

YAMAHA

PORTATONE

PSR-150

PSR-75

Owner's Manual

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Congratulations on your purchase of the Yamaha PortaTone!

You now own a portable keyboard that packs advanced functions and great sound in a highly compact size. Its outstanding features also make it an exceptionally expressive and versatile instrument.

Read this Owner's Manual carefully while playing your new PortaTone, and you will soon be able to make full use of its various features.

Main Features

The PortaTone is a sophisticated musical instrument with the following features and functions:

- **100 AWM (Advanced Wave Memory) Voices, utilizing digital recordings of actual instruments.** (See VOICE, p.4.)
- **Versatile music styles (50 on the PSR-150, 25 on the PSR-75).** (See STYLE, p.5.)
- **Demonstration Songs (Songs for playing along with when using the Minus-one function; 20 on the PSR-150, 15 on the PSR-75).** (See SONG, p.8.)
- **Specially programmed rhythms and chord progressions (20 on the PSR-150, 15 on the PSR-75).** (See JAM TRACK, p.8.)
- **Drum and percussion sounds for playing (PSR-150).** (See DRUM PADS, p.9.)
- **Special sound effects for playing (PSR-150).** (See SOUND EFFECT PADS, p.9.)
- **High-quality amplifier/speaker system (stereo for the PSR-150).**

Precautions—Taking Care of Your PortaTone

Your new PortaTone is a fine musical instrument – and should be treated as such.

Handle it with care and common sense, and it will give you years of enjoyment.

Location

- Avoid exposure to direct sunlight or other sources of heat. Never leave it inside a car where it can get very hot. Also avoid highly humid or dusty places.

Interference from Electromagnetic Fields

- Do not use your PortaTone close to television sets, radios or similar equipment since this may cause interference noise in the other appliance.

Handling

- Protect your PortaTone from strong impact. Be careful not to drop it or place heavy objects on it.

Avoid applying excessive force to the controls, keys and connections.

When Not Using the PortaTone

- After use, always turn off the POWER switch. When not using your PortaTone for long periods, be sure to remove the batteries to avoid damage through battery leakage.

Cleaning

- Clean the exterior with a soft, dry cloth. To remove stubborn stains, use a slightly moistened cloth.
- Never use alcohol, thinner, or other chemical solvents, since they will damage the finish. Also, do not leave vinyl chloride material on the PortaTone for a long time, since it may adhere to the exterior.

Note:

Yamaha is not responsible for damage caused by improper usage.

Getting Started



Power Requirements

Your PortaTone can run either on batteries (sold separately) or on normal household current by using one of the optional Yamaha PA-3/4/40 Power Adaptors.

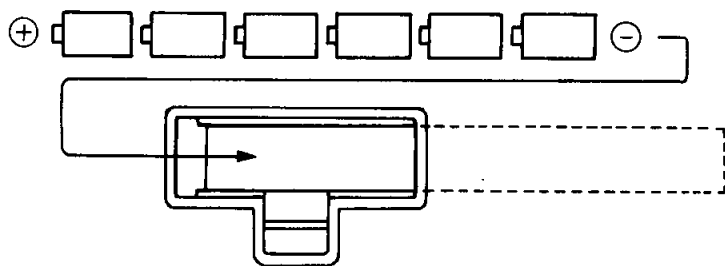
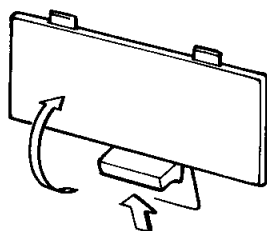
Using an AC Power Adaptor

To connect your PortaTone to a wall socket, you will need the optionally available Yamaha PA-3/4/40 Power Adaptors. Use of other AC adaptors could result in damage to the PortaTone and/or Power Adaptor, so be sure to ask for the right kind. Plug the adaptor into a convenient wall socket and its connector into the DC 9-12V IN jack on the back of your PortaTone.

Inserting Batteries

Turn the instrument upside-down and remove the battery compartment lid. Insert six 1.5-volt size "D" batteries as shown in the illustration, making sure that the positive and negative terminals are properly aligned.

Replace the lid.



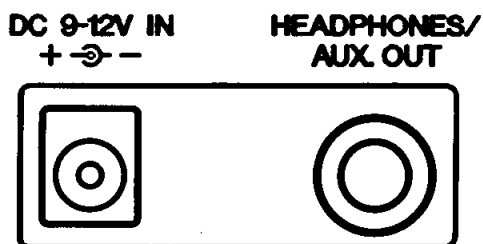
When the Batteries Run Down

When the batteries run low and the battery voltage drops below a certain level, the PortaTone may not sound or function properly. As soon as this happens, replace them with a complete set of six new batteries. **NEVER mix old and new, or different types of batteries (e.g. alkaline and manganese).**

Accessory Jacks

Using Headphones

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



Connecting a Keyboard Amplifier or Stereo System

After making sure the PortaTone and any external devices are turned off, connect one end of a stereo audio cable to the LINE IN or AUX. IN jack(s) of the other device and the other end to the HEADPHONES/AUX. OUT jack of the PortaTone.

