating force. Through the movement of the instrument, it is possible to control various function as Pitch and Modulation.

The G-Sensor detects the movement of your accordion on two axes, the X-axis and the Y-axis.

Movement on the X-axis

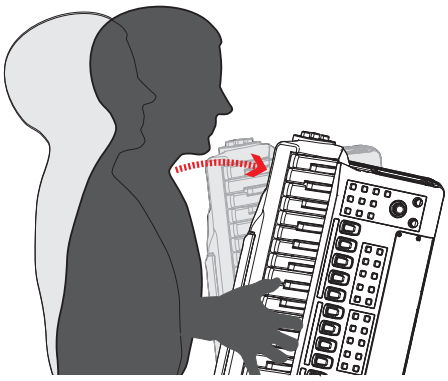
1. **Hold the accordion while sitting or standing and rotate it slightly to your right from the side of the Treble keyboard.**

An effect is applied to the sound. By default, the X-axis is assigned

the Modulation on the Synth part.

Movement on the Y-axis

2. Hold the accordion while sitting or standing and lean your torso forward slightly.



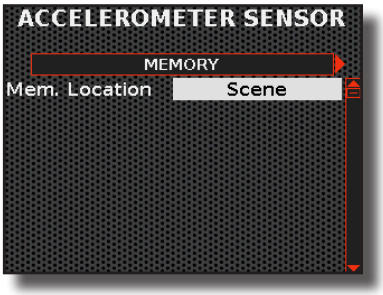
An effect is applied to the sound. By default, the Y-axis is assigned the Pitch Bender Up on the Synth part.

How to Assign a Function to the G-Sensor Controller

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→ACCELEROMETER SENSOR page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

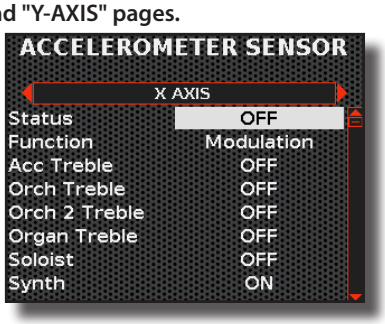
The first page of the "ACCELEROMETER SENSOR" menu is shown:



2. Use the [DATA/ENTER] knob to select the "Mem. Location" parameter and choose its setting.

Parameter	Setting	Explanation
Mem. Location	Scene, Global	**"Scene"**: Choose "Scene" if you want the assigned function to be different for each saved scene. **"Global"**: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.

3. Use the [DATA/ENTER] knob [◀] [▶] to select the "X AXIS" and "Y-AXIS" pages.



4. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Accelerometer Sensor - Assignable Functions

Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables X or Y axis tracking.
Function	Off, Modulation (default), Pitch Bender Down, Pitch Bender Up, FX Manual	**"Off"**: no function assigned. **"Modulation"**: the G-Sensor is assigned to the Modulation (default). **"Pitch Bender Down", Pitch Bender Up**: the G-Sensor is assigned to the Pitch Bender. **FX Manual**: Selecting this function, you can control the "Manual" parameter of the effector. See the "16: Wah-Wah" (p. 108) and the "17: Cut Filter" (p. 108).
Acc Treble ~ Drum Ch/F.Bs L	OFF, ON	**"OFF"**: the assigned function does not affect the part. **"ON"**: the assigned function acts on the part.

Using the FX-C1 and FX-C2 Knobs to Modify the Sound

The FISA SUPREMA is equipped with two real-time knobs to adjust the effector parameters during your live performance. The instrument automatically assigns two of the most significant parameters of the current effect to these knobs.

By default, the [FX-C1] knob controls a value of the most significant parameter of the FX-A effector, while the [FX-C2] knob that of the FX-B

To find out which effect parameter is adjustable via the two knobs, see "Effects Types and Parameters List" (p. 106). A "c1" or "c2" next to the parameter indicates that it can be adjusted with the [FX-C1] and [FX-C2] knobs.

By default, both are assigned to the Synth part of the Treble section.

1. Rotate the [FX-C1] or [FX-C2] knob to adjust the amount of the assigned effect.

A temporary page is open, showing the current values of the parameter of the effector, the name of parameter and the name of the part assigned to the knob.

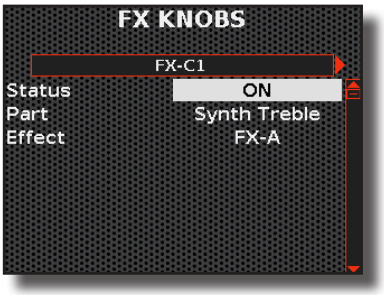
In the example above, we rotated the FX-C1 knob.

How to Assign an Effector to FX-C1/FX-C2 Knob

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→FX-KNOBS page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:



2. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables the knob.
Part	Accordion Treble, Orch. Treble, Orch. 2 Treble, Soloist Treble, Synth Treble, Acc. Bass&Chord, Orch. Chord, Orch. FreeBass L, Orch. FreeBass H, Acc. FreeBass	Choose which part you want to control with the [FX-C1] / [FX-C2] knob.
Effect	FX-A, FX-B	Choose which effector (FX-A or FX-B) the knob should act on.

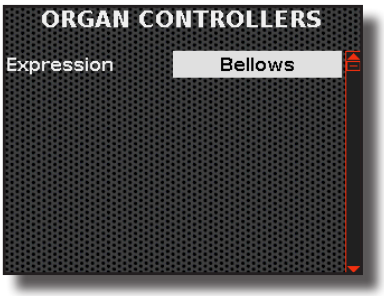
Controlling the Expression Using the Bellows (Organ Controllers)

You can choose whether to control the expression through the movement of the bellows or not. As regards the orchestral and drum parts, this choice is made through the register parameters. For each register, it is possible to have a different setting: See "Registers Customization" (p. 73). As far as the organ is concerned, this choice is global for all organ parts.

Here below is the procedure for setting the control of the expression through the bellows.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ORGAN→CONTROLLERS page

The following page is shown:



2. Rotate the [DATA/ENTER] knob to set the value to "Bellows".

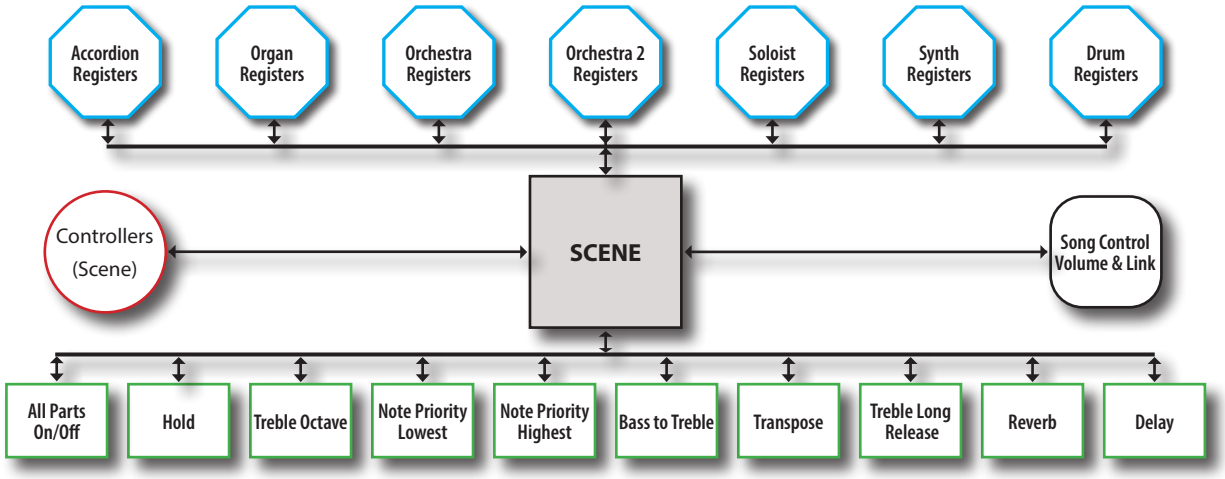
Now you can control the expression of the organ parts through the bellows.

ORGAN CONTROLLERS		
Parameter	**Setting**	**Explanation**
Expression	OFF, Bellows	Select "Bellows" if you want control the expression through the bellows.

14 Working with the Scenes

The FISA SUPREMA provides a powerful memories system (Scenes) that allows you to store almost all settings you made on the instrument, such as registers, parameters, panel functions, keyboard parts, functions assigned to the controllers and so on.

Graphic Scheme of the Data Stored in a Scene

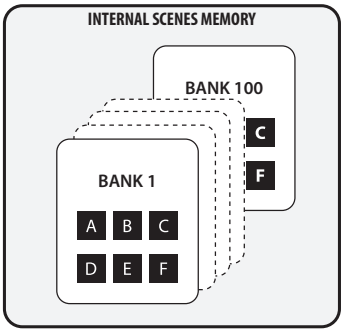


MEMO

The global parameters are not saved in the Scenes.

Recalling a Scene

The instrument's internal memory contains 600 Scenes divided into 100 banks of 6 scenes (A ,B, C, D, E, F).



The accordion comes with some scene banks already preloaded from the factory. Enjoy of them and change them to your liking.

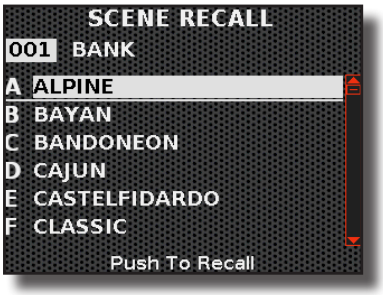
With a single click, you recall 154 registers of all available Parts and many other functions and parameters.

1. Use the [BANK] buttons to scroll through the Scene banks.

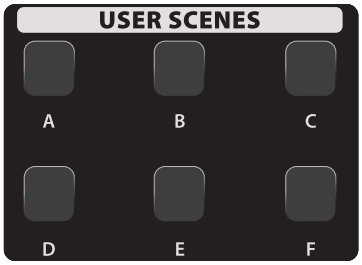
MEMO

You can also directly select a bank without scrolling through previous ones. See "Direct Bank Selection Mode" (p. 63).

A page shows the list of Scenes in the Bank.



2. Press one of [A], [B], [C], [D], [E], [F] buttons to call up the desired scene.



The selected scene is highlighted.

MEMO

You can also use the [DATA/ENTER] knob to scroll through the banks and select a scene.

MEMO

You can also recall a scene from the specific page accessible via the [MENU/EXIT] button SCENE→RECALL.

Direct Bank Selection Mode

If you want to choose a bank directly, this mode will come in handy.

1. Press the [BANK] buttons together to enter the direct bank selection mode.

The following page appears:

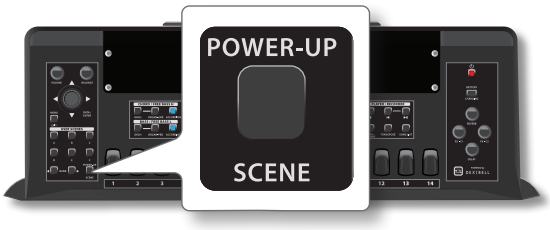
2. Use the TREBLE registers to dial the bank number to select.

For example, to recall bank "001" press register "10" (= 0) followed by register "1". To recall the bank "056", press register "5" followed by register "6". To recall bank "100" press register "10" twice.

Recalling the Power Up Scene

The Power-Up Scene is a scene like any other. The difference is that this scene is automatically recalled when the instrument is turned on. It can also be recalled at any time by pressing this button. The Power-Up scene is useful because it allows the user to create their preferred setup when powered on. See "Configuring Your Instrument Upon Power-Up (Save As Power-Up)" (p. 64).

1. Press the [POWER-UP SCENE] button to call up the relative scene.



Saving a Scene

The edited data of each register can be saved in a single SCENE. Change any settings you want to save. Multiple registers of each part can be edited. The changes made to each register remain in memory until the accordion is turned off or any operation is performed that overwrites the contents of the registers, such as recalling an organ or accordion type, recalling any other scene, setting organ or accordion mode. See "Graphic Scheme of the Data Stored in a Scene" (p. 62).

Data Stored in a Scene			
Registers & Parameters		Panel Function & Parameters	
Accordion Registers	p. 73	All Part On/Off	p. 41
Accordion Type	p. 37	Hold	p. 50
Organ Registers	p. 77	Treble Octave	p. 50
Organ Type	p. 39	Note Priority	p. 51
Orchestra Registers	p. 80	Bass to Treble	p. 45
Orchestra2 Registers	p. 80	Transpose	p. 50
Soloist Registers	p. 80	Treble Long Release	p. 51
Synth Registers	p. 80	Effects (Reverb & Delay)	p. 54
Drum Registers	p. 83	**Other Functions**	
		Controller (Scene)	p. 54
		Song Control (Volume & Link)	p. 67

1. Change all settings the way you want to save them.

2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→WRITE page.

TIPS

You can also select the "SCENE WRITE" page by pressing and holding one of the [A], [B], [C], [D], [E], [F] buttons.

3. Use the [BANK] buttons to select the bank where you want to save the Scene.

A page shows the list of Scenes in the Bank.

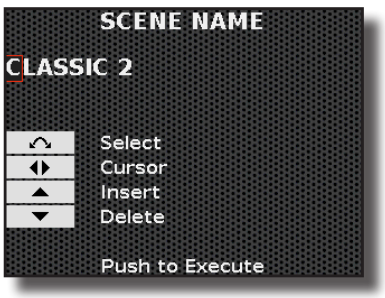
MEMO

You can use also the [DATA/ENTER] knob [◀] [▶] to select the bank.

4. Use the [DATA/ENTER] [▲] [▼] knob to select the Scene.

5. Push the [DATA/ENTER] knob to write your Scene.

The display changes to:



6. If you want to name the Scene, see "Assigning the Name You Specify" (p. 36).

7. Push the [DATA/ENTER] knob to save the Scene.

A message confirms the operation.

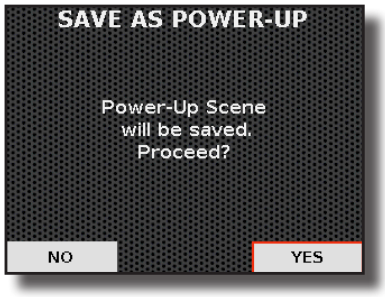
MEMO

It is also possible to save the single Scene in a USB Memory . See "Saving a Scene in a USB Memory" (p. 64).

Configuring Your Instrument Upon Power-Up (Save As Power-Up)

As mentioned earlier, the Power-Up scene is useful because it allows the user to create their preferred configuration upon power up. See also "Recalling the Power Up Scene" (p. 63). Here below we will see how to save the Power-Up scene.

1. **Change any settings you want the instrument to have at power up.**
2. **Press and hold the [POWER-UP SCENE] button until the following message appears.**



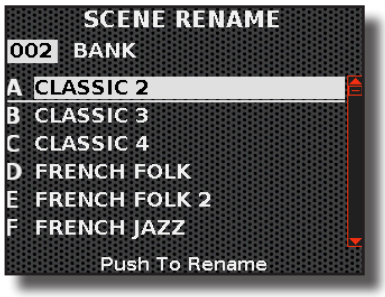
3. **Push the [DATA/ENTER] knob to proceed.**
A message confirms the operation.

MEMO

You can also access this function through the [MENU/EXIT] button SCENE→SAVE AS POWER-UP.

Renaming a Scene

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→RENAME page**
2. **Use the [BANK] buttons to select the bank containing the Scene to be renamed.**
A page shows the list of Scenes in the Bank.



MEMO

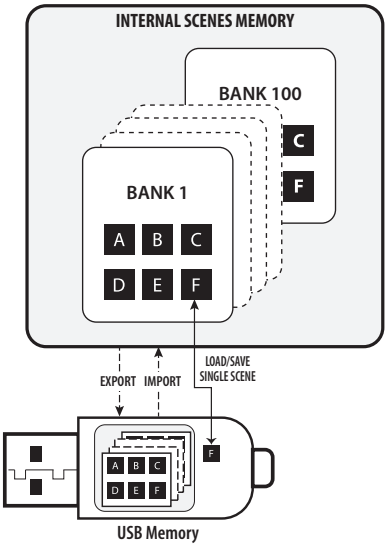
You can use also the [DATA/ENTER] knob [◀] [▶] to select the bank.

3. **Use the [DATA/ENTER] knob [▲] [▼] to select the Scene.**
4. **Push the [DATA/ENTER] knob to select the Scene to rename.**
5. **Use the [DATA/ENTER] knob to rename the Scene, see "Assigning the Name You Specify" (p. 36).**
6. **Push the [DATA/ENTER] knob to save the Scene.**
A message confirms the operation.

USB Memory Operation

The Scenes you create are saved in the internal memory of the instrument.

Additional Scenes can be saved in an external USB Memory and recall it at a later time.

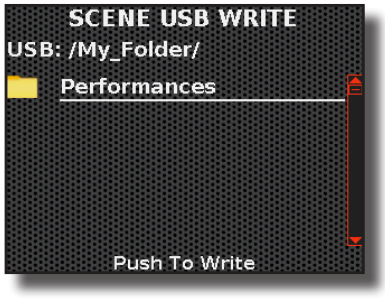


You can save the single Scene or export the entire contents of the internal memory (600 scenes).

Saving a Scene in a USB Memory

You can save a single scene in an external USB Memory connected to the instrument and recall it at a later time.

1. **Connect a USB Memory (commercially available) to the MEMORY port of your instrument. See "Inserting a USB Memory" (p. 27).**
2. **Change all settings the way you want to save them.**
3. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→USB WRITE page.**
The display shows the list of scenes in the current folder of the USB memory.



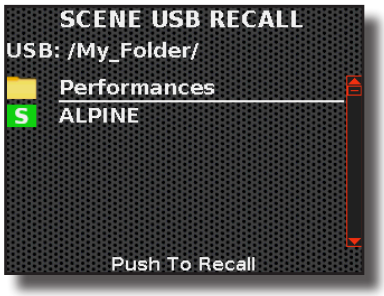
4. **Use the [DATA/ENTER] to scroll through folders to select the destination folder and push the [DATA/ENTER] to confirm.**
For details see "Navigating Files and Directories" (p. 36).
5. **Use the [DATA/ENTER] knob to name the Scene, see "Assigning the Name You Specify" (p. 36).**
6. **Push the [DATA/ENTER] knob to save the Scene.**
A message confirms the operation.

Recalling a Scene From a USB Memory

1. **Connect a USB Memory (commercially available) that contains a Scene to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27)**.**

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→USB RECALL page**

   The display shows the list of scenes in the current folder of the USB memory.



   The files containing the Scene are easily identifiable through the icon: S

3. **Use the [DATA/ENTER] to scroll through folders to select the Scene and push the [DATA/ENTER] to recall.**

   For details see "Navigating Files and Directories" (p. 36).

   The scene is recalled, and the display shows the highlighted scene name.

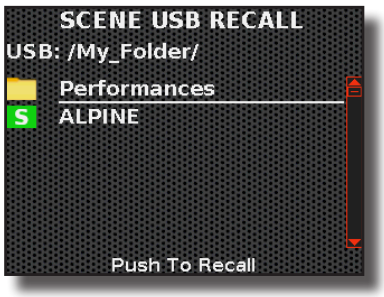
Deleting a Scene From a USB Memory

Use this function to delete a Scene from a USB Memory.

1. **Connect a USB Memory (commercially available) that contains a Scene to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27)**.**

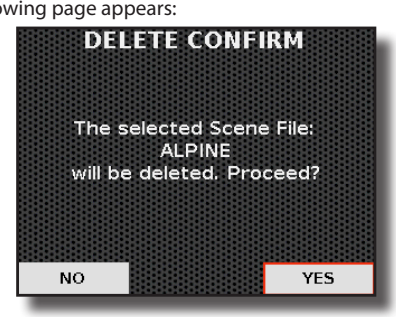
2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→DELETE page**

   The display shows the list of scenes in the current folder of the USB memory.



3. **Use [DATA/ENTER] to scroll through folders to select the scene to delete and press [DATA/ENTER].**

   The following page appears:



4. **Push the [DATA/ENTER] knob to proceed.**

   A message confirms the operation.

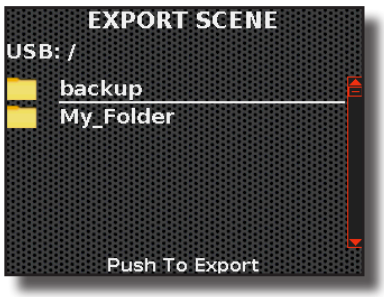
Exporting a Scene Set in a USB Memory

This function allows the entire contents of the internal memory, 600 scenes, to be exported to a USB Memory (commercially available). Through this function, you can create special sets of scenes for each event and import them as you wish.

1. **Connect a USB Memory (commercially available) to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27)**.**

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→EXPORT page**

   The display shows the list of scene sets in the current folder of the USB memory.



3. **Use the [DATA/ENTER] to scroll through folders to select the destination folder and push the [DATA/ENTER] to confirm.**

   For details see "Navigating Files and Directories" (p. 36).

4. **Use the [DATA/ENTER] knob to name the file to export. See** "Assigning the Name You Specify" (p. 36)**.**

5. **Push the [DATA/ENTER] knob to save the Scene.**

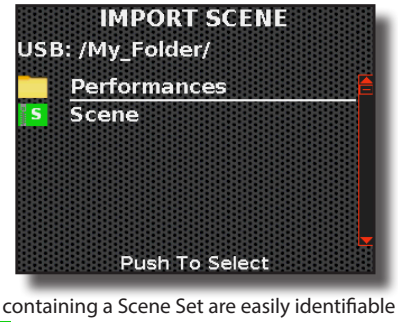
   A message confirms the operation.

Importing a Scene Set From a USB Memory

1. **Connect a USB Memory (commercially available) that contains a Scene Set to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27)**.**

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→IMPORT page**

   The display shows the list of scene sets in the current folder of the USB memory.



   The files containing a Scene Set are easily identifiable through the icon: S

3. **Use the [DATA/ENTER] to scroll through folders to select the Scene Set and push the [DATA/ENTER] to recall.**

   For details see "Navigating Files and Directories" (p. 36).

   A message confirms the operation.

Accordion and Organ Mode: How to Set Up a New Configuration

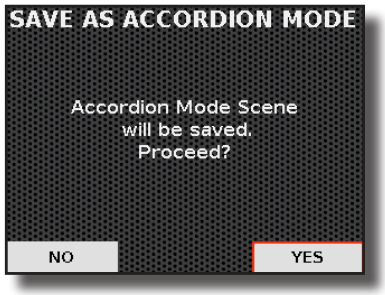
As seen on p. 37 and p. 39, Accordion and Organ Mode are two features that automatically call up the most appropriate panel settings for playing the accordion and organ.

Below we will see how to set up a new configuration for Accordion and Organ Mode.

1. **Change any settings you feel are necessary or, if you wish, you can recall an existing scene.**

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→SAVE AS ACCORDION MODE page or the SCENE→SAVE AS ORGAN MODE page.**

   The display changes to:



   In the example, we have selected the "SAVE AS ACCORDION MODE" function.

   Note that the procedure is the same for both the functions: "SAVE ACCORDION MODE" and "SAVE ORGAN MODE".

3. **Push the [DATA/ENTER] knob to to save the settings.**
   A message confirms the operation.

15 Playing a Music Audio File

The FISA SUPREMA can play back audio files in the mp3 and WAV formats directly from a USB memory you connect to its USB MEMORY port.

You can play songs using them as the backing track for your performances.

The FISA SUPREMA can play back the following file types:

File Type	Extension
Audio files	.mp3
	.wav
	.aiff or .aif

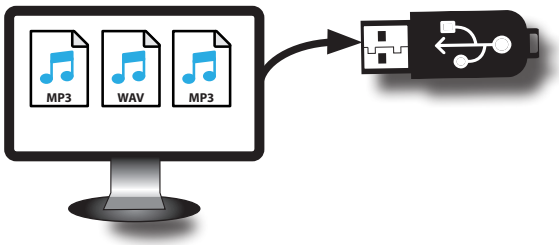
Before Playing Songs

Before being able to play back audio (mp3 or WAV) on the FISA SUPREMA, you need to load songs into a USB Memory.

For performing these operations, you need a personal computer.

Copying Audio Files to a USB Memory

1. **Insert your USB Memory into the USB socket of your computer.**
2. **Copy the audio files you want to the USB memory.**



3. **Safely disconnect your USB Memory from your computer.**

Selecting and Playing a Song

1. **Insert an USB Memory that contains songs. See** "Inserting a USB Memory" (p. 27)**.**

Select the song

2. **Press the [SONG] button.**

The display shows the list of songs in the current folder of the USB memory.

The songs are easily identifiable through the icon:

3. **Use the [DATA/ENTER] to scroll through folders to select the song and push the [DATA/ENTER] to recall.**

For details see "Navigating Files and Directories" (p. 36).

The song is loaded, and the display shows the highlighted song's name.

Play the song

4. **Press the [▶II] button.**

The [▶II] button's indicator lights and the song playback starts.

5. **Press the [▶II] button again to pause the song playback.**

The [▶II] button goes dark.

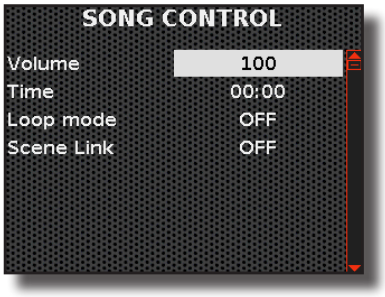
6. **Press [▶II] again to resume playback.**
7. **If you want to go back to the beginning of the current song, press the [⏮] button.**

Useful Song Controls

The FISA SUPREMA has useful song controls that allow you to adjust the volume, rewind, or fast-forward within the current song, etc.

1. **Load the song you want to play back. See** "Selecting and Playing a Song" (p. 67)**.**
2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SONG CONTROL page.**

The display shows:



3. **Use the [DATA/ENTER] knob to select the parameter and choose its setting.**

Parameter	Value	Explanation
Volume	0~127	Adjust the Volume of the song player.
Time	The value depends on the duration of the song.	• Rotate the [DATA/ENTER] counterclockwise or move the [DATA/ENTER] knob toward left **[◀] to rewind within the song.** • Rotate the [DATA/ENTER] clockwise or move the [DATA/ENTER] knob toward right **[▶] to fast-forward within the song.**
Loop Mode	OFF, SONG, LIST	"**OFF**":No loops. Playback stops at the end of the song current. "**SONG**": Continuously repeats the playback of the current song. The playback is repeated until select a different song or stop the song playback. "**LIST**": Continuously repeats the playback of all music files available in the current folder, in consecutive order. The playback is repeated until select a different song or stop the song playback.

Parameter	Value	Explanation
Scene Link	OFF, ON	"**OFF**": No link to song. "**ON**": The current song is linked to the Scene See "Speaking About the Link of a Song to the Scene" just here below.

Speaking About the Link of a Song to the Scene

Here below, we will explain what happens when the "Scene Link" parameter is set to "ON".

When you recall a scene that has a link to a song, the system automatically loads the song and prepares it for playback.

For the song to be loaded correctly, it must be available when the scene is recalled.

All you need to do is hit the [▶II] button to start playback of that song.

The instrument only memorizes the song's name and the path on the USB memory. If, at the time you recall such a Scene, that song is not available, the display will respond with a "File not found". Insert the USB memory containing the song and select that scene again.

16 Recording Your Performance

The FISA SUPREMA allows you to record your performance and save it to a USB storage device.

Recording as Audio Data

Your performance will be recorded as audio data. The recorded song can be used on your computer, phone and in any audio player.

NOTE

To use the recorder, a USB memory (commercially available) must be connected to the instrument.

Recording Your Music as Audio Data (WAVE)

This useful function allows professional quality stereo recordings.

The recording are saved in an external USB Memory (commercially available).

NOTE

You will need an USB Memory (commercially available) to record your performance.

Audio Recorder format specifications

Audio Format	Specification
WAV	48 KHz, 32 bit, Stereo

Before you start recording

1. **Connect a USB Memory. See** "Inserting a USB Memory" (p. 27)**.**
2. **Prepare everything you want to record: select registers, keyboard parts and everything you want to use for performance.**

Starting/stopping recording

3. **Press the [●] (Rec) button to start recording.**

   The indicator of the [●] button lights and the FISA SUPREMA starts to recording everything you play.

4. **When you finish your performance, press the [●] (Rec) button to stop recording.**

   The recording stops and the **[●] (Rec)** button lights off.

   Your audio file is saved in the "Recording" folder on the USB memory.

NOTE

Do not disconnect the USB Memory during the song recording.

About the Recording Files

The audio files are saved in the "Recording" folder of the USB Memory.

If the "Recording" folder doesn't exist, it is automatically created within the first recording.

The songs are saved with a different progressive number: rec_0001.wav, rec_0002.wav and so on.

Listening to your recording

5. **Press the [▶/II] button to listen to your song.**

   If you want to re-record again, repeat from step 3.

NOTE

You should always safely eject the USB Memory before physically unplugging it from USB port. Before unplugging the USB Memory, use the "USB MEMORY REMOVE" function. See "Safely Remove the USB Memory" (p. 27).

How to Record your Performance over an Existing Audio Song (Overdub)

This is a technique used in audio recording. It is a process that allows performances to be recorded synchronously with pre-recorded material. All is recorded in a new song.

1. **Connect a USB Memory that contains the song to overdub. See** "Inserting a USB Memory" (p. 27)**.**
2. **Prepare everything you want to record.**
3. **Load the song to overdub from the USB memory. See** "Selecting and Playing a Song" (p. 67)**.**
4. **Press the [●] (Rec) button to start recording and press the [▶/II] button to start the playback of the audio song pre-recorded.**
5. **Play your performance while listening to the audio song pre-recorded.**
6. **At the end of your performance, press the [●] (Rec) button to stop recording.**

   The recording stop and the [●] indicator lights off.

7. **Press the [▶/II] button to listen your new song.**

17 Wireless Function

Bluetooth® Audio and MIDI Connectivity

The FISA SUPREMA is equipped with Audio and MIDI Bluetooth® (4.2 Low Energy) function.

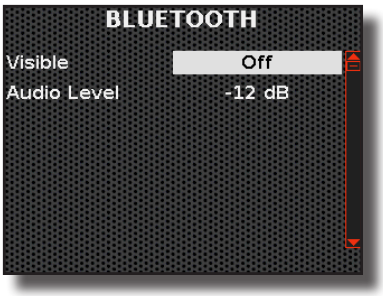
Thanks to this technology, you'll be able to:

- ❑ Listen to music played from your smartphone or tablet through the FISA SUPREMA speakers and/or through its audio output sockets.
- ❑ Exchange MIDI data between an external mobile device and the FISA SUPREMA.

Turning on the FISA SUPREMA's Bluetooth® Functions

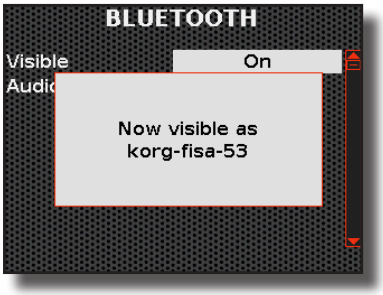
1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the BLUETOOTH page.

The following Bluetooth page is shows:



2. Use the [DATA/ENTER] knob to select the "Visible" parameter and set it to "On".

The FISA SUPREMA is now visible to other devices:



Connecting with the Mobile Device

The first time you use a new mobile device, you need to "pair" it with your device so that both devices know how to connect securely to each other.

NOTE

Please take into consideration that the explanation to pair your mobile device with the FISA SUPREMA is as an example. The operations to pair your mobile device can be different and depend on the operating system of your device. For details, please refer to the owner's manual of mobile device.

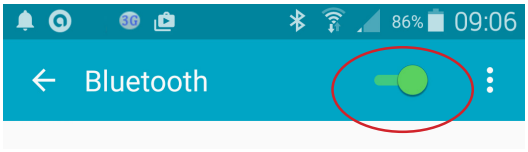
1. Place the mobile device within 1 meter (3 ft) from the FISA SUPREMA.

