

KORG



FISA SUPREMA FISA SUPREMA C AERO DIGITAL INSTRUMENT

Owner's Manual

Designed and produced in Italy with  En 2

Regulatory and Safety Information

Users in U.S.A

This product has been tested and found to comply with the limits for a Class B digital devices, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with part 15 of the FCC Rules. Operation is subject to the following two conditions:

- 1) This device may not cause harmful interference; and
- 2) This device must accept any interference received, including interference that may cause undesired operation.

FCC CAUTION: Any unauthorized changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.

NOTE: The manufacturer is not responsible for any radio or tv interference caused by unauthorized modifications to this equipment. Such modifications could void the user's authority to operate the equipment.

Radiation Exposure Statement

This product complies with the US portable RF exposure limit set forth for an uncontrolled environment and is safe for intended operation as described in this manual. Further RF exposure reduction can be achieved if the product is kept as far as possible from the user body or is set to a lower output power if such function is available.

This transmitter must not be co-located or operated in conjunction with any other antenna or transmitter.

Users in Canada

This device complies with Industry Canada's licence-exempt RSSs. Operation is subject to the following two conditions:

- (1) this device may not cause interference, and
- (2) this device must accept any interference, including interference that may cause undesired operation of the device.

Le présent appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio exempts de licence.

L'exploitation est autorisée aux deux conditions suivantes: (1) l'appareil ne doit pas produire de brouillage, et (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.

Radiation Exposure Statement

The product complies with the Canada portable RF exposure limit set forth for an uncontrolled environment and are safe for intended operation as described in this manual. The minimum separation distance for portable use is limited to 15mm assuming use of antenna with 2 dBi of gain. The further RF exposure reduction can be achieved if the product can be kept as far as possible from the user body or set the device to lower output power if such function is available.

Le produit est conforme aux limites d'exposition pour les appareils portables RF pour les Etats-Unis et le Canada établies pour un environnement non contrôlé. La distance de séparation minimale pour l'utilisation portative est limitée à 15mm en supposant l'utilisation de l'antenne avec 2 dBi de gain. Le produit est sûr pour un fonctionnement tel que décrit dans ce manuel. La réduction aux expositions RF peut être augmentée si l'appareil peut être conservé aussi loin que possible du corps de l'utilisateur ou que le dispositif est réglé sur la puissance de sortie la plus faible si une telle fonction est disponible.

Users in EU

This device complies with the essential requirements of the 2014/53/EU – Radio Equipment Directive (RED). The following test methods have been applied in order to prove presumption of conformity with the essential requirements of the 2014/53/EU – Radio Equipment Directive (RED):

- EN 62368-1:2014/A11:2017
Safety requirements for audio/video, information, and technology equipment
- EN 300 328 v2.2.2 (2019-07)
Wideband transmission systems; Data transmission equipment operating in the 2,4 GHz band; Harmonized Standard for access to radio spectrum
- EN 62311:2008 | EN 50385:2017
RF exposure
- EN 301 489-1 v2.2.0 (2017-03)
Electromagnetic compatibility and Radio Spectrum Matters (ERM); ElectroMagnetic Compatibility (EMC) standard for radio equipment and services; Part 1: Common technical requirements
- EN 301 489-17 V3.2.0 (2017-03)
Electromagnetic compatibility and Radio spectrum Matters (ERM); ElectroMagnetic Compatibility (EMC) standard for radio equipment and services; Part 17: Specific conditions for 2,4 GHz wideband transmission systems and 5 GHz high performance RLAN equipment
- EN 301 893 v2.1.1 (2017-05)
5 GHz RLAN; Harmonized Standard covering the essential requirements of article 3.2 of Directive 2014/53/EU
- EU 2015/863 (RoHS 3)
Declaration of Compliance – EU Directive 2015/863; Reduction of Hazardous Substances (RoHS)

FISA SUPREMA FISA SUPREMA C AERO DIGITAL INSTRUMENT

Owner's Manual

Welcome to the reference manual of the **FISA SUPREMA / FISA SUPREMA C** and congratulations for purchasing this instrument.

FISA SUPREMA C is the compact version of the **FISA SUPREMA**.

The name **FISA SUPREMA** will refer to both models unless specified otherwise in the owner's manual.

Both **FISA SUPREMA** and **FISA SUPREMA C** come in two versions: Piano and Buttons.

To ensure that you get the maximum enjoyment and take full advantage of this instrument, please read all sections of this owner's manual carefully.

Keep this manual handy for future reference.

About This Manual

- Before using the instrument, we recommend you first read carefully "[Important Safety Instructions](#)" (p. 4) and "[Relevant Indications](#)" (p. 6). They provide you with important information regarding the safety and correct use of the instrument.
- Before powering on and turning on the instrument, we suggest you read "[Before You Play](#)" (p. 24). It explains you how to connect the AC adaptor and how to turn on the instrument.

Example Screen Displays

- The example screens of this manual are only explanatory purposes, and may not always match what appears on the display. This is because your unit may have a newer version of the system.

Conventions Used in This Manual

The following symbols are used:

NOTE

It indicates an important note; be sure to read it.

MEMO

It indicates a memo regarding the setting or function; It's up to you read it.

TIPS

It indicates a useful hint for operation; read it as necessary.

Important Safety Instructions

PLEASE READ CAREFULLY BEFORE PROCEEDING



WARNING

Always follow the following precaution listed below to avoid user to the risk of serious injury or even death from electrical shock, fire or other hazard.

Only use non-tropical weather

This unit and its AC adaptor can only be safely used in non-tropical weather. The operating temperature range is 5° - 40°C (41° - 104°F).



Do not repair, modify or replace parts by yourself

Do not attempt to repair the unit, modify or replace parts of the product. Please contact all the nearest KORG Service Center.



Do not disassemble or modify by yourself

Do not open the unit or its AC adaptor or attempt to disassemble or modify the internal component in any way.



Use only the supplied AC adaptor (DYS6150-2400500W for the FISA SUPREMA model or DYS865-240250W for the FISA SUPREMA C model).

Use only the AC adaptor included with the unit. Connecting a different AC adaptor can cause serious damage to the internal circuitry and may even pose a shock hazard.



Use only the supplied power cord

Use only the AC power cord supplied with the AC adaptor included in the package.



Do not excessively bend the power cord

Do not excessively twist or bend the power cord otherwise you damage it. Damaged cords may cause fire and shock hazards!



Do not place the unit in an unstable location

Do not place the unit in a unstable position where it might accidentally fall over.



Take care not to allow liquid or foreign objects to enter unit; Do not place containers with liquid on unit

Do not place object filled with liquid (glass of water on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.



Never place or store the product in the following types of locations

- Exposed to extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day).
- Subject to steam or smoke.
- Damp (such washroom, baths, on wet floors).
- Subject to salt water exposure.
- Exposed to rain.
- Dusty or sandy.
- Subject to extreme changes in temperature or humidity (Condensation may occur, and water may collect on the instrument's surface).
- Subject to high levels of vibration and shakiness.



Do not drop the unit or subject it to strong impact

Do not drop the unit. Protect it from strong impact!



Do not connect the unit to an outlet with an unreasonable number of other devices

Do not connect the unit's power-supply cord to an electrical outlet with an unreasonable number of other devices. This could cause the outlet to overheat and possibly cause a fire.



Adults must provide supervision in places where children are present

When using the unit in locations where children are present, never leave the unit unattended. Keep an eye on children so that they do not use the appliance improperly.



Avoid extended use at high volume

This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.



If you notice any abnormality turn off the unit immediately

Turn off the unit and remove the AC adaptor from the outlet when:

- If the AC adaptor, the power-supply cord, or the plug has been damaged.
- If smoke or unusual smells occurs.
- If the product has been exposed to rain.
- If objects have fallen into, or liquid has been spilled into the unit.
- If the unit does not operate or exhibits a marked change in performance.
- If the unit has been dropped, or the enclosure of the product has been damaged.

Contact the nearest qualified Service Center.



Batteries safety

- Stop using or charging the battery pack immediately if the battery becomes or appears damaged, gives off an odor, becomes discolored or deformed, starts to balloon or swell, leaks or if anything else abnormal occurs.
- Never expose the rechargeable battery pack to excessive heat such as sunshine, fire or the like.
- The rechargeable battery pack must never be taken apart, thrown into water or fire.
- Incorrect handling of rechargeable battery pack, can cause leakage, overheating, fire, or explosion. Before use, you must read and strictly observe all of the precautions written in this owner's manual.
- If the rechargeable battery pack is leaking, you need to take it out of service and dispose of it.
- If the rechargeable battery leaks or overheating, it must be taken out of service immediately and disposed following any local regulations. Then, install a new battery pack.
- Use only the FISA SUPREMA unit to recharge the battery pack. Do not recharge the battery pack using other devices.



CAUTION

Always follow the following precaution listed below to avoid user to the risk of serious injury or even death from electrical shock, fire or other hazard .

Grasp the plug connecting or disconnecting the AC adaptor

When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.



Do not use wet hands to connect or disconnect AC adaptor

Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an electrical outlet.



Keep clean the AC adaptor's plug

At regular intervals, unplug the AC adaptor and using a dry cloth clean the adaptor's plug.

If the unit will be unused for an extended period of time, unplug the AC power cord from the AC outlet.



Keep cables from getting entangled

Try to prevent cords and cables from becoming entangled. Place all cords and cables away from children.



Before cleaning the unit, unplug the AC adaptor from the outlet

To avoid electric shock or damage the unit, before cleaning the unit, turn it off and unplug the AC adaptor from the outlet (p. 29).



If there is a possibility of lightning strike in your area, disconnect the AC adaptor from the outlet

If you know a thunderstorm is predicted in your area, disconnect the AC adaptor from the outlet.



Disconnect any cable before moving this unit

Before moving this unit, disconnect the power cord and all connected cables.



Place in a well ventilated location

The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.



Do not use in tropical climates

Use the unit and the AC adaptor only in a moderate climates (not in tropical climates).



Place near the socket outlet

This equipment should be installed near the socket outlet and disconnection of the device should be easily accessible.



Batteries handling

If used improperly, the rechargeable battery pack may explode or leak and cause damage or injury. In the interest of safety, please read and observe the following precautions:

- Risk of fire or explosion if the battery is replaced by an incorrect type.
- Carefully follow the installation instructions for the rechargeable battery pack, and make sure you observe the correct polarity.
- Remove the rechargeable battery pack whenever the unit is to remain unused for an extended period of time.
- Never short circuit the battery pack terminals. The battery pack could begin to overheat and destroy the battery cells, potentially resulting in a fire or explosion.



Batteries disposal

Used battery pack must be disposed in accordance with local and national laws and regulation.



In addition to the items listed under "Important Safety Instructions" on p. 4, please read and observe the following:



Power supply related

- Do not connect it to an AC outlet of voltage other than that for which your unit is intended.
- Do not plug this unit into the same electrical outlet used same by an electrical appliance that is controlled by an inverter or a motor (such as a refrigerator, washing machine or air conditioner). Doing so, can result an audible noise.
- The power adapter may become warm after long hours of consecutive use. It can be a normal dissipation of heat through the adapter casing. To reduce the possibility of overheating place the power adapter on the floor in a well-ventilated location.
- Before connecting the unit to other equipment, turn off the power to all equipment. Otherwise, electrical shock or damage to the equipment may occur.
- If the unit is not operative for 20 minutes, to prevent unnecessary power consumption, this unit features an "Auto Off" function that automatically turns the unit off. If you don't want the unit to turn off automatically, change the "Auto Off" setting to "OFF" as described on p. 100.

NOTE

The "AUTO OFF" setting is memorized when you switch off the unit.



Maintenance related

- To clean the unit, put a soft cloth in lukewarm water, squeeze it well, then wipe the entire surface using an equal amount of strength. Rubbing too hard in the same area can damage the finish.
- Dust should be removed using a soft feather or wool-type duster. Care should be taken not to apply pressure to the finish or to drag the dust across the finish, which can create fine scratches in the surface. Fingerprints or similar marks can be cleaned with a dampened soft cloth, followed by a dry cloth. In cases of stubborn greasy dirt, using a small amount of mild detergent (such as mild dishwashing liquid) on the damp cloth may help. Do not use any cleaners or detergents, since they might deteriorate the surface of the cabinet, and produce cracks. Do not use dusting cloths that contain chemicals.
- Do not wipe this unit with benzene, alcohol or solvent of any kind. Doing so may result in discoloration and/or deformation of the unit.



Related to repairs

- Always back up your data on a USB memories before you send this unit for repair to an authorized center. All data contained in the unit's memory may be lost. Important data should always be backed up, or written down on paper (when possible). KORG assumes no liability concerning such loss of data.



Related to appropriate location

- Do not place the unit near power amplifiers (or other equipment containing large power transformers) to avoid induced hum. In case of hum, to reduce the problem, change the orientation of your unit or place it away from the source of interference.
- Do not use this unit in the vicinity of a TV or radio. This unit may interfere with radio and television reception.
- When using this unit along with application on your iPhone/iPad, we recommend that you set "Airplane Mode" to "ON" on your iPhone/iPad in order to avoid noise caused by communication.
- Noise may be produced if cell phones are operated in the vicinity of this unit. In case of noise you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to extreme cold or heat, to direct sunlight or near devices that radiate heat. Do not leave the unit inside a vehicle during the day. Extreme temperature can damage the unit.
- Take care when move the unit from one location to another with drastic changes in ambient temperature. Condensation can occur in the unit due to drastic change of temperature. Using the device while condensation is present can cause damage. If there is reason to believe that condensation might have occurred, leave the device for several hours until the condensation has completely dried out.
- Do not place, for long periods of time, vinyl, plastic or rubber objects on this unit. Such objects can discolor or otherwise harmfully affect the finish.
- Do not apply any stickers, decals or self-adhesive material to this unit. The glue is difficult to remove and solvents are damaging the exterior finish.



Related to external memories

- Insert the USB Memory (commercially available) into the slot with care and at the correct angle.
- Take particular care when handling USB Memory:
 - Always ground yourself to something metal before handling a USB Memory.
 - Do not touch the pins of the USB Memory connector, or allow them to become dirty.
 - Do not subject the USB Memory to temperature extremes (e.g., direct sunlight in an enclosed vehicle)-
 - Do not allow the USB Memory to become wet-
 - Do not drop or subject it to excessive shock or vibration.
- Do not disconnect the USB Memory while writing and reading data (i.e., while the USB Memory indicator blinks).
- Never use USB hub to connect USB Memory to the unit.
- This unit allows you to use commercially available USB Memory. You can purchase such devices at a computer store, a digital camera dealer, etc.
- The audio recording require a USB storage device to support high sustained transfer rates. Not all USB devices will guarantee flawless performance.



Other precautions

- The contents of memory could be lost due to malfunction or improper operation. To help prevent the loss of your data, we highly recommend that you periodically save a backup copy of important data you have stored in the unit's memory on another storage device. (e.g., USB memories).
- Unfortunately, an error may occur during the data restore previously stored in the USB memories. KORG shall not be liable for loss of profits or any consequential data loss.
- Do not use excessive force when handling unit's buttons, switches, sliders and controls and when use connectors and jacks. Rough handling can cause damage or malfunctions.
- Always pull by the connector when disconnecting a cable, never pull the cable. Not doing so you will cause shorts, or damage to the cable's internal elements.
- Keep the unit's volume levels down. The instrument should be used at a reasonable volume, to avoid disturbing neighbours, especially at night and in the early morning. Use headphones if you want to play your music loud or late at night.
- When you need to transport the unit, put it in its original packaging with padding in the box. Otherwise, you will need to use equivalent packaging materials.
- For connecting this unit use cable low impedance cables. The use of cables that contain resistor can cause the sound level to be extremely low, or impossible to hear.



Related to copyright and trademarks

- KORG do not assume legal liability regarding any infringements of the user through the use of this unit.
- Recording, copying, distribution of copyrighted material (songs, live performance, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- iPad® and iPhone® are registered trademarks of Apple Inc.
- App Store™ is an Apple's Service Mark.
- The **Bluetooth**® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and any use of such marks by KORG is under license.



Battery pack additional precautions

- Use only the FISA SUPREMA unit to recharge the battery pack. Do not recharge the battery pack using different devices. Using unauthorized battery charger cause fire, explosion, or pose other risks.
- Do not use unauthorized battery packs. Only use the battery pack that came with your device. Using unauthorized battery packs you could damage the device irreparably.
- Never disassemble, modify, puncture, mechanically shock, crash and/or short circuit the battery pack. Leakage, smoke emission, ignition, explosion, or fire, which may result in personal injury and property damage, can occur.
- Do not use or store the battery pack at high temperature, such as in strong direct sunlight, in cars during hot weather or directly in front of heaters.
- Do not splash fresh or saltwater on the battery pack or allow the terminals to become damp. This may cause heat generation and formation of rust on the battery and its terminals.
- Do not strike or drop the battery pack. Strong impact can cause leakage of battery fluid, heat generation, bursting or fire.

Contents

Important Safety Instructions	4
Relevant Indications	6
Advantages of FISA SUPREMA	10
Let's Get To Know Your FISA SUPREMA	13
A Brief Look at FISA SUPREMA	13
Panel Description	14
Left Hand Panel	16
Display, Chin and Master Bar Control	16
Connections Side	17
USB & Battery Compartment	17
Shortcut List	18
Quick Guide	19
Before You Play	24
Connecting the AC Adaptor	24
Using the Battery Pack	24
Install the Battery Pack	24
Charging the Battery Pack	25
Connecting External Audio Amplifier	26
Listening Through Headphones	26
Inserting a USB Memory	27
How to Format the USB Memory	27
Safely Remove the USB Memory	27
Connecting the FISA SUPREMA to MIDI devices	27
Connecting the FISA SUPREMA to Your Computer	28
Turning the Power On	28
Turning the Power Off	29
Demo of the FISA SUPREMA	29
Attaching the Shoulder Strap	30
Adjusting the Length of Bass Strap	31
Securing the AC Adapter Cable	31
Arrange the Buttons According to the Keyboard Type of the Treble Section	32
Replacing a Treble Button	32
How to Mark the Bass & Chord Buttons	32
Extracting a Cap	33
Inserting a Cap	33
Basic Operation	34
About the Display and Cursor Operation	34
Main Page Mapping	34
Status Bar Icons	35
Selecting a Part on the Main Page	35
Jumping Into the Register Editing Page From the Main Page	35
Moving the Cursor and Setting Parameter Values	35
Assigning the Name You Specify	36
Navigating Files and Directories	36
Accordion and Organ Types	37
Accordion Mode (Easy Mode)	37
Recalling an Accordion Type	37
Adding Your Own Accordion Type	37
Renaming Your Own Accordion Type	38
Exporting Your Own Accordion Type in a USB Memory	38
Importing Your Own Accordion Type From a USB Memory	38
Organ Mode (Easy Mode)	39
Recalling an Organ Type	39
Playing the FISA SUPREMA	41
Playing with the Treble Section (Right Hand)	41
Selecting the Registers of the Right Hand	41
Playing the ACCORDION Part Using the Treble Keyboard	41
Playing the ORCHESTRAL Parts Using the Treble Keyboard	42
Playing the ORGAN-UPP Part Using the Treble Keyboard	42
Playing the SOLOIST Part Using the Treble Keyboard	43
Playing the SYNTH Part Using the Treble Keyboard	44
Playing More Parts Over the Entire Treble keyboard (Layer)	44
Playing the Bass Section with your Right Hand (BASS TO TREBLE)	45
Playing with the Bass & Chord Sections (Left Hand)	45
Playing the ACCORDION Part Using the Button Board	45
Playing the ORGAN-LWR Part Using the Button Board	46
Playing ORCHESTRAL Parts Using the Button Board	47
Playing the ORGAN-PED Part Using the Button Board	47
Adding Orchestral or Organ Part to the Playing the Accordion (Layer)	48
Adding the Drums Part to the Bass & Chord Sections	48
The Modes of the Button Board (BASS & CHORD and FREE BASS)	49
"Bass & Chord" Button Board Mode	49
"Free Bass" Button Board Mode	49
Other Important Functions	50
Transposing the Musical Key of the Accordion	50
Global Transposition Parameter	50
Shifting the Tuning of the Treble Keyboard in Octave Steps (Right Hand)	50
How to Hold Notes in the Bass & Chord Section (Left Hand)	50
Adjusting the Sound Release of Percussive Instruments such as the Piano	51

Playing More Than Melody Line With One Hand (Right Hand)	51
Choosing Which Part the Note Priority Function Affects (Keyboard Mode)	52
Playing Parts in a Different Portion of the Treble Keyboard (Keyboard Mode)	52
Adjusting the Keyboard Response (Key Touch)	52
Changing Sounds Using Controllers	54
Adjusting the Overall Audio Level of your Accordion	54
Separate Audio Level Adjustment for Internal Speakers and [OUTPUT] Jacks	54
Adjusting the Volume Balance Between Right and Left Hand	54
Adjusting the Master Reverb and Delay	54
Choosing the Reverb and Delay Macro Type	55
Using the Master Bar Switch (Not for FISA SUPREMA C)	56
How to Assign a Function to the Master Bar Switch	56
Using the Master Bar Control	57
How to Assign a Function to the Master Bar Control	57
Using the Keyboard Aftertouch (only for FISA SUPREMA Piano Type)	57
How to Assign a Function to the Aftertouch	57
Using the Chin Buttons	58
How to Assign a Function to the Chin Buttons	58
Using the Bass & Chord buttons as Assignable Buttons	58
How to Assign a Function to the Six Buttons of the Bass & Chord Button Board	58
Using the Touch Sensor	59
How to Assign a Function to the Touch Sensor Controller	59
G-Sensor : Change the Sound Moving Your Accordion	59
How to Assign a Function to the G-Sensor Controller	60
Using the FX-C1 and FX-C2 Knobs to Modify the Sound	60
How to Assign an Effector to FX-C1/FX-C2 Knob	60
Controlling the Expression Using the Bellows (Organ Controllers)	61
Working with the Scenes	62
Recalling a Scene	62
Direct Bank Selection Mode	63
Recalling the Power Up Scene	63
Saving a Scene	63
Configuring Your Instrument Upon Power-Up (Save As Power-Up)	64
Renaming a Scene	64
USB Memory Operation	64
Saving a Scene in a USB Memory	64
Recalling a Scene From a USB Memory	65
Deleting a Scene From a USB Memory	65
Exporting a Scene Set in a USB Memory	65
Importing a Scene Set From a USB Memory	65
Accordion and Organ Mode: How to Set Up a New Configuration	66
Playing a Music Audio File	67
Before Playing Songs	67
Copying Audio Files to a USB Memory	67
Selecting and Playing a Song	67
Useful Song Controls	67
Speaking About the Link of a Song to the Scene	68
Recording Your Performance	69
Recording Your Music as Audio Data (WAVE)	69
How to Record your Performance over an Existing Audio Song (Overdub)	69
Wireless Function	70
Bluetooth® Audio and MIDI Connectivity	70
Turning on the FISA SUPREMA's Bluetooth® Functions	70
Connecting with the Mobile Device	70
Connecting an Already Paired Mobile Device	71
Using Bluetooth® Audio	71
Adjusting the Bluetooth® Audio Input Level	71
Using Bluetooth® MIDI	72
Registers Customization	73
Accordion Registers	73
Introduction to Accordion Customization: Registers and Reeds	73
Editing the Accordion Registers	73
The Accordion's Parameters	74
Organ Registers	77
Introduction to Organ Customization: Registers and Drawbars	77
Editing the Organ Registers	78
Editing the Drawbars	78
Orchestra, Orchestra 2, Soloist and Synth Registers	80
Editing of the Registers	80
Editing the Tone	80
Drum Registers	83
Editing of the Registers	83
Editing the Drum Set	83
Adding Reed Timbres to the Library	86
Adding a New Reed Library	86
Removing of a Reeds Library That Was Added Before	86
Setting Traditional Organ Effects	87
Adding an Effect to the Organ Sound	87
The Organ Effects List	87
Tuning Operations	89
Tuning In With Other Instruments (Master Tuning)	89
Using Different Temperaments	89
Playing Oriental Melodies (Scale Tuning)	89
Customizing Your Scale Tuning	90

Selecting Which Part to Apply Scale Tuning To.....	90
Master Equalizer	91
Adapting the Sound Response.....	91
MIDI Functions	92
About MIDI.....	92
What Can You Do Using a MIDI Connection?	92
About the MIDI Scenario (MIDI SET).....	92
How to Choose the Appropriate MIDI Scenario (MIDI SET)	92
How to Select a MIDI Scenario (MIDI SET)	92
Editing the MIDI Parameters to Create an Own Scenario	92
Reception Parameters	92
Transmission Parameters.....	93
Saving Your Scenario in a MIDI SET.....	94
Exporting the Current MIDI Set To a USB Memory	95
Importing a MIDI set From a USB Memory.....	95
Accordion Layout Configuration.....	96
Customize the Response of the Bellow to Fit Your Needs.....	96
Arrangement of the Treble Button Board Layout	96
Arrangement of the Left Hand Button Board Layout.....	97
Arrangement of the Bass & Chord Button Board Layout.....	97
Arrangement of the Free Bass Button Board Layout.....	97
Shifting the Position of Notes and Chords of Button Board Layout	98
What the "Position" Parameter Does	98
Miscellaneous Functions	99
Backup Your Data into a USB Memory.....	99
Instructions For Backing Up Your Settings.....	99
Instructions For Restore Your Settings.....	99
Adjusting the Signal of the Output Jacks	99
Getting to Know USB Audio and MIDI.....	100
Adjusting the USB Audio Level.....	100
Checking Which Version of Operating System is Running	100
Global Configuration Parameters	100
Restoring the Factory Settings (Factory Reset).....	101
Bellows Calibration.....	101
Appendix	102
Accordion Types List.....	102
Tone List	102
Organ Preset Sound List.....	104
Drum Sets List.....	105
Drum Instruments List.....	105
Effects Types and Parameters List.....	106
Treble Button Note Layout Map.....	109
Bass & Chord Button Note Layout Map.....	110
Free Bass Note Layout Map	112
HyperReal Drum Music Scores	114
Demo Song List	117
Specifications	118
MIDI Implementation Chart	120
Troubleshooting.....	121
Index	122

More Than Just One Type of Accordion!

Accordion Types

In the world, there are various types of accordion such as Alpine, Bayan, Bandoneon, French Folk. Each of them has a traditional musical style and has a different playing difficulty. To play a traditional alpine folk music or to play a French folk music, you need to buy two different accordion types.

Thanks to the FISA SUPREMA you no longer need to buy different accordions, you can easily switch from an alpine to a French folk or a bandeon, all with a simple touch.

See p. 37.

Customize Your Accordion

You can create your personalised accordion. For example, you can choose the combination type of reed to use, if the reed is inside or outside the cassotto, the type of bass growl, etc., etc. You can also choose the type of bass keyboard layout, for example, if with 2 or 3 rows of bass note buttons.

As concern the button type accordion, you can specify the right-hand layout.

In short, there are no customisation limits. The limit is your imagination.

See p. 73.

NOT Just an Accordion

Organ Types

Thanks to the "Type of organ" function, you can easily select and play five different organs: TW1, TW2, FARF, VX, PIPE.

Each type of organ has 14 registers available for ORGAN-UPP, 7 for Organ-PED, 7 for Organ-LWR, 7 for Free Bass H, 7 for Free Bass L.

See p. 39.

Each Organ type has several preset of drawbars' combination. You can create your own drawbar combination into the Organ Register Edit and save it on a SCENE memory.

See p. 77.

Orchestral Sound

Not just accordion or organ sounds, the FISA SUPREMA is equipped with orchestral sounds that can be used in combination with traditional accordion sounds or in combination with organ sounds.

See p. 42.

Thanks to the Advanced Proportional Bellows Behavior, it is possible to produce a realistic sound of a string instrument such as the violin or a wind instrument such as the saxophone.

Realistic Sound Reproduction

Advanced True To Life Technology

The sound generation of FISA SUPREMA is based on the Advanced True To Life Tecnlogy.