Playing Your New PortaTone

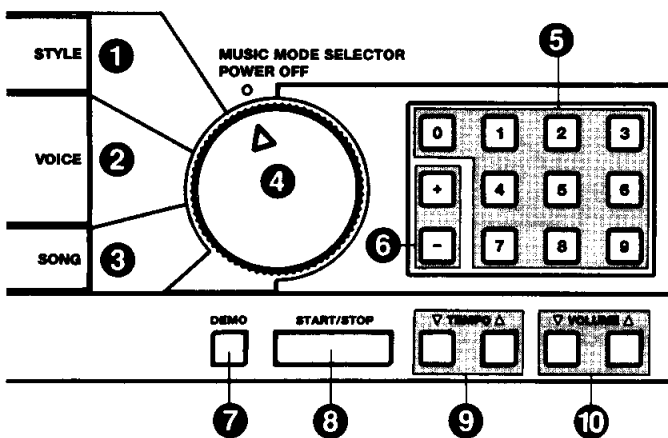
This section briefly shows you how to select from among the various Voices and Styles by using the Numeric Keypad.

Selecting Modes

Your PortaTone can be made to operate in three different ways or "Modes": STYLE, VOICE and SONG. You should select the Mode according to how you want to use your PortaTone. STYLE ① lets you select and play a setting that includes a rhythm/accompaniment pattern plus a suitable Voice for that pattern. VOICE ② lets you select and play a Voice. SONG ③ lets you select and play either a Song or a Jam Track pattern.

To select one of the Modes:

Turn the MUSIC MODE SELECTOR ④ to the desired Mode. For now, select SONG ③.



Playing a Demonstration Song

A variety of Demonstration Songs have been recorded to your PortaTone to give you a taste of what you can do with the instrument.

To select and play one of the Songs:

1. With the MUSIC MODE SELECTOR set to SONG ③, use the Numeric Keypad ⑤ to enter the desired Song number. Be sure to enter a two-digit number, as is printed next

to each song on the panel. For example, to select Song 09, first press "0" on the Numeric Keypad, then "9."

You can skip this step and go on to step 2 below if you wish to play all songs continuously in succession, starting with Song 00.

Using the +/- Buttons

You can also use the +/- buttons ⑥ on the Numeric Keypad to step up or down through the preset numbers. (Number 00 is automatically selected in all of the Modes when you turn the power on.)

Note that the +/- buttons have a "wrap around" feature. For example, pressing the + button from the last number in SONG returns to Song 00.

2. To play the selected Song, press the DEMO button ⑦.
 3. You can adjust the volume of the Song by using the VOLUME buttons ⑩.
- If you want to set the volume back to its original default setting, press both VOLUME buttons simultaneously.
4. To stop the Song, press the DEMO button again. (The START/STOP button ⑧ can also be used.)

More About the Numeric Keypad

1. A "click" sound comes from the speaker each time you enter a number from the Numeric Keypad. Actually, there are two click sounds: one low pitched sound for the first number you enter, then a high pitched sound for the second and final number. Since you must enter two digits, the high pitched sound is a clear indication that the entire number has been properly entered. (The VOLUME buttons, TEMPO buttons and DRUM PAD SELECT buttons [PSR-150] also produce a "click" sound.)
2. You should enter numbers on the Numeric Keypad relatively quickly. If you don't enter the second digit of a number within about ten seconds after entering the first digit, the first digit will be cancelled. Entry of a first digit is also automatically cancelled if any other button on the panel (except for those on the Numeric Keypad ⑤) is pressed before entering the second digit.
3. The PortaTone also automatically ignores invalid numbers – numbers that are higher than each range of Styles or Songs shown on the panel.

VOICE

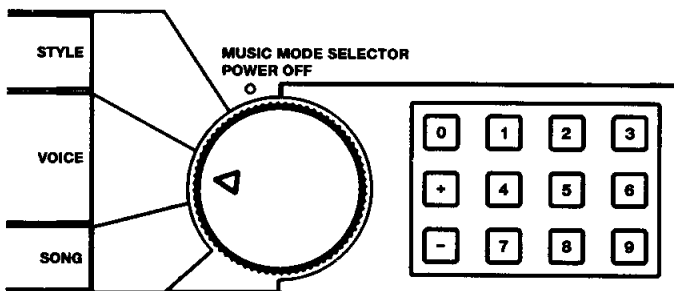
The **VOICE Mode** features **100 authentic Voices**. Many of these Voices have special preset characteristics or embellishments.

DUAL Voices have two Voices layered together for ensemble sounds. As with **DUAL**, **SPLIT Voices** have two Voices, but rather than being layered, each is played from a different range of the keyboard. **SUSTAIN Voices** extend the sound by adding a natural, slow release. **HARMONY Voices** have an additional one-, two- or three-note harmony added to the original monophonic Voice. Finally, **ECHO Voices** have an echo effect that adds delayed repeats to the original Voice.

Included in the Voices is a special **PERCUSSION Voice (#39)** that lets you play various drum and percussion sounds from the keyboard. (Refer to the Percussion Assign List, page 9.)

Selecting a Voice

1. Turn the **MUSIC MODE SELECTOR** to select **VOICE**.



2. Use the Numeric Keypad to select the desired Voice number.

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

3. Play the newly selected Voice. If you want to change to another Voice, repeat step 2 above.

You can also play rhythm Styles in the **VOICE Mode** by simply pressing the **START/STOP** button. The Style last selected when in the **STYLE Mode** will be played.

About the **HARMONY** Voices

1. A single note can be played when several notes are pressed for the **HARMONY Voice**. If several notes are played together, only the last note played will determine the harmony notes.
2. The type of harmony depends on the type of Voice selected. When the **VOICE Mode** is selected, **HARMONY's** basic chord is always C. when in the **STYLE Mode**, changing the chord played in the left hand also changes the harmony, when in the **SONG Mode**, **HARMONY** notes change according to the chord of the Song/Jam Track.

Note:

The **PortaTone** is polyphonic up to a maximum of 12 notes. (Depending on the Voice selected, fewer notes may be available.) This includes not only the Voices played from the Keyboard, but also the notes in a Style pattern, and so on. Thus, if you play too many notes at one time, some may not sound and/or others may be cancelled.

