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# SUPER SECTION

# PSS-50

## PROGRAMMABLE SUPER SECTION



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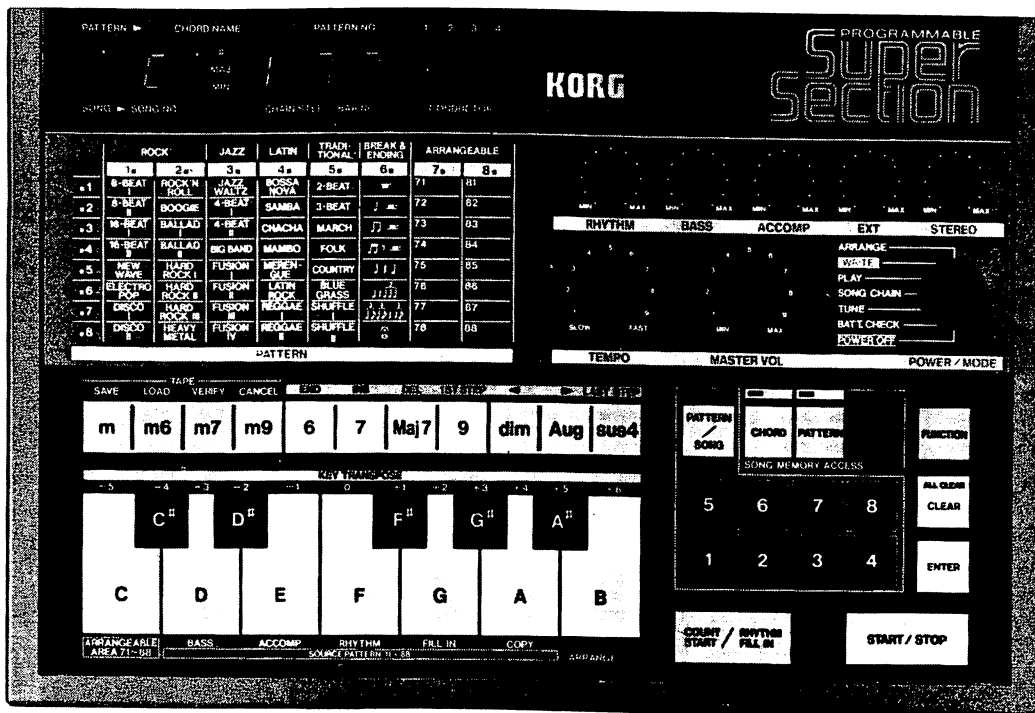
# OWNER'S MANUAL

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# SUPER SECTION

## PSS-50

### PROGRAMMABLE SUPER SECTION



**Congratulations and thank you for purchasing the new KORG Super Section PSS-50.**

**With this computer controlled accompaniment system you can program backup patterns consisting of drums, bass and instrumental accompaniment for eight different songs, all stored in internal RAM memory. On playback the PSS-50 works like a sequencer to play all the backup parts while you sing or play along on your instrument. It's like having your own session musicians always ready for practice, recording, or performance. Backup pattern and chord progressions are up to your imagination. You can even re-arrange the various parts of the 48 built-in patterns to multiply the musical possibilities. This manual has been specially written to give you an inside view of the musical potential built into this unique instrument. Please read it carefully to assure optimum performance and long-term reliability.**

# FEATURES

- 1** There are 40 preset backup patterns plus 8 break and ending options. You have a wide variety of styles to choose from including heavy metal and reggae.
- 2** Change backup patterns every bar and change chords (and fill-in timing) every half bar. Each of the eight song memories holds 80 bars so you can have up to 640 different bars of music at once, on board.
- 3** Link the eight song memories to form a chain of up to 16 steps, making a complete 1280-bar composition for automatic playback.
- 4** Break and ending patterns are included. Fill-ins can be programmed for extra variety.
- 5** New patterns can be arranged from the bass, drum, accompaniment, and fill-in parts of preset patterns.
- 6** Percussion sounds are amazingly accurate because the PSS-50 uses digital PCM technology for its percussion sound sources. Drum output is set in a stereo array for greater realism.
- 7** Tape interface lets you expand your song library infinitely. Entire PSS-50 memory contents can be changed in a few seconds. Parts of songs can be rearranged by using the versatile electronic editing facilities.

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## *How to Use the Rest of this Manual*

*If you have read this manual from the beginning, you now have an idea of what you can do with the PSS-50. The next section "OPERATION MODES" will go into more detail about the basic WRITE, PLAY, and CHAIN modes of operation. The succeeding "FURTHER APPLICATIONS" section will explain the more advanced aspects of the PSS-50, going into particular detail about the valuable editing features.*

# PRECAUTIONS

*Please read and observe the following precautions to assure reliability and safety.*

## LOCATION

To avoid malfunction do not use this unit in the following locations for long periods of time:

- \* In direct sunlight.
- \* Exposed to extremes of temperature or humidity.
- \* In sandy or dusty places.

At freezing temperature (32 degrees F/0 degrees C) and below, parts of the control panel sheet may appear to warp or swell up. It may be palyed under these conditions and its appearance will return to normal when brought back to ordinary room temperature (68 degrees F/20 degrees C).

## DIGITAL CIRCUIT PROTECTION

- \* As a digital device employing computer circuitry, the PSS-50 is subject to interference from other electrical devices and fluorescent lamps. Avoid use near other appliances, particularly those with motors. If operation becomes erratic, turn off power, then turn it back on.
- \* The PSS-50 body is made of ABS plastic which may pick up a static charge leading to erratic operation. Therefore, connect to an amp or other grounded device before turning on PSS-50 power.

## MEMORY PROTECTION

- \* To protect your programmed memory contents, always leave batteries in the PSS-50, even if using an AC adaptor. Batteries back up the power supply to protect memory contents even when power is off. Memory contents may be erased if batteries become depleted or are not put in.
- \* Memory contents will remain protected if you do not take longer than five minutes to replace batteries.
- \* If you have saved your program data on tape, then you can always load that data if memory is erased. The demo data tape can be loaded in the same way.

## HANDLE GENTLY

Knobs and switches are designed to provide positive operation with a light touch. Excessive force may cause damage.

## MAINTENANCE

Wipe the exterior with a soft, dry cloth. Never use paint thinner, benzene or other solvents.

## POWER SUPPLY

Requires eight size SUM-3 (1.5V) batteries or supplied AC adaptor (KORG KAC-301 9V).

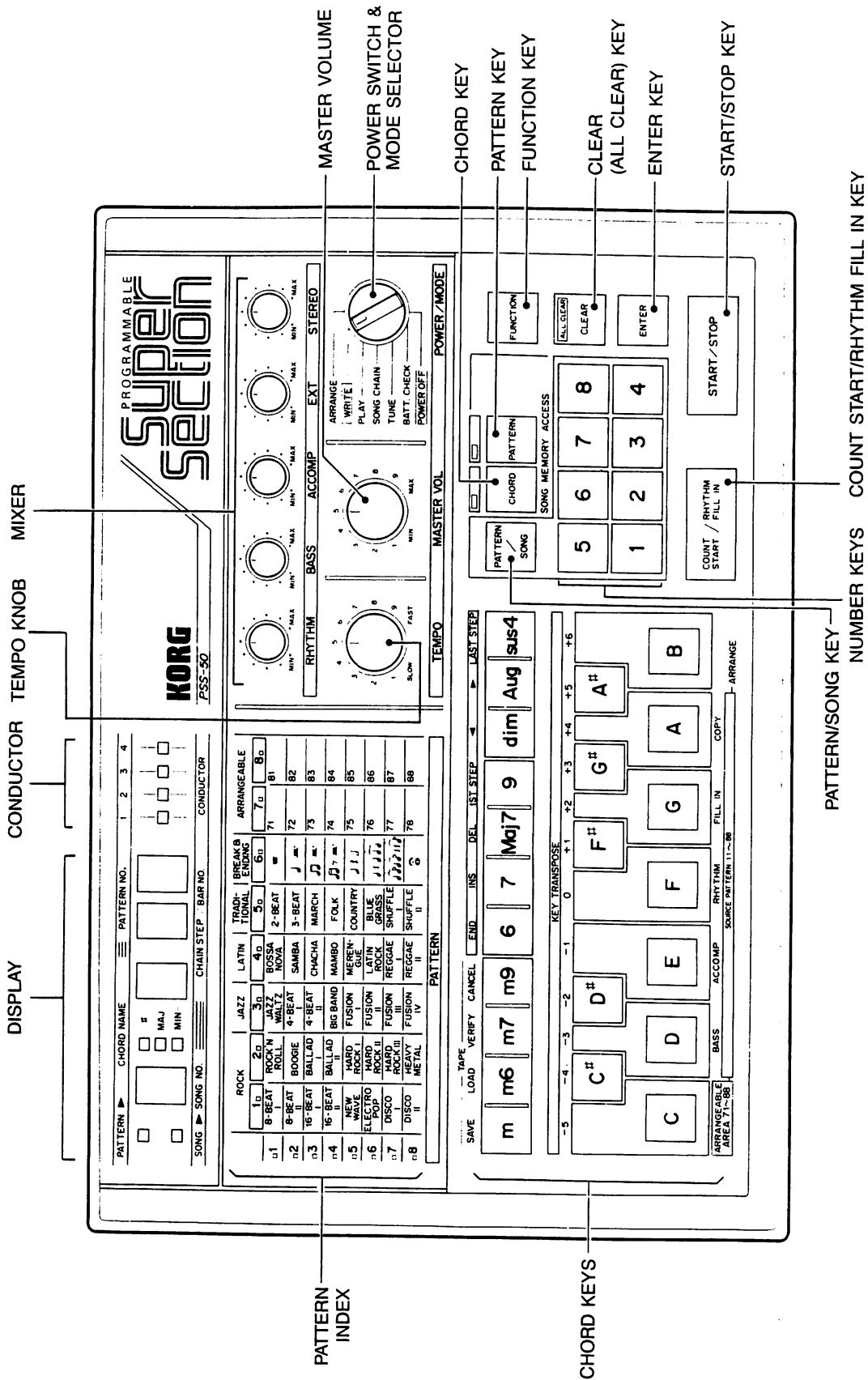
## WARRANTY

For fullest warranty protection, return your properly filled in warranty card.

## KEEP THIS MANUAL

Store this manual in a safe place for future reference.

# FRONT PANEL



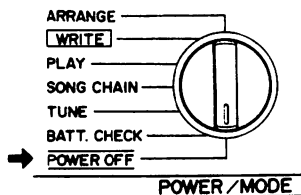
# DEMONSTRATION

First let's listen to the sound of the PSS-50.

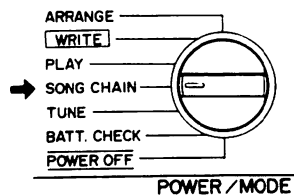
Follow the steps below.

## A) PREPARATION

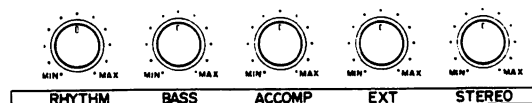
- 1 Set selector to POWER OFF.



- 2 Set POWER/MODE knob to SONG CHAIN.

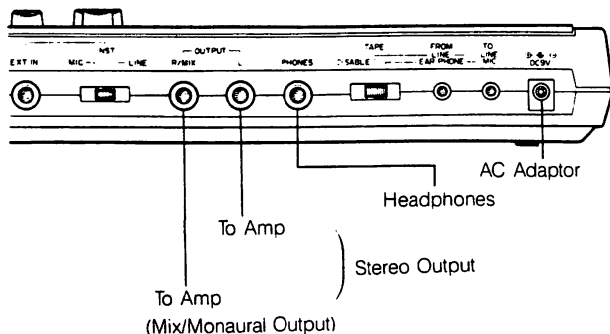


- 3 Set MIXER knobs to center positions as shown.

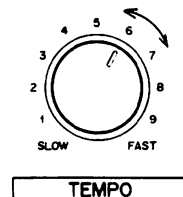


- 2 Make connections as shown in diagram.

Rear panel

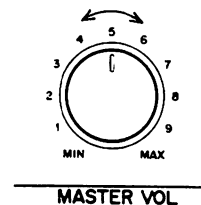


- 4 Set TEMPO knob to between 6 & 7.



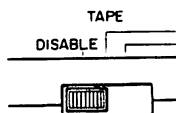
- 5 Press **START/STOP** key to begin play.

- 6 Adjust MASTER VOLUME.



## B) DEMO OPERATION

- 1 Confirm that rear panel TAPE switch is set to DISABLE.



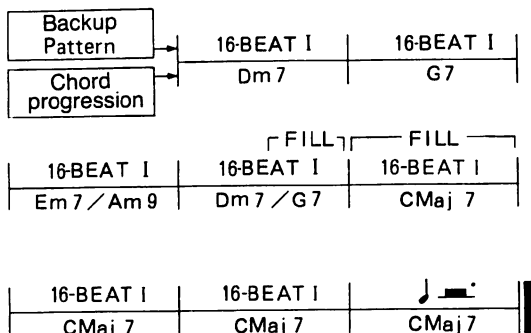
### CAUTION:

This switch must be set to disable, otherwise no sound will be produced. See TAPE INTERFACE on page 37 for details.

- 7 The demonstration program is about 7-minutes long. Play stops automatically at the end of the program. If you wish to stop before the end, simply press the **START/STOP** key again.

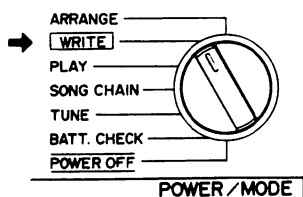
# BASIC USE (How to WRITE & PLAY)

Introducing the WRITE and PLAY modes.  
 As an example, we will "write" the song shown below.

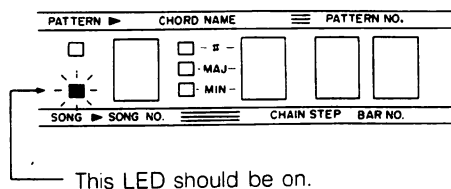


## 1. Selecting backup pattern and chord sequences.

1 Set POWER/MODE knob to WRITE.

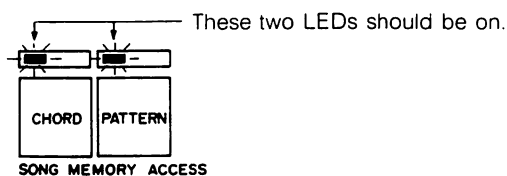


2 Confirm DISPLAY is as shown below.  
 (If not, press **PATTERN/SONG** key.)



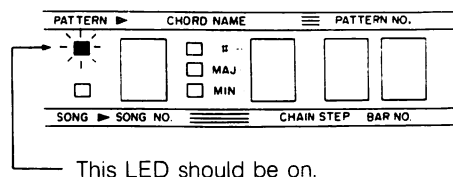
3 Press one of the NUMBER keys [1] - [8].  
 (Here we'll press key number [1].)

4 Press the **CHORD** and **PATTERN** keys so the LEDs light up above both.



5 Press the **CLEAR** key while holding down the **FUNCTION** key. (There will be a click to tell you that the operation has been performed.)

6 Press the **PATTERN/SONG** key. DISPLAY should change to that shown below.



7 You have just cleared the memory contents of song number 1 and readied the PSS-50 for writing a sequence of backup patterns and chords.

## 1.1 WRITE OPERATION

1 Following our example, find 16-BEAT I in the PATTERN INDEX. Its index number is 13 since it is at the intersection of the 1st column and the 3rd row.

	ROCK	JAZZ	LATIN	TRADITIONAL	BREAK & ENDING
1	1g 8-BEAT I	2g ROCK N ROLL	3g JAZZ WALTZ	4g BOSSA NOVA	5g 2-BEAT
2	8-BEAT II	BOOGIE	4-BEAT I	SAMBA	3-BEAT
3	16-BEAT I	BALLAD I	4-BEAT II	CHACHA	MARCH
4	16-BEAT II	BALLAD II	BRG BAND	MAMBO	FOLK
5	NEW WAVE	HARD ROCK I	FUSION I	MEREN-GUE	COUNTRY
6	ELECTRO POP	HARD ROCK II	FUSION II	LATIN	BLUE GRASS
7	DISCO I	HARD ROCK III	FUSION III	REGGAE	SHUFFLE
8	DISCO II	HEAVY METAL	FUSION IV	REGGAE II	SHUFFLE II

2 Press NUMBER keys to input index number.

Press [1], then [3].

3 Input the chord to be played in the first half of the first bar of the song.

Following our example: press [D], then [m7].  
 (The chord will sound.)

4 If you want drum fill-in for the whole bar, now press the **COUNT/RHYTHM START/FILL IN** key.

5 Press **ENTER**. This stores your data input for the first half of the first bar. (There will be a click to tell you that the operation has been performed.)



- 6 Input chord change for rest of bar. (Repeat step 3.)  
**This is not required if same chord is to be used. Go on to step 7.**
- 7 If you want drum fill-in only in second half of bar, now press .
- 8 Press . This stores your input data for the second half of the first bar. (There will be a click.)
- 9 Repeat steps 1-8 above for the rest of the song.

### 1.2 CORRECT PROCEDURE

If you make a mistake while writing a pattern number, chord, fill-in, etc., procede as follows.