This exclusive technology, called "True 2 Life" (or 'T2L' for short), is part of a new revolution in musical instrument specifications:

- 320 Notes Polyphony.
- 16 bit and 48 KHz.
- Combination of "Sampling and Modelling" technology with unique algorithms.
- Seamless sound & effect changes total latency less than 3 ms.

Hyper-Real Sound Cluster (HSC)

Several Musician at the Same Time

HSC are special sounds, recorded using several musicians at the same time through particular performance techniques such as guitarist's strumming.

Using HSC, the performer can replicate a band, simply through the Bass and Chord buttons.

See p. 47.

Hyper-Real Drum Sounds Cluster

Special Drum-Kits

They are special Drum-Kits created thanks to specific recording sessions.

Without using special playing techniques, you get a rhythm session.

Each available drum set has a combination of 6 drum instruments dedicated to the Chord section and Bass Section.

See p. 48.

Natural Bellows Response

Behavior of the bellows, so natural, so real

The airflow on an acoustic accordion is created by expanding and contracting the bellows. This flow of air passing through the reeds generates sound. The greater the force the player applies to the bellows, the greater the air pressure and, therefore, the volume of the sound. Modulating the pressure on the bellows gives expressiveness and dynamism to the sound. The more reeds are active, the more air flows out, decreasing the resistance of the bellows. In other words, the resistance of the bellows increases or decreases according to the number of keys pressed and the registers selected.

As previously mentioned, the bellows gives the accordion one of its fundamental qualities and that is that of being able to vary/modulate the intensity of the sound, but the bellows acts not only on the sound intensity. In reality, there are many phenomena at play; one of them is that the frequency tends to vary slightly for extremely low and/or extremely high forces/pressures.

The FISA SUPREMA accurately reproduces the fundamental characteristics of an acoustic accordion.

Detection's Adaptive Interpolation

For precise dynamic at very low bellows movements and in extreme bellows-shaking conditions.

The Expression has been designed not to alter the sound in the Release phase, allowing better executions of orchestral timbres.

Superior Sound Quality Modeled By the Bellows

Like in the acoustic accordion, the bellows shapes the sound:

Individual reed volume

Response to bellows pressure different for each reed (16', 8', ..., $2^{1/3}$).

Inertia of the reed to the vibration.

See p. 76.

Sound character

Opening bellows, the sound of reeds are brighter, closing bellows, the sound of reeds are mellow.

Detune

Variation of the pitch of each reed to the pressure of the bellows.

See p. 76.

Attack Time

Wave shaping by bellows acceleration. Slow attack of the sound on low pressure of the bellows, fast attack on high pressure.

Note Articulation and Sound Shaping

Real Behaviour

Attack Time

Attack represents the time the sound takes to rise from an initial value of zero to its maximum level. The attack time changes depending on whether the reed is at rest or still vibrating. This means that if you repeatedly press a note, the attack will be fast. The same behaviour as an acoustic accordion.

Stopping Reed Growl

Reed Growl is the typical noise a bass reed makes just before it stops vibrating altogether. It's controlled also by bellows pressure.

See p. 74.

Treble Valve Noise

When a key of the treble keyboard is released, then the valve is closed. The released key produces a noise. The amplitude of this noise is proportional to the key off

velocity.

See p. 75.

Left Button Noise

This is typical noise of chord section of accordion. When a chord key is released, there is valve off noise and a mechanical off noise. This noise has an amplitude that depends on the velocity of the chord key off.

See p. 75.

Handcrafted-like VOICING

Handcrafted Custom Made Accordions

The FISA SUPREMA provides many 'tools' (parameters) for creating your own accordion tools to create your personal accordion.

Musette Tuning

Thanks to the FISA SUPREMA you have the possibility to choose the system used to detune the 8' reeds from the archive of 15 historical musette tuners

See p. 75.

Cassotto (Wooden chamber)

A cassotto is a wooden 'sound chamber' which contains one or more reeds. Each treble reed can be inserted or not inside the cassotto.

See p. 75.

Aging

Sometimes a little detuning of the reeds due to tempo is appreciated. That little detuning adds even more charm to an old-fashioned piece of music. The FISA SUPREMA has a selectable level of aging to recreate "used/old" accordion tuning.

See p. 75.

Large Sound Library

More than 40 between Contemporary, Historical and Ethnic Instruments + new Loadable with full Reed combination programmability.

See p. 37.

Sounds Accuracy

On-board Speaker System

Accurate sound reproduction is inextricably linked to the audiophile components that the musical instrument uses.

The FISA SUPREMA features a bi-amplified speaker system. Two separate frequency bandwidths are powered by independent amplifiers with specially designed speakers with tuned bass reflex:

- FISA SUPREMA (4 neodymium): 2 x 56 W Digital Bi amp.
- FISA SUPREMA C (2 neodymium): 2 x 35 W.

For even more accurate high-definition sound reproduction, the instrument is equipped with a powerful DSP for linear EQ and multi-band compressor.

More Expression to Orchestral Sounds

Sensitive Piano and Button Keyboard

To give more expression to orchestral sounds, the FISA SUPREMA features velocity-sensitive keyboard/buttons for both left and right hands.

Piano Keyboard with AfterTouch (only for FISA SUPREMA Piano Type)

With a simple pressure applied to the keyboard of the right hand, various functions can be controlled.

See p. 57.

The FISA SUPREMA Button Type can control the aftertouch by the Master Bar.

See p. 56.

Other Controllers

Programmable Chin Buttons

The FISA SUPREMA is equipped with Chin Buttons, 3 buttons controlled by the chin, to which functions such as scene change, registers recall and many other functions can be individually assigned, thus leaving the hands free for the execution of the piece of music.

Master Bar Switch & Control (not for the FISA SUPREMA C)

Through the pressure exerted on this device, it is possible to control the Pitch Bender, the Modulation, and the Rotary Slow / Fast organ. Pressing the Master Bar all the way down activates a switch that allows you to control the activation or deactivation of functions, such as changing scenes, recalling registers and many more.

See p. 56.

Touch Sensor

The FISA SUPREMA also provides a Touch Sensor that allows you to change the sound by sliding a finger towards the left or right.

See p. 59.

Accelerometer Sensor

The accelerometer detects the movement of the FISA SUPREMA around the X and Y axis.

By suitably moving the accordion, you can control the Pitch Bender or the modulation.

See p. 59.

Play at any time even at night

Usable with Headphones

You can play as much as you like without disturbing those around you.

See p. 26.

Connection with other devices

Bluetooth, USB, MIDI

The FISA SUPREMA is equipped with audio and MIDI Bluetooth (4.2 low energy) function.

It is possible to listen the music playback from any smartphone or tablet through the Accordion speakers, and exchange MIDI data or using a MIDI cable, connect your accordion to any MIDI expander.

See p. 70.

Through the USB port you can connect a USB Memory and save all the data of your accordion, load new types of accordion or exchange data with other musicians.

See p. 27.

Lighter Weight

More Comfortable Thanks to Less Weight

Normally a 41-key acoustic accordion with free bass weighs between 12 and 15 kg. The FISA SUPREMA weighs approximately 10 kg. This allows it to be used by people of small build, reducing fatigue during musical performances.

No Maintenance

Out of Tune Reeds

Acoustic accordions will eventually go out of tune and will need to be tuned by a professional. No out of tune reeds for the FISA SUPREMA. It will always remain in tune over time.

Battery-powered Instrument

Li-ion Battery On Board

The accordion comes with a rechargeable lithium-ion technology battery.

If combined with a commercially available wireless system, it allows you to play wherever you like, to follow the singer or any other musician on stage, etc., with no cables to pay attention to.

To charge the battery pack, it is unnecessary to use any external charger, but it can be recharged directly through the instrument. In this way, there is the advantage of not removing the battery pack from its housing to charge it.

Moreover, it is possible to recharge the battery even while playing.

See p. 24.

Great Autonomy of Use Without Power Cord

You can use the accordion standalone, without cables, for around 9 hours.

A Brief Look at FISA SUPREMA

Your digital accordion comprise various components. The main ones are three: the right-hand section, a piano or button keyboard; the bellows, which act like a bow and the left-hand section, which has 120 buttons. Other and no less important are the right hand and left hand registers.

The most important components of FISA SUPREMA are briefly described below.

Keyboard

For the right hand, two kinds of keyboard are available: Piano and button type. To keep it simple, only the Piano type is displayed here. The Piano Type keyboard for the FISA SUPREMA has 41 keys while the FISA SUPREMA C has 37 keys. All kinds of keyboard, both Piano and Buttons, are velocity sensitive.

Master Bar Switch & Master Bar Control (not for FISA SUPREMA C)

Through this assignable controller, sensitive to pressure, it is possible to command some functions. Pressing the Master Bar all the way down activates a switch that allows you to control the activation or deactivation of some functions.

See p. 56.

Registers (Treble Section)

The FISA SUPREMA has 14 dedicate buttons used to select 14 registers for each available section of the right hand.

The FISA SUPREMA C has 12 dedicate buttons used to select 14 registers for each available section of the right hand.

See p. 41.

Chin Switches

These are three programmable switches. They are positioned on top of the instrument and can be activated by the performer's chin.

See p. 58.

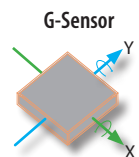
Bellows

The bellows is the "heart" of the accordion. Depending on how hard the bellows are pulled or pushed, the sound will be softer or louder. In other words, the movement of the bellows gives expressiveness and dynamics to the sound.

Registers (Bass & Chord sections)

The FISA SUPREMA has 7 dedicate tab registers for each available section of left hand.

See p. 45.



This controller, also known as an accelerometer, is a sensor that can perceive the change of accelerating force. Through the movement of FISA SUPREMA, it is possible to control various functions.

See p. 59.

Bass & Chord buttons (Left hand)

These 120 buttons are used to play bass notes and chords. They are with velocity-sensitive.

Air Button

The air button operates a valve that allows the bellows to open and close without the accordion making any sound.

Touch Sensor

This assignable controller allows you to change the sound by sliding a finger towards the left or right.

See p. 59.





1 VOLUME

Use this knob to set accordion's overall volume.

2 BALANCE

Use this knob to balance the audio level between TREBLE section (right hand) and BASS&CHORD section (left hand).

3 DATA/ENTER knob

This knob allows you to:

- Move the cursor over the display and select parameters.
- Confirm your choice by pushing the knob.
- Jump directly to the "Accordion Type" page by pushing the knob from the main page.
- If the main page is present, moving the knob to the right selects a Treble part, while moving the knob to the left selects a Bass & Chord part.
- If the main page is present, moving the knob upwards selects a Treble register editing ambient, while moving the knob downwards selects a Bass & Chord register editing ambient.

4 MENU/EXIT

This button allows you to open and close the menu page where you can view and select all available functions.

5 A, B, C, D, E, F (USER SCENES)

Press one of these buttons to recall the related scene. See p. 62.

6 BANK (USER SCENES)

The FISA SUPREMA contains 600 scenes divided in 100 banks. Use these buttons to select a bank (see p. 62). Simultaneously press these buttons to enter Direct Bank Select mode (see p. 63). The first time one of these buttons is pressed, the display shows the scene list of the current bank.

7 POWER-UP SCENE (USER SCENES)

The Power-Up Scene is a scene like any other. The difference is that this scene is automatically recalled when the instrument is turned on. It can also be recalled at any time by pressing this button. This scene is useful for configuring your instrument upon power up. See p. 63.

8 TREBLE REGISTER (right hand)

The FISA SUPREMA has 14 dedicate buttons used to select 14 registers for the Treble section parts.

The FISA SUPREMA C has 12 dedicate buttons used to select 14 registers for the Treble section parts. To select the register 12, press the register 11 twice in succession. The same goes for the selection of register 14, press the register 13 twice in succession. See p. 18.

Use these buttons to select a register for the Accordion, Orchestra, Organ UPP, Orchestra 2, Soloist, Synth part. See p. 41.

9 CHORD/FREE BASS H (left hand)

Using these buttons, it is possible to choose which parts to activate in the CHORD/FREE BASS H section: [ORCH], [ORGAN-LWR] and [ACCORDION]. See p. 45.

It is possible to play simultaneously 2 parts at maximum.

NOTE

ORCH and ORGAN-LWR parts are mutually exclusive.

10 BASS/FREE BASS L (left hand)

Using these buttons, it is possible to choose which parts to activate in the BASS/FREE BASS L section: [ORCH], [ORGAN-PED] and [ACCORDION]. See p. 45.

It is possible to play simultaneously 2 parts at maximum.

NOTE

ORCH and ORGAN-PED parts are mutually exclusive.

11 MODE (left hand)

Press the [FREE BASS] or the [BASS&CHORD] button to select the keyboard system you prefer. See p. 49.

Press the [HOLD] button to active the Hold function. This function allows to sustain all chord/notes played on Left hand section (CHORD/FREE BASS H, BASS/FREE BASS L) until a new chord/note is played. See p. 50.

Press the [DRUM] button to add the drum part on Left hand section (CHORD/FREE BASS H, BASS/FREE BASS L). See p. 48.



12 TREBLE (right hand)

Using these buttons, it is possible to choose which parts to activate in the TREBLE section: [ORCH], [ORGAN-UPP], [ACCORDION], [ORCH 2], [SOLOIST] and [SYNTH]. See p. 41.

It is possible to play simultaneously 3 parts at maximum.

NOTE

ORCH and ORGAN-UPP parts are mutually exclusive.

ORCH 2, SOLOIST and SYNTH parts are mutually exclusive.

13 MODE (right hand)

Press the [BASS TO TREBLE] button to play the bass part with the right hand. See p. 45.

Press the [LONG RELEASE] to enable/disable the Treble Long Release function related to percussive sounds. See p. 51.

Press the [LOWEST] or the [HIGHEST] to enable the NOTES PRIORITY function. See p. 51.

14 ACCORDION TYPE and ORGAN TYPE

Simultaneously press the [◀] [▶] buttons to easily configure the instrument to play Accordion or Organ parts (EASY MODE).

Press the [◀] [▶] buttons to select many different types of accordion (p.37) and organ (p.39).

15 PLAYER / RECORDER section

Press the [●] button to start recording of your song. See p. 69.

Press the [▶/II] button to start playback. Press it again to pause playback. See p. 67.

Press the [◀] button to return to the beginning of the current song. Press it together with [▶/II] button to listen the demo song.

16 TREBLE OCTAVE

Press this button to enable/disable transposition in octave steps of all parts of the Treble section. See p. 50.

If the button's indicator doesn't light, the treble keyboard does not use transposition.

17 TRANPOSE

Press this button to enable/disable transposition of all parts (left hand and right hand) on the accordion.

If the button's indicator doesn't light, the instrument uses its normal musical key. See p. 50.

18 SONG LIST

Press the [SONG LIST] button to display the list of songs on the USB memory. See p. 67.

19

Turns the power on or off (p. 28).

NOTE

If during the power-on, you hear a slight noise, it's normal. It is because of the calibration phase of the bellows valve.

With the factory settings, FISA SUPREMA's power will automatically be switched off 20 minutes after you stop playing or operating the FISA SUPREMA.

If FISA SUPREMA's power has been turned off automatically, you can use the [⏻] button to turn the FISA SUPREMA back on. If you don't want the power to turn off automatically, set the "Auto Off" parameter to "OFF" (p. 100).

20 BATTERY CHARGING indicator

A red light shows that the battery pack is charging.

A green light shows that the battery pack is fully charged. See p. 25.

21 REVERB, DELAY knobs

Use the REVERB knob to adjust the quantity of Master Reverb.

Use the DELAY knob to adjust the quantity of Master Delay.

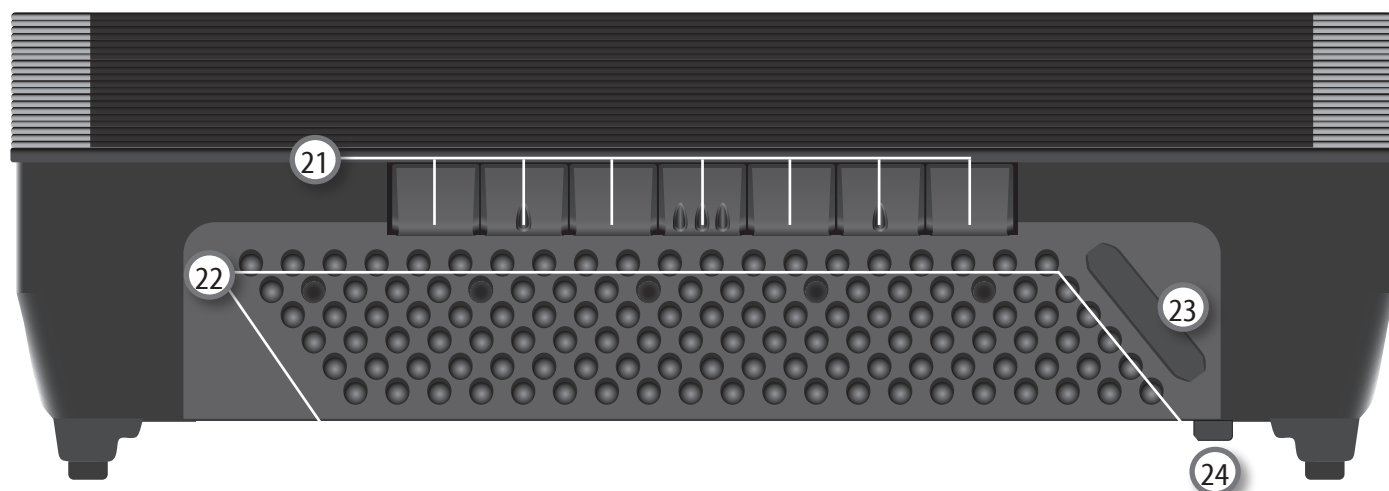
For details, see p. 54.

FX-C1, FX-C2 knobs

Each of these controllers is automatically assigned a parameter of the current audio effector. For details, see p. 60.

Use these knobs to change the sound in real-time.

Left Hand Panel



21 BASS & CHORD REGISTERS (Left hand)

The FISA SUPREMA has 7 dedicate tab registers available for the Bass & Chord parts.

Use these buttons to select a register for the Accordion, Orchestra, Organ LWR, Organ PED part. See p. 45.

MEMO

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

22 BUTTON BOARD (Left hand)

These 120 buttons are used to play bass notes and chords.

They are velocity-sensitive.

23 TOUCH SENSOR

This assignable controller allows you to change the sound by sliding a finger towards the left or right.

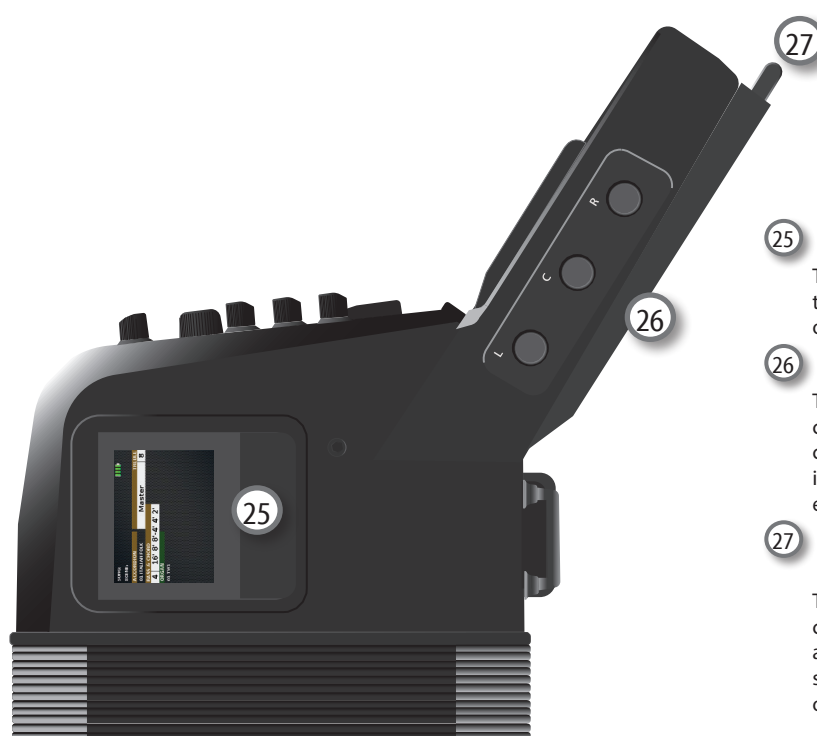
See p. 59.

24 AIR BUTTON

The air button operates a valve that allows the bellows to open and close without the accordion making any sound.

Press it at the end of your performance to let the air out and consequently close the bellows.

Display, Chin and Master Bar Control



25 DISPLAY

This display provides useful information such as the name of the currently selected register, setting values, and the status of other functions when active. See p. 34.

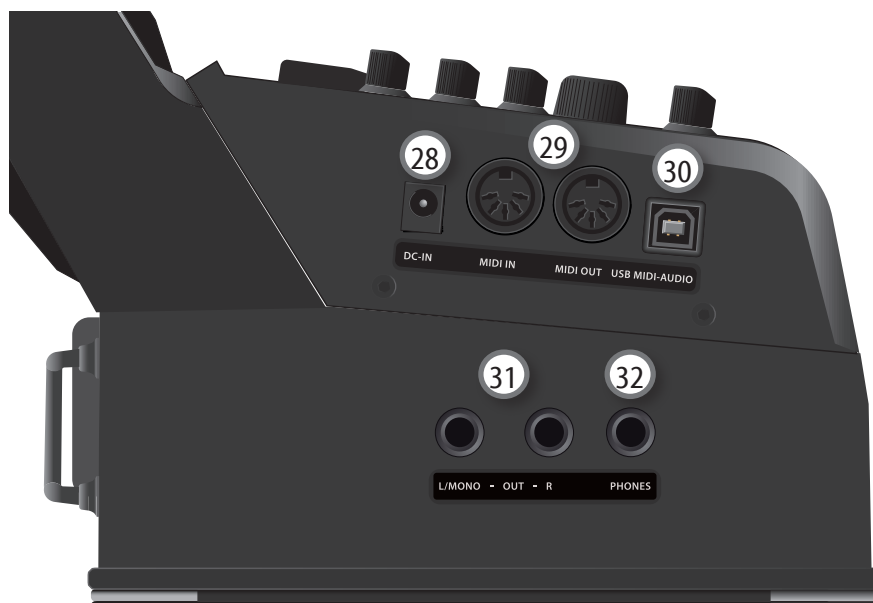
26 CHIN BUTTONS

The FISA SUPREMA is equipped with Chin Buttons, 3 buttons controlled by the chin, to which functions such as scene change, registers recall and many other functions can be individually assigned, thus leaving the hands free for the execution of the piece of music. See p. 58.

27 MASTER BAR SWITCH & MASTER BAR CONTROL (not for FISA SUPREMA C)

Through this pressure-sensitive controller, it is possible to control some parameters such as pitch bender, modulation and so on. Pressing the Master Bar all the way down activates a switch that allows you to control the activation or deactivation of some functions. See p. 56.

Connections Side



28 DC IN socket

Connect the supplied AC adapter here (p. 24).

NOTE

Be sure to use only the AC adaptor (DYS6150-2400500W for the FISA SUPREMA model or DYS865-240250W for the FISA SUPREMA C model) supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adapter's body. Other AC adapters may use a different polarity, or be designed for a different voltage, so their use could cause damage, malfunction, or electric shock.

29 MIDI IN/OUT sockets

These sockets allow you to connect the FISA SUPREMA to external MIDI devices to transmit and receive MIDI messages. See p. 27.

30 USB MIDI-AUDIO Port

Use an A→B-type USB cable to connect the FISA SUPREMA to your computer via this connector p. 28. You'll be able to use your AUDIO/MIDI DAW software to record and play audio data.

The FISA SUPREMA can transmit/receive MIDI messages and audio streaming at 24 bit 48 KHz.

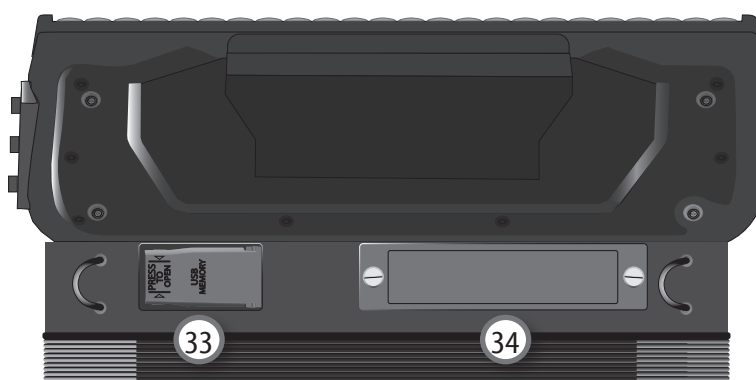
31 OUT R, L/MONO sockets

These jacks allow you to connect powered speakers, amp or a commercially available wireless system. See p. 26.

32 PHONES outputs

This is where you can connect one pair of optional headphones. See p. 26.

USB & Battery Compartment



33 USB MEMORY COMPARTMENT

Connect a commercially available USB Memory here. See p. 27.



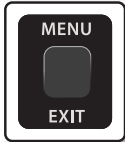
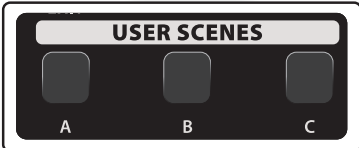


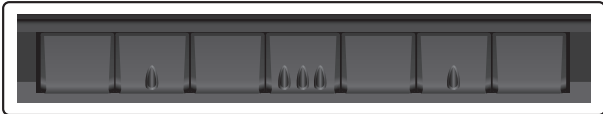

NOTE

* Carefully insert the USB Memory making sure that the connector on the device is appropriate and that it is connected in the proper direction.

34 BATTERY PACK COMPARTMENT

This is where you install the battery pack. See "Install the Battery Pack" (p. 24).

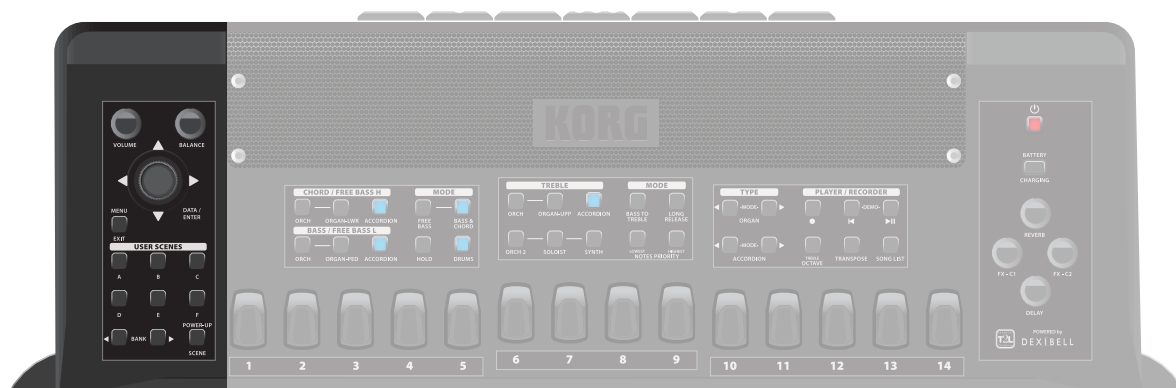
By pressing or holding these buttons (or combinations of buttons), you directly access the page of the related parameter.

Press an hold	Function
	Pushing the [DATA/ENTER] knob from the Main page, you'll be directed to the "ACCORDION TYPE" page.
	<ul style="list-style-type: none"> Moving the [DATA/ENTER] knob toward up [▲] from the Main page, you'll be directed to the Treble register editing page of the selected part. Moving the [DATA/ENTER] knob toward down [▼] from the Main page, you'll be directed to the Bass & Chord register editing page of the selected part.
	<ul style="list-style-type: none"> Pressing and holding the [MENU/EXIT] button from any Menu page takes you back to the Main page. If you press and hold this button from the main page, you'll be directed to the "LAYOUT CONFIGURATION" page of the bellows.
	Pressing and holding one of the [A], [B], [C], [D], [E], [F] buttons you'll be directed to the "SCENE WRITE" page.
	Press and hold the [POWER-UP SCENE] button for a few seconds to save the present settings to that scene.
	<ul style="list-style-type: none"> Pressing and holding one TREBLE register [1] ~ [14] of the right hand, you'll be directed to the specific editing environment. To turn off all button lights, press any three TREBLE registers simultaneously.
	<p>Pressing and holding one register of the left hand, you'll be directed to the specific editing environment.</p> <p>Pressing any 3 registers together, you can toggle between the BASS & CHORD and FREE BASS mode. It simulates the sophisticated "converter bar" mechanism of an acoustic accordion.</p>
	Press the [BANK] buttons together to enter the direct bank selection mode and then set the desired bank number via the TREBLE registers . For details, see p. 63.

