YAMAHA

Clavinova ®

CVP·35

Owner's Guide
Bedienungsanleitung
Manuel d'instructions
Manual del Propietario

IMPORTANT

Check Your Power Supply

Make sure that your local AC mains voltage matches the voltage specified on the name plate on the bottom panel. In some areas a voltage selector may be provided on the bottom panel of the main keyboard unit near the power cord. Make sure that the voltage selector is set for the voltage in your area.

WICHTIG

Netzspannung überprüfen

Sicherstellen, daß die örtliche Netzspannung den Betriebs-spannungswerten entspricht, die in die Plakette auf der Unterseite des Keyboards eingetragen sind. Für manche Bestimmungsländer ist das Keyboard mit einem Spannungs-wähler auf der Rückseite ausgerüstet. Darauf achten, daß der Spannungs-wähler auf die örtliche Netzspannung eingestellt ist.

IMPORTANT

Vérifier la source d'alimentation

Vérifier que la tension spécifiée sur le panneau arrière correspond à la tension du secteur. Dans certaines régions, l'instrument peut être équipé d'un sélecteur de tension situé sur le panneau inférieur du clavier à proximité du cordon d'alimentation. Vérifier que ce sélecteur est bien réglé en fonction de la tension secteur de la région.

IMPORTANTE

Compruebe la alimentación de su área

Asegúrese de que la tensión de CA local corresponde con la tensión especificada en la placa del panel inferior. En algunos lugares, se incorpora un selector de tensión en el panel inferior de la unidad del teclado principal, cerca del cable de alimentación. Asegúrese de que este selector de tensión esté ajustado para la tensión de su área.
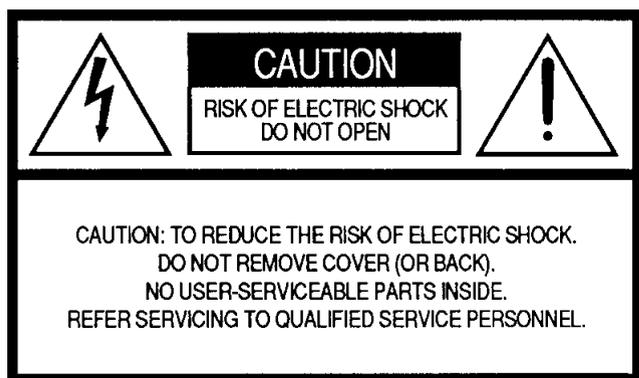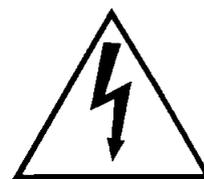
IMPORTANT SAFETY AND INSTALLATION INSTRUCTIONS

INFORMATION RELATING TO POSSIBLE PERSONAL INJURY, ELECTRIC SHOCK, AND FIRE HAZARD POSSIBILITIES HAS BEEN INCLUDED IN THIS LIST.

WARNING -When using electronic products, basic precautions should always be followed, including the following:

1. Read all Safety and Installation Instructions, Explanation of Graphical Symbols, and assembly instructions (where applicable) BEFORE using your Yamaha electronic product. Check unit weight specifications before you attempt to move this instrument!

2. Main Power Supply Verification: Your Yamaha electronic product has been manufactured specifically for the main supply voltage used in your area. If you should move, or if any doubt exists, please contact your dealer for instructions. The main supply voltage required by your electronic product is printed on the name plate. For name plate location, see "PREPARATION" item.

3. This product may be equipped with a polarized line plug (one blade wider than the other). If you are unable to insert the plug into the outlet, contact an electrician to have your obsolete outlet replaced. Do NOT defeat the safety purpose of the plug. Yamaha products not having polarized plugs incorporate construction methods and designs that do not require line plug polarization.

4. WARNING-Do NOT place objects on your electronic product's power cord or place the unit in a position where anyone could trip over, walk over, or roll anything over cords of any kind. Do NOT allow your electronic product or its bench to rest on or be installed over cords of any type. Improper installa-tions of this type create the possibility of a fire hazard and/or personal injury.

5. Environment: Your electronic product should be installed away from heat sources such as a radiator, heat registers and/or other products that produce heat. Additionally, the unit should not be located in a position that exposes the cabinet to direct sunlight, or air currents having high humidity or heat levels.

6. Your Yamaha electronic product should be placed so that its location or position does not interfere with its proper ventilation.

7. Some Yamaha electronic products may have benches that are either a part of the product or supplied as an optional accessory. Some of these benches are designed to be dealer as-sembled. Please make sure that the bench is stable before using it. The bench supplied by Yamaha was designed for seating only. No other uses are recommended.

8. Some Yamaha electronic products can be made to operate with or without the side panels or other components that constitute a stand. These products should be used only with the components supplied or a cart or stand that is recommended by the manufacturer.

9. Do not operate for a long period of time at a high volume level or at a level that in uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.

10. Do not use your Yamaha electronic product near water or in wet environments. For example, near a swimming pool, spa, or in a wet basement.

11. Care should be taken so that objects do not fall, and liq-uids are not spilled, into the enclosure through open-ings.

12. Your Yamaha electronic product should be serviced by a qualified service person when:
a. The power-supply cord or plug has been damaged: or
b. Objects have fallen, or liquid has been spilled into the product: or
c. The product has been exposed to rain: or
d. The product dose not operate, exhibits a marked change in performance: or
e. The product has been dropped, or the enclosure of the product has been damaged.

13. When not in use, always turn your Yamaha electronic product "OFF". The power-supply cord of the product should be unplugged from the outlet when it is to be left unused for a long period of time. Notes: In this case, some units may lose some user programmed data. Factory programmed memories will not be affected.

14. Do not attempt to service the product beyond that de-scribed in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

15. Electromagnetic Interference (RFI). This series of Yamaha electronic products utilizes digital (high fre-quency pulse) technology that may adversely affect Radio/TV reception or the operation of other devices that utilize digital technology. Please read FCC Information (page 119) for addi-tional information.

PLEASE KEEP THIS MANUAL FOR FUTURE REFERENCE!

Clavinova ᴄᴠᴘ·ᴈᴄ **Quick Operation Guide**

■ Voice List

Panel Voices ——— Voices 13-53

PIANO	13 BRASS	24 HARMONICA	35 PIANO SOFT	46 BANJO
CLAVINOVA TONE	14 POP BRASS	25 STRINGS SOFT	36 E.PIANO DX (BRIGHT)	47 PIZZICATO
E.PIANO	15 TRUMPET	26 VIOLIN	37 SYNTH CRYSTAL	48 HARP
HARPSICHORD	16 MUTE TRUMPET	27 VIOLIN HARD	38 CELESTA	49 UPRIGHT BASS SOFT
VIBES	17 HORN	28 FULL ORGAN	39 MARIMBA	50 ELEC BASS SOFT
GUITAR	18 SAXOPHONE SOLO	29 JAZZ ORGAN	40 FOLK GUITAR	51 ELEC BASS HEAVY
STRINGS	19 SAXOPHONE SOFT	30 SYNTH BRASS	41 JAZZ GUITAR 1	52 SYNTH BASS
ORGAN	20 CLARINET	31 SYNTH WOOD	42 JAZZ GUITAR 2	53 TIMPANI
CHOIR	21 OBOE	32 SYNTH STRINGS	43 ROCK GUITAR 1	
UPRIGHT BASS	22 FLUTE	33 SYNTH CHOIR	44 ROCK GUITAR 2	
ELEC BASS	23 ACCORDION	34 PIANO BRIGHT	45 MUTE GUITAR	
DRUMS				

■ Style List

POP 1	SLOW ROCK	BOSSA
POP 2	SHUFFLE	SAMBA
DANCE POP 1	COUNTRY 1	CHA-CHA
DANCE POP 2	COUNTRY 2	RHUMBA
16 BEAT 1	SWING 1	MARCH
16 BEAT 2	SWING 2	MARCH 6/8
ROCK'N'	BIG BAND	WALTZ
16 BEAT 3	BOOGIE	J.WALTZ

■ Quick Operation Guide

Function		Hold + Press	Manual Page			
			Eng.	Ger.	Fre.	Spa.
Select Voice 13-53		[VOICE 13-53] + TEMPO [▲]/[▼] or [DRUMS] + Voice 10 Key	12	38	64	90
Transpose	Up	[MIDI/TRANSPOSE] + TEMPO [▲]	16	42	68	94
	Down	[MIDI/TRANSPOSE] + TEMPO [▼]				
Pitch Control	Up	[A-1, B-1] keys + [C3 ~ B3] key	16	42	68	94
	Down	[A-1, A#-1] keys + [C3 ~ B3] key				
	Normal	[A-1, A#-1, B-1] keys + [C3 ~ B3] key				
Touch Sensitivity	Hard	[MIDI/TRANSPOSE] + [POP 1]	16	42	68	94
	Medium	[MIDI/TRANSPOSE] + [DANCE POP 1]				
	Soft	[MIDI/TRANSPOSE] + [16 BEAT 1]				
Split Point	Voice Split	[SPLIT] + Desired Key	14	40	66	92
	ABC Split	[SINGLE FINGER] or [FINGERED] + Desired Key	20	46	72	98
Dual/Split Volume Balance	Lowest-numbered voice Up Left voice Up	[SPLIT] + TEMPO [▼]	14, 15	40, 41	66, 67	92, 93
	Highest-numbered voice Up Right voice Up	[SPLIT] + TEMPO [▲]				
Keyboard Volume		[MIDI/TRANSPOSE] + BASS Volume	11	37	63	89
Vibrato/Pitch Bend/Expression		[MIDI/TRANSPOSE] + [MARCH]				
		Vibrato RHYTHM Volume Bend Up CHORD 1 Volume Bend Down CHORD 2 Volume Expression BASS Volume	11	37	63	89

CVP-35 Quick Operation Guide

■ Rhythm Start

───────────────── Straight start ─────────────────

Normal straight start (NORMAL/FILL TO NORMAL) → (START/STOP)

Variation straight start (VARIATION/FILL TO VARIATION) → (START/STOP)

───────────────── Start with an introduction ─────────────────

Intro start (INTRO/ENDING) → (START/STOP)

Fill start to normal (INTRO/ENDING) + (NORMAL/FILL TO NORMAL) → (START/STOP)

Fill start to variation (INTRO/ENDING) + (VARIATION/FILL TO VARIATION) → (START/STOP)

───────────────── Synchronized start ─────────────────

After pressing (MIDI/TRANSPOSE) + (NORMAL/FILL TO NORMAL) . . .

Normal straight start (NORMAL/FILL TO NORMAL) → Lower key

Variation straight start (VARIATION/FILL TO VARIATION) → Lower key

Intro start (INTRO/ENDING) → Lower key

Fill start to normal (INTRO/ENDING) + (NORMAL/FILL TO NORMAL) → Lower key

Fill start to variation (INTRO/ENDING) + (VARIATION/FILL TO VARIATION) → Lower key

■ ABC Start (Synchronized start)

Normal straight start (NORMAL/FILL TO NORMAL) → Lower key

Variation straight start (VARIATION/FILL TO VARIATION) → Lower key

Intro start (INTRO/ENDING) → Lower key

Fill start to normal (INTRO/ENDING) + (NORMAL/FILL TO NORMAL) → Lower key

Fill start to variation (INTRO/ENDING) + (VARIATION/FILL TO VARIATION) → Lower key

* The synchronized start mode can be off or on by pressing the [NORMAL/FILL TO NORMAL] button while holding the [MIDI/TRANSPOSE] button.

YAMAHA

Introduction

Thank you for choosing a Yamaha CVP-35 Clavinova. Your Clavinova is a fine musical instrument that employs advanced Yamaha music technology. With the proper care, your Clavinova will give you many years of musical pleasure.

• AWM (Advanced Wave Memory) tone generator system offers a range of 53 rich, realistic voices.
• 16-note polyphony permits use of sophisticated playing techniques.
• Piano-like touch response — adjustable in 3 stages — provides extensive expressive control and outstanding playability.
• Dual and Split play modes allow 2 voices to be played simultaneously or individually with the left and right hands.
• Unique Clavinova Tone voice provides a fresh sound for new musical expression.

• 24 exciting accompaniment styles can be used to provide fully-orchestrated rhythm, bass, and chord accompaniment.
• Solo Styleplay makes it simple to produce rich, complex harmonies.
• 3-track performance memory records and plays back your keyboard performances.
• MIDI compatibility and a range of MIDI functions make the Clavinova useful in a range of advanced MIDI music systems.

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

Vorwort

Vielen Dank für den Kauf des Yamaha Clavinovas CVP-35. Ihr Clavinova stellt ein hochwertiges Musikinstrument dar, das auf der überlegenen Yamaha Musik-Technologie basiert. Bei angemessener Pflege wird Ihnen Ihr Clavinova über viele Jahre ungetrübten Spielgenuß bieten.

• Das überlegene Yamaha AWM-Tonerzeugungssystem, das mit gespeicherten digitalen Wellensamples arbeitet, bietet 53 realistische, natürlich klingende Instrumentstimmen.
• Die16-Noten-Polyphonie erlaubt auch komplizierteste Spieltechniken.
• Die klavierähnliche Anschlagsdynamik, in 3 Stufen auf die Spieltechnik abstimbar, ermöglicht feinste Nuancierung des musikalischen Ausdrucks und gewährt eine natürliche Anschlagsansprache.
• Mit der Dual-Funktion können Sie zwei Stimmen gleichzeitig über die ganze Klaviatur legen, während die als Split-Funktion bezeichnete Manualteilung linker und rechter Hand verschiedene Stimmen zuweist.

• Der lebendige Clavinova-Klang sorgt für natürliche Expression.
• 24 mitreißende Rhythmen, die alleine oder aber zusammen mit raffinierten vollautomatischen Begleitorchestern eingesetzt werden können.
• Die SOLO STYLEPLAY erweitert die automatische Begleitung mit Harmonienoten zu Ihren Solis.
• Ein 3spuriger Performance-Speicher erlaubt das spurweise einspielen und wiedergeben von Arrangements.
• Dank der MIDI-Kompatibilität und der zahlreichen MIDI-Funktionen läßt sich das Clavinova problemlos in komplexe MIDI-Musiksysteme eingliedern.

Bitte lesen Sie sich diese Anleitung zunächst einmal durch, um sich mit dem riesigen Potential Ihres Clavinovas bekannt zu machen und heben Sie sie zur späteren Bezugnahme an einem sicheren Ort auf.

Introduction

Nous vous renercions d'avoir porté votre choix sur le Clavinova Yamaha CVP-35. Le Clavinova est un instrument de musique perfectionné faisant appel aux innovations les plus récentes de la technologie musicale mise au point par Yamaha. Si vous utilisez votre CLavinova avec le soin qui convient, il vous donnera de grandes satisfactions pendant de longues années.

• Le système générateur de sons AWM (de l'anglais Advanced Wave Memory) vous offre 53 sonorités riches, d'un réalisme étonnant.
• La polyphonie à 16 notes permet d'utiliser des techniques d'exécution extrêmement complexes.
• Une réponse au toucher similaire à celle d'un piano vous permet un plus grand contrôle de l'expression et vous offre des possibilités d'exécution extraordinaires.
• Les modes d'exécution "DUAL" et "SPLIT" permettent de jouer deux voix simultanément ou individuellement de la main droite et de la main gauche.

• La voix CLAVINOVA TONE au son unique vous offre de nouvelles possibilités d'expression.
• 24 styles d'accompagnement peuvent être utilisés pour produire un accompagnement orchestral avec rythme, basse et accords.
• Le mode Solo Styleplay permet de facilement créer des harmonies riches et complexes.
• Une mémoire d'exécution à 3 pistes permet d'enregistrer et de reproduire des exécutions personnelles.
• La compatibilité MIDI et toute une série de fonctions MIDI permettent d'utiliser le Clavinova dans des systèmes musicaux MIDI très complexes.

Afin d'obtenir du Clavinova le maximum des possibilités et fonctions qu'il offre, nous vous conseillons de lire attentivement ce manuel d'instructions et de le conserver en lieu sûr pour toute référence future.

Introducción

Gracias por su elección de la Yamaha Clavinova CVP-35. Su Clavinova es un instrumento musical de calidad que emplea la avanzada tecnología musical de Yamaha. Con un trato adecuado, le brindará muchos años de satisfacciones musicales.

• El sistema generador de tonos AWM (Memoria Avanzada de Onda) de Yamaha ofrece un margen de 53 ricas y realísticas voces.
• La polifonía de 16 notas permite el uso de las más avanzadas técnicas de interpretación.
• Una respuesta al toque similiar a la del piano, ajustable en 3 etapas, brinda amplio control expresivo y notable facilidad de interpretación.
• Los modos dual y de división permiten interpretar simultánea o individualmente 2 voces con las manos izquierda y derecha.
• La voz de tono exclusiva de las Clavinovas, ofrece un sonido nuevo para una nueva expresión musical.

• Pueden usarse 24 emocionantes estilos de acompañamiento para proporcionar acompañamiento totalmente orquestado de ritmo, bajo y acordes.
• La interpretación de solos facilita la producción de ricas y complejas armonías.
• La memoria de interpretación de 3 pistas graba y reproduce sus interpretaciones del teclado.
• Su compatibilidad con el sistema MIDI, y sus variadas funciones MIDI, hacen de la Clavinova un útil componente en cualquier sistema musical MIDI avanzado.