- 1 If you have not yet pressed :
  - If a pattern number, simply press the number keys for the correct pattern number.
  - If a chord, simply press the keys for the correct chord.
  - If a fill-in, press the keys for that bar's pattern number again. This will cancel the mistaken fill-in data. (For fill-in changes in the second half of a bar, press the  key, then enter pattern number again.)
- 2 If you pressed the  key (so the data was written to memory):
  - Press  key. This takes you back a half bar. Then write in the desired pattern number and chord.
  - For fill-in mistakes, press the  key twice, then specify pattern number.

#### Example:

1st Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then .
- 3) Press .
- 4) Press .

2nd Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then  (chord key, not number key).
- 3) Press .
- 4) Press .

3rd Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then .
- 3) Press .
- 4) Press , then .
- 5) Press .

4th Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then .
- 3) Press .
- 4) Press , then .
- 5) Press .
- 6) Press .

5th Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then .
- 3) Press .
- 4) Press .
- 5) Press .

6th Bar: \_\_\_\_\_

- 1) Press , then .
- 2) Press , then .
- 3) Press .
- 4) Press .

7th Bar: \_\_\_\_\_

1) Press **1** , then **3** .

2) Press **C** , then **Maj7** .

3) Press **ENTER** .

4) Press **ENTER** .

8th Bar: \_\_\_\_\_

1) Press **6** , then **2** .

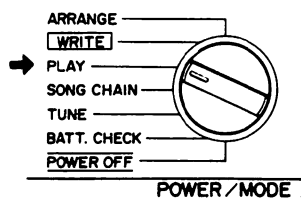
2) Press **C** , then **Maj7** .

3) Press **ENTER** .

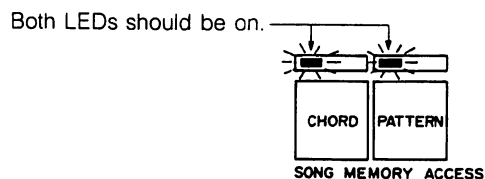
4) Press **ENTER** .

## 2. Now to play what you have written so far...

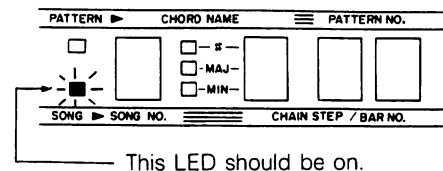
1 After finishing writing the last bar of the song, set the POWER/MODE knob to PLAY.



2 Confirm that LEDs are lit above both the **CHORD** and **PATTERN** keys. (If not lit, press to turn on.)



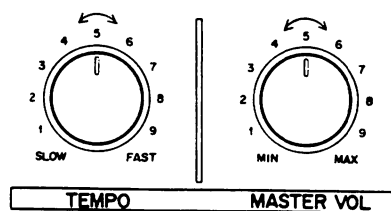
3 Press **PATTERN/SONG** key so DISPLAY appears as shown here.



4 Press same NUMBER key as you selected before writing the song. (In our example, this is key number **1** .)

5 Press **COUNT / RHYTHM START / FILL IN** or **START/STOP** key.

6 Adjust VOLUME and TEMPO.



7 To stop play, press **START/STOP** key again.

### IMPORTANT NOTE

If you want to go back to the WRITE mode and add to the previous short "song", you will need to know how to use the editing function keys ( **FUNCTION** key plus **1ST STEP** , **LAST STEP** , and **ARROW** keys). Otherwise you may find yourself writing at the beginning of the song. Read OPERATION MODES and FURTHER APPLICATIONS to discover the full potential of the PSS-50.

USE

# OVERVIEW

The PSS-50 represents both an evolution of preset rhythm machines and a welcome escape from their limitations. In this unit you have available every genre of rhythm section backup including bass and accompaniment as well as the usual drums and percussion. Each preset pattern is composed of three separate basic parts.

- **Drums: drums, and handclaps.**
- **Bass: electric bass.**
- **Accompaniment: guitar, organ, piano, keyboard, strings, brass, etc.**

You have 40 preset backup patterns plus 8 fill in (break and ending) patterns to choose from. Each has appropriate instrument accompaniment — distortion guitar for hard rock and banjo for bluegrass, for example.

On top of all this, you can rearrange the composite parts of the preset patterns to create new original patterns.

Once you have mastered the examples and explanations included in both principal sections of this manual (Basic Operation Modes and Further Applications) you will be able to take advantage of the PSS-50's full potential.

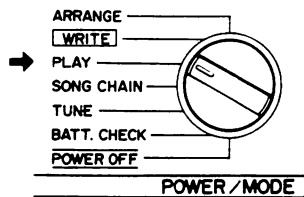
PATTERN	NO.	BACKUP PATTERN NAME	ACCOMPANIMENT INSTRUMENT SOUND
ROCK	11	8-BEAT I	Rock Guitar
	12	8-BEAT II	Piano
	13	16-BEAT I	Rock Guitar
	14	16-BEAT II	Strings
	15	NEW WAVE	Distortion Guitar
	16	ELECTRO POP	"Pico-Pico"
	17	DISCO I	Clav
	18	DISCO II	Short Brass
	21	ROCK'N ROLL	Short Piano
	22	BOOGIE	Honky-tonk Piano
	23	BALLAD I	Short Piano
	24	BALLAD II	Organ
	25	HARD ROCK I	Distortion Guitar
	26	HARD ROCK II	Distortion Guitar
	27	HARD ROCK III	Electric Guitar
	28	HEAVY METAL	Distortion Guitar
JAZZ	31	JAZZ WALTZ	Jazz Piano
	32	4-BEAT I	Jazz Piano
	33	4-BEAT II	Jazz Guitar
	34	BIG BAND	Big Band Brass
	35	FUSION I	Fazz Keyboard
	36	FUSION II	Fazz Keyboard
	37	FUSION III	Clav
	38	FUSION IV	Fazz Synthe
LATIN	41	BOSSA NOVA	Bossa Nova Guitar
	42	SAMBA	Samba Piano
	43	CHACHA	Chacha Guitar
	44	MAMBO	Clav
	45	MERENGUE	Clav
	46	LATIN ROCK	Clav
	47	REGGAE I	Clav
	48	REGGAE II	Clav
TRADITIONAL	51	2-BEAT	2 Beat Piano
	52	3-BEAT	Waltz Piano
	53	MARCH	March Brass
	54	FOLK	Folk Guitar
	55	COUNTRY	Folk Guitar
	56	BLUE GRASS	Banjo
	57	SHUFFLE I	Big Band Brass
	58	SHUFFLE II	Shuffle Synthe
BREAK & ENDING	61	☐	All instruments rest one bar
	62	♪	Instrument accompaniment in these patterns will have the same sound as the backup pattern played before selection.
	63	♪	
	64	♪	
	65	♪	
	66	♪	
	67	♪	
	68	♩	

# I. OPERATION MODES

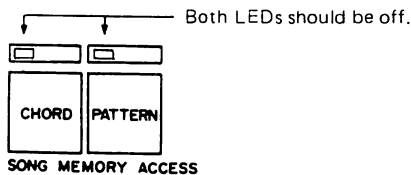
## MANUAL PLAY

Instead of programming everything ahead of time, you can play the PSS-50 in real time. Any of the backup patterns 11—68 can be used.

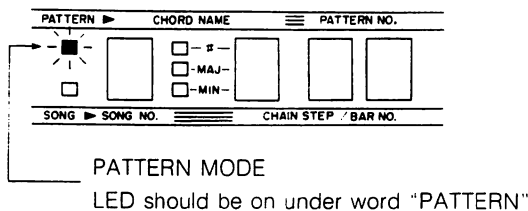
- 1 Set POWER/MODE knob to PLAY.



- 2 Press **CHORD** and **PATTERN** keys so the LEDs are off above both keys.



- 3 Press **PATTERN/SONG** key so PATTERN mode is indicated by DISPLAY.



- 4 Select a backup pattern from the index and key in its number with NUMBER keys.

**Example: Selecting 16-BEAT I.**

- 1 16-BEAT I is pattern number 13 (1st row, 3rd column).

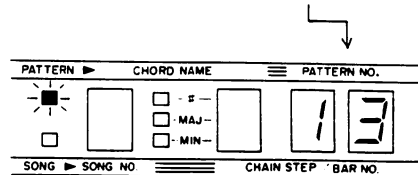
	1a	2a	3a	L/J
o1	8-BEAT I ROCK N ROLL	JAZZ WALTZ BI N		
o2	8-BEAT II BOOGIE	4-BEAT I SA		
o3	16-BEAT I BALLAD I	4-BEAT II BIG BAND	CMV	
o4	16-BEAT II BALLAD II	BIG BAND II MAA		
o5	NEW WAVE ELECTRO POP	HARD ROCK I HARD ROCK II	FUSION I FUSION II	MER GU LAT RO

An arrow points from the '16-BEAT I' cell (row o3, column 1a) to the number '13' on the right.

- 2 Input number 13 by pressing the NUMBER keys.

Press **1** , then **3** .

DISPLAY should show selected pattern number.



\* If you make a mistake, press the **CLEAR** (ALL CLEAR) key and input the number again.

- 5 Select a chord by pressing the **CHORD** keys.

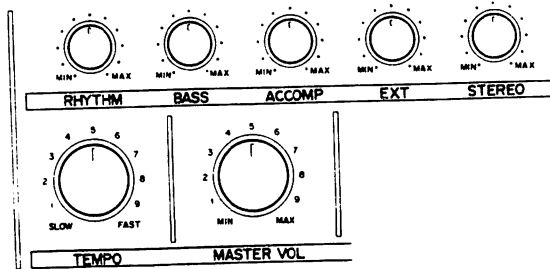
**Example: Selecting CMaj7.**

1. Press **C** key. (The chord will sound.)

2. Press **Maj7** key. (The chord will sound.)

- 6 Press **START/STOP** key to begin play.

7 Adjust MIXER, VOLUME, and TEMPO knobs as desired.



8 Press **COUNT/RHYTHM START/FILL IN** key when you want to insert fill-ins during play. Each pattern has its own different fill-in.

9 Use steps 4, 5, and 8, above, to try the different preset patterns 11–68 and practice selecting chords.

10 Press **START/STOP** again to stop play.

**NOTE:**

Pattern number 61 is a 1-bar break so no sound is produced. However, the **COUNT/RHYTHM START/FILL IN** key will produce sound even with number 61.

Also, pattern number “68” is a backup pattern very often used for jazz or rock endings. For most effective application refer to section on “Using ending pattern 68 in the CHAIN PLAY mode”, on page 19.

## 2 SONG WRITE

In the WRITE mode, you can store a sequence of backup patterns and accompanying chord progression. There are 8 “song memories” on the PSS-50. Each of these holds up to 80 bars (80 measures). The NUMBER keys are used to select song memories.

### Input of backup patterns, chords, and fill-ins

Backup patterns can be changed every bar, chords every half bar.

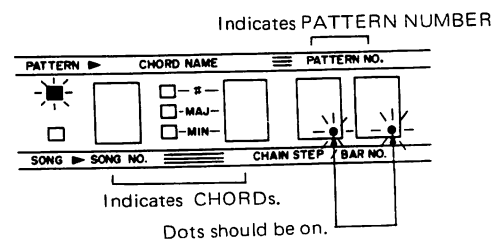
One Bar		
<b>Backup pattern sequence</b>	Select pattern number desired for that bar.	
<b>Fill-in</b>	Full bar fill-in.	
		Fill-in in last half of bar only.
<b>Chord progression</b>	Chord for first half of bar.	Chord for second half of bar.
	1st and 2nd beats of 4/4 or 3/4 pattern	3rd and 4th beats of 4/4. 3rd beat of 3/4.

Song memory (or song number)	Maximum storage capacity
No. 1	80 bars
No. 2	80 bars
No. 3	80 bars
No. 4	80 bars
No. 5	80 bars
No. 6	80 bars
No. 7	80 bars
No. 8	80 bars

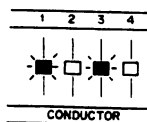
### DISPLAY in the WRITE mode

In the WRITE mode you can check which bar you are on by switching the DISPLAY to the SONG mode. Press **PATTERN/SONG** key.

When the DISPLAY is in the PATTERN mode, dots appear in the PATTERN NUMBER section during writing or play of fill-ins.

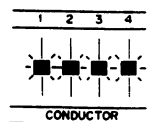


After you have written the first half of a bar, the 1st and 3rd CONDUCTOR LEDs will light up. This indicates that you can now write the second half of the bar.



1st & 3rd LEDs are both on.

After writing the last half of the 80th bar, all four CONDUCTOR LEDs will light up. This means that that particular song memory is full and nothing more can be written into it.

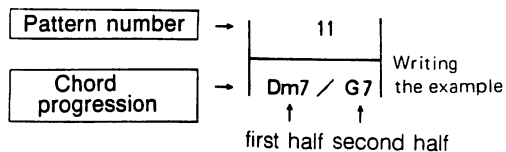


All four LEDs are on.

## 2.1 Using START/STOP in WRITE mode

In the WRITE mode you can press the **START/STOP** key to listen to one bar at a time of backup pattern and chords as you write it.

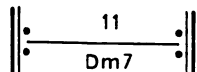
### Example: Writing a bar with...



- 1 After pressing **START/STOP** input pattern number 11 and chord Dm7. (Press **D**, then **m7**.)



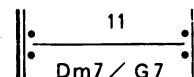
You will hear pattern 11 with a Dm7 chord accompaniment.



- 2 Now input chord G7. (Press **G**, then **7**)



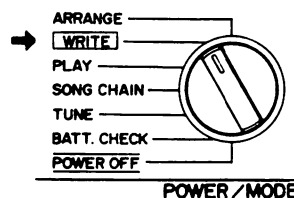
You will hear pattern 11 played repeatedly with the Dm7 chord followed by the G7 chord



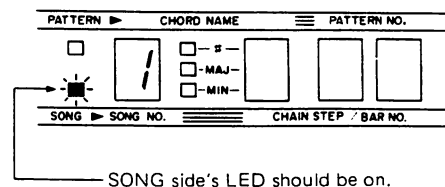
## 2.2 Using the WRITE Mode

### 2.2.1 PREPARATION: SELECTING SONG MEMORY NUMBER

- 1 Set the POWER/MODE selector to **WRITE**.



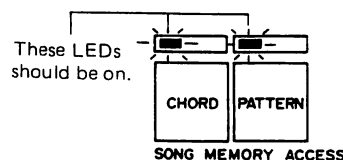
- 2 Confirm that LED is lit just above the word SONG in the left side of the DISPLAY. If it isn't, press the **PATTERN/SONG** key.



- 3 Press one of the NUMBER keys **1** - **8**. This selects the song number that you will work with.

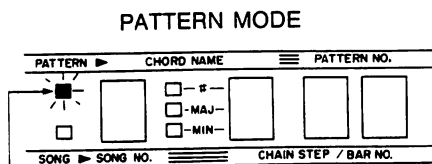
Example: Press NUMBER key **1**.

- 4 Press the **CHORD** & **PATTERN** keys together. LEDs should light up above both keys.



5 Press the **CLEAR** (ALL CLEAR) key while holding down the **FUNCTION** key. (There will be a click to tell you that the operation has been performed.)

6 Press the **PATTERN/SONG** key. An LED should light up in the DISPLAY section under the word "PATTERN". This changes the DISPLAY to the PATTERN mode.



This LED should be on.

**2.2.2 INPUTTING PATTERN AND CHORD DATA**

SCORE:

Fill-in		
Pattern number	13	13
Chords	Dm7	G7
	r FILL 1 FILL	
13	13	63
Em7/Am9	Dm7/G7	CMaj7
68	68	62
CMaj7	CMaj7	CMaj7

1 Choose a backup pattern from the PATTERN INDEX for the first bar of your song. Key in the pattern number by pressing the NUMBER KEYS.

**Example: 16-BEAT I.**

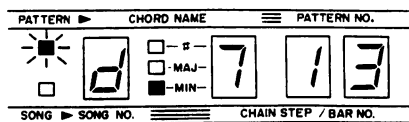
Pattern number is 13. Press **1** then **3**.

2 Press the **CHORD** keys to select chord for the first half of the first bar of your song.

**Example: Dm7.**

Press **D**, then **m7**. (The chord will sound.)

At this point the DISPLAY should be as shown below.



Shows chord Dm7. Shows pattern number 13.

3 Press the **ENTER** key. (There will be a click.) This stores the backup pattern for the first bar and the chord for the first half bar of your song.

4 Put in the chord for the remaining half of the first bar. In our example the same chord is used throughout the first bar so there is no need to specify it again.

5 Press **ENTER** (There will be click.) This completes input for the first bar.

6 Repeat steps 1 through 5 to write the accompaniment patterns and chords for the example.

**2.2.3 TO CONTINUE WRITING THE EXAMPLE SCORE, REFER TO THE DIRECTIONS BELOW**

Writing bar 2

1. Specify PATTERN number. In our example this remains the same as the previous bar so there is no need to input it again.

2. Key in chord G7 for first half of second bar.

3. Press **ENTER** key to write first half of second bar to memory.

4. Chord is the same (G7) for second half of second bar so you don't have to key it in again. Just press the **ENTER** key.