Selecting Registers 12 and 14 Using the FISA SUPREMA C

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





Adjusting the Volume

1. Use this knob to set accordion's overall volume.

Adjusting the Audio Balance

1. Use this knob to balance the audio level between the TREBLE section (right hand) and BASS&CHORD section (left hand).

Selecting Parameters & Whatnot

1. Use this knob to:
 - Move the cursor over the display and select parameters.
 - Confirm your choice by pressing the knob.
 - Jump directly to the "Accordion Type" page by pushing the knob from the main page.
 - If the main page is present, moving the knob to the right selects a Treble part, while moving the knob to the left selects a Bass & Chord part.
 - If the main page is present, moving the knob upwards selects a Treble register editing ambient, while moving the knob downwards selects a Bass & Chord register editing ambient.

Menu/Exit button

1. Press this button to open and close the menu page where you can view and select all available functions.

Selecting USER SCENES

1. Press one of these buttons (A, B, C, D, E, F) to recall the related scene of the current bank.
2. To select a different bank, use the [◀] [▶] BANK buttons.

DIRECT BANK SELECTION MODE

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

1. Press the [BANK] buttons together to enter the direct bank selection mode.
2. Use the TREBLE registers to dial the bank number to select.

POWER-UP SCENE

When you switch on the instrument, it automatically selects the Power-Up scene.

1. Use this button when you want to restore the same configuration at power on.

See p. 62



Selecting CHORD and BASS Parts

CHORD/FREE BASS H (left hand)

1. Use these buttons to choose which parts to activate in the CHORD/FREE BASS H section: [ORCH], [ORGAN-LWR] and [ACCORDION]. It is possible to play simultaneously 2 parts at maximum.

NOTE

ORCH and ORGAN-LWR parts are mutually exclusive.

BASS/FREE BASS L (left hand)

2. Use these buttons to choose which parts to activate in the BASS/FREE BASS L section: [ORCH], [ORGAN-PED] and [ACCORDION]. It is possible to play simultaneously 2 parts at maximum.

NOTE

ORCH and ORGAN-PED parts are mutually exclusive.

See p. 45

Selecting the Keyboard Type

FREE BASS (left hand)

There are two keyboard types: one is called 'Stradella' and the other 'Free Bass'. Unlike the Stradella system, all of the buttons on a free-bass keyboard play single notes, not chords.

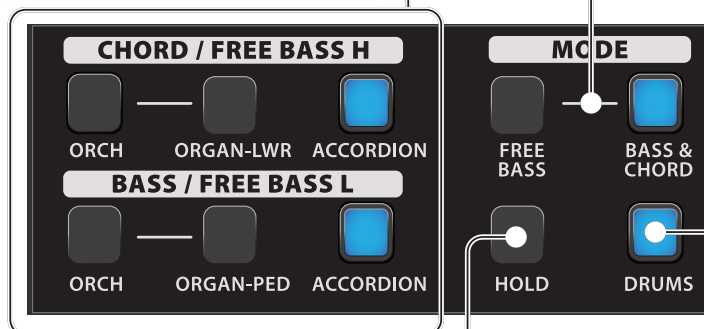
1. Press the [FREE BASS] button to select the Free Bass keyboard system.

See p. 49

BASS & CHORD (left hand)

2. Press the [BASS & CHORD] button to select the 'Stradella' (standard) keyboard system.

See p. 49



Activating the Hold Function

1. Press the [HOLD] button to activate the Hold function.

This function allows to sustain all chord/notes played on the Left hand section (CHORD/FREE BASS H, BASS/FREE BASS L) until a new chord/note is played.

See p. 50

Adding Drum Part

1. Press the [DRUMS] button to add the drum part on the Left hand section (CHORD/FREE BASS H, BASS/FREE BASS L).

See p. 48



Selecting Treble Parts

1. Use these buttons to choose which parts to activate on the TREBLE section: [ORCH], [ORGAN-UPP], [ACCORDION], [ORCH 2], [SOLOIST] and [SYNTH].

It is possible to play simultaneously 3 parts at maximum.

NOTE

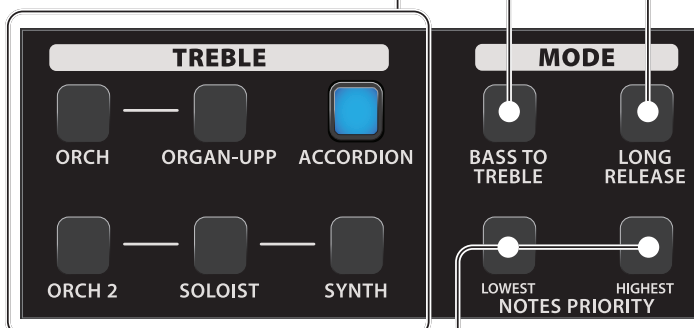
ORCH and ORGAN-UPP parts are mutually exclusive.
ORCH 2, SOLOIST and SYNTH parts are mutually exclusive.
See p. 41

Playing the Bass With the Right Hand

1. Press the [BASS TO TREBLE] button to play the bass part with the right hand.
See p. 45

Enabling the Long Release

1. Press the [LONG RELEASE] button to enable/disable the Treble Long Release function related to percussive sounds.
See p. 51



Playing More Than Melody Line With One Hand

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

1. Press the [LOWEST] button to enable the NOTE PRIORITY function.
The first key you pressed is played by the part enabled to 'Note Priority'. If you keep holding this key while pressing another (**higher**) key, the highest note is played by the other active parts. In this way two independent melodies sounding at the same time.
2. Press the [HIGHEST] button to enable the NOTE PRIORITY function.
The first key you pressed is played by the part enabled to 'Note Priority'. If you keep holding this key while pressing another (**lower**) key, the lowest note is played by the other active parts. In this way two independent melodies sounding at the same time.

See p. 51



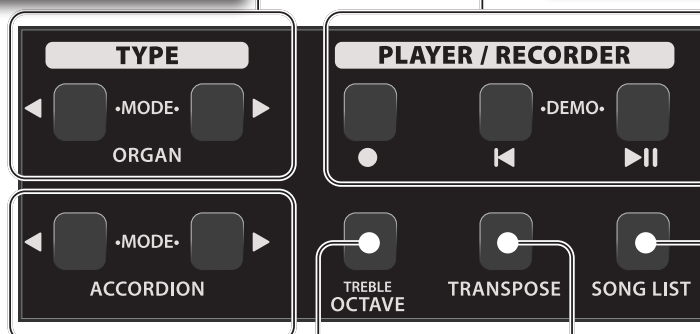
Selecting Organ Mode and Type

1. Simultaneously press the [◀][▶] buttons to easily configure the instrument to play Organ parts (Easy Mode).
2. Use the [◀][▶] buttons to easily select different organs: TW1, TW2, FARF, VX, PIPE.
Each type of organ has 14 registers available for ORGAN-UPP, 7 for Organ-PED, 7 for Organ-LWR, 7 for Free Bass H, 7 for Free Bass L.

See p. 39

Record and Playback a Song

1. Press the [●] button to start recording.
2. Play your song.
3. Press the [●] button to stop recording.
4. Press the [▶/II] button to listen your recording.
5. Press the [▶/II] button again to pause the song.
6. Press the [◀] button to return to the beginning of the current song.
7. Press the [◀] together with [▶/II] button to listen the demo song.
See p. 67 and p. 69



Selecting Accordion Mode and Type

1. Simultaneously press the [◀][▶] buttons to easily configure the instrument to play Accordion parts (Easy Mode).
2. Use the [◀][▶] buttons to easily select one of the 45 available accordion types.

See p. 37

TIPS

Pushing the [DATA/ENTER] knob from the main page, you jump directly to the "Accordion Type" page.

Get Access to Songs

1. Press the [SONG LIST] button to display the list of songs contained on the USB memory.
See p. 29

Changing the Treble Octave

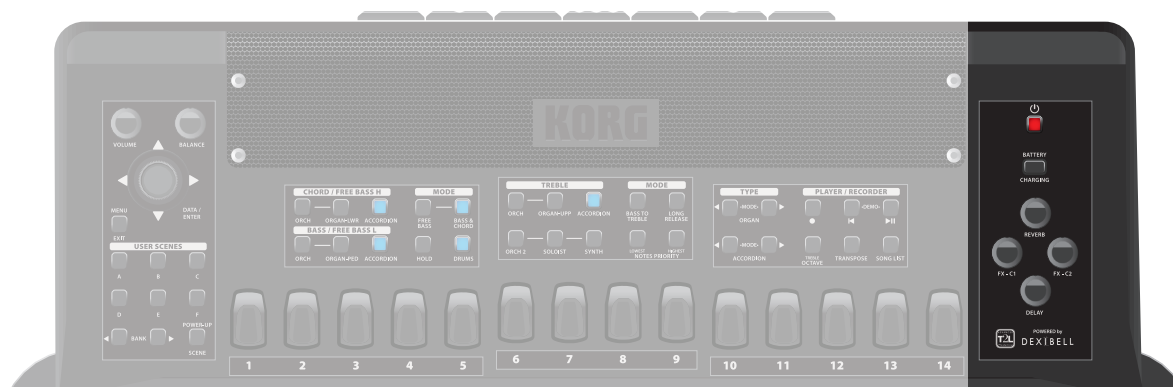
1. Press this button to enable/disable transposition in octave steps of all parts of the Treble section.
If the button's indicator doesn't light, the treble keyboard does not use transposition.
See p. 50

Transposing the Accordion

1. Press this button to enable/disable transposition of all parts (left hand and right hand) on the accordion.
If the button indicator doesn't light, the instrument uses its normal musical key.
See p. 50

Global Transposition Parameter

Sometimes it is necessary to transpose a performance to play it in a different key than the original one saved in a scene. This can happen when, in a musical evening, a singer asks you to play in a particular musical key. For more details, see p. 50.



Turning the Power On or Off

1. Press the [⏻] button to turn On or Off the accordion.

NOTE

If during the power-on, you hear a slight noise, it's normal. It is because of the calibration phase of the bellows valve.

NOTE

With the factory settings, FISA SUPREMA's power will automatically be switched off 20 minutes after you stop playing or operating the FISA SUPREMA. If FISA SUPREMA's power has been turned off automatically, you can use the [⏻] button to turn the FISA SUPREMA back on. If you don't want the power to turn off automatically, set the "Auto Off" parameter to "OFF" (p. 100).

Adjusting the Reverb

1. Rotate the [REVERB] knob to adjust the quantity of Master Reverb.

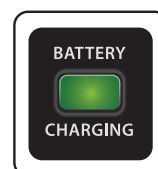
See p. 54

Adjusting the Delay

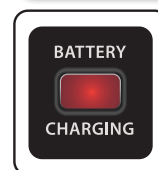
1. Rotate the [DELAY] knob to adjust the quantity of Master Delay.

See p. 54

Battery Charging Indicator



The battery pack is fully charged (The indicator lights green).



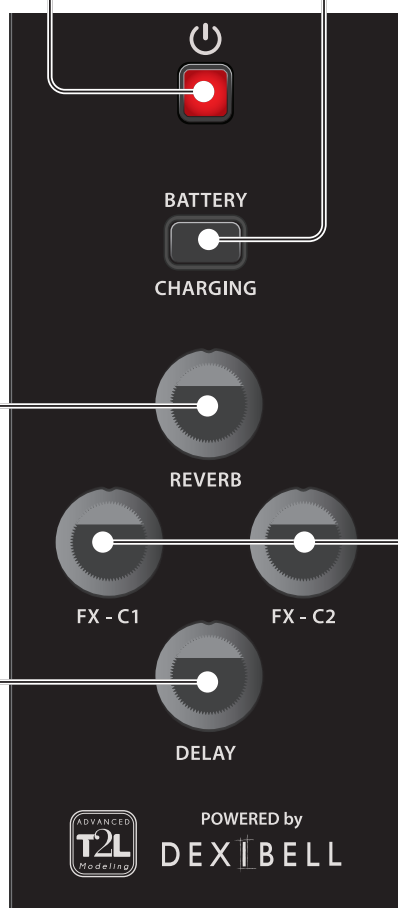
The battery pack is charging (The indicator lights red).

See p. 25

Adjusting the Effects

1. Rotate the [FX - C1] knob to adjust the effector parameter assigned to this controller.
2. Rotate the [FX - C2] knob to adjust the effector parameter assigned to this controller.

See p. 60



Connecting the AC Adaptor

1. Connect the included power cord to the AC adapter.

To an AC outlet



NOTE

Depending on your area, the included power cord may differ from the one shown above.

NOTE

Be sure to use only the AC adaptor (DYS6150-2400500W for the FISA SUPREMA model or DYS865-240250W for the FISA SUPREMA C model) supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adapter's body. Other AC adapters may use a different polarity, or be designed for a different voltage, so their use could cause damage, malfunction, or electric shock.

NOTE

If you won't be using the FISA SUPREMA for an extended period, disconnect the power cord from the electrical outlet.

NOTE

To avoid malfunctions, never disconnect the AC adapter while the instrument is turned on.

2. Connect the AC adaptor to the FISA SUPREMA's DC IN socket.

DC IN socket



NOTE

To locate the DC IN socket, refer to "Connections Side" (p. 17).

3. Plug the power cord into a power outlet.

Using the Battery Pack

MEMO

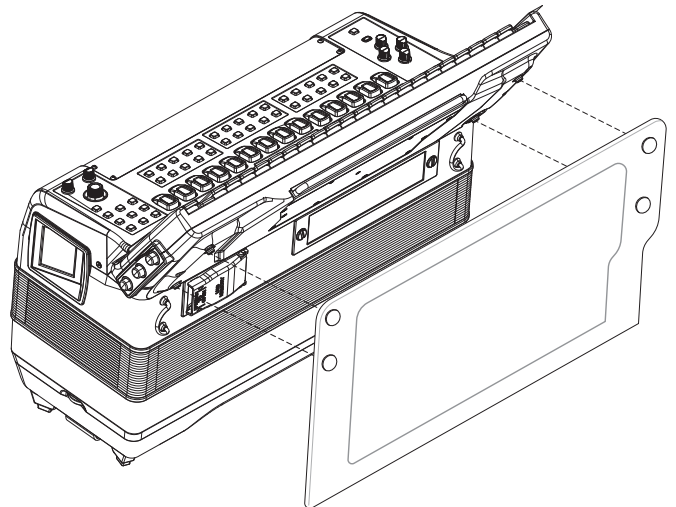
The FISA SUPREMA comes with a rechargeable battery pack.

Install the Battery Pack

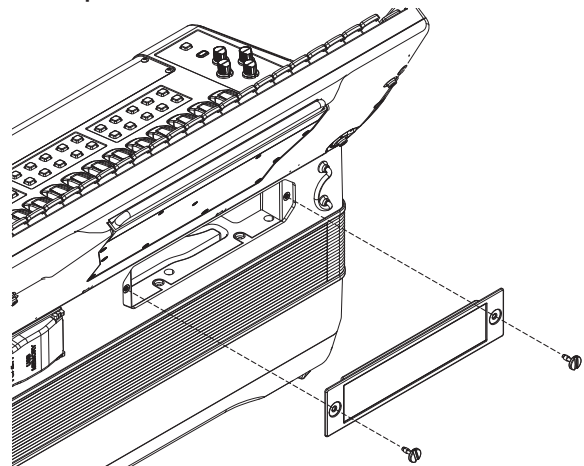
This section describes the procedure to follow to install the rechargeable battery pack in the battery compartment.

Please note that it is not strictly necessary to use the battery pack unless you want to use the accordion without no connection to the main power supply. However, please note that installing the battery pack will ensure that your performance continues even in the event of a mains power failure or accidental disconnection of the AC adapter cable.

1. Disconnect the AC adaptor to FISA SUPREMA's DC IN jack before proceeding.
2. Equip yourself with a coin that fits into the cut of the battery compartment screws.
3. If already fitted, remove, using the press-studs, the back pad between the right-hand manual and the bellows.

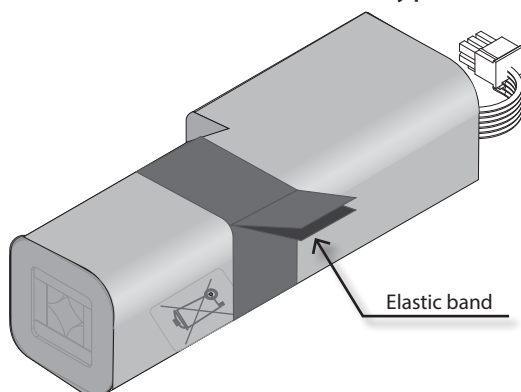


4. Use a coin to loosen the two screws of the battery pack compartment cover.



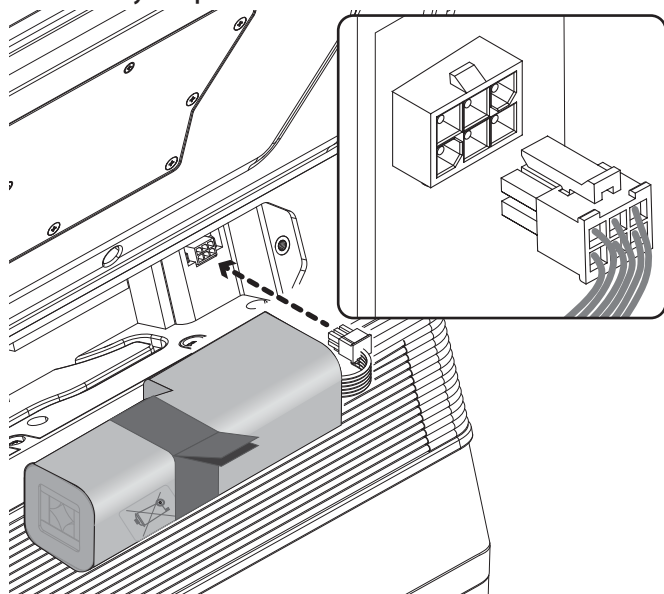
5. Remove the cover from the battery pack compartment.

- In the battery compartment, you will find the battery elastic band. Place it around the battery pack as shown:



The elastic band will be useful to facilitate the extraction of the battery pack from its housing.

- Connect the battery pack to the accordion by inserting the polarised connector into the appropriate socket in the battery compartment.

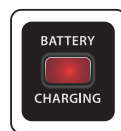


- Mount the battery cover and screw the battery cover screws back.

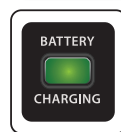
Charging the Battery Pack

It doesn't matter whether the instrument is on or off, just plug the AC adaptor into a power outlet to start charging the battery pack.

- Install the battery pack.**
See "Install the Battery Pack" (p. 24).
- Connect the instrument to the AC adaptor and plug the power cord into a power outlet.**
See "Connecting the AC Adaptor" (p. 24).
The instrument start to charge the battery automatically.
- The battery charge indicator will light up, showing the charge status:**



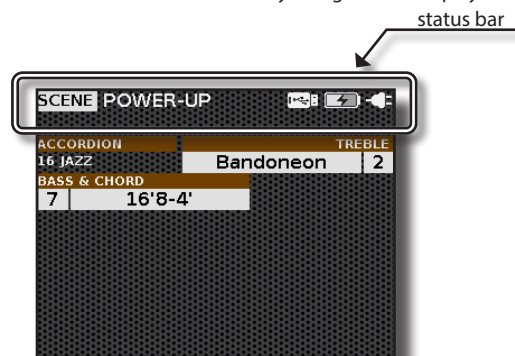
The battery pack is charging.
(The indicator lights red)



The battery pack is fully charged.
(The indicator lights green)

Remain Battery Charge Indication

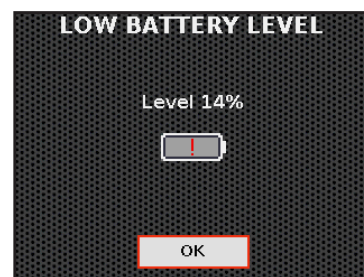
If the instrument is turned on and the main page is present, the status bar will show the battery charge status display:



Icon Battery Status	
	The battery pack is fully charged .
	The battery pack is half charged .
	The battery pack is below 15% of the charge. It needs to be charged.
	This icon shows that the battery is charging up.

Low Battery Indication

When the battery charge is lower than 15%, a low battery warning appears:



Charge the battery as soon as possible. See "Charging the Battery Pack" (p. 25).

NOTE

The instrument will warn you several times with a low battery warning message. If you continue to use it after the battery is below 10%, another warning will appear and after a few seconds the power will turn off automatically.

Connecting External Audio Amplifier

You can connect the OUTPUT jack sockets to an external amplifier, mixing consoles, etc.

1. To prevent malfunction and equipment failure, turn down the volume and turn off all units before making any connection.
2. Connect the FISA SUPREMA's OUTPUT sockets to the inputs of your external audio device.



MEMO

To locate the OUTPUT sockets, refer to "Connections Side" (p. 17).

NOTE

In case the FISA SUPREMA's OUTPUT signal is distorted, you can adjust the output sensibility.

For more details, see "Adjusting the Signal of the Output Jacks" (p. 99).

Adjusting the Stereo Width

You can adjust the stereo image of the audio outputs. This is an important feature that gives you complete control over how wide or narrow the sound field of the Treble and Bass/Chord sections will be.

For more details, see "Stereo Width" (p. 100).

Listening Through Headphones

You can use headphones to enjoy the FISA SUPREMA without disturbing those around you.

Connecting a pair of headphones mutes the internal speakers. If you want the internal speakers to continue producing sound, refer to the "Speaker" (p. 101).

1. Rotate the [VOLUME] knob fully counterclockwise to minimise the volume.




2. Here you can connect stereo headphones.



MEMO

To locate the PHONES socket, refer to "Connections Side" (p. 17).

An icon  in the main page shows the headset has been connected and the internal speakers are automatically shut off.

3. Rotate the FISA SUPREMA's [VOLUME] knob to adjust the volume of the headphones.

Adjusting the Phones Pan

You can adjust the stereo image of the connected Headphones.

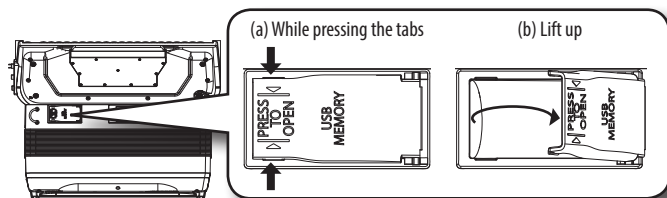
For more details, see "Phone Pan" (p. 101).

Cautions when using headphones

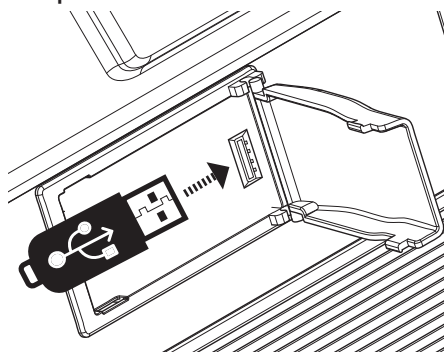
- To prevent damage to the cord's internal conductors, avoid rough handling. When using headphones, mainly try to handle either the plug or the headset.
- Your headphones may be damaged if the volume of a device is already turned up when you plug them in. Minimise the volume before you plug in the headphones.
- Excessive input will not only damage your hearing, but may also strain the headphones. Please enjoy music at a reasonable volume.

Inserting a USB Memory

1. To access the USB socket, open the USB compartment cover. While pressing on the tabs, lift up as shown in the illustration below.



2. As shown in the illustration, connect a USB Memory to the MEMORY port.



NOTE

Carefully insert the USB Memory making sure that the connector on the device is appropriate and that it is connected in the proper direction.

NOTE

The FISA SUPREMA supports all USB memory (FAT 32 formatted). Anyway, because there are so many USB memory on the market and it is almost impossible to check many memories, it could happen that a memory is not compatible with your instrument.

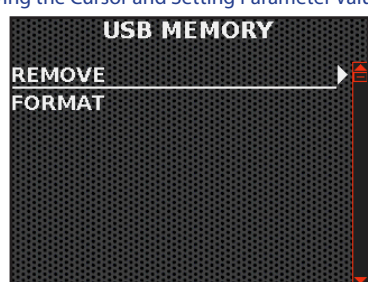
How to Format the USB Memory

1. Press the "MENU" button.



2. Rotate the [DATA/ENTER] knob to select the "USB MEMORY" function group and move the knob toward the right [►] to access the function group.

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



3. Rotate the [DATA/ENTER] knob to select "FORMAT" and move the knob toward the right [►] to access the function.

The display shows:



4. Push the [DATA/ENTER] knob to format the USB Memory.

A confirmation message informs you that the USB memory has been formatted.

Safely Remove the USB Memory

IMPORTANT

You should always safely eject the USB Memory before physically unplugging it from USB socket. Before unplugging the USB Memory use the "USB MEMORY REMOVE" function.

1. Press the [MENU/EXIT] button.
2. Rotate the [DATA/ENTER] knob to select the "USB MEMORY" function group and move the knob toward right [►] to access the function group
3. Rotate the [DATA/ENTER] knob to select "REMOVE" and move the knob toward the right [►] to access the function.

The display shows:



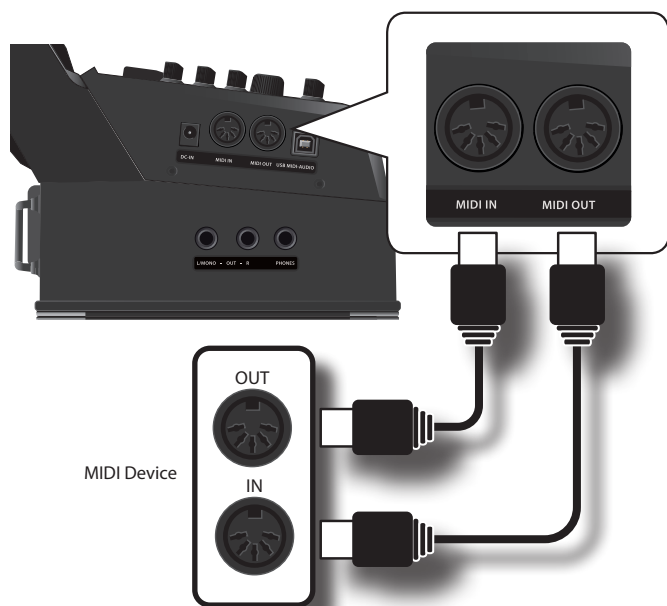
4. Push the [DATA/ENTER] knob to safely remove the USB Memory.

Now you can unplug the USB Memory safely.

Connecting the FISA SUPREMA to MIDI devices

MIDI is an universal standard, which means that musical data can be sent to and received by instruments of different types and manufacturers. MIDI allows you to connect your instrument to another device as an MIDI sequencer.

To do this, the MIDI transmission and reception channels must be set appropriately. See p. 92. The FISA SUPREMA offers a series of MIDI settings for different situations. See "How to Choose the Appropriate MIDI Scenario (MIDI SET)" (p. 92).

**NOTE**

To locate the MIDI sockets, refer to "Connections Side" (p. 17).

1. Use a optional standart MIDI cable to connect the FISA SUPREMA's MIDI OUT socket to the MIDI IN socket of the external MIDI device.
2. If necessary, use an optional standard MIDI cable to connect the MIDI OUT socket of the external device to the FISA SUPREMA's MIDI IN socket.

MEMO

For details on MIDI settings of the external device, refer to its owner's manual.