STYLE

The **STYLE Mode** provides an ideal combination of a **Voice** and **rhythm/accompaniment pattern** for various popular music styles, as listed on the panel. The **Auto Accomp. function** adds excitement to your performance, and it effectively splits the keyboard into two sections: the upper for playing a melody line, and the lower for using the **Auto Accomp. function**. The split point is indicated on the panel, above the keyboard.

About BASS CHORD HOLD

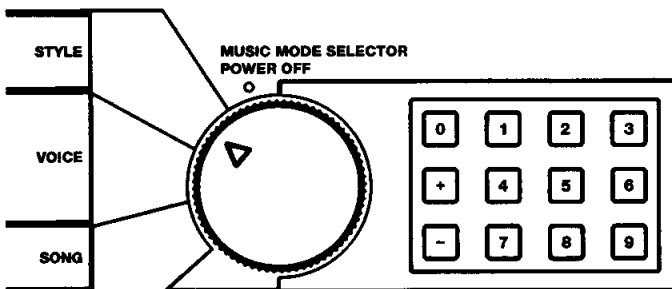
STYLE also includes a **BASS CHORD HOLD** setting (the last preset number) which works without a rhythm pattern. **BASS CHORD HOLD** does as its name implies: it generates a chord and bass based on the note or notes you play in the lower part of the keyboard and "holds" it while the chord is being played.

Note:

When **BASS CHORD HOLD** is selected, the **Synchro Start** function does not work, nor does the rhythm run, even if the **START/STOP** button is pressed. If you select **BASS CHORD HOLD** while a rhythm pattern is playing, the rhythm will stop.

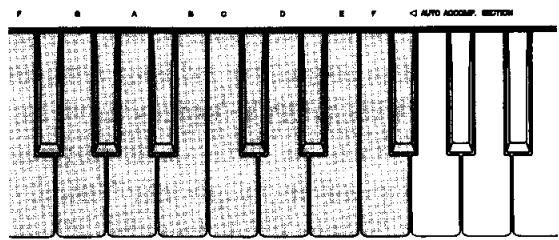
Selecting a Style

1. Turn the **MUSIC MODE SELECTOR** to select **STYLE**.



2. Use the **Numeric Keypad** to select the desired **Style number**.

3. Your **PortaTone** has a **Synchro Start** function that allows you to start the rhythm by simply pressing a key in the **AUTO ACCOMP. SECTION** to the left of the split point. (Selecting **STYLE** sets the **PortaTone** to stand-by status.)



- You can also start the rhythm by pressing the **START/STOP** Button.



A rhythm pattern of the **Style** you've selected will begin playing. Try playing along with this rhythm.

4. With the rhythm running, you're ready to try out the **Auto Accomp. function**. Try playing a few single notes with your left hand, and notice how the **bass and chord accompaniment** change with each key you play.

5. Use the **TEMPO** buttons to change the tempo of the **Style** as it's playing.



6. To stop the rhythm, press the **START/STOP** button again.

Pressing the **START/STOP** button again produces a simple ending phrase. This also applies to playing **Jam Track** patterns in the **SONG Mode**.

Using the Auto Accomp. Function/Multi Fingering

The Auto Accomp. function automatically generates bass and chord accompaniment for you to play along with, by using Multi Fingering operation. You can change the chords of the accompaniment by either using a "Single Finger" technique in the AUTO ACCOMP. SECTION of the keyboard – simply by playing a one-, two- or three-finger chord indication – or by playing conventional full "Fingered" chords. The PortaTone automatically "understands" what chord you indicate and then generates the accompaniment.

Though this operation is automatic, you can set Auto Accomp. to function exclusively in either the Single Finger or Fingered mode.

To set Auto Accomp. to "Single Finger," turn the power off, then hold down the "1" key on the Numeric Keypad and simultaneously turn the power on.

Note:

In Single Finger, the AUTO ACCOMP. SECTION is set between the C1 key (the lowest key) and the C#2 key.

To set Auto Accomp. to "Fingered," follow the same steps, holding down the "0" key instead.

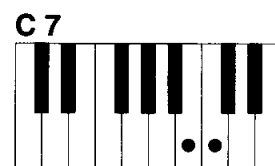
To switch back to Multi Fingering operation, simply turn the power off and on again.

Single Finger Chords

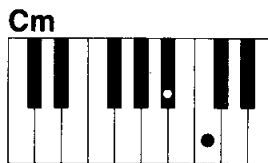
Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration below shows how to produce the four chord types. (The key of C is used as an example; other keys follow the same rules.)



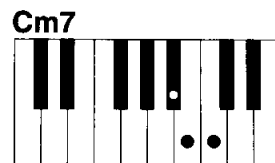
Press the root note of the chord.



Press the root note together with any white key to the left of it.



Press the root note together with any black key to the left of it.



Press the root note together with any white and black key to the left of it (three keys altogether).