Writing bar 3

1. PATTERN number is still 13 so go on to next step.

2. Input Em7 (Press **E**, then **m7**) to input chord for first half of third bar.

3. Press **ENTER** key. (Writes input data to memory.)

4. Input Am9. (Press **A**, then **m9**.)

5. Press **ENTER**. (Writes Am9 to memory as second chord in third bar.)

Writing bar 4

Here we will put a fill-in part in the second half of the bar.

1. PATTERN number is still 13 so we can skip input and go on to step 2.
2. Use **CHORD** keys to input Dm7.
3. Press **ENTER** . (Writes Dm7 to memory as first chord in fourth bar.
4. Input G7.
5. Press **RHYTHM FILL IN** key. This specifies fill-in for second half of bar.
6. Press **ENTER** . (Completes fourth bar.)

**Note that to put in a fill-in part you must press the **RHYTHM FILL IN** key before pressing the **ENTER** key.**

Writing bar 5

This bar uses pattern 63 which is a "BREAK & ENDING" pattern. It also uses a fill-in part for the whole bar.

1. Use the NUMBER keys to input 63 as the pattern.
2. Use the CHORD keys to input CMaj7 as the chord for the first half of the 5th bar.
3. Press the **RHYTHM FILL IN** key. Pressing this key at this point makes the fill-in part continue for the whole bar.
4. Press **ENTER** .
5. The second half of pattern 63 is a rest so nothing is played. CMaj7 is also used for the second half of the bar so this does not need to be input again. Go on to step 6.
6. Press **ENTER** . (Completes fifth bar.)

Writing bar 6

This bar uses BREAK & ENDING pattern number 68.

1. Use NUMBER keys to input pattern number 68.
2. Use the CHORD keys to input CMaj7.
3. Press **ENTER** . (Writes pattern and chord input data to memory.)
4. Second half of bar also uses CMaj7 so it does not need to be input again. Press **ENTER** again.

Writing bar 7

This is exactly the same as the sixth bar. Go through the same steps as above.

Writing bar 8

This bar uses pattern number 62.

1. Use NUMBER keys to input pattern number 62.
2. Use CHORD keys to input CMaj7.
3. Press **ENTER** . (Stores first half of bar 8 in memory.)
4. Nothing is played in the second half of pattern 62. Also the chord remains CMaj7 so you can go on to step 5.
5. Press **ENTER** . (Completes bar 8.)

Now that you have finished writing the last bar in our example, set the POWER/MODE switch to a different position.

**NOTE:**

**During WRITE operations, you can correct input errors by simply inputting the desired pattern or chord after the mistake. If you accidentally press the **RHYTHM FILL IN** key, it can be cancelled by inputting the pattern number again.**

**However, this is possible only before you press the **ENTER** key. (To make corrections after pressing the **ENTER** key, you must use the **CLEAR** key to erase that section: then input the desired part again.)**

**For more specific details look up section "Correct Procedures" on page 9, or "EDIT" on page 30.**

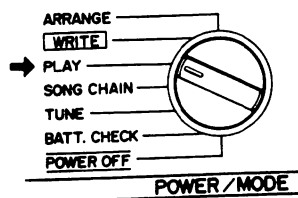


# 3 SONG PLAY

In this mode the PSS-50 automatically plays the accompaniments stored in the song memories. One song memory number can be selected at a time.

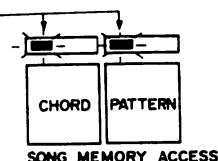
## 3.1 Using the PLAY mode

- 1 Set the POWER/MODE selector to PLAY.

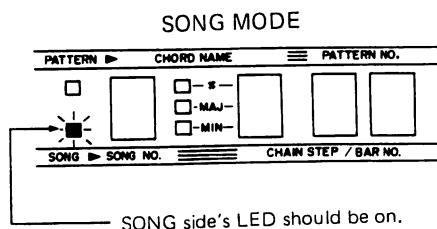


- 2 Confirm that LEDs are lit above the **CHORD** and **PATTERN** keys. If not lit, press **CHORD** and **PATTERN** keys to turn on LEDs.

These two LEDs should be on.



- 3 Press the **PATTERN/SONG** key. An LED should light up in the DISPLAY section above the word "SONG".



- 4 Press one of the NUMBER keys **1** — **8**. This selects the song number that will be played. In our example we wrote in song memory 1, so press key number **1**.

- 5 Press the **COUNT/RHYTHM START/FILL IN** or **START/STOP** key to begin play. (**COUNT START** gives you a 1-bar count before beginning play of your song.)

- 6 Adjust VOLUME and TEMPO.

- 7 In the PLAY mode, the PSS-50 plays your selected song number repeatedly. To stop play, simply press the **START/STOP** key again.

## Using the COUNT START/RHYTHM FILL IN key

If play is started by pressing the **COUNT/RHYTHM START/FILL IN** key, a one bar drumstick count will lead in to the song. If the same key is pressed after play has begun, a fill-in will be played within the bar in play. The kind of fill-in depends on the programmed pattern. This function is handy when playing with other musicians.

## 3.2 Using "ending pattern" 68 as last bar of song

Ordinarily songs are played repeatedly from start to finish. Pressing the **START/STOP** key will stop play. However, if you write pattern number 68 as the last bar of a song, only this last bar will be repeated. Then when you press **START/STOP** there will be a single drum beat and play will stop. This feature is useful for improvisation since you can play along for as long as like. The final drum beat adds extra realism to your performance (particularly for rock and jazz).

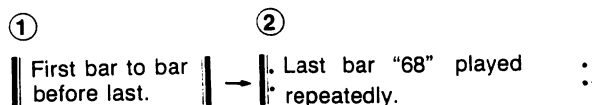
### NOTE:

If 68 is used in the middle of a song, it is handled like any other pattern: it is played for one bar and followed by the next programmed pattern.

But, when pattern 68 is written into the last bar, along with a rhythm fill-in, then after playing out the final bar, play will start again from the first bar.

### Performance with 68 as last bar in song

- 1 Plays everything as usual from first bar to bar before final bar.
- 2 Repeatedly plays last bar (pattern number 68).
- 3 When **START/STOP** is pressed, it plays a single drum beat as the ending phrase. Play then stops.



If **START/STOP** is pressed

- 3 It plays a single drum beat and stops.

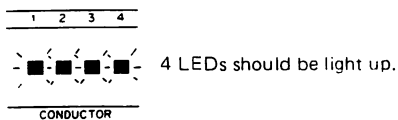
# 4 SONG CHAIN

Song memories can be linked together for continuous play. There are eight song memories corresponding to NUMBER keys **1** — **8**. Both chain write and chain play operations are performed in the SONG CHAIN mode.

## Song chain steps and DISPLAY

A song chain is composed of steps. Each step is selected from among the song memories. There can be up to 16 steps. Each song memory holds a maximum of 80 bars. That means a total possible song chain length of 1280 bars. Set the DISPLAY to the song mode to see the chain step indication.

When the number of steps written equals 16, all four of the CONDUCTOR LEDs light up. This warns you that you can not write any more steps.



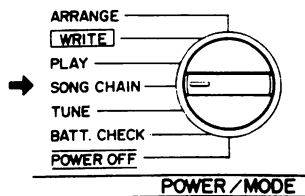
## 4.1 SONG CHAIN OPERATION

### A) Chain write preparation.

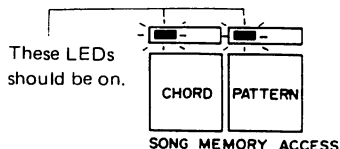
Use ALL CLEAR (page 14, 1—5) to erase one of the song memory numbers (1—8). (See details about last bar in last step.)

### B) Writing a song chain

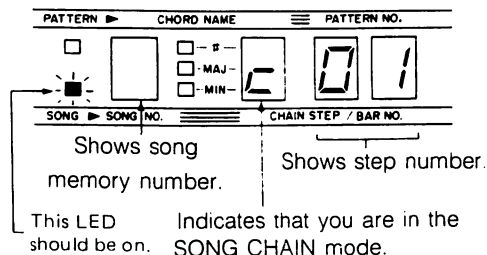
1 Set the POWER/MODE selector to SONG CHAIN.



2 Confirm that LEDs are lit above both the **CHORD** key and the **PATTERN** key. If not lit, press keys to turn on LEDs.



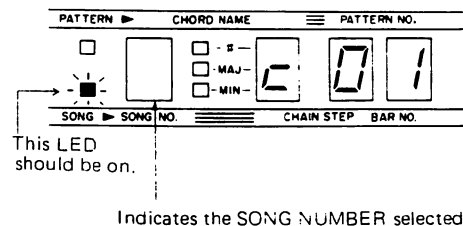
3 Confirm that DISPLAY is in SONG mode (LED lit above word "SONG" in left side of DISPLAY). If not, press **PATTERN/SONG** key to switch to SONG display mode.



4 Press the **CLEAR** key while holding down the **FUNCTION** key. (There will be a click.)

5 Press one of the NUMBER keys **1** — **8** to select the song that will form the first part of your composition.

The DISPLAY should be as shown below.



#### NOTE:

If you happen to make an input error here, first press the **CLEAR** key, then input the correct song number, and finally press the **ENTER** key once more.

6 Press the **ENTER** key. (This stores the information that your selected song number is the first "step" in the composition.)—(There will be a click.)

#### NOTE:

If you make a mistake, press the **CLEAR** key, then press the desired NUMBER key and finally the **ENTER** key.

7 Press one of the NUMBER keys to select the song memory that will be played as the second step in the chain.

- 8 Press the **ENTER** key. (This enters the second step to memory.)—(There will be a click.)
- 9 Repeat steps 5 & 6, writing in song numbers in the order that you want them played.
- 10 Finally, specify the all clear song memory number (A, above) and press **ENTER**. (There will be a click.) This completes setting of the playback order.

If you'd like immediate playback, after entering the necessary steps just press the **COUNT START** or **START/STOP** keys.

### Last bar in last step

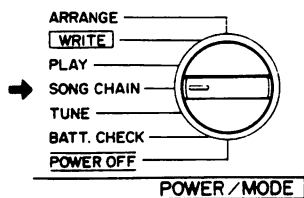
When using the chain write mode, the last bar in the last step should be pattern number 61 or 68 (without fill-in). If you do not have a song number that meets these final step requirements, then create one using "A) Chain write preparation" and "B) Writing a song chain, step 10."

### How many steps or bars can be performed at once?

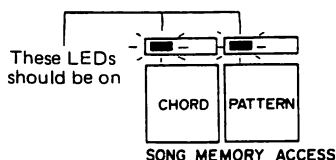
16 steps can be written. But if the one at the end has been emptied with the all clear function, then a total of 15 steps can be played, the equivalent of a maximum of 1200 bars (80 bars times 15 steps).

## C) Playing a song chain.

- 1 Set the POWER/MODE selector to SONG CHAIN.



- 2 Confirm that LEDs are lit above both the **CHORD** key and the **PATTERN** key. If not lit, press keys to turn on LEDs.



- 3 Press the **COUNT/RHYTHM START/FILL IN** or **START/STOP** key. (**COUNT START** gives a one bar drumstick count to lead into the song.)

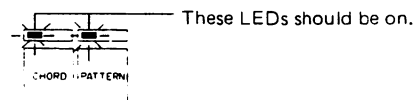
- 4 Song steps will be played in the order that you selected them. Play will stop automatically at the end. To stop in the middle, simply press the **START/STOP** key again.

### Checking pattern numbers and chords during play

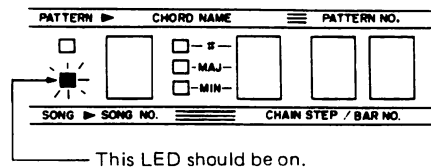
To check pattern numbers and chords during chain play, change the DISPLAY mode to the PATTERN mode by pressing the **PATTERN/SONG** key before you press the **START/STOP** or **COUNT START** key.

#### CAUTION:

- 1) The **CHORD** and **PATTERN** key LEDs should both be on during chain write and chain play operations.



- 2) Be sure that the DISPLAY mode is set to SONG (LED above word "SONG" is on) during chain write operation.



## 4.2 Using "ending pattern" 68 in the CHAIN PLAY mode

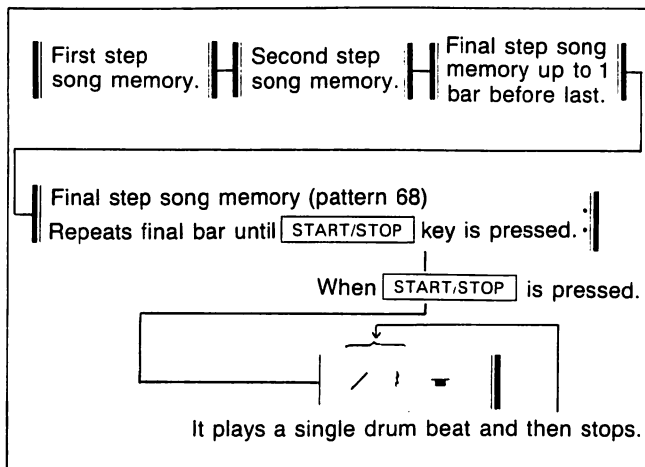
In the CHAIN PLAY mode, the chain of songs is played from start to finish. Play stops automatically at the end of the last step in the chain.

However, if pattern number 68 is used as the last bar of a song, then the play and stop operations vary from normal.

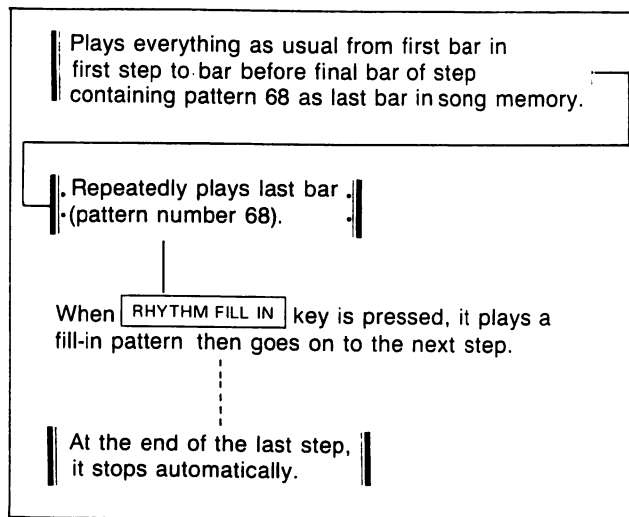
### A) Pattern 68 as last bar in last step of chain

At the end of the last step in the chain, the PSS-50 will repeatedly play the final bar (pattern 68). Then when you press **START/STOP** there will be a single drum beat and play will stop.

## SONG CHAIN/FUNCTIONS



next step, press the **COUNT/RHYTHM START/FILL IN** key. This will cause the PSS-50 to play a fill-in part and then go on to the next step in the chain.



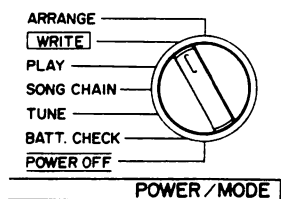
### B) Pattern 68 as last bar in intermediate step of chain

If pattern 68 occurs as the last bar in a song memory before the last step then that bar will be repeated. To go on to the

# 5 FUNCTIONS

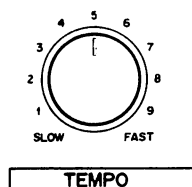
## FRONT PANEL

### POWER/MODE SELECTOR



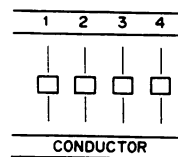
Selects mode of operation and turns power on and off.

### TEMPO



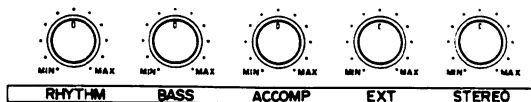
Adjusts speed of rhythm.

### CONDUCTOR



Shows tempo and which beat is being played. Indicates which part of bar is being written. Shows when song memory or chain has reached maximum length.

### MIXER



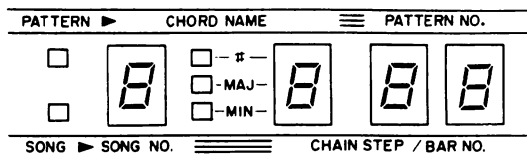
Separate knobs adjust relative volume balance of rhythm, bass, accompaniment, and external input. STEREO knob adjusts intensity of stereo effect produced when PSS-50 output is reproduced through two channels.

**MASTER VOLUME**



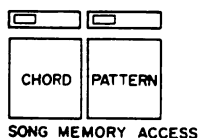
Adjusts overall volume.

**DISPLAY**



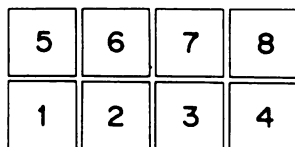
Shows song memory number, pattern number, chord name, etc. Switchable between SONG and PATTERN display modes.

**CHORD KEY, PATTERN KEY**



These are SONG MEMORY ACCESS keys. When LEDs are on, you can write to and read from the memory. When off, operation is manual. Chord and pattern memory can be accessed independently so you can have one operating automatically and play the other manually.