Para aprovechar al máximo el potencial de ejecución y las características de la Clavinova, le aconsejamos que lea atentamente todo este manual de instrucciones, y que lo guarde en un lugar seguro para futuras referencias.

Contents _____

Inhaltsverzeichnis __

Table des matières

Indice

Taking Care of Your Clavinova

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

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

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

3. Power-off Before Connecting
Connections between the Clavinova and any other device must be made with both pieces of equipment turned off.

4. Handle With Care
Never apply excessive force to the controls, connectors or other parts of your Clavinova, and avoid scratching or bumping it with hard objects. Further, always turn the POWER switch off after use, and cover the instrument with the dust cover provided.

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

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

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

8. Check Your Power Supply
Make sure that your local AC mains voltage matches the voltage specified on the name plate on the bottom panel. In some areas a voltage selector may be provided on the bottom panel of the main keyboard unit near the power cord. Make sure that the voltage selector is set for the voltage in your area.

● Name Plate Location
The nameplate is located on the bottom panel.

Nomenclature

4

5

CVP-35 Quick Feature Guide

1   2   3/(Dual)   (Split)

■ Select a Voice & Play

1. Turn the power on *[page 10]*.

2. Set the MASTER VOLUME control about half way between MIN and MAX *[page 11]*.
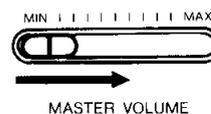
3. Press one of the VOICE selectors *[page 12]*.
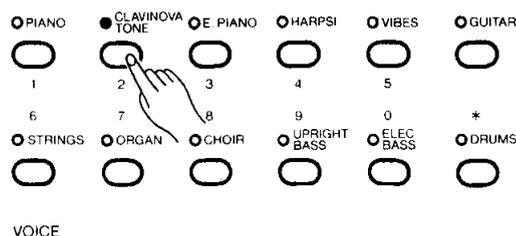
4. Play *[page 15]*.

■ Play 2 Voices at Once (Dual)

Press two voice selectors simultaneously so that both of their indicators light *[page 14]*.
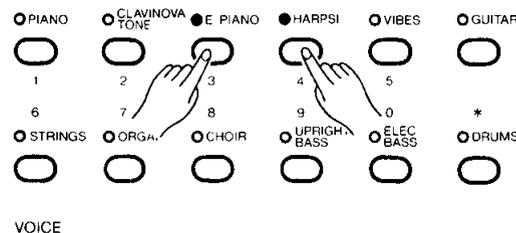
■ Play Different Left- and Right-hand Voices (Split)

Press the [SPLIT] button — UPRIGHT BASS will automatically be assigned to all keys to the left of and including F#2; any selected voice can be played on all keys to the right of F#2 *[page 14]*.

POWER

MIN | | | | | | | | | MAX

MASTER VOLUME

○ PIANO   ● CLAVINOVA TONE   ○ E. PIANO   ○ HARPSI   ○ VIBES   ○ GUITAR

1   2   3   4   5

6   7   8   9   0   *

○ STRINGS   ○ ORGAN   ○ CHOIR   ○ UPRIGHT BASS   ○ ELEC BASS   ○ DRUMS

VOICE

○ PIANO   ○ CLAVINOVA TONE   ● E. PIANO   ● HARPSI   ○ VIBES   ○ GUITAR

1   2   3   4   5

6   7   8   9   0   *

○ STRINGS   ○ ORGAN   ○ CHOIR   ○ UPRIGHT BASS   ○ ELEC BASS   ○ DRUMS

VOICE

● SPLIT

SPLIT POINT

Left-hand Section   Right-hand Section
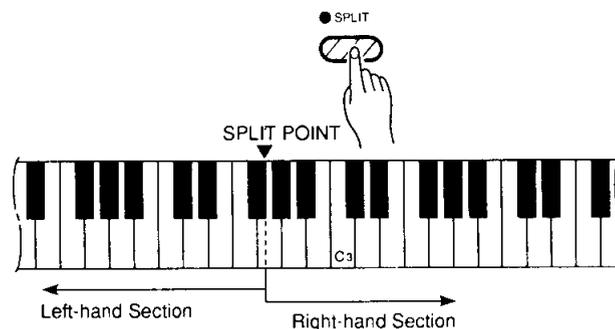
Here's a quick introduction to the features and functions of the CVP-35 that you'll probably use most frequently. Refer to the page numbers in brackets for more detailed information.
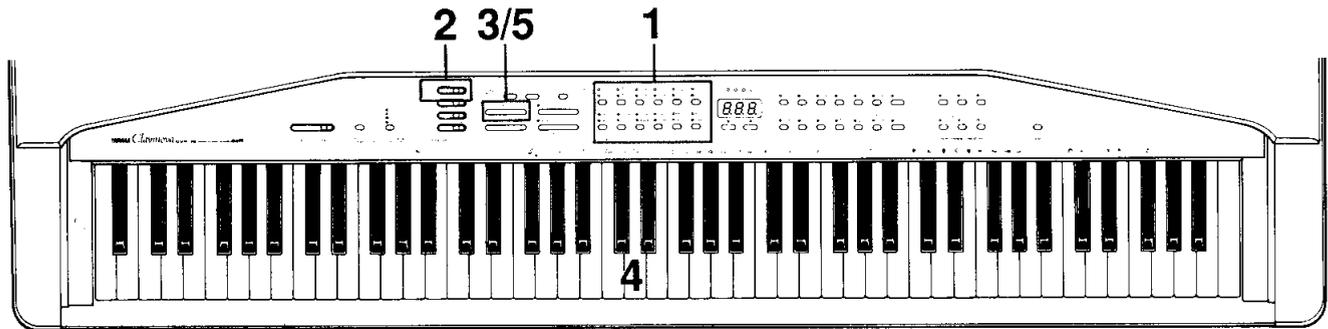
■ Play With Rhythm

1. Use the STYLE selectors to select a rhythm style [page 17].
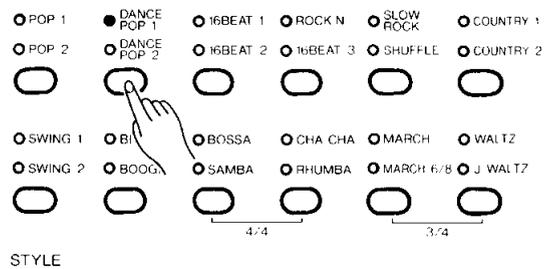
2. Set the [RHYTHM] volume control about three-quarters of the way to "MAX" [page 11].

3. Press [START/STOP] [page 17].
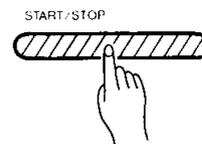
4. Play.

5. Press [START/STOP] to stop the rhythm [page 18].
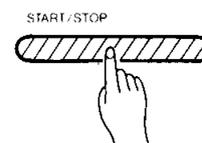
CVP-35 Quick Feature Guide
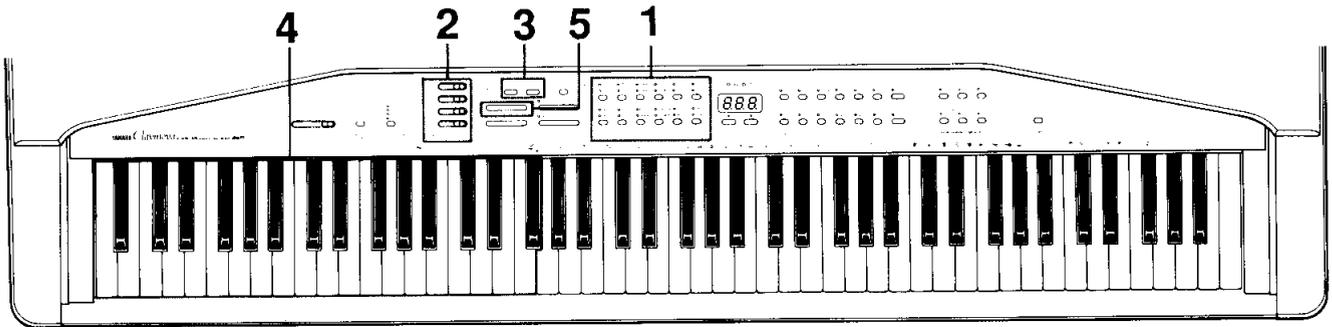
■ Play with Automatic Rhythm, Bass, & Chord Accompaniment (ABC)

1. Use the STYLE selectors to select a rhythm style *[page 17]*.
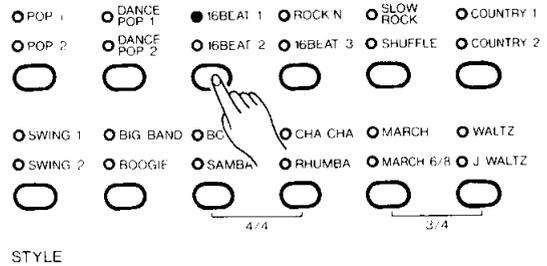
2. Set all ACCOMPANIMENT volume controls about three quarters of the way to "MAX" *[page 11]*.
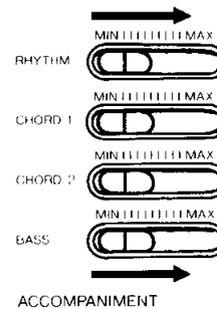
3. Press the [FINGERED] or [SINGLE FINGER] button.
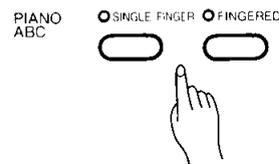
4. Play fingered *[page 19]* or single-finger *[page 19]* chords to the left of the F#2 key and melody to the right *[page 19]*.
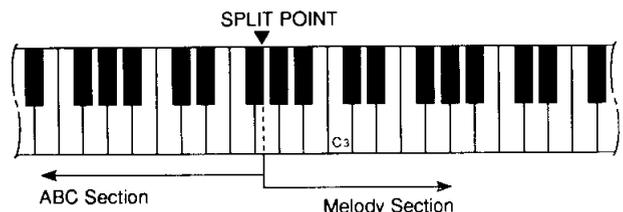
5. Press [START/STOP] to stop the accompaniment.

8
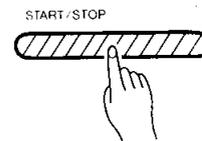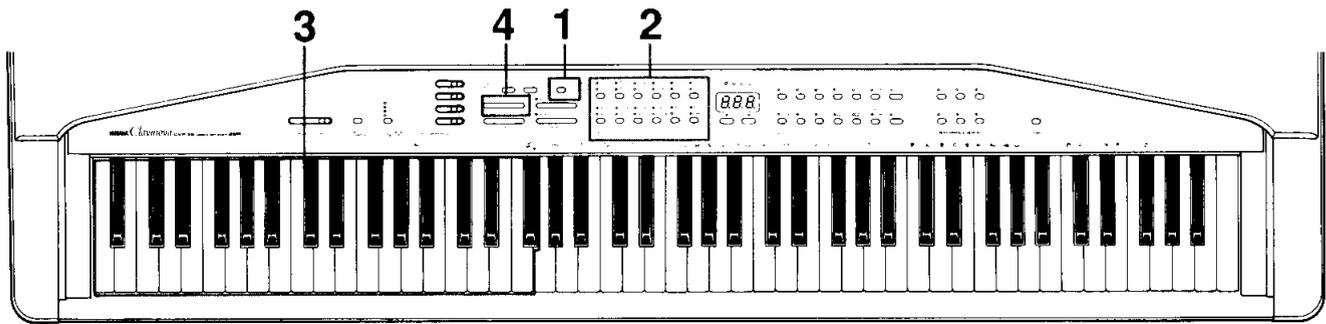
■ Play With ABC & Automatic Harmonization (SOLO STYLEPLAY)

1. Press the [SOLO STYLEPLAY] button *[page 21]*.

2. Select an accompaniment style using the style selectors *[page 17]*.
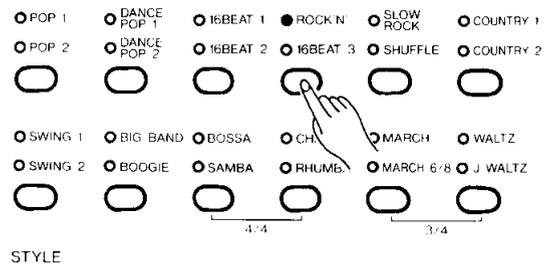
3. Play "single finger" or "fingered" chords *[page 19]* on the ABC section of the keyboard while playing a single-note melody line on the upper keyboard.
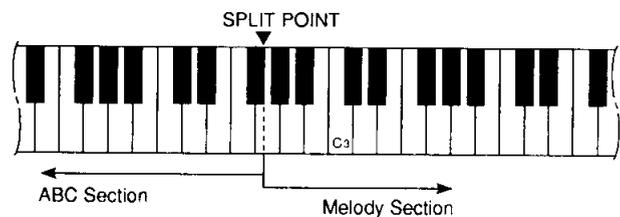
4. Press [START/STOP] to stop.
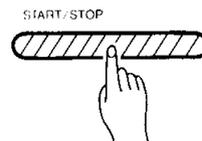
Connections

OPTIONAL IN R and L Jacks

These jacks are intended primarily for use with Yamaha Expander Modules such as the EMT-1 FM Sound Box, EMT-10 AWM Sound Box, EMR-1 Drum Box, and DOM-30 Disk Orchestra Module.

In the case of the DOM-30 Disk Orchestra Module, for example, the LINE OUT jacks of the DOM-30 are connected to the Clavinova OPTIONAL IN jacks, allowing the sound of the DOM-30 to be reproduced via the Clavinova's internal amplifier and speaker system. Refer to the Expander Module device owner's manual for further details.

AUX. OUT R and L/L+R Jacks

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

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

MIDI IN, THRU and OUT Connectors

The MIDI IN connector receives MIDI data from an external MIDI device (such as the EMQ-1 Memory Box, DRC-20 Disk Recorder, or DOM-30 Disk Orchestra Module) which can be used to control the Clavinova. The MIDI THRU connector re-transmits any data received at the MIDI IN connector, allowing "chaining" of several MIDI instruments or other devices. The MIDI OUT connector transmits MIDI data generated by the Clavinova (e.g. note and velocity data produced by playing the Clavinova keyboard).

More details on MIDI are given in "MIDI FUNCTIONS" on page 23.

HEADPHONES Jacks

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

The Music Stand

If you will be using sheet music with your Clavinova, raise the music stand built into it's top panel by lifting the rear edge of the music stand, flip the support brackets on the rear of the music stand down so that they fit into the corresponding recesses.

The music stand can be lowered after slightly lifting the stand and flipping the two brackets which support it upward.
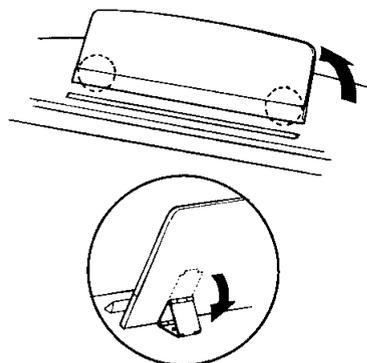
The Power Switch

After making sure that the Clavinova's AC plug is properly inserted into a convenient AC wall outlet, press the [POWER] switch located to the left of the keyboard once to turn the power on. Press the [POWER] switch again to turn the power off.

When the power is initially turned ON, the PIANO voice selector LED will light, the POP 1 style selector LED will light, and a "86" will appear on the TEMPO display.
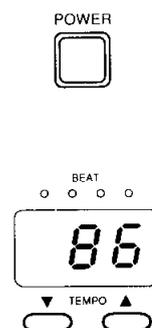
The Volume Controls

MASTER VOLUME

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

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

MIN | | | | | | | | | | MAX

MASTER VOLUME

ACCOMPANIMENT

Separate volume controls are provided for the rhythm, chord 1, chord 2, and bass sound. These volume controls let you set up the best balance between the various accompaniment parts when the PIANO ABC feature is used, and the RHYTHM volume control can be used to balance the keyboard and rhythm sound when only rhythm is used.

The volume of the keyboard can be independently adjusted by using the [BASS] control while holding the [MIDI/TRANSPOSE] button — this is particularly handy for adjusting the balance when recording the Clavinova sound.

RHYTHM MIN | | | | | | | | | MAX

CHORD 1 MIN | | | | | | | | | MAX

CHORD 2 MIN | | | | | | | | | MAX

BASS MIN | | | | | | | | | MAX

MIDI/TRANSPOSE

BASS MIN | | | | | | | | | MAX
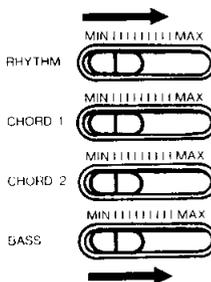
VIBRATO, PITCH BEND, & EXPRESSION CONTROL MODE

By pressing the [MARCH] style selector while holding the [MIDI/TRANSPOSE] button, the RHYTHM, CHORD 1, CHORD 2, and BASS volume controls are assigned to control vibrato, upward pitch bend, downward pitch bend, and expression, respectively. In this mode the RHYTHM control produces minimum vibrato when set to its minimum position, and maximum vibrato for the current voice (some voices do not have vibrato) when set to its maximum position. The CHORD 1 and CHORD 2 controls produce normal pitch when set to their minimum positions, and increase/decrease the pitch by a maximum of 300 cents (a cent is 1/100th of a semitone) at their maximum positions. The BASS control produces normal volume at its maximum position, and reduces volume to about 1/10 when moved to its minimum position.