Note:

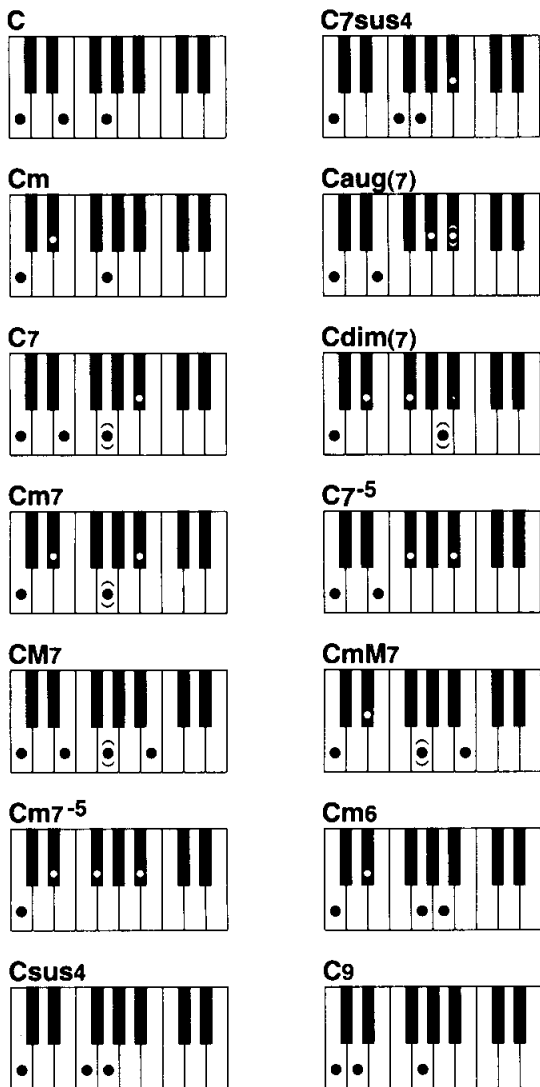
The "black key" keys follow the same rules; for example, Bb7 could be played as Bb and A (the white key to the left of it).

STYLE

Fingered Chords

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

Examples for "C" Chords



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

Note:

If the chord is inverted (i.e., C-E-G is played as G-C-E), the PortaTone will recognize it as a C chord. However, if augmented and diminished 7th chords are inverted, the lowest note will be recognized as the root. 7th flatted 5th chords may be played with the lowest note as the root or the flatted 7th. Minor 6th and 9th chords must be played with the lowest note as the root.

Note:

The following chords can not be detected: B augmented, A#m6 and Bm6.

Note:

For certain chords in some of the music Styles, the accompaniment chord may remain the same even though different chord indications are played.

Note:

If CHORD CANCEL (pressing of any three consecutive notes; for example, C-C#-D) is played, the chord accompaniment will stop, but the rhythm will continue playing.

More About the STYLE Mode

1. Although the Voice is automatically selected for each Style, you can change the Voice for the upper part while the rhythm is running by switching to the VOICE Mode and selecting the desired Voice. (As for each default Voice in the STYLE Mode, refer to the list on page 10.)
2. If you change to another Style while one Style is playing, the newly selected Style changes at the beginning of the next measure and the Voice of the newly selected Style automatically changes as well. The tempo setting of the previous Style is kept, however. (When the rhythm is off, changing the Style changes the tempo to the default setting.)

About the Tempo Controls

The tempo can be adjusted by using the TEMPO buttons. Turning the power on automatically sets the tempo to the default setting of Style 00. You can restore the default setting of the currently selected pattern at any time by pressing both TEMPO buttons simultaneously.

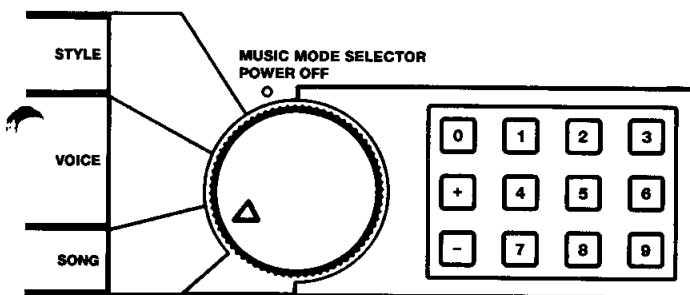
SONG

The SONG Mode features Demonstration Songs and Jam Track patterns that have been specially created using the rich sounds and sophisticated accompaniment functions of the PortaTone.

The Songs in the SONG Mode are generally for your listening enjoyment; however, you can also play along with them by using the Minus-one function. Minus-one, as its name implies, takes away the melody part of the song, allowing you to play that part yourself. The Jam Track patterns in this Mode let you "jam" or play along with a variety of dynamic rhythm styles and chord changes.

Selecting a Song or Jam Track Pattern

1. Turn the MUSIC MODE SELECTOR to select SONG.



2. Use the Numeric Keypad to select the desired Song or Jam Track pattern number.
3. To playback the complete Song, including the melody part, press the DEMO button. To use the Minus-one function with the selected Song or to playback a Jam Track pattern, press the START/STOP button. (Scores for the Songs have been provided for you to play along with. See pages 11–20.)



- 1 Press DEMO to playback entire Song. (Songs repeat in order indefinitely until DEMO or START/STOP is pressed.)
- 2 Press START/STOP for the selected Song/Pattern when using Minus-one or Jam Track. (Selected Jam Track pattern repeats until START/STOP is pressed.)

You can also start the selected Song (Minus-one) or Jam Track pattern with the Synchro Start function (as in STYLE) by simply pressing any key on the keyboard.

Note:

The DEMO button cannot be used to start a Jam Track pattern. If you press the DEMO button while a Jam Track is selected, the number will automatically change to 00 and begin playback.

4. If you want to change to another Song or Jam Track pattern, repeat step 2 above.
5. To stop the Song or pattern, press the START/STOP button again. (The DEMO button can also be used to stop Songs, but not patterns or Songs used with Minus-one.)