**NUMBER KEYS**



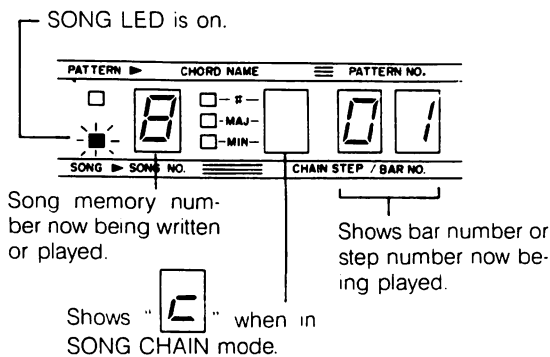
Used to select song memory number and pattern number.

**PATTERN/SONG KEY**

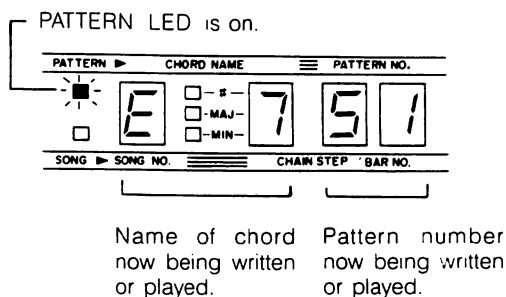


Changes DISPLAY and NUMBER key modes.

1 DISPLAY in the SONG mode.



2 DISPLAY in the PATTERN mode.



- 1) In SONG mode, the NUMBER keys are used to select song memory numbers. The DISPLAY shows song memory number and bar number.
- 2) In PATTERN mode, the NUMBER keys are used to select pattern numbers from the PATTERN INDEX. The DISPLAY shows pattern number and chord name.

### CLEAR (ALL CLEAR) KEY



If you enter the wrong pattern number or song number, press this key, then enter the correct number.

If this key is pressed while holding down the function key, the entire contents of the specified song memory will be erased.

### ENTER KEY



This key is pressed after selecting chord names, pattern numbers, and (in the SONG CHAIN mode) song memory numbers. Pressing **ENTER** causes your input to be written to memory.

### FUNCTION KEY



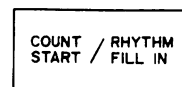
Used with other keys to switch their functions.

### START/STOP KEY



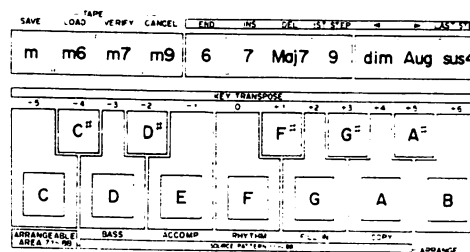
Starts and stops play.

### COUNT START/RHYTHM FILL IN KEY



Gives a one bar drumstick lead-in before beginning play. If pressed during play, it produces a fill-in part.

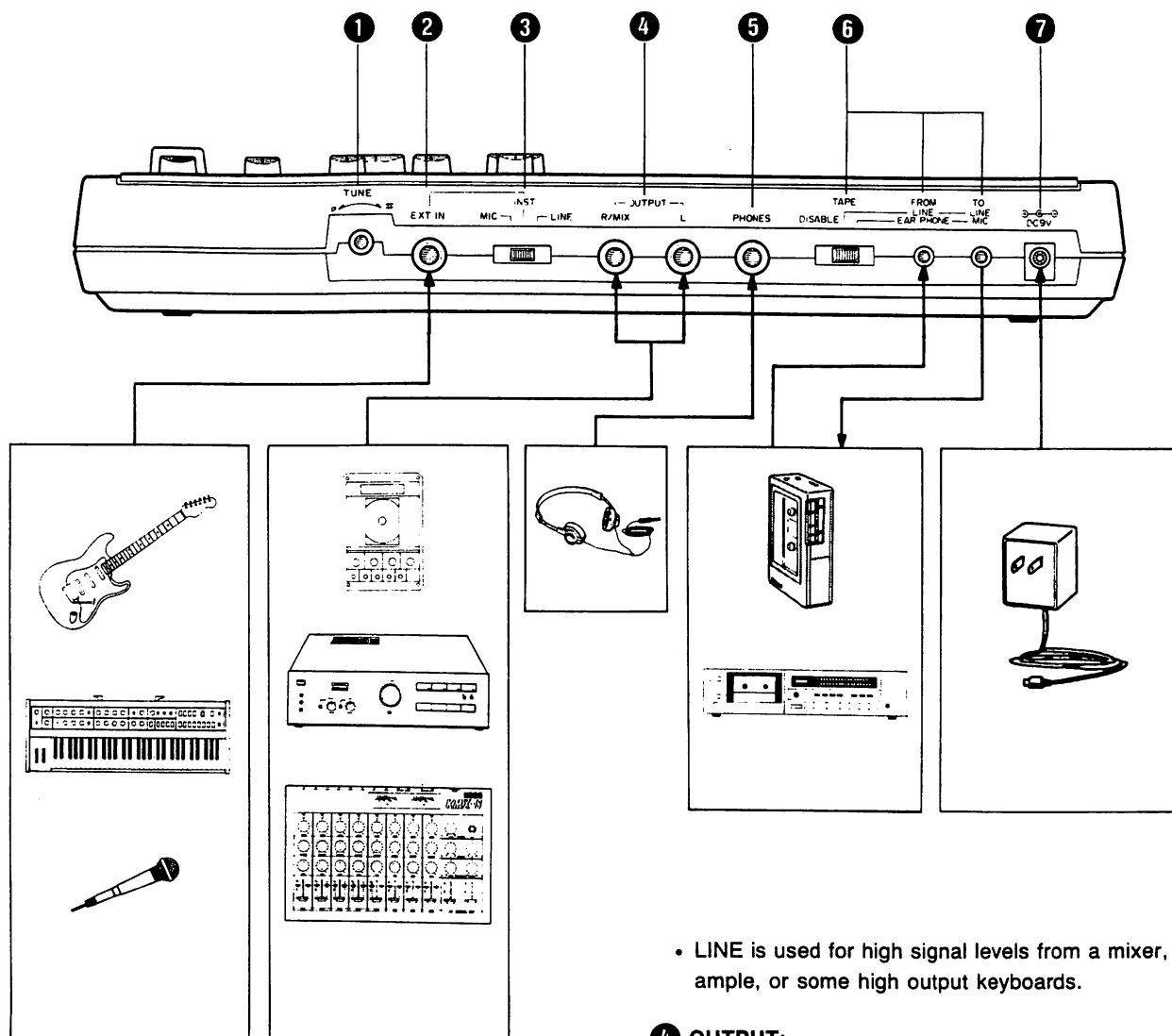
### CHORD KEYS



The piano key section is used to specify the root of the chord. Then the eleven upper keys are used to select the chord type. These can be used manually and when writing songs.

In the ARRANGE mode these keys are used to select BASS, RHYTHM, ACCOMPANIMENT, RHYTHM, and FILL IN parts.

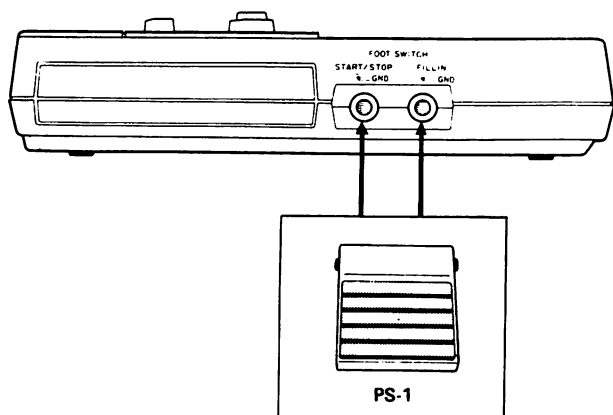
## REAR PANEL



- 1 TUNE:**  
Adjusts PSS-50 pitch so you can tune to other instruments.
- 2 EXT IN:**  
Input jack for electric guitar, keyboard, microphone, etc. Front panel MIXER section EXT knob lets you adjust relative volume balance. External signal is mixed with PSS-50 accompaniment in the output signal.
- 3 ATTENUATOR:**  
Can be set to match external input signal level.
  - MIC position is used for microphone inputs.
  - INST is used for electric guitars and keyboards.

- LINE is used for high signal levels from a mixer, for example, or some high output keyboards.
- 4 OUTPUT:**  
L and R/MIX jacks permit stereo or mono output. For stereo, connect both jacks to your two amps or stereo reproduction system. For mono, use just the R/MIX jack.
- 5 PHONES:**  
Stereo headphone jack.
- 6 TAPE SWITCH and FROM, TO JACKS:**  
The TAPE switch is ordinarily set to DISABLE. The other two positions let you match the tape recorder's signal level requirements. FROM and TO jacks are for tape recorder connection. See TAPE INTERFACE section for details.
- 7 DC9V:**  
For connection of supplied AC adaptor so you can power the PSS-50 from a wall socket.

## SIDE PANEL



Korg foot switch PS-1, S2, etc.

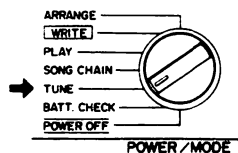
## FOOT SWITCH JACKS (START/STOP, FILL IN)

For connection of S-2 foot switch or other switching device. These let you control start/stop and fill-in functions by remote control.

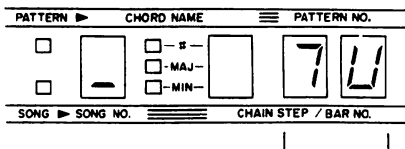
# 6 TUNING

The rear panel tuning knob lets you adjust PSS-50 pitch to match that of other instruments. Follow the directions below.

- 1 Set POWER/MODE selector to TUNE.



DISPLAY should appear as shown here.

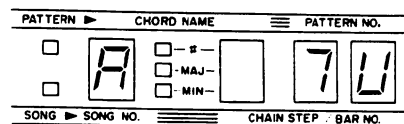


Shows "TU".

- 2 Use keyboard section of CHORD keys to select note that you want to tune.

Example: A Press  key.

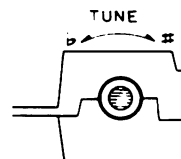
DISPLAY should appear as shown here.



Selected note name is displayed here.

(The PSS-50 will sound the note selected. If a different key is pressed, it will switch to that note.)

- 3 Turn rear panel TUNE knob to adjust PSS-50 pitch.



- 4 After adjustment, press the  (ALL CLEAR) key to complete the tuning procedure and stop production of note.

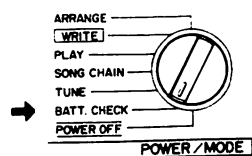


# BATTERY CHECK & CHANGING BATTERIES

## Battery Check

Battery life is about 8 hours of continuous use in the PLAY mode, 0—40 degrees C (SUM-3 batteries). (Slightly different when using headphones.)

- 1 Set POWER/MODE selector to BATT. CHECK position.



- 2 DISPLAY will now indicate battery condition.

Still okay.

PATTERN ▶	CHORD NAME	PATTERN NO.
<input type="checkbox"/>	<input type="checkbox"/> - S -	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> MAJ -	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> MIN -	<input type="checkbox"/>

↑  
 "b" means BATT. CHECK mode.      "Gd" means good.

Need replacement.

PATTERN ▶	CHORD NAME	PATTERN NO.
<input type="checkbox"/>	<input type="checkbox"/> - S -	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> MAJ -	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/> MIN -	<input type="checkbox"/>

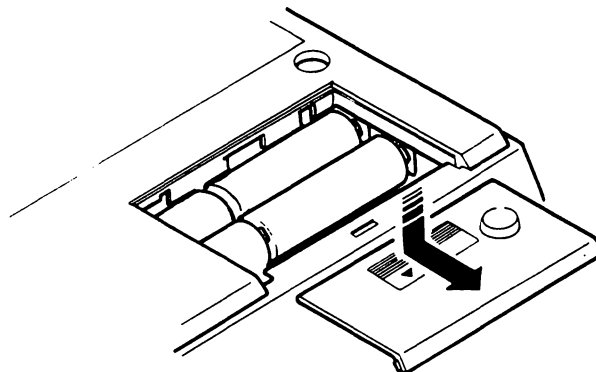
"nG" means no good.

**NOTE:**  
 If you get the " nG " indication, replace the batteries as soon as possible.

## Battery replacement procedure

- 1 Set POWER/MODE knob to OFF position. (If using AC adaptor, unplug it from the wall socket.)
- 2 Take off battery compartment cover on underside of PSS-50.
- 3 Take out old batteries and replace with new ones. Be sure new batteries are inserted with correct polarity (+ & -). Use all the same kind of batteries and do not mix old batteries with new ones.
- 4 Put cover back on.

**NOTE:**  
 Memory contents will be protected if batteries are replaced within five minutes.



Take off battery compartment cover.

# II. FURTHER APPLICATIONS

## ARRANGE

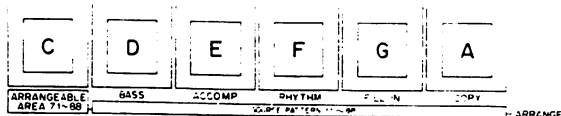
Each preset backup pattern consists of four parts: rhythm, bass, accompaniment, and fill-in. In the ARRANGE mode you can create new backup patterns by taking each of these four parts from any preset patterns that you like. Up to 16 such original patterns can be stored in the ARRANGEABLE area as pattern numbers 71 — 88.

ARRANGEABLE	
71	81
72	82
73	83
74	84
75	85
76	86
77	87
78	88

PATTERN INDEX

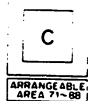
**ARRANGEABLE area**  
 SIXTEEN sample patterns, made using the ARRANGE mode, have been stored as pattern numbers 71—88. To hear these, use MANUAL PLAY (page 12)

### ARRANGE Keys



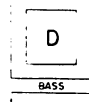
The seven white CHORD keys ( C , D , E , F , G , A ) change their functions when the POWER/MODE selector is set to the ARRANGE position.

### ARRANGEABLE AREA KEY:



Used when specifying ARRANGEABLE AREA pattern number (71—88) to store new pattern in memory.

### BASS KEY:



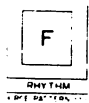
Used to select the bass part of a pattern to be used in the new arrangement.

### ACCOMPANIMENT KEY:



Used to select the accompaniment part of a pattern.

### RHYTHM KEY:



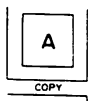
Used to select the rhythm part of a pattern.

### FILL IN KEY:



Used to select the fill-in part of a pattern.

### COPY KEY:



Used to copy an entire preset pattern and store it in the ARRANGEABLE area memory. This is useful when you only want to change one or two parts of a pattern.

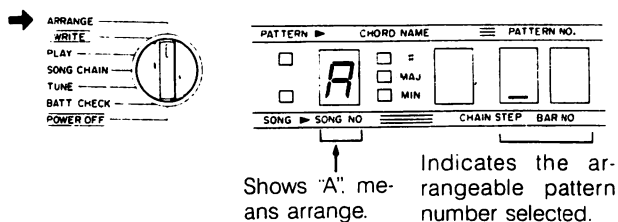
### 1.1. Using the ARRANGE mode

Here we will make a new backup pattern out of the different parts of various preset patterns as shown in the chart below.

Example 1:

	PATTERN NUMBER
ACCOMPANIMENT	16 (ELECTRO POP)
BASS	15 (NEW WAVE)
RHYTHM	38 (FUSION IV)
FILL IN	25 (HARD ROCK I)

1 Set the POWER/MODE selector to ARRANGE.



2 Use the NUMBER keys to select a number (71 — 88) from the two ARRANGEABLE columns in the PATTERN index.

Example: Here we will use number 71.

Press **[7]**, then **[1]**.

3 Press **[ENTER]**. (There will be a click.)

**NOTE:**  
 Nothing will happen if you input a pattern number outside of the ARRANGEABLE area 71 — 88. The display will show "A".

4

1 Select RHYTHM part.

- 1) Press the **[RHYTHM]** key (**[F]** on the keyboard).
- 2) Use NUMBER keys to select PATTERN number that you want for the rhythm part of the backup pattern.

Example: pattern number 38.

Press **[3]**, then **[8]**.

3) Press **[ENTER]**. (There will be a click.)

2 Select BASS part.

- 1) Press the **[BASS]** key (**[D]** on the keyboard).
- 2) Use NUMBER keys to select pattern from which you want to take BASS part.

Example: pattern number 15.

Press **[1]**, then **[5]**.

3) Press **[ENTER]**. (There will be a click.)

3 Select ACCOMPANIMENT part.

- 1) Press the **[ACCOMP]** key (**[E]** on the keyboard).
- 2) Use NUMBER keys to select PATTERN number that you want for the accompaniment (synth, guitar, etc.) part of the backup pattern.

Example: pattern number 16.

Press **[1]**, then **[6]**.

3) Press **[ENTER]**. (There will be a click.)

4 Select FILL IN part.

- 1) Press the **[FILL IN]** key (**[G]** on the keyboard).
- 2) Use NUMBER keys to select PATTERN number that you want for the fill-in sections of the backup pattern.

Example: pattern number 25.

Press **[2]**, then **[5]**.

3) Press **[ENTER]**. (There will be a click.)