NOTE

When pairing, make sure that other devices are off or out of range.

2. Make sure that FISA SUPREMA is visible to other devices. **See "Turning on the FISA SUPREMA's Bluetooth® Functions" (p. 70).**

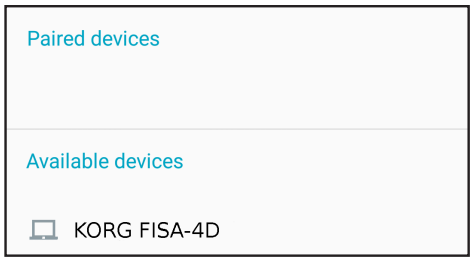
3. On the mobile device that you want to connect, turn on the Bluetooth® function and search for the devices.



For details on how to enable the Bluetooth® function, refer to the owner's manual for your mobile device.

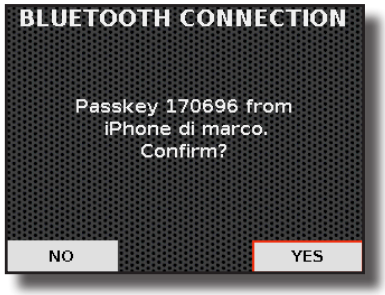
The list of available devices is now shown in your mobile device.

4. Select the "KORG FISA-xx" device that is shown on the Bluetooth® list of your mobile device.

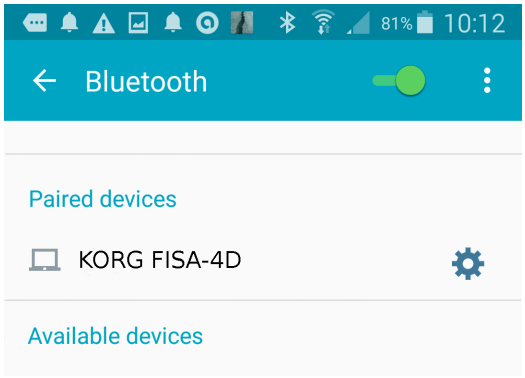


In example above the device name is "KORG FISA-4D".

5. If the mobile device and the FISA SUPREMA ask you to confirm the connection showing the "passkey" screen, confirm on both devices.



When pairing succeeds, "KORG FISA-4D" is added to the list of paired devices in the mobile device. Vice versa the mobile device is added to the list of "Paired" devices of FISA SUPREMA.



6. Select the "KORG FISA-xx" device that is shown in the paired devices list of your mobile device.

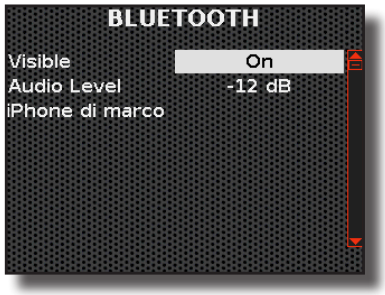
MEMO

For details, refer to the owner's manual for your mobile device.

MEMO

Once the devices have been paired, there is no need to perform pairing again. Once the device is recognized, the FISA SUPREMA asks you to allow the connection:

Choose "YES" to allow the connection. The following page appears:



The connection is now established and a Bluetooth® icon is shown in the main page. The music data played back by the mobile device can be heard through FISA SUPREMA.

NOTE

Pairing is required again if you execute a Factory Reset.

Connecting an Already Paired Mobile Device

NOTE

Please take into consideration that the explanation to connect your mobile device with the FISA SUPREMA is as an example. The operations to connect your mobile device can differ from our explanation and depend on the operating system of your device. For details, please refer to the owner's manual for your mobile device.

1. Place the mobile device within 1 meter (3 ft) from the FISA SUPREMA.

2. If not already activated, turn on the Bluetooth® function on the mobile device.

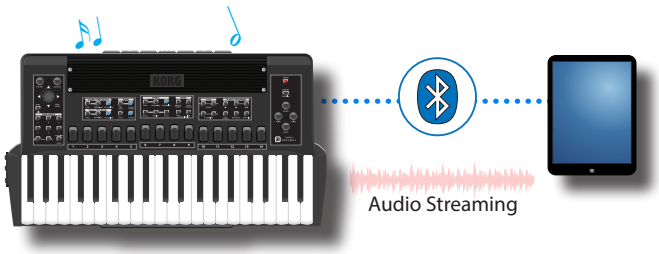
3. Select the "KORG FISA-xx" device that is shown on the Bluetooth® list of your mobile device.

MEMO

For details, refer to the owner's manual for your mobile device.

Using Bluetooth® Audio

You can listen to the music played on your mobile device through the speakers of the FISA SUPREMA .

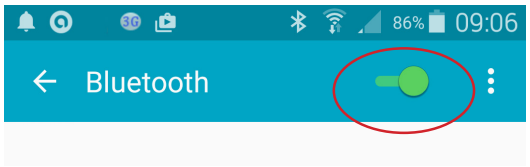


1. If not already activated, turn on the Bluetooth® function of the FISA SUPREMA and pair your mobile device. You don't need it if it's already paired.

See "Turning on the FISA SUPREMA's Bluetooth® Functions" (p. 70) and "Connecting with the Mobile Device" (p. 70).

2. Place your mobile device close to the FISA SUPREMA.

3. Turn on the Bluetooth® function of your mobile device.



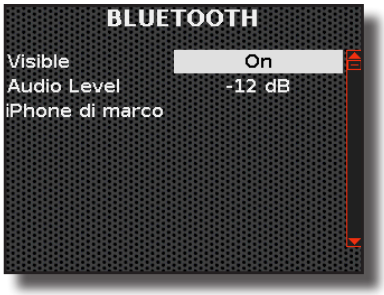
All music data played back by the mobile device can be now heard through the FISA SUPREMA.

Adjusting the Bluetooth® Audio Input Level

If the input volume level is not to your liking, you can adjust it through the volume of the connected external device or through the "Audio Level" parameter of your accordion.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the BLUETOOTH page.

The following page appears:



2. Use the [DATA/ENTER] knob [▲] [▼] to select the "Audio Level" parameter and rotate the [DATA/ENTER] knob to adjust the audio level.

Using Bluetooth® MIDI

The FISA SUPREMA supports Bluetooth MIDI BLE 4.2. You can easily connect wirelessly to iPad/iPhone music apps such as Apple GarageBand, as well as any MIDI-capable music production software on your Mac or Windows.

For details concerning the MIDI functions, please see "MIDI Functions" (p. 92).

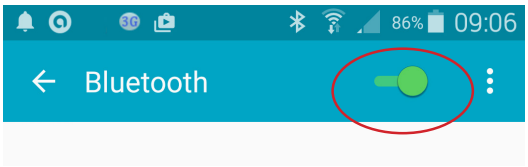
Here below is an example of Bluetooth MIDI connection between FISA SUPREMA and an MIDI application on iPhone/iPad. For the Bluetooth MIDI connection with other operating systems, please consult the indications relating to the system used.

1. **Turn on the "Visible" parameter of the FISA SUPREMA on the bluetooth page and pair your mobile device.**

   See "Turning on the FISA SUPREMA's Bluetooth® Functions" (p. 70) and "Connecting with the Mobile Device" (p. 70).

2. **Locate your mobile device near the FISA SUPREMA.**

3. **Turn on the Bluetooth® function of your mobile device**.



4. **Start an application in your iPhone/iPAD that support the MIDI Bluetooth® function.**

5. **Tap the Setting button in the control bar.**

6. **Tap Advanced, then "Bluetooth MIDI Devices".**

   The Bluetooth MIDI devices page is open and the FISA SUPREMA (KORG FISA-xx) is on the list of found devices.

7. **Tap the "KORG FISA-xx" device that is shown on the Bluetooth® list, then tap the Connect switch to turn it on.**

   Remember to set in your MIDI application, the "MIDI IN" port and "MIDI OUT" port as necessary.

18 Registers Customization

The FISA SUPREMA is fully customizable. In this chapter, we will see how to edit the registers for each part.

Accordion Registers

Here below, we will talk about how to edit the registers of the accordion parts: Treble, Bass & Chord and Free Bass.

NOTE

All changes made in this environment are temporary and will be lost when a Scene is recalled or the instrument is switched off. If you want to keep them, remember to save them in a Scene. See "Saving a Scene" (p. 63).

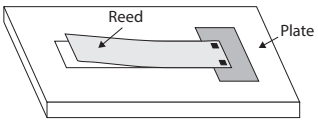
Introduction to Accordion Customization: Registers and Reeds

The accordion is a bellows-operated, free-reed musical instrument. The operating principle is the same as for the organ: by compressing or expanding the bellows and pressing the keys the valves are raised, letting the air pass through the reeds which, by vibrating, produce the note corresponding to the pressed key.

Each key corresponds to a sound produced by the reeds (up to 9 for the right hand and up to 5 for the left), which vibrates together to give more power to the sound and also to get different registers.

About Reeds

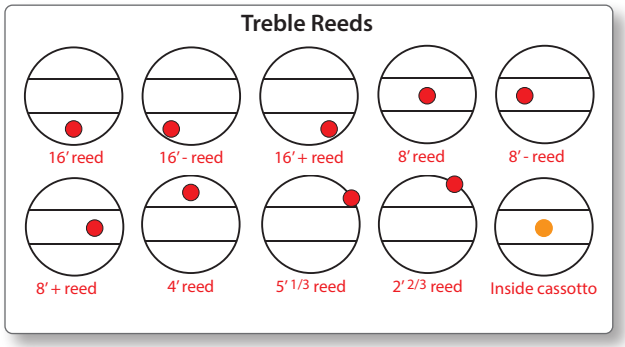
The reed is the device that makes the sound. In an acoustic accordion, it comprises a sheet of steel, fixed at one end to the reed holder plate and free to vibrate at the other end.



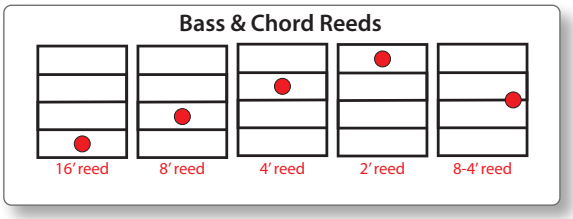
There must be two reeds for each note, one in the opposite direction to the other, so that the instrument plays the same note both by opening and closing the bellows.

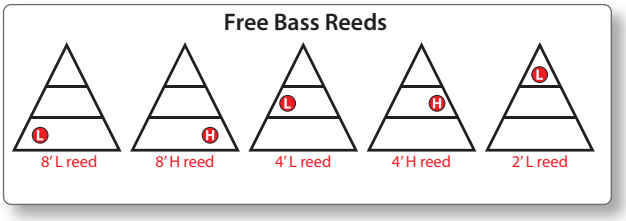
Each reed is tuned to a well-defined frequency: we will have different reeds, reeds with a high sound (2' 2/3) and reeds with a low sound (16').

The reed is represented by dots, while the register is represented by a circle (Treble), a rectangle (Bass & Chord) or a triangle (Free Bass). The position of the reed in the register shows its pitch.



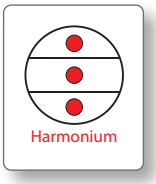
An orange dot means that the treble reed is positioned inside the **cassotto**. The **cassotto** causes the sound emitted by the inner reeds to be warmer than that of the outer reeds. The **cassotto** is a wooden chamber that acts as a filter that attenuates the higher harmonics.





About Registers

The FISA SUPREMA has 14 registers for the Treble section, 7 for the Chord & Bass and 7 for the Free bass section. Each register can be formed by a combination of reeds:



In the example, a typical "Harmonium" register is shown with 16', 8' and 4' reeds.

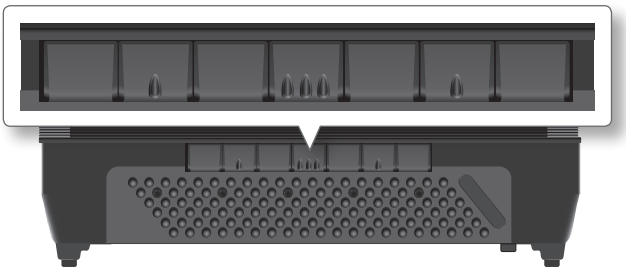
The FISA SUPREMA lets you change the combination of reeds to your liking. You can also choose whether to place the reed inside or outside the cassotto.

Editing the Accordion Registers

There are three editing environments, one for each part of the accordion: "TREBLE REGISTER" for the Treble parts, "BASS & CHORD REGISTER" for the Bass & Chord parts and "FREE BASS REGISTER" for the Free Bass parts.

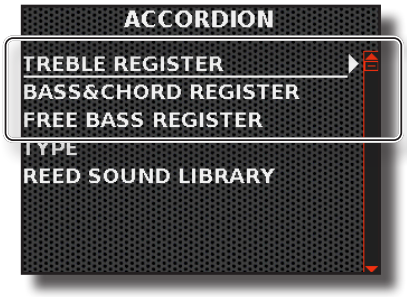
Through the "TREBLE REGISTER" editor, it is possible to change each of the 14 registers of the right hand.

Through the "BASS & CHORD REGISTER" and the "FREE BASS REGISTER" editor, it is possible to change each of the 7 registers of the left hand.



1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION menu item.

The following page is shown:



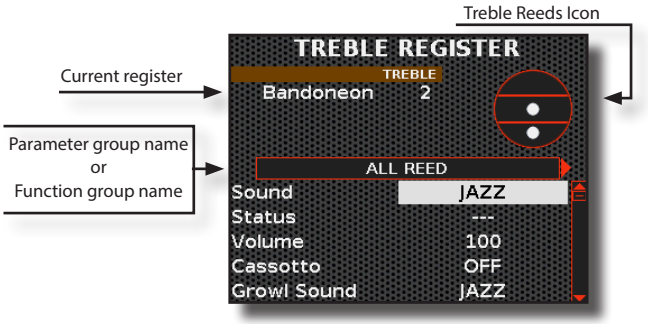
As you can see in the previous figure, we have three menu items: "TREBLE REGISTER", "BASS & CHORD REGISTER" and "FREE BASS REGISTER".

By selecting one of these 3 voices, we will access the three environments for editing each register of the relative part of the accordion.

2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of these environments: TREBLE REGISTER, BASS & CHORD REGISTER or FREE BASS REGISTER.

TIPS

It is also possible to access the various editing environments by pressing and holding the right or left hand register you wish to edit.



In the example, we selected the editor of the Treble Register. Take into consideration that the parameters selection mode is the same for all three editing environments.

3. Press the Treble or the Bass & Chord register you want to edit.

4. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.

5. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

The Accordion's Parameters.

On each editor's page, we will find a group of parameters. On the first pages you will find the parameters relating to the reeds, then the parameters relating to the registers, and on the last pages you will find the utility functions of the registers.

Here below, you will find explanations of all the parameters that you will find in the three editing environments.

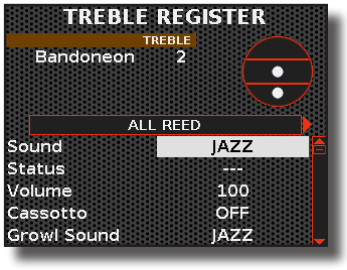
Icons inform you that the parameter is exclusive to only one part:

Treble parameter only.

Bass & Chord parameter only.

Free Bass parameter only.

The "TREBLE REGISTER" Reed's Parameters



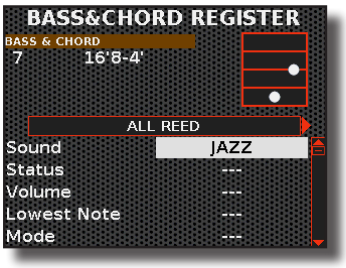
ALL REEDS ~ 2'2/3 REED

The first 10 pages of the "TREBLE REGISTER" environment contain the parameters relating to the type of reed.

The reeds pages are: ALL REED, 16' REED, 16'- REED, 16'+ REED, 8' REED, 8'- REED, 8'+ REED, 4' REED, 5'1/3 REED, 2'2/3 REED. Select the "ALL REED" page if you want to set the same parameters for all available reeds.

For the list of parameters of all sections, see "The List of Reed Parameters" below.

The "BASS & CHORD" Reed's Parameters



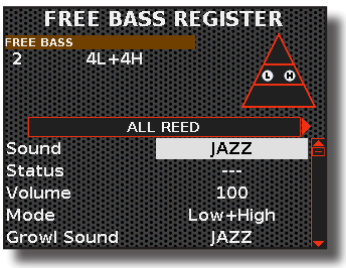
ALL REEDS ~ 2' REED

The first 6 pages of the "BASS & CHORD REGISTER" environment contain the parameters relating to the type of reed.

The reeds pages are: ALL REED, 16' REED, 8' REED, 8-4' REED, 4' REED, 2' REED. Select the "ALL REED" page if you want to set the same parameters for all available reeds.

For the list of parameters of all sections, see "The List of Reed Parameters" below.

The "FREE BASS" Reed's Parameters



ALL REEDS ~ 2' REED

The first 4 pages of the "FREE BASS" environment contain the parameters relating to the type of reed.

The reeds pages are: ALL REED, 8' REED, 4' REED, 2' REED. Select the "ALL REED" page if you want to set the same parameters for all available reeds.

The List of Reed Parameters

REED PARAMETERS		
Parameter	**Setting**	**Explanation**
Sound	ALPINE ~ TRIKITIXA	Choose the reed sound from those available. **MEMO** The FISA SUPREMA proffers the possibility of expanding its vast internal library with new reed timbres. See "Adding Reed Timbres to the Library" (p. 86).

REED PARAMETERS			
Parameter	**Setting**	**Explanation**	
Status	OFF, ON	Select "**OFF**" if you don't want to use the selected reed in the current register (The sound of **the reed will not be audible**). Select "**ON**" if you want to use the selected reed in the current register (The sound of **the reed will be audible**).	
Volume	0 ~ 127	This parameter allows you to change the audio level of the selected reed. It allows you to create the desired "mix" (volume balance) for the active (ON) reeds.	
Lowest Note	C ~ C2	This parameter allows you to specify the lowest note that a reed can play for the Bass & Chord section.	
Mode	Bass, Chord, Bass & Chord	This parameter allows you to choose which part of the buttons board (Bass, Chord or Bass and Chord) the reed acts on.	
	Low, High, Low + High	This parameter allows you to choose which part of the buttons board the reed acts on: **Low** Area (2 Bass rows), **High** Area (4 Free Bass Rows), **Low+High** (All 6 available rows).	
Cassotto	OFF, ON	Select "**OFF**" if you want to place the reed **outside the cassotto**. Select "**ON**" if you want to place the reed **inside the cassotto**.	
The following parameters apply only to reeds, which, because of their shape, continue to vibrate (inertia) after the note is released.			
Growl Sound	ALPINE ~ TRIKITIXA	Choose the "Growl" effect from one of the available reeds. **About Growl:** When the note is released, the sound of the reed doesn't stop immediately because there is an amount of vibrational energy on the reed that needs time to dissipate. Thus, the reeds continue to vibrate for a short time inside a casing closed by the valve.	
Growl Switch	OFF, ON	Select "**OFF**" if you don't want the reed Growl effect. Select "**ON**" if you want the reed Growl effect.	
Growl Volume	0 ~ 127	This parameter allows to adjust the level of the Reed Growl for Treble section.	

Register's Parameters

Here below is the additional parameters relating to the registers.

KEY OFF NOISE / KEY ON NOISE

Releasing a key causes a noise generated by the opening or closing of a valve. This noise is proportional to how quickly the key is pressed or released.

KEY OFF NOISE / KEY ON NOISE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**OFF**" if you don't want the effect. Select "**ON**" if you want the effect.
Volume	0 ~ 127	This parameter allows to adjust the level of the effect.

KEY OFF NOISE / KEY ON NOISE		
Parameter	**Setting**	**Explanation**
Sound	ALPINE ~ TRIKITIXA	Choose the "Key Off Noise" or "Key On Noise" effect from one of the available reeds. **MEMO** The FISA SUPREMA proffers the possibility of expanding its vast internal library with new reed timbres. See "Adding Reed Timbres to the Library" (p. 86).

VALVE AIR BLOW

The "VALVE AIR BLOW" is the breath of air that flows just before the reed begins to generate sound.

VALVE AIR BLOW		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**OFF**" if you don't want the effect. Select "**ON**" if you want the effect.
Volume	0 ~ 127	This parameter allows to adjust the level of the effect.

MUSETTE DETUNE

It is a key by key tuning value of the 8'+ and 8'- reeds.

MUSETTE DETUNE		
Parameter	**Setting**	**Explanation**
Type	OFF, Dry, Classic, French Folk, American Low, American High, North Europe, German Low, German Folk Low, Italian Low, German High, Alpine, Italian High, German Folk High, French , Scottish	Select "**OFF**" if you don't want the musette detune. The others parameters allow you to choose the system used for detuning the 8' reeds from 15 provided musette tuning tables.

AGING

This parameter adds a small amount of random tuning to each reed of the ranks of reeds to simulate the aging of the accordion.

AGING		
Parameter	**Setting**	**Explanation**
Amount	OFF, 1 ~ 10	This parameter allows you to adjust the quantity of the accordion aging.

CASSOTTO ENCLOSURE

The reed ranks in the Treble section can be located inside the cassotto enclosure. The cassotto enclosure works as an equalizer, attenuating the higher frequencies. So the reeds that play inside the cassotto have a different timbre if the cassotto switch is opened or closed.

CASSOTTO ENCLOSURE		
Parameter	**Setting**	**Explanation**
Status	CLOSED, OPEN	This parameter lets you decide if the "cassotto" should be closed or open.

BELLOWS RESONANCE

After the reed stops playing, a little reverberation can be heard from the accordion cabinet thru the bellows.

BELLOW RESONANCE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Choose whether you want the bellow reverberation.

CONTROLLERS

These additional controllers are dedicated to all Accordion sections.

CONTROLLERS		
Parameter	**Setting**	**Explanation**
Bellows Detune	OFF, Low, Medium, High	You can specify how strongly the pitch of the reeds changes when you open or close the bellows faster than usual. Select "**OFF**" if you don't want any detuning effect.
Bender Range	0, +/- 1/4, +/- 1/2, +/- 1 ~ +/- 24	This parameter sets the pitch interval, i.e. the value that will be used from this register when a Bender controller moved. The Master Bar Control (not for FISA SUPREMA C), Touch Sensor and the G-Sensor can be assigned as Bender. See "Changing Sounds Using Controllers" (p. 54).

EFFECT SEND

Through these parameters, it is possible to set how much effect (Reverb and Delay) to give to this register. You can adjust the reverb and delay in real time through the specific knobs placed on the panel. See "Adjusting the Master Reverb and Delay" (p. 54).

EFFECT SEND		
Parameter	**Setting**	**Explanation**
Reverb	0 ~ 127	You can specify the max quantity of effect you want for this register. For example, if you set the Reverb value to 100, the [REVERB] knob on the panel will adjust the amount of reverb for this register from 0 to 100 and not from 0 to 127.
Delay	0 ~ 127	

FX-A / FX-B

These parameters select the type of effector you want to assign to the register.

FX-A / FX-B		
Parameter	**Setting**	**Explanation**
Type	Thru ~ Compressor	Select the effect type. For details about the type of the effect, please see "Effects Types and Parameters List" (p. 106).
Switch	OFF, ON	Select "**OFF**" if you don't want the effector FX-A or FX-B to affect this register. Select "**ON**" if you want the effector FX-A or FX-B to affect this register.
For details about the parameters of the effector, please see "Effects Types and Parameters List" (p. 106).		

MUTE

This parameter mutes all reeds of this register. This can be handy when you want to pilot an external MIDI device and mute the accordion's internal sound generator.

MUTE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Switch this parameter "ON" when you want to mute all reed in this register.

MIDI TX, BASS MIDI TX, CHORD BASS TX

This section provides several filters that allow you to specify whether the messages in question should be transmitted (ON) or not (OFF) and some parameters related to MIDI transmission.

These parameters are related to the registers. Each register can have a different MIDI setting. For information on global MIDI parameters, see p. 92.

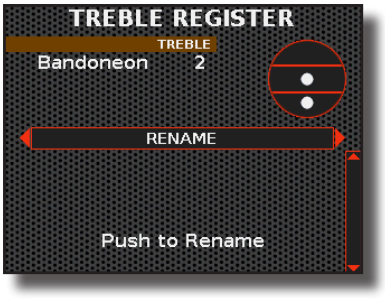
MIDI TX, BASS MIDI TX, CHORD MIDI TX		
Parameter	**Setting**	**Explanation**
Note Tx	OFF, ON	Select "ON" if you want to transmit note messages to an external MIDI device.
Octave	+2 ~ 0 ~ -2	This parameter allows you to transpose the note messages before they are transmitted to an external MIDI device.
PC Tx	OFF, ON	Select "ON" if you want to transmit a Program Change (PC, CC00, CC32) message when you recall this register to an external MIDI device.
CC00	0 ~ 127	These messages are used to select sounds and functions for an external MIDI device. Set the values you want to be sent via MIDI when you recall this register.
CC32	0 ~ 127	
PC	1 ~ 128	
Volume Tx	OFF, ON	Select "ON" if you want to transmit via MIDI the message in question when you recall this register. Set the value of the parameter in question you want to transmit via MIDI.
Volume	0 ~ 127	
Panpot Tx	OFF, ON	
Panpot	0 ~ 127	
Reverb Tx	OFF, ON	
Reverb	0 ~ 127	
Delay Tx	OFF, ON	
Delay	0 ~ 127	
Velocity Tx	INTERNAL, FIXED	Select "INTERNAL" if you want to transmit the velocity MIDI message depending on how hard you press the key on the keyboard. Select "FIXED" if you want to transmit a fixed velocity MIDI message.
Velocity	1 ~ 127	Set the Velocity value you want to transmit via MIDI when "Velocity Tx" is set to "FIXED".
Expression Tx	OFF, ON	This filters allow you to specify whether the messages in question should be transmitted (ON) or not (OFF) via MIDI.
Sustain Tx	OFF, ON	
Pitch Bender Tx	OFF, ON	
Modulation Tx	OFF, ON	

Register's Utility

Here below a series of register's utility functions.

RENAME

This function allows you to change the name of the register.



1. **Push the [DATA/ENTER] knob to enter in the rename function.**

   The display changes to:

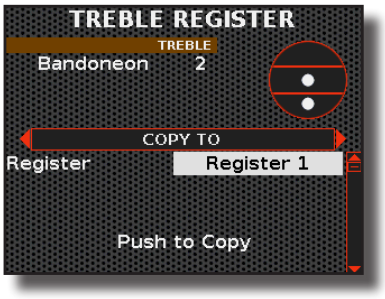
2. **Use the [DATA/ENTER] knob to rename the register. See** "Assigning the Name You Specify" (p. 36)**.**

3. **Push the [DATA/ENTER] knob to confirm the name.**

   A message confirms the operation.

COPY TO

This function allows you to copy the content of the selected register to another one.



4. **Rotate the [DATA/ENTER] knob to select the register in which you want to copy the content of the current register.**

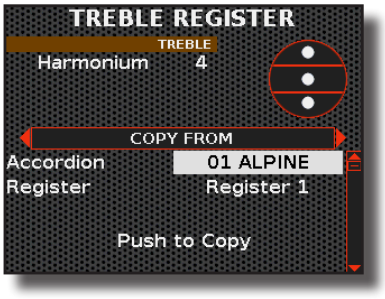
5. **Push the [DATA/ENTER] knob to execute the copy.**

   A message confirms the operation.

COPY TO		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register in which you want to copy.

COPY FROM

This function allows you to copy the content of any register of one of the 45 accordion available into the current register.



1. **Use the [DATA/ENTER] knob to select the accordion and the register from which you want to copy.**

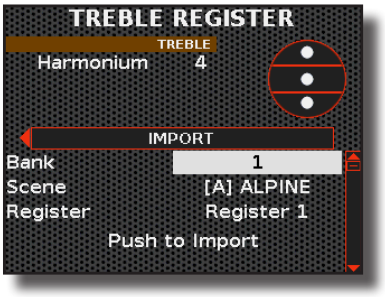
2. **Push the [DATA/ENTER] knob to execute the copy.**

   A message confirms the operation.

COPY FROM		
Parameter	**Setting**	**Explanation**
Accordion	01 ALPINE ~ 51 USER	Choose the accordion from which to copy.
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

IMPORT

This function allows you to copy the content of any register from one scene available in the current register.



1. **Use the [DATA/ENTER] knob to select the Scene (Bank and Scene) and the register from which you want to copy.**

2. **Push the [DATA/ENTER] knob to execute the copy.**

   A message confirms the operation.

IMPORT		
Parameter	**Setting**	**Explanation**
Bank	1 ~ 100	Select the Scene bank
Scene	[A] *name* ~ [F] *name*	Choose the Scene from which to copy.
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

Organ Registers

Here below, we will talk about how to edit the registers of the Organ parts: "ORGAN-UPP", "ORGAN-LWR" and "ORGAN-BASS".

NOTE

All changes made in this environment are temporary and will be lost when a Scene is recalled or the instrument is switched off. If you want to keep them, remember to save them in a Scene. See "Saving a Scene" (p. 63).

Introduction to Organ Customization: Registers and Drawbars

The FISA SUPREMA reproduces various types of organ: pipe organs, electromechanical and Electronic. See "Recalling an Organ Type" (p. 39).

The pipe organ is a musical instrument that produces sound by driving pressurized air through organ pipes. Each pipe of the organ resonates at a specific pitch. Each pipe is tuned to a specific note of the musical scale; the greater the length (measured in foot) of the tube and the lesser will be the pitch of the generated note. The most common pipe in the organ are: 16', 8', 4' and 2', each an octave apart. The pitch of the sound depends on the length of the pipe, which is measured in feet.

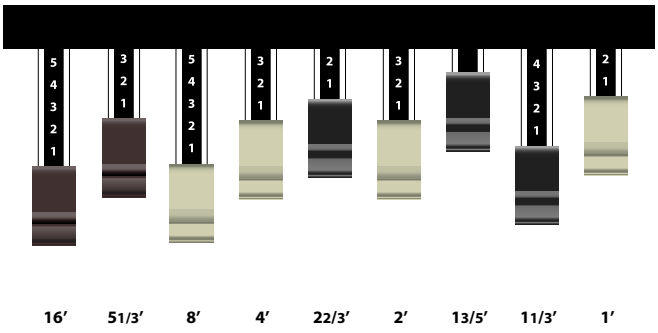
Besides the pipe organ, which is the classic organ, there are other types of organs that generate sound using different transistor-based technologies or electromechanical equipment (tonewheel).

About Drawbars

The Drawbar is the slider used to contro the volume of a particular foot: 16', 8', 4' and 2', etc.

The labeling of the drawbar derives from the stop system in pipe organs, in which the physical length (measured in foot) of the pipe corresponds to the pitch produced.

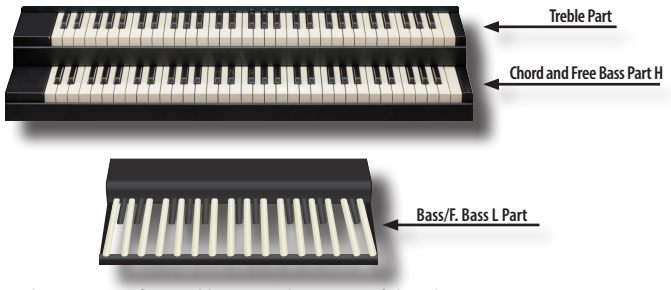
The following figure shows the typical composition of the drawbars in a Toneweel (TW) organ.