More About the SONG Mode

The Voice for the melody of each Song is automatically selected and you can play the keyboard using the same Voice as the one used for the melody. You can also change the Voice while the Song/Jam Track is playing by switching to the VOICE Mode and selecting the desired Voice. (Voice changes of the preset Song will automatically affect both the melody of that Song and the Voice you play on the keyboard. You can start each Song/Jam Track pattern [except Demonstrations] with your selected Voice by selecting the Voice in the VOICE Mode and switching back to the SONG Mode.) However, changing to another Song/Jam Track automatically switches to that new one's default preset Voice and the preset tempo.

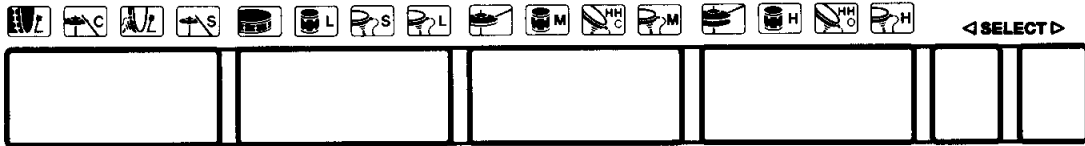
Note:

Starting a Song also automatically changes the Style number.

DRUM PADS (PSR-150)

The DRUM PADS let you play selected drum and percussion sounds. The Pads can be played in any of the Modes. You can play them alone to try out your own rhythms, or play them along with the rhythm patterns. Four different sounds or Sets are available for each Pad, represented by the graphic symbols printed above each Pad.

When the power is turned on, the first Set (represented by the leftmost symbol above each pad) is automatically selected. Use the SELECT buttons in the DRUM PAD section to change the Set. Changing the Set changes the sounds of all the DRUM PADS at the same time.



Note:
Up to two DRUM PADS can be played simultaneously.

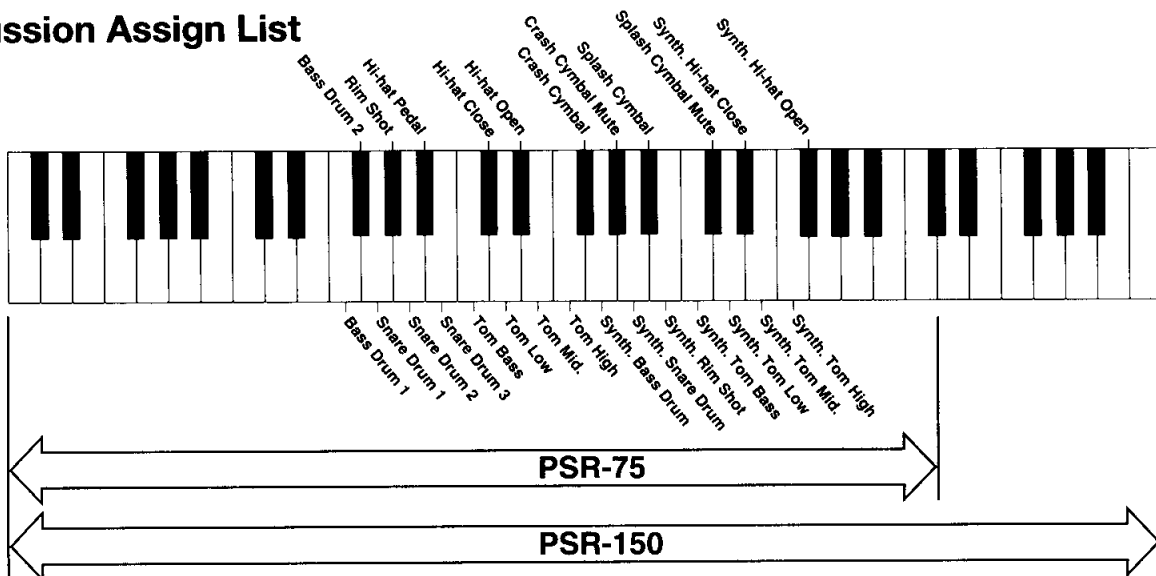
SOUND EFFECT PADS (PSR-150)

The SOUND EFFECT PADS on the PSR-150 let you play selected sound effects. Some of these continue to sound for as long as you hold the pad.

Four SOUND EFFECT Sets are available. When the power is turned on, the first Set (represented by the leftmost symbol above each pad) is automatically selected. Use the SELECT buttons in the SOUND EFFECT PAD section to change the Set. Changing the Set changes the sounds of all the SOUND EFFECT PADS at the same time.

Note:
Up to two Pads can be played simultaneously. Three or more Pads can be played successively; however, the limit on total simultaneous notes may result in cancellation of some sounds or notes played in the VOICE/STYLE/SONG Mode. (Refer to the Note regarding polyphony on page 4.)

Percussion Assign List



Voice List for the STYLE/JAM TRACK Mode

STYLE

Style No.		Voice No.	Voice Name
PSR-150	PSR-75		
00	00	00	PIANO
01	—	49	E. PIANO PAD
02	02	48	PIANO & VIBES
03	—	23	BRASS ENS.
04	—	50	E. PNO & VIBES
05	—	51	FOLK GTR PAD
06	01	17	ORCHESTRA HIT
07	03	23	BRASS ENS.
08	—	54	FANTASY 1
09	—	29	PANFLUTE
10	—	41	CHORUS E. PNO
11	—	51	FOLK GTR PAD
12	04	49	E. PIANO PAD
13	05	03	CLAVI
14	06	41	CHORUS E. PNO
15	—	47	PIANO PAD
16	07	53	BRASS ENS.
17	—	04	E. ORGAN
18	08	21	TROMBONE
19	09	29	PANFLUTE
20	10	51	FOLK GTR PAD
21	11	23	BRASS ENS.
22	—	28	TENOR SAX
23	—	12	DIST. GUITAR
24	—	40	HONKY-TONK
25	12	04	E. ORGAN
26	13	71	VIBRAPHONE
27	14	47	PIANO PAD
28	—	49	E. PIANO PAD
29	15	83	FLUTE DUET
30	16	32	SY. LEAD
31	—	84	CLARINET TRIO
32	—	21	TROMBONE
33	17	52	JAZZ GTR PAD
34	18	81	TRUMPET DUET
35	19	47	PIANO PAD
36	—	21	TROMBONE
37	—	53	BRASS ENS.
38	20	06	ACCORDION
39	21	47	PIANO PAD