### 1.2 Now let's try a different arrangement.

Example 2:

	PATTERN NUMBER
ACCOMPANIMENT	17 (DISCO I)
BASS	25 (HARD ROCK)
RHYTHM	17 (DISCO I)
FILL IN	17 (DISCO I)

1

Assuming that the POWER/MODE selector is at the ARRANGE position, press the ARRANGEABLE AREA key and proceed through steps 2 through 4 as in example 1.

2

Use the NUMBER keys to select a number (71 — 88) from the two ARRANGEABLE columns in the PATTERN index. This is the pattern number where your new arrangement will be stored.

Example: Here we will use number 72.

Press **[7]**, then **[2]**.

- 3 Press **ENTER** . (There will be a click.)
- 4 In example 2 only the bass part is different from one of the preset patterns. In cases like this, the **COPY** key can simplify matters.

**1 Copying a backup pattern.**

In step 2, above, we specified where we wanted our new pattern stored. Now we must specify the preset pattern that we want copied to that number.

- 1) Press the COPY key (**A** on the keyboard).
- 2) Use NUMBER keys to select PATTERN number that you want copied to your selected ARRANGEABLE area pattern number.

Example: All parts except bass are pattern 17 so press **1** , then **7** .

- 3) Press **ENTER** key. (There will be a click.)

**2 Changing one part of the copied pattern.**

First we must select the part that we want changed, then what we want it changed to.

Example: bass part changed to bass part in preset pattern number 25.

- 1) Press BASS key. (**D** )
- 2) Use NUMBER keys to select pattern from which you want to take BASS part.

Example: 25. Press **2** , then **5** .

- 3) Press **ENTER** . (There will be a click.)

★ If you want to hear the sound as you arrange, press the **START/STOP** key after selecting your new ARRANGEABLE area pattern number and pressing the **ENTER** key (before step 4).

★ If you accidentally select the wrong pattern number for a part (rhythm, bass, accompaniment, or fill in) or if you want to change to a different pattern number, press the **CLEAR** key and input your desired pattern number before pressing the **ENTER** key.

**1.3 Practical Examples Using the ARRANGE mode**

**1.3.1 Using 3-BEAT or JAZZ WALTZ as the RHYTHM part.**

When a triple time pattern such as 3-BEAT or JAZZ WALTZ is used as the RHYTHM part of a new pattern, the other parts (BASS, ACCOMP, FILL IN) also become 3/4 time regardless of the time signatures of their preset patterns.

Example: Triple time bossa nova.

	PATTERN NUMBER
ACCOMPANIMENT	41 (BOSSA NOVA)
BASS	41 (BOSSA NOVA)
RHYTHM	52 (3-BEAT)
FILL IN	41 (BOSSA NOVA)

**1.3.2 Arranging triplet patterns.**

Interesting new arrangements can be made from the parts of triplet based preset patterns such as BALLAD I/II, BOOGIE, HARD ROCK II/III, JAZZ WALTZ, 4-BEAT I/II, BIG BAND, REGGAE I, and SHUFFLE I/II.



Example: Triplet pattern.

	PATTERN NUMBER
ACCOMPANIMENT	47 (REGGAE I)
BASS	32 (4-BEAT I)
RHYTHM	27 (HARD ROCK III)
FILL IN	26 (HARD ROCK II)




**1.3.3 Using BREAK pattern 61.**

BREAK pattern 61 is useful when you want just drums and/or fill-in parts to be played. Such a situation is found in small jazz group styles ("4 bars").

Example: Drums only.

	PATTERN NUMBER
ACCOMPANIMENT	61 (  )
BASS	61 (  )
RHYTHM	18 (DISCO II)
FILL IN	18 (DISCO II)

Example: Jazz style.

	PATTERN NUMBER
ACCOMPANIMENT	61 (  )
BASS	61 (  )
RHYTHM	61 (  )
FILL IN	32 (4-BEAT I)

★ The use of pattern number 68 is also unusual. Please refer to these examples: SONG PLAY on page 17; SONG CHAIN on page 18.

★ If selecting the backup pattern, using accompaniment with slow attack such as strings, from other backup patterns no need to worry about click sound occurred in the middle of play.

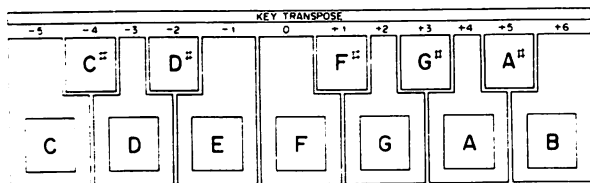
# 2 KEY TRANSPOSE

On the PSS-50, songs and song chains can be played in a key other than the one in which they were written. For example, you could transpose a song from the key of C major to the key of F major.

## Using the KEY TRANSPOSE keys

The KEY TRANSPOSE keys are numbered from -5 to +6. Hold down the **FUNCTION** key and press one of the KEY TRANSPOSE keys to shift the pitch up or down by the number of semitones marked. (Up semi a tone with +1; down half a tone with -1. Up or down a full tone with ±2, one and a semi tones with ±3, and so on to, up or down to four and a semi tones with ±6.)

KEY TRANSPOSE keys



Example: Programmed chord progression is:

||Cmaj7|Dm7| G7|C7|~



Transpose by pressing the +1 KEY TRANSPOSE key (**F#**) while holding down the **FUNCTION** key.



This will change the chord sequence to:

||C#Maj7|D#m7| G#7|C#7|~

### NOTE:

Chord names on the CHORD keys are irrelevant when using the KEY TRANSPOSE keys. In the above example pressing +1 above the F# does not mean the pitch will go up to F#, +1 means the pitch of the present key will go up by one semi-tone.

## 2.1 In the PLAY and SONG CHAIN modes

SONG PLAY	SONG CHAIN
1 Set POWER/MODE knob to PLAY.	Set POWER/MODE knob to SONG CHAIN.
2 Press one of KEY TRANSPOSE keys while holding down <b>FUNCTION</b> key.	

### NOTE:

In this case KEY TRANSPOSE is effective in the PLAY and SONG CHAIN modes as long as the POWER/MODE selector is not turned to another setting. If it is set to a different mode and then brought back to PLAY or SONG CHAIN, the PSS-50 will play the song in its original key.

## 2.2 KEY TRANSPOSE in the WRITE mode

Changes made using KEY TRANSPOSE in the WRITE mode are stored in memory permanently (or until you make other changes) regardless of mode settings.

- 1 Set POWER/MODE knob to WRITE position.
- 2 Press **CHORD** key so its LED lights up.

### NOTE:

**CHORD** key must be turned on to enable KEY TRANSPOSE operation. KEY TRANSPOSE will not work if LED above **CHORD** key is off.

- 3 DISPLAY should be in the SONG mode. If necessary, press **PATTERN/SONG** key so LED lights up above the word SONG in the left side of the DISPLAY.
- 4 Use NUMBER keys to select song number that you want to transpose.
- 5 Hold down **FUNCTION** key and press one of KEY TRANSPOSE keys to specify how much you want the pitch shifted up or down. (There will be a click.)
- 6 Turn POWER/MODE knob to another setting.

# 3 EDIT

Using the editing controls you can make changes in the chord and pattern sequences you have programmed in the WRITE and SONG CHAIN modes. EDIT controls also let you display the programmed song contents.

## 3.1 Checking written song contents.

### 3.1.1 Song memory contents (by bar number).

## About the ENTER and CLEAR keys

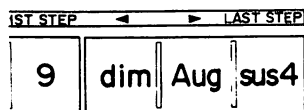


ENTER key:  
Pressing this key advances memory contents by a half bar, as shown on DISPLAY.



CLEAR key:  
Pressing this key takes you back one half bar in memory, as shown on DISPLAY.

## Bar number control keys



1ST STEP

1ST STEP key:



Press this key while holding down the FUNCTION key. DISPLAY shows first bar of the song.

◀ key:



Takes you one bar backward (toward start of song) when pressed while holding down FUNCTION key.

▶ key:



Advances display by one bar. Press while holding down FUNCTION key.

LAST STEP

LAST STEP key:



Takes you to last bar in song. Press while holding down FUNCTION key.

## Using the editing controls

Checking contents in PLAY mode	Checking memory contents in WRITE mode
1) Set POWER/MODE knob to PLAY.	1) Set POWER/MODE knob to WRITE.
2) Confirm that LEDs are on above both the <b>CHORD</b> and <b>PATTERN</b> key. (If off, press keys to turn on LEDs.)	2) LEDs should be off above the <b>CHORD</b> and <b>PATTERN</b> keys. (If on, press keys to turn off LEDs.)
3) Press <b>PATTERN/SONG</b> key so DISPLAY shows SONG mode.	3) If DISPLAY is not in the SONG mode press the <b>PATTERN/SONG</b> key.
4) Use number keys to select song number that you want to check.	
5) Press <b>PATTERN/SONG</b> key to switch DISPLAY to PATTERN mode.	
6) Without actually playing song, perform the following steps.	
<p><b>A:</b> Press 1ST STEP <b>9</b> key while holding down <b>FUNCTION</b> key. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>DISPLAY will show 1st bar pattern number and 1st half bar chord name.</p>	<p><b>D:</b> Press LAST STEP <b>sus4</b> key while holding down <b>FUNCTION</b> key. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>DISPLAY will show pattern number for last bar of song and chord name for first half of last bar of song.</p>
<p><b>B:</b> Press <b>▶ Aug</b> key while holding down <b>FUNCTION</b> key. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>DISPLAY will show pattern number for next bar and chord name for first half of next bar.</p>	<p><b>E:</b> Press <b>ENTER</b>. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>Advances display of memory contents by one half bar at a time.</p>
<p><b>C:</b> Press <b>◀ dim</b> key while holding down <b>FUNCTION</b> key. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>DISPLAY will show pattern number for previous bar and chord name for first half of previous bar.</p>	<p><b>F:</b> Press <b>CLEAR</b>. (There will be a click.)</p> <p style="text-align: center;">↓</p> <p>Moves display of memory contents back by a half bar at a time.</p>
<p>* Steps A through D above let you confirm memory contents and sequence for all bars of a song.</p> <p>* Use A through D together with E and F to check chord and fill-in data in second half of bar.</p> <p>* Change DISPLAY to SONG mode if you want to check bar number. (Press <b>PATTERN/SONG</b> key.)</p>	
<p><b>CAUTION:</b>          Be sure that the <b>CHORD</b> and <b>PATTERN</b> key LEDs are OFF when checking memory contents in the WRITE mode. Otherwise, displayed pattern numbers and chords will be written to memory when the <b>ENTER</b> key is pressed.</p>	

### 3.1.2 Checking SONG CHAIN step order.

#### Step number selection keys

1ST STEP



1ST STEP key:  
 Press while holding down **FUNCTION** key to see song number of first step in chain.

◀



◀ key:  
 Press while holding down **FUNCTION** key to go back one step. DISPLAY will show song number used for that step.

▶



▶ key:  
 Press while holding down **FUNCTION** key to advance one step in chain. DISPLAY will show that step's song number.

LAST STEP



LAST STEP key:  
 Press while pressing **FUNCTION** key.  
 DISPLAY will show song number of last step in song.

#### Checking SONG CHAIN memory contents

- 1) Set POWER/MODE knob to SONG CHAIN.
- 2) **CHORD** and **PATTERN** key LEDs should both be on. Press to turn on LEDs if necessary.
- 3) DISPLAY should be in SONG mode. Press **PATTERN/SONG** key to switch to SONG mode if necessary.
- 4) Without playing the song chain, perform the following steps.

**A:** Press the 1ST STEP **9** key while holding down the **FUNCTION** key. (There will be a click.)



DISPLAY will show song number used as first step of chain.

**B:** Press the ▶ **Aug** key while holding down the **FUNCTION** key. (There will be a click.)



DISPLAY will show song number used as next step of chain.

**C:** Press the ◀ **dim** key while holding down the **FUNCTION** key. (There will be a click.)



DISPLAY will show song number used as previous step of chain.

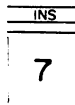
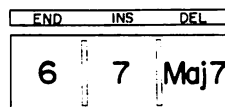
**D:** Press the LAST STEP **sus4** key while holding down the **FUNCTION** key. (There will be a click.)



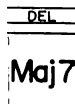
DISPLAY will show song number used as last step in song.

## 3.2 How to Edit

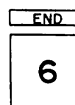
#### The edit keys (insert, delete, end).



INS (insert) key:  
 Used to insert new bars or steps where something is lacking.



DEL (delete) key:  
 Used to delete unwanted bars or steps.



END key:  
 Used when changing the final bar or step.

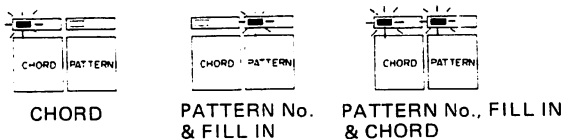


### 3.2.1 Editing song memory

#### A) Procedure for changing pattern numbers and chords.

- 1 Set POWER/MODE Switch to WRITE.
- 2 Confirm that **CHORD** and **PATTERN** key LEDs are both off.
- 3 Press **PATTERN/SONG** key if DISPLAY is not already in SONG mode.
- 4 Use NUMBER keys to specify song number that you want to edit.
- 5 While holding down **FUNCTION** key, press bar number selection keys (**1ST STEP** ◀, ▶, **LAST STEP**) to specify bar that you want to edit. (There will be a click.)
- 6 Press **PATTERN/SONG** key to change DISPLAY to PATTERN mode.
- 7 Edit as follows:

**Step 1.** If you want to change the pattern number and/or fill-in, press the **PATTERN** key so that its LED lights up. If you want to change the chord, press the **CHORD** key so that its LED lights up. (Press both keys to turn on both LEDs to enable editing of pattern number, fill-in, and chord data.)



- Step 2.** Use number keys to select new pattern number.
- Step 3.** Press CHORD keys to specify chord for first half of bar.
- Step 4.** If you want fill-in through the whole bar, press **COUNT / RHYTHM START / FILL IN** now. (To cancel a fill-in, select a pattern number again.)
- Step 5.** Press **ENTER** to complete first half of bar. (There will be a click.)

**Step 6.** Press CHORD keys to select chord for second half of bar. (Skip this step if chord is same as chord in first half of bar.)

**Step 7.** If you want fill-in in second half of bar only, now press **RHYTHM FILL IN**

**Step 8.** Press **ENTER** to complete latter half of bar. (There will be a click.)

8 When finished editing, set POWER/MODE knob to a different position.

★ If you want to quickly check and correct errors when in the WRITE mode, you can skip 1 through 4 above.

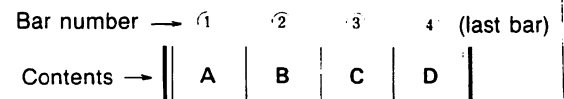
#### B) Editing with the DEL **Maj7** key.

Used to remove unwanted bars from song.

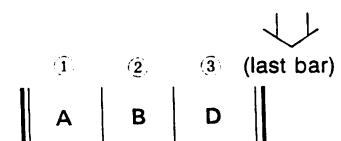
- 1 Perform same 1 through 4 procedure as in "Editing song memory".
- 2 While holding down **FUNCTION** key, press bar number selection keys to find bar that you want to delete. (There will be a click.)
- 3 Press **CHORD** and **PATTERN** keys so both LEDs are on.
- 4 Press DEL **Maj7** key while holding down **FUNCTION** key. (There will be a click.)

One bar is deleted so the entire song length shrinks by one bar.

#### Example



Bar 3 is selected and DEL **Maj7** key is pressed while pressing **FUNCTION** key.



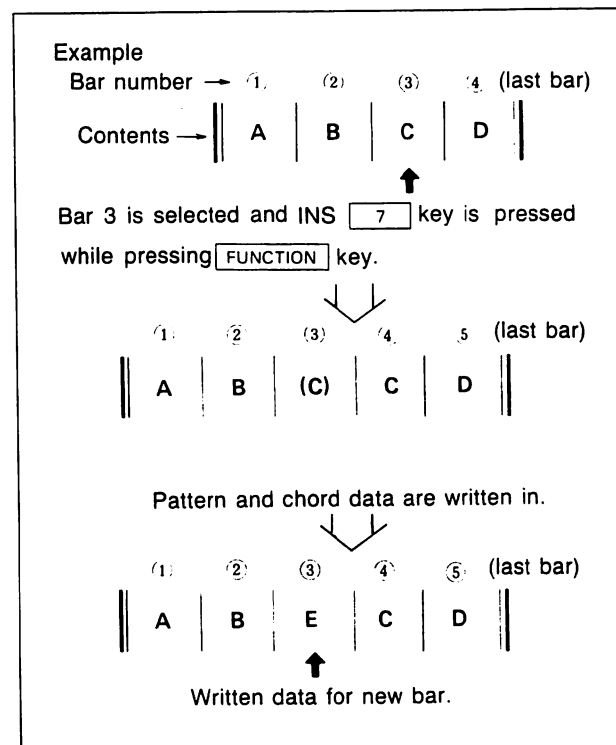
### C) Editing with INS 7 key.

Used to add new bars anywhere in a song.