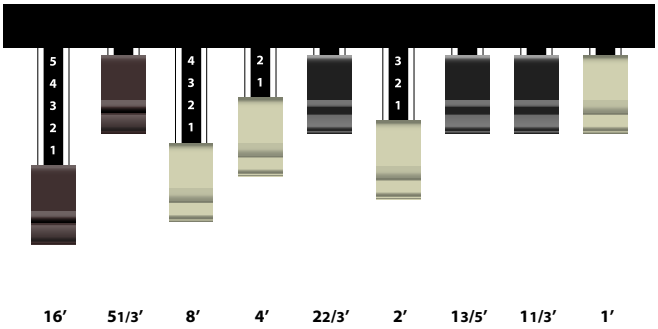
About Registers

The FISA SUPREMA has 14 organ registers for the Treble section (right hand), 7 for the Chord section, and 7 for the Bass/Free Bass L section (left hand). In Free Bass mode, there are 7 additional registers for the Free Bass H section (left hand).

The Treble section reproduces the Upper manual of an organ, the Chord/ free bass H reproduce the Lower manual section and the Bass/Free Bass L reproduce the pedal board.



Each register is formed by a combination of drawbars:



In the example above, the register is composed of 16', 8',4', 2' with different volumes for each foot. The other feet have volume 0 and therefore produce no sound.

Editing the Organ Registers

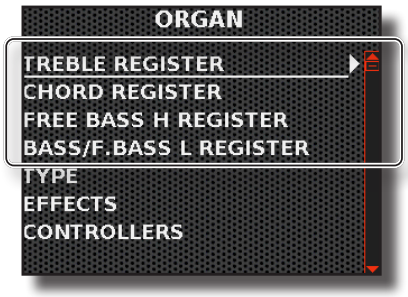
There are four register editors: "TREBLE REGISTER", "CHORD REGISTER", FREE BASS H REGISTER" and "BASS/F. BASS L REGISTER".

The "TREBLE REGISTER" editor works with Organ-Upp part registers, "CHORD REGISTER" works with Organ-Lwr part, "FREE BASS H REGISTER" also works with Organ-Lwr part (when Free Bass H is active) and the "BASS/F. BASS L REGISTER" for the Organ-Ped part.

Register Editor	Organ Part
TREBLE REGISTER	ORGAN-UP
CHORD REGISTER	ORGAN-LWR
FREE BASS H REGISTER	ORGAN-LWR
BASS /FREE BASS L REGISTER	ORGAN-PED

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ORGAN menu item.

The following page is shown:

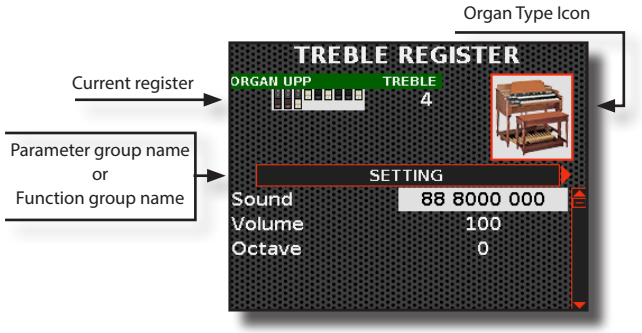


2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of these editor sections: TREBLE REGISTER, CHORD REGISTER, FREE BASS H REGISTER or BASS/F. BASS REGISTER.

TIPS

It is also possible to access the various editing environments by pressing and holding the right or left hand register you wish to edit.

A page like this is shown:



In the example, we selected the editor of the Treble Register. Take into consideration that the parameters selection mode is the same for all three editor sections.

3. Select the register you want to change by pressing one of the 14 Treble registers or one of the 7 Bass & Chord registers.

4. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.

5. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

Editing the Drawbars.

On each editor's page, we will find a group of parameters. In the first pages of the editor, you will find the individual Drawbars that allow you to build the sound; The parameters relating to the registers will then follow, and on the last pages, you will find the utility functions of the registers.

Below you will find the explanations of all the parameters that you will find in the three sections: Drawbars, Registers and Utilities.

Icons inform you that the parameter is exclusive to only one part:

TREBLE (Organ Upp) parameter only.

CHORD (Organ Lwr) parameter only

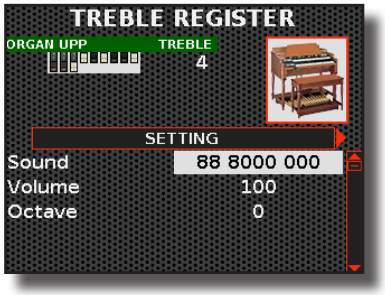
FREE BASS H (Organ Lwr) parameter only.

BASS/F. BASS L (Organ Ped) parameter only.

Drawbar's Parameters

On the first page of the editor, you can choose a combination of presets available; adjust the audio volume and the transposition into octaves of the current register. This applies to all sections of the editor: TREBLE REGISTER, CHORD REGISTER, FREE BASS H REGISTER or BASS/ F. BASS REGISTER.

Below is the first page of the Treble Register Editor. We will not show you the same page as the other editor sections, since they are similar.

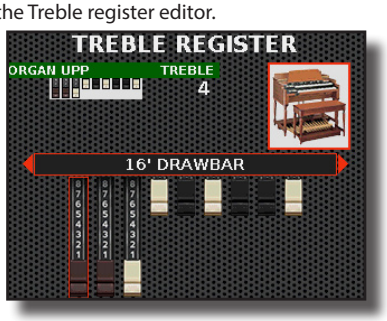


SETTING

SETTING			
Parameter	**Setting**	**Explanation**	
Sound	User ~ *Drawbar combinations*	"**Sound**": Set this parameter if you want one of the preset combination of drawbars available for each part. "**User**": it shows that a drawbar selection other than the preset ones has been set.	
Volume	0 ~ 127	This parameter allows you to adjust the volume of the selected register.	
Octave	+4 ~ 0 ~ -4	Choose whether to transpose (in octaves) the notes played when this register is selected.	
Lowest Note	C ~ C2	This parameter allows you to specify the lowest note this register can play for the Chord and Bass/F. Bass L section. This parameter works in "Bass & Chord" mode only.	

DRAWBARS sliders

Through these pages, you can control the level of each foot that builds the sound, as if you use a mixer. Shown below is the 16 foot page for the Treble register editor.



The drawbars available for each editor section depend on which organ type is selected. Below is a table that will show the drawbars available by type of organ and section:

TW1 / TW2								
TREBLE / CHORD /FREE BASS H								
16'	5' 1/3	8'	4'	2' 2/3	2'	1' 3/5	1' 1/3	1'
BASS/F. BASS L only								
16'	8'							

FARF								
TREBLE / CHORD /FREE BASS H								
Bass 16'	String 16'	Flute 8'	Oboe 4'	Trumpet 8'	String 8'	Flute 4'	String 4'	2' 2/3
BASS/F. BASS L only								
16'	Soft / Sharp	-	-	-	-	-	-	-

VX								
TREBLE / CHORD /FREE BASS H								
16'	8'	4'	2'	II	III	IV	∿	ʌʌ
BASS/F. BASS L only								
16'	8'	-	-	-	-	-	∿	ʌʌ

PIPE								
TREBLE								
Bourdon 16'	Principal 8'	Rohrflute 8'	Octave 4'	Superoctave 2'	Mixture IV	Vox Humana 8'	-	LW/UP
CHORD / FREE BASS H								
Bourdon 8'	Salicional 8'	Flute 4'	Quinte 2' 2/3	Cornet V	Trumper 8'	-	-	-
BASS/F. BASS L only								
Subbass 16'	Octavbass 8'	Posaune 16'	-	-	-	-	-	-

Register's Parameters

Here below is the additional parameters relating to the registers.

PERCUSSION (Only for TW1, TW2)

It's the classic crisp attack unique to the vintage organ. This effect was designed to emulate the percussive sounds of the harp, xylophone and marimba. When the percussion is selected, this feature adds a decaying second- or third-harmonic overtone when a key is pressed.

PERCUSSION		
Parameter	**Setting**	**Explanation**
Switch	OFF, ON	Select "ON" to activate the effect.
Volume	Normal, Soft	Select between a "Normal" or "Soft" percussion levels.
Decay	Slow, Fast	Select between a "Slow" or "Fast" decay.
Harmonic	2nd, 3rd	Select to add a "3rd" or "2nd" harmonic to the percussion.

MUTE

This parameter mutes this register. This can be handy when you want to pilot an external MIDI device and mute the accordion's internal sound generator.

MUTE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Switch this parameter "ON" when you want to mute this register.

MIDI TX

This section provides several filters that allow you to specify whether the messages in question should be transmitted (ON) or

not (OFF) and some parameters related to MIDI transmission.

These parameters are related to the registers. Each register can have a different MIDI setting. For information on global MIDI parameters, see p. 92.

The parameters are the same as for the accordion registers. For the list of parameters and their explanation, refer to "MIDI TX, BASS MIDI TX, CHORD BASS TX" (p. 76).

Register's Utility

Here below a series of register's utility functions.

COPY TO

This function allows you to copy the content of the selected register to another one.

COPY TO		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register in which you want to copy.

For details see "COPY TO" (p. 77).

COPY FROM

This function allows you to copy the content of any register into the current register.

COPY FROM		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "COPY FROM" (p. 77).

IMPORT

This function allows you to copy the content of any register from one scene available in the current register.

IMPORT		
Parameter	**Setting**	**Explanation**
Bank	1 ~ 100	Select the Scene bank
Scene	[A] *name* ~ [F] *name*	Choose the Scene from which to copy.
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "IMPORT" (p. 77).

Orchestra, Orchestra 2, Soloist and Synth Registers

These editing environments being very similar and, for this reason, we will take the "ORCHESTRA" editing environment as an example for everyone.

NOTE

All changes made in this environment are temporary and will be lost when a Scene is recalled or the instrument is switched off. If you want to keep them, remember to save them in a Scene. See "Saving a Scene" (p. 63).

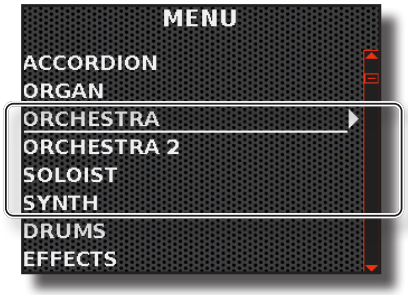
Editing of the Registers

As for the orchestral parts, since they are present in all sections, they have 4 different editing environments: "TREBLE REGISTER", "CHORD REGISTER", "FREE BASS H REGISTER" and "BASS/F. BASS L REGISTER ". While the Orchestra 2, Soloist and Synth being present only in the Treble environment, they will have only one section, the "TREBLE REGISTER".

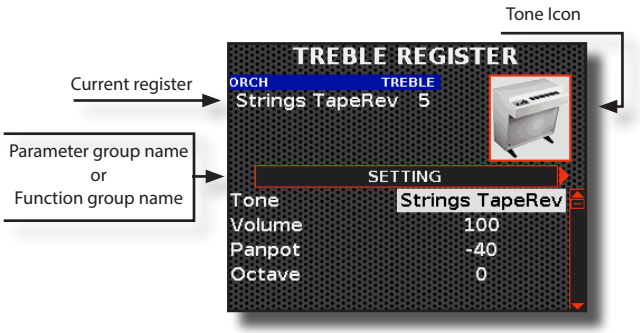
1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of the register editors: ORCHESTRA, ORCHESTRA 2, SOLOIST or the SYNTH.**

TIPS

It is also possible to access the various editing environments by pressing and holding the right or left hand register you wish to edit.



If you selected "ORCHESTRA" in step 1, a page will appear in which to choose the editing environment to work on. For the other choices ("ORCHESTRA 2", "SOLOIST" and "SYNTH"), you will enter directly into the "TREBLE REGISTER" editor environment.



In the example, we selected the editor of the Treble Register. Take into consideration that the parameters are the same for all parts.

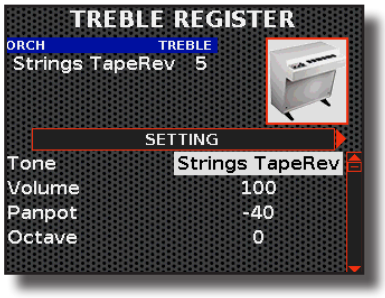
2. **Select the register you want to change by pressing one of the registers.**
3. **Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.**
4. **Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.**

Editing the Tone.

On each editor's page, we will find a group of parameters. In the first two pages of the editor, you can choose the tone to assign; The parameters relating to the registers will then follow, and on the last pages, you will find the utility functions of the registers.

Tone's Parameters

Below is the first page of the treble register editor. We won't show you the same page as other editing environments, because they look similar to this one.



SETTING

SETTING		
Parameter	**Setting**	**Explanation**
Tone	*Tones list available for the selected section.*	Select the tone you want to assign to the current register. See "Tone List" (p. 102).
Volume	0 ~ 127	This parameter allows you to adjust the volume of the selected register.
Panpot	-64 ~ 0 ~ 63	This parameter allows you to set the stereo placement of the selected tone. "0" means no change, negative value shifts the instrument towards the left, and positive value shifts it towards the right.
Octave	+4 ~ 0 ~ -4	Choose whether to transpose the notes played when this register is selected.
Lowest Note	C ~ C2	This parameter allows you to specify the lowest note this register can play for the Chord and Bass/F. Bass L section. **NOTE** This parameter is only available in the registers of the "Chord" and "Bass/F. Bass L" sections.

SOUND EDIT

This page allows you to change the tone to your liking, arriving to create new sounds.

Take note that the parameters of the sound you want modify are of the part. This means that the same sound modified for the Treble part will sound different if selected from the Chord part.

In the example above, the "String Tape Rev" was selected.

SOUND EDIT		
Parameter	**Setting**	**Explanation**
Tone	*List of available Tones.*	Select the tone you want to edit. See "Tone List" (p. 102).
Attack	-64 ~ 0 ~ 63	This parameter allows you to change the attack envelope of the selected tone.
Release	-64 ~ 0 ~ 63	This parameter allows you to change the release envelope of the selected tone.
Cutoff	-64 ~ 0 ~ 63	This parameter determines the frequency at which the filter works (Cutoff) and how much it "boosts" the frequencies around the cutoff frequency.
Resonance		

SOUND EDIT		
Parameter	**Setting**	**Explanation**
MEMO The parameters in this list are not applicable to all tones. The display will show only the parameters applicable to the selected tone.		
Hammer-Noises	-64 ~ 0 ~ 63	This parameter adjusts the amount of noise caused by the hammer strike on the strings, amplified and sustained by the resonance of the piano body. *(Applicable to: Ac. Piano, Wurly, Harpsichord, Clavinet tones).*
Key Off Noise	-64 ~ 0 ~ 63	This parameter adjusts the amount of noise caused by the release of the keys, which causes mechanical noises proportional to the speed of the release itself. *(Applicable to: Ac. Piano, Wurly).*
Cabinet Reso	-64 ~ 0 ~ 63	Thanks to this parameter, you can increase or decrease the cabinet resonance. *(Applicable to: E. Piano, Wurly, Ac. Guitar, Mandolin, Harp)*
Bell	-64 ~ 0 ~ 63	The "bell sound" is characteristic of some electric pianos that became popular throughout the 1970s. You can adjust the quantity of this typical sound. *(Applicable to: E. Piano)*
Off Noise	-64 ~ 0 ~ 63	You can adjust the quantity of the noise effect that some instrument produces when the key is released. *(Applicable to: Clavinet, Harpsi, E. Piano, Elec. Bass)*
Percussion	-64 ~ 0 ~ 63	This parameter increase or decreases the volume of percussive sound. *(Applicable to: Double Bass&Ride)*
Amp Noise	-64 ~ 0 ~ 63	This parameter simulates the noise of the bass amplifier. *(Applicable to: 5 String Bass)*
String Noise	-64 ~ 0 ~ 63	This parameter simulates the resonance of the bass strings. *(Applicable to: Smooth Bass)*
Key Noise	-64 ~ 0 ~ 63	This parameter simulates the noise of Saxophone Key. *(Applicable to: Sax)*
Polyphonic	Low, High, Last, Poly	This parameter becomes useful when you use some solo instruments like flute, violin, saxophone, trumpet. **"Low"**: The part becomes monophonic and play the leftmost note you played. **"High":** The part becomes monophonic and play the rightmost note you played. **"Last":** The part plays monophonic. **"Poly"**: The part plays polyphonic. *(Applicable to: Soloist, Synth)*
Blow	-64 ~ 0 ~ 63	Blowing is possibly the most important part of any woodwind instrument. This parameter adjusts the amount of blowing in a flute sound. *(Applicable to: Flute)*
Growl	-64 ~ 0 ~ 63	This is a typical distortion of the sound during the phase attack that gives a "growling" effect. Thanks to this parameter, you can increase or decrease the effect. *(Applicable to: Clarinet)*
Pluck	-64 ~ 0 ~ 63	This parameter is used to emphasize the sounds of Pedal Bass. It works to emphasize the attack phase of the sound. *(Applicable to: Pedal Bass)*

Register's Parameters

Here below is the additional parameters relating to the registers.

EFFECT SEND

Through these parameters, it is possible to set how much effect (Reverb and Delay) to give to this register. You can adjust the reverb and delay in real time through the specific knobs placed on the panel. See "Adjusting the Master Reverb and Delay" (p. 54).

EFFECT SEND		
Parameter	**Setting**	**Explanation**
Reverb	0 ~ 127	You can specify the max quantity of effect you want for this register. For example, if you set the Reverb value to 100, the [REVERB] knob on the panel will adjust the amount of reverb for this register from 0 to 100 and not from 0 to 127.
Delay	0 ~ 127	

FX- A / FX-B

These parameters select the type of effector you want to assign to the register.

FX-A / FX-B		
Parameter	**Setting**	**Explanation**
Type	Thru ~ Compressor	Select the type of effector. For details about the type of the effector, please see "Effects Types and Parameters List" (p. 106).
Switch	OFF, ON	Select "**OFF**" if you don't want the effector FX-A or FX-B to affect this reed. Select "**ON**" if you want the effector FX-A or FX-B to affect this reed.
For details about the parameters of the effector, please see "Effects Types and Parameters List" (p. 106).		

CONTROLLERS

These parameters of register are dedicated to the Bender and the Expression controller.

CONTROLLERS		
Parameter	**Setting**	**Explanation**
Bender Range	0, +/- 1/4, +/- 1/2, +/- 1 ~ +/- 24	This parameter sets the pitch interval, i.e. the value that will be used from this register when a Bender controller moved. The Master Bar Control (not for FISA SUPREMA C), Touch Sensor and the G-Sensor can be assigned as Bender. See "Changing Sounds Using Controllers" (p. 54).
Expression	OFF, Bellows	Select "Bellows" if you want to control the expression using the bellows.
Expression Min	0 ~ 127	It sets the minimum expression value.
Expression Max	0 ~ 127	It sets the maximum expression value.

DYNAMIC

This function is useful for adjust the keyboard response to the selected tone if this does not meet your taste.

For the "TREBLE" section, you can adjust the keyboard or button board of the right hand. For the "CHORD" section, "FREE BASS H" and " BASS/FREE BASS L", you can adjust the dynamic curve of the left-hand button board.

DYNAMIC		
Parameter	**Setting**	**Explanation**
Curve	Original, Compander, Fixed	Select "**Original**" if you want the response of the curve to be the one selected in the environment "Touch sensitivity". See "Adjusting the Keyboard Response (Key Touch)" (p. 52). Select "**Compander**" if you want to adjust the velocity curve using the "Start", "Offset" and "Rate" parameters. Select "**Fixed**" if you want to use a fixed dynamic level. Here, you need to set the "Value" parameter.
Start	0 ~ 127	It is the starting point of the velocity curve where you want to operate with the compression or expansion.
Offset	0 ~ 127	It's the minimum value of velocity.
Rate	0.1 ~ 8.0	It is the compression/expansion coefficient that you want to use.
Value	0 ~ 127	This parameter is active if the "Curve" parameter is set to "Fixed". Choose the desired fixed velocity value.

MUTE

This parameter mutes the sound of this register. This can be handy when you want to pilot an external MIDI device and mute the accordion's internal sound generator.

MUTE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Switch this parameter "ON" when you want to mute the sound in this register.

MIDI TX

This group of parameters provides several filters that allow you to specify whether the messages in question should be transmitted (ON) or not (OFF) and some parameters related to MIDI transmission.

These parameters are related to the registers. Each register can have a different MIDI setting. For information on global MIDI parameters, see p. 92.

The parameters are the same as for the accordion and organ registers. For the list of parameters and their explanation, refer to "MIDI TX, BASS MIDI TX, CHORD BASS TX" (p. 76).

Register's Utility

Here below a series of register's utility functions.

COPY TO

This function allows you to copy the content of the selected register to another one.

COPY TO		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register in which you want to copy.

For details see "COPY TO" (p. 77).

COPY FROM

This function allows you to copy the content of any register into the current register.

COPY FROM		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "COPY FROM" (p. 77).

IMPORT

This function allows you to copy the content of any register from one scene available in the current register.

IMPORT		
Parameter	**Setting**	**Explanation**
Bank	1 ~ 100	Select the Scene bank
Scene	[A] *name* ~ [F] *name*	Choose the Scene from which to copy.
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "IMPORT" (p. 77).

Drum Registers

From here on, we will talk about the registers of the special Drum Sets. These are special Drum Sets created thanks to specific recording sessions; using no particular playing techniques, you get a rhythm section as you accompany yourself with the Bass and Chords keyboard. Every Drum Set has been pre-configured with 6 drum sounds that are designated for the Chord and Bass sections.

NOTE

All changes made in this environment are temporary and will be lost when a Scene is recalled or the instrument is switched off. If you want to keep them, remember to save them in a Scene. See "Saving a Scene" (p. 63).

Editing of the Registers

We are two different editing environments that reflect the way the button board is used: "BASS & CHORD REGISTER" and "FREE BASS".

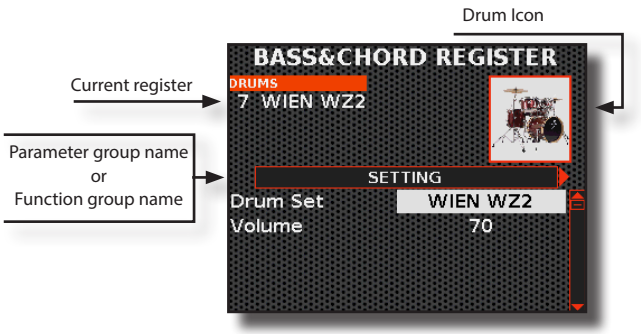
Through these editing environments, you can assign a different Drum Set to the register. In addition, if you wish, you can choose a combination of drum instruments other than the one set by the factory.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the DRUMS menu item.**

   The following page is shown:

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of these editor sections: BASS & CHORD REGISTER, FREE BASS REGISTER.**

   A page like this is shown:



In the example, we have selected the Bass & Chord Register editor. Note that the parameter selection mode is the same for the Free Bass register editor.

3. **Select the register you want to change by pressing one of the 7 Bass & Chord registers.**

4. **Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.**

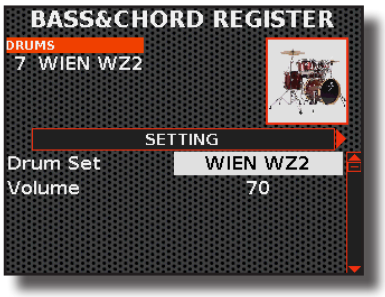
5. **Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.**

Editing the Drum Set

On each editor's page, you will find a group of parameters. In the first page of the editor you can choose which Drum Set to assign to the current register and adjust the volume of the register; Then another 6 pages will follow in which you can choose which drum instrument to insert in the Set; The parameters relating to the registers will then follow, and on the last pages, you will find the utility functions of the registers.

Drum Set's Parameters

Below is the first page of the Drum register editor. We won't show you the same page as the other editing environment, because it is like this one.

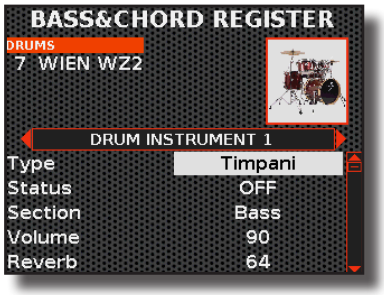


SETTING

SETTING		
Parameter	**Setting**	**Explanation**
Drum Set	*List of available Drum Set.*	Select the Drum Set you want to assign to the current register. See "Drum Sets List" (p. 105).
Volume	0 ~ 127	This parameter allows you to adjust the volume of the selected register.

DRUM INSTRUMENT 1 ~ 6

In these six pages, you can choose the 6 drum instruments (one instrument for each page) to insert in the Set and set other parameters relating to the chosen drum instrument.



DRUM INSTRUMENT 1 ~ DRUM INSTRUMENT 6		
Parameter	**Setting**	**Explanation**
Type	*List of available drum instruments.*	Select the Drum instrument you want to assign to the current register. See "Drum Instruments List" (p. 105).
Status	OFF, ON	Select "ON" to activate the instrument set in "Type", otherwise select "OFF".
Section	Bass, Chord, Bass&Chord	**Bass & Chord Mode** This parameter allows you to choose in which section the drum instrument will be played.
	Low, High, Low+High	**Free Bass Mode** This parameter allows you to choose in which section the drum instrument will be played
Volume	0 ~ 127	This parameter allows you to adjust the audio level of the selected drum instrument.
Reverb	0 ~ 127	This parameter allows you to adjust the quantity of reverb for the selected drum instrument.
Delay	0 ~ 127	This parameter allows you to adjust the quantity of delay for the selected drum instrument.

Register's Parameters

Here below is the additional parameters relating to the registers.

EFFECT SEND

Through these parameters, it is possible to set how much effect (Reverb and Delay) to give to this register. You can adjust the reverb and delay in real time through the specific knobs placed on the panel. See "Adjusting the Master Reverb and Delay" (p. 54).

EFFECT SEND		
Parameter	**Setting**	**Explanation**
Reverb	0 ~ 127	You can specify the max quantity of effect you want for this register. For example, if you set the Reverb value to 100, the [REVERB] knob on the panel will adjust the amount of reverb for this register from 0 to 100 and not from 0 to 127.
Delay	0 ~ 127	

CONTROLLERS

These parameters of register are dedicated to the Expression controller.

CONTROLLERS		
Parameter	**Setting**	**Explanation**
Expression	OFF, Bellows	Select "Bellows" if you want to control the expression using the bellows.
Expression Min	0 ~ 127	It sets the minimum expression value.
Expression Max	0 ~ 127	It sets the maximum expression value.

DYNAMIC

This register function is useful for adapting the velocity curve of the button board to the selected Drum Set.

DYNAMIC		
Parameter	**Setting**	**Explanation**
Curve	Original, Compander, Fixed	Select "**Original**" if you want the response of the curve to be the one selected in the environment "Touch sensitivity". See "Adjusting the Keyboard Response (Key Touch)" (p. 52). Select "**Compander**" if you want to adjust the velocity curve using the "Start", "Offset" and "Rate" parameters. Select "**Fixed**" if you want to use a fixed dynamic level. Here, you need to set the "Value" parameter.
Start	0 ~ 127	It is the starting point of the velocity curve where you want to operate with the compression or expansion.
Offset	0 ~ 127	It's the minimum value of velocity.
Rate	0.1 ~ 8.0	It is the compression/expansion coefficient that you want to use.
Value	0 ~ 127	This parameter is active if the "Curve" parameter is set to "Fixed". Choose the desired fixed velocity value.

MUTE

This parameter mutes the sound of this register. This can be handy when you want to pilot an external MIDI device and mute the accordion's internal sound generator.

MUTE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Switch this parameter "ON" when you want to mute the sound in this register.

BASS MIDI TX , CHORD MIDI TX and MIDI TX for Free Bass section

These group of parameter provides several filters that allow you to specify whether the messages in question should be transmitted (ON) or not (OFF) and some parameters related to MIDI transmission.

These parameters are related to the registers. Each register can have a different MIDI setting. For information on global MIDI parameters, see p. 92.

The parameters are the same as for the accordion and organ registers. For the list of parameters and their explanation, refer to "MIDI TX, BASS MIDI TX, CHORD BASS TX" (p. 76).

Register's Utility

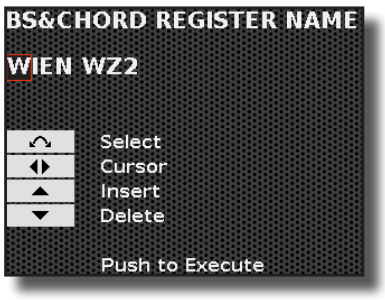
Here below a series of register's utility functions.

RENAME

This function allows you to change the name of the register.

1. Push the [DATA/ENTER] knob to enter in the rename function.

The display changes to:



2. Use the [DATA/ENTER] knob to rename the register. See "Assigning the Name You Specify" (p. 36)**.**

3. Push the [DATA/ENTER] knob to confirm the name.

A message confirms the operation.

COPY TO

This function allows you to copy the content of the selected register to another one.

COPY TO		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register in which you want to copy.

For details see "COPY TO" (p. 77).

COPY FROM

This function allows you to copy the content of any register into the current register.

COPY FROM		
Parameter	**Setting**	**Explanation**
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "COPY FROM" (p. 77).

IMPORT

This function allows you to copy the content of any register from one scene available in the current register.

IMPORT		
Parameter	**Setting**	**Explanation**
Bank	1 ~ 100	Select the Scene bank
Scene	[A] *name* ~ [F] *name*	Choose the Scene from which to copy.
Register	Register 1 ~ Register 14	Choose the register from which you want to copy.

For details see "IMPORT" (p. 77).

19 Adding Reed Timbres to the Library

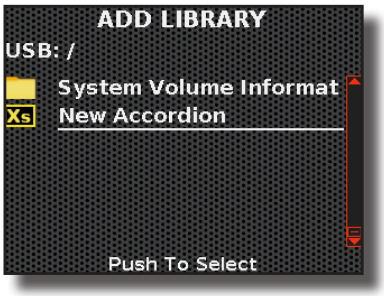
The FISA SUPREMA proffers the possibility of expanding its vast internal library with new reed timbres. You will be able to take advantage of these new reeds to create or modify one of the present accordions creating new sounds. See "Editing the Accordion Registers" (p. 73).

Stay informed by visiting the www.korg.com website for any releases of new reed sounds.

Adding a New Reed Library

1. **Using your computer, download the new reed library from the www.korg.com website.**
2. **Copy the reed library you just downloaded (.xs) from your computer to a folder of your choice on a USB stick.**
3. **Connect the USB Memory that contains the reed library file to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27).
4. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION→REED SOUND LIBRARY→ADD LIBRARY page.**

   The display shows the contents of the USB Memory just inserted.



   The files containing reeds library are easily identifiable through the icon: Xs
5. **Use the [DATA/ENTER] to select the reeds library and push the [DATA/ENTER] to confirm.**

   For details see "Navigating Files and Directories" (p. 36).

   A message confirms the operation.

   Now the new reeds are in a special memory of the internal library of your FISA SUPREMA and are selectable through the "Sound" parameter. For details see "Editing the Accordion Registers" (p. 73).

Removing of a Reeds Library That Was Added Before

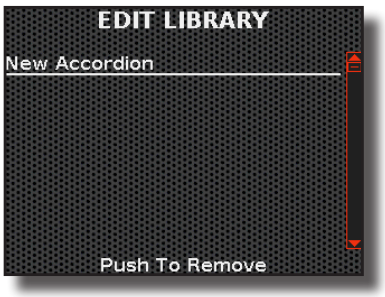
This function is handy for eliminating a reeds library which was previously loaded.

NOTE

If you've included reeds sounds from an additional library in a scene you've created, once the library is removed, those sounds won't be available.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION→REED SOUND LIBRARY→EDIT LIBRARY page.**

   The display shows the additional Reeds libraries of the internal memory.



2. **Use the [DATA/ENTER] to select the reeds library to delete and press [DATA/ENTER] to confirm your choice.**

   The display requests you to confirm your choice:

3. **Use the [DATA/ENTER] to select "YES" to remove the library (or "NO" if you wish to keep it) and press the [DATA/ENTER].**

20 Setting Traditional Organ Effects

The accordion combines realistic organ sounds with a range of traditional effects, such as rotary, overdrive, percussion, and so on.