Style No.		Voice No.	Voice Name
PSR-150	PSR-75		
40	—	81	TRUMPET DUET
41	—	21	TROMBONE
42	—	77	VIOLIN CNTRY
43	—	81	TRUMPET DUET
44	22	26	CLARINET
45	23	54	FANTASY 1
46	—	16	STRINGS
47	—	82	HORN DUET
48	—	47	PIANO PAD
49	24		

JAM TRACK for PSR-150

Jam Track No.	Voice No.	Voice Name
20	47	PIANO PAD
21	17	ORCHESTRA HIT*
22	48	PIANO & VIBES*
23	28	TENOR SAX
24	00	PIANO
25	12	DIST. GUITAR
26	00	PIANO
27	04	E. ORGAN
28	53	BRASS ENS.
29	49	E. PIANO PAD
30	65	PNO/VIBES*
31	28	TENOR SAX*
32	41	CHORUS E. PNO*
33	25	FLUTE*
34	81	TRUMPET DUET*
35	06	ACCORDION*
36	21	TROMBONE
37	77	VIOLIN CNTRY*
38	20	TRUMPET*
39	49	PIANO PAD

JAM TRACK for PSR-75

Jam Track No.	Voice No.	Voice Name
15	47	PIANO PAD
16	17	ORCHESTRA HIT*
17	48	PIANO & VIBES*
18	04	E. ORGAN*
19	00	PIANO
20	04	E. ORGAN
21	53	BRASS ENS.
22	49	E. PIANO PAD
23	65	PNO/VIBES*
24	41	CHORUS E. PNO*
25	25	FLUTE*
26	81	TRUMPET DUET*
27	06	ACCORDION*
28	20	TRUMPET*
29	16	STRINGS*

* The default voices change to other voices during the chord progressions.

Troubleshooting

Problem	Cause	Solution
When the PortaTone is turned on or off, a buzzing sound is temporarily produced.	Power current is flowing into the PortaTone.	This is not a malfunction.
The rhythm suddenly stops or the selected Voice is suddenly changed to the Piano Voice.	The battery power is too low.	Replace the batteries.
Not all notes are heard when playing a number of notes simultaneously.	Too many keys are pressed at the same time.	The PortaTone is polyphonic up to a maximum of 12 notes. (See the note on page 4.)

Song Scores

V=Voice Number

00 PSR-75

ORIGINAL SONG 1

PSR-150 00

$\text{♩} = 104$ $\text{♩} = \text{♩}$

Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, V32, V76 (2nd time), Dm7, G7, Dm7, G7, Dm7, B^bM7, A7aug, Dm7, V48, B^bM7, A7aug, Dm7, F7, B^b7, A7aug, Dm7, to ⊕, V39, 6, 6, 6, 6, 1, 2, ⊕ Coda, Dm7, V47, D.S.

01 PSR-75

ORIGINAL SONG 2

PSR-150 01

$\text{♩} = 128$

Chords: Am7, Bm7, E7, Am7, Bm7, E7, ⊗ (D.S. time straight), Am7, V00, Bm7, E7, Am7, Bm7, E7, Dm7, G7, C, F, 1. Bm⁻⁵, B7, E7sus4, E7, 2. Bm⁻⁵, E7, to ⊕, Am, E7, V29, Am7, Bm7, E7, V47, Am7, Bm7, E7, Bm7, B7, E7, ⊕ Coda, Am, Bm⁻⁵, E7, Am, Bm⁻⁵, E7, Am, V47, D.S.

$\text{♩} = 132$

Chord progression for 'Original Song 3':

Line 1: Dm7 G7 C A7 Dm7 G7

Line 2: Em7 E^b7 Dm7 G7 Cm7 Am7 Dm7 G7 Cm7

Line 3: Am7 Bm7 E7 Fm7 B^b7 Em7 A7

Line 4: F[#]m7⁵ B7 Em7 E^b7 Dm7 G7 Cm7 Am7 Dm7

Line 5: G7 Cm7 Am7 Gm7 C7 Fm7 B^b7

Line 6: Em7 A7 Dm7 to G7 C Dm7 G7 Cm7

Line 7: Am7 Dm7 G7 Am7 Dm7 G7

Line 8: Coda G7 Em7⁵ A7 Dm7 G7 D^bM7 Cm7

Annotations: V72, V25, V72

$\text{♩} = 124$ $\text{♩} = \text{♪}$

Chord progression for 'House of the Rising Sun':

Line 1: Fm7 Em7 Am E7 Am C D F

Line 2: Am C Esus4 E7 Am V47 C D E F

Line 3: Am E7 Am E7 Am C D F

Line 4: Am C Esus4 E7 Am C D F

Line 5: Am E7 Am Fm7 Em7 Am

Annotations: V6

THE LAST ROSE OF SUMMER

T. Moore

PSR-150 04

J=80

Musical score for 'The Last Rose of Summer' in 3/4 time, tempo *J=80*. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. Chord symbols are placed above the staff: F, B^b, F, B^b, F, B^b. A repeat sign with first and second endings is present. The second ending is marked with a '1' and a '2'. The second staff continues the melody with chords F, C7, F, B^b, F. The third staff has chords F, C7, F, B^b, F, Dm, A7, Dm. The fourth staff has chords Dm, F, B^b, F, C7. The fifth staff has chords Dm, A7, Dm, A7, Dm, C7. The sixth staff has chords F, B^b, F, B^b, F. The score includes various musical notations such as eighth notes, quarter notes, and rests.