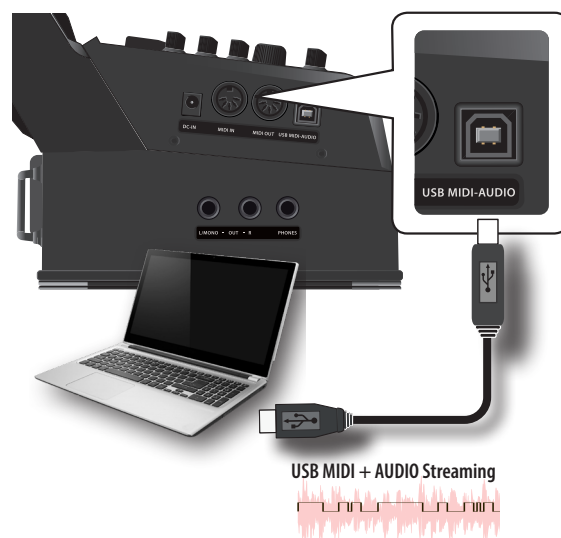
Connecting the FISA SUPREMA to Your Computer

If you use a USB cable (commercially available) to connect the FISA SUPREMA's USB MIDI-AUDIO port to your computer's USB connector, you can record and play **audio and/or MIDI data** by your MIDI software (DAW software). In addition, you can use the FISA SUPREMA as a sound module.

NOTE

The FISA SUPREMA does not support GM/GS standard.

1. Use a standard USB cable (A→B-type connectors, commercially available) to connect the FISA SUPREMA to your computer, as shown below.

**NOTE**

To locate the USB MIDI-AUDIO port, refer to "Connections Side" (p. 17).

NOTE

- Switch on the FISA SUPREMA before you start up the DAW software on your computer.
- Before connecting any other equipment, move the [VOLUME] knob counterclockwise to minimise the volume.

To adjust the USB audio level, see "Adjusting the USB Audio Level" (p. 100).

Turning the Power On

Once everything is properly connected, be sure to follow the procedure below to turn on their power.

1. Rotate the [VOLUME] knob fully counterclockwise to minimise the volume.

NOTE

Before turning the FISA SUPREMA on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the FISA SUPREMA on/off. However, this is normal and does not show a malfunction.

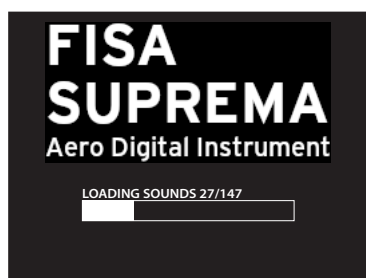
2. Press the [⏻] button to switch it on.

NOTE

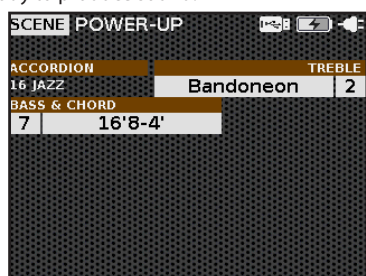
If during the power-on, you hear a slight noise, it's normal. It is because of the calibration phase of the bellows valve.



The power will turn on and a progress bar appears in the FISA SUPREMA's display.



After a brief interval, the main page will appear and FISA SUPREMA will be ready to produce sound.



- Use the [VOLUME] knob to adjust the volume.

NOTE

This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

Turning the Power Off

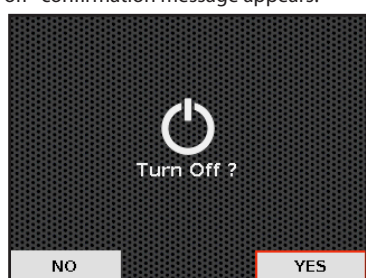
- Rotate the [VOLUME] knob fully counterclockwise to minimise the volume.

NOTE

If the battery is not present, never disconnect the AC adapter while the instrument is turned on. By doing so, it could cause malfunctions.

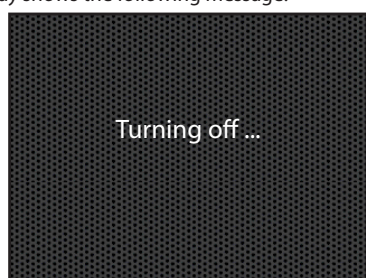
- Press the [⏻] button.

A "power off" confirmation message appears:



- Move the [DATA/ENTER] knob toward right [▶] to select "YES" and push the knob to confirm.

The display shows the following message:



and the unit will turn off after a few seconds.

If you don't want to power off, select "NO" and confirm your choice.

If you do not operate the unit for a certain period while the power is on, this unit turns off automatically.

If you don't want the power to turn off automatically, turn the "Auto Off" setting off !

With the factory settings, the unit's power will automatically be switched off 20 minutes after you stop playing or operating the unit.

Shortly before the FISA SUPREMA shuts down automatically, the display counts down the seconds. If you want to keep using the FISA SUPREMA at this stage, press any button.

If you don't want the power to turn off automatically, change the "Auto Off" setting to "OFF" as described on p. 100.

Demo of the FISA SUPREMA

Your FISA SUPREMA contains several internal demos that introduce all the best of its tones.

- To start playback of all demo songs simultaneously, press the [⏮] and [▶/II] buttons.



Playback starts automatically with the first demo song and the display shows the list of the demo songs. It will continue until to reproduce all internal demo songs.



- By using the [DATA/ENTER] knob, you can select a different demo song. Turn the knob to scroll through the demo song list and push the knob to select the desired demo song.

- Press the [MENU/EXIT] button to leave the demo function.

NOTE

No data for the music that is played back will be output from MIDI OUT.

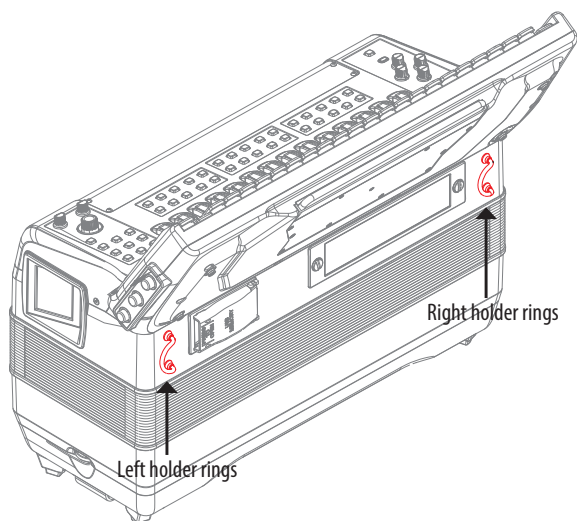
NOTE

All rights reserved. Unauthorised use of this material for purposes other than private, personal enjoyment is a violation of applicable laws.

Attaching the Shoulder Strap

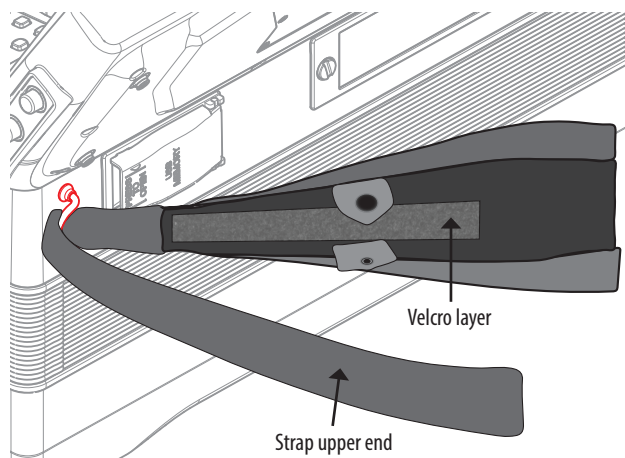
The instrument is supplied with two shoulder straps. These straps are used to cross connect shoulder straps on the back of the accordionist to provide more comfort and stability during play.

1. Place the FISA SUPREMA on a flat surface, like in the picture below.

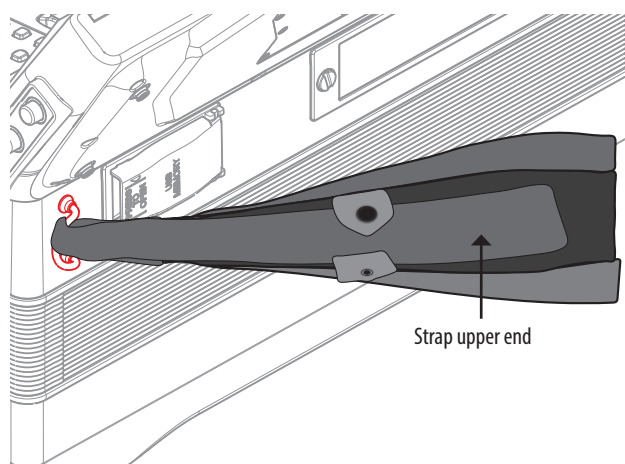


As you can observe, the accordion has two holder rings, which is where the shoulder straps will be attached.

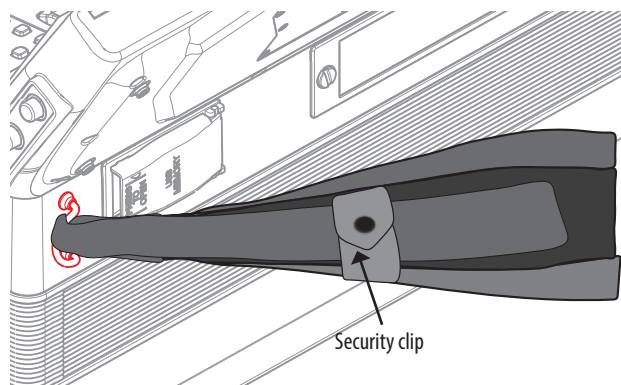
2. Slide the upper end of one shoulder strap through the left holder ring (see the illustration).



3. Place the upper end of the strap onto the Velcro layer underneath.

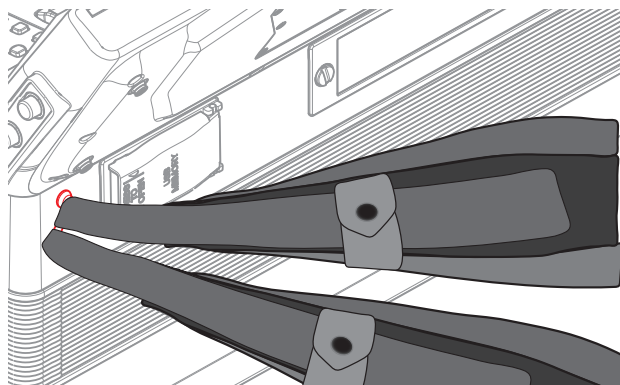


4. Lock the security clip to guarantee the strap won't come loose.

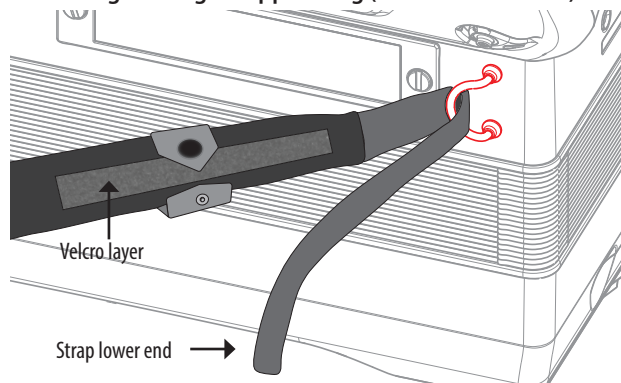


5. Put the other shoulder strap in the same left holder ring and secure it. To do it, repeat from the step (2) to (4) again.

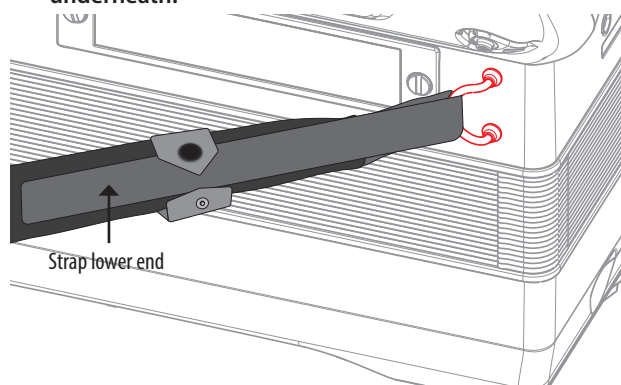
Once fastened, the upper shoulder straps should have the following appearance:



6. Slide the lower end of one of the two shoulder straps through the right support ring (see the illustration).

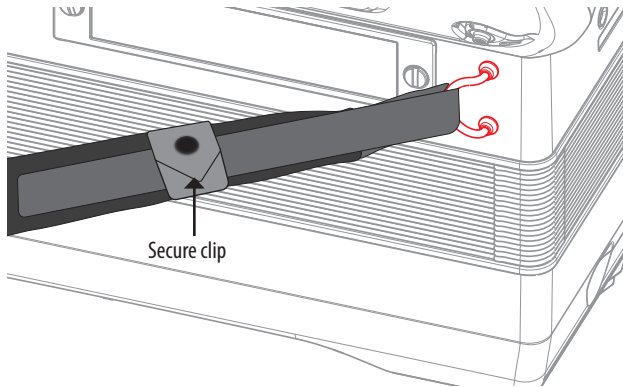


7. Place the lower end of the strap onto the Velcro layer underneath.

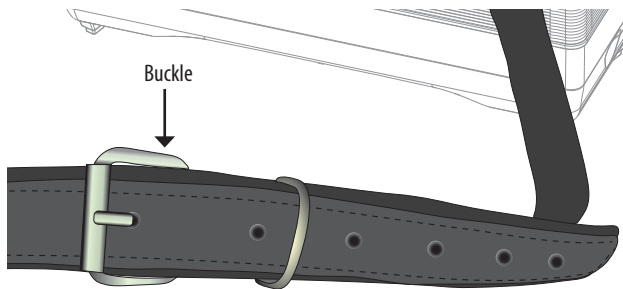


Adjusting the Length of Bass Strap

- 8.** Lock the security clip to guarantee the strap won't come loose.

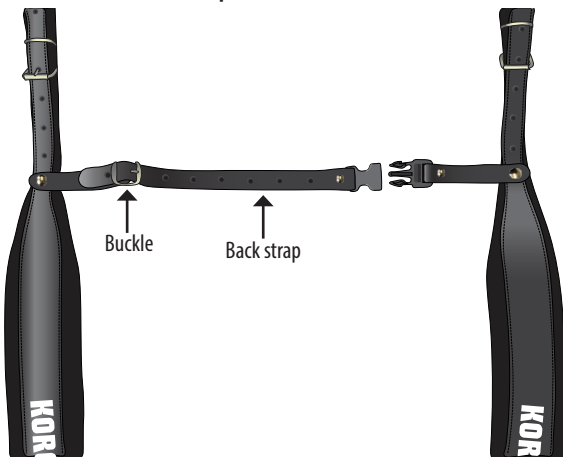


- 9.** Use the buckle to adjust the length of the shoulder straps (refer to the illustration).



- 10.** Put the other lower shoulder strap in the same right holder ring, secure it and use the buckle to adjust its length. To do it, repeat from the step (6) to (9) again.

- 11.** Fasten the back strap.

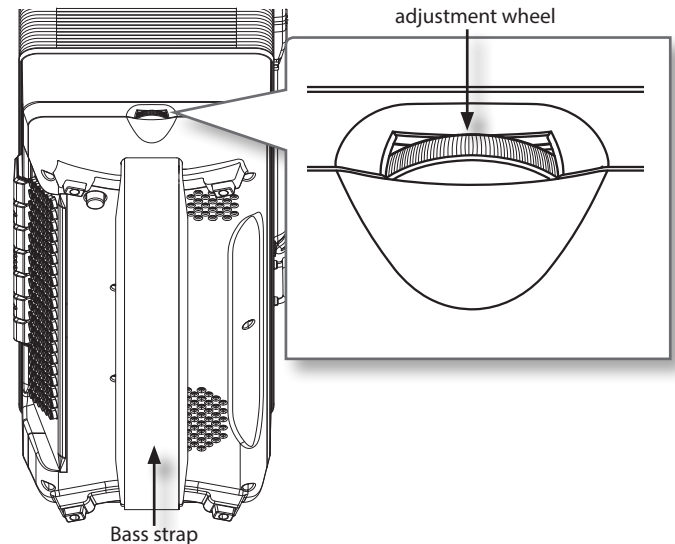


- 12.** To achieve the right ergonomic position for you, adjust the back strap length and buckle.

Adjusting the Length of Bass Strap

The primary use of the bass strap is to allow the player to move the bellows in and out. Here below, we will explain how to adjust the length of the bass strap.

- 1.** Rotate bass strap adjustment wheel to adjust the length of the strap.



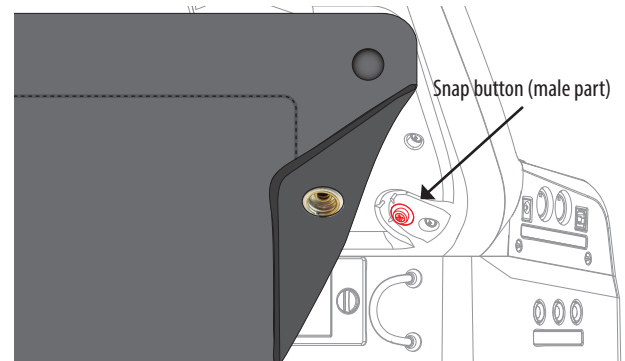
NOTE

If you loosen the bass strap adjustment wheel too much, the bass strap will come out of the cabinet.

Securing the AC Adapter Cable

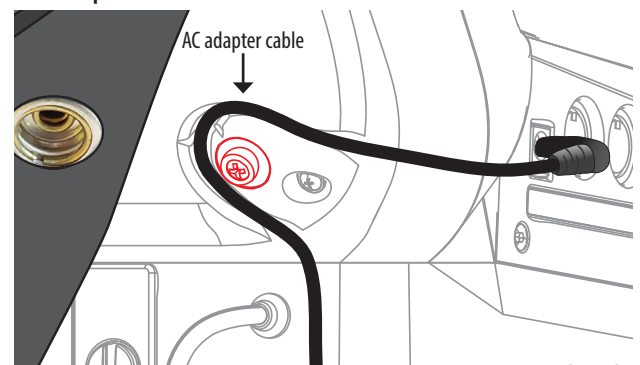
Follow these steps in order to guarantee the adapter cable doesn't disconnect while you're playing.

- 1.** Open the snap button to lift the bottom right corner of the back pad (refer to the picture).

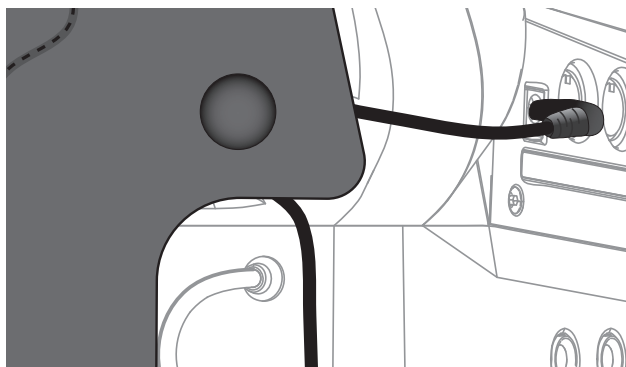


The back pad is held in place by a few snap buttons. Just unfasten the snap button seen showed in the illustration above.

- 2.** Plug the AC adaptor cable into the FISA SUPREMA DC IN socket, then coil the cable around the guide, as shown in the picture.



- 3.** Place the pad back where it belongs, closing the snap button and make sure the adapter cable is properly connected.



4. To remove and disconnect the AC adapter, do the opposite of the steps listed before.

Arrange the Buttons According to the Keyboard Type of the Treble Section

Only for the FISA SUPREMA button type

The FISA SUPREMA allows you to choose different varieties of chromatic button accordions with different treble keyboard layouts.

Please see "Accordion Layout Configuration" (p. 96).

Changing the type of layout also changes the arrangement of the white buttons and the black buttons. If you want, you can physically change the layout of the buttons in relation to the chosen layout.

Aside from the black and white keys, you'll also find white knurled buttons on the keyboard, which are used to identify the "C" and "F" notes. Feel free to modify the layout of these buttons at your convenience.

It is possible to replace the buttons supplied with your accordion with other commercially available buttons. The buttons must have the following measurements:

Treble Button with built-in screw	
Diameter	14/15 mm
Thickness	~ 3.5 mm
Screw length	~ 9 mm
Screw diameter	2 mm

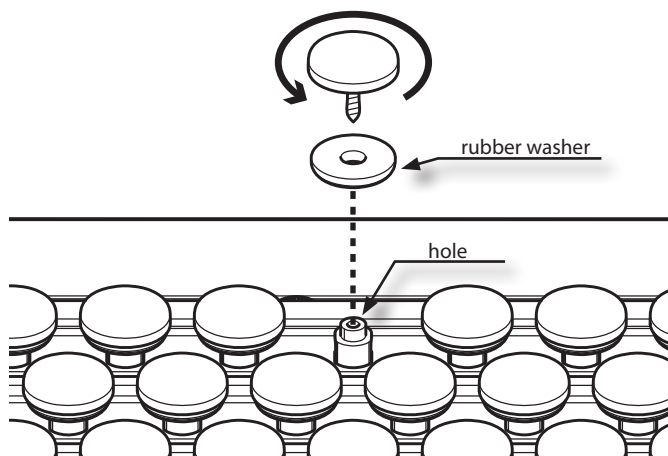
Replacing a Treble Button

Follow the instructions listed below to remove a button.

MEMO

A commercially available Treble Button Clamping Tool can be handy to replace the buttons.

1. Unscrew anti-clockwise the button that you want to replace.
2. Remove, from the just extract button, the rubber washer and set it aside.



3. Insert the rubber washer on the screw of new button.
4. Place the new button with the rubber washer perpendicular to the hole and screw clockwise gently without pushing it.
5. Carefully continue to screw tighten the button without forcing it (tighten with a torque 0.3 Nm max).

IMPORTANT NOTE

- Use only the original rubber washers.
- The number of button re-placings is not unlimited. Replace the buttons sparingly.
- Be careful not to overtighten the button or you risk stripping the hole. Tighten with a torque of 0.3 Nm max.
- Be careful not to leave the buttons and rubber washers lying around. They could be accidentally swallowed by small children.

How to Mark the Bass & Chord Buttons

Just like the treble section keyboard, also the bass and chord button board offers several layouts for your way of playing. For details see "Arrangement of the Left Hand Button Board Layout" (p. 97).

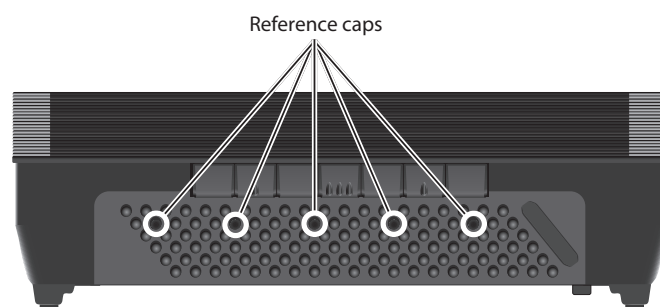
For each layout, you may need several reference caps (concave and knurled) to help you locate the bass and chord buttons without looking at them.

You will find these caps supplied inside the packaging. Five of these caps are already installed at the factory. See the illustration below.

Feel free to remove them and place them following your preferred button board layout that you have chosen.

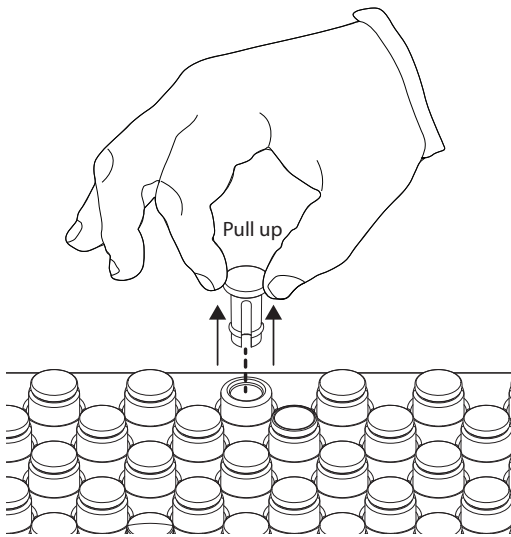
NOTE

After choosing your favorite layout, before inserting the reference caps, keep in mind that there is another parameter called "Position" which, if set to -1, will shift all button lines to the left. See "Arrangement of the Bass & Chord Button Board Layout" (p. 97) and "Arrangement of the Free Bass Button Board Layout" (p. 97).



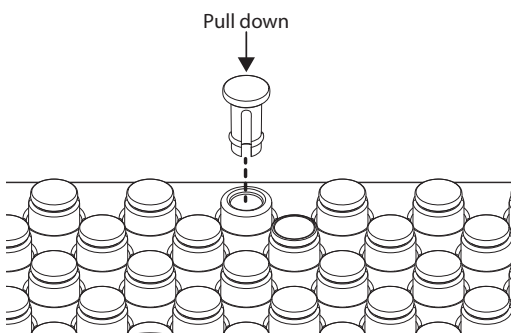
Extracting a Cap

1. To extract a cap, grasp it with two fingers and pull it upwards.



Inserting a Cap

1. Insert the cap into the hole and push it all the way down.



IMPORTANT NOTE

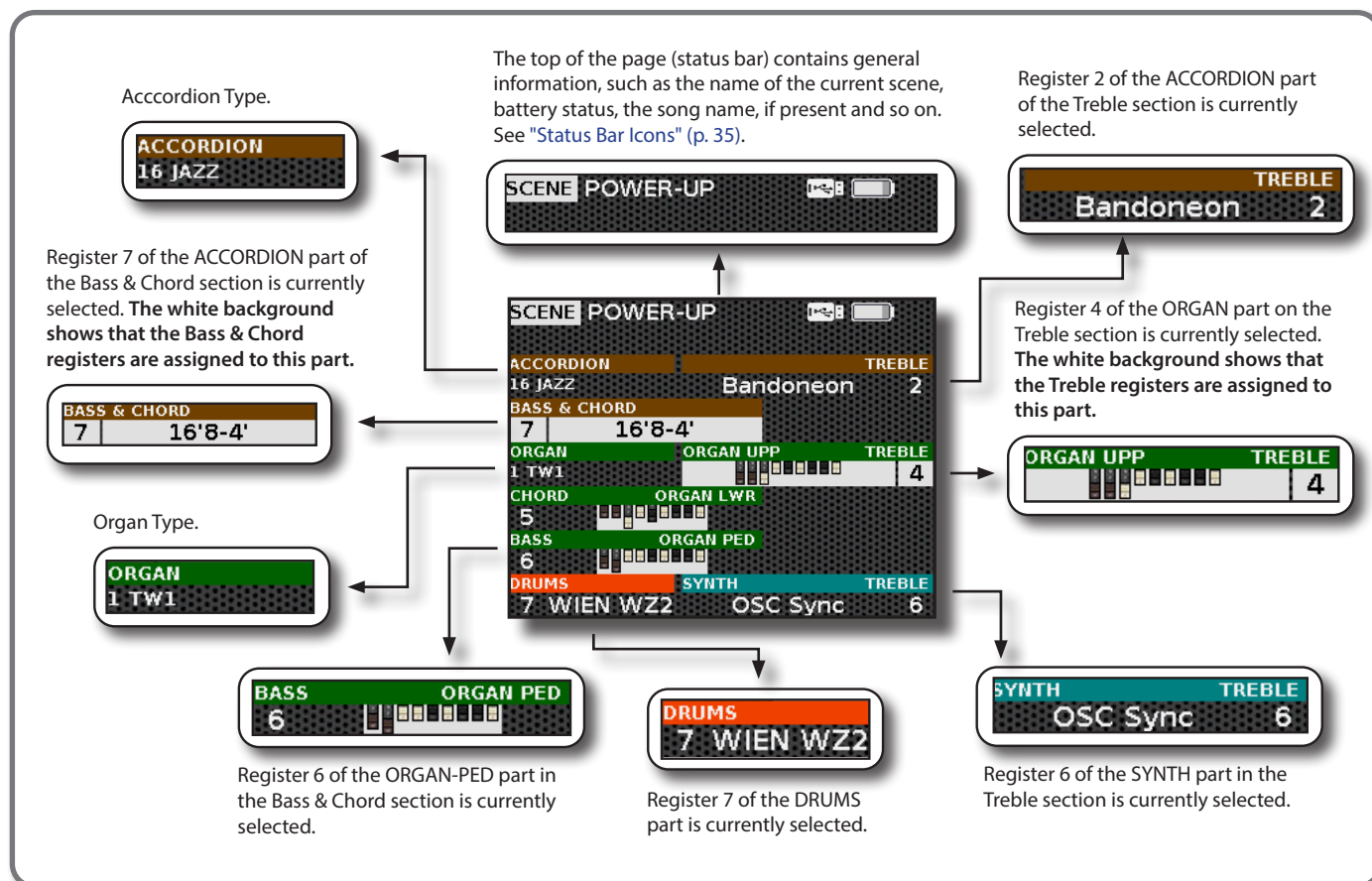
- Be careful not to leave the caps lying around. They could be accidentally swallowed by small children.