These effects are applied globally to all organ parts, unlike those of the accordion and orchestral parts. To explain better, if I set a rotary effect, I'll have it on all the registers I'm going to recall. This is not the case for accordion and orchestral sounds, where each register can be set to a different effect: See "Registers Customization" (p. 73).

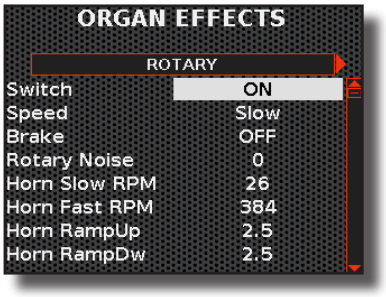
Here below, we will see how to select an organ effect and how to set the parameters associated with it.

Adding an Effect to the Organ Sound

This section contains a series of on/off switches to activate or deactivate the Rotary, Vibrato/Chorus and Overdrive effects.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ORGAN→EFFECTS page.

The following page is shown:



2. Use the [DATA/ENTER] [◀] [▶] knob to select the page containing the effect you want to activate.

3. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set the value.

As you can see, the "ROTARY", "VIBRATO/CHORUS" and "OVERDRIVE" pages contain an on/off switch to turn the effect on or off.

4. If you want to activate one of these effects, use the [DATA/ENTER] knob [▲] [▼] to set the "Switch" to "ON".

The effect is now added to the organ sound.

As you have noticed, besides this parameter which is used to activate the effector, there are other parameters which change the nature of the effect. For the complete list, see "The Organ Effects List" below.

Besides the pages mentioned above, you will find the "**REVERB/DELAY**" page, which allows you to set the amount of Reverb and Delay to give to the sound. In addition, it is possible to add a series of effects such as "Click Noise", "Hum Noise", "Percussion", and so on, selecting the "**ORGAN COMMON**" page.

The Organ Effects List

Below is the list of effects, and the explanation of each parameter associated with it.

NOTE

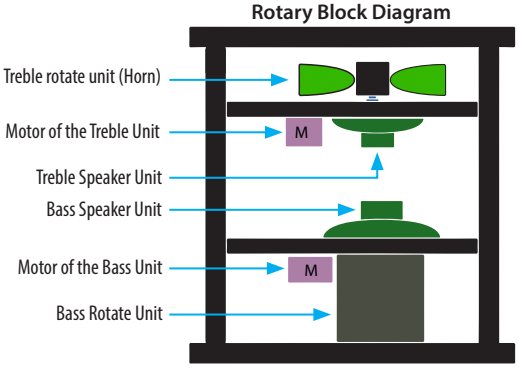
All changes made in this environment are temporary and will be lost when a Scene is recalled or the instrument is switched off. If you want to keep them, remember to save them in a Scene. See "Saving a Scene" (p. 63).

ROTARY

This effect simulates the typical sound modulation generated by a cabinet with rotating speakers. Via the "Speed" parameter, you can switch between SLOW and FAST speed of the Rotary effect.

For the other parameters, see the table below.

Rotary Block Diagram



ROTARY		
Parameter	**Setting**	**Explanation**
Switch	OFF, ON	Turn the effect on or off.
Speed	Slow, Fast	Switches the speaker rotation Speed between slow and fast.
Brake	OFF, ON	This parameter allows you to control the wheel brake manually. "OFF" is the default; the tone wheels will turn normally.
Rotary Noise	0 ~ 127	This is the noise when the motor is running. Use this parameter to adjust the amount of the noise.
Horn Slow RPM	20 ~ 100	This parameter adjusts the speed of the horn rotor when the speed is set to "Slow".
Horn Fast RPM	300 ~ 500	This parameter adjusts the speed of the horn rotor when the speed is set to "Fast".
Horn Ramp Up	0.2 ~ 15 *(sec)*	These two parameters, "Horn RampUp" and "Horn RampDw", set the rotor transition time between slow and fast speed and vice versa.
Horn Ramp Dw		
Bass Slow RPM	20 ~ 100	This parameter adjusts the speed of the bass rotor when the speed is set to "Slow".
Bass Fast RPM	300 ~ 500	This parameter adjusts the speed of the bass rotor when the speed is set to "Fast".
Bass Ramp Up	0.2 ~ 15 *(sec)*	These two parameters, "Horn RampUp" and "Horn RampDw", set the bass rotor transition time between slow and fast speed and vice versa.
Bass Ramp Dw		

VIBRATO / CHORUS

You can add vibrato and a chorus effect to enrich the organ sound. The vibrato and chorus system comprises six settings, V1, V2, V3, C1, C2 and C3 (that is, 3 vibrato and 3 chorus), which can be selected from the "Type" parameter.

VIBRATO / CHORUS		
Parameter	**Setting**	**Explanation**
Switch	OFF, ON	Turn the effect on or off.

VIBRATO / CHORUS		
Parameter	**Setting**	**Explanation**
Type	V1 ~ C1	Vibrato or Chorus shallow effect.
	V2 ~ C2	Vibrato or Chorus with a standard depth effect.
	V3 ~ C3	Vibrato or Chorus deepest effect
	TREMULANT TYPE 1 ~ TYPE 6	It's a characteristic effect of the pipe organ that produces a fluctuation of the amplitude and pitch of the sound, producing a tremolo and vibrato effect. **NOTE** This setting appears when the PIPE organ type is selected.
Treble	OFF, ON	Select "ON" to activate the effect for the Treble part (Only for TW1, TW2).
Bass/Chord	OFF, ON	Select "ON" to activate the effect for the Bass and Chord parts (Only for TW1, TW2).

OVERDRIVE

This is the typical effect of vacuum tube amplifier and it is achieved by "overdriving" the valves.

NOTE

Obviously, this effect does not work if a PIPE organ type is selected.

OVERDRIVE		
Parameter	**Setting**	**Explanation**
Switch	OFF, ON	Turn the effect on or off. **NOTE** This effect does not work if a PIPE organ type is selected.
Drive	1 ~ 100	Adjust the amount of effect while also changing the volume.
Tone	1 ~ 100	Adjusts the tonal quality of the sound.
Level	1 ~ 100	Use this parameter to compensate for exaggerated level differences resulting from the settings you made.
Eq Low Freq	80 ~ 400 Hz	Selects the frequency of the low range.
Eq Low Gain	–12dB ~ 0 ~ 12dB	Gain of the low frequency range.
Eq High Freq	800Hz ~ 8KHz	Selects the frequency of the high range.
Eq High Gain	–12dB ~ 0 ~ 12dB	Gain of the high frequency range.

REVERB / DELAY

Through these parameters, it is possible to set how much effect (Reverb and Delay) to give to organ sound. You can adjust the reverb and delay in real time through the specific knobs placed on the panel. See "Adjusting the Master Reverb and Delay" (p. 54).

REVERB / DELAY		
Parameter	**Setting**	**Explanation**
Reverb Send	Off, 1 ~ 127	You can specify the maximum amount of effect you want. For example, if you set the Reverb Send value to 100, the [REVERB] knob will adjust the amount of reverb for this register from 0 to 100, not 0 to 127. Select "**Off**" if you don't want to add the effect of reverb or delay to the sound.
Delay Send	Off, 1 ~ 127	

ORGAN COMMON

This session contains a series of parameters common to all tone wheel (TW) type organs. It also contains some parameters for other organ types.

ORGAN COMMON		
Parameter	**Setting**	**Explanation**
Volume	Normal, Soft	This parameter reduce the volume of the tone wheel. When you set the "Soft" value, the volume of the tone wheel became slightly softer in volume and equalization (Only for TW1, TW2).
Leakage	0 ~ 127	In vintage electromechanical organs, the pick-ups sometimes pick up signals from other adjacent tone wheels. This noise, originally considered a defect, has become an integral part of the sound of the electromechanical organ. Use this parameter to change the amount of leak (Only for TW1, TW2).
Hum Noise	0 ~ 127	The sound of the organ is produced by an electro-magnetic pick-up. So some hum is normal and unavoidable in an electromechanical organ. If you think you suffer from excessive hum, you can change the level (Only for TW1, TW2).
Click On Noise	0 ~ 127	Some electro-mechanical organs have an audible pop or click when a key is pressed or released. Originally, a key click was considered a design defect, and the designers worked to eliminate or at least reduce it with equalization filters. Over time has become a characteristic part of the sound and it has been accepted as part of the classic sound. Use this parameter to adjust the amount of click noise (Only for TW1, TW2).
Click Off Noise		
Perc. Manual	Treble, Chord/F Bass H	It's the classic crisp attack unique to the vintage organ. The percussion is a typical register in the main manual. Through this parameter, it is possible to choose on which section ("Treble" or "Chord/F. Bass H") to add to the percussion effect (Only for TW1, TW2).
Expression Min	0 ~ 127	The expression is an important control for many musical instruments, including organs. Use this parameter to set the minimum value of the expression.
Express. Tone	OFF, ON	When the volume falls, the sound of the high or low frequencies becomes difficult to hear. When this parameter is set to "**ON**", when the volume falls, the low frequency are less attenuated than Mid/high frequencies (Only for TW1, TW2).
Brilliance	–12dB ~ 0 ~ 12dB	This parameter is typical of the PIPE organ. Use it to adjust the brightness of the sound (Only for PIPE).

21 Tuning Operations

Tuning In With Other Instruments (Master Tuning)

The FISA SUPREMA does not need to be tuned like an acoustic accordion because it has no elements that can lose tune. Sometimes, you may have to change the pitch to make it suitable for instruments that can't adjust their tuning easily, such as wind instruments.

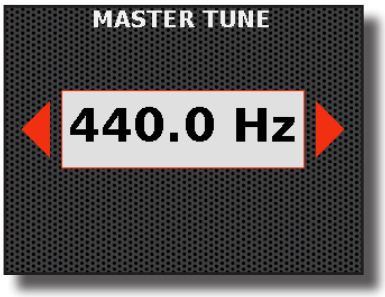
The middle A key is usually identified by its 440 Hz pitch, which is the standard pitch. The FISA SUPREMA is factory set at 440 Hz.

To change the tuning, follow the steps below.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TUNING→MASTER TUNE page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

This page appears:



2. Use the [DATA/ENTER] knob [◀] [▶] to adjust the tuning to the desired value.

Setting	Explanation
415.40 Hz ~ 440.00 Hz ~ 466.10 Hz	Adjust the tuning to the desired value.

Using Different Temperaments

The most tuning used for western music is called "equal temperament", where the distance (interval) between any two semitones of an octave is the same. The FISA SUPREMA uses this tuning at default. However, in the past, and not so long ago, other tunings were used for classical western music. These tunings are characterized by varying intervals between the semitones of an octave. The FISA SUPREMA allows you to select from among seven most used tuning methods.

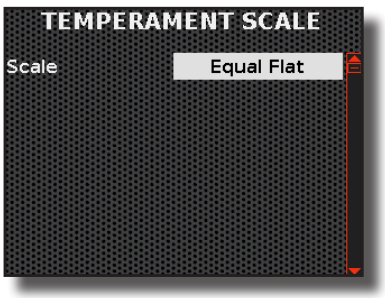
NOTE

This function is ineffective on the TW, FARF, and VX organ parts.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TUNING→TEMPERAMENT SCALE page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

This page is presented:



2. Use the [DATA/ENTER] knob [◀] [▶] to select the desired scale.

Parameter	Setting	Explanation
Scale	Equal Flat	This tuning divides each octave into 12 equal steps (intervals).
	Vallotti	This tuning is the default for many of today's Baroque musicians.
	Just Major	This is a just scale for pieces in major keys.
	Pythagorean	This system was invented in ancient Greece. It resolves the ambiguity of fourths and fifths. Though thirds are imperfect, melodies sound clearer.
	Mean-Tone	A temperament that adds some compromises to the just temperament and facilitates transposition.
	Werckmeister III	A combination of the Mean Tone and Pythagorean temperaments. This tuning allows for playing in any key.
	Kimberger III	Because of improvements made to the Mean Tone and Just temperaments, this tuning system is relatively tolerant towards transposition and can play in all keys.
When a scale other than "Equal Flat" is chosen, the followig parameter is visible.		
Root	C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B	Select the base note of the temperament scale.

Playing Oriental Melodies (Scale Tuning)

Scale Tuning is an additional helpful function. To play melody almost every music culture as Arabic, Indonesian and other musical cultures do not use the equal temperament that is used in Europe, the Americas, but a typical scale tuning.

In addition, three memory slots (User 1, User 2, User3) are available to store your favorite tunings.

NOTE

This function is ineffective on the organ parts.

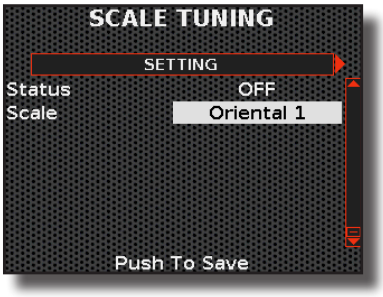
MEMO

The "Scale Tuning" settings can be saved in a Scene. See "Saving a Scene" (p. 63).

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TUNING→SCALE TUNING page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

This is what the first page of this environment looks like:



2. Using the [DATA/ENTER] knob, it is possible to select one of the already set scales (Oriental 1, 2, 3) and activate it using the "Status" parameter.

SETTING		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" to turn on the selected scale.

SETTING		
Parameter	**Setting**	**Explanation**
Scale	Oriental 1, Oriental 2, Oriental 3, User 1, User 2, User3	Choose the scale you like best.

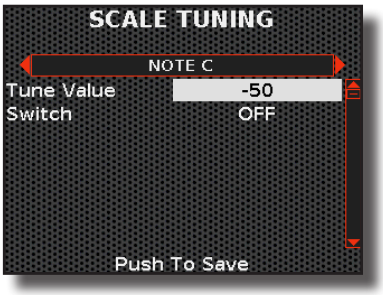
In the section below, we will learn how to make our own scale.

Customizing Your Scale Tuning

In the previous section, we saw how to set up a scale. Here we will see how you can create a custom scale.

1. **Access the "SCALE TUNING" environment.**
   See "Playing Oriental Melodies (Scale Tuning)" (p. 89)

2. **Use the [DATA/ENTER] knob [◀] [▶] to select the notes to edit.**
   A page like this is shown::



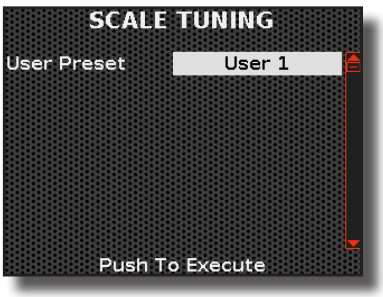
   As is clear, each page has settings for every musical note on the scale, where you can decide what tuning to use for each note.

3. **Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set the value.**

NOTE C ~ NOTE B		
Parameter	**Setting**	**Explanation**
Tune Value	-99 ~ 0 ~ 99 (*cents*)	This will change the pitch of the of the note (For example "–50" means that the note in question is tuned a quarter tone down).
Switch	OFF, ON	If you want to make the tuning active, select "ON".

4. **To set as many notes as you would like, complete Steps 2 and 3 again.**

5. **Once finished, press the [DATA/ENTER] knob to save your scale.**
   The following page is shown:

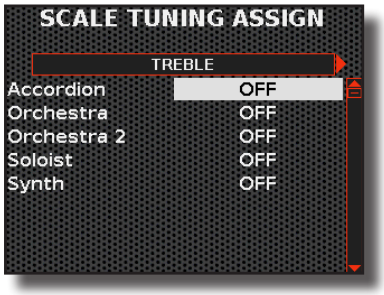


6. **Turn the [DATA/ENTER] knob to choose the memory slot (User 1, User 2, User 3) and push the knob to save the scale setting.**
   A notification pops up to let you know the operation was successful.

Selecting Which Part to Apply Scale Tuning To.

You can decide which part of the right or left hand to apply the scale tuning to. In this section, we will discover how to do it.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the TUNING→SCALE TUNING ASSIGN page.**
   See "Moving the Cursor and Setting Parameter Values" (p. 35)".
   The following page is shown:



2. **Use the [DATA/ENTER] knob [◀] [▶] to chose in which section, "TREBLE" or "BASS & CHORD" you want to set the part.**

3. **Use the [DATA/ENTER] knob [▲] [▼] to select the part and rotate the [DATA/ENTER] knob to make your choice.**

TREBLE Section

SCALE TUNING ASSIGN		
Parameter	**Setting**	**Explanation**
Accordion	OFF, ON	Select "ON" to activate scale tuning on that part.
Orchestra		
Orchestra 2		
Soloist		
Synth		

BASS & CHORD / FREE BASS Section

SCALE TUNING ASSIGN		
Parameter	**Setting**	**Explanation**
Accordion	OFF, ON	Select "ON" to activate scale tuning on that part.
Orchestra Bass/L		
Orchestra Chord /Orchestra H		

22 Master Equalizer

The KORG Digital Accordion is provided of an useful Master Equalizer. The space where the music is played has a great influence on the physical acoustic sound. A room without carpets or curtains will have less bass, while a room with thick carpets and curtains will reduce the high frequency response. The Master Equalizer is a great tool for getting the best sound experience by changing the sound response to match the area. You can also use the Master EQ to boost or cut certain timbres depending on the type of music you are playing.
Consequently, the equalizer can be applied to:

- make adjustments for room acoustics.
- correct resonances that are useless or even annoying.
- equalize the sound spectrum in order to get a balanced mix.
- emphasize the tonal characteristics of an instrument depending on the type of music you are playing.

Adapting the Sound Response

The Master Equalizer has some pre-configured settings that can increase certain sounds according to the genre of music. You can create three different equalization settings and save them in the global area as User 1, User 2, and User 3 and decide which of these memory slots will be recalled when the instrument is powered up.

Below we will see how to access the equalization environment and how to change the parameters and save your equalization.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MASTER EQ page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:

2. Use the [DATA/ENTER] knob [▲] [▼] to select the "EQ Setting" parameter and rotate the knob to choose the desired EQ.

Parameter	Setting	Explanation
EQ Setting	Standard, Classic, Rock, Pop, Jazz, User 1, User 2, User 3	Make your selection from the equalization presets or one of the 3 available memories.

The parameters listed below will vary depending on the type of equalization chosen.

3. If the chosen equalization satisfies you, you can exit the environment by pressing the "MENU/EXIT" button, otherwise you can change it by acting on the parameters listed below.

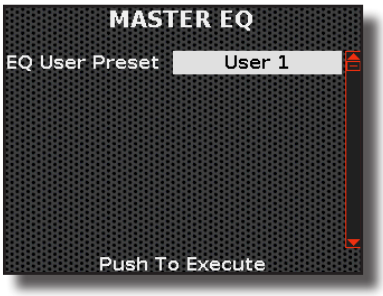
Parameter	Setting	Explanation
High Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the high frequency. Positive values boost (increase) the volume of that frequency. Negative values cut (attenuate) it.
High Freq	400 Hz ~ 10 KHz	This parameter allows you to set the cutoff frequency of the high band.
Mid Freq	100 Hz ~ 8 KHz	This parameter allows you to set the cutoff frequency of the middle band.
Mid Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the selected MID frequency. Positive values boost (increase the volume of) that frequency. Negative values cut (attenuate) it.
Mid Q	0.5 ~ 12.0	Move this parameter to adjust the width of the area around the Middle frequency that will be affected by the Gain setting. Higher values of Mid Q set a narrowest area.
Low Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the low frequency. Positive values boost (increase) the volume of that frequency. Negative values cut (attenuate) it.
Low Freq	40 ~ 600 Hz	This parameter allows you to set the cutoff frequency of the low band.

When the equalization is to your liking, you can save it to one of the 3 memory locations:

Save your equalization setting

4. Push the [DATA/ENTER] knob to save the configuration.

The following page asks you to choose in which memory location to save your setting:



5. Rotate the [DATA/ENTER] knob to select memory location and push the knob to save.

The setting is saved and the "MASTER EQ" main page is showed again.

23 MIDI Functions

About MIDI

MIDI is an acronym for "**Musical Instrument Digital Interface**". It's a system of communication that lets musical instruments and other appliances, like computers, to communicate musical data. It's important to know that the MIDI protocol does not contain audio information, only commands for what to do, such as playing a note, changing its pitch, starting a musical sequence, and more.

There are three methods of connecting MIDI according to the needs and the type of peripheral to be connected:

- Through a suitable MIDI cable (available commercially). See p. 27.
- Through a dedicated USB cable (available commercially). See p. 28.
- Through a wireless Bluetooth® connection. See p. 72.

What Can You Do Using a MIDI Connection?

You can do many things using the MIDI connection, such as controlling an external sound module or using an external sequencer. Each type of use requires its own MIDI settings, sometimes not simple to do. To make this simpler, FISA SUPREMA has created 4 pre-set MIDI scenarios that cover all the most common situations: "Sequencer", "Master Keyboard", "Sound Module" and "Arranger".

About the MIDI Scenario (MIDI SET)

As already mentioned, there are 4 scenarios, each designed for a specific situation. You can use an already set scenario (MIDI SET) or start from this to change it for your needs or create a new one and save the new configuration in the 3 available memories (User 1, User2, User 3). To edit and create your own MIDI setup see "Editing the MIDI Parameters to Create an Own Scenario" (p. 92).

How to Choose the Appropriate MIDI Scenario (MIDI SET)

This section explains what each MIDI scenario (MIDI SET) is intended for.

The "Sequencer" scenario:

When using an external sequencer, this is the perfect setting to record your musical performance and then play it back through the digital accordion.

In this mode, not all the parameters stored in a scenario or in a register will be transmitted, but only the number of the register and of the current scenario. Obviously, besides this, note messages and messages concerning the controllers will be sent externally.

The "Master Keyboard" scenario:

This setting allows you to use your accordion in combination with an external sound module.In this configuration, the only messages sent outward will be those you specify in the "MIDI TX" sections of the registers. For details, see the MIDI TX" sections of each part in the "Registers Customization" (p. 73).

The "Sound Module" scenario:

You can use the Digital Accordion as a sound module thanks to this setting. Each part of the instrument is able to receive MIDI information from an external source.

The "Arranger" scenario:

This mode comes in handy when you need to control an external arranger. For example, a KORG Arranger Workstation or an external application as X MURE® (X MURE® is a DEXIBELL® software product, and it can be downloaded from the App Store).

You can control the patterns of the arranger chord progression played by the button board of your accordion. To start the arranger and to change the pattern you can use the Master Bar, the Chin Button or the Six Buttons of the Bass & Chord Button Board. This requires you to assign the correct function to these controllers. For details, see "Using the Master Bar Control" (p. 57), "Using the Chin Buttons" (p. 58), "Using the Bass & Chord buttons as Assignable Buttons" (p. 58).

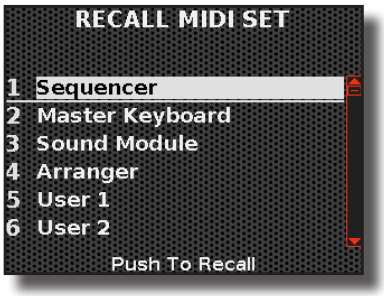
How to Select a MIDI Scenario (MIDI SET)

These scenarios can be recalled through the MIDI environment, specifically through the MIDI Sets.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→RECALL MIDI SET page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The following page is shown:



   The list of available MIDI Sets is displayed with the current MIDI Set highlighted.

2. **Use the [DATA/ENTER] knob [▲] [▼] to select the MIDI Set you want and push the knob to recall the scenario.**

   The MIDI Set is recalled, with its name highlighted.

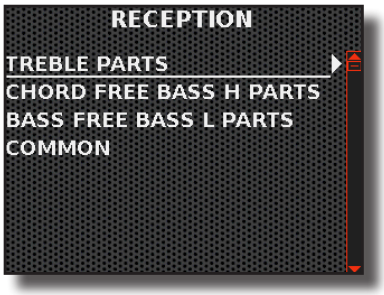
Editing the MIDI Parameters to Create an Own Scenario

In this section, we will see how to edit the MIDI receive and transmit parameters for each left and right-hand part.

Reception Parameters

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→RECEPTION page.**

   A page will appear where you will be required to choose which group of parameters you want to adjust:



   In the "**TREBLE PARTS**" you will find all the parameters related to the parts: Accordion, Orchestra, Organ Upper, Orchestra 2, Soloist and Synth.

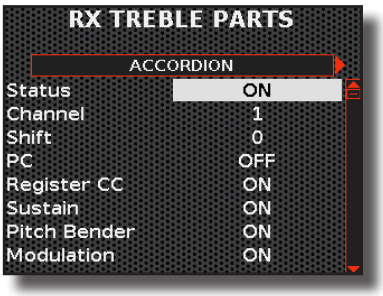
In the "**CHORD FREE BASS H PARTS**" you will find all the parameters relating parts: Accordion, Orchestra, Organ Lower, Drum.

In the "**CHORD FREE BASS L PARTS**" you will find all the parameters relating to the parts: Accordion, Orchestra, Organ Pedal, Drum.

In the "**COMMON**" you will find the system parameters.

2. Choose the group of parameters you wish to edit using the [DATA/ENTER] knob.

For example, we will choose the "TREBLE PARTS". A page that looks like this is shown:



As you can observe, each page has parameters for a single part.

3. Use the [DATA/ENTER] knob [◀] [▶] knob to scroll through the parts.

4. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set its value.

The "RECEPTION" Parameters List For Each Part

Listed below is a description of all the parameters of the three reception environments: "TREBLE PARTS", "CHORD FREE BASS H PARTS", "CHORD FREE BASS L PARTS".

ACCORDION		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want the selected part to receive MIDI messages.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel to the Accordion part.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before sending them to the internal tone generator. The maximum transposition is four octaves up (48) and down (–48). Each step represents a semi-tone.
PC	OFF, ON	"**PC**": is the acronym of Program Change. "**Register CC**": are messages to recall a register. These filters allow you to specify whether the messages in question should be received.
Register CC		
Sustain		
Pitch Bender		
Modulation		

FOR ALL OTHER PARTS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want the selected part to receive MIDI data.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel to the selected part.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before sending them to the internal tone generator. The maximum transposition is four octaves up (48) and down (–48). Each step represents a semi-tone.

FOR ALL OTHER PARTS		
Parameter	**Setting**	**Explanation**
PC	OFF, ON	"**PC**": is the acronym of Program Change. "**Register CC**": are messages to recall a register. These filters allow you to specify whether the messages in question should be received. **NOTE** Pitch Bender, Modulation, Panpot, Reverb, and Delay are unavailable for organ parts.
Register CC		
Volume		
Expression		
Sustain		
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

The "COMMON" Parameters

Unlike the part parameters shown above, these are system parameters that are not routed to parts.

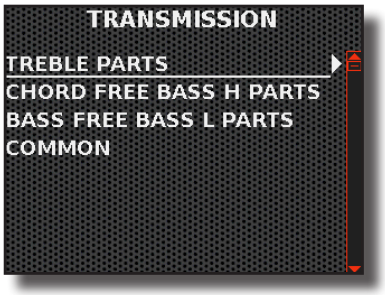
ACCORDION BELLOWS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want to receive MIDI messages of bellows.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel for the bellows messages.

SCENE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want to receive MIDI messages of Scene change.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel for the Scene change.

Transmission Parameters

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→TRANSMISSION page.

A page will appear where you will be required to choose which group of parameters you want to adjust:



In the "**TREBLE PARTS**" you will find all the parameters related to the parts: Accordion, Orchestra, Organ Upper, Orchestra 2, Soloist and Synth.

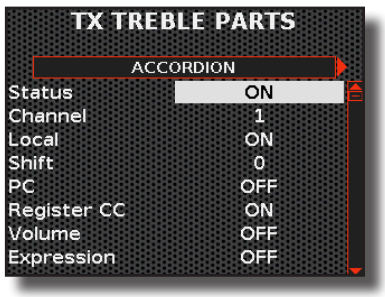
In the "**CHORD FREE BASS H PARTS**" you will find all the parameters relating parts: Accordion, Orchestra, Organ Lower, Drum.

In the "**CHORD FREE BASS L PARTS**" you will find all the parameters relating to the parts: Accordion, Orchestra, Organ Pedal, Drum.

In the "**COMMON**" you will find the system parameters.

2. Choose the group of parameters you wish to edit using the [DATA/ENTER] knob.

For example, we will choose the "TREBLE PARTS". A page that looks like this is shown:



As you can observe, each page has parameters for a single part.

3. Use the [DATA/ENTER] knob [◀] [▶] knob to scroll through the parts.

4. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set its value.

The "Transmission" Parameters List For Each Part

Listed below is a description of all the parameters of the three transmission environments: "**TREBLE PARTS**", "**CHORD FREE BASS H PARTS**", "**CHORD FREE BASS L PARTS**".

ACCORDION		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want the selected part to transmit MIDI messages.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel to the selected part.
Local	OFF, ON	"**OFF**": choose this option if you want the selected part to disconnect from the internal sound generator. MIDI messages will continue to be transmitted. "**ON**": choose this option if you want the selected part is connected to the internal sound generator. MIDI messages will be transmitted as usually.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the note messages before they are transmitted to an external MIDI device. The maximum transposition is four octaves up (48) and down (–48). Each step represents a semi-tone.
PC	OFF, ON	"**PC**": is the acronym of Program Change. "**Register CC**": are messages to recall a register. These filters allow you to specify whether the messages in question should be transmitted.
Register CC		
Volume		
Expression		
Sustain		
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

FOR ALL OTHER PARTS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want the selected part to transmit MIDI data.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel to the selected part.
Local	OFF, ON	"**OFF**": choose this option if you want the selected part to disconnect from the internal sound generator. MIDI messages will continue to be transmitted. "**ON**": choose this option if you want the selected part is connected to the internal sound generator. MIDI messages will be transmitted as usually.

FOR ALL OTHER PARTS		
Parameter	**Setting**	**Explanation**
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before they are transmitted to an external MIDI device. The maximum transposition is four octaves up (48) and down (–48). Each step represents a semi-tone.
PC	OFF, ON	"**PC**": is the acronym of Program Change. "**Register CC**": are messages to recall a register. These filters allow you to specify whether the messages in question should be transmitted.
Register CC		
Volume		
Expression		
Sustain		
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

The "COMMON" Parameters

Unlike the part parameters shown above, these are system parameters that are not routed to parts.

ACCORDION BELLOWS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want to transmit MIDI messages of bellows.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the bellows messages.

SCENE		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "**ON**" if you want to transmit MIDI messages of Scene change.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the Scene change.

ARRANGER CONTROLS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Select "ON" if you want to transmit MIDI messages to control a KORG Arranger.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the KORG arranger messages.

Saving Your Scenario in a MIDI SET

In the previous section, we saw how to change the receive and transmit MIDI parameters. Here, we'll take a look at how to save your setting in a MIDI Set.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→SAVE MIDI SET page.

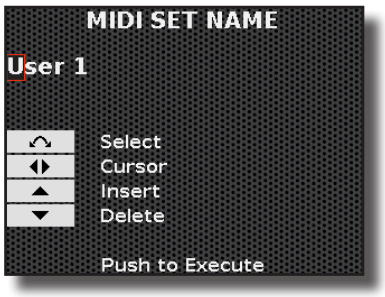
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The following page is shown:

The list of User MIDI Sets is displayed.

2. **Use the [DATA/ENTER] knob [▲] [▼] to select one of the User memory slot available and push the knob to confirm.**

   The display changes to:



   In the example above, we selected the "User 1".

3. **If you want to name the User MIDI set, see** "Assigning the Name You Specify" (p. 36)**.**

4. **Push the [DATA/ENTER] knob to save the User MIDI Set.**

   A message confirms the operation.

Exporting the Current MIDI Set To a USB Memory

This function allows you to export the current MIDI set to a USB Memory.

1. **Select the MIDI Set you want to export. See** "How to Select a MIDI Scenario (MIDI SET)" (p. 92)

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→EXPORT MIDI SET page.**

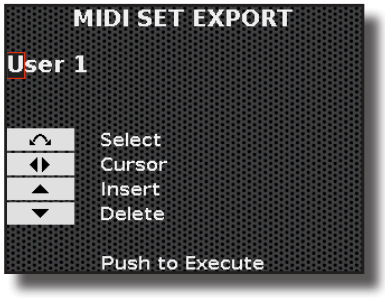
   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The display shows the list of the MIDI sets in the current folder of the USB memory.