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SUR LE PONT D'AVIGNON

French Folk Song

PSR-150 05

J=108

Musical score for 'Sur le Pont d'Avignon' in 2/4 time, tempo *J=108*. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a single line. Chord symbols are placed above the staff: C, G7, C, C, G7. A repeat sign with first and second endings is present. The second ending is marked with a '1.2.3.4.'. The second staff continues the melody with chords C, G7, C, G7, C, G7, C, G7, C. The third staff has chords C, G7, C, C, A^b7, Dm, G7, C. The score includes various musical notations such as eighth notes, quarter notes, and rests.

WALTZ OF THE FLOWERS

Tchaikovsky

PSR-150 06

J=144

Chords: D, Gdim, D, V74, D, Gdim, D, A7, C7, Em, G, Em, V29, B^b7aug, A7, (D.S.time repeat), Gdim, D, Gdim, D, V74, D7, F[#]m, C[#]7, F[#]m, C[#]7, F[#]m, D7, V25, C[#]7, F[#]m, D, Em7, A7, Em7, A7, D, D, V78, Em7, A7, B^b, B^b5, C, A7, V47, F[#]m, F7, to E7, A7, D.S., Coda, A7, D.

AIR ON THE G STRING

J. S. Bach

PSR-150 07

J=72

Chords: G, A, D, D, Dm7, Bm, Bm7, G, E7, A, A7, F[#]dim, B7, V25, Em, Em7, A7, D, A, Bm, E7, A, D, E7, A, A7, A, A7, F[#]dim, B7, Em, Em7, F[#]7, Bm, F[#]7, Bm, G, Em7, F[#]7, Bm, Bm7, E, D, E, E7, A, Bm7, E7, A, A7, D, G, E, A, F[#], B7, Em, Em7, A, D, D7, G, D7, G, Gm7, Em, Em7, A, D, Em7, D, A7, D.

BEAUTIFUL DREAMER

S. C. Foster

J=172

Musical score for 'Beautiful Dreamer' in 3/4 time, tempo *J=172*. The score consists of six staves of music. Chords are indicated above the notes: F, Gm, C7, F, Gm, C7, F, C7, F, G7, C7, F, C7, F, C7, F, A7, Dm, B^b, F, C7, F, Gm, C7, F. A first ending bracket is shown above the fourth staff, and a second ending bracket is shown below the fifth staff. A 'Coda' symbol is present at the start of the sixth staff. The piece concludes with a *DS.* (Da Capo) marking.

LONDONDERRY AIR

Irish Folk Song

J=160

Musical score for 'Londonderry Air' in 4/4 time, tempo *J=160*. The score consists of six staves of music. Chords are indicated above the notes: Cm7, Dm7, Em7, Dm7, Cm7, Dm7, Em7, Dm7, Cm7, C7, Fm7, Fm, Cm7, Am7, Dm7, G7, Cm7, C7, Fm7, Cm7, G, Am7, D7, Dm7, G7, Cm7, Fm7, Cm7, G, Cm7, Am7, Dm7, G7, Cm7, Dm7, Em7, Dm7, Cm7, Dm7, Em7, Dm7, Cm7. A first ending bracket is shown above the fifth staff, and a second ending bracket is shown below the sixth staff. The piece concludes with a *V26* marking.

SYMPHONY NO. 40

Mozart

J=68

Chords: Gm, EbM7, Cm7, D7, Gm, Cm, D7, Gm, Cdim, Gm, Cdim, Gm, Em7⁵, Eb7, D7, Cdim, D7, Cdim, D7, Cdim, D, D, Gm, Eb, Cm, F7, Bb, F7, Eb, Bb, Cm, Bb, C7, Db7, C7, Db7, C7, Db7, C7, F, Bbdim, C7, F, Bbdim, C7, F, D7, Gm, EbM7, Cm7, D7, Gm.

DECK THE HALLS

Sacred Song

J=112

Chords: CM7, Am7, Fm7, Dm, G7, CM7, Am7, Dm7, G7, C, CM7, Am7, Dm7, G7, C, G7, C, Am7, D7, G, G7, CM7, Am7, Dm7, G7, C, AbM7, BbM7, CM7.

Annotations: V18, V20 (2nd time)

AULD LANG SYNE

Scottish Folk Song

PSR-150 12

J=92

Musical score for 'Auld Lang Syne' in G major, 4/4 time, tempo 92. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Chords are indicated above the notes. The score includes a first ending (marked '1') and a second ending (marked '2').

Chords: F, Dm7, Gm7, C7, Dm7, G7, Gm7, C7, 2nd time (F), Dm7, C7, Gm7, C7, F, (F7), B^b, (F), V00, V47 (2nd time), C7, Gm7, C7, B^b, C7, F, B^b, (F), Dm7, C7, Gm7, C7, F, (F7), B^b, (Bdim), F, Dm7, C7, Gm7, C7, B^b, C7, F, B^b, F, Dm7, Gm7, C7, B^b, B^bm, F.

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SILENT NIGHT

F. Gruber

PSR-150 13

J=84

Musical score for 'Silent Night' in C major, 4/4 time, tempo 84. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of no sharps or flats. The melody is written in a simple, folk-like style. Chords are indicated above the notes. The score includes a first ending (marked '1') and a second ending (marked '2').