About the Display and Cursor Operation

This section talks about the information that appears on the main page. This section also explains how to navigate menus using the [DATA/ENTER] knob.

Main Page Mapping

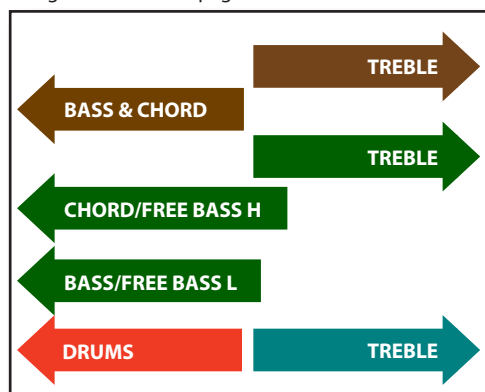
The main page contains important information about your digital accordion. An example of a main page is:



Look at the Alignment

The active left-hand part (Bass & Chord) are shown aligned along the left margin of the display. The active right-hand part (Treble) are showed aligned along the right margin of the display.

The following illustration explains better how the left-hand and right-hand parts are arranged on the main page:



Look at the Colour

Each part is shown in a different colour for immediate identification:

Color	Part
Brown	Accordion
Blue	Orchestra
Green	Organ
Teal	Orchestra 2, Soloist, Synth
Red	Drums

Status Bar Icons

A brief explanation of the meaning of the icons used in the status bar.

Icon	Explanation
	A USB memory is connected to your unit.
	The icon shows the state of charge of the batteries status.
	This icon shows that the battery is charging up.
	It shows that the accordion is powered by the AC adapter.
	A headphone is plugged into the PHONES output jack.
	The internal speakers are muted. See the "Speaker" parameter p. 101.
	A computer is connected to the FISA SUPREMA's USB MIDI-AUDIO Port.
	Bluetooth indicator • Steady icon: Connected to a device.

Selecting a Part on the Main Page

As mentioned previously, the FISA SUPREMA has 14 dedicate buttons (12 for the FISA SUPREMA C) used to select 14 registers for the Treble section parts. Likewise, the Bass & Chord section parts have 7 available tab registers. To change a register on a part, it is important that the part is selected. To find out which part is selected , you need to look at the main page. Here is an example:



1. Move the [DATA/ENTER] knob toward the right [►] repeatedly until the desired Treble part is selected.
2. Move the [DATA/ENTER] knob toward the left [◀] repeatedly until the desired Bass & Chord part is selected.



The selected part is highlighted.

Jumping Into the Register Editing Page From the Main Page

This is a shortcut to jump to the Register editing page.

1. Move the [DATA/ENTER] knob toward up [▲] to jump in the Treble register editing page of the selected part.
2. Move the [DATA/ENTER] knob toward down [▼] to jump

in the Bass & Chord register editing page of the selected part.

Jump In the Bass & Chord Editing Page

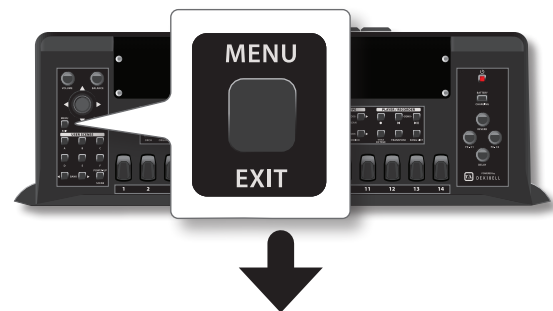


Jump in Treble Register Editing Page

Moving the Cursor and Setting Parameter Values

In the following example, we are going to edit a parameter in the "EFFECTS" group.

1. Press the [MENU/EXIT] button to access to the available function groups.

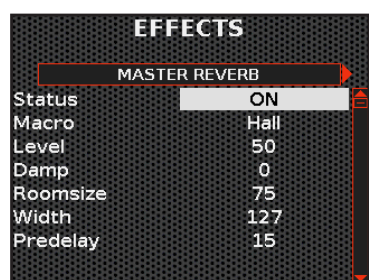


2. Rotate the [DATA/ENTER] knob to move the cursor to the desired menu item.



Alternatively, you can move the [DATA/ENTER] knob toward up [▲] or toward down [▼] to scroll through the menu items.

3. Move the [DATA/ENTER] knob toward the right [►] to enter the desired menu item.

**MEMO**

Use the [MENU/EXIT] button to return to a higher menu level.

Press and hold it to return to the Main page. If instead you are already on the Main page, the pressing and holding will take you to the "LAYOUT CONFIGURATION" page of the bellows.

4. Move the [DATA/ENTER] knob toward the left [◀] or right [▶] to select the desired parameters group.
5. Move the [DATA/ENTER] knob toward up [▲] or down [▼] to scroll the list of parameters.
The selected parameter field is displayed in reverse.
6. Rotate the [DATA/ENTER] knob to set the desired value.
7. Press and hold the [MENU/EXIT] button to return to the main page.

Assigning the Name You Specify

Most time, you'll have to assign a name to a file. In the following example, we will learn how to give a "Scene" name.

After selecting the "rename" function of a "Scene", the display looks like this:



The current "Scene" name is suggested by the FISA SUPREMA.

1. Rotate the [DATA/ENTER] knob to select a different character.
2. Use the [DATA/ENTER] knob [◀] [▶] to select the next character position you want to change, then select the new character rotate the [DATA/ENTER] knob.
3. To delete the selected character, use [DATA/ENTER] knob [▼].
4. To insert a character at the left of the cursor, use the [DATA/ENTER] knob [▲].

Navigating Files and Directories

Here below, we will explain how to navigate through the files and folders of a USB memory. This will come in handy when you need to save or export files into a USB memory.

Let's take, for example, the export of an accordion type. Here we will focus only on selecting the "My_Folder" folder in which we will save the file. You

can find the complete procedure on p. 38.

Let's assume that you have inserted the USB Memory and you are already on the navigation page, in the main folder of your USB Memory.



1. Rotate the [DATA/ENTER] knob to scroll through folders to select the "My_Folder" folder.



If it's easier for you, you can also use the [DATA/ENTER] knob up [▲] or down [▼] to scroll through folders.

2. Move the [DATA/ENTER] knob toward the right [▶] to enter a folder.



If you opened a folder by mistake, move the [DATA/ENTER] knob toward the left [◀] to return to a higher level.

3. Push the [DATA/ENTER] knob to select the folder.

If you opened a folder by mistake, move the [DATA/ENTER] knob toward the left [◀] to return to a higher level.

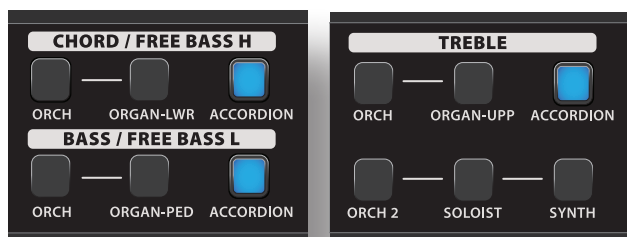
Accordion Mode (Easy Mode)

Accordion Mode is a powerful and convenient feature that automatically calls up the most appropriate panel settings for playing the accordion. Whatever the current configuration of the panel, with a single touch, the instrument will be ready to play on accordion mode.

1. Simultaneously press the [◀] [▶] buttons to call up the most appropriate panel settings for accordion playing.



The panel is set up with all accordion parts selected.



Recalling an Accordion Type

The FISA SUPREMA reproduces a wide range of chromatic accordion, diatonic, piano-accordions and bandoneons in the range so-called "free reed instruments", all sampled and modelled from contemporary, historical and ethnic acoustic models.

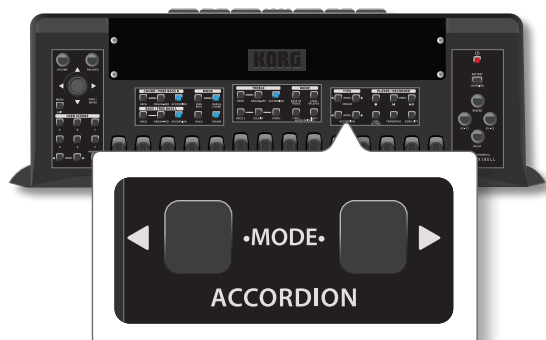
For the list of available accordion types, see "Accordion Types List" (p. 102).

There are a further 10 memory locations which allow you to save and recall your own accordion type.

1. Use the [◀] [▶] buttons to select one of the available accordion types.

TIPS

You can also select the accordion types page by pushing the [DATA/ENTER] knob from the Main page.



The typical reeds of the selected accordion are recalled, and a temporary page shows the selected accordion type:



In this example, we have selected the "15 ITALIAN FOLK 2".

2. Play the instrument to enjoy the accordion sound.
All keyboards play accordion sounds.
3. Use the left and right hand (Treble and Bass & Chord) registers to listen to the various sounds.

MEMO

You can also select this function pressing [MENU/EXIT] button
ACCORDION → TYPE → RECALL.

Adding Your Own Accordion Type

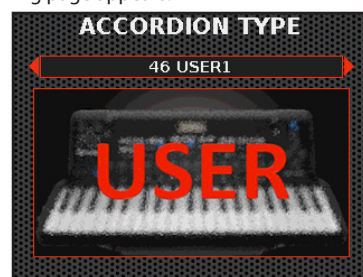
FISA SUPREMA allows you to change many parameters related to the register, such as the type of reed, the number of reeds used, whether the reed is outside or inside the cassotto, the type of growl, and so on. See "Accordion Registers" (p. 73).

Once you have "created" your accordion by modifying the parameters of the registers, you can save it in one of the ten internal slots available to save various accordion types.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION → TYPE → WRITE function.

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

The following page appears:



2. Use the [DATA/ENTER] knob [◀] [▶] to select a user memory location where you want to save the accordion type and push the [DATA/ENTER] knob to confirm your selection.

The display changes to:



3. If you want to name your accordion configuration, see

"Assigning the Name You Specify" (p. 36).

4. Push the [DATA/ENTER] knob to save the new accordion type.

A message confirms the operation.

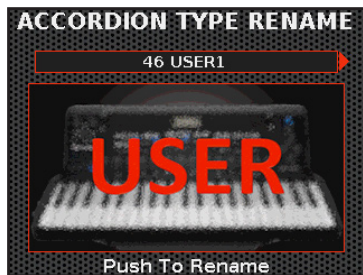
Renaming Your Own Accordion Type

This function allows you to rename your own accordion type.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION→TYPE→RENAME function.

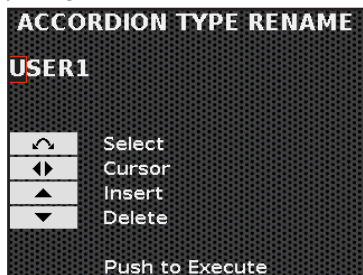
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

The instrument asks which user memory you want to rename:



2. Use the [DATA/ENTER] knob [◀] [▶] to select the memory location to rename and push the [DATA/ENTER] knob to confirm your selection.

The display changes to:



3. Use the [DATA/ENTER] knob to rename the accordion type memory location. See "Assigning the Name You Specify" (p. 36).

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

A message confirms the operation.

Exporting Your Own Accordion Type in a USB Memory

This function makes it possible to export a User Accordion Type to a USB Memory (commercially available).

In this way, you exceed the limit of the 10 User Accordion Types; the limit becomes the capacity of your USB Memory.

You can also use this function to back up your own accordion types.

1. Insert a USB memory into USB port on your FISA SUPREMA. For details, see "Inserting a USB Memory" (p. 27).

A USB icon appears in the status bar of the Main page. See "Status Bar Icons" (p. 35).

2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION→TYPE→EXPORT function.

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

The instrument asks you which user memory you want to export:



3. Use the [DATA/ENTER] knob [◀] [▶] to select the memory location to export and push the [DATA/ENTER] knob to confirm your selection.

The display shows a list of all files and folders on the USB Memory device you have just connected:



4. Use the [DATA/ENTER] to scroll through folders to select the destination folder.

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

The display changes to:



5. Use the [DATA/ENTER] knob to name your accordion type. See "Assigning the Name You Specify" (p. 36).

6. Push the [DATA/ENTER] knob to confirm the name and save your user accordion type.

A message confirms the operation.

NOTE

You should always safely eject the USB Memory before physically unplugging it from the USB socket. See "Safely Remove the USB Memory" (p. 27).

Importing Your Own Accordion Type From a USB Memory

Here below are the instructions for importing a User Accordion Type from a USB Memory (commercially available).

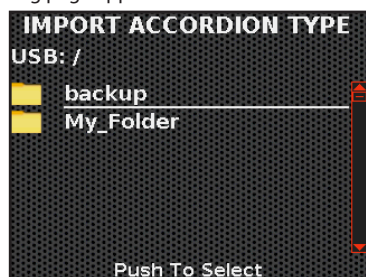
1. Insert a USB memory into USB port on your FISA SUPREMA. For details, see "Inserting a USB Memory" (p. 27).

A USB icon appears in the status bar of the Main page. See "Status Bar Icons" (p. 35).

- Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the ACCORDION→TYPE→IMPORT function.

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

The following page appears:



- Use the [DATA/ENTER] to scroll through folders to locate the User Accordion Type to import.

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

The display shows a page like this one:



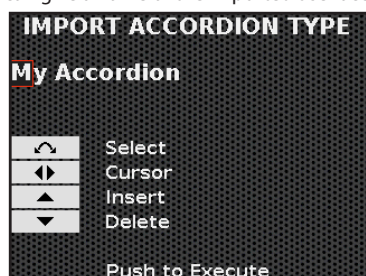
- Push the [DATA/ENTER] knob to confirm the file selection.

The instrument asks which user memory you want to import into:



- Use the [DATA/ENTER] knob [◀] [▶] to select the memory location and push the [DATA/ENTER] knob to import the user accordion type.

Now you can give a name of the imported user accordion type:



- Use the [DATA/ENTER] knob to name the user accordion type. See "Assigning the Name You Specify" (p. 36).

- Push the [DATA/ENTER] knob to confirm the name and save your user accordion type.

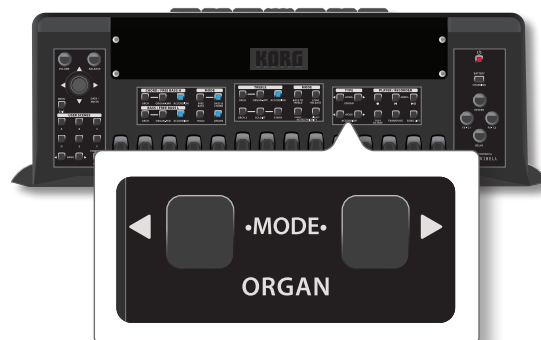
A message confirms the operation.

Organ Mode (Easy Mode)

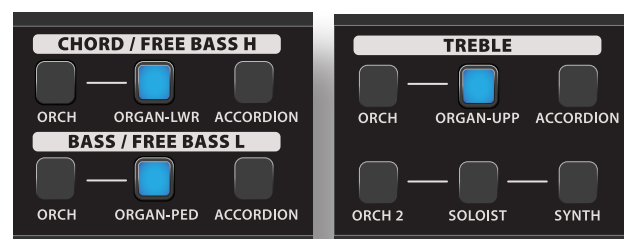
Organ Mode is a powerful and convenient feature that automatically calls up the most appropriate panel settings for playing the organ.

Whatever the current configuration of the panel, with a single touch, the instrument will be ready to play on organ mode

- Simultaneously press the [◀] [▶] buttons to call up the most appropriate panel settings for Organ playing.



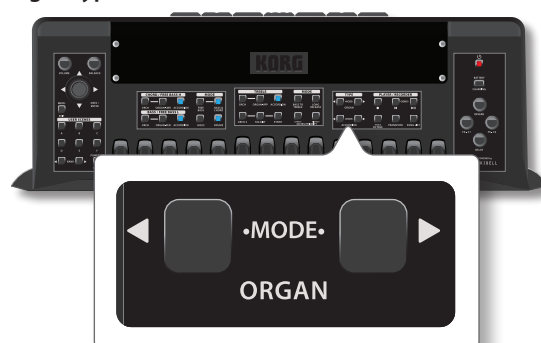
The panel is set up with all organ parts selected.



Recalling an Organ Type

The accordion offers the possibility of simulating some types of organ. There are 5 types of organ available: TW1, TW2, FARF, VX, PIPE.

- Use the [◀] [▶] buttons to select one of the available organ types.



The selected organ is recalled, and a temporary page shows the selected organ type:



In this example, we have selected the "01 TW1".

2. Play the instrument to enjoy the organ sound.

All keyboards play organ sounds.

3. Use the left and right hand (Treble and Bass& Chord) registers to listen to the various sounds.

MEMO

You can also select this function pressing [MENU/EXIT] button
ORGAN→TYPE→RECALL.

Here explains the simulated organ types:

Organ Type	Explanation
TW1	It's a simulation of a organ style cabinet that use an tonewheel apparatus for generating electric musical note.
TW2	It's a simulation of an "home organ" style cabinet with some built-in speakers" that use an tonewheel apparatus for generating electric musical note.
FARF	This is a simulation of a portable transistors-based organ.
VX	This is a simulation of transistor-based combo organ.
PIPE	This simulate a pipe organ. It's a musical instrument that produces sound by driving pressurized air through organ pipes.

Playing with the Treble Section (Right Hand)

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

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

Selecting the Registers of the Right Hand

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

Selecting the Registers With FISA SUPREMA

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



Selecting the Registers With FISA SUPREMA C

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



Playing the ACCORDION Part Using the Treble Keyboard

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

NOTE

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

MEMO

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

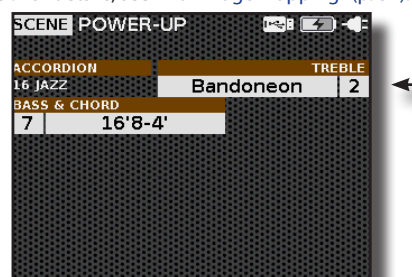
instrument will be ready to play the accordion sounds. For details, see "Accordion Mode (Easy Mode)" (p. 37).

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



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

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



2. Play the Treble keyboard (right hand).

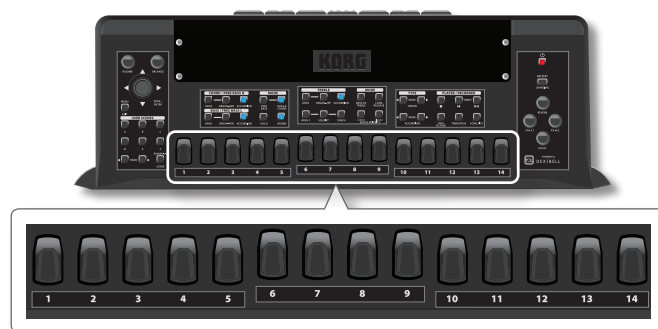
You'll hear the sound of the selected register.

MEMO

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

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

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



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



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

TIPS

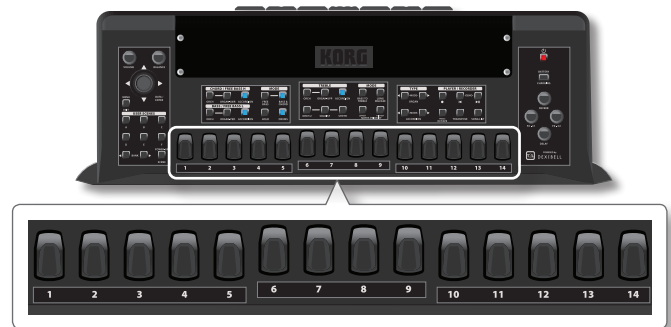
If during normal operation the page closes automatically, press the register again.

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

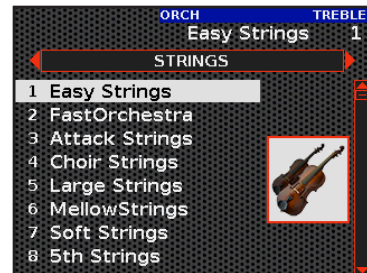


Accordion "Treble" Register Editor

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



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



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

TIPS

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

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



Orchestral "Treble" Register Editor

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

Playing the ORCHESTRAL Parts Using the Treble Keyboard

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

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

Through the 14 registers, you select orchestral sounds.

NOTE

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

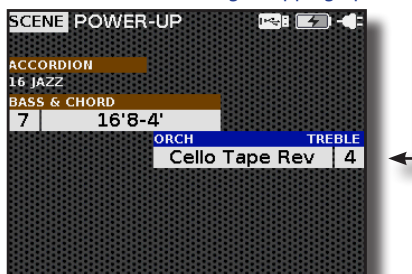
Here below, you will find the procedure for selecting the ORCH part. Note that the selection of the ORCH 2 part is the same, just press the [ORCH 2] button instead of the [ORCH].

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



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

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



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

MEMO

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

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

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

Playing the ORGAN-UPP Part Using the Treble Keyboard

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

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

NOTE

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

MEMO

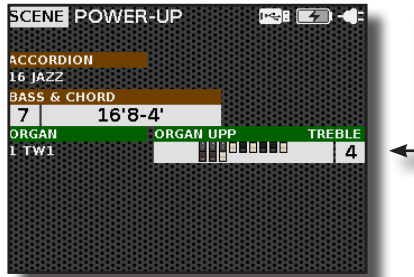
- Note that you can select the type of organ to play. For details, see "Recalling an Organ Type" (p. 39).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the organ sounds. For details, see "Organ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

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



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

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



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

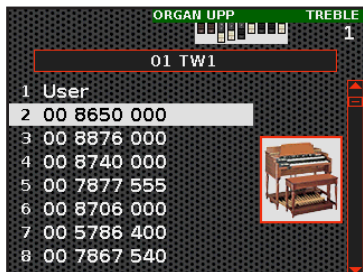
MEMO

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

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

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

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



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

TIPS

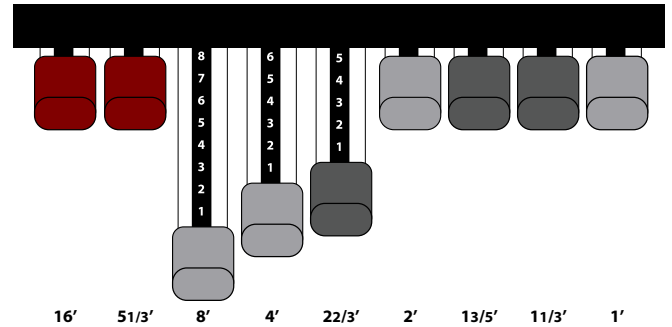
If during normal operation the page closes automatically, press the register again.

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



Organ "Treble" Register Editor

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



Playing the SOLOIST Part Using the Treble Keyboard

This part is used to play orchestral instruments for soloist.

Through the 14 registers you select soloist sounds.

NOTE

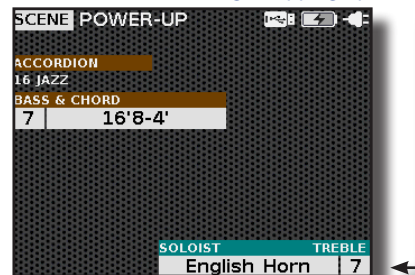
Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

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



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

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



2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

MEMO

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

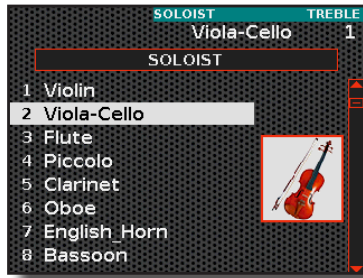
3. Use the Treble registers if you desire to listen to another Soloist sound.

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

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

About the Drawbars Combination

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



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

TIPS

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

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



Orchestral "Soloist" Register Editor

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

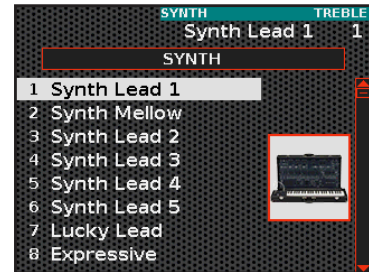
MEMO

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

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

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

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



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

TIPS

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

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



Orchestral "Synth" Register Editor

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

Playing the SYNTH Part Using the Treble Keyboard

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

Through the 14 registers, you select synth sounds.

NOTE

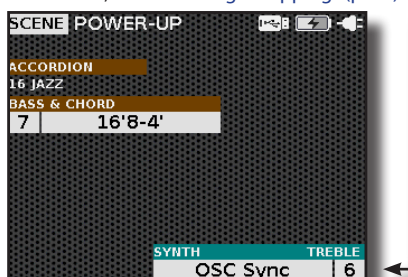
Note that in this part selection mode, you can only select one part at a time. To select the parts in layers mode, please see "Playing More Parts Over the Entire Treble keyboard (Layer)" (p. 44).

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



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

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

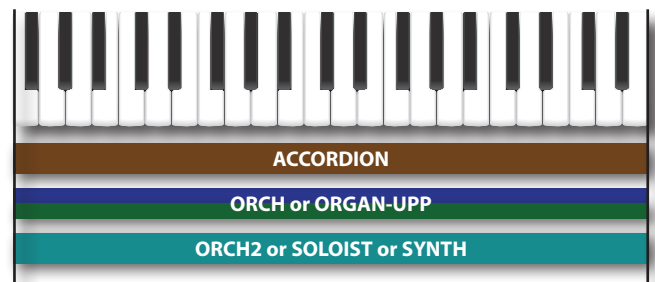


2. Play the Treble keyboard (right hand).

You'll hear the sound of the selected register.

Playing More Parts Over the Entire Treble keyboard (Layer)

The Treble section can play up to 3 parts simultaneously.



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



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

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

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

The buttons of the selected parts light.

MEMO

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

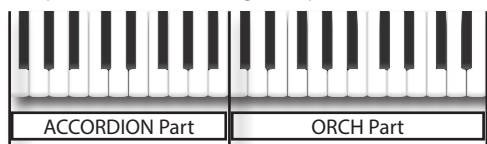
If you wish to assign another part to the "Treble" registers, refer to "Selecting a Part on the Main Page" (p. 35).

2. Play the Treble keyboard (right hand).

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

Play the parts in separate areas of the Treble keyboard

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



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

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

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

1. Press the [BASS TO TREBLE] button.



The button indicator lights.

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

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



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

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

MEMO

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

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

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

TIPS

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

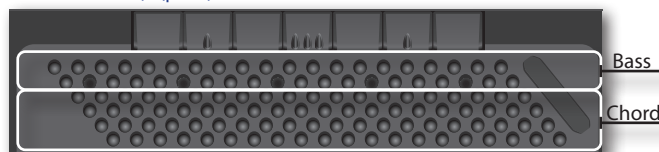
5. Press the [BASS TO TREBLE] button again to leave this mode.