3. **Use the [DATA/ENTER] to scroll through folders to select the destination folder and push the [DATA/ENTER] to confirm.**

   For details see "Navigating Files and Directories" (p. 36).

   The display changes to:



4. **If you want to name the file, See** "Assigning the Name You Specify" (p. 36)**.**

5. **Push the [DATA/ENTER] knob to save the MIDI Set.**

   A message confirms the operation.

Importing a MIDI set From a USB Memory

This function allows you to import a MIDI set from a USB Memory

1. **Connect a USB Memory (commercially available) that contains a MIDI Set to the MEMORY port of your instrument. See** "Inserting a USB Memory" (p. 27)**.**

2. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→IMPORT MIDI SET page.**

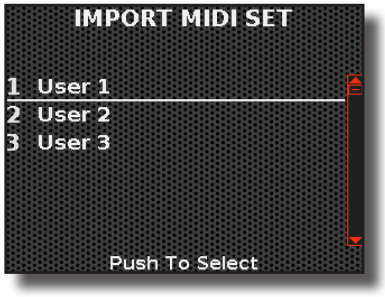
   The display shows the list of MIDI sets in the current folder of the USB memory.

   The files containing a MIDI Set are easily identifiable through the icon: M

3. **Use the [DATA/ENTER] to scroll through folders to select the MIDI Set and push the [DATA/ENTER] to confirm.**

   For details see "Navigating Files and Directories" (p. 36).

   The instrument asks you in which user memory slot you want to import the MIDI Set.



4. **Use the [DATA/ENTER] knob [▲] [▼] to select one of the User memory slot available and push the knob to import your setting.**

   A message confirms the operation.

24 Accordion Layout Configuration

In this chapter, we will examine two essential components of the accordion: the bellows and its associated parameters; and the layout of the right hand buttons (only for FISA SUPREMA button type) and the left hand buttons.

Customize the Response of the Bellow to Fit Your Needs

The bellows is factory-adjusted to give the most natural response. No matter what, the FISA SUPREMA allows you to adjust the bellows response to whatever you desire. Below, we will take a look at the parameters available to adjust the bellows.

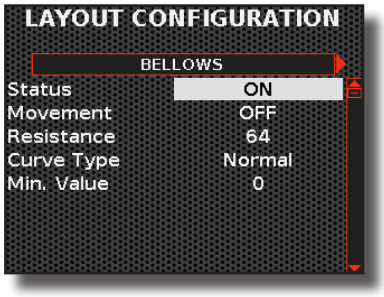
1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

The following page is shown:



2. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set its value.

Bellows Parameters

BELLOWS		
Parameter	**Setting**	**Explanation**
Status	OFF, ON	Choose "**ON**" to activate the bellows. The value of the expression is controlled by the bellows. Choose "OFF" to deactivate the bellows. Expression is always at its maximum level (127). This is a helpful setting when you're using the accordion with an external sequencer and you don't want any undesired bellows movements to conflict with the expression data being received. Obviously, during the recording of the piece and therefore the MIDI transmission towards the sequencer, this parameter must be set to "ON". For information about MIDI settings, see "About the MIDI Scenario (MIDI SET)" (p. 92).
Movement	OFF, ON	Choose "ON" to activate the movement of the bellows. Choose "**OFF**" to deactivate the movement of the bellows. This setting closes the air hole so that the bellows can no longer move. This is a helpful setting when you're using the accordion via MIDI as a "Sound Module" and you don't want any undesired bellows movements to conflict with the expression data being received. This setting is also useful when using the accordion with an external sequencer via MIDI during the playback phase of the recorded piece. For information about MIDI settings, see "About the MIDI Scenario (MIDI SET)" (p. 92).
Resistance	0 ~ 127	This setting changes the amount of resistance to the bellows moving. Adjust it according to your preferences: "0" for minimum resistance, "127" for maximum resistance, "64" is usually the standard value.
Curve Type	Light, Normal, Heavy, Fixed	This parameter set the curve of the expression. "**Light**": means that you do not need to apply a lot of force to achieve a maximum value of expression. "**Standard**": refers to a typical response. "**Heavy**": means that you need to apply more force to achieve a maximum value of expression. "**Fixed**": the expression is determined by the value specified by the "**Level**" parameter.
Min. Value	0 ~ 127	This parameter adjusts the expression's minimum value in the Light, Normal and Heavy curve types.
***Level**	0 ~ 127	Allows you to set the value of the expression when "**Curve Type**" is set to "**Fixed**". [*] This parameter can only be edited if the "**Curve Type**" parameter is set to "**Fixed**".

Arrangement of the Treble Button Board Layout

This section is dedicated to the FISA SUPREMA button type only. As the name suggests, it is a type of accordion where the treble keyboard comprises buttons rather than piano keys.

There are different types of button accordions with varying Treble keyboard configurations. The configuration most used is the C-Grif and the B-Grif. Each type of configuration is more suitable for working on a certain musical genre, also depending on the geographical area. The C-Grif for example, works very well for playing chords while the B-Grif is suited for classical music.

Thanks to the FISA SUPREMA, you can decide on the keyboard layout you want to use. No need to buy a new accordion if you wish to switch between different configurations.

About Black & White Buttons

You may have noticed that the right-hand side buttons are white (for notes without alteration) and black (for notes with alteration, say #/b). By changing the configuration, for example, going from C-Griff to B-Griff, the arrangement of the black and white buttons changes, but is obviously not physically on the button keyboard of your accordion.

If you want, you can replace the buttons and install them in the right places so that the black and white buttons correspond to the notes of the configuration you have chosen. To do this, see "Replacing a Treble Button" (p. 32).

Here below, we'll examine how to choose the type of button keyboard.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.

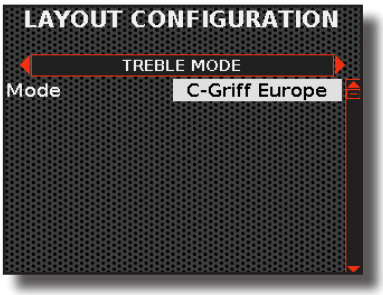
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "TREBLE MODE" page.

The "The following page is shown:



3. **Rotate the [DATA/ENTER] knob to choose your preferred Keyboard Button configuration.**

TREBLE MODE		
Parameter	**Setting**	**Explanation**
Mode	C-Griff Europe, C-Griff 2, B-Griff Bajan, B-Griff Finnish, D-Griff 1, D-Griff 2	Choose the button board configuration you prefer. The default is: C-Griff Europe. Refer to the "Treble Button Note Layout Map" (p. 109) to determine the setting you require. Look at the note names (all Cs and Fs will be embossed on a gray background) and consider how they are set up, then choose. Octave is showed by the numbers near the letters.

Arrangement of the Left Hand Button Board Layout

The left hand of an accordion typically accompanies the melody being played on the right hand.

The left hand can have two button board systems:

- The Bass & Chord mode, known as the Stradella-bass system, has a series of buttons that play single bass notes and others that play 3 note to form major, minor, seventh and diminished chords.
- The Free Bass mode, unlike the Stradella-bass system, has all the buttons that play single notes, not chords.

Arrangement of the Bass & Chord Button Board Layout

This Bass & Chord system, known as the "Stradella," has rows of buttons that play single bass notes and others that play chords.

As with the Treble button board, we can have different configurations. For example, we can choose whether to have 2 or 3 bass rows and whether we prefer 7th or Dim chords on the last row of the buttons board. It is also possible to shift the position of all the button lines to the left (see "Shifting the Position of Notes and Chords of Button Board Layout" (p. 98). This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons.

Here below, we will see how to choose your configuration.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.**

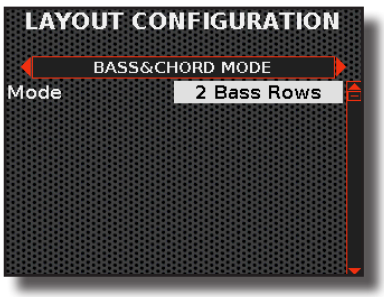
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. **Use the [DATA/ENTER] knob [◀] [▶] to select the "BASS&CHORD MODE" page.**

The following page is shown:



3. **Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to choose your setting.**

BASS & CHORD MODE		
Parameter	**Setting**	**Explanation**
Mode	2 BassRow, 3 BassRowA-7th, 3 BassRowA-5dim, 3 BassRowB-7th, 3 BassRowB-5dim, 3 BassRowBx-7th, 3 BassRowBelgium	Choose the button board configuration you prefer. Refer to the "Bass & Chord Button Note Layout Map" (p. 110) to determine the setting you require. The rows of bass buttons are highlighted with a gray background. The octave or chord is shown next to the letters.

Arrangement of the Free Bass Button Board Layout

Unlike the Stradella bass system, all of the buttons on a free bass keyboard play single notes, not chords. The free bass mode has a wider range of notes than the Stradella system and it's more complicated to play a melody with it. Therefore, the free bass system is more commonly used to play classical music.

Again, the FISA SUPREMA offers us the possibility of choosing among the 5 most popular keyboard configurations.

As with the Bass & Chord button board, we can shift the position of all the button lines to the left (see "Shifting the Position of Notes and Chords of Button Board Layout" (p. 98). This is useful when using the last line of the button board to recall functions and you don't want to lose the notes played by those buttons.

Here below, we will see how to choose your configuration.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.**

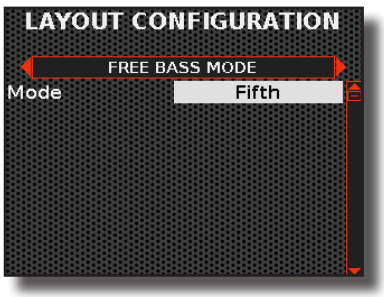
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. **Use the [DATA/ENTER] knob [◀] [▶] to select the "FREE BASS MODE" page.**

The following page is shown:



3. **Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to choose your setting.**

FREE BASS MODE		
Parameter	Setting	Explanation
Mode	Minor 3rd, Bajan, Fifth, Nord Europe, Finnish	Choose the button board configuration you prefer. Refer to the "Free Bass Note Layout Map" (p. 112) to determine the setting you require. The rows of Free Bass H buttons are highlighted with a gray background. The octave is shown next to the letters.

BASS&CHORD / FREE BASS		
Parameter	Setting	Explanation
Position	0, -1 (default "0")	Choose "-1" to shift the position of the notes and chords of all button lines to the left. This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons. For more details see "What the "Position" Parameter Does" (p. 98).

Shifting the Position of Notes and Chords of Button Board Layout

Through this page you can to shift the position of all the button lines to the left. This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.

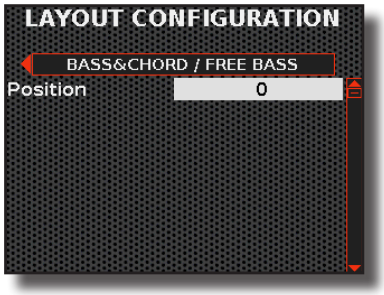
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "BASS&CHORD / FREE BASS" page.

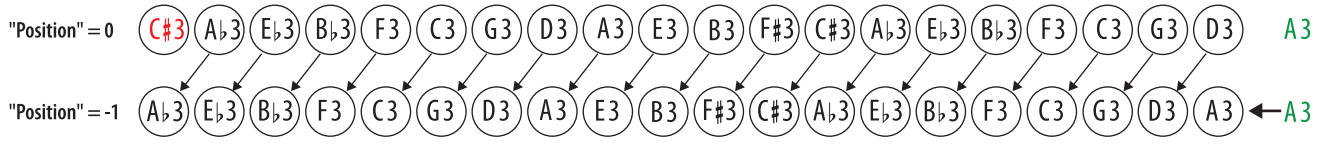
The following page is shown:



3. Rotate the [DATA/ENTER] knob to set the value to the "Position" parameter.

What the "Position" Parameter Does

This example clarifies what happens to a row of buttons when the "Position" parameter is 0 or -1.



When the "**Position**" parameter is set to "**-1**", the position of all notes moves to the left by one position, removing the leftmost note (in this example "**C#3**") and inserting a note to the right (in this example the note "**A3**").

25 Miscellaneous Functions

Backup Your Data into a USB Memory

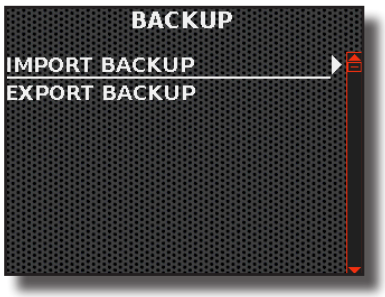
You can back up contents, settings, and sounds list from your FISA SUPREMA into a USB Memory (commercially available).

It is recommended to use this function in case you need to send your instrument to a KORG service.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the BACKUP page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The following page appears:

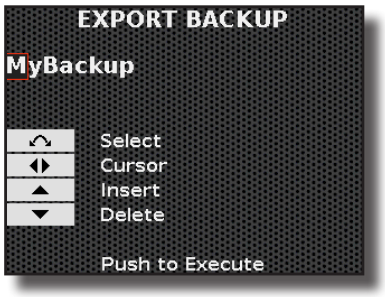


Instructions For Backing Up Your Settings

1. **Connect the USB Memory to which you wish to save your data. See** "Inserting a USB Memory" (p. 27)**.**

2. **Select the "EXPORT BACKUP" function. See** "Moving the Cursor and Setting Parameter Values" (p. 35)**".**

   The following page appears:



3. **If you want to name your backup, see** "Assigning the Name You Specify" (p. 36) **for details.**

4. **Push the [DATA/ENTER] knob to execute the backup.**

Instructions For Restore Your Settings

1. **Connect a USB memory containing backup data. See** "Inserting a USB Memory" (p. 27)**.**

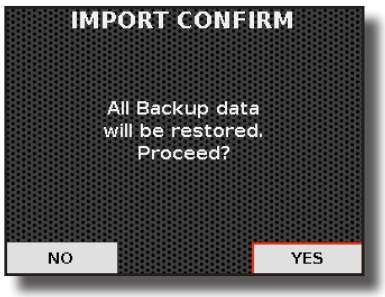
2. **Select the "IMPORT BACKUP" function. See** "Moving the Cursor and Setting Parameter Values" (p. 35)**".**

   The contents of the USB memory are displayed:

3. **Use the [DATA/ENTER] knob to select the backup file you want. See** "Navigating Files and Directories" (p. 36)**.**

4. **Push the [DATA/ENTER] knob to perform the function.**

   The following page appears:



5. **Push the [DATA/ENTER] knob to proceed.**

   All data will be restored.

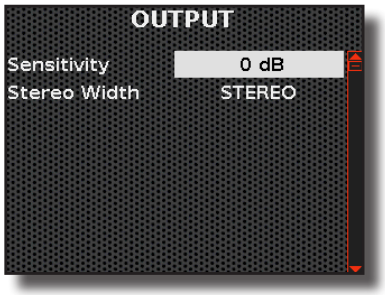
Adjusting the Signal of the Output Jacks

The FISA SUPREMA permits you to reduce the sound level that is emitted from the [L MONO] and [R] output sockets. In addition, you can determine the width of the stereo image.

1. **Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the OUTPUT page.**

   See "Moving the Cursor and Setting Parameter Values" (p. 35)".

   The following page is shown:



On this page, you can adjust the output signal level and the wide of the stereo image.

Adjusting the Audio Level of Output Signal

This parameter is only significant when the accordion is connected to an external device as an amplifier, a mixer, or an external wireless system.

MEMO

It is important to remember that the standard input level for professional audio systems is +4 db, which is about 12 dB greater than the consumer input level standard of -10 dB.

If the sound from your accordion is distorted even when the volume is at its lowest, try to decrease the output signal by changing the "Sensitivity" setting.

NOTE

This parameter has no effect on the accordion internal speakers.

2. **Use the [DATA/ENTER] knob [▲] [▼] to select the "Sensitivity" parameter and rotate the knob to adjust the level of output signal.**

Parameter	Setting	Explanation
Sensitivity	0 dB ~ -24 dB	Adjust the level of the output signal.

Adjusting the Wide Stereo Image

This parameter is only significant when the accordion is connected to an external device as an amplifier, a mixer, or an external wireless system.

Great care has been taken to get a perfect stereo image of the sounds that are reproduced by the accordion's internal speakers. However, if connecting an external amplifier and you find that the stereo imaging unnatural, you can reduce the width of the stereo imaging.

TIPS

Keep in mind that the greater the distance between the speakers of the left and right channel of an amplification system, the narrower the stereo image must be.

For this we suggest:

- Up to 5 meters away: set "Stereo Width" to "+5".
- From 5 to 15 meters away: set "Stereo Width" to the value "+3".

NOTE

This parameter has no effect on the accordion internal speakers.

3. Use the [DATA/ENTER] knob [▲] [▼] to select the "Stereo Width" parameter and rotate the knob to adjust the stereo width of the output signal.

Parameter	Setting	Explanation
Stereo Width	STEREO	L-----˅-----R	Adjust the stereo width of the output signal.
	+9 ~ +1	L>>˅<<R	
	MONO	LR	
	-1 ~ -9	R<<˅>>L	
	REVERSE	R-----˅-----L	

Getting to Know USB Audio and MIDI

By connecting the FISA SUPREMA to your computer or similar device via USB, you can transfer performance data (USB MIDI) and audio signals (USB Audio). You can do the following things:

- A musical performance played by your accordion can be recorded via an audio sequencer on your PC.
- The music played back on your PC can be heard through the speakers of your accordion.
- A musical performance played from your accordion can be recorded as MIDI data into a sequencer on the PC.
- MIDI data sent from the PC can play on your accordion.

If you need help to connect your accordion with a PC, refer to "Connecting the FISA SUPREMA to Your Computer" (p. 28).

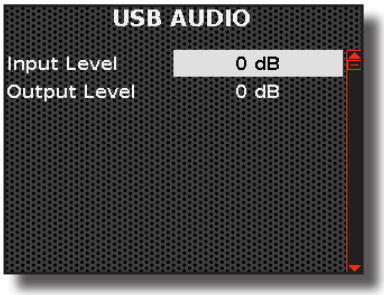
Adjusting the USB Audio Level

Here's how to adjust the USB audio level for both received and transmitted data.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the USB AUDIO page.

See "Moving the Cursor and Setting Parameter Values" (p. 35).

The following page is shown:



2. Use the [DATA/ENTER] knob [▲] [▼] to select the "Input Level" or the "Output Level" parameter and rotate the knob to adjust the level USB audio.

Checking Which Version of Operating System is Running

The following procedure allows you to verify the version of the operating system of your accordion.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the VERSION INFO page.

The display shows you the current operating system of the accordion.

Global Configuration Parameters

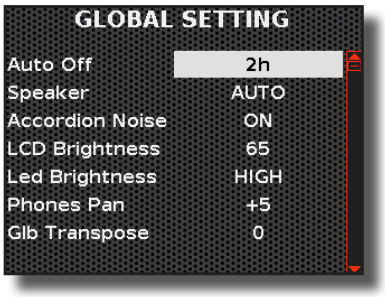
In this section we will talk about the parameters contained in the "GLOBAL SETTING" menu item. Through these parameters, we can configure some global settings of the instrument.

These parameters allow us to set up the global settings of the instrument. The instrument will keep these settings in its memory even when it is switched off.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the GLOBAL SETTING page.

See "Moving the Cursor and Setting Parameter Values" (p. 35).

The display shows the following page:



2. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the knob to adjust the value.

Below are explained the various parameters:

Parameter	Setting	Explanation
Auto Off	OFF, 5 m, 10 m, 20 m, 2 h, 4 h	This setting allows the instrument to automatically shut off after a specified number of minutes if it is not in use. A countdown will be shown on the instrument display prior to its shutdown. Just play or touch a key on the panel to stop the auto power off. Choose "**OFF**" if you do not want to use this function. **MEMO** When the instrument is turned on, after a period of non-use, a screen appears which starts the countdown, just play or touch a key on the panel to stop the auto power off.

Parameter	Setting	Explanation
Speaker	OFF, ON, AUTO	**OFF**: When you use your accordion for live performances and, therefore, connect it to an external amplification system, it may be convenient to switch off the internal speakers. **ON**: If you wish to use the accordion's built-in speakers, this is the option to pick. The internal speakers continue to produce sound, even with headphones plugged in. **AUTO**: This option is the same as the previous "ON" except that if you plug in a pair of headphones, the internal speakers will be muted.
Accordion Noise	OFF, ON	This parameter allows you to switch "**ON**" or "**OFF**" all digital noises of the keyboard (Treble) and the Button Board (Chord & Bass) of the accordion.
LCD Brightness	1 ~ 100	This parameter allows you to adjust the brightness of the display.
LED Brightness	LOW, HIGH	Use this parameter to change the brightness of the buttons (except the [⏻] button). If you feel the brightness is too high, set it to "**LOW**". If you find the brightness to be too low, please set it to "**HIGH**" (default).
Phone Pan	STEREO	L-----˅-----R Adjusts the stereo width of the headphone signal.
	+9 ~ +1	L>>˅<<R
	MONO	LR
	-1 ~ -9	R<<˅>>L
	REVERSE	R-----˅-----L
Glb Transpose	-12 ~ +12 (semitone units)	With this global parameter, you can add a transpose value to the current one. If you need to transpose the pitch of all the recalled Scenes without changing them, use this parameter. For more information see "Global Transposition Parameter" (p. 50).

Restoring the Factory Settings (Factory Reset)

The following function allows you to recall the FISA SUPREMA's original factory settings.

WARNING

All data will be deleted. Backup your own settings to an USB memory.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the FACTORY RESET page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The display shows the following page:

2. Move the [DATA/ENTER] knob toward right [▶] to select "YES" and push the knob to confirm.

The message "Complete" informs you that the FISA SUPREMA has been initialized.

Bellows Calibration

The bellows leaves the factory perfectly calibrated and does not require any calibration. However, over time, it may become necessary to recalibrate it.

When is it essential to perform bellows calibration?

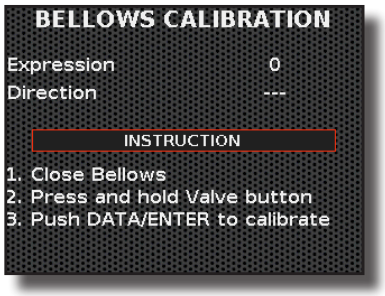
Notes played on the keyboard or button board produce no sound when the bellows is closed and not activated. However, if the accordion generates sound even though the bellows are closed, it means that the bellows need to be calibrated.

Follow the instructions below to perform the bellows calibration procedure.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the BELLOWS CALIBRATION page.

See "Moving the Cursor and Setting Parameter Values" (p. 35)".

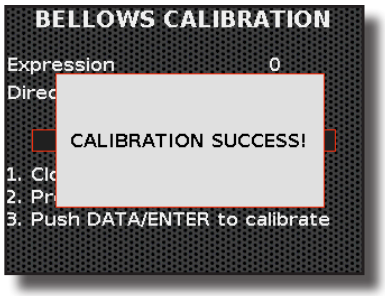
The display shows the following page:



2. Ensure a flawless closure of the bellows by pressing and holding the AIR button (p. 16).

3. To calibrate, press the [DATA/ENTER] knob after ensuring the bellows is fully closed.

A message confirmation appears:



26 Appendix

Accordion Types List

Num.	Accordion Type
0001	Alpine
0002	Bayan
0003	Bandoneon
0004	Cajun
0005	Castelfidardo
0006	Classic
0007	Classic 2
0008	Classic 3
0009	Classic 4
0010	French Folk
0011	French Folk 2
0012	French Jazz
0013	German Folk
0014	Italian Folk
0015	Italian Folk 2
0016	Jazz

Num.	Accordion Type
0017	Liturgica
0018	Old Italy
0019	Organetto
0020	Organtone
0021	Steierische
0022	Studio
0023	Studio 2
0024	Stradella
0025	TexMex
0026	Trikitixa
0027	Celtic
0028	Concertina
0029	Finnish
0030	Irish
0031	Scottish
0032	Balkan

Num.	Accordion Type
0033	Vintage
0034	Cassotto 1
0035	Cassotto 2
0036	Bassoon
0037	Clarinet
0038	Piccolo
0039	Harmonium
0040	Musette
0041	Celeste
0042	Tremolo
0043	16' Musette
0044	16' Celeste
0045	16' Tremolo
0046 "USER 1" ~ 0055 "USER 10"	

MIDI messages related to accordion types

CC00 = 0; CC 32 = 2; PC = "**Num.**" - Here's an example of how MIDI Messages are organized for "French Jazz": CC00 = 0; CC 32 = 2; PC = **12**

Tone List

MEMO

The bold tone number shows it can be used for the "Treble Long Release" function.

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
PIANO				
0001	Jazz Grand	0	0	1
0002	Classic Grand	1	0	1
0003	Live Grand	2	0	1
0004	Pop Grand	3	0	1
0005	Dream Grand	4	0	1
0006	Jazz Grand 1 Oct	5	0	1
0007	Jazz Grand 2 Oct	6	0	1
0008	Jazz Grand 4 Oct	7	0	1
0009	Upright Piano	0	0	2
0010	Upright 1 oct	1	0	2
0011	Upright 2 oct	2	0	2
0012	Upright 4 oct	3	0	2
0013	Ragtime	0	0	4
0014	Ragtime 1 Oct	1	0	4
0015	Ragtime 2 Oct	2	0	4
0016	Ragtime 4 Oct	3	0	4
0017	Honky Tonk	4	0	4
0018	HonkyTonk 1 oct	5	0	4
0019	HonkyTonk 2 oct	6	0	4

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0020	HonkyTonk 4 oct	7	0	4
E.PIANO				
0021	Dyno Stage	0	0	5
0022	Dyno Trem	7	0	5
0023	Dyno Bell	8	0	5
0024	Suitcase	1	0	5
0025	Phaser EP	2	0	5
0026	Wurly	5	0	5
0027	Trem. Wurly	6	0	5
0028	FM El. Piano	1	0	6
0029	FM Full Tines	0	0	6
0030	70's EP	9	0	5
0031	70's EP Chorus	10	0	5
0032	70's EP Phaser	11	0	5
0033	70's EP Tremolo	12	0	5
0034	70's EP OD	13	0	5
0035	70's EP Phr+Trm	14	0	5
0036	EPBell	15	0	5
0037	EPBell Chorus	16	0	5
0038	EPBell Phaser	17	0	5

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0039	EPBell Tremolo	18	0	5
0040	EPBell OD	19	0	5
0041	EPBell Phr+Trm	20	0	5
0042	Dirty EPBell	21	0	5
0043	EPBell Flanger	22	0	5
0044	EPBell HardOD	23	0	5
0045	70's EP Bright	24	0	5
0046	EP Bell Bri+Ch	25	0	5
0047	70's EP Bri+Ch	26	0	5
0048	70's EP Bri+Ph	27	0	5
0049	70's EP Bri+Tr	28	0	5
0050	Electric Grand	1	0	3
0051	El. Grand Trem	2	0	3
0052	Rock Piano	0	0	3
0053	Bright El. Piano	4	0	5
0054	Soft El. Piano	3	0	5
PLUCKED				
0055	Harpsichord 8'	0	0	7
0056	Harpsichord 4'	1	0	7
0057	Coupled Harpsi	2	0	7

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0058	Harpsi Lute	3	0	7
0059	Harp	0	0	47
0060	Cool Clav	0	0	8
0061	Groovy Clav	1	0	8
0062	Doctor Clav	2	0	8
0063	Funky Clav	3	0	8
0064	Wah-Wah Clav	4	0	8
0065	Drive Clav	5	0	8
0066	Pizzicato	0	0	46
0067	Urban Harp	1	0	47
PERCUSSIVE				
0068	Celesta	0	0	9
0069	Vibraphone	0	0	12
0070	Marimba	0	0	13
0071	Xilophone	0	0	14
0072	Tubular Bells	0	0	113
0073	ClassicPercussion	0	0	48
STRINGS				
0074	Easy Strings	0	0	49
0075	FastOrchestra	0	0	50
0076	Attack Strings	2	0	49
0077	Choir Strings	2	0	52
0078	Large Strings	1	0	49
0079	MellowStrings	2	0	50
0080	Soft Strings	1	0	50
0081	5th Strings	3	0	50
0082	Slow Analog	2	0	51
0083	AnalogStrings	1	0	52
0084	Strings Pad	0	0	51
0085	Synth Strings	1	0	51
0086	80's Strings	0	0	52
0087	Cello Tape Dry	0	0	43
0088	Cello Tape Rev	1	0	43
0089	Cello Tape Cut	2	0	43
0090	Strings TapeDry	3	0	49
0091	String TapeRev	4	0	49
0092	Strings TapeCut	5	0	49
0093	ViolaTape Dry	1	0	42
0094	ViolaTape Rev	2	0	42
0095	ViolaTape Cut	3	0	42
0096	ViolinsTapeDry	4	0	50
0097	ViolinsTapeRev	5	0	50
0098	ViolinsTapeCut	6	0	50
PAD				
0099	Warm Pad	0	0	90
0100	Choir Pad	1	0	54
0101	Square Pad	2	0	90
0102	Soft Pad	1	0	90
0103	Dark Pad	0	0	54
0104	Organ Pad	3	0	90
0105	90's Pad	5	0	91

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0106	Fanta Bell	0	0	101
0107	Dexi Heaven	1	0	101
0108	Flute Tape Dry	1	0	74
0109	Flute Tape Rev	2	0	74
0110	Flute Tape Cut	3	0	74
CHOIR				
0111	Mmh Choir	0	0	53
0112	Classic Choir	1	0	53
0113	Synth Vox	0	0	55
0114	Space Vox	1	0	55
0115	Boys Tape Dry	2	0	53
0116	Boys Tape Rev	3	0	53
0117	Boys Tape Cut	4	0	53
0118	FemaleTape Dry	5	0	53
0119	FemaleTape Rev	6	0	53
0120	FemaleTape Cut	7	0	53
0121	Male Tape Dry	8	0	53
0122	Male Tape Rev	9	0	53
0123	Male Tape Cut	10	0	53
BRASS				
0124	Full Brass	0	0	62
0125	Sax & Trumpet	1	0	62
0126	Sax Section	2	0	62
0127	Trumpet Section	3	0	57
0128	Horns	0	0	61
0129	Synth Brass	0	0	63
0130	Poly Brass	1	0	63
0131	Fat Syn Brass	3	0	63
0132	Analog Brass	2	0	63
SOLOIST				
0133	Violin	0	0	41
0134	Viola-Cello	0	0	42
0135	Flute	0	0	74
0136	Piccolo	0	0	73
0137	Clarinet	0	0	72
0138	Oboe	0	0	69
0139	English Horn	0	0	70
0140	Bassoon	0	0	71
0141	Harmonica	0	0	23
0142	Trumpet	2	0	57
0143	Classic Trumpet	0	0	57
0144	Baroque Trump	4	0	57
0145	Trombone	0	0	58
0146	Flugelhorn	1	0	57
0147	French Horn	1	0	61
0148	Soprano Sax	0	0	65
0149	Alto Sax	0	0	66
0150	Tenor Sax	0	0	67
SYNTH				
0151	SynthLead 1	0	0	82
0152	Synth mellow	1	0	82