MINIMUM ──▶ MAXIMUM

RHYTHM MIN | | | | | | | | MAX Vibrato

±0 ──▶ +300 cent

CHORD 1 MIN | | | | | | | | MAX Bend Up

±0 ──▶ -300 cent

CHORD 2 MIN | | | | | | | | MAX Bend Down

1/10 ◀── NORMAL

BASS MIN | | | | | | | | MAX Expression
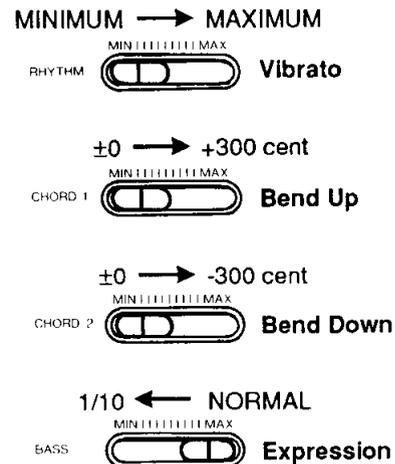
Press [MARCH] while holding [MIDI/TRANSPOSE] again to restore normal operation (the volume levels will not change regardless of the control settings).

The Internal Amplifier & Speaker System

The CVP-35 features a powerful stereo amplifier delivering 30 watts per channel, driving a unique Yamaha speaker system that puts out exceptionally rich sound with natural response from powerful lows to shimmering highs. The speaker system includes two 13-centimeter and two 5-centimeters speaker units.

11

Demonstration Playback

The CVP-35 features 24 demonstration tunes that effectively demonstrate it's sound and accompaniment capabilities. Here's how you can select and play the demo tunes.

1. Press the [DEMO] button.

2. The 24 demo tunes are selected via the RHYTHM and VOICE selectors — the corresponding selector indicators light when the [DEMO] button is pressed. Press a selector to start playback of the corresponding tune. You can also select continuous repeat playback of all demo tunes by pressing the [START/STOP] button.
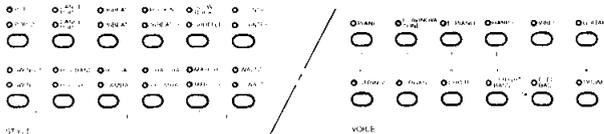
3. Use the MASTER VOLUME control to adjust the volume, and play along on the keyboard if you like.

MIN │ │ │ │ │ │ │ │ │ MAX

MASTER VOLUME
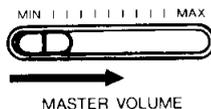
4. Demo playback can be stopped temporarily by pressing the [START/STOP] button. Press the [DEMO] button when you want to stop demo playback and return to the normal mode.

START/STOP

DEMO

Demo Tunes

[PIANO]
F. F. Chopin — Fantaisie-impromptu Op. 66

[CLAVINOVA TONE]
C. A. Debussy — Rêverie

[HARPSICHORD]
J. S. Bach — Italian Concert BWV971

[STRINGS]
J. S. Bach — Air on the G-string

[ORGAN]
Saint-Saëns — Symphony No. 3 Op. 78

[CHOIR]
J. S. Bach — Jesu, Joy Of Man's Desiring

• The demonstration pieces listed above are short excerpts from the original compositions. All other demo songs are original (© 1991 by YAMAHA CORPORATION).

NOTE: Some demonstration tunes were produced with the aid of external MIDI devices, and cannot be re-created using the CVP-35 alone.

Voice Selection

The CVP-35 has a total of 53 different voices, 12 of which can be directly accessed by pressing the corresponding VOICE selector.
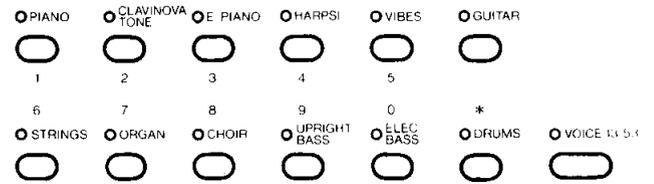
The remaining 41 voices can be selected in two different ways.

1. Using the [VOICE 13-53] button and the TEMPO [▲] and [▼] buttons.

Use the TEMPO [▲] and [▼] buttons to select a voice number between 13 and 53 while pressing the [VOICE 13-53] button (the voice number will appear on the TEMPO display).
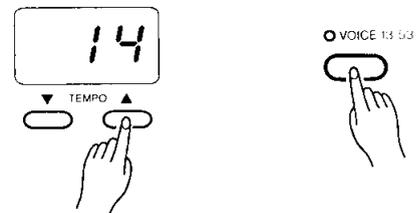
2. Using the VOICE selectors.

Enter the number of the desired voice via the voice selectors (note that each voice selector has a number between 1 and 0 associated with it) while pressing the [DRUMS] selector.
To select voice number 16, for example, press and hold [DRUMS], press [PIANO/1], then [STRINGS/6], then release the [DRUMS] button. The [VOICE 13-53] button LED will light whenever a voice number between 13 and 53 is selected.
If a voice between 1 and 12 is then selected, pressing the [VOICE 13-53] button will recall the previously selected voice in this range (the [VOICE 13-53] button will initially select voice number 13 BRASS after the power is turned on).
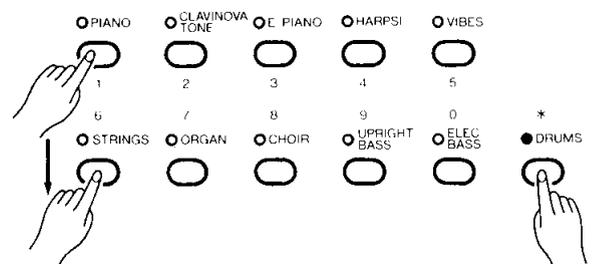
Voices 13 — 53

No.	Voice	Usable Range
13	BRASS	F0 - C6
14	POP BRASS	F0 - C6
15	TRUMPET	F0 - C6
16	MUTE TRUMPET	F#2 - A5
17	HORN	A#0 - F4
18	SAXOPHONE	A#0 - F#5
19	SAXOPHONE SOFT	A#0 - F#5
20	CLARINET	E2 - A#5
21	OBOE	A#2 - G5
22	FLUTE	C2 - C7
23	ACCORDION	F2 - A5
24	HARMONICA	C3 - C6
25	STRINGS SOFT	C0 - C6
26	VIOLIN	C0 - C6
27	VIOLIN HARD	C0 - C6
28	FULL ORGAN	C0 - C6
29	JAZZ ORGAN	C1 - C6
30	SYNTH BRASS	C1 - C6
31	SYNTH WOOD	C2 - F#6
32	SYNTH STRINGS	C2 - E5
33	SYNTH CHOIR	C2 - E5
34	PIANO BRIGHT	—
35	PIANO SOFT	—
36	E. PIANO DX	—
37	SYNTH CRYSTAL	C2 - C6
38	CELESTA	—
39	MARIMBA	—
40	FOLK GUITAR	—
41	JAZZ GUITAR 1	—
42	JAZZ GUITAR 2	—
43	ROCK GUITAR 1	D2 - A5
44	ROCK GUITAR 2	D2 - A5
45	MUTE GUITAR	D2 - A5
46	BANJO	C3 - A5
47	PIZZICATO	C3 - C6
48	HARP	A0 - C7
49	UPRIGHT BASS SOFT	C0 - F#3
50	ELEC BASS SOFT	E0 - F#3
51	ELEC BASS HEAVY	E0 - F#3
52	SYNTH BASS	E0 - F#3
53	TIMPANI	C0 - F#2

• When the DRUMS voice is selected only the keys with drum or percussion symbols printed above them will sound.

• The PIANO voice is automatically selected when the power is initially turned ON.

Keyboard Percussion

When the DRUMS voice selector is pressed (its indicator will light), you can play 41 differemt drum and percussion instruments on the CVP-35 keyboard. The percussion instruments played by the various keys are marked by symbols above the keys (keys with no symbols produce no sound).

○ DRUMS

• The PITCH and TRANSPOSE functions described on page 16 do not affect the DRUMS sound.

DRUM & PERCUSSION INSTRUMENT KEY ASSIGNMENTS

Key	Instrument	Key	Instrument
F#2	BRUSH ROLL	G#4	CRASH CYMBAL
G#2	HI-HAT CLOSED HEAVY	C5	CONGA LOW
A#2	CRASH CYMBAL LIGHT	C#5	CABASA
B2	BASS DRUM LIGHT	D5	CONGA HIGH
C3	SNARE DRUM + RIM HEAVY	D#5	METRONOME
C#3	RIDE CYMBAL CUP	E5	BONGO
D3	SNARE DRUM + RIM LIGHT	F5	TIMBALE LOW
F3	BASS DRUM	F#5	CLAVES
F#3	RIM SHOT	G5	TIMBALE HIGH
G3	SNARE DRUM HEAVY	G#5	CASTANETS
G#3	BRUSH SHOT	A5	CUICA LOW
A3	SNARE DRUM LIGHT	A#5	COWBELL
A#3	HI-HAT PEDAL	B5	CUICA HIGH
B3	SNARE DRUM ECHO	C6	HAND CLAPS
C4	TOM 4	C#6	AGOGO LOW
C#4	HI-HAT CLOSED	D#6	AGOGO HIGH
D4	TOM 3	E6	BONGO LOW
D#4	HI-HAT OPEN	F#6	TAMBOURINE
E4	TOM 2	G#6	TRIANGLE CLOSED
F4	TOM 1	A#6	TRIANGLE OPEN
F#4	RIDE CYMBAL	—	—

• Cymbals can be muted by pressing the A1 key.

A1

13
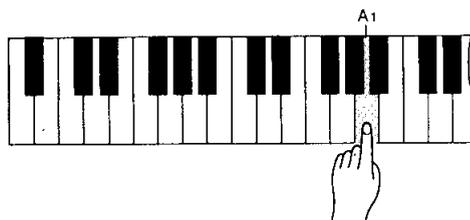
Dual Mode

The DUAL mode makes it possible to play two voices simultaneously across the entire range of the keyboard. To activate the DUAL mode simply press two voice selectors at the same time — or press one voice selector while holding another. The currently selected voice (13-53) can be "dualed" with one of the panel voices by pressing the [VOICE 13-53] button and a voice selector at the same time (two voices in the 13-53 range cannot be combined).

The voice indicators of both selected voices will light when the DUAL mode is active. To return to the normal single-voice play mode, press any single voice selector.
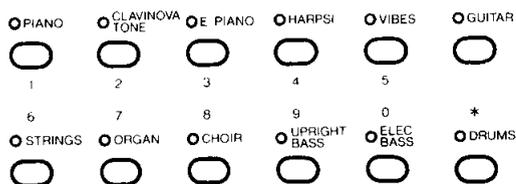
Dual-mode Voice Balance

The volume balance between the two voices combined in the DUAL mode can be adjusted by using the TEMPO [▲] and [▼] buttons while holding the [SPLIT] button. The selected balance value (1 ... 15) will be shown on the TEMPO display while the TEMPO [▲] and [▼] buttons are held.
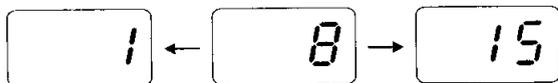
- A setting of "1" sets the volume of the lowest-numbered voice to maximum and the highest-numbered voice to minimum.
- A setting of "8" sets both voices to the same volume (this is the default balance setting, and can be recalled at any time by pressing the TEMPO [▲] and [▼] buttons simultaneously).
- A setting of "15" sets the volume of the highest-numbered voice to maximum and the lowest-numbered voice to minimum.

NOTE: The dual mode cannot be used when the DRUMS voice is selected or when the SOLO STYLEPLAY feature is being used. Also, the dual and split modes cannot be used at the same time.

Split Mode

When the [SPLIT] button is pressed and its indicator lights, the CVP-35 keyboard is split into left- and right-hand sections and different voices can be assigned to each (any of the CVP-35 voices can be used). The split point is initially set at the F#2 key when the power is turned ON, and the UPRIGHT BASS voice is initially assigned to the left-hand section of the keyboard (all keys up to and including F#2). The voice that was selected when the SPLIT mode was engaged is assigned to the right-hand section of the keyboard. The current settings are retained if the SPLIT mode is turned OFF and ON while the power remains ON.
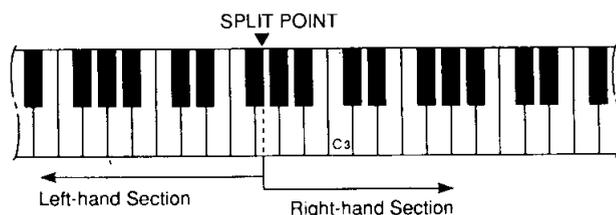
Changing Voices

The right-hand voice can be changed simply by pressing the appropriate voice selector.

The left-hand voice can be changed by pressing a voice selector while holding the [SPLIT] button.
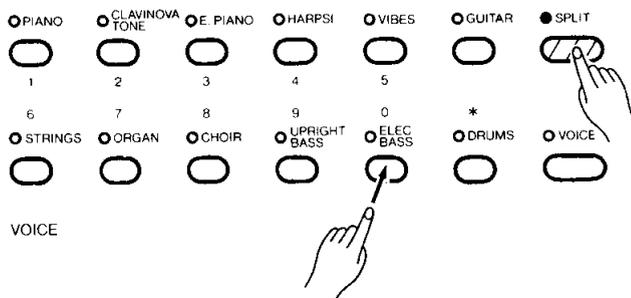
- The all voices except BASS and DRUMS are shifted up one octave when assigned to the lower section of the keyboard.

Changing the Split Point

The split point can be set at any key by pressing the desired key while holding the [SPLIT] button.

The default split point — F#2 — will always be set automatically whenever the power is initially turned ON.
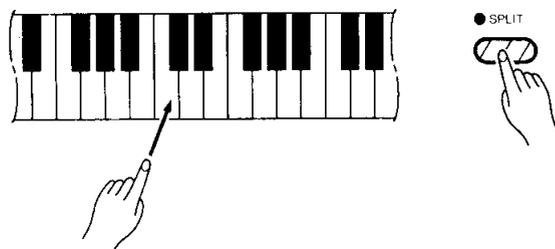
Split Balance

The volume balance between the left-hand and right-hand voices can be adjusted by using the TEMPO [▲] and [▼] buttons while holding the [SPLIT] button. The selected balance value (1 ... 15) will be shown on the TEMPO display while the TEMPO [▲] and [▼] buttons are held.

$$\boxed{1} \leftarrow \boxed{8} \rightarrow \boxed{15}$$
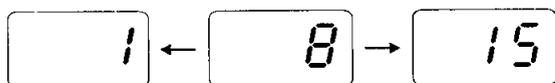
- A setting of "1" sets the volume of the left voice to maximum and the right voice to minimum.
- A setting of "8" sets both voices to the same volume (this is the default balance setting, and can be recalled at any time by pressing the TEMPO [▲] and [▼] buttons simultaneously).
- A setting of "15" sets the volume of the right voice to maximum and the left voice to minimum.

Damper Pedal Operation in the Split Mode

The CVP-35 damper pedal (the right pedal — see "The Pedals" below) can be assigned to the left voice only, the right voice only, or to both voices in the split mode.

- Right Voice Only (default): Press the damper pedal while holding the [SPLIT] button.
- Left Voice Only: Press the left (soft) pedal while holding the [SPLIT] button.
- Both Voices: Press both the damper and left pedals while holding the [SPLIT] button.

NOTE: The dual and split modes cannot be used at the same time. Also, the split mode will not operate while the ABC feature is in use.

NOTE: In the split the soft and sostenuto pedal functions apply to both the left- and right-hand voices.

The Keyboard & Polyphony

The Clavinova has "16-note polyphony" which means you can normally play up to 16 notes at once. This number varies, however, according to the functions being used, as shown in the chart below:

Keyboard only	16 notes.
Keyboard only (dual)	8 notes.
Keyboard + rhythm	12 notes (rhythm uses 4).
Keyboard + ABC	5 notes (rhythm 4; ABC 7).

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

The Pedals

Right Pedal (Damper Pedal)

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

Left Pedal (Multi-function)

The left pedal has a number of functions which can be selected using the [LEFT PEDAL FUNCTION] button and indicators. Each time the [LEFT PEDAL FUNCTION] button is pressed the next function on the LEFT PEDAL function "list" is selected and the corresponding indicator will light.

```
O SOFT
O SOSTENUTO
O START/STOP
O SOLO STYLEPLAY
O
```

SOFT

Pressing the soft pedal reduces the volume and slightly changes the timbre of notes played. The SOFT function is automatically selected whenever the POWER switch is turned on.