- 1 Set mode to WRITE and select song memory number as usual: 1 through 4 of "Editing song memory".
  - 2 Hold down FUNCTION key and press LAST STEP sus4 key. (There will be a click.) The display will show the number of the last bar in the song. (Insert editing is not possible if the last bar is number 80.)
  - 3 While holding down FUNCTION key, press bar number selection keys to find bar number for insert. (There will be a click.) The new bar will be inserted before your selected bar number.
- Example: Select bar number 3 if you want to insert a new bar between your present bar 2 and bar 3.
- 4 Press CHORD and PATTERN keys so both LEDs are on.
  - 5 Press the INS 7 key while holding down the FUNCTION key. (There will be a click.)
  - 6 Perform following steps to write pattern number and chords.

- Step 1.** DISPLAY should be in PATTERN mode. Press PATTERN/SONG key to switch mode if necessary.
- Step 2.** Use NUMBER keys to select pattern number for inserted bar.
- Step 3.** Use CHORD keys to select chord for first half of inserted bar.
- Step 4.** If you want fill-in for the whole bar, press COUNT / RHYTHM START / FILL IN now.
- Step 5.** Press ENTER to complete first half of bar. (There will be a click.)
- Step 6.** Use CHORD keys to select chord for second half of inserted bar.
- Step 7.** If you want fill-in for only second half of bar, press COUNT / RHYTHM START / FILL IN key now.
- Step 8.** Press ENTER to complete inserted bar. (There will be a click.)

There is now a new bar inserted before your selected bar number. The song is now one bar longer than before.



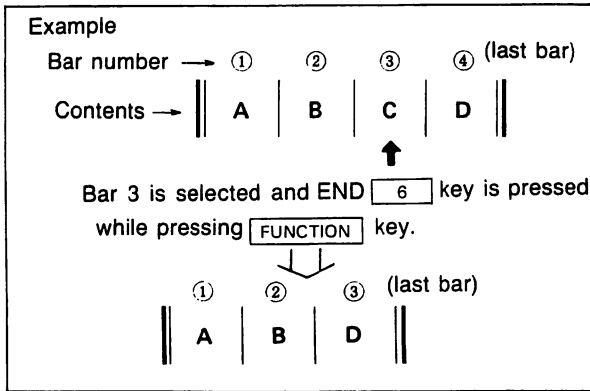
★ If you want to insert several measures of the same type, repeat procedure 5 as many times as necessary.

### D) Editing with the END 6 key.

This lets you set the end of a song to a point somewhere in the middle of song memory contents.

- 1 Go through 1 – 4 of "Editing song memory" instructions (to set WRITE mode and select song number).
- 2 Hold down FUNCTION key and press bar number selection keys to find bar that you want to make the end of the song. (There will be a click.)
- 3 Set CHORD and PATTERN keys so both LEDs are on.
- 4 Press END 6 key while holding down FUNCTION key. (There will be a click.)

Your specified bar has now become the last bar in the song.



★ **Memory contents following new end of song remain unchanged. Using the END procedure again, you can restore the song to its original form.**

### 3.2.2 Editing song chains.

#### A) Editing written steps.

- 1 Set POWER/MODE knob to SONG CHAIN.
- 2 **[CHORD]** and **[PATTERN]** key LEDs should both be on.
- 3 DISPLAY should be in SONG mode. If not, press **[PATTERN/SONG]** key.
- 4 While depressing **[FUNCTION]** key, press step number selection keys (1ST STEP, **[◀]**, **[▶]**, LAST STEP) to find step that you want to edit. (There will be a click.)
- 5 Use NUMBER keys to specify new song number.
- 6 Press **[ENTER]**. (There will be a click.)

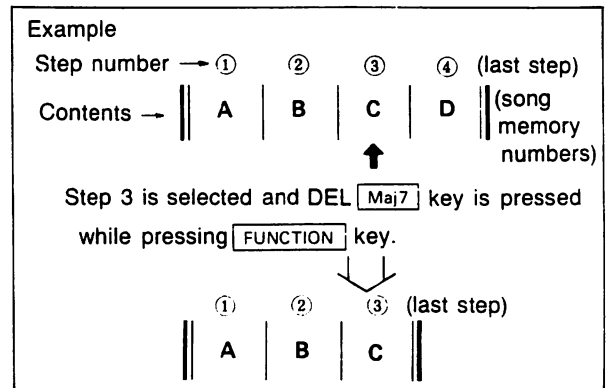
★ **If you are already in the SONG CHAIN mode and you find something that you want to change, then of course you can skip operations 1 – 4 above.**

#### B) Editing with the DEL **[Maj7]** key.

This procedure takes out unwanted steps.

- 1 Perform same operations 1 – 3 as in “Editing written steps” above.
- 2 Hold down **[FUNCTION]** key and use step (bar) number selection keys to find step to be deleted. (There will be a click.)
- 3 Press DEL **[Maj7]** while depressing **[FUNCTION]** key. (There will be a click.)

Your specified step is now deleted so there is one less step in the chain.



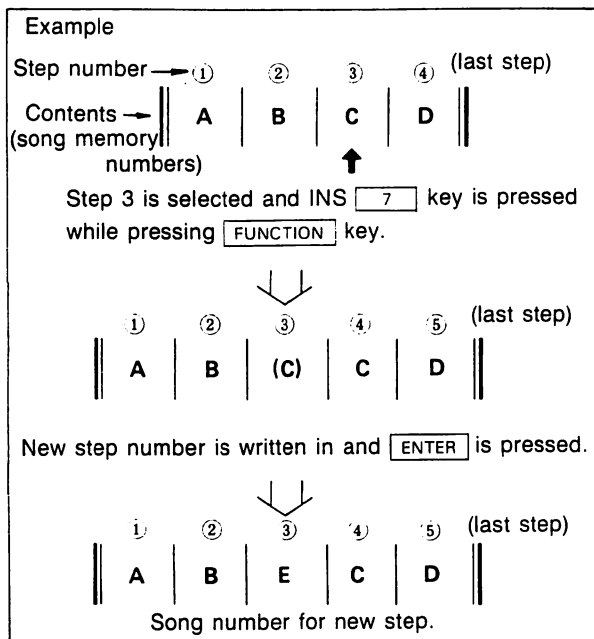
#### C) Editing with the INS **[7]** key.

- 1 Perform same operations 1 – 3 as in “Editing written steps” above.
- 2 Press LAST STEP **[sus4]** key while depressing **[FUNCTION]** key. (There will be a click.) INSERT editing is not possible if last step is 16.
- 3 Hold down **[FUNCTION]** key and use step (bar) number selection keys to find step following point where you want new step. (There will be a click.)

Example: To put a new step between step 2 and 3, specify step 3.

- 4 Press INS [7] key while holding down [FUNCTION] key.  
(There will be a click.)
- 5 Use number keys to select song number that you want to insert.
- 6 Press [ENTER]. (There will be a click.)

You now have a new song number at your specified point in the chain. The chain is now one step longer than before.



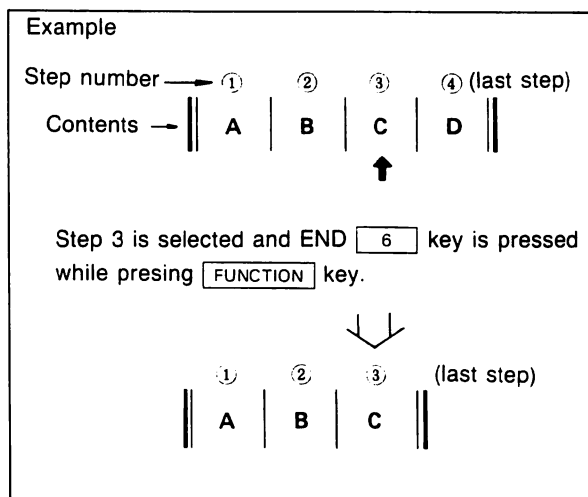
★ If you want to insert several measures of the same type, repeat procedure 4 as many times as necessary.

### D) Editing with the END [6] key.

This lets you make song chain play stop at some point before the actual last step stored in memory.

- 1 Perform same operations 1 — 3 as in "Editing written steps" above.
- 2 Hold down [FUNCTION] key and use step (bar) number selection keys to find step where you want play to end. (There will be a click.)
- 3 Press END [6] key while depressing [FUNCTION] key. (There will be a click.)

Your specified step is now the last step in the chain.



★ Chain play will now stop at your specified step. However, the other steps are still in memory so you can restore the chain to its original form by using the END procedure again.

# 4 CONTINUE START

In the SONG CHAIN and PLAY modes you can begin playback from a point in the middle of the song or chain. You can also stop playback and then continue from the same point.

## 4.1 Starting play from the middle.

### 4.1.1 From a particular bar in the PLAY mode.

- 1 Set POWER/MODE knob to PLAY.
- 2 Press **PATTERN/SONG** key to switch DISPLAY to SONG mode.
- 3 Set **CHORD** and **PATTERN** keys so that LEDs are on above both keys.
- 4 Use NUMBER keys to select song number to be played.
- 5 Hold down **FUNCTION** key and use bar number selection keys (**1ST STEP**, **◀▶**, **LAST STEP**) to select bar number from which song will be played. (There will be a click.)
- 6 Hold down **FUNCTION** key and press **START/STOP** key or **COUNT START** key. Song will start playing from specified bar number.

### 4.1.2 From a particular step in the SONG CHAIN mode.

- 1 Set POWER/MODE knob to SONG CHAIN.
- 2 Set **CHORD** and **PATTERN** keys so LEDs are lit up above both keys.
- 3 If DISPLAY is not in SONG mode, press **PATTERN/SONG** key to switch it so SONG mode.
- 4 Hold down **FUNCTION** key and use step (bar) number selection keys (**1ST STEP**, **◀▶**, **LAST STEP**) to find step from which you want play to begin. (There will be a click.)
- 5 Hold down **FUNCTION** key and press **START/STOP** key or **COUNT START** key. Song will start playing from specified step number.

## 4.2 Continuing play from the bar following that where play was stopped.

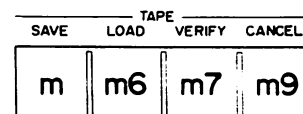
- 1 Press **START/STOP** to stop playback (during play in the PLAY or SONG CHAIN modes). DISPLAY will show following bar number (or its contents).
- 2 Hold down **FUNCTION** key and press **START/STOP** key or **COUNT START** key. Song will start playing from displayed step number.

# 5 TAPE INTERFACE

All data stored in PSS-50 memory can be saved on cassette tape for future access. This includes song memory and chain memory contents as well as original patterns stored in the ARRANGEABLE AREA. Once this data has been stored on tape, it can be loaded back into PSS-50 memory whenever desired, and then played as usual. Therefore, you can create a library of all your songs (and chains) and all your original backing pattern arrangements.

## TAPE keys (SAVE, LOAD, VERIFY, CANCEL)

TAPE keys



SAVE



SAVE key:  
Used when recording memory contents on tape.

LOAD



LOAD key:  
Used when playing back tape to load data into PSS-50 memory again.

VERIFY



VERIFY key:  
Used after the save procedure to check whether data has been properly recorded on the tape.

CANCEL



CANCEL key:  
Used to cancel save, load, or verify operations if an error occurs. This lets you quickly start over again.

4

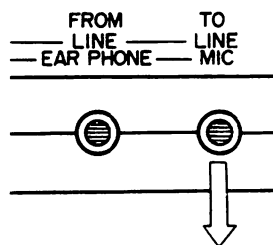
Set the PSS-50 rear panel TAPE switch to TAPE or LINE, depending on the type of tape recorder input jack used.

Recorder input jack	TAPE switch position
LINE IN (AUX)	
MIC IN	

## 5.1 SAVE PROCEDURE.

This sends all memory contents to the output so you can record the data using a tape recorder connected to the rear panel TAPE jacks.

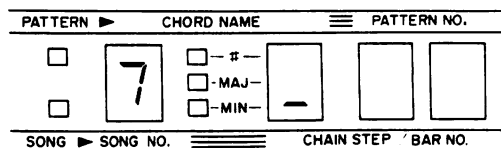
- 1 Set POWER/MODE knob to any position except off.
- 2 Connect rear panel TO (LINE, MIC) jack to tape recorder's input jack (MIC or LINE IN).



Connect to tape recorder input jack.

- 3 Set the tape recorder to the record mode and let the tape advance past the leader tape (since you cannot record anything on the leader tape). Then press the recorder's pause button.

Display should now be as shown here.



Shows "T" for tape.

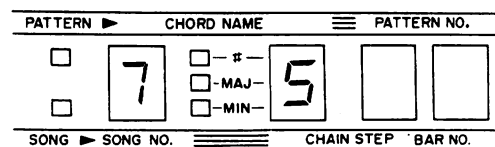
(The tape interface can only be used when the rear panel switch is set to a position other than DISABLE.)

- 5 Press the **SAVE** key and adjust recording level on your tape recorder (if it has an input level control).

(If recorder has meters, set recording level so meter indicates around "0".)

- 6 Press **CANCEL** key.
- 7 Release tape recorder's pause button to start recording.
- 8 Press **SAVE** key.

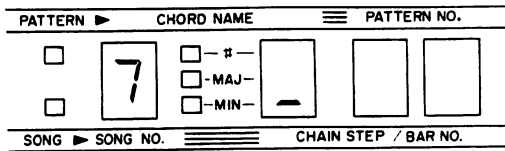
The DISPLAY will then appear as shown here.



Shows "S" for save.

- 9 When DISPLAY appears as shown below, stop tape recorder.

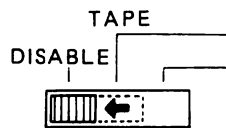
Display should now be as shown here.



- For safety's sake, it is best to repeat steps 7 through 9 above, making several recordings of the same data. Leave 5-second spaces between recordings.

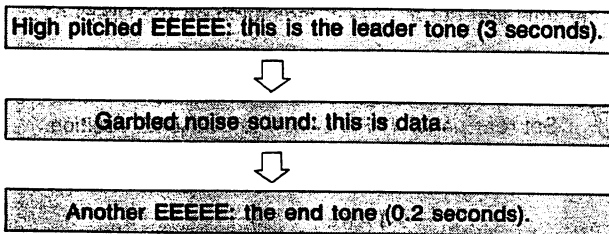
**NOTE:**  
The display may flicker during use of the tape interface. This is normal; it is not a malfunction.

- 10 Return rear panel TAPE switch to DISABLE position.



### 5.2. NOTE ABOUT SOUND OF RECORDED DATA.

If you are using a data recorder with a MONITOR function or if you play back the tape and listen to the recording, you will notice the following tones.

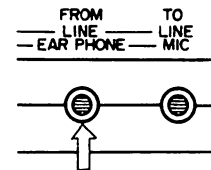


During LOAD or VERIFY operations (tape playback), the leader tone tells the PSS-50's internal computer that data is coming. The data tone is the frequency keyed digital data signal. The end tone says that that's all.

### 5.3 VERIFY PROCEDURE

As soon as you finish the SAVE procedure, you should use VERIFY to be sure that the recorded program data matches the original (in PSS-50 internal memory). VERIFY also helps find the best playback output signal level setting for your tape recorder.

- 1 Connect rear panel FROM (LINE, EARPHONE) jack to tape recorder's output jack.

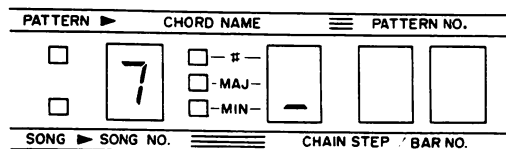


Tape recorder output jack.

Set the PSS-50 rear panel TAPE switch to LINE or EARPHONE, depending on which kind of tape recorder output is being used.

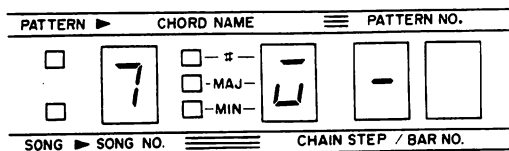
Recorder output jack	TAPE switch position
LINE OUT (AUX)	<p>TAPE switch position: LINE</p>
HEADPHONES	<p>TAPE switch position: MIC</p>

Display should now be as shown here.



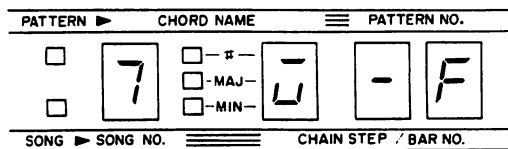
- 2 Rewind tape. Play it back and stop (or pause) where you hear the leader tone.
- 3 Set tape recorder volume control at center position. Tone (treble, bass) controls or switches should be set to center position (or whatever gives the most linear response).
- 4 Press **VERIFY** key.

DISPLAY will appear as shown here.



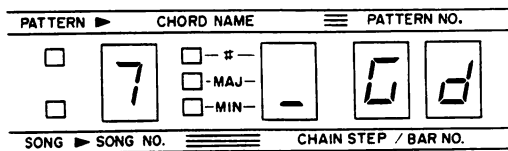
"V" for verify.

- 5 Begin tape playback. When the PSS-50 finds data, the DISPLAY will appear as shown below.



"V" for verify. "F" for found.

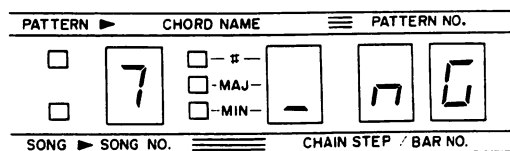
- 6 If data from tape matches data in memory, then the DISPLAY will appear as shown below.