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0153	SynthLead 2	2	0	82
0154	SynthLead 3	3	0	82
0155	SynthLead 4	4	0	82
0156	SynthLead 5	5	0	82
0157	Lucky Lead	0	0	83
0158	Expressive	1	0	83
0159	Expressive Fat	2	0	83
0160	Expressive Bell	3	0	83
0161	Mellow Lyle	4	0	83
0162	Octave OSC	5	0	83
0163	Mellow Lead	6	0	83
0164	Clear Lead	7	0	83
0165	Saw Solo	8	0	83
0166	OSC Sync	9	0	83
0167	Mini Square	10	0	83
0168	Mini Triangle	11	0	83
0169	Triangle	12	0	83
0170	Pure Sine	13	0	83
0171	SawSquare	14	0	83
0172	Clear Saw Sqr	15	0	83
0173	70's Saw Sqr	16	0	83
0174	2600 Pulse 50	17	0	83
0175	2600 Pulse 20	18	0	83
0176	2600 PulseOD	19	0	83
0177	Clear PW	20	0	83
0178	OB_Synth_1	0	0	81
0179	OB_Synth_2	1	0	81
0180	OB_Synth_3	2	0	81
0181	OB_Synth_4	3	0	81
0182	Lyle Lead	4	0	81
0183	Lyle Mono	5	0	81
0184	Poly Synth	0	0	91
0185	Super Saw	1	0	91
0186	Fast Synth	2	0	91
0187	Poly Saw	3	0	91
0188	Euro Synth	4	0	91
0189	Euro Stack	0	0	94
0190	Poly_Chord	1	0	94
0191	Big Stack	2	0	94
0192	Chord Stack	3	0	94
GUITAR				
0193	Nylon Guitar	0	0	25
0194	Steel Guitar	0	0	26
0195	Jazz Guitar	0	0	27
0196	Overdrive GT.	0	0	30
0197	Mandolin Trem	101	0	26
0198	Mandolin	100	0	26
0199	Mandolin+Trem	102	0	26
0200	Mandolin+Off	103	0	26
0201	Mandolin&Trem	104	0	26

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
BASS				
0202	Tuba	0	0	59
0203	Double Bass	1	0	33
0204	Double Bs&Ride	2	0	33
0205	Upright Bass	0	0	33
0206	Rock Bass	1	0	35
0207	Rock Slap Bass	0	0	38
0208	Rock Soft Slap	1	0	38
0209	Elec. Bass	2	0	34
0210	El. Bass Dark	3	0	34
0211	Soft Slap Bass	0	0	37
0212	Hard Slap Bass	1	0	37
0213	Pop Big Bass	4	0	34
0214	Pop Bass	5	0	34
0215	Pop Elec.Bass	6	0	34
0216	Fat Bass	7	0	34
0217	Contemp. Bass	8	0	34
0218	Palm Muting Bs	9	0	34
0219	Old Muted Bass	2	0	35

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0220	Fretless Bass	0	0	36
0221	Fingered Bass	0	0	34
0222	5 String Bass	1	0	34
0223	Picked Bass	0	0	35
0224	Pedal Bass	5	0	39
0225	Pedal DoubleBs.	3	0	33
0226	Modular Bass	1	0	39
0227	FM Bass	0	0	40
0228	Synth Bass	0	0	39
0229	Smooth Bass	1	0	40
0230	Fat SynBass	2	0	39
0231	Reso Bass	3	0	39
0232	Big Reso Bass	4	0	39
HSC BASS				
0233	AlpineTuba&Bass	0	4	18
0234	AlpineTuba&SynB	0	4	19
0235	Alpine Tuba Mix	0	4	20
0236	Waltz Bass&Guit	0	4	21
0237	N.OrleansFanfare	0	4	22

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0238	Bass Symphonic	0	4	23
HSC CHORD				
0239	Folk Ac. Guitar	0	3	1
0240	Waltz El. Guitar	0	3	2
0241	Ukulele Chord	0	3	3
0242	Django's Waltz	0	3	4
0243	Django's Swing	0	3	5
0244	JazzGuit Chord	0	3	6
0245	Pop Ac.&El. Guit	0	3	7
0246	R&B El. Guitar	0	3	8
0247	Rhumba Ac. Guit	0	3	9
0248	Rock'n El. Guitar	0	3	10
0249	Ska&Reggae Guit	0	3	11
0250	Mowtown Crunch	0	3	12
0251	CountryBanjo&Gt	0	3	13
0252	N.Orleans Banjo	0	3	14
0253	SymphonicBolero	0	3	15
0254	SymphonicVienna	0	3	16
0255	BaroqueEnsembl	0	3	17

Organ Preset Sound List

Num.	Upper	Lower	Pedal
TW1 (CC00 = 0; CC32 =1; PC = 1)			
TW2 (CC00 = 0; CC32 =1; PC = 2)			
0001	00 8650 000	00 7878 770	83
0002	00 8876 000	00 8867 660	85
0003	00 8740 000	00 8484 540	80
0004	00 7877 555	00 7877 550	08
0005	00 8706 000	00 8866 544	28
0006	00 5786 400	00 7864 400	58
0007	00 7867 540	00 6845 433	88
0008	00 6876 540	00 8030 000	
0009	43 8756 333	42 7866 244	
0010	00 8800 000	80 8000 000	
0011	88 8000 000	88 00 70 770	
0012	87 8000 456	83 8000 000	
0013	88 8800 000	00 8880 000	
0014	86 8600 008	30 8005 000	
0015	80 8800 008	00 8840 000	
0016	87 6543 211	00 8600 000	
0017	88 5324 588	80 8400 008	
0018	80 8000 008		
0019	88 8233 211		
0020	86 4200 357		
0021	68 6040 000		
0022	88 8604 000		
0023	80 0008 888		
0024	88 8888 888		

Num.	Upper	Lower	Pedal
FARF (CC00 = 0; CC32 =1; PC = 3)			
0025	00 0088 008	00 0088 888	80
0026	00 0080 808	00 8000 808	88
0027	08 0000 088	00 8080 808	
0028	08 0088 888	00 0888 808	
0029	00 8080 888	00 8880 800	
0030	80 8080 808	00 0808 080	
0031	08 0888 808	00 0888 080	
0032	08 8880 800	00 0880 800	
0033	08 0808 080	00 0000 008	
0034	80 8000 808	00 0000 080	
0035	08 0888 080	00 0000 800	
0036	80 0880 800	00 0000 808	
0037	80 0000 008	00 0080 808	
0038	08 0000 080		
0039	08 0000 800		
0040	80 0000 808		
VX (CC00 = 0; CC32 =1; PC = 4)			
0041	38 8033 078	03 8800 367	88 0000 080
0042	80 8000 008	08 8000 008	08 0000 080
0043	88 8026 057	06 8004 208	08 0000 008
0044	08 0048 066	08 0800 557	08 0000 088
0045	88 0048 056	03 8000 667	80 0000 080
0046	80 0000 077	05 6700 475	80 0000 008
0047	88 0000 088	08 0000 080	88 0000 008
0048	88 0000 080	08 8040 086	88 0000 088

Num.	Upper	Lower	Pedal
0049	88 8808 080	08 8444 480	80 0000 088
0050	68 8808 884		
0051	88 0080 884		
0052	08 8800 080		
0053	88 8886 675		
0054	88 8800 078		
0055	88 8888 874		
PIPE (CC00 = 0; CC32 =1; PC = 5)			
0056	00 8000 000	08 0000 000	80 0
0057	08 0000 000	08 0040 000	48 0
0058	08 0080 000	80 0000 000	88 0
0059	00 0000 800	80 6000 000	88 8
0060	60 8000 000	40 0080 000	08 0
0061	08 8000 000	00 0080 000	08 8
0062	08 0800 000	88 0000 000	80 8
0063	00 8800 000	88 8000 000	00 8
0064	88 0000 000	88 8600 000	
0065	80 0800 000	80 8800 000	
0066	08 8800 000	80 8650 000	
0067	08 8880 000	80 8808 000	
0068	88 8888 000	88 8808 000	
0069	88 8888 008	88 8888 000	
USER 1 (CC00 = 0; CC32 =1; PC = 6)			
USER 2 (CC00 = 0; CC32 =1; PC = 7)			

Drum Sets List

Num.	Drum Set
0001	ALPINE
0002	ALPINE 2
0003	ALPINE 3
0004	ARGTANGO
0005	ARGTANGO 2
0006	ARGTANGO 3
0007	BEGUINE
0008	BEGUINE 2
0009	BEGUINE 3
0010	BOLERO
0011	BOLERO 2
0012	BOLERO 3
0013	BOLERO 4
0014	BOSSA
0015	BOSSA 2
0016	BOSSA 3

Num.	Drum Set
0017	BRUSH
0018	BRUSH 2
0019	CHA CHA
0020	CHA CHA 2
0021	CHARLESTON
0022	CHARLESTON 2
0023	COUNTRY
0024	COUNTRY 2
0025	COUNTRY 3
0026	DIXIE
0027	DIXIE 2
0028	DIXIE 3
0029	DJANGO SWING
0030	DJANGO SWING 2
0031	DJANGO WALTZ
0032	DJANGO WALTZ 2

Num.	Drum Set
0033	DJANGO WALTZ 3
0034	HAWAI
0035	HAWAI 2
0036	HAWAI 3
0037	MAZURKA
0038	MAZURKA 2
0039	MOTOWN
0040	MOTOWN 2
0041	MOTOWN 3
0042	PASO DOBLE
0043	PASO DOBLE 2
0044	POLKA
0045	POLKA 2
0046	POLKA 3
0047	RHUMBA
0048	RHUMBA 2

Num.	Drum Set
0049	RHUMBA 3
0050	SYRTAKI
0051	SYRTAKI 2
0052	SYRTAKI 3
0053	SKA
0054	SKA 2
0055	SLOW ROCK
0056	SLOW ROCK 2
0057	TANGO
0058	TANGO 2
0059	TANGO 3
0060	TANGO 4
0061	TARANTA
0062	TARANTA 2
0063	WALTZ
0064	WALTZ 2

Num.	Drum Set
0065	WALTZ 3
0066	WIEN WALTZ
0067	WIEN WALTZ 2
0068	WIEN WALTZ 3
0069	EFX SHAK
0070	EFX RAIN
0071	EFX RATL
0072	EFX CHIM
0073	EFX VINL
0074	EFX MIX
0075	TIMPANI
0076	SNARE
0077	TRIANGLE
0078	CRASH
0079	RIDE
0080	CYMBALS

MIDI messages related to Drum Sets

CC00 = 0; CC 32 = 5; PC = "**Num.**"

Here's an example of how MIDI Messages are organized for "Bolero": CC00 = 0; CC 32 = 5; PC = **10**

Drum Instruments List

Num.	Drum Instrument
0001	Bolero loop
0002	Bolero Loop 2
0003	Bolero Loop + Vel
0004	Bongo
0005	Bongo 2
0006	Bongo 3
0007	Bongo 4
0008	BongoRoll Vel
0009	Brush
0010	Brush Loop
0011	Brush Off
0012	Brush Roll Vel
0013	Cabasa
0014	Cabasa Off
0015	Cajon
0016	Cajon 2
0017	Castanet H
0018	Castanet L
0019	Castanet Flam
0020	CastanetRoll Vel
0021	Claps
0022	Claps 2

Num.	Drum Instrument
0023	Claps 2 Off
0024	Congas
0025	Congas 2
0026	Cowbell
0027	Cowbell 2
0028	Crash
0029	Flute Gliss
0030	Flute Gliss Vel
0031	Gong
0032	Gong Vel
0033	Harp Gliss
0034	Harp Gliss Vel
0035	HiHat
0036	HiHat+Off
0037	HiHat+Off 2
0038	HiHat+Off 3
0039	HiHat+ Open Vel
0040	HiHat 2
0041	HiHat 2 Off
0042	HiHat 2+Open Vel
0043	HiHat Open
0044	HiHat Pedal

Num.	Drum Instrument
0045	Kick
0046	Kick 2
0047	Kick 3
0048	Orch Bass Drum
0049	Orch Cymbals
0050	Orch Cymbals Vel
0051	Orch Cymbals 2
0052	Orch Cymbals 2 Vel
0053	Orch Snare
0054	Orch Snare 2
0055	Orch SnareRoll
0056	Orch SnareRoll 2
0057	Ride
0058	Ride+Crash Vel
0059	Ride 2+Crash Vel
0060	Ride+Off
0061	RimShot
0062	Rimshot 2
0063	Rimshot 3
0064	Rimshot 4
0065	RimShot Off
0066	SideStick

Num.	Drum Instrument
0067	SideStick_Vel
0068	Snare
0069	Snare 2
0070	Snare 3
0071	Snare 4
0072	Snare Off
0073	Snare 2 Off
0074	Snare 3 Vel
0075	Snare Roll
0076	Snare Roll 2
0077	SnareRoll Vel
0078	SnareRoll 2 Vel
0079	SnareRoll 3 Vel
0080	Tambourine
0081	Tambourine 2
0082	Tambourine 3
0083	Tambourine 4
0084	Tambourine 5
0085	Tambourine Vel
0086	Tambourine Off
0087	Tambourine 2 Off
0088	Timbales

Num.	Drum Instrument
0089	Timbales 2
0090	TimbalesFlam
0091	TimbalesFlam 2
0092	TimbalesFlam 3
0093	Timpani
0094	Timpani Roll
0095	Timpani Roll Vel
0096	Triangle
0097	Triangle Vel
0098	Vinyl Loop
0099	Vinyl Lopp Vel
0100	EFX Shakers
0101	EFX Shakers Vel
0102	EFX RainStick
0103	EFX RainStick Vel
0104	EFX Rattles
0105	EFX Rattles Vel
0106	EFX WChimes
0107	EFX WChimes Vel

Effects Types and Parameters List

A "**c1**" or "**c2**" next to the effect parameter shows that, if assigned, it can be adjusted via the [**FX-C1**] and [**FX-C2**] knobs.

1: Thru

The effects processor is bypassed.

2: EP Tremolo

This effect cyclically modulates (Speed) the amplitude (Intensity) to add tremolo to the sound. It's the electric piano typical effect.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.

3: Equalizer

This is a four-band stereo equalizer (low, mid x 2, high).

Parameter	Setting	Explanation
Low Freq	40 ~ 400 Hz	Selects the frequency of the low range.
Low Gain (c1)	-12 ~ 0 ~ +12	Adjusts the gain of the low frequency.
High Freq	400 Hz ~ 8 KHz	Selects the frequency of the high range.
High Gain (c2)	-12 ~ 0 ~ +12	Adjusts the gain of the high frequency.
Mid1 Freq	100Hz ~ 4 KHz	Selects the frequency of the Mid1 range.
Mid1 Gain	-12 ~ 0 ~ +12	Adjusts the gain of the Mid1 frequency.
Mid1 Q	0.5 ~ 12.0	Move this parameter to adjusts the width of the area around the Middle 1 frequency that will be affected by the Gain setting. Higher values of Mid1 Q set narrowest area.
Mid2 Freq	100Hz ~ 4KHz	Selects the frequency of the Mid2 range.
Mid2 Gain	-12 ~ 0 ~ +12	Adjusts the gain of the Mid2 frequency.
Mid2 Q	0.5 ~ 12.0	Move this parameter to adjusts the width of the area around the Middle 2 frequency that will be affected by the Gain setting. Higher values of Mid2 Q set narrowest area.

4: Vibrato

Vibrato is a musical effect consisting of a regular, pulsating change of pitch. It is used to add expression to instrumental music.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Sets the speed of the vibrato effect.
Intensity (c2)	0 ~ 100	Allows you to set the vibrato intensity.

5: Flanger

This effect gives a significant swell and movement of pitch to the sound. It produces a metallic resonance effect.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the flanger intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
Balance	0 ~ 100	Balance the Volume between the direct and the effect sound.
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the flanger starts working.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees It give more spatial of the sound.

6: Chorus

This effect adds thickness and warmth to the sound by modulating the delay time of the input signal. You can add spread to the sound by offsetting the phase of the left and right LFOs from each other.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the chorus intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the chorus sound that is fed back into the effect. Negative (–) settings will invert the phase.
Balance	0 ~ 100	Balance the Volume between the direct and the effect sound.
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the chorus starts working.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

7: Phaser

This effect creates a swell by shifting the phase. It is very effective on electric piano sounds. You can add spread to the sound by offsetting the phase of the left and right LFOs from each other.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the phaser intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (–) settings will invert the phase.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

8: Reverb

This effect adds reverberation to the sound, simulating an acoustic space as a room or a larger halls or stadiums.

Parameter	Setting	Explanation
Level (c1)	0 ~ 127	Set the quantity of Reverb effect
Damping	0 ~ 127	Adjusts the amount of damping of the room (Carpet, Wood, Brick, Concrete, Marble). Higher values increase the amount of high-frequency attenuation.
Room Size (c2)	0 ~ 127	It determines the size of the simulated room.
Width	0 ~ 127	Adjusts the stereo width of the Reverb effect. Higher value increase the stereo width.

Parameter	Setting	Explanation
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the reverb starts working. This is used to simulate the distance between the original signal and the reflective surfaces.

9: Delay

The delay effect is used to simulate echo (repetition).

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (–) settings will invert the phase.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

10: Cross Delay

Cross Delay allows you to create advanced stereo delay.

Each echo can be sent to the opposite channel from the source signal (echo of the left channel is heard on the right).

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (–) settings will invert the phase.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

11: Triple Tap Delay

The Triple Tap Delay produces three delay sounds: center, left and right.

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Delay C	0 ~ 1000 ms	Sets the delay time for the center (L+R) channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (–) settings will invert the phase.
Level L	0 ~ 100	Adjust the volume of the left delay sound.
Level R	0 ~ 100	Adjust the volume of the right delay sound.
Level C	0 ~ 100	Adjust the volume of the center delay sound.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

12: Rotary

The rotary is a typical effect generated by the rotation of the speakers, this rotation creates a Larsen effect. It gives spaciousness to the sound.

Parameter	Setting	Explanation
Speed	Slow, Fast	Switches the speaker rotation speed between slow and fast.
Brake (c1)	OFF, ON	This parameter allows you to manually control the wheel brake. Off is the default; the tone wheels will turn normally. Changing this to On will make the tone wheels gradually slow down and stop.
Vibrato Sw	OFF, ON	Disable and enable the vibrato effect.
Vibrato Type (c2)	V1, C1, V2, C2, V3, C3	This selects one of the six classic Vibrato/ Chorus presets. "V" stands for Vibrato, and "C" stands for Chorus.

13: Tremolo

This effect cyclically modulates (Speed) the amplitude (Intensity) to add tremolo to the sound.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.

14: Tremolo Pan

This effect is similar to the Tremolo. It include an extra parameter that indicate the phase between the left or right channel.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

15: Overdrive

This effect is designed to work and sound like an old tube amp turned up loud. It suitable for hard rock and similar musical genres.

Parameter	Setting	Explanation
Drive (c1)	1 ~ 100	Higher Drive settings, mean more distortion.
Tone (C2)	100 Hz ~ 10.0 KHz	Use this parameter to accent or attenuate certain dominant or unwanted overtones.
Level	0 ~ 100	Increase or decrease the volume of the effect.
Low Freq	80 ~ 400	Selects the frequency of the low range.
Low Gain	-12 ~ 0 ~ +12	Adjusts the gain of the low frequency.
High Freq	800Hz ~ 8KHz	Selects the frequency of the high range.
High Gain	-12 ~ 0 ~ +12	Adjusts the gain of the high frequency.

16: Wah-Wah

It is a type of effect that alters the tone and frequencies of the input signal to create a unique sound, mimicking the human voice and taking the onomatopeic name "Wah-Wah".

Parameter	Setting	Explanation
Mode	Auto, Manual, Envelope	**Auto**: The "**Manual**" parameter is automatically controlled by the internal LFO. **Manual**: The "**Manual**" parameter can be controlled by assigning the "**FX MANUAL**" function to the following controllers: • "**Master Bar Control**" (only for FISA SUPREMA). See p. 57. • "**Touch Sensor**". See p. 59. • "**G-Sensor**". See p. 59. • "**Aftertouch**" (only for FISA SUPREMA piano type). See p. 57. **Envelope**: the effect is controlled by the envelope of the sound and and consequently by the dynamics of the notes played on the keyboard.
Manual	0 ~ 127	Adjusts the center frequency at which the effect is applied. This parameter can be also controlled by assigning the "**FX MANUAL**" function to the following controllers: • "**Master Bar Control**" (only for FISA SUPREMA). See p. 57. • "**Touch Sensor**". See p. 59. • "**G-Sensor**". See p. 59. • "**Aftertouch**" (only for FISA SUPREMA piano type). See p. 57.
Filter	Low Pass, High Pass, Band Pass, Peak	**Low Pass** : The wah effect will be applied over a low frequency range. **High Pass**: The wah effect will be applied over a high frequency range. **Band Pass** : The wah effect will be applied over a narrow frequency range. **Peak**: The wah effect will be applied over a specific center frequency.
Low Freq	100Hz ~ 10.0KHz	Selects the frequency of the low range.
High Freq (c1)	100Hz ~ 10.0KHz	Selects the frequency of the High range.
Low Q	0.5 ~ 10.0	Move this parameter to adjusts the width of the area around the Low or High Frequecy.
Hi Q	0.5 ~ 10.0	
LFO Rate (c2)	0.1Hz ~ 12.50Hz	Frequency of modulation.
LFO Curve	Linear, Quadratic	LFO curve trend.
Balance	0 % ~ 100%	Adjusts the balance between original and the effect sound.
Env Threshold	-40dB ~ 0dB	Adjust the threshold of the envelop
Env Attack	0ms ~ 250ms	Adjust the attack of the envelop
Env Release	0ms ~ 1000ms	Adjust the release of the envelop

17: Cut Filter

This filter that attenuates ("cut") some frequency range.

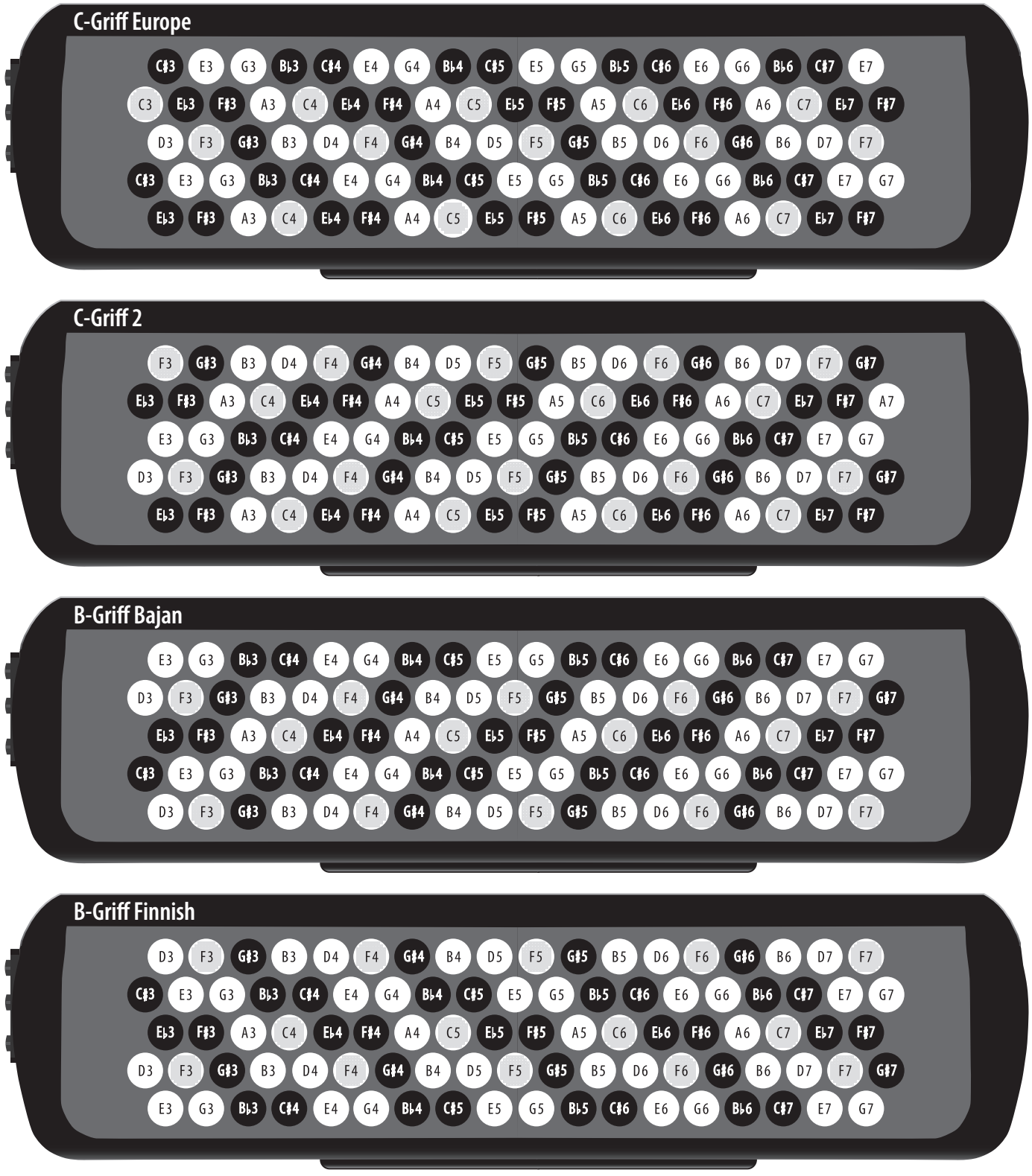
Parameter	Setting	Explanation
Manual (c1)	0 ~ 127	Adjusts the center frequency at which the effect is applied. This parameter can be also controlled by assigning the "**FX MANUAL**" function to the following controllers: • "**Master Bar Control**" (only for FISA SUPREMA). See p. 57. • "**Touch Sensor**". See p. 59. • "**G-Sensor**". See p. 59. • "**Aftertouch**" (only for FISA SUPREMA piano type). See p. 57.
Slope	12db/Ocatve, 24db/Ocatve	The slope of filter attenuation is usually quantified in decibels per octave.
Type	Low Pass, High Pass, Band Pass, Peak	**Low Pass** : Attenuates the frequencies above a cutoff frequency, allowing low frequencies to pass through the filter. **High Pass**: Attenuates the frequencies below a cutoff frequency, allowing high frequencies to pass through the filter. **Band Pass** : The filter is applied over a narrow frequency range. **Peak**: The filter is applied over a specific center frequency.
Low Freq (c2)	100Hz ~ 10.0KHz	Selects the frequency of the low range.
High Freq	100Hz ~ 10.0KHz	Selects the frequency of the High range.
Low Q	0.5 ~ 10.0	Move this parameter to adjusts the width of the area around the Low or High Frequecy.
Hi Q	0.5 ~ 10.0	

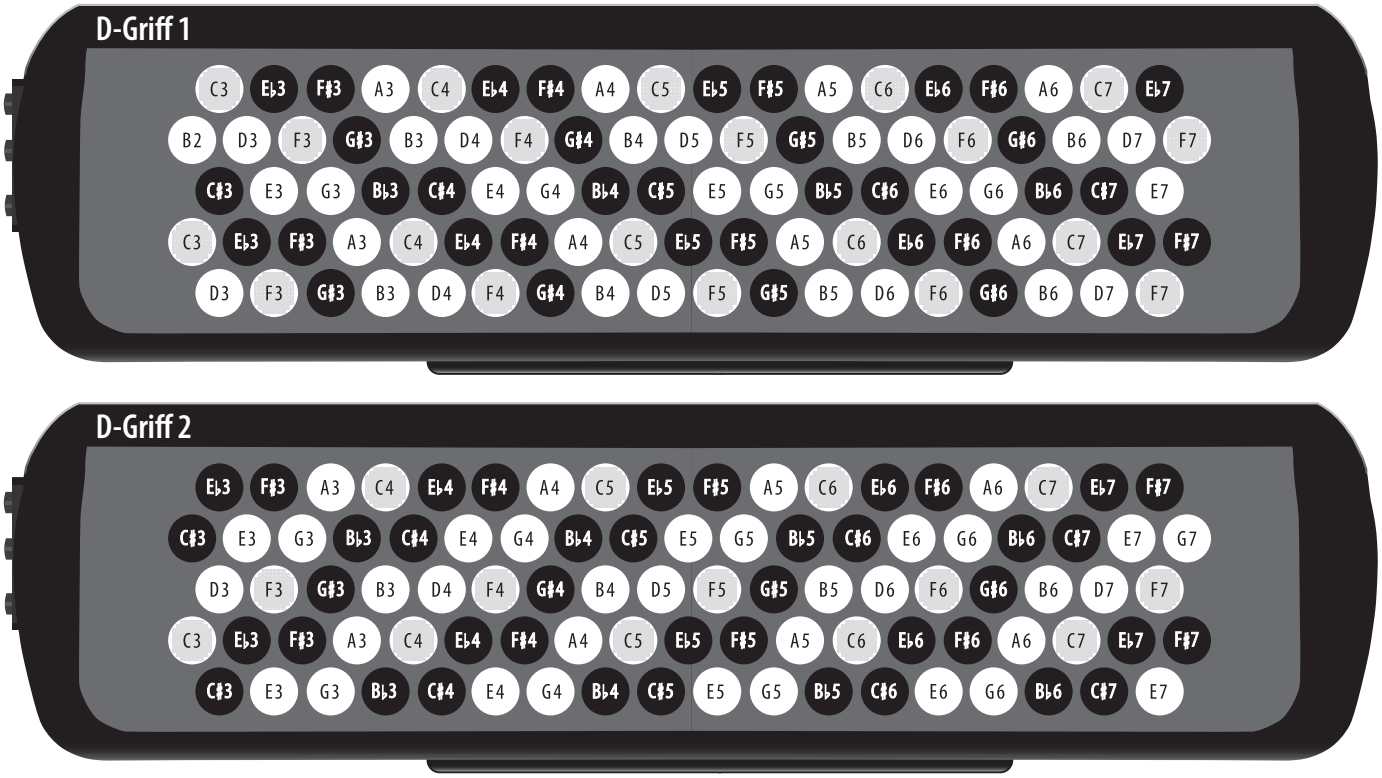
18: Compressor

This filter that attenuates ("cut") some frequency range.

Parameter	Setting	Explanation
Threshold (c1)	-40dB ~ 0dB	The compression is activated only when the input signal exceeds the threshold level. Input levels above the threshold will be compressed, and input levels below the threshold will not be compressed.
Ratio (c2)	1:1 ~ inf:1	This parameter determines how strong is the compression. • At **1:1**, the compressor has no effect. • For all other values the output signal will be compressed in according to the ratio value. • At **Inf:1**, the compressor becomes a brick-wall limiter; once the signal hits the Threshold, the output level will no longer increase, regardless of the input level.
Knee Width	0.0 ~ 1.0	Increasing this value will produce a more soft volume change around the Threshold level.
Attack Time	0ms ~ 250ms	This parameter determines how quickly the compressor will take affect after the signal crosses above the threshold.
Release Time	0ms ~ 1000ms	This parameter controls how quickly the compressor will stop reducing volume level after the signal falls below the threshold.
Makeup	-24dB ~ -24dB	Allows you to boost the compressed signal. as compression often attenuates the signal significantly.
Stereo Link	Off, On	Set the parameter "On" to operate in stereo mode.