SOSTENUTO

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

The SOSTENUTO function cannot be used while the SOLO STYLEPLAY feature is operating.

START/STOP

For details on the START/STOP function, refer to the "RHYTHM" section on page 17.

SOLO STYLEPLAY

For details on the SOLO STYLEPLAY function see "SOLO STYLEPLAY" on page 21 (the SOLO STYLEPLAY pedal function can only be selected when the SOLO STYLEPLAY feature is in use).

Touch Sensitivity

The CVP-35 can be set to one of three different types of keyboard touch sensitivity — HARD, MEDIUM or SOFT — to match different playing styles and preferences.

- The HARD setting requires the keys to be played quite hard to produce maximum loudness.
- The MEDIUM setting produces a fairly "standard" keyboard response.
- The SOFT setting allows maximum loudness to be produced with relatively light key pressure.

To select a touch sensitivity setting hold the [MIDI/TRANSPOSE] button and press the corresponding STYLE button:

- POP 1   = HARD
- DANCE POP 1 = MEDIUM
- 16 BEAT 1   = SOFT

The MEDIUM setting is automatically selected whenever the POWER switch is turned ON.

Transposition

The Clavinova's TRANSPOSE function makes it possible to shift the pitch of the entire keyboard up or down in semitone intervals up to a maximum of six semitones. "Transposing" the pitch of the Clavinova keyboard makes it easier to play in difficult key signatures, and you can simply match the pitch of the keyboard to the range of a singer or other instrumentalist.

Use the TEMPO [▲] and [▼] buttons to select the desired degree of transposition while holding the [MIDI/TRANSPOSE] button.
The amount of transposition selected is shown on the TEMPO indicator as follows:

Display	Transposition	Display	Transposition
-6	-6 semitone	0	Normal
-5	-5 semitones	1	+1 semitone
-4	-4 semitones	2	+2 semitones
-3	-3 semitones	3	+3 semitones
-2	-2 semitones	4	+4 semitones
-1	-1 semitone	5	+5 semitones
0	Normal	6	+6 semitones

- Press the [▲] and [▼] buttons simultaneously while holding the MIDI/TRANSPOSE button to restore normal keyboard pitch.
- Transpose is always set to Normal when the power is turned on.
- The TRANSPOSE function does not affect the DRUMS sound.

Pitch Control

Pitch control makes it possible to tune the Clavinova over a ±50-cent range in approximately 1.2-cent intervals. A hundred "cents" equals one semitone, so the tuning range provided allows fine tuning of overall pitch over a range of approximately a semitone. Pitch control is useful for tuning the Clavinova to match other instruments or recorded music.

Tuning Up

1. To tune up (raise pitch), hold the A-1 and B-1 keys simultaneously (A-1 and B-1 are the two lowest white keys on the keyboard) and press any key between C3 and B3. Each time a key in this range is pressed the pitch is increased by approximately 1.2 cents, up to a maximum of 50 cents above standard pitch.

2. Release the A-1 and B-1 keys.

Tuning Down

1. To tune down (lower pitch), hold the A-1 and A#-1 keys simultaneously and press any key between C3 and B3. Each time a key in this range is pressed the pitch is decreased by approximately 1.2 cents, up to a maximum of 50 cents below standard pitch.

2. Release the A-1 and A#-1 keys.

To Restore Standard Pitch*

1. To restore standard pitch (A3 = 440 Hz), hold the A-1, A#-1, and B-1 keys simultaneously and press any key between C3 and B3.

2. Release the A-1, A#-1, and B-1 keys.

* Standard pitch (A3 = 440 Hz) is automatically set whenever the POWER switch is initially turned ON.
- The PITCH function does not affect the DRUMS sound.
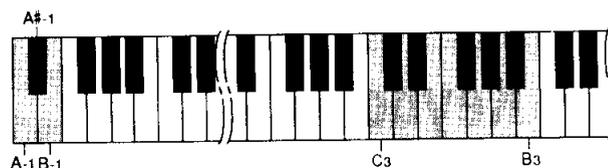
The Pitch Display

The approximate pitch of A3 is shown on the TEMPO display in Hertz while the pitch control function is in operation. The total display range is from 427 to 453 hertz.
The dots to the right of each figure in the display are used to provide a general idea of fractional pitches. For example:

442.0 ...	442.25 ...	442.5 ...	442.75 ...
442.24	442.49	442.74	442.99
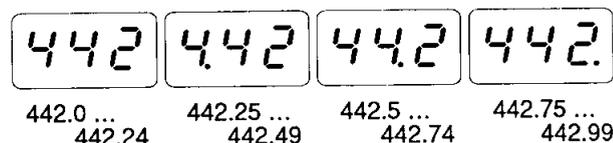
Rhythm

The CVP-35 has 24 "styles" that can be used as a basis for rhythm, or fully orchestrated rhythm, bass, and chord accompaniment (see "Piano ABC" on page 19).

Style Selection

The 24 patterns are selected using 12 STYLE selectors. Note that each style selector has two indicators and style names above it. These two styles are selected alternately each time the selector is pressed.

The POP 1 rhythm is automatically selected when the power is initially turned ON.

```
O POP 1     O DANCE    O 16BEAT 1   O ROCK'N'   O SLOW     O COUNTRY 1
              POP 1                                ROCK
O POP 2     O DANCE    O 16BEAT 2   O 16BEAT 3  O SHUFFLE  O COUNTRY 2
              POP 2
  ⬭           ⬭          ⬭            ⬭           ⬭           ⬭

O SWING 1   O BIG BAND O BOSSA      O CHA-CHA   O MARCH    O WALTZ
O SWING 2   O BOOGIE   O SAMBA      O RHUMBA    O MARCH 6/8 O J. WALTZ
  ⬭           ⬭          ⬭            ⬭           ⬭           ⬭
                         ‾‾‾4/4‾‾‾      ‾‾‾3/4‾‾‾
```
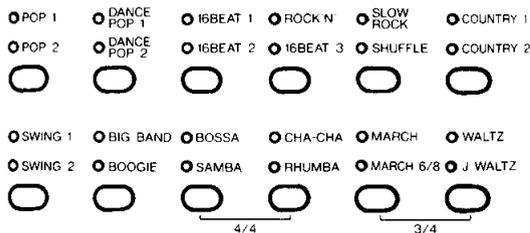
Tempo Control

Whenever you select a different style, the "suggested" tempo for that style is also selected, and the tempo is displayed on the TEMPO display in quarter-note beats per minute (unless the accompaniment is playing, in which case the same tempo is maintained).

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

```
          BEAT
        O  O  O  O
      ┌──────────────┐
      │    86        │
      └──────────────┘
        ▼  TEMPO  ▲
        ⬭        ⬭
```

NOTE: The suggested tempo for the selected style can be recalled at any time by pressing both the [▲] and [▼] buttons simultaneously.

Suggested Tempos

Style	Suggested tempo	Style	Suggested tempo
POP 1	86	SWING 1	176
POP 2	80	SWING 2	160
DANCE POP 1	120	BIG BAND	152
DANCE POP 2	120	BOOGIE	160
16 BEAT 1	72	BOSSA	144
16 BEAT 2	100	SAMBA	120
ROCK'N'	152	CHA-CHA	126
16 BEAT 3	72	RHUMBA	120
SLOW ROCK	72	MARCH	120
SHUFFLE	104	MARCH 6/8	116
COUNTRY 1	112	WALTZ	192
COUNTRY 2	120	J. WALTZ	160

Starting the Rhythm

```
START/STOP              O INTRO/ENDING
⬭⬭⬭⬭⬭⬭⬭⬭⬭⬭             (            )
O NORMAL                O VARIATION
(          )            (            )
FILL TO NORMAL          FILL TO VARIATION
```
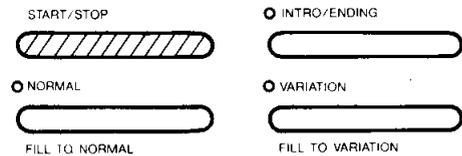
There are several ways to start the rhythm:

- **Straight start:** Press the [START/STOP] button.

    Each of the rhythm styles also has a variation that can be selected by pressing the [VARIATION/FILL TO VARIATION] button (its LED will light) before pressing the [START/STOP] button. Normally the [NORMAL/FILL TO NORMAL] button LED will be lit (or you can select it if the variation is selected), indicating that the normal pattern is selected.

```
        [NORMAL/FILL TO NORMAL]
                  ↓
            [START/STOP]
                 ‖
         Normal straight start.
```

```
      [VARIATION/FILL TO VARIATION]
                  ↓
            [START/STOP]
                 ‖
        Variation straight start.
```
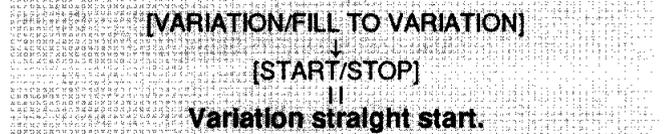
- **Start with an introduction:** Press the [INTRO/ENDING] button.

    If you press the [NORMAL/FILL TO NORMAL] or [VARIATION/FILL TO VARIATION] button while holding the [INTRO/ENDING] button, the rhythm will start with an appropriate fill and then go to the normal rhythm or variation rhythm, respectively.

```
           [INTRO/ENDING]
                  ↓
            [START/STOP]
                 ‖
             Intro start.
```

```
   [INTRO/ENDING] + [NORMAL/FILL TO NORMAL]
                  ↓
            [START/STOP]
                 ‖
         Fill start to normal.
```

```
[INTRO/ENDING] + [VARIATION/FILL TO VARIATION]
                  ↓
            [START/STOP]
                 ‖
        Fill start to variation.
```
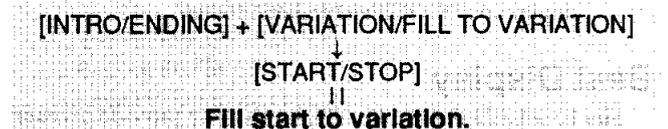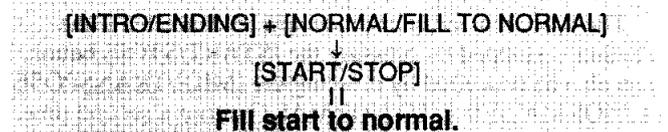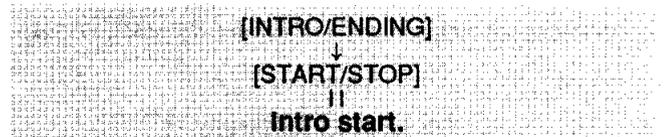
Rhythm

- **Synchronized start:** Any of the start types described above can be synchronized to the first note or chord played by first pressing the [MIDI/TRANSPOSE] and [NORMAL/FILL TO NORMAL] buttons simultaneously. When the SPLIT mode is engaged, this function causes rhythm start to be synchronized to the first note or chord played on the left-hand section of the keyboard (i.e. keys to the left of and including the split-point key — normally F#2). Once the synchronized start mode has been selected, use the [NORMAL/FILL TO NORMAL], [VARIATION/FILL TO VARIATION] and/or [INTRO/ENDING] buttons to select the type of start you want.

    The first dot of the BEAT display will flash at the current tempo when a synchronized start mode has been selected.

After pressing
[MIDI/TRANSPOSE] + [NORMAL/FILL TO NORMAL] ...

> **[NORMAL/FILL TO NORMAL]**
> ↓
> **Lower key**
> ||
> **Normal straight start.**

> **[VARIATION/FILL TO VARIATION]**
> ↓
> **Lower key**
> ||
> **Variation straight start.**

> **[INTRO/ENDING]**
> ↓
> **Lower key**
> ||
> **Intro start.**

> **[INTRO/ENDING] + [NORMAL/FILL TO NORMAL]**
> ↓
> **Lower key**
> ||
> **Fill start to normal.**

> **[INTRO/ENDING] + [VARIATION/FILL TO VARIATION]**
> ↓
> **Lower key**
> ||
> **Fill start to variation.**

The synchronized start mode will be cancelled if the rhythm is stopped by pressing the [START/STOP] button. It can also be cancelled by pressing the [MIDI/TRANSPOSE] + [NORMAL/FILL TO NORMAL] buttons a second time.

NOTE: The current measure number is shown on the TEMPO display once the rhythm has been started.

Beat Display

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

When a 3/4-time rhythm is selected, only the first three dots will flash.

	BEAT			
1st. Beat	●	○	○	○
2nd. Beat	○	●	○	○
3rd. Beat	○	○	●	○
4th. Beat	○	○	○	●

Fill-ins

The CVP-35 provides two types of automatic breaks or "fill-ins."

- **Fill To Normal:** Press the [NORMAL/FILL TO NORMAL] button to produce a fill and go to the normal rhythm.

    ○ NORMAL

    FILL TO NORMAL
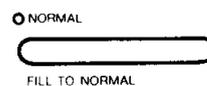
- **Fill To Variation:** Press the [VARIATION/FILL TO VARIATION] button to produce a fill and go to the variation pattern.

    ○ VARIATION

    FILL TO VARIATION
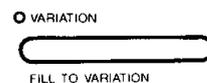
If you hold one of the FILL buttons, the fill-in will repeat until the end of the measure in which button is released.

Stopping the Rhythm

The rhythm can be stopped at any time by pressing the [START/STOP] button. Press the [INTRO/ENDING] button if you want to go to the ending pattern and then stop.

START/STOP   ○ INTRO/ENDING

NOTE: If the CVP-35 left pedal is switched to START/STOP operation, it performs the same function as the panel [START/STOP] buttons (press to START, press again to STOP).

Metronome

The CVP-35 also offers straightforward 4/4 and 3/4 metronome patterns that are ideal for practice.

- To select and start the 4/4 metronome, press the [BOSSA] and [CHA-CHA] style selectors simultaneously.

    ○ BOSSA   ○ CHA-CHA

    ○ SAMBA   ○ RHUMBA

    ⬡   ⬡
    4/4
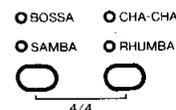
- To select and start the 3/4 metronome, press the [MARCH] and [WALTZ] style selectors simultaneously.

    ○ MARCH   ○ WALTZ

    ○ MARCH 6/8 ○ J. WALTZ

    ⬡   ⬡
    3/4
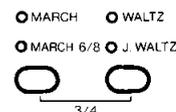
Press [STOP/START] to stop the metronome sound.

You can also press the [VARIATION/FILL TO VARIATION] button to select a metronome pattern without the accented first beat.

18

Piano ABC

The CVP-35 includes a sophisticated auto-accompaniment system that can provide automated rhythm, bass and chord backing in a number of ways.

Single-finger Accompaniment

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

1. Press the [SINGLE FINGER] button to select the SINGLE FINGER mode (the SINGLE FINGER indicator will light).

○ SINGLE FINGER

2. Select the desired accompaniment using the style selectors (see "Style Selection" on page 17).

3. Use the TEMPO [▲] and [▼] buttons to set the desired accompaniment tempo if necessary (see "Tempo Control" on page 17).

4. Pressing any key on the ABC section of the keyboard (up to the split point — normally the F#2 key) will cause the automatic chord and bass accompaniment to begin (synchro start is automatically selected in the ABC mode*). If you press a "C" key, for example, a C-major accompaniment will be played. Press another key in the Auto Accompaniment Keys section to select a new chord. The key you press will always determine the "root" of the chord played (i.e. "C" for a C chord) .

* The synchronized start mode can be off or on by pressing the [NORMAL/FILL TO NORMAL] button while holding the [MIDI/TRANSPOSE] button.

C   G   F
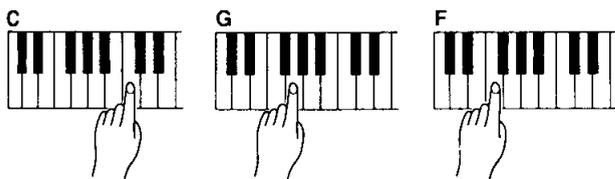
Playing Minor, Seventh, and Minor-seventh Chords in the Single-finger Mode

Cm   C7   Cm7

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

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

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

---

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

Fingered Accompaniment

The FINGERED mode is ideal if you already know how to play chords on a keyboard, since it allows you to supply your own chords for the Auto Accompaniment feature.

1. Press the [FINGERED] button to select the FINGERED mode (the FINGERED indicator will light).

○ FINGERED

2. Select an accompaniment style using the style selectors (see "Style Selection" on page 17).

3. Use the TEMPO [▲] and [▼] buttons to set the desired accompaniment tempo if necessary (see "Tempo Control" on page 17 for more details).

4. As soon as you play any chord (up to 4 notes) on the lower keyboard (up to the split point — normally the F#2 key), the CVP-35 will automatically begin to play the chord along with the selected rhythm and an appropriate bass line (synchro start is automatically selected in the ABC mode*).

* The synchronized start mode can be off or on by pressing the [NORMAL/FILL TO NORMAL] button while holding the [MIDI/TRANSPOSE] button.