Playing with the Bass & Chord Sections (Left Hand)

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

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

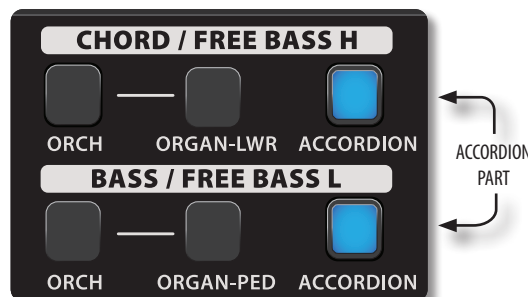
Here below is an example of the button board division in Bass & Chord mode. For details, see "The Modes of the Button Board (BASS & CHORD and FREE BASS)" (p. 49).



Playing the ACCORDION Part Using the Button Board

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

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



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

NOTE

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

MEMO

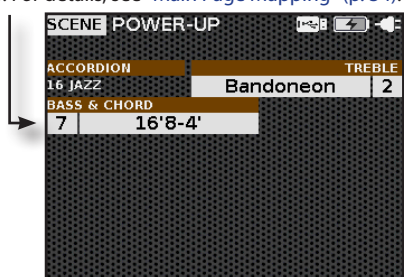
- Note that you can select the type of accordion to play. For details, see "Recalling an Accordion Type" (p. 37).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the accordion sounds. For details,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

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



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

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



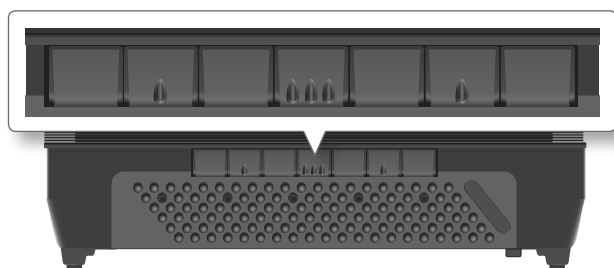
2. Play the button board (left hand).

You'll hear the sound of the selected register.

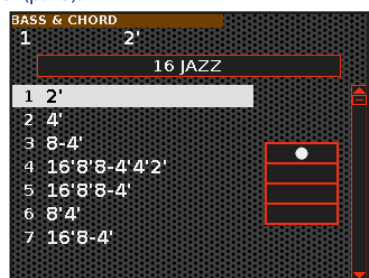
MEMO

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

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



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



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

TIPS

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

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



Accordion "Bass & Chord" Register Editor

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

Playing the ORGAN-LWR Part Using the Button Board

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

NOTE

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

MEMO

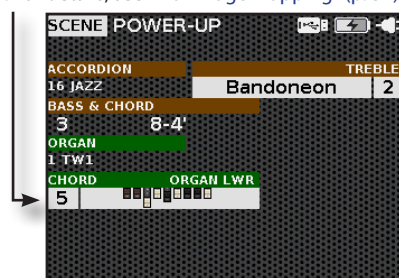
- Note that you can select the type of organ to play. For details, see "Recalling an Organ Type" (p. 39).
- Keep in mind that using the "MODE" function, whatever the current configuration of the panel, with a single touch, the instrument will be ready to play the organ sounds. For details, see "Organ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

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



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

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



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

You'll hear the sound of the selected register.

MEMO

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

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

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

TIPS

If during normal operation the page closes automatically, press

the register again.

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



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

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

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



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

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



HyperReal Sound Cluster

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

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

Playing ORCHESTRAL Parts Using the Button Board

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

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

Through the 7 registers, you select a orchestral sounds.

NOTE

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

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

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



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

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

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

You'll hear the sound of the selected register.

MEMO

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

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

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

TIPS

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

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

Playing the ORGAN-PED Part Using the Button Board

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

NOTE

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

MEMO

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

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



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

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

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

You'll hear the sound of the selected register.

MEMO

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

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

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

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

TIPS

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

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



Organ "Bass/F. Bass L" Register Editor

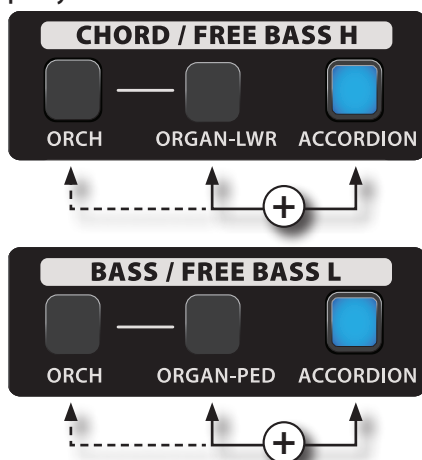
A specific editor for each section allows you to assign another Drawbars combinations, change the volume, octave and many other parameters. See p. 77.

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

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

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

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



The buttons of the selected parts light.

MEMO

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

2. Play the button board (left hand).

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

Adding the Drums Part to the Bass & Chord Sections

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

The accordionist, without having to use special techniques, will get a

rhythm section that will be played simultaneously while accompanying himself with the Bass & Chords section. Please refer to the music score at the end of this manual p. 114.

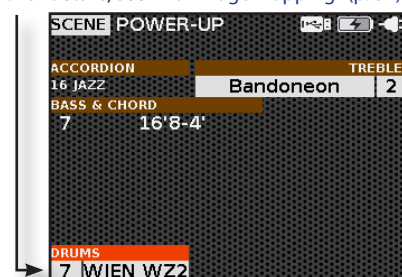
The Drums part is mostly used in Bass & Chord mode but it can also be used in Free Bass mode.

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



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

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



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

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

TIPS

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

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

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



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

TIPS

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

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



Drum "Bass & Chord" and "Free Bass" Register Editor

A specific editor allows you to assign another sound, change the volume, panpot, octave and many other parameters. See p. 83.

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

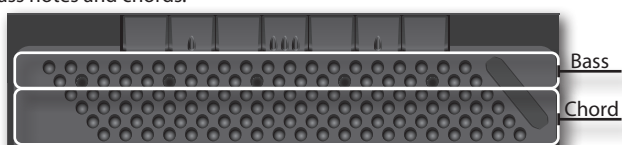
There are basically two types of button board system: the Bass & Chord (Stradella-bass) system and the Free Bass system.

MEMO

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

"Bass & Chord" Button Board Mode

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



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



The buttons light.

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

"Free Bass" Button Board Mode

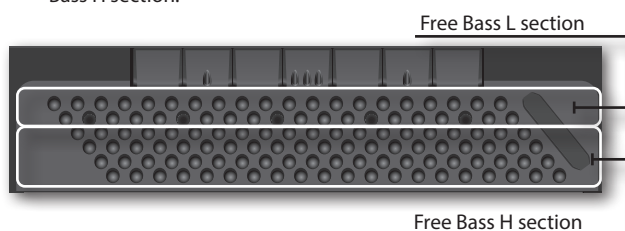
Unlike the "Bass & Chord" system, all the buttons play single notes, not chords. In this mode, you can play melodies and to form chords.

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



The buttons light.

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



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

Transposing the Musical Key of the Accordion

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

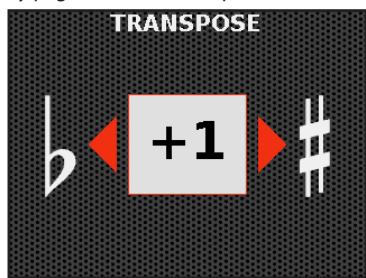
This is useful when accompanying instruments are tuned for different keys, or when a song learned in one key must be played in another key, or when a singer sings in a key different from the original music.

1. Press the [TRANSPOSE] button.



The button lights to show that the keyboard is transposed.

A temporary page shows the transpose value:



NOTE

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

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

"Transpose" setting

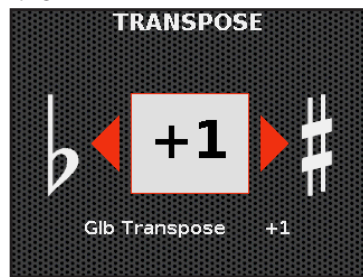
-12 ~ +12 (semitone units)

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

MEMO

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

provide the correct transposition value in this case. Here is an example of the "TRANSPOSE" page:



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

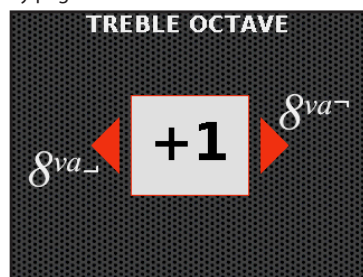
This function is useful to change the octave for all parts of the right hand (Treble section).

1. Press the [OCTAVE] button.



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

A temporary page is shown:



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

"Octave" setting

-1 ~ +1

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

MEMO

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

Global Transposition Parameter

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

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

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

If the "Glb Transpose" parameter is set to a value other than "0" it will be displayed in the transpose page. The algebraic sum of the two values will

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

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

Adjusting the Sound Release of Percussive Instruments such as the Piano

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

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

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



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

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

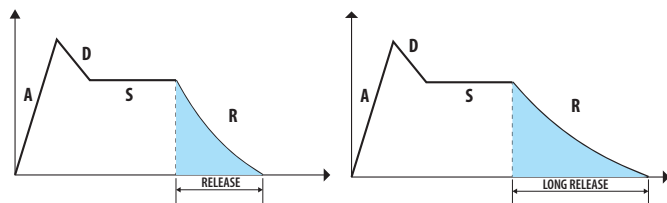
This note goes on sounding until you press another bass note on the button board. This is the same for the Chord buttons of the button board.

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

Adjusting the Sound Release of Percussive Instruments such as the Piano

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

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



MEMO

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

1. Select a piano sound on the orchestral part.
See "Playing the ORCHESTRAL Parts Using the Treble Keyboard" (p. 42).
2. Press the [LONG RELEASE] button to active the function.



The buttons light. A temporary page is shown:



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

"Long Release" values

0 ~ 64

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

MEMO

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

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

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

By default, the Soloist and Synth parts are enable to play in this modality. In the next example, we will select the Soloist and the Accordion Part.

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

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

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

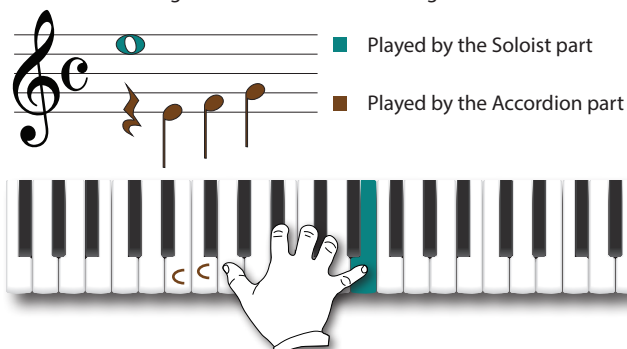
- Highest Note Priority

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



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

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

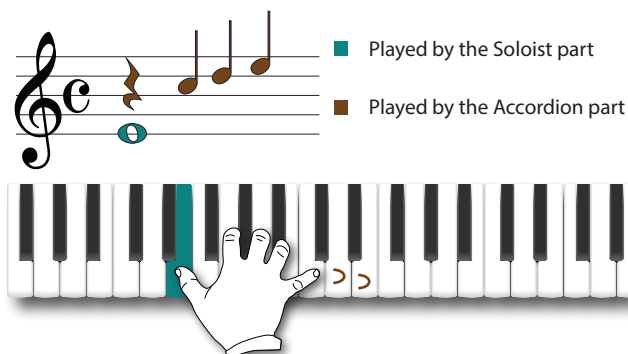


- Lowest Note Priority

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



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



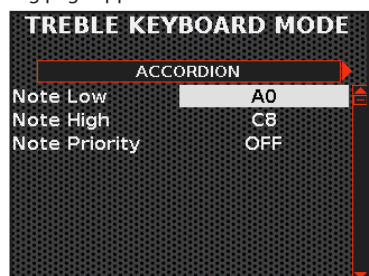
Choosing Which Part the Note Priority Function Affects (Keyboard Mode)

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

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

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

The following page appears:



2. Use the [DATA/ENTER] knob [◀] [▶] to select the Treble part: "ACCORDION", "ORCHESTRA", "ORGAN UPPER", "ORCHESTRA 2", "SOLOIST" and "SYNTH".
3. Use the [DATA/ENTER] knob to select the "Note Priority" parameter and choose its setting.

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

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

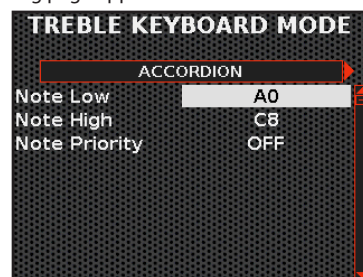
On p. 44, you learned how to play more parts over the entire Treble keyboard. Here we will discover how to play the parts in different portions of the keyboard.

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

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

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

The following page appears:



2. Use the [DATA/ENTER] knob [◀] [▶] to select the Treble part: "ACCORDION", "ORCHESTRA", "ORGAN UPPER", "ORCHESTRA 2", "SOLOIST" and "SYNTH".
3. Use the [DATA/ENTER] knob to select the "Note Low" and "Note High" parameter and choose their setting.

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

Adjusting the Keyboard Response (Key Touch)

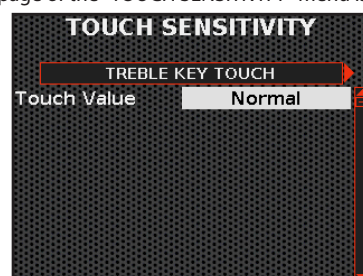
This parameter is only for the orchestral sounds. As you know, the accordion and organ sounds have fixed dynamics.

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

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

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

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



2. Use the [DATA/ENTER] knob [◀] [▶] to select the "TREBLE KEY TOUCH" and "BASS&CHORD KEY TOUCH" pages.
3. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

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

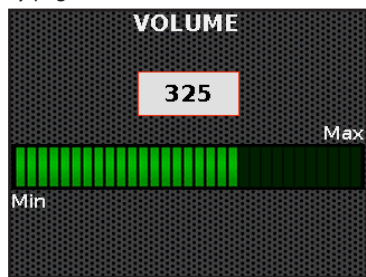
Your Digital Accordion is equipped with a range of different controllers that can change the sound and recall function in real time.

Adjusting the Overall Audio Level of your Accordion

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



A temporary page shows the current audio level:



"VOLUME" values

0 ~ 511

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

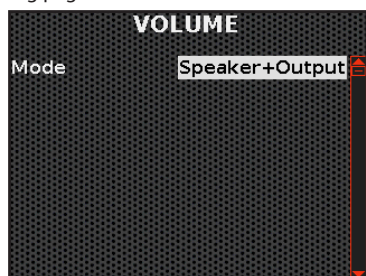
Sometimes, you may find it necessary to adjust the internal speakers separately from the audio outputs. To do this, follow the procedure described here below.

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

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

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

The following page is shown:



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

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

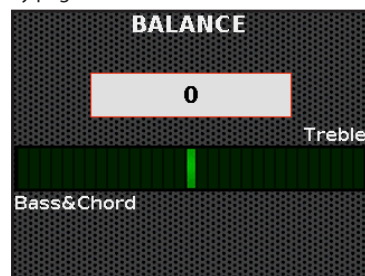
Adjusting the Volume Balance Between Right and Left Hand

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

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



A temporary page shows the volume balance value:



"Balance" values

Bass&Chord 64 ~ 0 ~ 63 Treble

Adjusting the Master Reverb and Delay

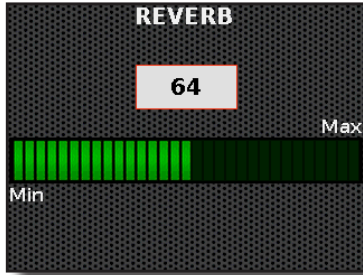
Using these knobs, you can specify in real time how much reverb and delay should apply to the instrument parts.

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

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



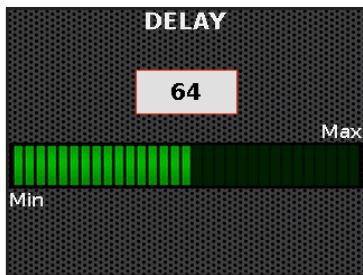
A temporary page shows the current reverb level:



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



A temporary page shows the current delay level:



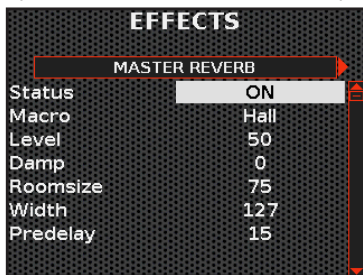
Choosing the Reverb and Delay Macro Type

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

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

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

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



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

Master Reverb Parameters

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

Master Delay Parameters

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

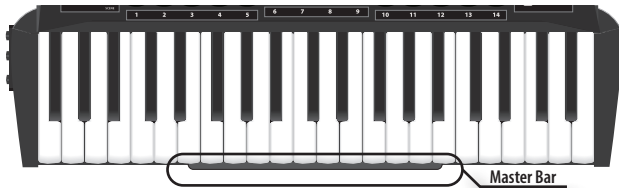
Using the Master Bar Switch (Not for FISA SUPREMA C)

NOTE

This controller is not available for the FISA SUPREMA C.

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

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



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

How to Assign a Function to the Master Bar Switch

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

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

The following page is shown:



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

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

Master Bar Switch Assignable Functions

Function's Setting	Explanation
Off	No function assigned.

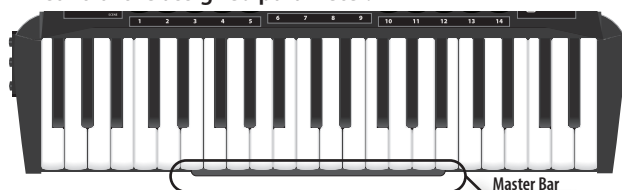
Function's Setting	Explanation
Scene Up, Scene Down, Scene Up/Down, Scene Bank Up, Scene Bank Down, Scene A ~ Scene F	These settings are related to Scene memories. For details, see p.62. The name of the function is indicative of what it does. For example, "Scene Up" and "Scene Down" select the next or previous Scene memory. "Scene Up/Down" alternately selects the next and previous Scene memory.
Acc. Treble Register 1 ~ Acc. Treble Register 14	Using these settings, you can recall the single Treble register. Default: Acc. Treble Register 8.
Sustain, Modulation	Enables or disables Sustain or Modulation. Acc Treble ~ Drum Ch/F.Bs L: You can choose whether the assigned function affects the part.
Organ Rotary Slow/Fast, Organ Brake On/Off, Organ Percussion On/Off, Organ Overdrive On/Off, Organ Vibrato On/Off	These settings are related to the Organ Effects. enable or disable the related effect.
Cassotto Open/Close	This setting is related to the accordion reeds playing in the cassotto. It alternately forces the reeds to play inside or outside the cassotto.
Hold On/Off, Transpose On/Off, Treble Octave On/Off, Long Release On/Off, Priority Highest On/Off, Priority Lowest On/Off	These settings enable or disable the relative function. They are a duplicate of the panel buttons.
Play/Pause, Recording On/Off	Play/Pause: Play or pause the playback. Recording On/Off: start or stop the recording. They are a duplicate of the panel buttons.
Scale Tuning On/Off, Scale Tuning USER 1 ~ USER 3	These settings are related to the Scale Tuning. You can recall the relative tuning.
FreeBass/Bass&Chord, Drums On/Off, Accordion Treble, Organ Treble, Orchestra Treble, Orchestra 2 Treble, Soloist, Synth, Acc Chord F. Bass H, Organ Chord F. Bass H, Acc Bass F. Bass L, Organ Bass F. Bass L, Orch Chord F. Bass H, Orch Bass F. Bass L	They are a duplicate of the panel buttons. They activate or deactivate the relative part.
FA Start / FC Stop, Arranger Intro 1 ~ 3, Arranger Variation 1 ~ 4, Arranger Fill 1 ~ 4, Arranger Break, Arranger Ending 1 ~ 3, Arranger Fade In/Out, Arranger Style To Kbd, Arranger Auto Fill, Arranger Memory, Arranger Bass Inversion, Arranger Manual Bass, Arranger Tempo Lock, Arranger Play/Stop 1~ 2, Arranger Syncro Start, Arranger Syncro Stop	These functions are useful for remotely controlling a KORG arranger connected via MIDI.
XMure Fill Up, XMure Fill Down, XMure Scene Up, XMure Scene Down, XMure Start/Stop, XMure Ending	These functions are useful for remotely controlling the XMure® Arranger APP (for IOS).

Using the Master Bar Control

NOTE

This controller is not available for the FISA SUPREMA C. Through this pressure-sensitive controller, it is possible to control some parameters such as pitch bender, modulation and so on.

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



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

NOTE

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

How to Assign a Function to the Master Bar Control

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→MASTER BAR CONTROL page. See ["Moving the Cursor and Setting Parameter Values"](#) (p. 35). The following page is shown:

MASTER BAR CONTROL	
Mem. Location	Scene
Status	OFF
Function	Pitch Bender Up
Acc Treble	OFF
Orch Treble	OFF
Orch 2 Treble	OFF
Organ Treble	OFF
Soloist	OFF
Synth	ON

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

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

Master Bar Control Assignable Functions

Function's Setting	Explanation
Off	No function assigned.
Modulation	The Master Bar is assigned to the Modulation. "Acc Treble ~ Drum Ch/F.Bs L": You can choose whether the assigned function affects the part..

Function's Setting	Explanation
Pitch Bender Down, Pitch Bender Up	The Master Bar is assigned to the Pitch Bender. "Acc Treble ~ Drum Ch/F.Bs L": You can choose whether the assigned function affects the part.
Organ Rotary Slow/Fast	This function alternate between the fast and slow Rotary speeds.
FX Manual	Selecting this function, you can control the "Manual" parameter of the effector. See the "16: Wah-Wah" (p. 108) and the "17: Cut Filter" (p. 108). "Acc Treble ~ Drum Ch/F.Bs L": You can choose whether the assigned function affects the part.

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

NOTE

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

1. Press a key of the Treble keyboard and apply an addition pressure .
The result will be directly proportional to the force applied to the key.

How to Assign a Function to the Aftertouch

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→KEYBOARD AFTERTOUCH page. See ["Moving the Cursor and Setting Parameter Values"](#) (p. 35). The following page is shown:

KEYBOARD AFTERTOUCH	
Mem. Location	Scene
Status	ON
Function	Organ Rotary Slow/Fast

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

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

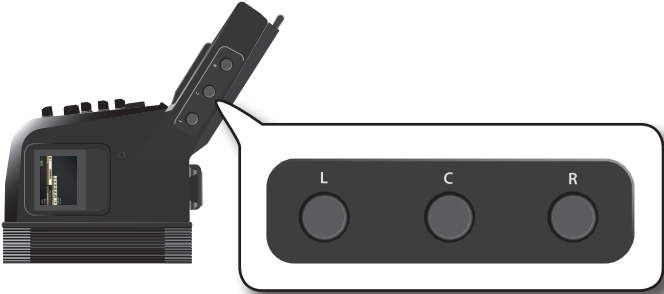
Aftertouch Assignable Functions

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

Using the Chin Buttons

These assignable 3 buttons (Left, Central, Right) are controlled by the chin. You can use them to directly access frequently used functions.

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



The assigned function has now been performed.

How to Assign a Function to the Chin Buttons

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→CHIN BUTTONS page. See "Moving the Cursor and Setting Parameter Values" (p. 35).

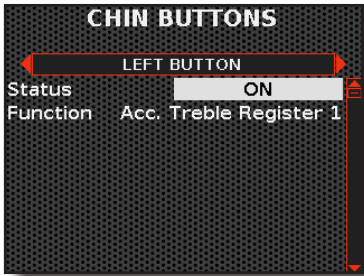
The first page of the "CHIN BUTTONS" menu is shown:



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

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

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



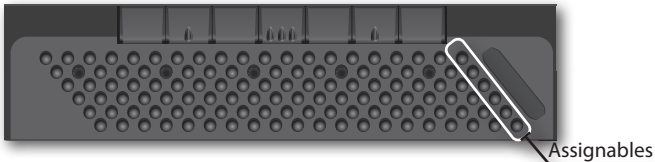
4. Use the [DATA/ENTER] knob to select the parameter and choose its setting.

Chin Buttons - Assignable Functions

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

Using the Bass & Chord buttons as Assignable Buttons

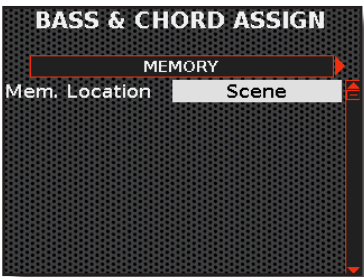
By default, as mentioned above, the Bass & Chord button board plays bass notes and/or chords. This is true except for the six buttons on the last line, which have a double function: by default, are used to play bass or chord notes but if you want you can choose, for each of them, whether to play notes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



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

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the COMMON CONTROLLERS→BASS & CHORD ASSIGN page. See "Moving the Cursor and Setting Parameter Values" (p. 35).

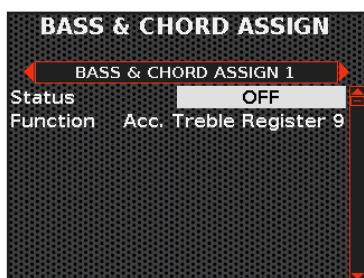
The first page of the "BASS & CHORD ASSIGN" menu is shown:



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

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

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



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

Bass & Chord - Assignable Functions

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

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

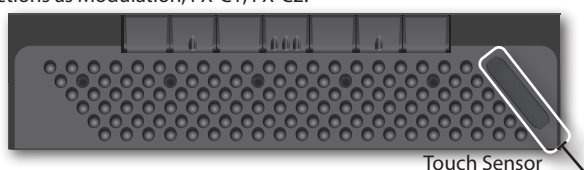
Parameter	Setting	Explanation
Mem. Location	Scene, Global	<p>Scene: Choose "Scene" if you want the assigned function to be different for each saved scene.</p> <p>Global: Choose "Global" if you want the assigned function to be the same regardless of the recalled scene.</p>
Status	OFF, ON	This parameter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

Touch Sensor Assignable Functions

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

Using the Touch Sensor

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



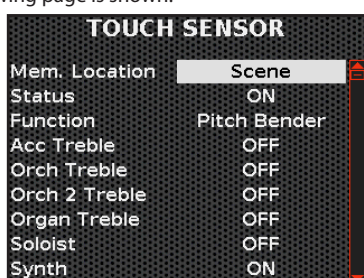
Touch Sensor

How to Assign a Function to the Touch Sensor Controller

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

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

The following page is shown:



G-Sensor : Change the Sound Moving Your Accordion

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

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

Movement on the X-axis

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

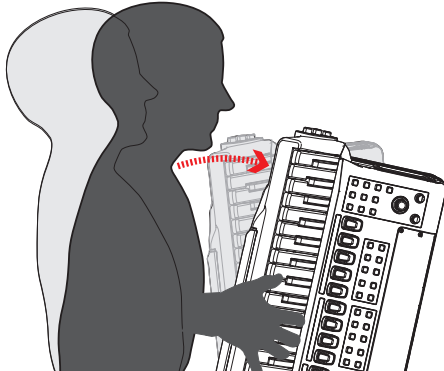


An effect is applied to the sound. By default, the X-axis is assigned

the Modulation on the Synth part.

Movement on the Y-axis

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



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

choose its setting.

Accelerometer Sensor - Assignable Functions

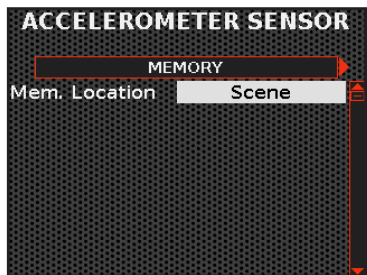
Parameter	Setting	Explanation
Status	OFF, ON	This parameter disables or enables X or Y axis tracking.
Function	Off, Modulation (default), Pitch Bender Down, Pitch Bender Up, FX Manual	<p>"Off": no function assigned.</p> <p>"Modulation": the G-Sensor is assigned to the Modulation (default).</p> <p>"Pitch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

How to Assign a Function to the G-Sensor Controller

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

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

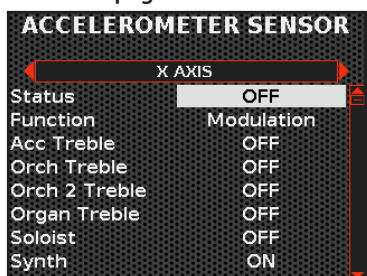
The first page of the "ACCELEROMETER SENSOR" menu is shown:



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

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

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



- Use the [DATA/ENTER] knob to select the parameter and

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

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

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

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

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

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

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



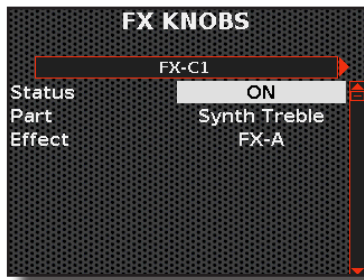
In the example above, we rotated the FX-C1 knob.