Treble Button Note Layout Map



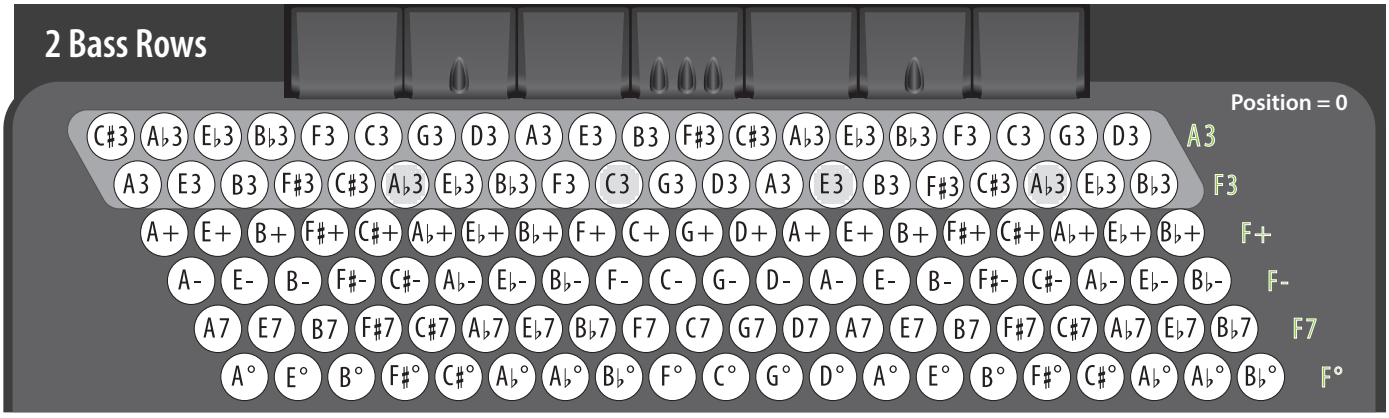


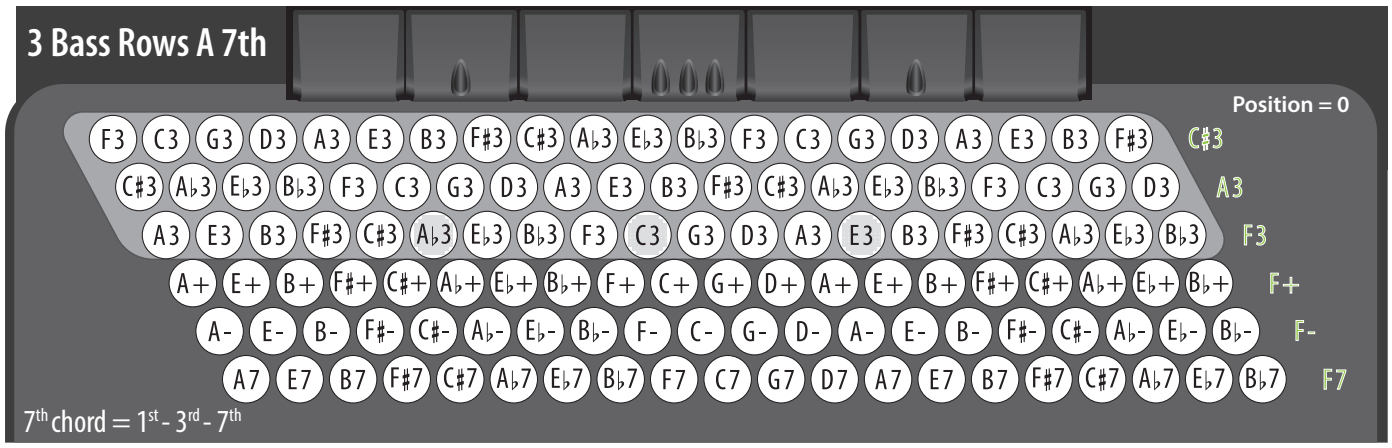
Bass & Chord Button Note Layout Map

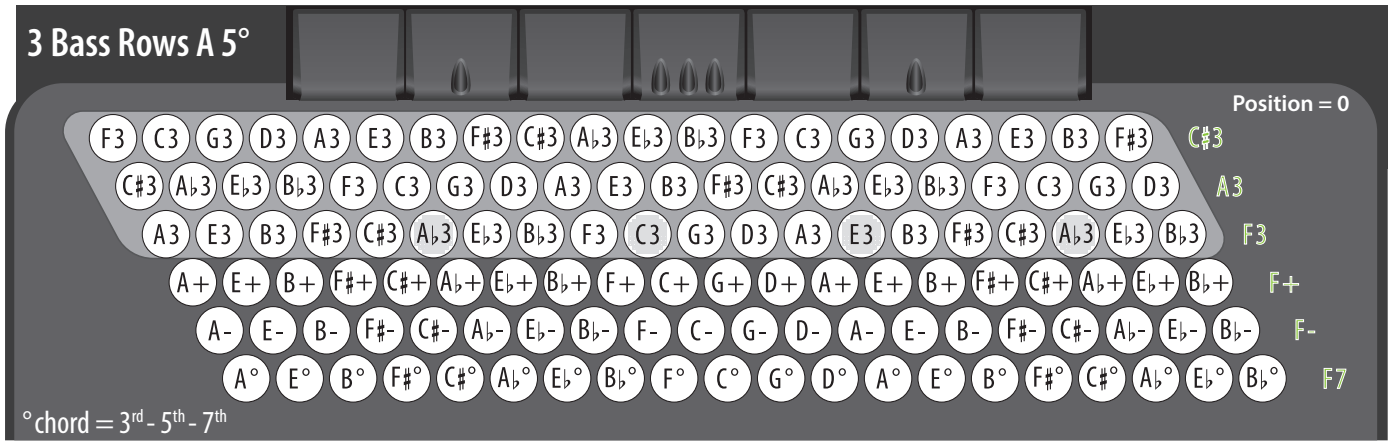
Chord Notation Used in the Tables

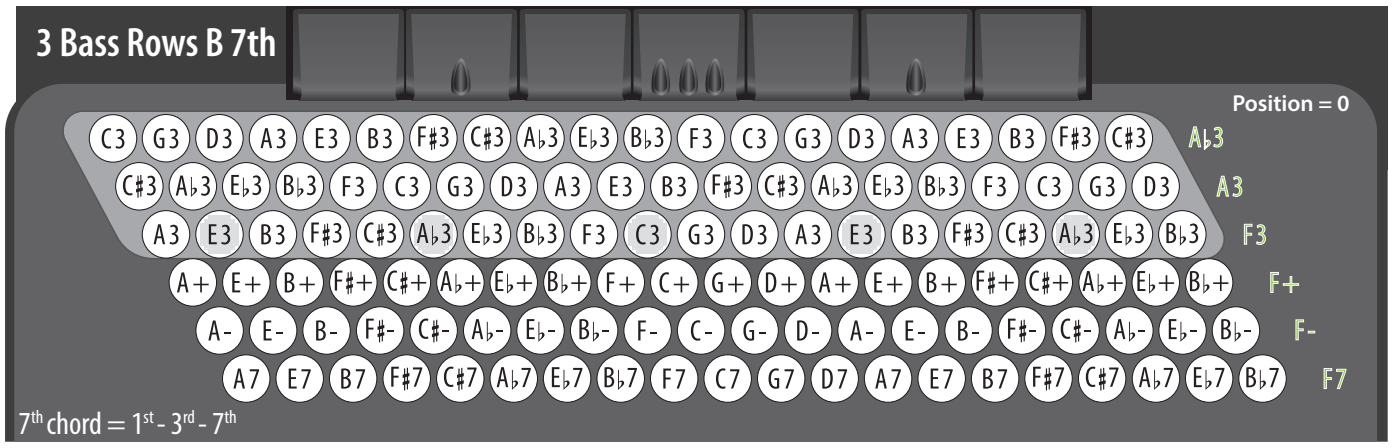
Musicians use various kinds of chord names and symbols in different contexts to represent musical chords. As an example, a C major chord consisting of the notes C-E-G is typically represented with the chord root and the degree of the chord: C major. To make the note layout map easier to understand and more effective, the chords will be represented as this:

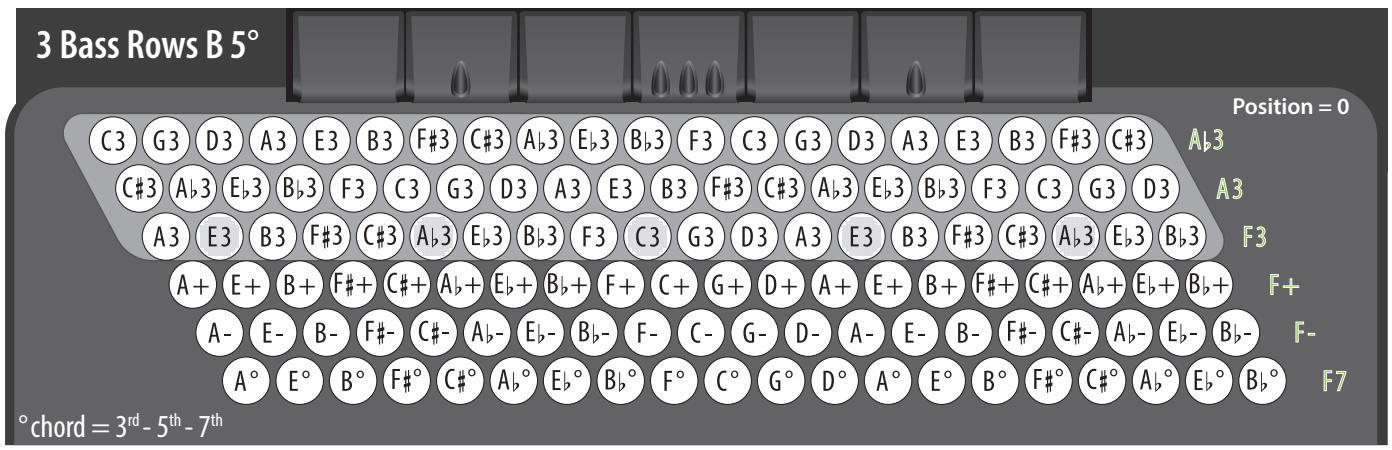
Chord Type Example	Chord showed on the button
C Major	C+
C minor	C-
C 7th	C7
C dim	C°

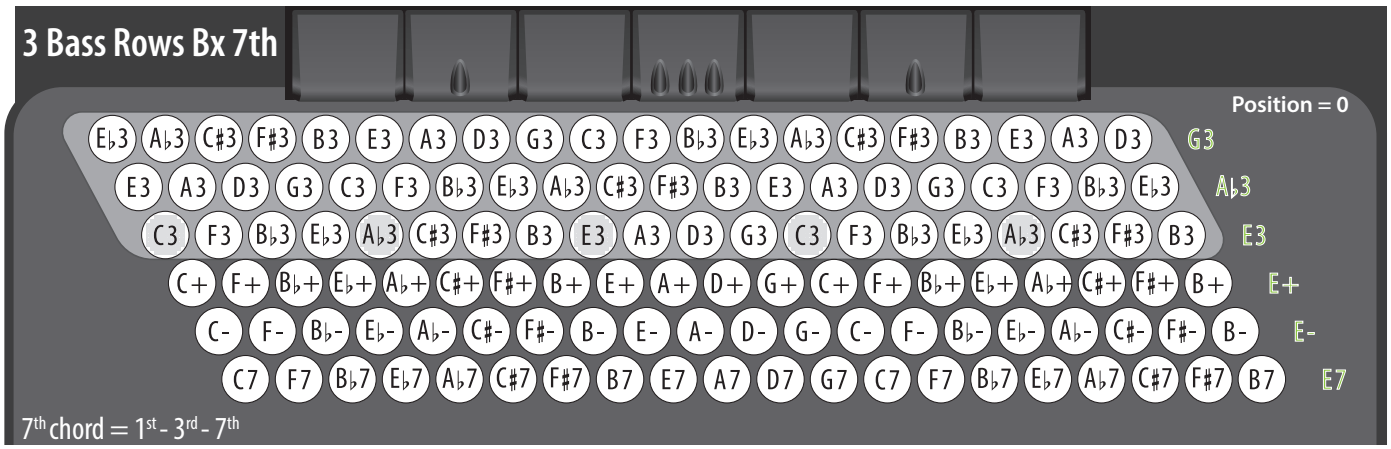


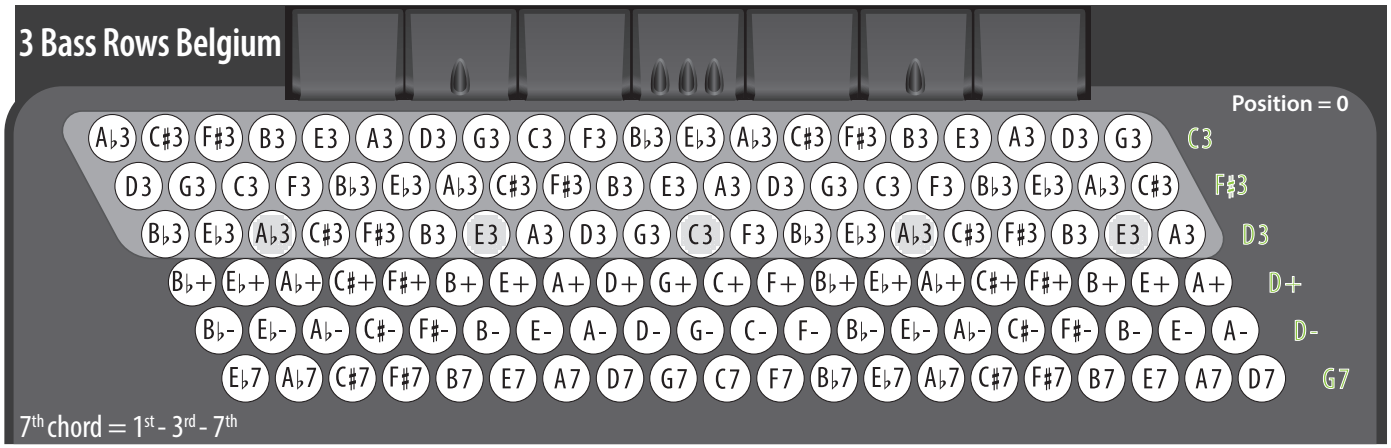

3 Bass Rows A 7th
Position = 0
F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3
C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3
A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3
A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+ C+ G+ D+ A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+
A- E- B- F♯- C♯- A♭- E♭- B♭- F- C- G- D- A- E- B- F♯- C♯- A♭- E♭- B♭- F-
A7 E7 B7 F♯7 C♯7 A♭7 E♭7 B♭7 F7 C7 G7 D7 A7 E7 B7 F♯7 C♯7 A♭7 E♭7 B♭7 F7
7th chord = 1st - 3rd - 7th


3 Bass Rows A 5°
Position = 0
F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3
C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3
A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3
A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+ C+ G+ D+ A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+
A- E- B- F♯- C♯- A♭- E♭- B♭- F- C- G- D- A- E- B- F♯- C♯- A♭- E♭- B♭- F-
A° E° B° F♯° C♯° A♭° E♭° B♭° F° C° G° D° A° E° B° F♯° C♯° A♭° E♭° B♭° F7
° chord = 3rd - 5th - 7th

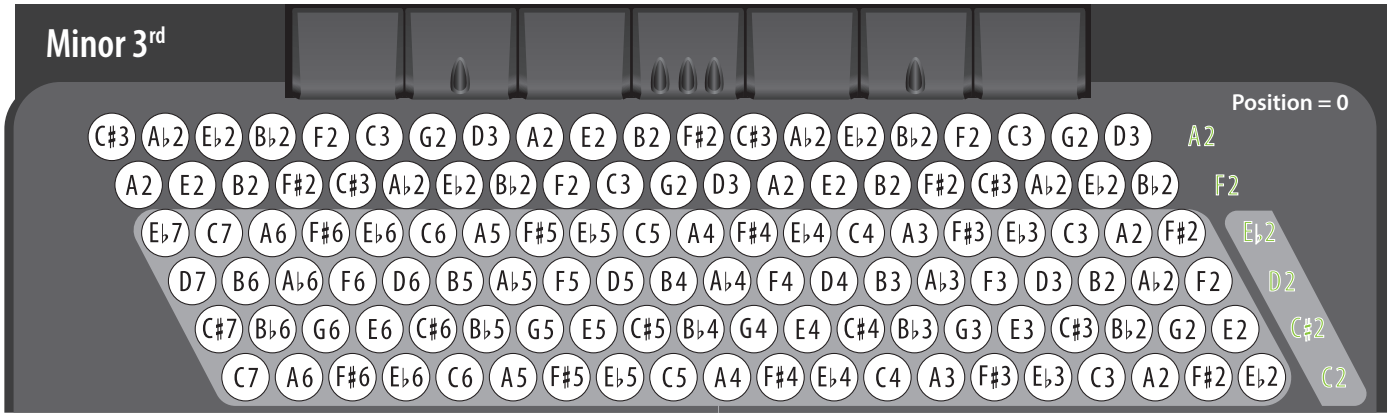

3 Bass Rows B 7th
Position = 0
C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3
C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3
A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3
A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+ C+ G+ D+ A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+
A- E- B- F♯- C♯- A♭- E♭- B♭- F- C- G- D- A- E- B- F♯- C♯- A♭- E♭- B♭- F-
A7 E7 B7 F♯7 C♯7 A♭7 E♭7 B♭7 F7 C7 G7 D7 A7 E7 B7 F♯7 C♯7 A♭7 E♭7 B♭7 F7
7th chord = 1st - 3rd - 7th

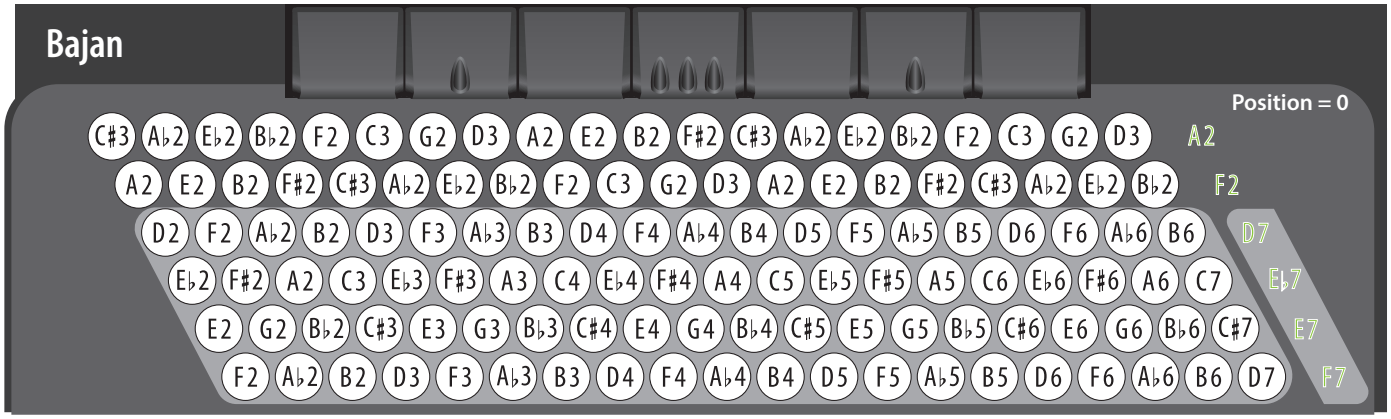

3 Bass Rows B 5°
Position = 0
C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3
C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3
A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3
A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+ C+ G+ D+ A+ E+ B+ F♯+ C♯+ A♭+ E♭+ B♭+ F+
A- E- B- F♯- C♯- A♭- E♭- B♭- F- C- G- D- A- E- B- F♯- C♯- A♭- E♭- B♭- F-
A° E° B° F♯° C♯° A♭° E♭° B♭° F° C° G° D° A° E° B° F♯° C♯° A♭° E♭° B♭° F7
° chord = 3rd - 5th - 7th

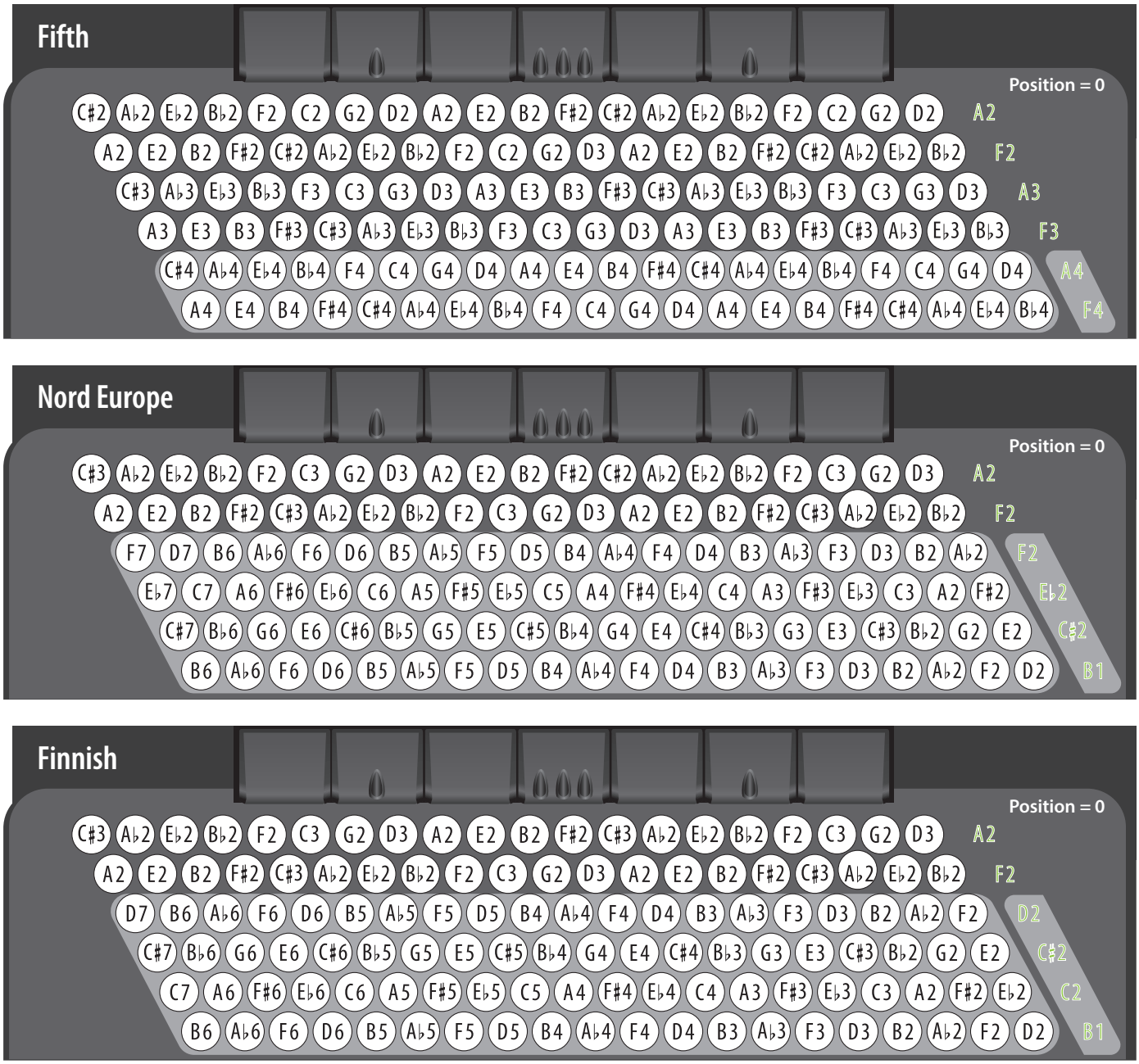




Free Bass Note Layout Map






Fifth
Position = 0
C♯2 A♭2 E♭2 B♭2 F2 C2 G2 D2 A2 E2 B2 F♯2 C♯2 A♭2 E♭2 B♭2 F2 C2 G2 D2 A2
A2 E2 B2 F♯2 C♯2 A♭2 E♭2 B♭2 F2 C2 G2 D3 A2 E2 B2 F♯2 C♯2 A♭2 E♭2 B♭2 F2
C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3
A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3 C3 G3 D3 A3 E3 B3 F♯3 C♯3 A♭3 E♭3 B♭3 F3
C♯4 A♭4 E♭4 B♭4 F4 C4 G4 D4 A4 E4 B4 F♯4 C♯4 A♭4 E♭4 B♭4 F4 C4 G4 D4 A4
A4 E4 B4 F♯4 C♯4 A♭4 E♭4 B♭4 F4 C4 G4 D4 A4 E4 B4 F♯4 C♯4 A♭4 E♭4 B♭4 F4

Nord Europe
Position = 0
C♯3 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2 E2 B2 F♯2 C♯2 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2
A2 E2 B2 F♯2 C♯3 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2 E2 B2 F♯2 C♯3 A♭2 E♭2 B♭2 F2
F7 D7 B6 A♭6 F6 D6 B5 A♭5 F5 D5 B4 A♭4 F4 D4 B3 A♭3 F3 D3 B2 A♭2 F2
E♭7 C7 A6 F♯6 E♭6 C6 A5 F♯5 E♭5 C5 A4 F♯4 E♭4 C4 A3 F♯3 E♭3 C3 A2 F♯2 E♭2
C♯7 B♭6 G6 E6 C♯6 B♭5 G5 E5 C♯5 B♭4 G4 E4 C♯4 B♭3 G3 E3 C♯3 B♭2 G2 E2 C♯2
B6 A♭6 F6 D6 B5 A♭5 F5 D5 B4 A♭4 F4 D4 B3 A♭3 F3 D3 B2 A♭2 F2 D2 B1

Finnish
Position = 0
C♯3 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2 E2 B2 F♯2 C♯3 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2
A2 E2 B2 F♯2 C♯3 A♭2 E♭2 B♭2 F2 C3 G2 D3 A2 E2 B2 F♯2 C♯3 A♭2 E♭2 B♭2 F2
D7 B6 A♭6 F6 D6 B5 A♭5 F5 D5 B4 A♭4 F4 D4 B3 A♭3 F3 D3 B2 A♭2 F2
C♯7 B♭6 G6 E6 C♯6 B♭5 G5 E5 C♯5 B♭4 G4 E4 C♯4 B♭3 G3 E3 C♯3 B♭2 G2 E2
C7 A6 F♯6 E♭6 C6 A5 F♯5 E♭5 C5 A4 F♯4 E♭4 C4 A3 F♯3 E♭3 C3 A2 F♯2 E♭2
B6 A♭6 F6 D6 B5 A♭5 F5 D5 B4 A♭4 F4 D4 B3 A♭3 F3 D3 B2 A♭2 F2 D2

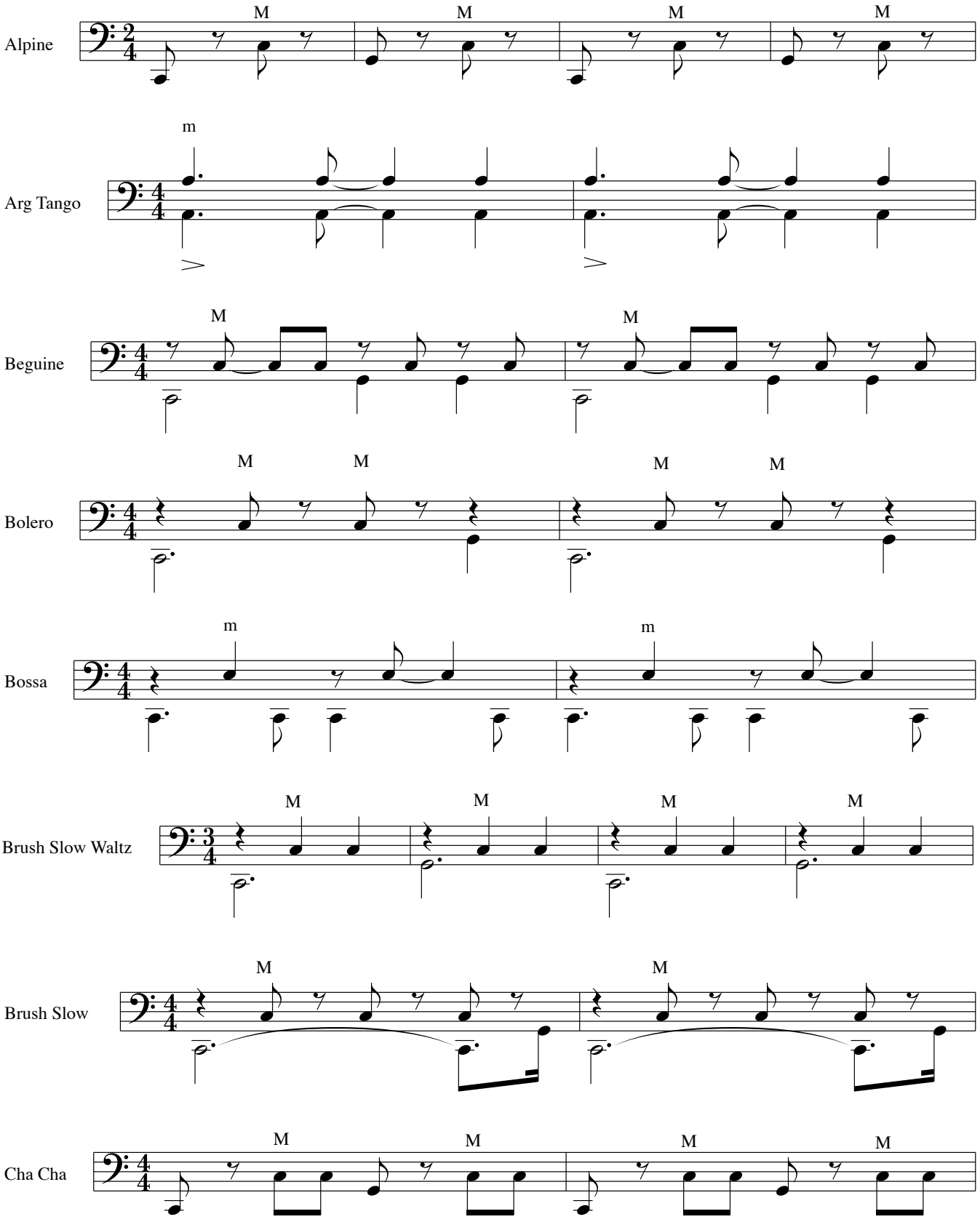
HyperReal Drum Music Scores

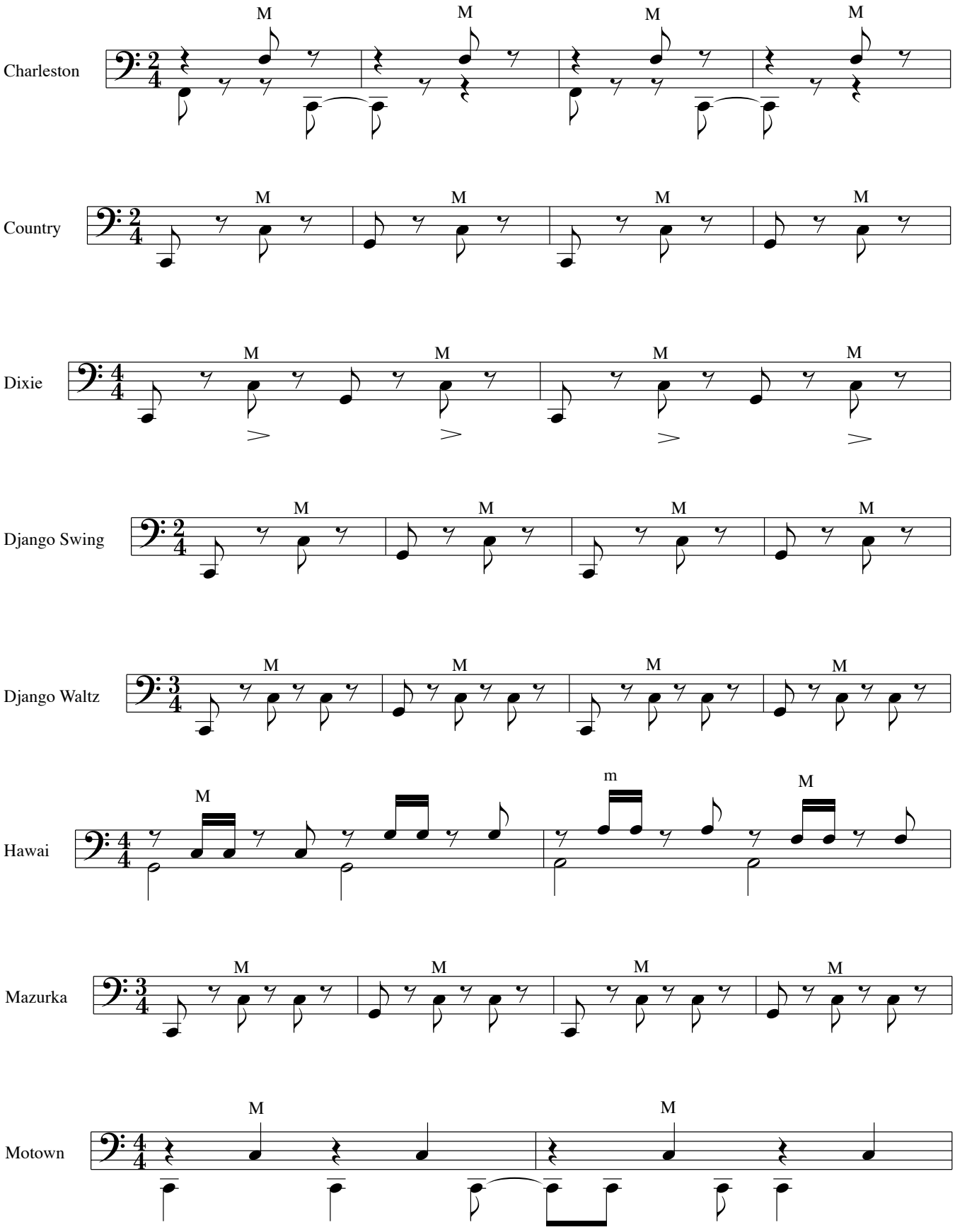
Below are some examples that illustrate the best way to play basses and chords in various musical styles, taking full advantage of the potential of HyperReal drums.