The CVP-35 will accept the following 20 chord types:

• Major [Maj]
• Minor [m]
• Major seventh [M7]
• Sixth [6th]
• Seventh [7th]
• Minor sixth [m6]
• Minor seventh [m7]
• Minor major seventh [mM7]
• Minor seventh flat five [m7-5]
• Minor flat five [m-5]
• Major flat five [M-5]
• Seventh flat five [7-5]
• Major seventh flat five [M7-5]
• Seventh suspended fourth [7sus4]
• Suspended fourth [sus4]
• Augmented [aug]
• Seventh sharp five [7+5]
• Major seventh sharp five [M7+5]
• Diminished [dim]
• Half diminished (minor major seventh flat five) [mM7-5]

NOTE: The automatic accompaniment will sometimes not change when related chords are played in sequence (e.g. a minor chord followed by the minor seventh).

19

Piano ABC

[NORMAL/FILL TO NORMAL]
↓
Lower key
‖
Normal straight start.

[VARIATION/FILL TO VARIATION]
↓
Lower key
‖
Variation straight start.

[INTRO/ENDING]
↓
Lower key
‖
Intro start.

[INTRO/ENDING] + [NORMAL/FILL TO NORMAL]
↓
Lower key
‖
Fill start to normal.

[INTRO/ENDING] + [VARIATION/FILL TO VARIATION]
↓
Lower key
‖
Fill start to variation.

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

Full-keyboard ABC

The CVP-35 Full-keyboard ABC mode can be engaged by pressing the [SINGLE FINGER] and [FINGERED] buttons simultaneously (both indicators will light). In this mode the split point is de-activated and notes played anywhere on the keyboard are detected and used to determine the harmonization of the accompaniment. Chord detection is possible when at least three notes are played simultaneously over the entire range of the keyboard. Press either the [SINGLE FINGER] or [FINGERED] button twice to exit from the Full-keyboard ABC mode.

• Some of the chord types listed on page 19 cannot be detected in this mode.

• In this mode up to 5 notes can be played on the keyboard at once. This means that some notes may not be played as expected when using the Full-keyboard ABC mode in conjunction with Performance Memory playback, for example.

Volume Control

The RHYTHM, CHORD 1, CHORD 2, and BASS volume controls can be used to adjust the volume of the corresponding accompaniment parts when using the ABC mode. The CVP-35 accompaniments are balanced to produce the best possible sound with the RHYTHM, CHORD 1, CHORD 2, and BASS volume controls set about 3/4 of the way toward MAX. If the chord patterns interfere with the melody or other right-hand chords you are playing, however, try turning the CHORD 2 volume control down. You can also turn both the CHORD 1 and CHORD 2 volume controls all the way down, and play with just the bass and rhythm parts.

The volume of the keyboard can be independently adjusted by using the BASS volume control while holding the [MIDI/TRANSPOSE] button.
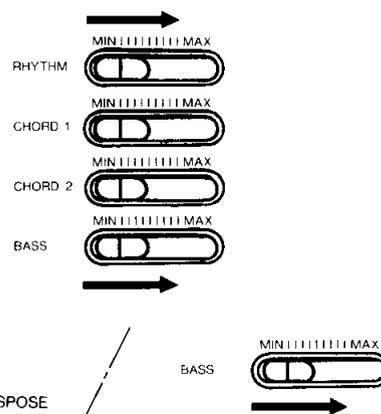
Changing the Split Point

The ABC split point can be set at any key by pressing the desired key while holding the [SINGLE FINGER] or [FINGERED] button.

The default split point — F#2 — will always be set automatically whenever the power is initially turned ON.
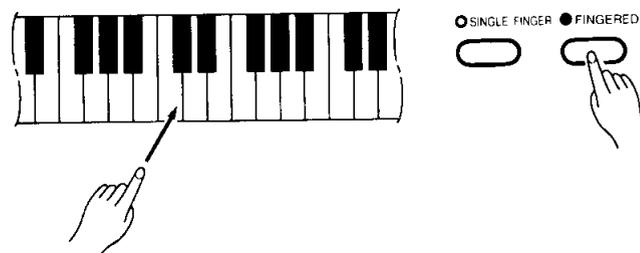
Solo Styleplay

This sophisticated feature not only provides automatic rhythm, bass and chord accompaniment, but it also adds appropriate harmony notes (two or three harmonized notes) to a melody you play on the upper keyboard.

• Solo Styleplay patterns are programmed for each of the 24 styles accessible via the CVP-35 STYLE selectors.

1. Press the [SOLO STYLEPLAY] button to turn the SOLO STYLEPLAY mode on. The SINGLE FINGER mode is automatically selected when SOLO STYLEPLAY is turned ON, unless the FINGERED mode is already selected.

2. Select an accompaniment style using the style selectors (see "Style Selection" on page 17). When you do this the melody voice will be automatically selected to match the selected style. You can then use the normal voice selection procedure to select a different voice, if required.

3. Set the desired tempo if necessary using the TEMPO [▲] and [▼] buttons (see "Tempo Control" on page 17).

4. Play the required chords (SINGLE FINGER or FINGERED) on the ABC section of the keyboard while playing a single-note melody line on the upper keyboard.

5. Press [START/STOP] or [INTRO/ENDING] to stop the accompaniment.

6. Press the [SOLO STYLEPLAY] button again to turn the function off.

NOTE: Some Piano ABC INTRO and ENDING patterns have their own chord progressions. If Solo Styleplay is used with these patterns, octave harmony is produced to avoid conflicting harmony and chord tones.

Harmonization Variations

It is possible to apply the harmonization type and voice from a different style to the selected style by pressing the desired style selector while holding the [SOLO STYLEPLAY] button. This makes it possible, for example, to use the solo styleplay harmonization type from the 16 BEAT 1 style when actually playing in the POP 1 style.

The Left Pedal & Solo Styleplay

If the LEFT PEDAL FUNCTION is set to SOLO STYLEPLAY in SOLO STYLEPLAY mode, harmonization of notes played on the right-hand section of the keyboard only occurs when the left pedal is pressed. This allows you to combine normal PIANO ABC type performance with SOLO STYLEPLAY as required.

The left pedal SOSTENUTO function can not be selected while SOLO STYLEPLAY is ON.

NOTE: The SOLO STYLEPLAY mode will be disengaged if the PIANO ABC FINGERED or SINGLE FINGER mode is turned off. Also, the DUAL and SPLIT modes cannot be used while SOLO STYLEPLAY is ON.

Performance Memory

The CVP-35 features a built-in three-track "sequencer" which can be used to independently record up to three separate parts which can then be played back together, individually, or in any combination.

Recording

1. Press the [RECORD 1] button — the corresponding LED will light and the metronome will sound at the currently selected tempo.

If you don't want to hear the metronome or rhythm sound, turn the RHYTHM volume control all the way down.

```
RECORD
O  1      O  2      O  3
●         ●         ●
```

2. Set up all necessary performance features as required: voice, voice mode (normal, dual, or split), rhythm style, tempo, ABC, solo styleplay, left pedal function, etc. Please note that split point changes must be made before the [RECORD 1] button is pressed.

• If you select ABC, the track 3 record LED will light automatically and the ABC sound will be recorded on track 3 while what you play on the keyboard will be recorded on track 1 (track 1 must be initially selected for recording as described in step 1).

```
RECORD
●  1      O  2      ●  3
●         ●         ●
```

• If you select solo styleplay, the track 3 LED will automatically light and the solo styleplay sound plus what you play on the kayboard will be recorded on track 1 while the ABC sound is recorded on track 3 (track 1 must be initially selected for recording as described in step 1).

```
RECORD
●  1      O  2      ●  3
●         ●         ●
```

• Split Mode and ABC cannot be recorded simultaneously.

• Split or Dual Mode and Solo Styleplay cannot be recorded simultaneously.

3. The synchronized start mode is automatically selected when a [RECORD] button is pressed, so recording will begin automatically as soon as any key on the keyboard is pressed or the [START/STOP] button is pressed (see page 20 for the various synchro start modes). The current measure number is shown on the TEMPO display as you record.

Performance Memory

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

- Voice
- Style
- Fill In
- Style Variation
- Intro/Ending
- Tempo (initial tempo and subsequent tempo changes)
- Piano ABC Mode
- Solo Styleplay
- Dual/Split Mode
- Damper, Sostenuto and Soft Pedal
- Rhythm, Chord 1, Chord 2, Bass, and Keyboard Volume ([MIDI/TRANSPOSE] + BASS volume)
- Pitch Bend
- Vibrato
- Split Position

NOTE: The initial values of the above parameters can be changed for each track by engaging the record mode for the desired track, changing the parameters as required, and then disengaging the record mode without actually recording. In this case the RHYTHM, CHORD 1, CHORD 2, and BASS volume settings can only be decreased. Also note that the tempo, style, style variation, fill-in, and intro settings are common to all tracks and cannot be set independently for different tracks.

4. Press the RECORD button a second time, or the STOP button to stop recording. Recording will stop automatically if the CVP-35 memory capacity is reached (see "Memory Capacity, Display and Backup," below).

Recording a New Track

When you've finished recording the first track, you can simply play it back as described in "playback," below, or record a new track. To record a new track, press a [RECORD] button other than the one you used to record the previous track, and start recording (if you record on a track that has already been recorded, the previous material will be erased and the new material will be recorded in its place).

If you press the PLAYBACK button of the previously recorded track, you'll be able to record the new track while listening to the previously recorded track.

Punch-in Recording

After pressing a [RECORD] button it is possible to specify a measure from which to begin recording by entering three digits via the VOICE selectors while hiolding the [MIDI/TRANSPOSE] button. The specified measure number will appear on the TEMPO display and playback will begin from that measure. Recording will start automatically when a key is played, and all previous material from that point until the end of the recording will be replaced with the new material.

- Punch-in recording can not be used if Solo Styleplay data is recorded on track 1 of the Performance Memory.

Playback

1. Once all the required tracks have been recorded, press the [PLAYBACK] buttons corresponding to the track or tracks you want to play back.
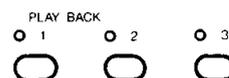
PLAY BACK
○ 1   ○ 2   ○ 3
◯   ◯   ◯

2. Playback of the selected tracks begins as soon as the [START/STOP] button is pressed. Playback can also be started by pressing the [INTRO/ENDING] button and then the [START/STOP] button — in this case playback will begin with an introduction even if the [INTRO/ENDING] button was not used to begin recording.

3. Play along if you like on the keyboard — using any of the Cavinova's voices.

4. Press the [START/STOP] or [INTRO/ENDING] button to stop playback. Playback will stop automatically when the end of the recording is reached. Playback will also stop if a RECORD button is pressed during playback.

Erasing the Tracks

Individual tracks can be completely erased by starting and stopping recording without actaually playing or changing any parameters.

Memory Capacity & Display

The CVP-35 can record a total of approximately 4,000 notes (25 kilo-bytes) — sufficient for quite long and complicated performances. The remaining memory capacity is shown on the TEMPO display while the [RECORD] button is held. All memory free is indicated by "r25" on the display, and as the memory becomes full the number will gradually decrease to "r00" (memory full). Recording will stop automatically if the memory becomes full.

$$r\,2\,5 \rightarrow r\,0\,0$$
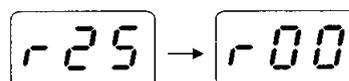
Memory Backup

Recorded data will be retained in memory for approximately one week if the power is continuously OFF. To retain the data for longer periods, turn the CVP-35 POWER switch ON briefly once a week. For long-term storage, use the Bulk Dump function (described on page 26) to save the data to a MIDI storage device such as the DRC-20 Disk Recorder or EMQ-1 Memory Box.

MIDI Functions

## A Brief Introduction to MIDI

MIDI, the Musical Instrument Digital Interface, is a world-standard communication interface that allows MIDI-compatible musical instruments and equipment to share musical information and control one another. This makes it possible to create "systems" of MIDI instruments and equipment that offer far greater versatility and control than is available with isolated instruments.

For example, most MIDI keyboards (including the Clavinova, of course) transmit note and velocity (touch response) information via the MIDI OUT connector whenever a note is played on the keyboard. If the MIDI OUT connector is connected to the MIDI IN connector of a second keyboard or a tone generator, the second keyboard or tone generator will respond precisely to notes played on the original transmitting keyboard. The result is that you can effectively play two instruments at once, providing thick multi-instrument sounds.

MIDI Cable

Clavinova
EMT-1 FM Sound Box
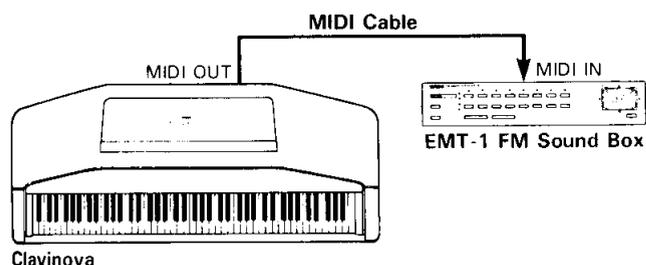
This same type of musical information transfer is used for MIDI sequence recording. A sequence recorder such as the Yamaha DRC-20 Disk Recorder or EMQ-1 Memory Box can be used to "record" MIDI data received from a Clavinova, for example. When the recorded data is played back, the Clavinova automatically "plays" the recorded performance in precise detail.

Clavinova
DRC-20 Disk Recorder
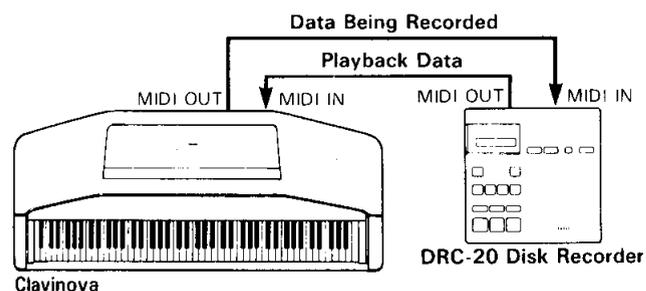
The examples given above really only scratch the surface. MIDI can do much, much more. The CVP-35 offers a number of MIDI functions that allow them to be used in fairly sophisticated MIDI systems.

Note: Always use a high-quality MIDI cable to connect MIDI OUT to MIDI IN terminals. Never use MIDI cables longer than about 15 meters, since cables longer than this can pick up noise which can cause data errors.

## Accessing the CVP-35 MIDI Functions

All of the CVP-35 MIDI functions are accessed by pressing the apropriate VOICE selector while holding the [MIDI/TRANSPOSE] button. The MIDI functions accessed by the various VOICE selectors are shown in the following chart:

Function	Selector
1. Send Channel Select	PIANO
2. Receive Channel Select	CLAVINOVA TONE
3. Local ON/OFF	E. PIANO
4. Program Change ON/OFF	HARPSI
5. Control Change ON/OFF	VIBES
6. Multi-Timbre Mode ON/OFF	GUITAR
7. Split Send Mode	STRINGS
8. MIDI Clock Select	ORGAN
9. Panel Data Transmit	CHOIR
10. Bulk Dump	UPRIGHT BASS

Send and Receive Channel Select

In any MIDI control setup, the MIDI channels of the transmitting and receiving equipment must be matched for proper data transfer (there are 16 MIDI channels). An "OMNI ON" receive mode is also available, which allows reception on all 16 MIDI channels. In the OMNI ON mode it is not necessary to match the receive channel of the receiving device to the transmit channel of the transmitting device.

1. Hold [MIDI/TRANSPOSE] and press [PIANO] to set the send channel or [CLAVINOVA TONE] to set the receive channel.

2. Use TEMPO [▲] and [▼] buttons to select the desired channel (the selected channel number is shown on the TEMPO display — the OMNI ON receive mode is indicated by "ALL" on the display).
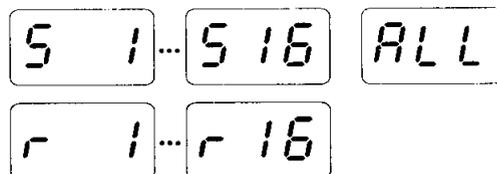

3. Release [MIDI/TRANSPOSE].

Note: When the power is initially turned ON, MIDI receive is set to the OMNI ON mode and the transmit channel is set to 1.

23

MIDI Functions

Local Control ON/OFF

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

Local control can be turned OFF, however, so that the Clavinova keyboard does not play the internal voices, but the appropriate MIDI information is still transmitted via the MIDI OUT connector when notes are played on the keyboard. At the same time, the internal tone generator responds to MIDI information received via the MIDI IN connector. This means that while an external MIDI recorder such as the Yamaha DRC-20 Disk Recorder, for example, plays the Clavinova's internal voices, an external tone generator such as the EMT-1 can be played from the Clavinova keyboard. Local Control is automatically turned ON when the power is initially turned ON.

Clavinova
(Local Control OFF, played from DRC-20 Disk Recorder)
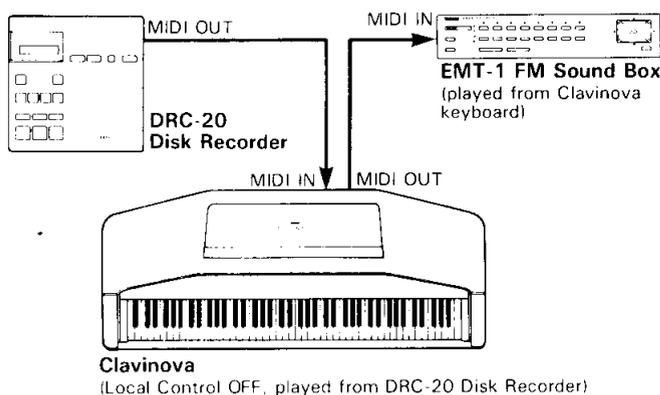
1. Hold [MIDI/TRANSPOSE] and press [E. PIANO].