"Gd" for good.

If you get the 7 - Gd message, then you can stop the recorder.

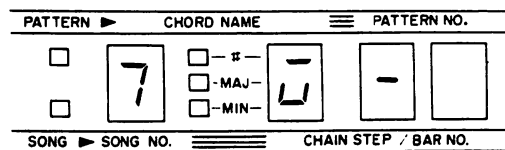
If DISPLAY shows 7 - nG, follow steps below



Means "No Good"

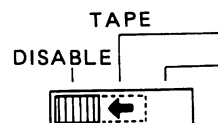
- 1 Press the **CANCEL** key.
- 2 Repeat steps 2 - 5 of the VERIFY procedure, above. Change the volume setting on the tape recorder.
- 3 Keep trying different volume settings on the recorder until you find one that gives a 7 - Gd indication on the DISPLAY. Make a note of that volume setting.

If DISPLAY does not change for more than 10 seconds after beginning playback, follow steps below





- 1 Press **CANCEL** key.
- 2 Repeat steps 2 - 5 of the VERIFY procedure.
- 3 Keep trying different volume settings on the tape recorder until you get a 7 - Gd indication on the DISPLAY.

- 7 Set rear panel TAPE switch to DISABLE position.





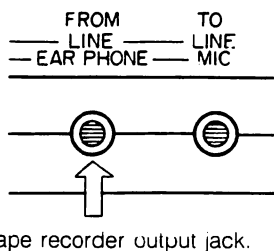
**CAUTION:**

- ★ VERIFY checks whether recorded data on the tape matches the data in the PSS-50 internal memory. Therefore, you will not get a 7- indication if you perform VERIFY after making any changes (accidental or intentional) in PSS-50 memory contents.
- ★ If you repeat the VERIFY procedure several times and still don't get a 7- indication, repeat the SAVE procedure using a different recording level. Then try VERIFY again.

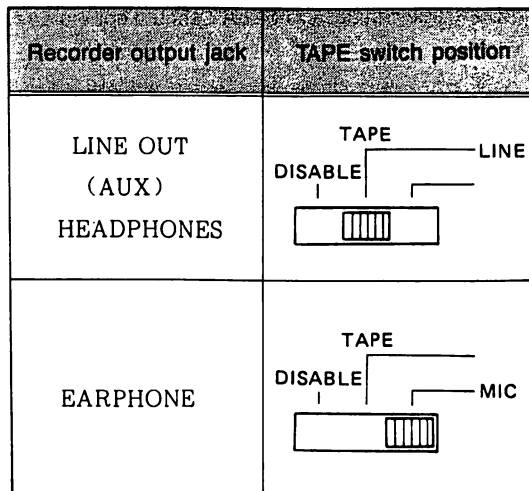
**5.4. LOAD PROCEDURE**

This returns tape recorded data to PSS-50 internal memory.

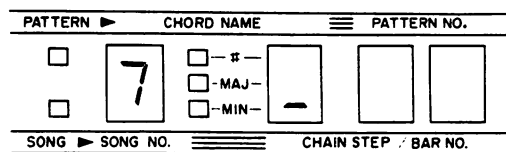
- 1 Set POWER/MODE knob to any position other than POWER OFF.
- 2 Connect rear panel FROM (LINE EARPHONE) jack to tape recorder's output jack.




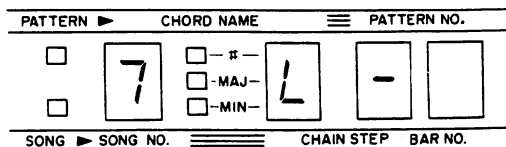
- 3 Set the rear panel TAPE switch to LINE or EARPHONE, depending on which kind of recorder output jack is used.



DISPLAY will appear as shown here.

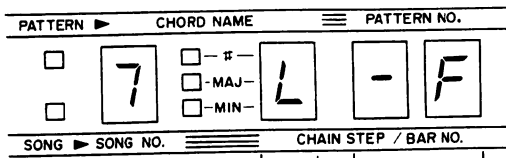


- 4 Play tape and stop at leader tone. (Or set to pause.)
- 5 Set tape recorder volume and tone controls to center positions. If you have performed VERIFY procedure, set recorder volume (or output level) control to position that gave a 7- indication.
- 6 Press **LOAD** key. DISPLAY should appear as shown here.



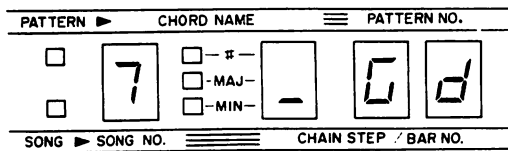
"L" for load

- 7 Start tape playback. DISPLAY should appear as shown here.



"L" for load. "F" for found. Means PSS-50 has found data

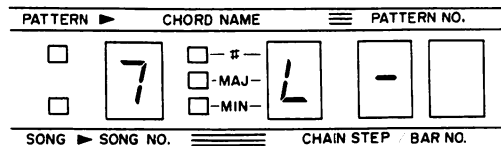
- 8 If data is loaded successfully, DISPLAY will show 7-Gd (good).



means "Good"

If you get the 7-Gd message, you can stop tape playback.

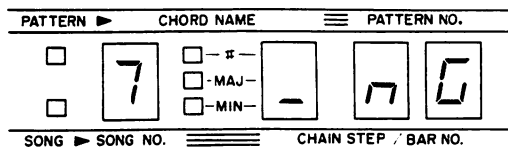
If DISPLAY does not change for more than 10 seconds after beginning playback, follow steps below



"L" for load

- 1 Press **CANCEL** key.
- 2 Rewind tape.
- 3 Repeat steps 4 - 7 of the LOAD procedure, above. Change the volume setting on the tape recorder.
- 4 Keep trying different volume settings on the recorder until you find one that gives a 7-Gd indication on the DISPLAY. Make a note of that volume setting.

If DISPLAY shows 7-nG, follow steps below



means "No Good"

- 1 Press the **CANCEL** key.
- 2 Rewind tape.
- 3 Repeat steps 4 - 7 of the LOAD procedure, above. Change the volume setting on the tape recorder.
- 4 Keep trying different volume settings on the recorder until you find one that gives a 7-Gd indication on the DISPLAY. Make a note of that volume setting.

- 9 Set rear panel TAPE switch to DISABLE position.

ACE

# SPECIFICATIONS

- **TONE GENERATORS:** RHYTHM × 8 (bass drum, snare drum, rim shot, open high-hat, closed high-hat, high tom, low tom, handclaps)  
BASS (electric bass)  
ACCOMPANIMENT (piano, electric piano, honky-tonk piano, distortion guitar, acoustic guitar, electric guitar, jazz guitar, clav, banjo, brass, synthesizer, organ, strings)
- **BACKUP PATTERN:** 48 Patterns (8 beat I-II, 16 beat I-II, new wave, electro pop, disco I-II, rock'n roll, boogie, ballad I-II, hard rock I-II-III, heavy metal, jazz waltz, 4 beat I-II, big band, fusion I-II-III-IV, bossa nova, samba, cha-cha, mambo, merengue, latin rock, reggae I-II, 2 beat, 3 beat, march, folk, country, blue grass, shuffle I-II, break & ending × 8)
- **ARRANGEABLE AREA:** 16 Patterns
- **CHORD:** Maj, m, m<sup>6</sup>, m<sup>7</sup>, m<sup>9</sup>, 6, 7, Maj<sup>7</sup>, 9, dim, Aug, sus 4 on each root (C—B)
- **MEMORY BANK:** Song memory × 8 (maximum 80 bars/bank), Song chain (maximum 16 steps)
- **DISPLAY:** Chord name, Song/Pattern number, step number, bar number, battery check, tuning note, tape mode, conductor
- **MIXER:** Rhythm volume, Bass volume, Accompaniment volume, External input volume, Stereo volume
- **MASTER VOLUME:** MIN. — MAX.
- **TEMPO:** SLOW — FAST
- **POWER/MODE SELECTOR:** POWER OFF, BATT. CHECK, TUNE, SONG CHAIN, PLAY, WRITE, ARRANGE
- **NUMERIC KEYS:** Pattern/Song (1 — 8)
- **SONG MEMORY ACCESS:** Chord, Pattern
- **FUNCTION:** Clear/All clear, Enter, Start/Stop, Count start/Rhythm fill in
- **KEY TRANSPOSE:** 0, +1 — +6, -1 — -5
- **KEY:** END, INS, DEL, 1ST STEP, ◀, ▶, LAST STEP
- **ARRANGE KEY:** ARRANGEABLE AREA 71 — 88, COPY, FILL IN, RHYTHM, ACC., BASS
- **TAPE INTERFACE:** SAVE, LOAD, VERIFY, CANCEL
- **TUNE:** ±50 cents
- **INPUT SELECTOR:** MIC, INST, LINE
- **TAPE SWITCH:** DISABLE/LINE IN, LINE OUT, EARPHONE, MIC OUT
- **INPUT JACKS:** EXT IN, FROM TAPE, DC IN, START/STOP (⌋ GND)  
FILL IN (⌋ GND)
- **OUTPUT JACKS:** OUTPUT (R/MIX, L), PHONES, TO TAPE
- **POWER SUPPLY:** UM3 × 8/ DC 9V (AC adaptor)
- **DIMENSIONS:** 310(W) × 210(D) × 50(H) mm
- **WEIGHT:** 1.25kg (with battery)
- **ACCESSORIES:** AC adaptor, Connection cord (2.5m × 1), Batteries (SUM3 × 8)

## NOTICE

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

# PSS-50 PATTERN CHART

## 8-BEAT I (pattern No.11)

Musical notation for 8-Beat I (pattern No. 11). The score includes three staves: ACC (Acoustic Guitar), Bass, and Drums. The Drums staff is divided into two sections: a main 8-beat pattern and a 'Fill in' section. The main pattern consists of four measures of drumming, with the first two measures being identical. The 'Fill in' section consists of two measures of drumming. The ACC staff shows a sequence of chords: G, C, F, C, G, C, F, C. The Bass staff shows a sequence of notes: G, A, B, C, D, E, F, G. The Drums staff includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

## 8-BEAT II (pattern No.12)

Musical notation for 8-Beat II (pattern No. 12). The score includes three staves: ACC (Acoustic Guitar), Bass, and Drums. The Drums staff is divided into two sections: a main 8-beat pattern and a 'Fill in' section. The main pattern consists of four measures of drumming, with the first two measures being identical. The 'Fill in' section consists of two measures of drumming. The ACC staff shows a sequence of chords: G, C, F, C, G, C, F, C. The Bass staff shows a sequence of notes: G, A, B, C, D, E, F, G. The Drums staff includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

16-BEAT I

(pattern No.13)

Musical score for 16-BEAT I (pattern No.13). The score is written in 4/4 time and consists of four staves: ACC (Acoustic Guitar), Bass, Drums, and a lower staff for Drums. The ACC staff features a rhythmic pattern of eighth notes and chords. The Bass staff has a simple eighth-note line. The Drums staff is divided into two sections: the first section shows a complex drum pattern with H.H., S.D., and B.D. parts, and the second section is labeled "Fill in" and shows a simpler drum pattern. The lower staff for Drums includes H.C., H.T., and L.T. parts.

16-BEAT II

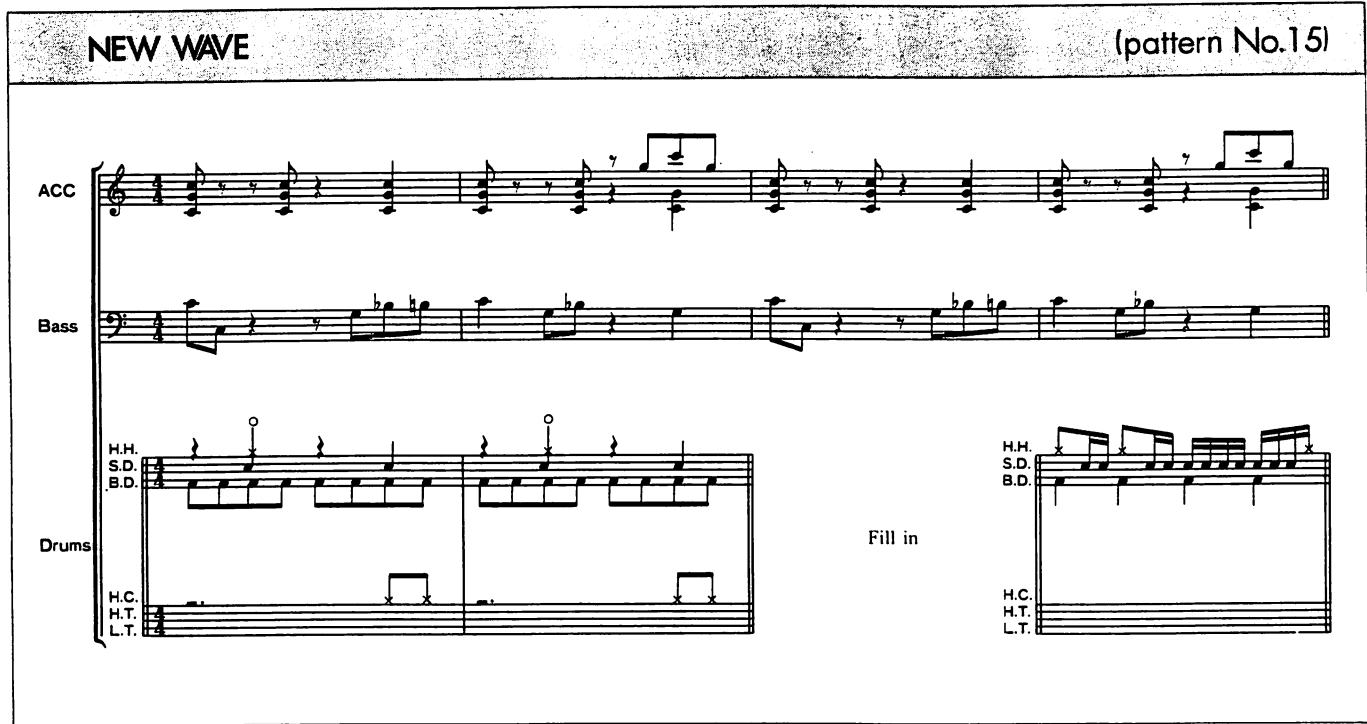
(pattern No.14)

Musical score for 16-BEAT II (pattern No.14). The score is written in 4/4 time and consists of four staves: ACC (Acoustic Guitar), Bass, Drums, and a lower staff for Drums. The ACC staff features a rhythmic pattern of eighth notes and chords. The Bass staff has a simple eighth-note line. The Drums staff is divided into two sections: the first section shows a complex drum pattern with H.H., S.D., and B.D. parts, and the second section is labeled "Fill in" and shows a simpler drum pattern. The lower staff for Drums includes H.C., H.T., and L.T. parts.

13)



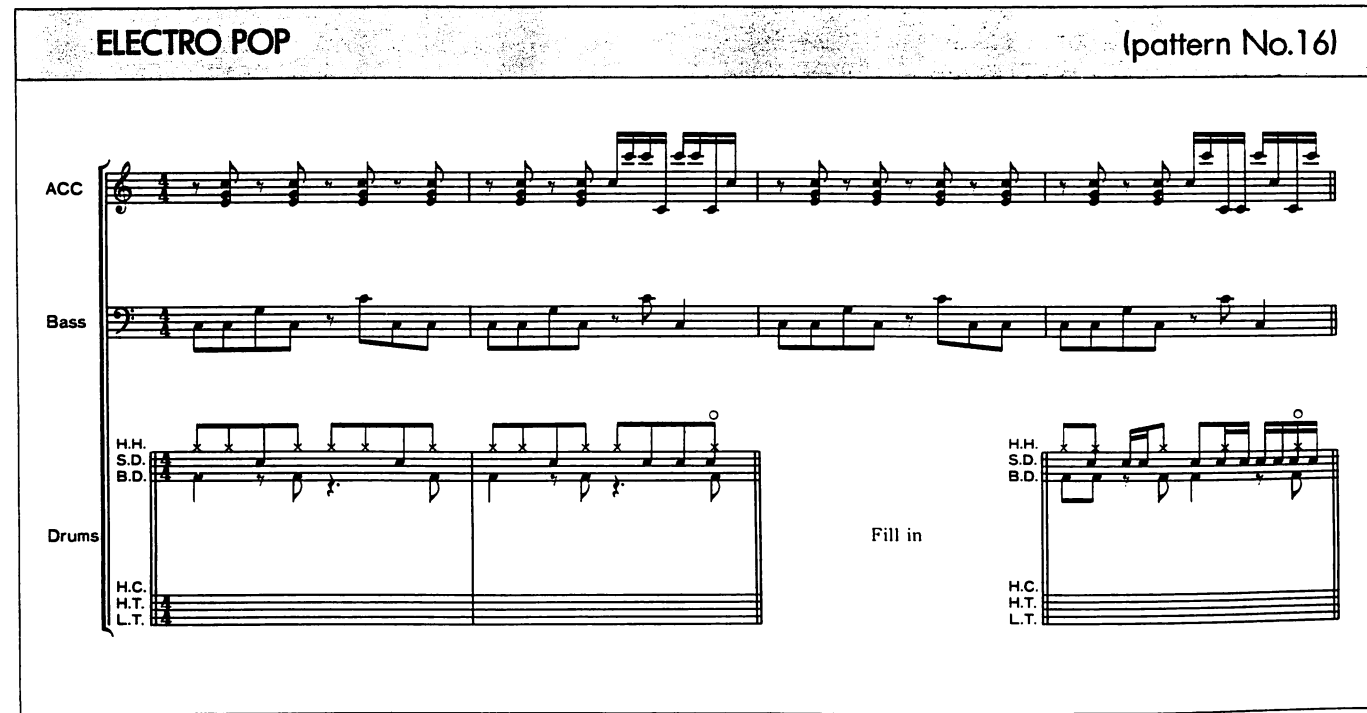
**NEW WAVE** (pattern No.15)



14)



**ELECTRO POP** (pattern No.16)



**DISCO I** (pattern No.17)

The score for Disco I consists of four staves: ACC, Bass, Drums, and a second Drums section. The ACC staff is in treble clef with a 4/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The Bass staff is in bass clef with a 4/4 time signature, featuring a similar rhythmic pattern. The first Drums section includes three staves: H.H. (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) on the top staff, and H.C. (Cymbal), H.T. (Tom), and L.T. (Tom) on the bottom staff. The second Drums section is identical to the first but includes a 'Fill in' section between the two drum parts.