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

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

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

The following page is shown:



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

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

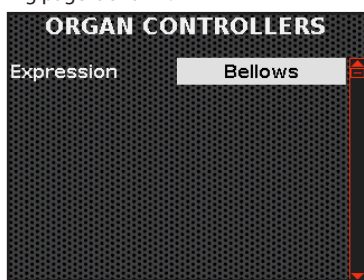
Controlling the Expression Using the Bellows (Organ Controllers)

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

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

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

The following page is shown:



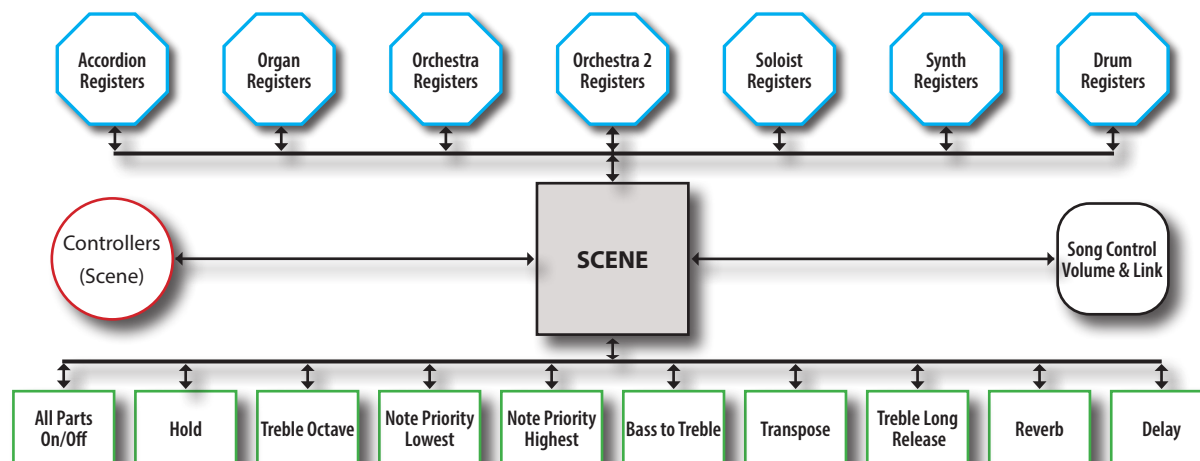
2. Rotate the [DATA/ENTER] knob to set the value to "Bellows".

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

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

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

Graphic Scheme of the Data Stored in a Scene

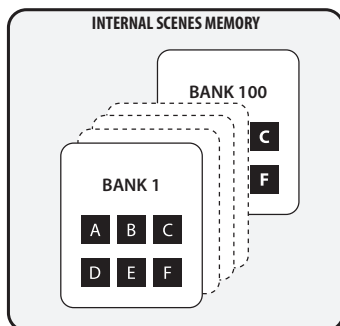


MEMO

The global parameters are not saved in the Scenes.

Recalling a Scene

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



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

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

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



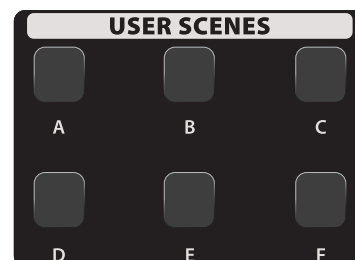
MEMO

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

A page shows the list of Scenes in the Bank.



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



The selected scene is highlighted.

MEMO

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

MEMO

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

Direct Bank Selection Mode

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

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

The following page appears:



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



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

Recalling the Power Up Scene

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

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



Saving a Scene

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

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

1. Change all settings the way you want to save them.
2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→WRITE page.

TIPS

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

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

A page shows the list of Scenes in the Bank.



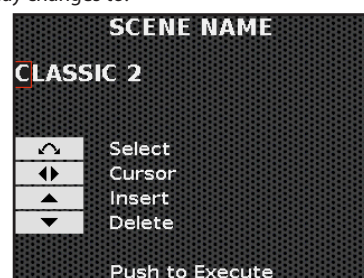
MEMO

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

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

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

The display changes to:



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

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

A message confirms the operation.

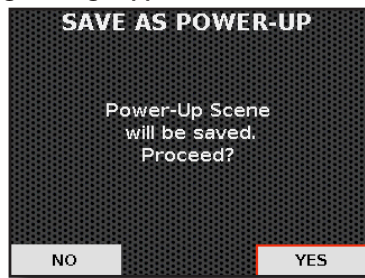
MEMO

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

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

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

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



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

MEMO

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

Renaming a Scene

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→RENAME page
2. Use the [BANK] buttons to select the bank containing the Scene to be renamed.

A page shows the list of Scenes in the Bank.



MEMO

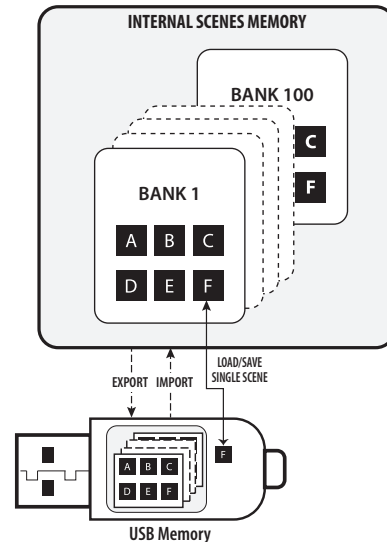
You can use also the [DATA/ENTER] knob [◀] [▶] to select the bank.

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

USB Memory Operation

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

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



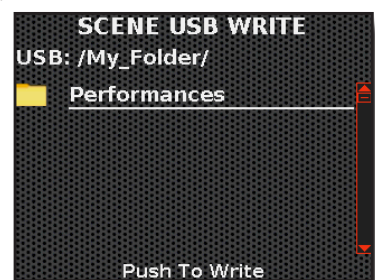
You can save the single Scene or export the entire contents of the internal memory (600 scenes).

Saving a Scene in a USB Memory

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

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

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



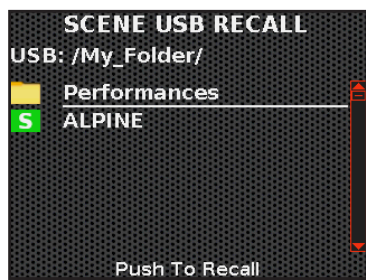
4. Use the [DATA/ENTER] to scroll through folders to select the destination folder and push the [DATA/ENTER] to confirm. For details see "Navigating Files and Directories" (p. 36).
5. Use the [DATA/ENTER] knob to name the Scene, see "Assigning the Name You Specify" (p. 36).
6. Push the [DATA/ENTER] knob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

Recalling a Scene From a USB Memory

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

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

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



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

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

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

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

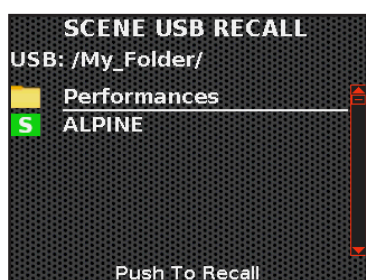
Deleting a Scene From a USB Memory

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

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

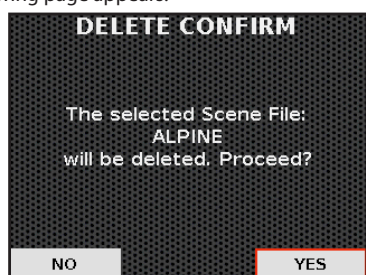
2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→DELETE page

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



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

The following page appears:



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

A message confirms the operation.

Exporting a Scene Set in a USB Memory

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

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

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

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



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

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

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

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

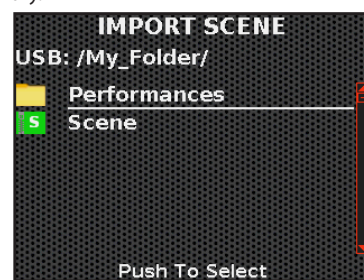
A message confirms the operation.

Importing a Scene Set From a USB Memory

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

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

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



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

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

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

A message confirms the operation.

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

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

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

1. Change any settings you feel are necessary or, if you wish, you can recall an existing scene.
2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the SCENE→SAVE AS ACCORDION MODE page or the SCENE→SAVE AS ORGAN MODE page.

The display changes to:



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

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

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

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

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

The FISA SUPREMA can play back the following file types:

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

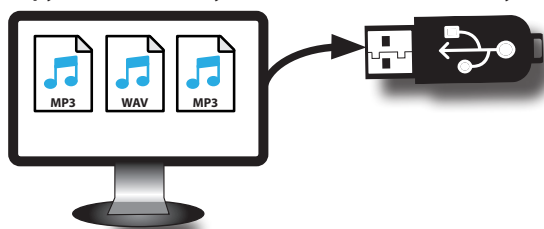
Before Playing Songs

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

For performing these operations, you need a personal computer.

Copying Audio Files to a USB Memory

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



3. Safely disconnect your USB Memory from your computer.

Selecting and Playing a Song

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

Select the song

2. Press the [SONG] button.



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



The songs are easily identifiable through the icon:

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

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

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

Play the song

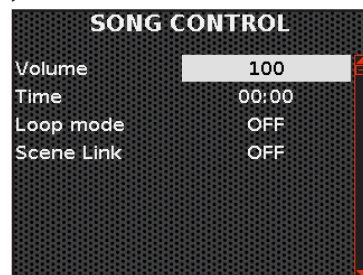
4. Press the [▶||] button.
The [▶||] button's indicator lights and the song playback starts.
5. Press the [▶||] button again to pause the song playback.
The [▶||] button goes dark.
6. Press [▶||] again to resume playback.
7. If you want to go back to the beginning of the current song, press the [◀] button.

Useful Song Controls

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

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

The display shows:



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

Parameter	Value	Explanation
Volume	0~127	Adjust the Volume of the song player.
Time	The value depends on the duration of the song.	<ul style="list-style-type: none"> Rotate the [DATA/ENTER] counterclockwise or move the [DATA/ENTER] knob toward left [◀] to rewind within the song. Rotate the [DATA/ENTER] clockwise or move the [DATA/ENTER] knob toward right [▶] to fast-forward within the song.
Loop Mode	OFF, SONG, LIST	<p>"OFF": No loops. Playback stops at the end of the song current.</p> <p>"SONG": Continuously repeats the playback of the current song. The playback is repeated until select a different song or stop the song playback.</p> <p>"LIST": Continuously repeats the playback of all music files available in the current folder, in consecutive order. The playback is repeated until select a different song or stop the song playback.</p>

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

Speaking About the Link of a Song to the Scene

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

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

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

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

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

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

Recording as Audio Data

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

NOTE

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

Recording Your Music as Audio Data (WAVE)

This useful function allows professional quality stereo recordings.

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

NOTE

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

Audio Recorder format specifications

Audio Format	Specification
WAV	48 KHz, 32 bit, Stereo

Before you start recording

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

Starting/stopping recording

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

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

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

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

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

NOTE

Do not disconnect the USB Memory during the song recording.

About the Recording Files

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

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

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

Listening to your recording

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

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

NOTE

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

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

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

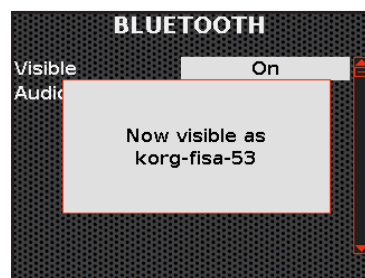
1. Connect a USB Memory that contains the song to overdub. See ["Inserting a USB Memory" \(p. 27\)](#).
2. Prepare everything you want to record.
3. Load the song to overdub from the USB memory. See ["Selecting and Playing a Song" \(p. 67\)](#).
4. Press the [●] (Rec) button to start recording and press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

Bluetooth® Audio and MIDI Connectivity

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

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

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



Wireless Connection



Connecting with the Mobile Device

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



NOTE

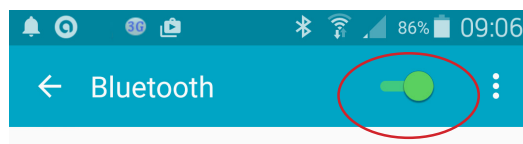
Please take into consideration that the explanation to pair your mobile device with the FISA SUPREMA is as an example. The operations to pair your mobile device can be different and depend on the operating system of your device. For details, please refer to the owner's manual of mobile device.

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

NOTE

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

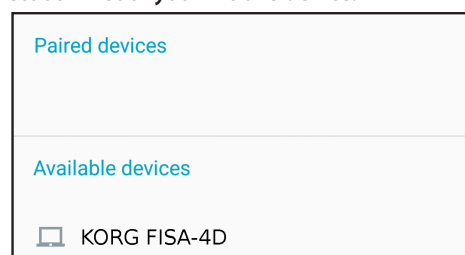
2. Make sure that FISA SUPREMA is visible to other devices. See "Turning on the FISA SUPREMA's Bluetooth® Functions" (p. 70).
3. On the mobile device that you want to connect, turn on the Bluetooth® function and search for the devices.



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

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

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

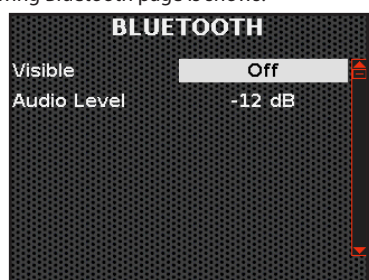


In example above the device name is "KORG FISA-4D".

Turning on the FISA SUPREMA's Bluetooth® Functions

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

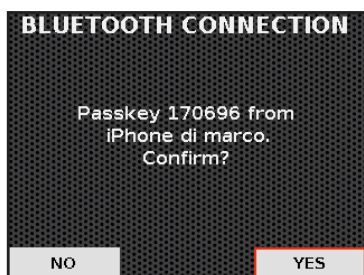
The following Bluetooth page is shown:



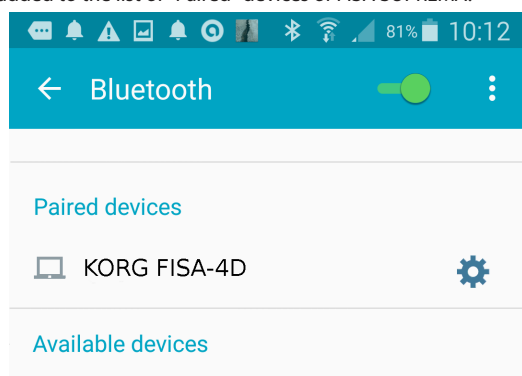
2. Use the [DATA/ENTER] knob to select the "Visible" parameter and set it to "On".

The FISA SUPREMA is now visible to other devices:

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



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



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

MEMO

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

MEMO

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

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



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

NOTE

Pairing is required again if you execute a Factory Reset.

Connecting an Already Paired Mobile Device

NOTE

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

1. Place the mobile device within 1 meter (3 ft) from the FISA SUPREMA.
2. If not already activated, turn on the Bluetooth® function on the mobile device.
3. Select the "KORG FISA-xx" device that is shown on the Bluetooth® list of your mobile device.

MEMO

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

Using Bluetooth® Audio

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

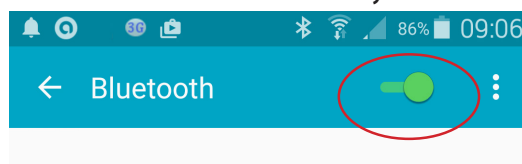


1. If not already activated, turn on the Bluetooth® function of the FISA SUPREMA and pair your mobile device. You don't need it if it's already paired.

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

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

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



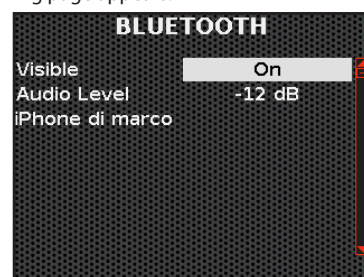
All music data played back by the mobile device can be now heard through the FISA SUPREMA.

Adjusting the Bluetooth® Audio Input Level

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

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

The following page appears:



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

Using Bluetooth® MIDI

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



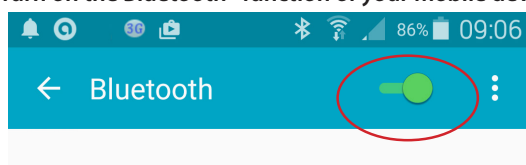
For details concerning the MIDI functions, please see "MIDI Functions" (p. 92).


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

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

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

2. Locate your mobile device near the FISA SUPREMA.
3. Turn on the Bluetooth® function of your mobile device.



4. Start an application in your iPhone/iPAD that support the MIDI Bluetooth® function.
5. Tap the Setting button  in the control bar.
6. Tap Advanced, then "Bluetooth MIDI Devices".
The Bluetooth MIDI devices page is open and the FISA SUPREMA (KORG FISA-xx) is on the list of found devices.
7. Tap the "KORG FISA-xx" device that is shown on the Bluetooth® list, then tap the Connect switch to turn it on.
Remember to set in your MIDI application, the "MIDI IN" port and "MIDI OUT" port as necessary.

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

Accordion Registers

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

NOTE

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

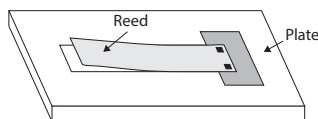
Introduction to Accordion Customization: Registers and Reeds

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

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

About Reeds

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

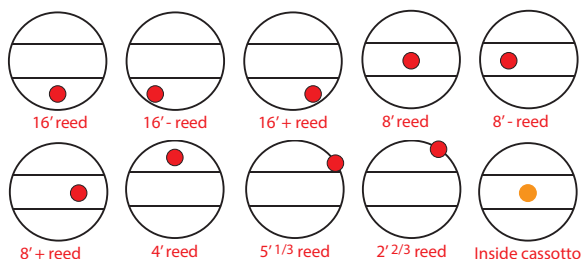


There must be two reeds for each note, one in the opposite direction to the other, so that the instrument plays the same note both by opening and closing the bellows.

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

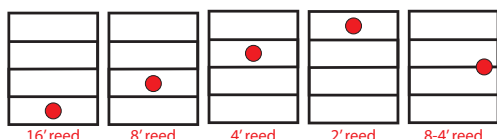
The reed is represented by dots, while the register is represented by a circle (Treble), a rectangle (Bass & Chord) or a triangle (Free Bass). The position of the reed in the register shows its pitch.

Treble Reeds

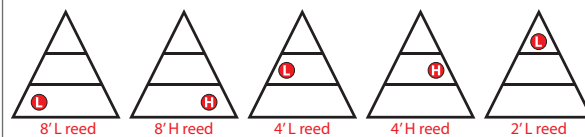


An orange dot means that the treble reed is positioned inside the **cassotto**. The **cassotto** causes the sound emitted by the inner reeds to be warmer than that of the outer reeds. The **cassotto** is a wooden chamber that acts as a filter that attenuates the higher harmonics.

Bass & Chord Reeds

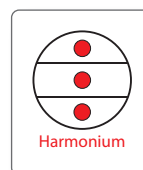


Free Bass Reeds



About Registers

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



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

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

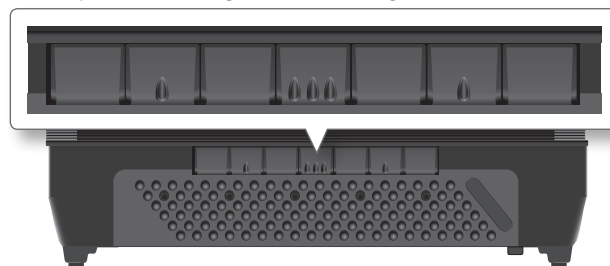
Editing the Accordion Registers

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

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

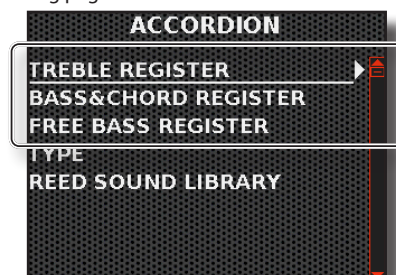


Through the "BASS & CHORD REGISTER" and the "FREE BASS REGISTER" editor, it is possible to change each of the 7 registers of the left hand.



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

The following page is shown:



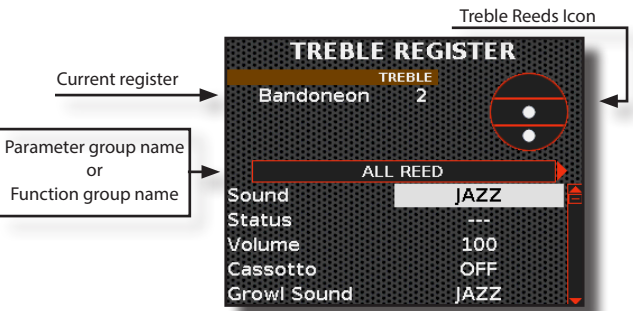
As you can see in the previous figure, we have three menu items: "TREBLE REGISTER", "BASS & CHORD REGISTER" and "FREE BASS REGISTER".

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

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

TIPS

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



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




3. Press the Treble or the Bass & Chord register you want to edit.
4. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.
5. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

The Accordion's Parameters.

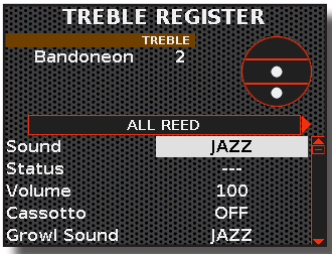
On each editor's page, we will find a group of parameters. On the first pages you will find the parameters relating to the reeds, then the parameters relating to the registers, and on the last pages you will find the utility functions of the registers.

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

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

-  Treble parameter only.
-  Bass & Chord parameter only.
-  Free Bass parameter only.

The "TREBLE REGISTER" Reed's Parameters



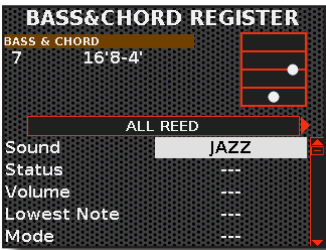
ALL REEDS ~ 2'2/3 REED

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

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

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

The "BASS & CHORD" Reed's Parameters



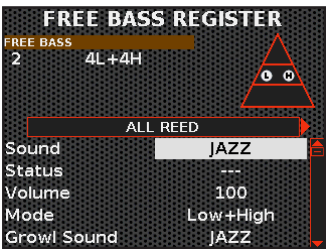
ALL REEDS ~ 2' REED

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

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

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

The "FREE BASS" Reed's Parameters



ALL REEDS ~ 2' REED

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

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

The List of Reed Parameters

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

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

Register's Parameters

Here below is the additional parameters relating to the registers.

KEY OFF NOISE / KEY ON NOISE

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

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

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

VALVE AIR BLOW

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

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

MUSETTE DETUNE ●

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

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

AGING

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

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

CASSOTTO ENCLOSURE ●

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

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

BELLOWS RESONANCE

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

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

CONTROLLERS

These additional controllers are dedicated to all Accordion sections.

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

EFFECT SEND

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

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

FX-A / FX-B

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

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

For details about the parameters of the effector, please see "Effects Types and Parameters List" (p. 106).

MUTE

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

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

MIDI TX, BASS MIDI TX, CHORD BASS TX

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

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

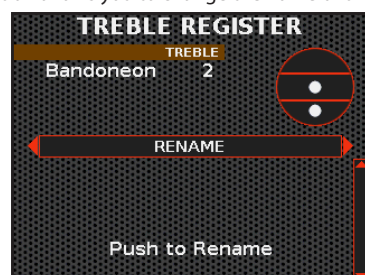
MIDI TX, BASS MIDI TX, CHORD MIDI TX		
Parameter	Setting	Explanation
Note Tx	OFF, ON	Select "ON" if you want to transmit note messages to an external MIDI device.
Octave	+2 ~ 0 ~ -2	This parameter allows you to transpose the note messages before they are transmitted to an external MIDI device.
PC Tx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

Register's Utility

Here below a series of register's utility functions.

RENAME

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



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

The display changes to:



2. Use the [DATA/ENTER] knob to rename the register. See "Assigning the Name You Specify" (p. 36).
3. Push the [DATA/ENTER] knob to confirm the name.
A message confirms the operation.

COPY TO

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

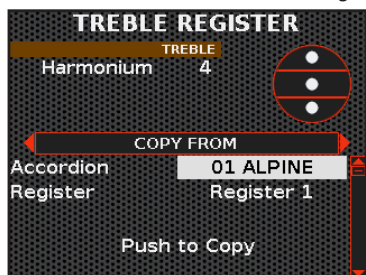


4. Rotate the [DATA/ENTER] knob to select the register in which you want to copy the content of the current register.
5. Push the [DATA/ENTER] knob to execute the copy.
A message confirms the operation.

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

COPY FROM

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

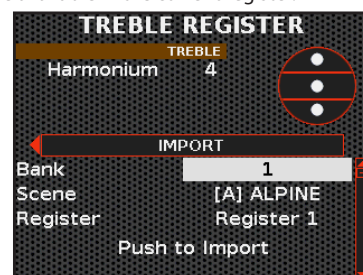


1. Use the [DATA/ENTER] knob to select the accordion and the register from which you want to copy.
2. Push the [DATA/ENTER] knob to execute the copy.
A message confirms the operation.

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

IMPORT

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



1. Use the [DATA/ENTER] knob to select the Scene (Bank and Scene) and the register from which you want to copy.
2. Push the [DATA/ENTER] knob to execute the copy.
A message confirms the operation.

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

Organ Registers

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

NOTE

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

Introduction to Organ Customization: Registers and Drawbars

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

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

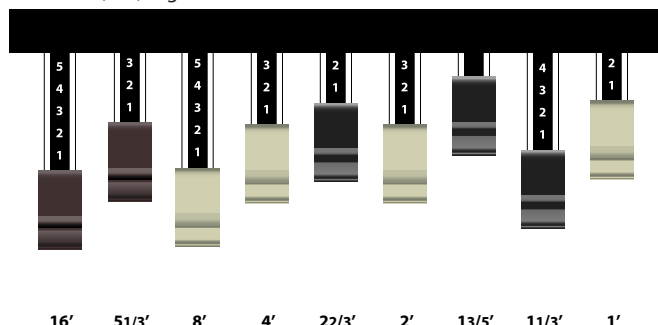
Besides the pipe organ, which is the classic organ, there are other types of organs that generate sound using different transistor-based technologies or electromechanical equipment (tonewheel).

About Drawbars

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

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

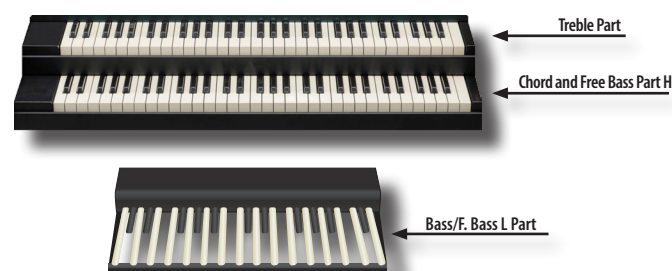
The following figure shows the typical composition of the drawbars in a Toneweel (TW) organ.