[E. PIANO] LED ON = local control OFF.
[E. PIANO] LED OFF = local control ON.

2. Release [MIDI/TRANSPOSE].

Program Change ON/OFF

Normally the Clavinova will respond to MIDI program change numbers received from an external keyboard or other MIDI device, causing the correspondingly numbered Clavinova voice to be selected. The Clavinova will normally also send a MIDI program change number whenever one of its voices is selected, causing the correspondingly numbered voice or program to be selected on the external MIDI device if the device is set up to receive and respond to MIDI program change numbers.

This function makes it possible to cancel program change number reception and transmission so that voices can be selected on the Clavinova without affecting the external MIDI device, and vice versa. Program Change is automatically turned ON when the power is initially turned ON.

1. Hold [MIDI/TRANSPOSE] and press [HARPSI].

[HARPSI] LED ON = program change reception/transmission OFF.
[HARPSI] LED OFF= program change reception/transmission ON.

2. Release [MIDI/TRANSPOSE].

Control Change ON/OFF

Normally the Clavinova will respond to MIDI control change data received from an external MIDI device or keyboard, causing the selected Clavinova voice to be affected by pedal and other "control" settings received from the controlling device. The Clavinova also transmits MIDI control change information when either of its pedals are operated.

This function makes it possible to cancel control change data reception and transmission if you do not want the Clavinova voices to be affected by control change data received from an external device or vice versa. Control Change is automatically turned ON when the power is initially turned ON.

1. Hold [MIDI/TRANSPOSE] and press [VIBES].

[VIBES] LED ON = control change reception/transmission OFF.
[VIBES] LED OFF = control change reception/transmission ON.

2. Release [MIDI/TRANSPOSE]

The Multi-Timbre Mode

The Multi-Timbre mode is a special mode in which the Clavinova voices can be independently controlled on different MIDI channel numbers (1 through 10 and 15) by an external MIDI device such as the Yamaha DRC-20 Disk Recorder. The Multi-Timbre mode is OFF when the power is initially turned ON.

The Multi-Timbre mode can be activated as follows:

1. Hold [MIDI/TRANSPOSE] and press [GUITAR].

[GUITAR] LED ON = Multi-Timbre mode ON.
[GUITAR] LED OFF = Multi-Timbre mode OFF.

2. Release [MIDI/TRANSPOSE].

The CVP-35's MIDI channel 15 controls rhythms only. The note assignments for the various rhythm instruments are given below:

RHYTHM INSTRUMENT NOTE ASSIGNMENTS

Note (MIDI Note No.)		Instrument
A1	(45)	CYMBAL DAMP
F#2	(54)	BRUSH ROLL
G#2	(56)	HI-HAT CLOSED HEAVY
A#2	(58)	CRASH CYMBAL LIGHT
B2	(59)	BASS DRUM LIGHT
C3	(60)	SNARE DRUM + RIM HEAVY
C#3	(61)	RIDE CYMBAL CUP
D3	(62)	SNARE DRUM + RIM LIGHT
F3	(65)	BASS DRUM
F#3	(66)	RIM SHOT
G3	(67)	SNARE DRUM HEAVY
G#3	(68)	BRUSH SHOT
A3	(69)	SNARE DRUM LIGHT
A#3	(70)	HI-HAT PEDAL
B3	(71)	SNARE DRUM ECHO
C4	(72)	TOM 4
C#4	(73)	HI-HAT CLOSED
D4	(74)	TOM 3
D#4	(75)	HI-HAT OPEN
E4	(76)	TOM 2
F4	(77)	TOM 1
F#4	(78)	RIDE CYMBAL
G#4	(80)	CRASH CYMBAL
C5	(84)	CONGA LOW
C#5	(85)	CABASA
D5	(86)	CONGA HIGH
D#5	(87)	METRONOME
E5	(88)	BONGO
F5	(89)	TIMBALE LOW
F#5	(90)	CLAVES
G5	(91)	TIMBALE HIGH
G#5	(92)	CASTANETS
A5	(93)	CUICA LOW
A#5	(94)	COWBELL
B5	(95)	CUICA HIGH
C6	(96)	HAND CLAPS
C#6	(97)	AGOGO LOW
D#6	(99)	AGOGO HIGH
E6	(100)	BONGO LOW
F#6	(102)	TAMBOURINE
G#6	(104)	TRIANGLE CLOSED
A#6	(106)	TRIANGLE OPEN

The Split Send Mode

In the split send mode notes played on the left-hand section of the keyboard (to the left of and including the split point key — see "Changing the Split Point" on page 14) are transmitted on MIDI channel 2, while the upper keyboard section transmits on the MIDI channel set using the Send Channel Select function described earlier. In this mode the left- and right-hand sections of the keyboard can be used to play separate external keyboards or tone generators set to receive on the appropriate channels. The Split Send Mode is automatically turned OFF when the power is initially turned ON.

Left-hand section plays EMT-1 FM Sound Box

Right-hand section plays a Clavinova piano voice.
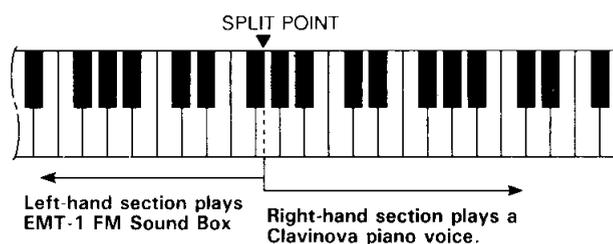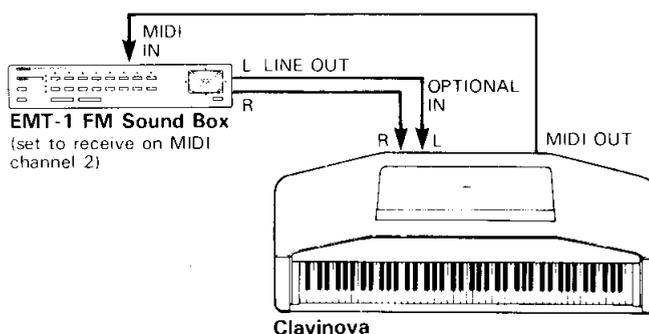
1. Hold [MIDI/TRANSPOSE] and press [STRINGS].

[STRINGS] LED ON = Split Send Mode ON.
[STRINGS] LED OFF = Split Send Mode OFF.

2. Release [MIDI/TRANSPOSE].

MIDI Clock Select

This function determines whether the CVP-35's rhythm and PIANO ABC timing is controlled by the CVP-35's own internal clock or an external MIDI clock signal received from external equipment connected to the MIDI IN connector. The Clock Mode is automatically set to INTERNAL when the power is initially turned ON.

1. Hold [MIDI/TRANSPOSE] and press the [ORGAN].

[ORGAN] LED ON = EXTERNAL.
[ORGAN] LED OFF = INTERNAL.

2. Release [MIDI/TRANSPOSE].

NOTE: If the Clock Mode is set to EXTERNAL and a MIDI clock signal is not being received from an external source, the CVP-35 rhythm, PIANO ABC and other clock-dependent features will not operate.

25

MIDI Functions

Panel Data Send

This function causes all the current Clavinova panel settings (selected voice, etc) to be transmitted via the MIDI OUT terminal. This is particularly useful if you will be recording performances to a MIDI sequence recorder which will be used to control the Clavinova on playback. By transmitting the Clavinova panel settings and recording them on the MIDI sequence recorder prior to the actual performance data, the Clavinova will be automatically restored to the same settings when the performance is played back.

1. Hold [MIDI/TRANSPOSE] and press [CHOIR].

2. Release [MIDI/TRANSPOSE].

Bulk Data Dump

This function is used to transmit all data stored in the Performance Memory to a MIDI data storage device such as the Yamaha DRC-20 Disk Recorder, other sequence recorders or MIDI compatible computers.

1. Hold [MIDI/TRANSPOSE] and press [UPRIGHT BASS].

2. Release [MIDI/TRANSPOSE].

NOTE: The [UPRIGHT BASS] voice selector LED will remain lit while the data is being sent.

MIDI Specifications for Other Equipment

When using the Clavinova with other MIDI equipment, always refer to the MIDI specifications (implementation chart and MIDI data format) of the equipment used to ensure compatibility.

Troubleshooting

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

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

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

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

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

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

Options & Expander Modules

OPTIONS

BC-7/BC-8 Bench
A stable, comfortable bench styled to match your Yamaha Clavinova.

HPE-5 Stereo Headphones
High-performance lightweight dynamic headphones with extra-soft ear pads.

KC-882 Key Cover
An acrylic cover to keep your keyboard clean and protect it from spilled beverages, etc.

EXPANDER MODULES

DRC-20   Disk Recorder
DOM-30   Disk Orchestra Module

These state-of-the-art Expander Modules can dramatically expand the musical scope of your Clavinova.

NOTE: Some items may not be available in certain areas.

MIDI Data Format

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

1. NOTE ON/OFF

Data format: [9xH] -> [kk] -> [vv]

9xH = Note ON event (x = channel number)
kk = Note number (21 ~ 108 = A-1 ~ C7)
vv = Velocity (Key ON = 1 ~ 127. Key OFF = 0)

* Note OFF event format [8xH] -> [kk] -> [vv] also recognized (reception only, vv = 0 ~ 127).

2. CONTROL CHANGE & MODE MESSAGES

Data format: [BxH] -> [cc] -> [dd]

BxH = Control event (x = channel number)
cc = Control number (or mode message number)
dd = Control value

cc	PARAMETER	dd
01H (01)	Modulation (Vibrato)	0 (OFF) ~ 127 (MAX.)
07H (07)	Volume	00000000 = -∞
		01101111 = -3 dB
		01111111 = ±0 dB
0AH (10)	Pan pot	00H ~ 1FH = left 3
		20H ~ 2FH = left 2
		30H ~ 3FH = left 1
		40H ~ 47H = center
		47H ~ 4FH = voice fixed
		50H ~ 5FH = right 1
		60H ~ 6FH = right 2
		70H ~ 7FH = right 3
0BH (11)	Expression	00000000 = -∞
		01101111 = -3 dB
		01111111 = ±0 dB
40H (64)	Damper pedal	0 ~ 3FH = OFF;
		40H ~ 7FH = ON
42H (66)	Sostenuto pedal	0 ~ 3FH = OFF;
		40H ~ 7FH = ON
43H (67)	Soft pedal	0 ~ 3FH = OFF;
		40H ~ 7FH = ON
79H (121)	Reset all controllers	0
7AH (122)	Local ON/OFF	0 = OFF; 7FH = ON
7BH (123)	All notes OFF	0
7CH (124)	OMNI OFF/All notes OFF	0
7DH (125)	OMNI ON/All notes OFF	0

* 0AH, 7AH, 7BH, 7CH and 7DH are receive only.

3. PROGRAM CHANGE

Data format: [CxH] -> [dd]

CxH = program event (x = channel number)
dd = Program number

Panel Voices

dd	VOICE	dd	VOICE
00H	PIANO	06H	STRINGS
01H	CLAVINOVA TONE	07H	ORGAN
02H	E.PIANO	08H	CHOIR
03H	HARPSICHORD	09H	UPRIGHT BASS
04H	VIBES	0AH	ELEC BASS
05H	GUITAR	0BH	DRUMS

Voices 13 — 53

dd	VOICE	dd	VOICE
0CH	BRASS	21H	PIANO BRIGHT
0DH	POP BRASS	22H	PIANO SOFT
0EH	TRUMPET	23H	E. PIANO DX
0FH	MUTE TRUMPET	24H	SYNTH CRYSTAL
10H	HORN	25H	CELESTA
11H	SAX	26H	MARIMBA
12H	SAX SOFT	27H	FOLK GUITAR
13H	CLARINET	28H	JAZZ GUITAR 1
14H	OBOE	29H	JAZZ GUITAR 2
15H	FLUTE	2AH	ROCK GUITAR 1
16H	ACCORDION	2BH	ROCK GUITAR 2
17H	HARMONICA	2CH	MUTE GUITAR
18H	STRINGS SOFT	2DH	BANJO
19H	VIOLIN	2EH	PIZZICATO
1AH	VIOLIN HARD	2FH	HARP
1BH	FULL ORGAN	30H	UPRIGHT BASS SOFT
1CH	JAZZ ORGAN	31H	ELEC BASS SOFT
1DH	SYNTH BRASS	32H	ELEC BASS HEAVY
1EH	SYNTH WOOD	33H	SYNTH BASS
1FH	SYNTH STRINGS	34H	TIMPANI
20H	SYNTH CHOIR		

* No voice change is made when dd > 34H.

4. PITCH BENDER

Data format: [ExH] -> [ccH] -> [ddH]

ExH = Bender event
cc = Least significant byte
dd = Most significant byte

	MSB	LSB
MAX:	01111111	01111110
	01111110	01111100
	01111101	01111010
	:	
	01000001	00000010
Center:	01000000	00000000
	00111111	00000000
	:	
	00000001	00000000
MIN:	00000000	00000000

5. SYSTEM REALTIME MESSAGES

Active Sensing (FEH)
Transmitted every 200 milliseconds. If no data received for more than 400 milliseconds after FEH, a NOTE OFF occurs.

Timing Clock (F8H)
Start (FAH)
Stop (FCH)

6. SYSTEM EXCLUSIVE MESSAGES

(1) Clavinova Messages
Data Format: [F0H] -> [43H] -> [73H] -> [29H] -> [nn] -> [F7H]

43H = YAMAHA ID
73H = CLAVINOVA ID
29H = CVP-35 ID
nn = Substatus

nn SEND/RECEIVE DATA
02H Internal clock (receive only)
03H External MIDI clock (receive only)
13H Multi-Timbre mode OFF
15H Multi-Timbre mode ON
7nH Receive channel change (receive only)

27

MIDI Data Format

(2) Special Messages-1

Data Format: [F0H] -> [43H] -> [73H] -> [29H] -> [11H] ->
[0xH] -> [cc] -> [dd] -> [F7H]

43H = YAMAHA ID
73H = CLAVINOVA ID
29H = CVP-35 ID
11H = CLAVINOVA special control code
0xH = MIDI channel number
cc = Control number
dd = Control value

cc	SEND/RECEIVE DATA	dd
08H	DUAL/SPLIT Balance	00H = lower max.
		7FH = upper max.
10H	ABC Mode	00H = OFF
		01H = ABC Single Finger
		02H = ABC Fingered
		03H = Full-Keyboard ABC
11H	Rhythm Variation	00H = OFF
		01H = Variation ON
12H	Fill In Switch Event	00H = Fill to normal OFF event
		01H = Fill to normal ON event
		02H = Fill to variation ON event
		03H = Fill to variation OFF event
13H	Intro/Ending Switch Event	00H = INTRO/ENDING OFF
		01H = Intro mode on
		02H = Ending mode on
14H	Split	[dd] = Split key number
15H	Rhythm Number	[dd] = Rhythm number
19H	Volume	[dd] = Volume value
		(0xH: x = 2 for BASS,
		x = 4 for CHORD1,
		x=5 for CHORD 2)
1AH	Rhythm Volume	[dd] = Volume value
21H	Solo Styleplay Number	00H ~ 19H = Style number
22H	Solo Styleplay	00H ~ 3FH = OFF
		40H ~ 7FH = ON
5AH	DUAL SPLIT Mode	00H = OFF
		01H = DUAL
		02H = SPLIT (upper damper)
		03H = SPLIT (lower damper)
		04H = SPLIT (upper/lower damper)
5CH	DUAL SPLIT Voice	[dd] = DUAL/SPLIT voice number
5DH	Pedal Function	[dd] = Function number

(2) Special Messages-2 (Tempo)

Data Format: [F0H] -> [43H] -> [73H] -> [29H] -> [11H]
->[1FH] -> [cc] -> [dd] -> [F7H]

43H = YAMAHA ID
73H = CLAVINOVA ID
29H = CVP-35 ID
11H = Clavinova special control code
1FH = MIDI channel number
cc = Tempo low byte
dd = Tempo high byte   Tempo = dd × 128 + cc

(3) General Messages

a) Panel Dump Request (receive only)

Data Format: [F0H] -> [43H] -> [2nH] -> [7CH] -> [F7H]

Panel data is transmitted when the above data is received.

2nH = Panel dump request ("n" is channel number).

b) Panel Dump

Data Format: [F0H] -> [43H] -> [0nH] -> [7CH] ... [F7H]

0nH = Panel dump ("n" is channel number).
7CH = Format code.

A bulk dump is performed when the above data is received.

c) Performance Data Dump

Data Format: [F0H] -> [43H] -> [73H] -> [29H] -> [06H] ... [F7H]

06H = Bulk dump code.

• All MIDI data available for general use are given above.