**DISCO II** (pattern No.18)

The score for Disco II consists of four staves: ACC, Bass, Drums, and a second Drums section. The ACC staff is in treble clef with a 4/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The Bass staff is in bass clef with a 4/4 time signature, featuring a similar rhythmic pattern. The first Drums section includes three staves: H.H. (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) on the top staff, and H.C. (Cymbal), H.T. (Tom), and L.T. (Tom) on the bottom staff. The second Drums section is identical to the first but includes a 'Fill in' section between the two drum parts.

# PSS-50 pattern

7)

## ROCK'N ROLL

(pattern No.21)

Musical score for Rock'n Roll pattern No. 21. The score is written for ACC (Accompaniment), Bass, and Drums. The ACC part features a steady eighth-note accompaniment. The Bass part provides a simple harmonic line. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Cymbal), H.T. (Tom), and L.T. (Tom). The pattern is divided into two measures, with a 'Fill in' section between them. The first measure shows a consistent drum pattern, while the second measure includes a fill-in sequence.

18)

## BOOGIE

(pattern No.22)

Musical score for Boogie pattern No. 22. The score is written for ACC (Accompaniment), Bass, and Drums. The ACC part features a steady eighth-note accompaniment with triplets. The Bass part provides a simple harmonic line with triplets. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Cymbal), H.T. (Tom), and L.T. (Tom). The pattern is divided into two measures, with a 'Fill in' section between them. The first measure shows a consistent drum pattern, while the second measure includes a fill-in sequence.



### BALLAD I

(pattern No.23)

Musical score for BALLAD I (pattern No.23). The score is written for four parts: ACC, Bass, Drums, and H.C./H.T./L.T. The ACC part features a continuous eighth-note triplet pattern. The Bass part features a continuous eighth-note triplet pattern. The Drums part features a continuous eighth-note triplet pattern. The H.C./H.T./L.T. part features a continuous eighth-note triplet pattern. The score is divided into two measures, with a "Fill in" section between them.

### BALLAD II

(pattern No.24)

Musical score for BALLAD II (pattern No.24). The score is written for four parts: ACC, Bass, Drums, and H.C./H.T./L.T. The ACC part features a continuous eighth-note triplet pattern. The Bass part features a continuous eighth-note triplet pattern. The Drums part features a continuous eighth-note triplet pattern. The H.C./H.T./L.T. part features a continuous eighth-note triplet pattern. The score is divided into two measures, with a "Fill in" section between them.

23)

## HARD ROCK I

(pattern No.25)

Musical score for HARD ROCK I (pattern No.25). The score is written for four parts: ACC (Acoustic Guitar), Bass, Drums, and H.C. (Hi-C). The ACC part features a steady eighth-note chordal accompaniment. The Bass part plays a rhythmic eighth-note line. The Drums part includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-C), H.T. (Tom-Tom), and L.T. (Lydian Tom). The pattern is divided into two measures, with a 'Fill in' section between them. The first measure shows a consistent drum pattern, while the second measure includes a fill-in sequence for the Hi-Hat and Snare Drum.

24)

## HARD ROCK II

(pattern No.26)

Musical score for HARD ROCK II (pattern No.26). The score is written for four parts: ACC (Acoustic Guitar), Bass, Drums, and H.C. (Hi-C). The ACC part features a steady eighth-note chordal accompaniment with triplets. The Bass part plays a rhythmic eighth-note line with triplets. The Drums part includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-C), H.T. (Tom-Tom), and L.T. (Lydian Tom). The pattern is divided into two measures, with a 'Fill in' section between them. The first measure shows a consistent drum pattern, while the second measure includes a fill-in sequence for the Hi-Hat and Snare Drum.

### HARD ROCK III

(pattern No.27)

Musical score for 'HARD ROCK III' (pattern No.27). The score is in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, split into two measures. The third system contains the Drums part, split into two measures, with the second measure labeled 'Fill in'. The ACC part features a repeating rhythmic pattern with triplets. The Bass part features a similar repeating rhythmic pattern with triplets. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

### HEAVY METAL

(pattern No.28)

Musical score for 'HEAVY METAL' (pattern No.28). The score is in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, split into two measures. The third system contains the Drums part, split into two measures, with the second measure labeled 'Fill in'. The ACC part features a repeating rhythmic pattern with eighth notes. The Bass part features a similar repeating rhythmic pattern with eighth notes. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

# PSS-50 pattern

27)

## JAZZ WALTZ

(pattern No.31)

Musical score for "JAZZ WALTZ" (pattern No.31). The score is written in 3/4 time and consists of three systems. The first system contains the ACC (Accompaniment) and Bass parts. The second system contains the Drums part, which includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The third system contains a "Fill in" section for the Drums. The ACC part features a melodic line with triplets and rests. The Bass part features a rhythmic line with triplets and rests. The Drums part features a complex pattern of triplets and rests.

28)

## 4-BEAT I

(pattern No.32)

Musical score for "4-BEAT I" (pattern No.32). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Accompaniment) and Bass parts. The second system contains the Drums part, which includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The third system contains a "Fill in" section for the Drums. The ACC part features a melodic line with triplets and rests. The Bass part features a rhythmic line with triplets and rests. The Drums part features a complex pattern of triplets and rests.

### 4-BEAT II

(pattern No.33)

Musical score for 4-Beat II (pattern No. 33). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part consists of a series of chords in a 4/4 time signature. The Bass part features a rhythmic pattern with triplets. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The score is divided into two measures, with a "Fill in" section between them.

### BIG BAND

(pattern No.34)

Musical score for Big Band (pattern No. 34). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part consists of a series of chords in a 4/4 time signature. The Bass part features a rhythmic pattern with triplets. The Drums part includes notation for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The score is divided into two measures, with a "Fill in" section between them.

# PSS-50 pattern

## FUSION I

(pattern No.35)

Musical score for Fusion I (pattern No.35). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part is in the treble clef, and the Bass part is in the bass clef. The Drums part is written on three staves: HH (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) on the top staff; H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom) on the bottom staff. The score consists of two main sections separated by a "Fill in" section. The first section has a 4-measure drum pattern with HH, S.D., and B.D. parts. The second section has a 4-measure drum pattern with HH, S.D., and B.D. parts. The "Fill in" section has a 4-measure drum pattern with HH, S.D., and B.D. parts.

## FUSION II

(pattern No.36)

Musical score for Fusion II (pattern No.36). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part is in the treble clef, and the Bass part is in the bass clef. The Drums part is written on three staves: HH (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) on the top staff; H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom) on the bottom staff. The score consists of two main sections separated by a "Fill in" section. The first section has a 4-measure drum pattern with HH, S.D., and B.D. parts. The second section has a 4-measure drum pattern with HH, S.D., and B.D. parts. The "Fill in" section has a 4-measure drum pattern with HH, S.D., and B.D. parts.

### FUSION III

(pattern No.37)

Musical score for Fusion III (pattern No.37). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part features a complex rhythmic pattern with eighth and sixteenth notes. The Bass part provides a steady accompaniment. The Drums part is divided into two sections: a main pattern and a 'Fill in' section. The drum notation includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

### FUSION IV

(pattern No.38)

Musical score for Fusion IV (pattern No.38). The score is written for ACC (Acoustic Guitar), Bass, and Drums. The ACC part features a complex rhythmic pattern with eighth and sixteenth notes. The Bass part provides a steady accompaniment. The Drums part is divided into two sections: a main pattern and a 'Fill in' section. The drum notation includes H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom).

## BOSSANOVA

(pattern No.41)

Musical score for Bossanova (pattern No. 41). The score is written for ACC, Bass, and Drums. The ACC part consists of a series of chords in a 4/4 time signature. The Bass part provides a steady rhythmic accompaniment. The Drums part is divided into two sections: a main pattern and a 'Fill in' section. The main pattern includes notation for H.H., R.S., B.D., H.C., H.T., and L.T. The 'Fill in' section is a short rhythmic variation.

## SAMBA

(pattern No.42)

Musical score for Samba (pattern No. 42). The score is written for ACC, Bass, and Drums. The ACC part features a complex, syncopated chordal pattern. The Bass part provides a steady rhythmic accompaniment. The Drums part is divided into two sections: a main pattern and a 'Fill in' section. The main pattern includes notation for H.H., R.S., B.D., H.C., H.T., and L.T. The 'Fill in' section is a short rhythmic variation.



### CHA-CHA

(pattern No.43)

Musical score for Cha-Cha (pattern No. 43). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, which is divided into two measures. The first measure is the main pattern, and the second measure is a 'Fill in'. The third system contains the Drums part, which is also divided into two measures, with the second measure being a 'Fill in'. The Drums part is written on a grand staff with four staves: H.H. (Hi-Hat), R.S. (Right Snare), B.D. (Bass Drum), and H.C. (Hi-Cymbal). The ACC part is written on a single staff with a treble clef. The Bass part is written on a single staff with a bass clef.

### MAMBO

(pattern No.44)

Musical score for Mambo (pattern No. 44). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, which is divided into two measures. The first measure is the main pattern, and the second measure is a 'Fill in'. The third system contains the Drums part, which is also divided into two measures, with the second measure being a 'Fill in'. The Drums part is written on a grand staff with four staves: H.H. (Hi-Hat), R.S. (Right Snare), B.D. (Bass Drum), and H.C. (Hi-Cymbal). The ACC part is written on a single staff with a treble clef. The Bass part is written on a single staff with a bass clef.

# PSS-50 pattern

3)

**MERENGUE** (pattern No.45)

ACC

Bass

Drums

H.H.  
R.S.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

14)

**LATIN ROCK** (pattern No.46)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

### REGGAE I

(pattern No.47)

Musical score for Reggae I (pattern No.47). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, which is divided into two measures by a vertical line labeled "Fill in". The third system contains the Drums part, which is also divided into two measures by a vertical line labeled "Fill in". The ACC part features a melodic line with eighth notes and triplets. The Bass part features a rhythmic line with eighth notes and triplets. The Drums part features a complex pattern with eighth notes and triplets, including a "Fill in" section.

### REGGAE II

(pattern No.48)

Musical score for Reggae II (pattern No.48). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Acoustic Guitar) and Bass parts. The second system contains the Drums part, which is divided into two measures by a vertical line labeled "Fill in". The third system contains the Drums part, which is also divided into two measures by a vertical line labeled "Fill in". The ACC part features a melodic line with eighth notes and triplets. The Bass part features a rhythmic line with eighth notes and triplets. The Drums part features a complex pattern with eighth notes and triplets, including a "Fill in" section.

# PSS-50 pattern

47)

**2-BEAT** (pattern No.51)

ACC

Bass

Drums

Fill in

48)

**3-BEAT** (pattern No.52)

ACC

Bass

Drums

Fill in

**MARCH** (pattern No.53)

The score for 'MARCH' (pattern No.53) is written in 4/4 time. It features four staves: ACC (Accompaniment), Bass, Drums, and a lower Drums section. The ACC staff contains a series of chords and rhythmic patterns. The Bass staff provides a simple harmonic accompaniment. The Drums section is divided into two parts: a main pattern and a 'Fill in'. The main pattern includes H.H. (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) with sixteenth-note patterns, and H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom) with a steady bass line. The 'Fill in' section shows a variation of the drum pattern.

**FOLK** (pattern No.54)

The score for 'FOLK' (pattern No.54) is written in 4/4 time. It features four staves: ACC, Bass, Drums, and a lower Drums section. The ACC staff contains a series of chords and rhythmic patterns. The Bass staff provides a simple harmonic accompaniment. The Drums section is divided into two parts: a main pattern and a 'Fill in'. The main pattern includes H.H. (Hi-Hat), R.S. (Rim Snare), and B.D. (Bass Drum) with eighth-note patterns, and H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom) with a steady bass line. The 'Fill in' section shows a variation of the drum pattern.

# PSS-50 pattern

3)

**COUNTRY** (pattern No.55)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

54)

**BLUEGRASS** (pattern No.56)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

### SHUFFLE I

(pattern No.57)

Musical score for Shuffle I (pattern No. 57). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Accompaniment) and Bass parts. The second system contains the Drums part, which includes staves for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The third system contains a 'Fill in' section for the Drums part. The ACC part features a series of eighth-note triplets. The Bass part features a series of eighth notes. The Drums part features a series of eighth-note triplets.

### SHUFFLE II

(pattern No.58)

Musical score for Shuffle II (pattern No. 58). The score is written in 4/4 time and consists of three systems. The first system contains the ACC (Accompaniment) and Bass parts. The second system contains the Drums part, which includes staves for H.H. (Hi-Hat), S.D. (Snare Drum), B.D. (Bass Drum), H.C. (Hi-Cymbal), H.T. (Hi-Tom), and L.T. (Low Tom). The third system contains a 'Fill in' section for the Drums part. The ACC part features a series of eighth-note sextuplets. The Bass part features a series of eighth notes. The Drums part features a series of eighth-note sextuplets.

# PSS-50 pattern

57) (pattern No.61)

Musical score for pattern No. 61. It consists of three staves: ACC (top), Bass (middle), and Drums (bottom). The ACC and Bass staves are continuous lines. The Drums staff is divided into two sections by a vertical line. The first section is labeled 'H.H.', 'S.D.', 'B.D.' on the top line and 'H.C.', 'H.T.', 'L.T.' on the bottom line. The second section is labeled 'H.H.', 'S.D.', 'B.D.' on the top line and 'H.C.', 'H.T.', 'L.T.' on the bottom line. The text 'Fill in' is centered between the two drum sections.

58) (pattern No.62)

Musical score for pattern No. 62. It consists of three staves: ACC (top), Bass (middle), and Drums (bottom). The ACC and Bass staves are continuous lines. The Drums staff is divided into two sections by a vertical line. The first section is labeled 'H.H.', 'S.D.', 'B.D.' on the top line and 'H.C.', 'H.T.', 'L.T.' on the bottom line. The second section is labeled 'H.H.', 'S.D.', 'B.D.' on the top line and 'H.C.', 'H.T.', 'L.T.' on the bottom line. The text 'Fill in' is centered between the two drum sections.



(pattern No.63)

ACC

Bass

Drums

Fill in

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Detailed description: This musical score for pattern No. 63 is written in 4/4 time. The ACC (Acoustic Guitar) part is in the treble clef, starting with a quarter note chord on the first beat, followed by a quarter rest, and then a quarter note chord on the third beat. The Bass part is in the bass clef, starting with a quarter note on the first beat, followed by a quarter rest, and then a quarter note on the third beat. The Drums part consists of two measures. The first measure shows a snare drum (S.D.) on the second beat and a bass drum (B.D.) on the first and third beats. The second measure is a 'Fill in' section with a snare drum on the first beat, a bass drum on the first and third beats, and a hi-hat (H.H.) on the second and fourth beats. The notation for the drums includes H.H., S.D., B.D., H.C., H.T., and L.T. labels.

(pattern No.64)

ACC

Bass

Drums

Fill in

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Detailed description: This musical score for pattern No. 64 is written in 4/4 time. The ACC (Acoustic Guitar) part is in the treble clef, starting with a quarter note chord on the first beat, followed by a quarter rest, and then a quarter note chord on the third beat. The Bass part is in the bass clef, starting with a quarter note on the first beat, followed by a quarter rest, and then a quarter note on the third beat. The Drums part consists of two measures. The first measure shows a snare drum (S.D.) on the second beat and a bass drum (B.D.) on the first and third beats. The second measure is a 'Fill in' section with a snare drum on the first beat, a bass drum on the first and third beats, and a hi-hat (H.H.) on the second and fourth beats. The notation for the drums includes H.H., S.D., B.D., H.C., H.T., and L.T. labels.

# PSS-50 pattern

3)

(pattern No.65)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

4)

(pattern No.66)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

(pattern No.67)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

(pattern No.68)

ACC

Bass

Drums

H.H.  
S.D.  
B.D.

H.C.  
H.T.  
L.T.

Fill in

Stop