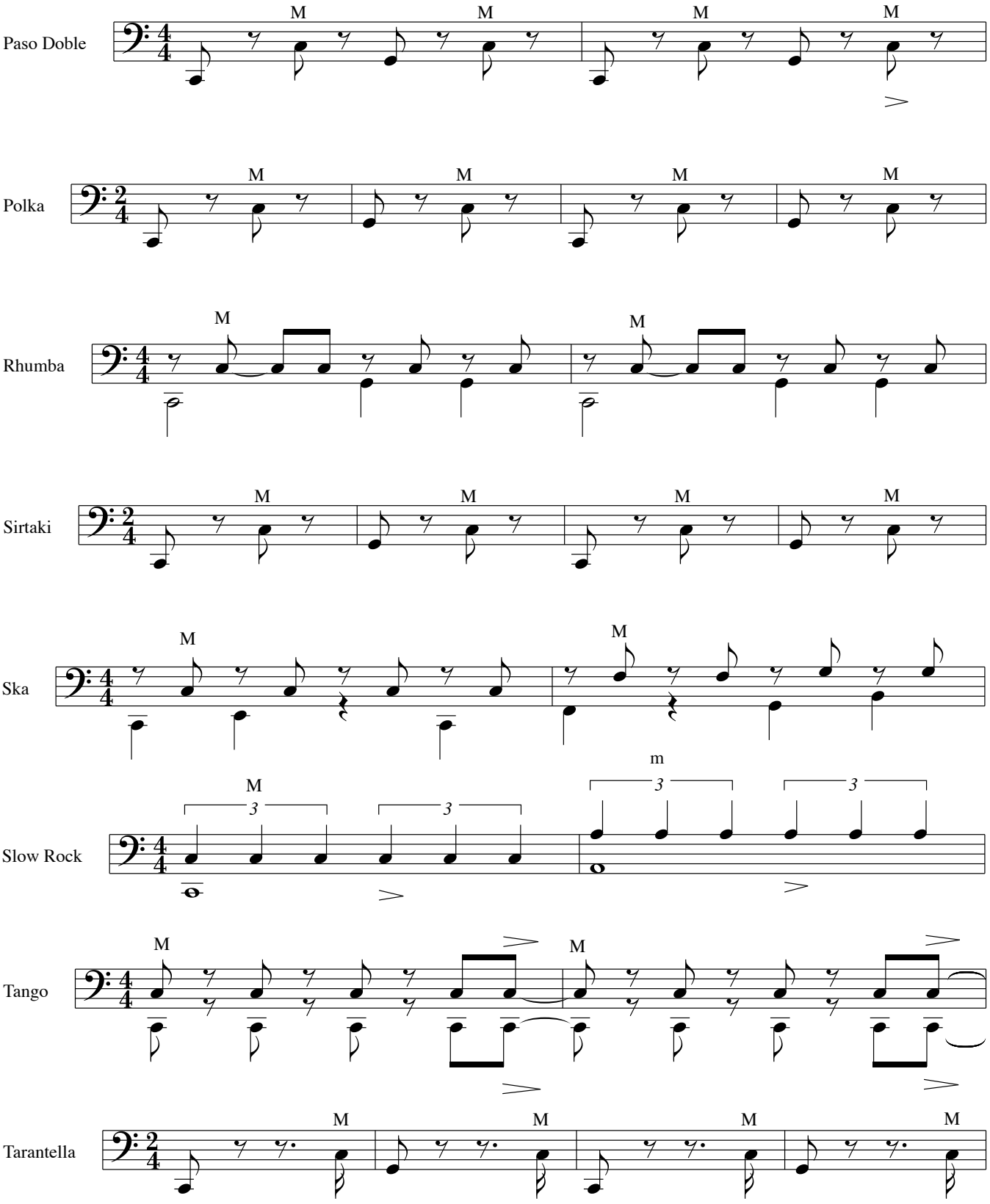
HDC (Hyper-Real Drum Cluster)

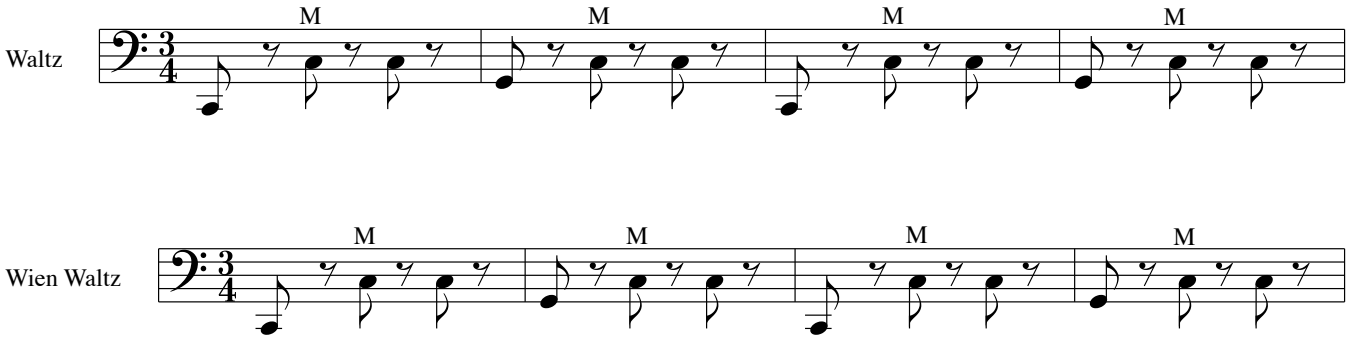
MUSIC SCORES

composed and transcribed by ***Luigi Bruti***




Charleston
Country
Dixie
Django Swing
Django Waltz
Hawai
Mazurka
Motown
M
m


Paso Doble
Polka
Rhumba
Sirtaki
Ska
Slow Rock
Tango
Tarantella
M
m
3



Demo Song List

Num.	Title	Length	Composer
0001	Accordion Parade	3' 02"	Various
0002	Orchestra Parade	4' 27"	Various
0003	Alpine Demo 2023	0'17"	Luigi Bruti
0004	Bandoneon Demo 2023	0'29"	Luigi Bruti
0005	Bayan - Prelude C major	1'09"	Johann Sebastian Bach
0006	Cajun Demo 2023	0'21"	Luigi Bruti
0007	Castelfidardo Demo 2023	0'31"	Luigi Bruti
0008	Classic - Goldberg Variation 1- BWV 988	0'32"	Johann Sebastian Bach
0009	French Folk Demo 2023	0'36"	Luigi Bruti
0010	French Jazz Demo 2023	0'44"	Luigi Bruti
0011	German Folk Demo 2023	0'33"	Luigi Bruti
0012	Italian Folk Demo 2023	0'23"	Luigi Bruti
0013	Jazz Demo 2023	0'24"	Luigi Bruti
0014	Liturgica - Ave Maria	1'09"	Giulio Caccini
0015	Old Italy - O Sole Mio	1'09"	Eduardo Di Capua
0016	Organetto Demo 2023	0'41"	Luigi Bruti
0017	Organtone Demo 2023	0'41"	Luigi Bruti
0018	Steirische Demo 2023	0'38"	Luigi Bruti
0019	Studio - Gigue en Rondeau	0'44"	Jean Philippe Rameau
0020	TexMex Demo 2023	0'29"	Luigi Bruti
0021	Trikitixa Demo 2023	0'34"	Luigi Bruti
0022	Alps Steirische Demo 2023	0'16"	Luigi Bruti
0023	Argentine Tango Demo 2023	0'56"	Luigi Bruti
0024	Baroque Demo 2023	0'41"	Luigi Bruti
0025	Beguine Demo 2023	0'43"	Luigi Bruti
0026	Bolero	2'12"	Maurice Ravel

Num.	Title	Length	Composer
0027	Bossa Demo 2023	0'29"	Luigi Bruti
0028	Brush Demo 2023	0'53"	Luigi Bruti
0029	Cha Cha Demo 2023	0'23"	Luigi Bruti
0030	Charleston Demo 2023	0'28"	Luigi Bruti
0031	Country Demo 2023	0'18"	Luigi Bruti
0032	Dixie Demo 2023	0'25"	Luigi Bruti
0033	Django Swing Demo 2023	0'30"	Luigi Bruti
0034	Django Waltz Demo 2023	0'29"	Luigi Bruti
0035	Hawai Demo 2023	0'34"	Luigi Bruti
0036	Mariachi Demo 2023	0'24"	Luigi Bruti
0037	Mazurka Demo 2023	0'25"	Luigi Bruti
0038	Mowtown Demo 2023	0'24"	Luigi Bruti
0039	Paso Double Demo 2023	0'39"	Luigi Bruti
0040	Polka Demo 2023	0'30"	Luigi Bruti
0041	Rhumba Demo 2023	0'40"	Luigi Bruti
0042	Ska Demo 2023	0'26"	Luigi Bruti
0043	Slow Rock Demo 2023	1'11"	Luigi Bruti
0044	Syrtaki Demo 2023	0'38"	Luigi Bruti
0045	Tango Demo 2023	0'40"	Luigi Bruti
0046	Tarantella - La danza	0'25"	Gioacchino Rossini
0047	Viennese Waltz - An der schönen blauen Donau op. 314	0'48"	Johann Strauss II
0048	Waltz Demo 2023	0'34"	Luigi Bruti

27 Specifications

ITEMS		FISA SUPREMA PIANO	FISA SUPREMA BUTTON	FISA SUPREMA C PIANO	FISA SUPREMA C BUTTON
KEYBOARD	Right Hand	41 keys	92 button	37 keys	92 button
	Left Hand	120 bass buttons velocity sensitive. Standard / Free Bass mode			
	Velocity	○	○	○	○
	Aftertouch	○	○ (via Master Bar)	X	X
TONE GENERATOR		Advanced T2L Engine			
MAXIMUM POLYPHONY		320 Voices			
ACCORDION Section	Accordion Types	45			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
	Reed Footage	9 Treble (16', 16'-, 16'+, 8', 8'-, 8'+, 4', $5^{1/3}$, $2^{2/3}$) 5 Bass (16', 8', 8-4', 4', 2') with selectable lowest note 5 Chord (16', 8', 8-4', 4', 2') with selectable lowest note 3 Free Bass (8', 4', 2')			
Virtual Tone Wheel Technology (Upper, Lower, Pedal)	Organ Types	Tone Wheel 1-2, Transistor (Farf, Vox), Pipe types with over 148 patches assignable to the registers			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
ORCHESTRA Section	Sounds	More than 170 patches assignable to 14 Treble Registers, 159 patches assignable to 7 Bass/Chord registers / 7 Free Bass registers **23 Special HSC Sounds** (Hyperreal Sound Cluster) for chord and bass section			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
ORCHESTRA 2 / SOLOIST / SYNTH Section	Sounds	Over 170 Orchestra 2 / 18 Soloist / 42 Synth patches assignable to the Treble registers			
	Registers	14 Treble			
DRUM Section	Sounds	80 Drum set assignable to the 7 Bass/Chord registers, 7 Free Bass registers Over 100 Drum instruments			
	Registers	7 Bass/Chord, 7 Free Bass			
ADDITIONAL SOUNDS		Up-loadable from USB memory and save-able on internal memory (~ 580 MB of free space available)			
USER SCENE MEMORIES		100 Banks of 6 Scenes each, providing 92400 stored registers in total			
EFFECTS		Master Reverb/Delay/EQ 2 Multi Effects for each individual Part Rotary, Vibrato/Chorus, Overdrive for Organ sounds			
BELLOWS		• "**Advanced Proportional Bellows Behavior**" technology to control the resistance of the bellows by: selected registers, number of keys pressed and individual note pitch. • Independent resistance between push and pull of the bellows to balance the movement. • "Adaptive Expression Interpolation" for smoother transition and fast bellow shaking. • "Seamless Release" on Orchestral sounds at Bellows changes & inversion.			
ACCORDION SIMULATION ALGORITHMS		• Musette detuning for each individual note: Off, 15 curve types Bellows Expression, Bellows Detune • Continuous sound-attack shaping from Slow to Fast • Bass & Chord Growl noise, Treble Growl noise (16'), Aging, Bellows direction • Individual Reed Starts, Cassotto, Treble Valve-Off noise, Treble Key-On noise • Bass & Chord Key-Off mechanical noise, Bass & Chord Key-On noise, Valve Air blow (Treble, Bass & Chord, Free bass), Bellows resonance.			
EASY / ADVANCED MODE		Accordion Type - Organ Type (Easy Mode) Scenes (Advanced Mode)			
MASTER TUNE		Adjustable from 415.4 to 466.1 Hz (step of 0.1)			
TEMPERAMENT		9 types			
CONTROLLERS	Main Volume	○	○	○	○
	Main Balance	○	○	○	○
	DATA/ENTER	○	○	○	○
	Reverb Level	○	○	○	○
	Delay Level	○	○	○	○
	FX - C 1	○	○	○	○
	FX - C 2	○	○	○	○
	3 Chin Switches	○	○	○	○
	Master Bar control	○	○	X	X
	Master Bar switch	○	○	X	X
	Touch Sensor	○	○	○	○
	"G" Sensor	○	○	○	○
AUDIO PLAYER & RECORDER		MP3 / WAV / AIFF file playback from a USB flash drive, WAV file recording to a USB flash drive			

ITEMS		FISA SUPREMA PIANO	FISA SUPREMA BUTTON	FISA SUPREMA C PIANO	FISA SUPREMA C BUTTON
OTHER FUNCTION		• Bass & Chord Hold • Treble Long Release • Octave -1,0, +1 • 6 user assignable switches on last row of bass buttons • Sound Edit: Orchestra, Orchestra2, Soloist, Synth			
BLUETOOTH®		A2DP for RX audio streaming and MIDI BLE 4.2			
DISPLAY		Color LCD 2.4", 320 x 240 dots			
SPEAKERS ON-BOARD		YES			
RATED POWER OUTPUT		Biamp and DSP: 112 W max @THD+N<0.1%		70 W max @THD+N<0.1%	
POWER SUPPLY	AC/DC Adaptor	24V DC 5A DYS6150-2400500W		24V DC 2.5A DYS865-240250W	
	Battery Pack	Rechargeable Lithium-Ion battery: (4S2P 14,4 V, 6600 mAh) for over 9 hours autonomy			
ON BOARD CONNECTORS		OUTPUT jacks L/Mono (Treble), R/Mono (Bass): 1/4" phone type			
		PHONES jack: 1/4" phone type			
		MIDI (IN/OUT) sockets			
		USB MEMORY port: type A			
		USB COMPUTER port: type B (for MIDI and DIGITAL AUDIO IN/OUT 24 bit, 48 KHz)			
		DC IN connector			
POWER CONSUMPTION		Stand By: 0.3 W at 230 V Maximum: 74 W "ErP" LEVEL VI for Echo efficiency on stand-by consumption		Stand By: 0.3 W at 230 V Maximum: 45 W "ErP" LEVEL VI for Echo efficiency on stand-by consumption	
DIMENSIONS		542 (W) x 408 (D) x 289 (H) mm 21-3/8 (W) x 16-1/16 (D) x 11-7/16 (H) inches	500 (W) x 381 (D) x 269 (H) mm 19-11/16 (W) x 15 (D) x 10-5/8 (H) inches	501 (W) x 408 (D) x 273 (H) mm 19-3/4 (W) x 16-1/16 (D) x 10-3/4 (H) inches	469 (W) x 381 (D) x 253 (H) mm 18-1/2 (W) x 15 (D) x 10 (H) inches
WEIGHT		10.6 kg (excluding AC adaptor) 23 lbs 6 oz (excluding AC adaptor)	10.3 kg (excluding AC adaptor) 22 lbs 12 oz (excluding AC adaptor)	9.9 kg (excluding AC adaptor) 21 lbs 14 oz (excluding AC adaptor)	9.6 kg (excluding AC adaptor) 21 lbs 3 oz (excluding AC adaptor)
SUPPLIED ACCESSORY		• Multilingual Quick Guide • DYS6150-2400500W AC adaptor • Power cord (for connecting the AC adaptor) • Rechargeable Lithium-Ion battery • Reference caps for the bass buttons • Reference buttons for the treble keyboard (only for FISA SUPREMA button type) • Straps • Accordion Cloth • Accordion soft bag • Elastic band for battery		• Multilingual Quick Guide • DYS865-240250W AC adaptor, • Power cord (for connecting the AC adaptor) • Rechargeable Lithium-Ion battery • Reference caps for the bass buttons • Reference buttons for the treble keyboard (only for FISA SUPREMA C button type) • Straps • Accordion Cloth • Accordion soft bag • Elastic band for battery	

NOTE

In the interest of product, the specification and description are subject to change without notice.

28 MIDI Implementation Chart

[AERO DIGITAL INSTRUMENT]
Model: FISA SUPREMA / FISA SUPREMA C

Date: March 2024
Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	Memorized
	Change	1–16, Off	1–16, Off	
Mode	Default	3	3	
	Messages	X	X	
	Altered	**********		
Note Number		0–127	0–127	
	True Voice	**********	0–127	
Velocity	Note On	O 9n, V=1–127	O 9n, V=1–127	
	Note Off	O 8n, V=1–127	O 8n, V=1–127	
After Touch	Key's	X	X	
	Channel	X	X	
Pitch Bend		O	O	*1
Control Change	0	O	O	MSB Select, Scene Bank Select *4
	32	O	O	LSB Select
	1	O	O	Modulation *1
	7	O	O	Volume *1
	10	O	O	Panpot *1
	11	O	O	Expression *1
	46	O	O	Register Selection *1, *3
	64	O	O	Sustain *1
	87	O	O	Bellows direction
	91	O	O	Reverb *1
	94	O	O	Delay *1
	120	O	O	All sound off
	121	O	O	Reset all Controllers
Program Change		O 0–127	O 0–127	*1, *2
	True Number	**********	0–127	
System Exclusive		O	X	
System Common	Song Position	X	X	
	Song Select	X	X	
	Tune Request	X	X	
System Real Time	Clock	X	X	
	Commands	O	X	FA Start/FC Stop
Aux Messages	Local On/Off	X	X	
	All Notes Off	X	O 123	
	Active Sense	O	O	
	System Reset	X	X	

Notes

*1= 0 or X selectable.
*2= Scene Selection: value 0–5 to recall scene: 1–6; TX KORG Arranger Commands: value 80–107.
*3= Register Selection: value 0–13 to recall register: 1–14.
*4= Scene Bank Selection: value

Mode 1: Omni On, Poly
Mode 2: Omni On, Mono
Mode 3: Omni Off, Poly
Mode 4: Omni Off, Mono

O: Yes
X: No

Consult your local Korg distributor for more information on MIDI implementation.

29 Troubleshooting

Symptom	Action	Page
Power turns automatically off.	This is the norm and it's due to the Auto Power Off function. If you don't want the power to turn off automatically, switch the "Auto Off" setting to "OFF".	100
The instrument does not turn on.	Is the AC adaptor/power cord correctly connected to an AC outlet and to the FISA SUPREMA? Connect the supplied AC adapter, or install a fully charged battery pack. **NOTE** Do not use any AC adaptor or power cord other than the ones included. Doing so will cause malfunctions.	24, 25
No sound from the accordion	Did you turn the accordion on? Switch it on.	28
	Are stereo headphones connected to the instrument? When a pair of headphones is connected to the instrument, the internal speakers are automatically shut off. Unplug your headphones.	26
	Could the [VOLUME] knob be turned down? Select a higher setting.	54
	Are you pushing and pulling the bellows in order to make accordion sounds? Unless a special setting is turned on, the accordion produces sound only if you move the bellows as you play the notes.	-
	Did you set the ""Speaker"" parameter to off? If so, switch it to on.	101
The sound has a fixed volume not controlled by the bellows.	Please control the settings of the bellows parameters: the "Status" and the "Curve Type".	96
The audio balance between the left and right hand sections doesn't feel natural, it's unbalanced.	Please, use the [BALANCE] knob to adjust the balance.	54
The display brightness not bright enough.	Is the brightness of the display not set high enough? Adjust the brightness to a higher level.	101
The volume level of the instrument is too low when it is connected to an amplifier.	Are you using a connection cable that contains a resistor? Use a connection cable that doesn't contain a resistor.	-
	Is the "Sensitivity" output signal parameter set to too low an audio level? Set it to a proper value.	99
Not all bass and chord of buttons board produce a note.	Have you set the six buttons on the last row of the button board to recall functions? If so, se the ""Status"" parameter to "OFF"	59
Diminished chords cannot be played using the bass buttons.	"**3 Bass Row**" is the button board mode that is currently active. Set the button board to "**2 Bass Row**".	97
Why are there only two rows of bass buttons on the button board?	"**2 Bass Row**" is the button board mode that is currently active. Choose one of six button board modes to "**3 Bass Row**"	97
If the left hand doesn't play the notes correctly (for example, after recalling a scene).	Make sure that the desired mode, "FREE BASS" or "BASS & CHORD", is set on the panel.	49
In Free Bass mode, the bass buttons play unexpected notes.	A different Free Bass Mode than you would like is probably currently active. Choose the Free Bass Mode that works best with your playing style.	97
Even when the volume is at its lowest, the sound coming out of the accordion OUTPUT jacks that are connected to an external device such as an amplifier, mixer or external wireless system is distorted.	Probably the audio signal of the OUTPUT jack is too loud for the device connected to it. Adjust the sensitivity of the output signal.	99
The sound that comes from an external amplifier connected to your accordion is unnatural.	Adjust the width of the stereo image.	100
Insufficient volume from or to a device connected to the FISA SUPREMA's USB port.	Could the USB AUDIO Input Level be down? Select a higher setting.	100
	Could the USB AUDIO Output Level be down? Select a higher setting.	
The pitch of the instrument is incorrect.	Is the "Tuning" or "Temperament" setting appropriate? Check the parameters.	89
	Did you transpose the instrument? Is the "Glb Transpose" Parameter set other than 0?	50, 101
A "buzz" is heard from the external amplifier.	Is the external amplifier or other device used with the FISA SUPREMA connected to a different AC power outlet? Connect the amplifier or other device to the same AC outlet as the FISA SUPREMA.	-
	The noise may be due to interference caused by the use of a mobile phone in close proximity to the instrument. Turn off the mobile phone, or use it further away from the instrument.	-
Unable to read from/write to USB Memory.	Check the format of your USB memory. Your instrument can use USB memory that has been formatted as FAT. If your USB memory was formatted by any other method, reformat it using the "FORMAT" function of the accordion.	27
Can't save to USB Memory.	Is there sufficient free space on the USB Memory?	-
Audio recording won't start or stops unexpectedly.	Is there sufficient free space on the USB Memory?	-
The songs won't play.	The file type of the song is not one of the file types that the FISA SUPREMA can play.	-
	It may be that the song data is damaged.	-
This "KORG FISA-xx" model name does not appear in the Bluetooth device list of your mobile device.	Have you made the instrument visible to other devices?	70
The music data played back by the mobile device cannot be heard through the FISA SUPREMA.	Was the pairing function initiated between this unit and the mobile device?	70
No Sound from a Connected MIDI Device.	Is the MIDI receive channel of the part the same as the MIDI transmit channel of the connected MIDI device?	92
	To facilitate the MIDI connection, your accordion provides a series of scenarios for specific situations (MIDI SET).	92
Sound is produced by the accordion even with closed bellows.	Calibration is likely necessary for the bellows.	101

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For European countries

UK	This Symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this Symbol must not be discarded together with household waste.	SK	Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podlá nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.
IT	Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.	HU	Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.
FR	Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas étre mis au rebut avec les ordures ménagères.	FI	Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.
DE	Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.	GR	Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.
ES	Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.	EE	See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.
NL	Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.	SI	Ta simbol označuje, daje treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.
PT	Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.	LV	Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Protfuktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.
DK	Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt ffa husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.	LT	Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kaitų su buitinėmis atliekomis.
NO	Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.	SE	Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med vaije regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.
PL	Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.	CZ	Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

For the USA

DECLARATION OF CONFORMITY
Compliance Information Statement

Responsible Party :	KORG USA INC.
Address :	316 SOUTH SERVICE ROAD, MELVILLE, NY
Telephone :	1-631-390-6500
Type of Equipment :	Aero Digital Instrument
Model Name :	FSUP-P/FSUP-B/FSUPC-P/FSUPC-B

This device complies with Part 15 of FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

For European Countries

CE

This product complies with the requirements of EMC Directive 2014/30/EU.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.
The AC adapter of this unit compliance the “CAN ICES-003 (B) / NMB-003 (B)” specifications.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.
L'adaptateur secteur de cet appareil numérique est conforme aux spécifications «CAN ICES-003 (B) / NMB-003 (B)».

IMPORTANT NOTICE FOR THE UNITED KINGDOM

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

European Community Declaration of Conformity

English	Hereby, KORG, declares that this FISA SUPREMA/FISA SUPREMA C is in compliance with the essential requirements and other relevant provisions of Directive 2014/53/EU.
Italiano [Italian]	Con la presente KORG dichiara che questo FISA SUPREMA/FISA SUPREMA C è conforme ai requisiti essenziali ed alle altre disposizioni pertinenti stabilite dalla direttiva 2014/53/UE.
Français [French]	Par la présente KORG déclare que l'appareil FISA SUPREMA/FISA SUPREMA C est conforme aux exigences essentielles et aux autres dispositions pertinentes de la directive 2014/53/UE.
Deutsch [German]	Hiermit erklärt KORG, dass sich das Gerät FISA SUPREMA/FISA SUPREMA C in Übereinstimmung mit den grundlegenden Anforderungen und den übrigen einschlägigen Bestimmungen der Richtlinie 2014/53/EU befindet.
Nederlands [Dutch]	Hierbij verklaart KORG dat het toestel FISA SUPREMA/FISA SUPREMA C in overeenstemming is met de essentiële eisen en de andere relevante bepalingen van richtlijn 2014/53/EU.
Español [Spanish]	Por medio de la presente KORG declara que el FISA SUPREMA/FISA SUPREMA C cumple con los requisitos esenciales y cualesquiera otras disposiciones aplicables o exigibles de la Directiva 2014/53/UE.
Português [Portuguese]	KORG declara que este FISA SUPREMA/FISA SUPREMA C está conforme com os requisitos essenciais e outras disposições da Directiva 2014/53/UE.
български [Bulgarian]	С настоящото KORG декларира, че това устройство FISA SUPREMA/FISA SUPREMA C е в съответствие със съществените изисквания и други приложими разпоредби на Директиви 2014/53/ЕС
Hrvatski [Croatian]	KORG ovim putem izjavljuje da je ovaj uređaj FISA SUPREMA/FISA SUPREMA C sukladan osnovnim zahtjevima i ostalim bitnim odredbama Direktiva 2014/53/EU
Česky [Czech]	KORG tímto prohlašuje, že tento FISA SUPREMA/FISA SUPREMA C je ve shodě se základními požadavky a dalšími příslušnými ustanoveními směrnice 2014/53/EU.
Dansk [Danish]	Undertegnede KORG erklærer herved, at følgende udstyr FISA SUPREMA/FISA SUPREMA C overholder de væsentlige krav og øvrige relevante krav i direktiv 2014/53/EU.
Eesti [Estonian]	Käesolevaga kinnitab KORG seadme FISA SUPREMA/FISA SUPREMA C vastavust direktiivi 2014/53/EL põhinõuetele ja nimetatud direktiivist tulenevatele teistele asjakohastele sätetele.
Ελληνική [Greek]	ΜΕ ΤΗΝ ΠΑΡΟΥΣΑ KORG ΔΗΛΩΝΕΙ ΟΤΙ FISA SUPREMA/FISA SUPREMA C ΣΥΜΜΟΡΦΩΝΕΤΑΙ ΠΡΟΣ ΤΙΣ ΟΥΣΙΩΔΕΙΣ ΑΠΑΙΤΗΣΕΙΣ ΚΑΙ ΤΙΣ ΛΟΙΠΕΣ ΣΧΕΤΙΚΕΣ ΔΙΑΤΑΞΕΙΣ ΤΗΣ ΟΔΗΓΙΑΣ 2014/53/ΕΕ.
Íslenska [Icelandic]	Hér, KORG, því yfir að þetta FISA SUPREMA/FISA SUPREMA C tæki er í samræmi við grunnkröfur og önnur viðeigandi ákvæði tilskipana 2014/53/ ESB
Latviešu valoda [Latvian]	Aršo KORG deklarē, ka FISA SUPREMA/FISA SUPREMA C atbilst Direktīvas 2014/53/ES būtiskajām prasībām un citiem ar to saistītajiem noteikumiem.
Lietuvių kalba [Lithuanian]	Šiuo KORG deklaruoja, kad šis FISA SUPREMA/FISA SUPREMA C atitinka esminius reikalavimus ir kitas 2014/53/ES Direktyvos nuostatas.
Malti [Maltese]	Hawnhekk, KORG, jiddikjara li dan FISA SUPREMA/FISA SUPREMA C jikkonforma mal-ħtiġijiet essenzjali u ma provvedimenti oħrajn relevanti li hemm fid-Dirrettiva 2014/53/UE.
Magyar [Hungarian]	Alulírott, KORG nyilatkozom, hogy a FISA SUPREMA/FISA SUPREMA C megfelel a vonatkozó alapvető követelményeknek és az 2014/53/EU irányelv egyéb előírásainak.
Norsk [Norwegian]	Herved KORG, erklærer at denne FISA SUPREMA/FISA SUPREMA C enheten, er i samsvar med de grunnleggende kravene og andre relevante bestemmelser i direktivene 2014/53/EU
Polski [Polish]	Niniejszym KORG oświadcza, że FISA SUPREMA/FISA SUPREMA C jest zgodny z zasadniczymi wymogami oraz pozostałymi stosownymi postanowieniami Dyrektywy 2014/53/UE.
Română [Romanian]	Prin prezenta, KORG declară că acest dispozitiv FISA SUPREMA/FISA SUPREMA C este în conformitate cu cerințele esențiale și alte prevederi relevante ale Directivelor 2014/53/UE
Slovenščina [Slovenian]	KORG izjavlja, da je ta FISA SUPREMA/FISA SUPREMA C v skladu z bistvenimi zahtevami in ostalimi relevantnimi določili direktive 2014/53/EU.
Slovenčina [Slovak]	KORG týmtovyhlasuje, že FISA SUPREMA/FISA SUPREMA C spĺňazákladnépožiadavky a všetkypríslušnéustanovenia Smernice 2014/53/EU.
Suomi [Finnish]	KORG vakuuttaa täten että FISA SUPREMA/FISA SUPREMA C tyyppinen laite on direktiivin 2014/53/EU oleellisten vaatimusten ja sitä koskevien direktiivin muiden ehtojen mukainen.
Svenska [Swedish]	Härmed intygar KORG att denna FISA SUPREMA/FISA SUPREMA C står I överensstämmelse med de väsentliga egenskapskrav och övriga relevanta bestämmelser som framgår av direktiv 2014/53/EU.

KORG

ADVANCED T2L Modeling

POWERED by DEXIBELL

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.

https://www.korg.com/fisa_suprema_pdf/

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