Index

1

- Main keyboard unit
- Keyboard
- Clavier
- Unidad principal de teclado

- Long gold-colored screws x 4
- Lange goldfarbene Schrauben x 4
- Vis longues dorées x 4
- Tornillos largos dorados x 4 ①

- Medium screws x 6
- Mittellange Schrauben x 6
- Vis moyennes x 6
- Tornillos medios x 6 ②

- Short screws x 6
- Kurze Schrauben x 6
- Vis courtes x 6
- Tornillos cortos x 6 ③

- Small screws x 4
- Kleine Schrauben x 4
- Petites vis x 4
- Tornillos pequeños x 4 ④

- Small screws x 2
- Kleine Schrauben x 2
- Petites vis x 2
- Tornillos pequeños x 2 ⑤

- Joint connectors x 4
- Gelenkverbinder x 4
- Dispositifs d'assemblage x 4
- Conectores de juntas x 4

- Plastic caps x 4
- Plastikkappen x 4
- Capuchons en plastique x 4
- Tapas de plástico x 4

(A) (B) (E) (C) (D)

Assembly

Note: We do not recommend attempting to assemble the CVP-35 alone. The job can be easily accomplished, however, with only two people.

1 Open the box and remove all the parts.

On opening the box you should find the parts shown in the illustration. Check to make sure that all the required parts are provided.

2 Assemble the side panels (E) and feet (C).

Install the joint connectors in side panels (E) as shown in the illustration, then secure the feet (C) to the side panels (E) with the long gold-colored screws ①. Once secure, push in the plastic caps provided.

* When installing the joint connectors in the holes in the side panels (E), make sure that they are rotated to the position shown in the illustration.

3 Attach the side panels (E) to the center panel (A).

Attach the center panel (A) to the side panels (E) using the four medium screws ② as shown in the illustration.

4 Attach front bracket (B) between side panels (E).

Attach the long black metal bracket (B) to the corresponding brackets on the side panels using two short screws ⑤, as shown in the illustration. The flanged edges of bracket (B) should face upwards.

Montage

Hinweis: Wir raten davon ab, die Montage und Aufstellung des CVP-35 alleine auszuführen. Zwei Personen können das CVP-35 jedoch problemlos zusammenbauen und aufstellen.

1 Versandkarton öffnen und alle Teile auspacken.

Der Karton sollte all die in der linken Abbildung gezeigten Teile enthalten. Vergewissern Sie sich, daß alle benötigten Teile vorhanden sind.

2 Die Standbeine (E) und Füße (C) verschrauben.

Entsprechend der Abbildung die Verbindungsstücke an den Standbeinen (E) anbringen. Dann die Füße (C) mit Hilfe der goldfarbenen langen Schrauben ① an den Standbeinen (E) anschrauben. Nach dem Festziehen der Schrauben die mitgelieferten Plastikkappen auf die Schraublöcher aufsetzen.

* Beim Einsetzen der Verbindungsstücke in die Standbeine (E) sicherstellen, daß sie in die Position gedreht sind, wie in der Abbildung gezeigt.

3 Die Standbeine (E) mit dem Auflagebrett (A) verschrauben.

Die vier Verbindungsstücke in die Löcher in der Rückwand (A) einsetzen. Dann die beiden Standbeine (E) entsprechend der Abbildung mit Hilfe der mittleren Schrauben ② anschrauben.

4 Die Strebe (B) zwischen den Seitenplatten anbringen.

Gemäßder Abbildung die lange schwarze Metallstrebe (B) an den entsprechenden Halterungen der Seitenplatten mit zwei kurzen Schrauben ⑤ anbringen. Die Flanschkanten der Strebe (B) sollten dabei nach oben weisen.

2

(E)

(C)
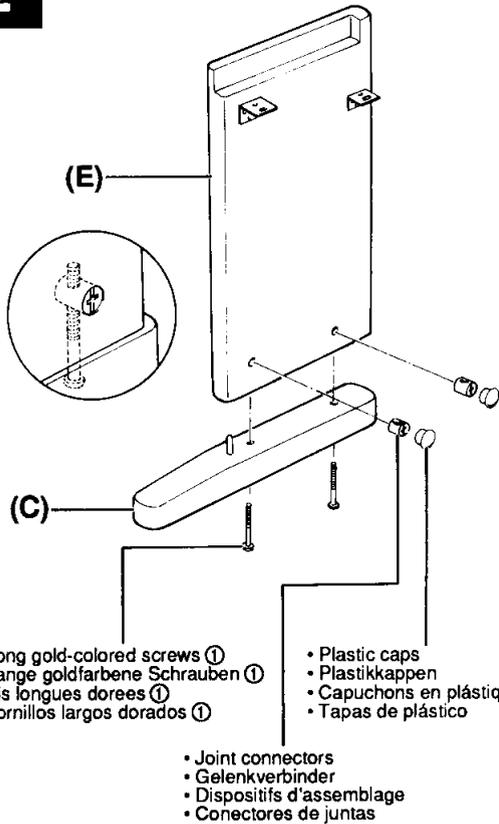
- Long gold-colored screws ①
- Lange goldfarbene Schrauben ①
- Vis longues dorees ①
- Tornillos largos dorados ①

- Plastic caps
- Plastikkappen
- Capuchons en plástique
- Tapas de plástico

- Joint connectors
- Gelenkverbinder
- Dispositifs d'assemblage
- Conectores de juntas

3

(A)

(E)

(C)
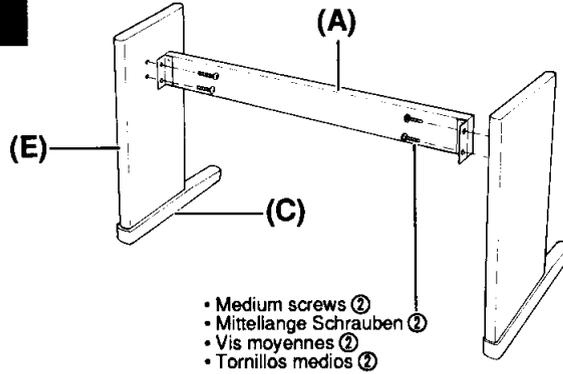
- Medium screws ②
- Mittellange Schrauben ②
- Vis moyennes ②
- Tornillos medios ②

4

(B)

(E)

(C) (A)
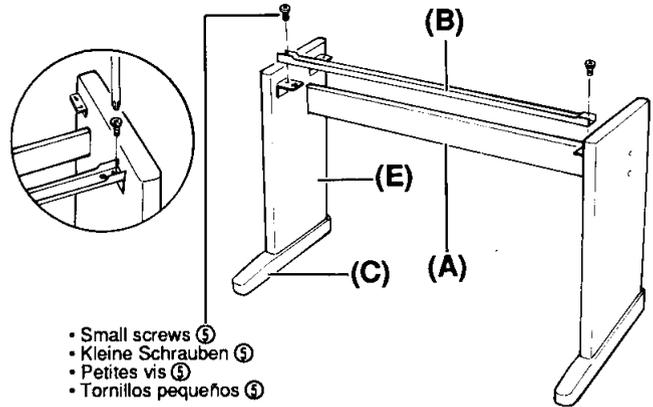
- Small screws ⑤
- Kleine Schrauben ⑤
- Petites vis ⑤
- Tornillos pequeños ⑤

Montage

Remarque: Nous ne vous conseillons pas d'essayer d'assembler le CVP-35 seul. Toutefois, ce travail peut être facilement exécuté par deux personnes.

1 Ouvrir le carton et retirer toutes les pièces

Les pièces indiquées sur l'illustration devraient toutes se trouver dans le carton. Vérifier qu'il n'en mamque aucune.

2 Monter les panneaux latéraux (E) sur les pieds (C)

Poser les dispositifs d'assemblage sur les panneaux latéraux (E) de la manière illustrée, puis fixer les pieds (C) aux panneaux latéraux (E) à l'aide des vis longues dorées ①. Une fois les vis posées, placer les capuchons en plastique fournis.

* Lors de la pose des dispositifs d'assemblage dans les trous des panneaux latéaux (E), veiller à les diriger dans le sens indiqué sur l'illustration.

3 Fixer les panneaux latéraux (E) au panneau central (A)

Fixer le panneau central (A) sur les panneaux latéraux (E) à l'aide de quatre vis moyennes ① comme illustré.

4 Fixer les quatre supports avant (B) entre les panneaux latéraux (E)

Fixer de la manière illustrée les quatre supports métalliques longs de couleur noire (B) aux ferrures correspondantes des panneaux latéraux à l'aide de deux vis courtes ⑤. Le bord recourbé des supports (B) doit être dirigé vers le haut.

Montaje

Nota: El trabajo de montaje puede realizarse fácilmente entre dos personas.

1 Abra la caja y extraiga todas las partes.

Al abrir la caja, usted debe encontrar las partes mostradas en la ilustración. Compruebe para cerciorarse de que se proporcionan todas las partes necesarias.

2 Monte los paneles laterales (E) y las patas (C).

Instale los conectores de juntas en los paneles laterales (E) como se muestra en la ilustración, luego fije las patas (C) en los paneles laterales (E) con los tornillos largos dorados ①. Una vez fijas, introduzca a presión las tapas de plástico que se proporcionan.

* Cuando instale los conectores de juntas en los orificios de los paneles laterales (E), asegúrese de que están girados en la posición mostrada en la ilustración.

3 Acople los paneles laterales (E) al panel central (A).

Una el panel central (A) en los paneles laterales (E) usando los cuatro tornillos medios ② como se muestra en la ilustración.

4 Acople la ménsula frontal (B) entre los paneles laterales (E).

Una la ménsula metálica larga y negra (B) en las ménsulas correspondientes de los paneles laterales usando dos tornillos cortos ⑤ como se muestra en la ilustración. Los rebordes de brida de la ménsula (B) deben estar encarados hacia arriba.

5

- Main keyboard unit
- Keyboard
- Clavier
- Unidad principal de teclado

- Short Screws ③
- Kurze Schrauben ③
- Vis courtes ③
- Tornillos cortos ③
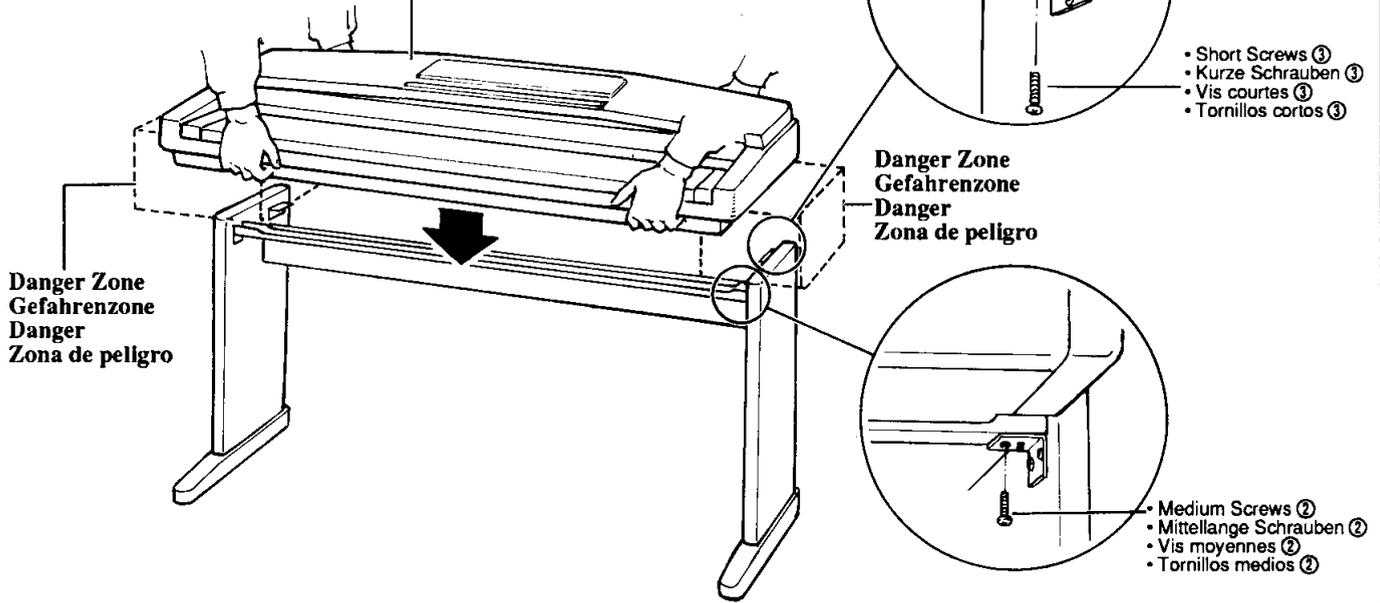
Danger Zone
Gefahrenzone
Danger
Zona de peligro

Danger Zone
Gefahrenzone
Danger
Zona de peligro

- Medium Screws ②
- Mittellange Schrauben ②
- Vis moyennes ②
- Tornillos medios ②

5 Install the main keyboard unit.

As shown in the illustration, gently lower the main keyboard unit onto the stand assembly so that the screw holes on the bottom of the keyboard match the holes in the brackets near the rear edge of the side panels (E). Secure the main keyboard unit to the stand assembly using two screws ③ screwed through the rear brackets and two screws ② through the front bracket.

* Keep your fingers away from the area marked "Danger Zone" in the illustration when lowering the main keyboard unit onto the stand assembly.

6 Attach the pedal assembly.

Before actually attaching the pedal assembly (D), be sure to plug the pedal cord connector which is protruding from the top of the pedal assembly into the corresponding connector in the bottom of the main keyboard unit. Once the pedal cord has been connected, tilt the main unit as shown in the illustration, align the pedal assembly with the screw holes on the main unit and center panel (A), making sure that the slack section of pedal cord fits into the recess in the top of the pedal assembly, and screw the four screws ④ into the center panel (A), and the four screws ③ into the main keyboard unit.

* Check to make sure that all screws have been securely tightened.

7 Be sure to set the pedal adjusters.

For stability, two adjusters are provided on the bottom of the pedal assembly (D). Rotate the adjusters until they comes in firm contact with the floor surface. The adjusters ensure stable pedal operation and facilitates pedal effect control.

* If the adjusters are not in firm contact with the floor surface, distorted sound may result.

5 Das Keyboard montieren.

Gemäß der Abbildung das Keyboard vorsichtig auf den Ständer so absenken, daß die beiden schwarzen Plastiknoppen auf der Unterseite des Keyboards in die größeren Löcher nahe der hinteren Kante der Seitenplatten (E) fassen. Das Keyboard mit zwei Schrauben ③ hinten und zwei Schrauben ② vorne befestigen.

* Beim Aufsetzen auf den Ständer das Keyboard nicht am mit "Gefahrenzone" bezeichneten Bereich fassen, um ein Einklemmen der Finger zu verhindern.

6 Pedalgestell anbringen.

Vor dem Anbringen des Pedalgestells (D) zunächst den Anschluß oben am Pedalgestell mit dem Anschluß unten am Keyboard verbinden. Nach dem Anschließen des Pedalkabels das Pedalgestell mit den Schraubenlöchern im Keyboard und am Auflagebrett (A) ausrichten. Dabei darauf achten, daß das Pedalkabel in der Einbuchtung oben am Pedalgestell sitzt. Dann das Pedalgestell mit vier Schrauben ④ am Auflagebrett (A) und mit vier Schrauben ③ am Keyboard anbringen.

* Sicherstellen, daß alle Schrauben gut festgezogen sind.

7 Stützschrauben des Pedalgestells einstellen.

Zur Stabilisierung sind unten am Pedalgestell (D) zwei Stützschrauben angebracht. Die Stützschrauben drehen, bis sie am Boden aufsitzen. Die beiden Stützschrauben gewährleisten Pedalstabilität und sorgen für akkurate Effektsteuerung.

* Falls die Stützschrauben nicht am Boden aufsitzen, kann es zu Klangverzerrungen kommen.

6

7

- The protrusion on the connector must face the rear of the main unit.
- Der Vorsprung am Stecker muß auf die Rückseite des Keyboards weisen.
- La partie en saillie du connecteur doit être dirigée vers l'arrière du clavier.
- El saliente del conector debe quedar encarado a la parte posterior de la unidad principal.

— (D)
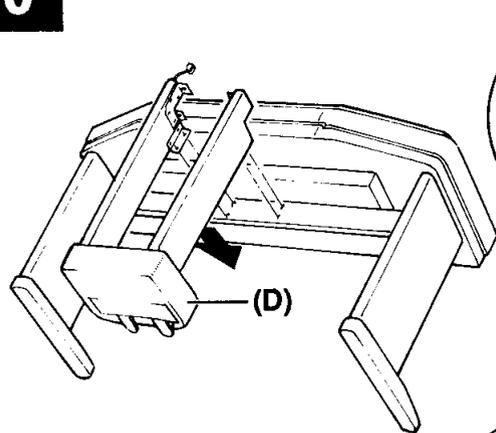
- Main keyboard unit
- Keyboard
- Clavier
- Unidad principal de teclado

- Small Screws ④
- Kleine Schrauben ④
- Petites vis ④
- Tornillos pequeños ④

- Short Screws ③
- Kurze Schrauben ③
- Vis courtes ③
- Tornillos cortos ③

— (D)
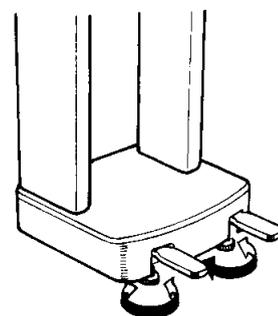
5 Poser le clavier

Poser le clavier de la manière illustrée, en l'abaissant avec précaution sur l'ensemble et en veillant à ce que les orifices pour vis situés sous le clavier viennent se placer sur les orifices des supports situés près du bord arrière des panneaux latéraux (E). Fixer le clavier au support arrière à l'aide de deux vis ③ et aux supports avant à l'aide de deux vis ②.