Chords: C, C7, F, Fm, C, G7, C, C, V49, V50(2nd time), C7, F, C, C, C7, F, C, G7, E7, Am, F^bm⁵, C, G7, C, A^b, A^b, E^b, B^b7, E^b, G7, C, F, Fm, C.

TANNENBAUM

German Folk Song

PSR-150 14

$\text{♩} = 84$

Chords: C, G7, C, C, G7, C, VI6, G7, C, A7, Dm, G7, C, Em7⁵, A7, Dm7, G7, C, G7, C.

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LA CUCARACHA

Mexican Folk Song

PSR-150 15

$\text{♩} = 108$

Chords: C, G7, C, G7, C, G7, V19, V20, V19 V79(2nd time), V20 V81(2nd time), V19 V29(2nd time), V20 V81(2nd time), C, G7, V19 V78(2nd time), V20 V81(2nd time), V19, V23, C, G7, V83, V23, V83, V53, C, G7, V80, V53, V80, V81, V78, C, G7, C.

OH! SUSANNA

S. C. Foster

J=116

Musical score for 'Oh! Susanna' in 2/4 time, tempo *J=116*. The score consists of three systems of music. The first system has a treble clef and a key signature of one flat (B-flat major). The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. Chord symbols are placed above the notes. Performance markings include *V15*, *V40*, *D.S.*, *V47 (D.S.)*, *Coda*, and *V54 (2nd time)*. The piece ends with a double bar line and a repeat sign.

SONG OF JOY

Beethoven

J=120

Musical score for 'Song of Joy' in 2/4 time, tempo *J=120*. The score consists of six systems of music. The first system has a treble clef and a key signature of two sharps (D major). The second system has a treble clef and a key signature of two sharps. The third system has a treble clef and a key signature of two sharps. The fourth system has a treble clef and a key signature of two sharps. The fifth system has a treble clef and a key signature of two sharps. The sixth system has a treble clef and a key signature of two sharps. Chord symbols are placed above the notes. Performance markings include *V16*, *V47(2nd time)*, *V54(2nd time)*, *V49(2nd time)*, *V78(2nd time)*, *V81(2nd time)*, and *V53(2nd time)*. The piece ends with a double bar line and a repeat sign.

O, VRENELI
Swiss Folk Song

J=120

Chords: C, F, C, G7, C, C, V19, C, F, C, G7, C, F, C, G7, V47, C, C, F, C, G7, 1. C, 2. C, V40, C, F, C, G7, C.

TROIKA
Russian Folk Song

J=120

Chords: Am, Em7, FM7, Em7, Am, Em7, FM7, Em7, Am, E, Am, Dm, E7, Am, Dm, Bm7⁻⁵, Am, E7, to Coda, Am, Am, FM7, FM7, Em7, FM7, V06, Em7, Em7, Am, FM7, G, Am, V18, D.S.

SPECIAL MESSAGE SECTION

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

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

SPECIFICATIONS SUBJECT TO CHANGE:

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

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

NOTICE:

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

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

Battery Notice:

This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of

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

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

Warning:

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

Disposal Notice:

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

NAME PLATE LOCATION:

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

Model _____

Serial No. _____

Purchase Date _____

PLEASE KEEP THIS MANUAL

FCC INFORMATION

IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

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

IMPORTANT:

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

NOTE:

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

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

- Relocate either this product or the device that is being affected by the interference.
- Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.
- In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park CA, 90620

- This applies only to products distributed by Yamaha Corporation of America.



This recycle mark indicates that the packaging conforms to the environmental protection legislation in Germany.

Specifications

		PSR-150	PSR-75
KEYBOARD	Number of Keys	61	49
	Key Size	Regular	
	Register	C ₁ ~C ₆	C ₁ ~C ₅
VOICE	Tone Generation	AWM	
	Number of Voices	100	
	Polyphony (Maximum)	12	
STYLE	Number of Styles	50	25
	Auto Accompaniment	○	
	Chord Detection	Multi	
	Bass Chord Hold	○	
SONG (DEMONSTRATION)	Number of Songs	20	15
	Songs for Music Minus-one	20	15
	Jam Tracks	20	15
PERCUSSION	Drum Pads	4×4	—
	Sound Effect Pads	4×4	—
CONTROL	MUSIC MODE SELECTOR (POWER OFF/STYLE/VOICE/SONG), Numeric Keypad (0~9), ±Buttons, START/STOP, TEMPO ▲,▼, VOLUME ▲,▼, DEMO, PADS SELECT (PSR-150)		
OTHER FITTINGS	DC IN, HEADPHONES/AUX. OUT, Music Stand		
OPTIONAL ACCESSORIES	HPE-3/5 Headphones, PA-3/PA-4/PA-40 (US only) Power Adaptors, L-2C Keyboard Stand		
SOUND SYSTEM		Stereo	Mono
	Amplifier(s)	2.1W×2	3W×1
	Speaker(s)	10cm×2	10cm×1
RATED POWER SUPPLY	DC 9-12V: D/R-20/SUM-1 (1.5V)×6, PA-3/4/40 Power Adaptors		
DIMENSIONS (W×D×H)	930×341×118 mm (36 ⁵ / ₈ "×13 ³ / ₈ "×4 ⁵ / ₈ ")	842×264×105 mm (33 ¹ / ₈ "×10 ³ / ₈ "×4 ¹ / ₈ ")	
WEIGHT	4.30kg (9 lbs., 8 oz.)	3.10kg (6 lbs., 13 oz.)	
CASING	Polystyrene		

Specifications are subject to change without notice.

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