* Pour abaisser le clavier sur l'ensemble, ne pas le tenir aux endroits marqués "Danger Zone" sur l'illustration.

6 Poser le pédalier

Avant de poser définitivement le pédalier (D), veiller à brancher le connecteur du cordon de pédale, sortant de la partie supérieure du pédalier, au connecteur correspondant situé à la partie inférieure du clavier. Une fois que le cordon de pédale est branché, incliner le clavier de la manière illustrée, aligner le pédalier sur les trous de vis du clavier et du panneau central (A), en veillant à placer le cordon de pédale dans la gorge située à la partie supérieure du pédalier et poser les quatre vis ④ sur le panneau central (A) et les quatre vis ③ sur le clavier.

* Vérifier que toutes les vis sont serrées à fond.

7 Ne pas oublier de régler la hauteur du pédalier

Deux dispositifs de réglage sont prévus à la partie inférieure du pédalier (D) pour assurer sa stabilité. Les tourner jusqu'à ce qu'ils soient en contact ferme avec la surface du sol. Ces dispositifs assurent la stabilité du pédalier lors de son utilisation et facilitent la commande au pied des effets.

* Si ces dispositifs ne sont pas en contact ferme avec le sol, il peut se produire une distorsion du son.

5 Instale la unidad del teclado principal

Como se muestra en la ilustración, baje con cuidado la unidad del teclado principal en el conjunto del soporte de forma que los orificios de tornillo de la parte inferior del teclado se correspondan con los orificios de las ménsulas cerca del borde posterior de los paneles laterales (E). Asegure la unidad del teclado principal en el conjunto del soporte enroscando dos tornillos ③ a través de las ménsulas traseras y dos tornillos ② a través de la ménsula frontal.

* Mantenga sus dedos alejados del área marcada con "Zona peligrosa" en la ilustración cuando baje la unidad del teclado principal en el conjunto del soporte.

6 Una el conjunto de pedales

Antes de acoplar el conjunto de pedales (D), asegúrese de enchufar el conector del cable de los pedales que sale desde la parte superior del conjunto de pedales en el conector correspondiente de la parte inferior de la unidad del teclado. Una vez se ha conectado el cable del pedal, incline la unidad principal como se muestra en la ilustración, alineando el conjunto de pedales con los orificios de tornillo de la unidad principal y panel central (A), asegurándose de que la sección floja del cable del pedal se acopla en el hueco de la parte superior del conjunto de pedales, y enrosque los cuatro tornillos ④ en el panel central (A), y los cuatro tornillos ③ en la unidad del teclado principal.

* Compruebe para cerciorarse de que todos los tornillos se han apretado bien.

7 Asegúrese de ajustar los ajustadores de pedal.

Para mejor estabilidad, se proporcionan dos ajustadores en la parte inferior del conjunto de pedales (D). Gire los ajustadores hasta que contacten firmemente con la superfice del piso. Los ajustadores asegurar una operación estable de los pedales y facilitan el control del efecto del pedal.

* Si los ajustadores no están en firme contacto con la superficie del suelo, el sonido se distorsionará.

111

Specifications

|	CVP-35
KEYBOARD	88 KEYS (A-1 — C7)
TONE GENERATOR	AWM (Advanced Wave Memory)
VOICE SELECTORS & CONTROLS	PIANO, CLAVINOVA TONE, E. PIANO, HARPSI, VIBES, GUITAR, STRINGS, ORGAN, CHOIR, UPRIGHT BASS, ELEC BASS, DRUMS, VOICE 13 - 53, SPLIT
TOUCH SENSITIVITY	HARD, MEDIUM, SOFT
PIANO ABC & CONTROLS	SINGLE FINGER, FINGERED, SOLO STYLEPLAY, RHYTHM VOLUME, CHORD 1 VOLUME, CHORD 2 VOLUME, BASS VOLUME
RHYTHM SELECTORS & CONTROLS	POP 1/2, DANCE POP 1/2, 16 BEAT 1/2, ROCK'N', 16 BEAT 3, SLOW ROCK, SHUFFLE, COUNTRY 1/2, SWING 1/2, BIG BAND, BOOGIE, BOSSA, SAMBA, CHA-CHA, RHUMBA, MARCH, MARCH 6/8, WALTZ, J. WALTZ, START/STOP, INTRO/ENDING, NORMAL/FILL TO NORMAL, VARIATION/ FILL TO VARIATION, TEMPO ▲/▼, TEMPO Display, BEAT LED
KEYBOARD PERCUSSION	BRUSH ROLL, HI-HAT CLOSED HEAVY, CRASH CYMBAL LIGHT, BASS DRUM LIGHT, SNARE DRUM + RIM HEAVY, RIDE CYMBAL CUP, SNARE DRUM + RIM LIGHT, BASS DRUM, RIM SHOT, SNARE DRUM HEAVY, BRUSH SHOT, SNARE DRUM LIGHT, HI-HAT PEDAL, SNARE DRUM ECHO, TOM 4, HI-HAT CLOSED, TOM 3, HI-HAT OPEN, TOM 2, TOM 1, RIDE CYMBAL, CRASH CYMBAL, CONGA LOW, CABASA, CONGA HIGH, METRONOME, BONGO, TIMBALE LOW, CLAVES, TIMBALE HIGH, CASTANETS, CUICA LOW, COWBELL, CUICA HIGH, HAND CLAPS, AGOGO LOW, AGOGO HIGH, BONGO LOW, TAMBOURINE, TRIANGLE CLOSED, TRIANGLE OPEN
PERFORMANCE MEMORY	RECORD 1/2/3, PLAY BACK 1/2/3
PEDAL CONTROLS	DAMPER, SOFT (SOSTENUTO, START/STOP, SOLO STYLEPLAY)
OTHER CONTROLS	MASTER VOLUME, MIDI/TRANSPOSE, DEMO, POWER
JACKS & CONNECTORS	HEADPHONES x 2, AUX. OUT R and L/L + R, OPTIONAL IN R/L, MIDI IN/OUT/THRU
INPUT & OUTPUT LEVEL/IMPEDANCE	AUX. OUT: 600 - 300 Ω/-4 dBm OPTIONAL IN: 22 kΩ/-10 dBm (for nominal output level)
MAIN AMPLIFIERS	60 W (30 W x 2)
SPEAKERS	13 cm (5-1/8") x 2, 5 cm (2") x 2
DIMENSIONS (W x D x H)	1416 mm x 582 mm x 817 mm (55-3/4" x 23" x 32-1/8")
WEIGHT	60.0 kg (132.3 lbs.)

Fingering Chart/Akkordliste/
Tablature/Gráfica de digitado

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

Major	Minor	Seventh	Minor seventh
Durakkord	Mollakkord	Septime	Moll-Septakkord
Majeur	Mineur	Septième	Septième mineure
Mayor	Menor	Séptima	Menor de séptima

Fingering Chart/Akkordliste/Tablature/Gráfica de digitado

Major seventh	Minor major seventh	Augmented	Diminished
Durakkord mit großer Septime	Mollakkord mit großer Septime	Übermäßig	Vermindert
Septième majeure	Septième majeure mineure	Augmenté	Diminué
Mayor de séptima	Menor de séptima mayor	Aumentado	Disminuido

CM7	CmM7	Caug	Cdim
C#M7 (D♭M7)	C#mM7 (D♭mM7)	C#aug (D♭aug)	C#dim (D♭dim)
DM7	DmM7	Daug	Ddim
D#M7 (E♭M7)	D#mM7 (E♭mM7)	D#aug (E♭aug)	D#dim (E♭dim)
EM7	EmM7	Eaug	Edim
FM7	FmM7	Faug	Fdim
F#M7 (G♭M7)	F#mM7 (G♭mM7)	F#aug (G♭aug)	F#dim (G♭dim)
GM7	GmM7	Gaug	Gdim
G#M7 (A♭M7)	G#mM7 (A♭mM7)	G#aug (A♭aug)	G#dim (A♭dim)
AM7	AmM7	Aaug	Adim
A#M7 (B♭M7)	A#mM7 (B♭mM7)	A#aug (B♭aug)	A#dim (B♭dim)
BM7	BmM7	Baug	Bdim

Sixth
Sexte
Sixième
Sexta

Suspended fourth
**Vorgehaltene Quarte**
Quarte suspendue
Cuarta suspendida

Minor seventh flat five
Moll-Septakkord mit verminderter Quinte
Quinte bémol septième mineure
Menor de séptima quinta bemol

Major seventh flat five
Dur-Septakkord mit verminderter Quinte
**Quinte bémol septième majeure**
Mayor de séptima quinta bemol

Sixth	Suspended fourth	Minor seventh flat five	Major seventh flat five
C6	Csus4	Cm7-5	CM7-5
C#6 (D♭6)	C#sus4 (D♭sus4)	C#m7-5 (D♭m7-5)	C#M7-5 (D♭M7-5)
D6	Dsus4	Dm7-5	DM7-5
D#6 (E♭6)	D#sus4 (E♭sus4)	D#m7-5 (E♭m7-5)	D#M7-5 (E♭M7-5)
E6	Esus4	Em7-5	EM7-5
F6	Fsus4	Fm7-5	FM7-5
F#6 (G♭6)	F#sus4 (G♭sus4)	F#m7-5 (G♭m7-5)	F#M7-5 (G♭M7-5)
G6	Gsus4	Gm7-5	GM7-5
G#6 (A♭6)	G#sus4 (A♭sus4)	G#m7-5 (A♭m7-5)	G#M7-5 (A♭M7-5)
A6	Asus4	Am7-5	AM7-5
A#6 (B♭6)	A#sus4 (B♭sus4)	A#m7-5 (B♭m7-5)	A#M7-5 (B♭M7-5)
B6	Bsus4	Bm7-5	BM7-5

Half diminished (minor major seventh flat five)
Halbvermindert
Demi diminué (Quinte bémol septième majeure mineure)
Medio disminuido (menor de séptima mayor quinta bemol)

Minor sixth
Mollakkord mit hinzugefügter Sexte
Sixième mineure
Menor de sexta

Seventh suspended fourth
Septakkord mit vorgehaltener Quarte
Quarte suspendue septième
Séptima cuarta suspendida

Major flat five
Durakkord mit verminderter Quinte
Quinte bémol majeure
Mayor de quinta bemol

CmM7-5	Cm6	C7sus4	C-5
C#mM7-5 (D♭mM7-5)	C#m6 (D♭m6)	C#7sus4 (D♭7sus4)	C#-5 (D♭-5)
DmM7-5	Dm6	D7sus4	D-5
D#mM7-5 (E♭mM7-5)	D#m6 (E♭m6)	D#7sus4 (E♭7sus4)	D#-5 (E♭-5)
EmM7-5	Em6	E7sus4	E-5
FmM7-5	Fm6	F7sus4	F-5
F#mM7-5 (G♭mM7-5)	F#m6 (G♭m6)	F#7sus4 (G♭7sus4)	F#-5 (G♭-5)
GmM7-5	Gm6	G7sus4	G-5
G#mM7-5 (A♭mM7-5)	G#m6 (A♭m6)	G#7sus4 (A♭7sus4)	G#-5 (A♭-5)
AmM7-5	Am6	A7sus4	A-5
A#mM7-5 (B♭mM7-5)	A#m6 (B♭m6)	A#7sus4 (B♭7sus4)	A#-5 (B♭-5)
BmM7-5	Bm6	B7sus4	B-5

116

Minor flat five
Mollakkord mit verminderter Quinte
Quinte bémol mineure
Menor de quinta bemol
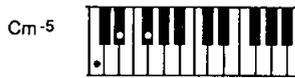
Seventh flat five
Septakkord mit verminderter Quinte
Quinte bémol septième
Séptima quinta bemol

Seventh sharp five
Dur-Septakkord mit erhöhter Quinte
Quinte dièse septième
Séptima quinta sostenida

Major seventh sharp five
Durakord mit Septime und erhöhter Quinte
Quinte dièse septième majeure
Mayor de séptima quinta sostenida

Minor flat five	Seventh flat five	Seventh sharp five	Major seventh sharp five
Cm-5	C7-5	C7+5	CM7+5
C#m-5 (D♭m-5)	C#7-5 (D♭7-5)	C#7+5 (D♭7+5)	C#M7+5 (D♭M7+5)
Dm-5	D7-5	D7+5	DM7+5
D#m-5 (E♭m-5)	D#7-5 (E♭7-5)	D#7+5 (E♭7+5)	D#M7+5 (E♭M7+5)
Em-5	E7-5	E7+5	EM7+5
Fm-5	F7-5	F7+5	FM7+5
F#m-5 (G♭m-5)	F#7-5 (G♭7-5)	F#7+5 (G♭7+5)	F#M7+5 (G♭M7+5)
Gm-5	G7-5	G7+5	GM7+5
G#m-5 (A♭m-5)	G#7-5 (A♭7-5)	G#7+5 (A♭7+5)	G#M7+5 (A♭M7+5)
Am-5	A7-5	A7+5	AM7+5
A#m-5 (B♭m-5)	A#7-5 (B♭7-5)	A#7+5 (B♭7+5)	A#M7+5 (B♭M7+5)
Bm-5	B7-5	B7+5	BM7+5

```
YAMAHA [ Clavinova ]                                    Date : 06/27, 1991
    Model   CVP35      MIDI Implementation Chart        Version : 1.1
```

Function		Transmitted	Recognized	Remarks
Basic Default		1	1	
Channel Changed		1-16	1-16	
Mode Default		3	1	
Messages		X	OMNIon,OMNIoff	
		**************	X	
Note		21-108	21-108	
Number : True voice		**************	21-108	
Velocity Note on		O 9nH,v=1-127	O v=1-127	
Note off		X 9nH,v=0	X	
After Key's		X	X	
Touch Ch's		X	X	
Pitch Bender		O	O	
	01	O	O	Modulation
	07	O	O	Volume
	10	X	O	Pan pot
	11	O	O	Expression
Control	64	O	O	Damper
	66	O	O	Sostenuto
Change	67	O	O	Soft Pedal
	121	X	O	Reset All Controllers *1
Program		O 0-52	O 0-127	
Change : True #		**************	0-127	
System Exclusive		O	O	
System : Song Pos		X	X	
: Song Sel		X	X	
Common : Tune		X	X	
System :Clock		O	O	
Real Time :Commands		O	O	
Aux :Local ON/OFF		X	O	
:All Notes OFF		X	O (123-125) *1	
Mes- :Active Sense		O	O	
sages :Reset		X	X	

```
:Notes : *1 = receive (121,123) if omni off or multi-timbre on
```

```
Mode 1 : OMNI ON,  POLY     Mode 2 : OMNI ON,  MONO        O : Yes
Mode 3 : OMNI OFF, POLY     Mode 4 : OMNI OFF, MONO        X : No
```

118

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!
This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

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

3. NOTE: This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

NAME PLATE LOCATION: The nameplate is located on the bottom panel, toward the rear panel. The Model, Serial Number, Power requirements, etc., are indicated on this plate.
You should note the model, 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 _____

EMPLACEMENT DE LA PLAQUE SIGNALETIQUE: La plaque signalétique se trouve sur le panneau inférieur, côté panneau arrière. Le modèle, le numéro de série, l'alimentation requise et autres paramètres sont indiqués sur cette plaque. Inscrire le modèle, le numéro de série et la date de l'achat dans l'espace prévu cidessous et conserver le mode d'emploi à titre d'enregistrement permanent de l'achat.

Modèle _____

N° de série _____

Date de l'achat _____

LAGE DES TYPENSCHILDS: Das Typenschild befindet sich am Geräteboden neben der Rückwand. Modellbezeichnung, Seriennummer, Betriebsstrom etc, sind auf dem Typenschild angegeben. Tragen Sie Modellbezeichnung, Seriennummer und Kaufdatum in die unten vorhandenen Felder ein und bewahren Sie dieses Handbuch als permanenten Kaufbeleg auf.

Modell _____

Seriennummer _____

Kaufdatum _____

UBICACION DE LA PLACA DE CARACTERISTICAS: La placa de características está situada en el panel inferior, hacia el panel posterior. En esta placa se indican el modelo, el número de serie, la tensión de alimentación, etc. Anote el modelo, el número de serie, y la fecha de adquisición en los espacios ofrecidos a continuación, y guwarde este manual como registro permanente de su adquisición.

Modelo _____

N.º de serie _____

Fecha de adquisición _____

YAMAHA