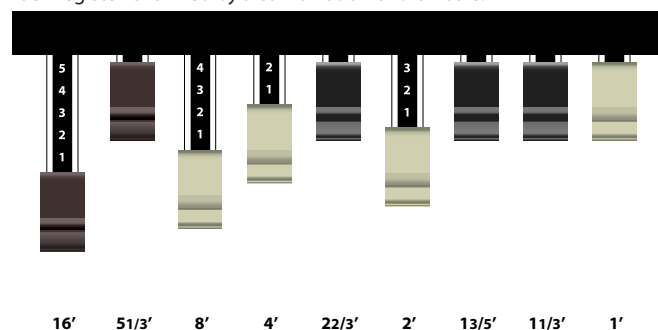
About Registers

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

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



Each register is formed by a combination of drawbars:



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

Editing the Organ Registers

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

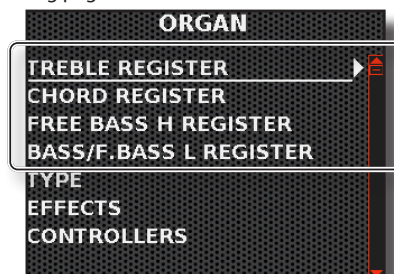
The "TREBLE REGISTER" editor works with Organ-Upp part registers, "CHORD REGISTER" works with Organ-Lwr part, "FREE BASS H REGISTER" also works with Organ-Lwr part (when Free Bass H is active) and the "BASS/F. BASS L REGISTER" for the Organ-Ped part.

Register Editor	Organ Part
TREBLE REGISTER	ORGAN-UP
CHORD REGISTER	ORGAN-LWR

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

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

The following page is shown:

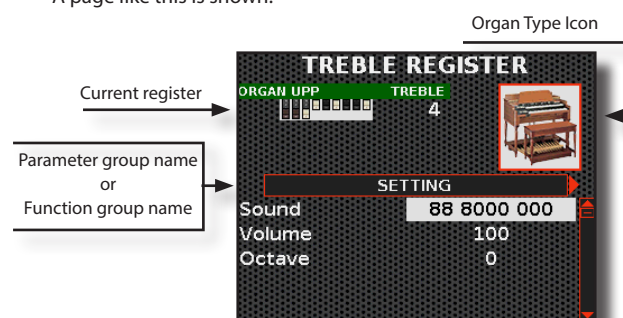


2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of these editor sections: TREBLE REGISTER, CHORD REGISTER, FREE BASS H REGISTER or BASS/F. BASS REGISTER.

TIPS

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

A page like this is shown:



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

3. Select the register you want to change by pressing one of the 14 Treble registers or one of the 7 Bass & Chord registers.
4. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.
5. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

Editing the Drawbars.

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

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

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



TREBLE (Organ Upp) parameter only.



CHORD (Organ Lwr) parameter only



FREE BASS H (Organ Lwr) parameter only.

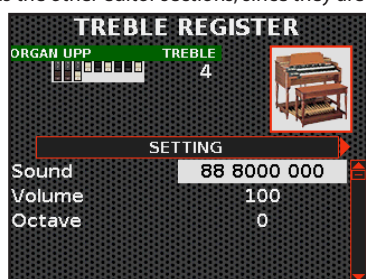


BASS/F. BASS L (Organ Ped) parameter only.

Drawbar's Parameters

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

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



SETTING

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

DRAWBARS sliders

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



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

TW1 / TW2									
TREBLE / CHORD / FREE BASS H									
16'	5' 1/3	8'	4'	2' 2/3	2'	1' 3/5	1' 1/3	1'	
BASS/F. BASS L only									
16'	8'								
FARF									
TREBLE / CHORD / FREE BASS H									
Bass 16'	String 16'	Flute 8'	Oboe 4'	Trumpet 8'	String 8'	Flute 4'	String 4'	2' 2/3	
BASS/F. BASS L only									
16'	Soft / Sharp	-	-	-	-	-	-	-	-
VX									
TREBLE / CHORD / FREE BASS H									
16'	8'	4'	2'	II	III	IV	~	~	
BASS/F. BASS L only									
16'	8'	-	-	-	-	-	~	~	
PIPE									
TREBLE									
Bourdon 16'	Principal 8'	Rohrflute 8'	Octave 4'	Superoctave 2'	Mixture IV	Vox Humana 8'	-	LW/UP	
CHORD / FREE BASS H									
Bourdon 8'	Salicional 8'	Flute 4'	Quinte 2' 2/3	Cornet V	Trumper 8'	-	-	-	
BASS/F. BASS L only									
Subbass 16'	Octavbass 8'	Posaune 16'	-	-	-	-	-	-	

Register's Parameters

Here below is the additional parameters relating to the registers.

PERCUSSION (Only for TW1, TW2)

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

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

MUTE

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

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

MIDI TX

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

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

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

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

Register's Utility

Here below a series of register's utility functions.

COPY TO

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

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

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

COPY FROM

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

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

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

IMPORT

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

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

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

Orchestra, Orchestra 2, Soloist and Synth Registers

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

NOTE

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

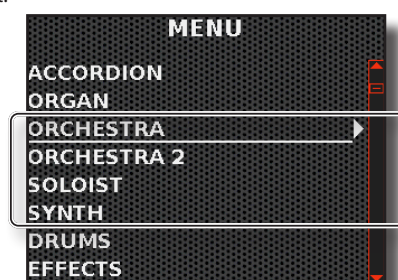
Editing of the Registers

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

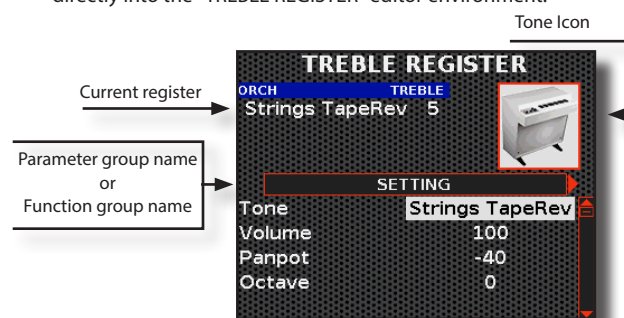
1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select one of the register editors: ORCHESTRA, ORCHESTRA 2, SOLOIST or the SYNTH.

TIPS

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



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



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

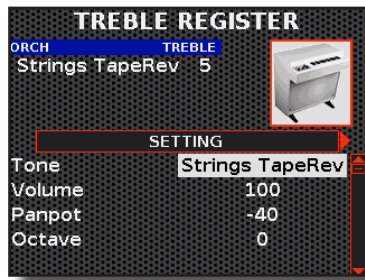
2. Select the register you want to change by pressing one of the registers.
3. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.
4. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

Editing the Tone.

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

Tone's Parameters

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



SETTING

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

SOUND EDIT

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

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



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

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

SOUND EDIT		
Parameter	Setting	Explanation

MEMO

The parameters in this list are not applicable to all tones. The display will show only the parameters applicable to the selected tone.

Hammer-Noise	-64 ~ 0 ~ 63	This parameter adjusts the amount of noise caused by the hammer strike on the strings, amplified and sustained by the resonance of the piano body. (Applicable to: Ac. Piano, Wurlly, Harpsichord, Clavinet tones).
Key Off Noise	-64 ~ 0 ~ 63	This parameter adjusts the amount of noise caused by the release of the keys, which causes mechanical noises proportional to the speed of the release itself. (Applicable to: Ac. Piano, Wurlly).
Cabinet Reso	-64 ~ 0 ~ 63	Thanks to this parameter, you can increase or decrease the cabinet resonance. (Applicable to: E. Piano, Wurlly, Ac. Guitar, Mandolin, Harp)
Bell	-64 ~ 0 ~ 63	The "bell sound" is characteristic of some electric pianos that became popular throughout the 1970s. You can adjust the quantity of this typical sound. (Applicable to: E. Piano)
Off Noise	-64 ~ 0 ~ 63	You can adjust the quantity of the noise effect that some instrument produces when the key is released. (Applicable to: Clavinet, Harpsi, E. Piano, Elec. Bass)
Percussion	-64 ~ 0 ~ 63	This parameter increase or decreases the volume of percussive sound. (Applicable to: Double Bass&Ride)
Amp Noise	-64 ~ 0 ~ 63	This parameter simulates the noise of the bass amplifier. (Applicable to: 5 String Bass)
String Noise	-64 ~ 0 ~ 63	This parameter simulates the resonance of the bass strings. (Applicable to: Smooth Bass)
Key Noise	-64 ~ 0 ~ 63	This parameter simulates the noise of Saxophone Key. (Applicable to: Sax)
Polyphonic	Low, High, Last, Poly	This parameter becomes useful when you use some solo instruments like flute, violin, saxophone, trumpet. "Low": The part becomes monophonic and play the leftmost note you played. "High": The part becomes monophonic and play the rightmost note you played. "Last": The part plays monophonic. "Poly": The part plays polyphonic. (Applicable to: Soloist, Synth)
Blow	-64 ~ 0 ~ 63	Blowing is possibly the most important part of any woodwind instrument. This parameter adjusts the amount of blowing in a flute sound. (Applicable to: Flute)
Growl	-64 ~ 0 ~ 63	This is a typical distortion of the sound during the phase attack that gives a "growling" effect. Thanks to this parameter, you can increase or decrease the effect. (Applicable to: Clarinet)
Pluck	-64 ~ 0 ~ 63	This parameter is used to emphasize the sounds of Pedal Bass. It works to emphasize the attack phase of the sound. (Applicable to: Pedal Bass)

Register's Parameters

Here below is the additional parameters relating to the registers.

EFFECT SEND

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

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

FX-A / FX-B

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

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

For details about the parameters of the effector, please see ["Effects Types and Parameters List"](#) (p. 106).

CONTROLLERS

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

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

DYNAMIC

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

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

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

MUTE

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

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

MIDI TX

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

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

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

Register's Utility

Here below a series of register's utility functions.

COPY TO

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

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

For details see ["COPY TO"](#) (p. 77).

COPY FROM

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

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

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

IMPORT

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

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

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

Drum Registers

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

NOTE

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

Editing the Registers

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

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

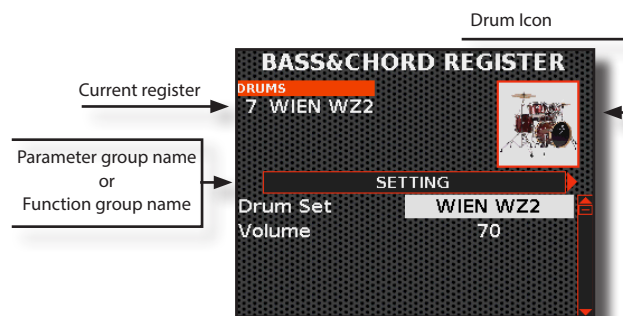
1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the DRUMS menu item.

The following page is shown:



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

A page like this is shown:



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

3. Select the register you want to change by pressing one of the 7 Bass & Chord registers.
4. Use the [DATA/ENTER] knob [◀] [▶] to select the next or the previous page.
5. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the [DATA/ENTER] knob to change its value.

Editing the Drum Set

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

Drum Set's Parameters

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



SETTING

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

DRUM INSTRUMENT 1 ~ 6

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



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

Register's Parameters

Here below is the additional parameters relating to the registers.

EFFECT SEND

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

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

CONTROLLERS

These parameters of register are dedicated to the Expression controller.

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

DYNAMIC

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

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

MUTE

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

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

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

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

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

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

Register's Utility

Here below a series of register's utility functions.

RENAME

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



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

The display changes to:



2. Use the [DATA/ENTER] knob to rename the register. See ["Assigning the Name You Specify" \(p. 36\)](#).
3. Push the [DATA/ENTER] knob to confirm the name.

A message confirms the operation.

COPY TO

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

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

For details see ["COPY TO" \(p. 77\)](#).

COPY FROM

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

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

For details see ["COPY FROM" \(p. 77\)](#).

IMPORT

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

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

For details see ["IMPORT" \(p. 77\)](#).

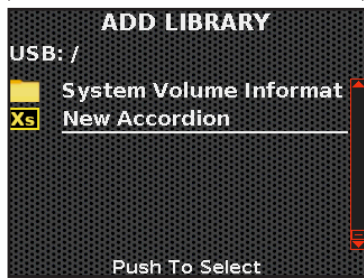
The FISA SUPREMA proffers the possibility of expanding its vast internal library with new reed timbres. You will be able to take advantage of these new reeds to create or modify one of the present accordions creating new sounds. See "Editing the Accordion Registers" (p. 73).

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

Adding a New Reed Library

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

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



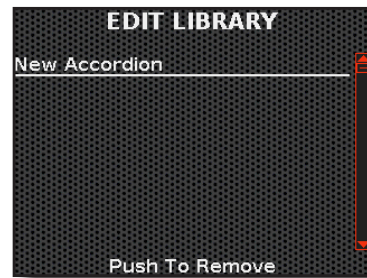
The files containing reeds library are easily identifiable through the icon: **Xs**

5. Use the [DATA/ENTER] to select the reeds library and push the [DATA/ENTER] to confirm.

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

A message confirms the operation.

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



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

The display requests you to confirm your choice:



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

Removing of a Reeds Library That Was Added Before

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

NOTE

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

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

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

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

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

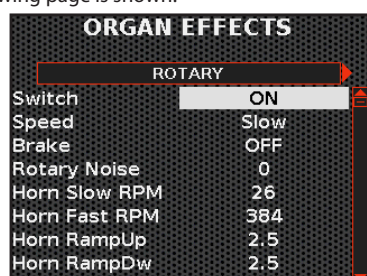
Here below, we will see how to select an organ effect and how to set the parameters associated with it.

Adding an Effect to the Organ Sound

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

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

The following page is shown:



2. Use the [DATA/ENTER] [◀] [▶] knob to select the page containing the effect you want to activate.
3. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set the value.
4. If you want to activate one of these effects, use the [DATA/ENTER] knob [▲] [▼] to set the "Switch" to "ON".

The effect is now added to the organ sound.

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

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

The Organ Effects List

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

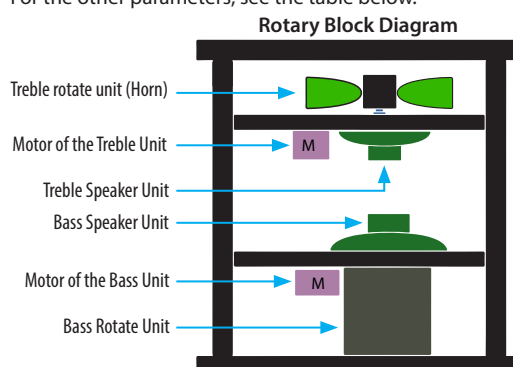
NOTE

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

ROTARY

This effect simulates the typical sound modulation generated by a cabinet with rotating speakers. Via the "Speed" parameter, you can

switch between SLOW and FAST speed of the Rotary effect. For the other parameters, see the table below.



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

VIBRATO / CHORUS

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

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

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

OVERDRIVE

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

NOTE

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

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

REVERB / DELAY

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

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

ORGAN COMMON

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

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

Tuning In With Other Instruments (Master Tuning)

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

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

To change the tuning, follow the steps below.

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

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

This page appears:



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

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

Using Different Temperaments

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

NOTE

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

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

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

This page is presented:



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

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

When a scale other than "Equal Flat" is chosen, the following parameter is visible.

Root	C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B	Select the base note of the temperament scale.
------	---	--

Playing Oriental Melodies (Scale Tuning)

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

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

NOTE

This function is ineffective on the organ parts.

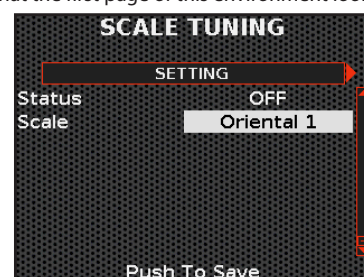
MEMO

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

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

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

This is what the first page of this environment looks like:



2. Using the [DATA/ENTER] knob, it is possible to select one of the already set scales (Oriental 1, 2, 3) and activate it using the "Status" parameter.

SETTING		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" to turn on the selected scale.

SETTING		
Parameter	Setting	Explanation
Scale	Oriental 1, Oriental 2, Oriental 3, User 1, User 2, User3	Choose the scale you like best.

In the section below, we will learn how to make our own scale.

Customizing Your Scale Tuning

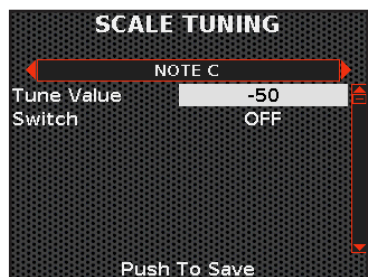
In the previous section, we saw how to set up a scale. Here we will see how you can create a custom scale.

1. Access the "SCALE TUNING" environment.

See "Playing Oriental Melodies (Scale Tuning)" (p. 89)

2. Use the [DATA/ENTER] knob [◀] [▶] to select the notes to edit.

A page like this is shown::



As is clear, each page has settings for every musical note on the scale, where you can decide what tuning to use for each note.

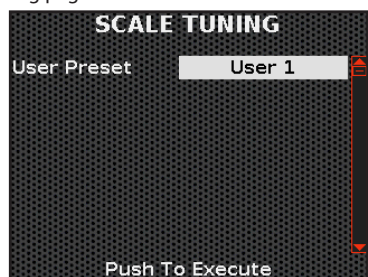
3. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set the value.

NOTE C ~ NOTE B		
Parameter	Setting	Explanation
Tune Value	-99 ~ 0 ~ 99 (cents)	This will change the pitch of the of the note (For example "-50" means that the note in question is tuned a quarter tone down).
Switch	OFF, ON	If you want to make the tuning active, select "ON".

4. To set as many notes as you would like, complete Steps 2 and 3 again.

5. Once finished, press the [DATA/ENTER] knob to save your scale.

The following page is shown:



6. Turn the [DATA/ENTER] knob to choose the memory slot (User 1, User 2, User 3) and push the knob to save the scale setting.

A notification pops up to let you know the operation was successful.

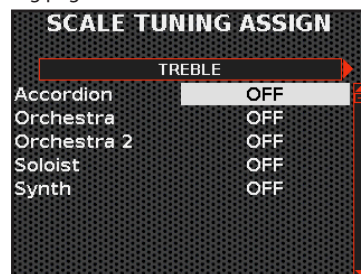
Selecting Which Part to Apply Scale Tuning To.

You can decide which part of the right or left hand to apply the scale tuning to. In this section, we will discover how to do it.

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

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

The following page is shown:



2. Use the [DATA/ENTER] knob [◀] [▶] to chose in which section, "TREBLE" or "BASS & CHORD" you want to set the part.

3. Use the [DATA/ENTER] knob [▲] [▼] to select the part and rotate the [DATA/ENTER] knob to make your choice.

TREBLE Section

SCALE TUNING ASSIGN		
Parameter	Setting	Explanation
Accordion	OFF, ON	Select "ON" to activate scale tuning on that part.
Orchestra		
Orchestra 2		
Soloist		
Synth		

BASS & CHORD / FREE BASS Section

SCALE TUNING ASSIGN		
Parameter	Setting	Explanation
Accordion	OFF, ON	Select "ON" to activate scale tuning on that part.
Orchestra Bass/L		
Orchestra Chord / Orchestra H		

The KORG Digital Accordion is provided of an useful Master Equalizer. The space where the music is played has a great influence on the physical acoustic sound. A room without carpets or curtains will have less bass, while a room with thick carpets and curtains will reduce the high frequency response. The Master Equalizer is a great tool for getting the best sound experience by changing the sound response to match the area. You can also use the Master EQ to boost or cut certain timbres depending on the type of music you are playing.

Consequently, the equalizer can be applied to:

- make adjustments for room acoustics.
- correct resonances that are useless or even annoying.
- equalize the sound spectrum in order to get a balanced mix.
- emphasize the tonal characteristics of an instrument depending on the type of music you are playing.

Adapting the Sound Response

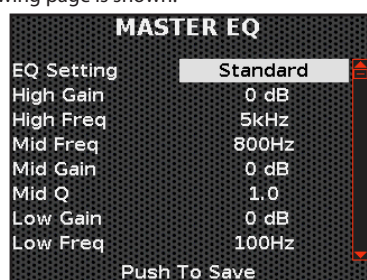
The Master Equalizer has some pre-configured settings that can increase certain sounds according to the genre of music. You can create three different equalization settings and save them in the global area as User 1, User 2, and User 3 and decide which of these memory slots will be recalled when the instrument is powered up.

Below we will see how to access the equalization environment and how to change the parameters and save your equalization.

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

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

The following page is shown:



2. Use the [DATA/ENTER] knob [▲] [▼] to select the "EQ Setting" parameter and rotate the knob to choose the desired EQ.

Parameter	Setting	Explanation
EQ Setting	Standard, Classic, Rock, Pop, Jazz, User 1, User 2, User 3	Make your selection from the equalization presets or one of the 3 available memories.

The parameters listed below will vary depending on the type of equalization chosen.

3. If the chosen equalization satisfies you, you can exit the environment by pressing the "MENU/EXIT" button, otherwise you can change it by acting on the parameters listed below.

Parameter	Setting	Explanation
High Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the high frequency. Positive values boost (increase) the volume of that frequency. Negative values cut (attenuate) it.
High Freq	400 Hz ~ 10 KHz	This parameter allows you to set the cutoff frequency of the high band.

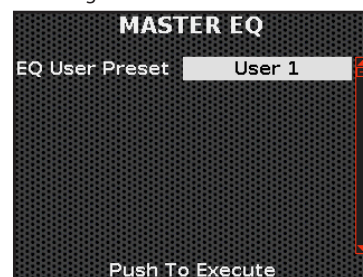
Parameter	Setting	Explanation
Mid Freq	100 Hz ~ 8 KHz	This parameter allows you to set the cutoff frequency of the middle band.
Mid Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the selected MID frequency. Positive values boost (increase the volume of) that frequency. Negative values cut (attenuate) it.
Mid Q	0.5 ~ 12.0	Move this parameter to adjust the width of the area around the Middle frequency that will be affected by the Gain setting. Higher values of Mid Q set a narrowest area.
Low Gain	-12 ~ 0 +12 dB	Use this parameter to set the level of the low frequency. Positive values boost (increase) the volume of that frequency. Negative values cut (attenuate) it.
Low Freq	40 ~ 600 Hz	This parameter allows you to set the cutoff frequency of the low band.

When the equalization is to your liking, you can save it to one of the 3 memory locations:

Save your equalization setting

4. Push the [DATA/ENTER] knob to save the configuration.

The following page asks you to choose in which memory location to save your setting:



5. Rotate the [DATA/ENTER] knob to select memory location and push the knob to save.

The setting is saved and the "MASTER EQ" main page is showed again.

About MIDI

MIDI is an acronym for "Musical Instrument Digital Interface". It's a system of communication that lets musical instruments and other appliances, like computers, to communicate musical data. It's important to know that the MIDI protocol does not contain audio information, only commands for what to do, such as playing a note, changing its pitch, starting a musical sequence, and more.

There are three methods of connecting MIDI according to the needs and the type of peripheral to be connected:

- Through a suitable MIDI cable (available commercially). See p. 27.
- Through a dedicated USB cable (available commercially). See p. 28.
- Through a wireless Bluetooth® connection. See p. 72.

What Can You Do Using a MIDI Connection?

You can do many things using the MIDI connection, such as controlling an external sound module or using an external sequencer. Each type of use requires its own MIDI settings, sometimes not simple to do. To make this simpler, FISA SUPREMA has created 4 pre-set MIDI scenarios that cover all the most common situations: "Sequencer", "Master Keyboard", "Sound Module" and "Arranger".

About the MIDI Scenario (MIDI SET)

As already mentioned, there are 4 scenarios, each designed for a specific situation. You can use an already set scenario (MIDI SET) or start from this to change it for your needs or create a new one and save the new configuration in the 3 available memories (User 1, User2, User 3). To edit and create your own MIDI setup see "Editing the MIDI Parameters to Create an Own Scenario" (p. 92).

How to Choose the Appropriate MIDI Scenario (MIDI SET)

This section explains what each MIDI scenario (MIDI SET) is intended for.

The "Sequencer" scenario:

When using an external sequencer, this is the perfect setting to record your musical performance and then play it back through the digital accordion.

In this mode, not all the parameters stored in a scenario or in a register will be transmitted, but only the number of the register and of the current scenario. Obviously, besides this, note messages and messages concerning the controllers will be sent externally.

The "Master Keyboard" scenario:

This setting allows you to use your accordion in combination with an external sound module. In this configuration, the only messages sent outward will be those you specify in the "MIDI TX" sections of the registers. For details, see the MIDI TX" sections of each part in the "Registers Customization" (p. 73).

The "Sound Module" scenario:

You can use the Digital Accordion as a sound module thanks to this setting. Each part of the instrument is able to receive MIDI information from an external source.

The "Arranger" scenario:

This mode comes in handy when you need to control an external arranger. For example, a KORG Arranger Workstation or an external application as X MURE® (X MURE® is a DEXIBELL® software product,

and it can be downloaded from the App Store).

You can control the patterns of the arranger chord progression played by the button board of your accordion. To start the arranger and to change the pattern you can use the Master Bar, the Chin Button or the Six Buttons of the Bass & Chord Button Board. This requires you to assign the correct function to these controllers. For details, see "Using the Master Bar Control" (p. 57), "Using the Chin Buttons" (p. 58), "Using the Bass & Chord buttons as Assignable Buttons" (p. 58).

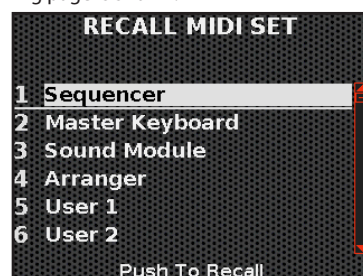
How to Select a MIDI Scenario (MIDI SET)

These scenarios can be recalled through the MIDI environment, specifically through the MIDI Sets.

1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→RECALL MIDI SET page.

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

The following page is shown:



The list of available MIDI Sets is displayed with the current MIDI Set highlighted.

2. Use the [DATA/ENTER] knob [▲] [▼] to select the MIDI Set you want and push the knob to recall the scenario.

The MIDI Set is recalled, with its name highlighted.

Editing the MIDI Parameters to Create an Own Scenario

In this section, we will see how to edit the MIDI receive and transmit parameters for each left and right-hand part.

Reception Parameters

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

A page will appear where you will be required to choose which group of parameters you want to adjust:



In the "TREBLE PARTS" you will find all the parameters related to the parts: Accordion, Orchestra, Organ Upper, Orchestra 2, Soloist and Synth.

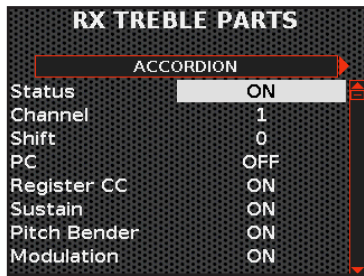
In the "CHORD FREE BASS H PARTS" you will find all the parameters relating parts: Accordion, Orchestra, Organ Lower, Drum.

In the "CHORD FREE BASS L PARTS" you will find all the parameters relating to the parts: Accordion, Orchestra, Organ Pedal, Drum.

In the "COMMON" you will find the system parameters.

2. Choose the group of parameters you wish to edit using the [DATA/ENTER] knob.

For example, we will choose the "TREBLE PARTS". A page that looks like this is shown:



As you can observe, each page has parameters for a single part.

3. Use the [DATA/ENTER] knob [◀] [▶] knob to scroll through the parts.

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

The "RECEPTION" Parameters List For Each Part

Listed below is a description of all the parameters of the three reception environments: "TREBLE PARTS", "CHORD FREE BASS H PARTS", "CHORD FREE BASS L PARTS".

ACCORDION		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want the selected part to receive MIDI messages.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel to the Accordion part.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before sending them to the internal tone generator. The maximum transposition is four octaves up (48) and down (-48). Each step represents a semi-tone.
PC	OFF, ON	"PC": is the acronym of Program Change. "Register CC": are messages to recall a register. These filters allow you to specify whether the messages in question should be received.
Register CC		
Sustain		
Pitch Bender		
Modulation		

FOR ALL OTHER PARTS		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want the selected part to receive MIDI data.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel to the selected part.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before sending them to the internal tone generator. The maximum transposition is four octaves up (48) and down (-48). Each step represents a semi-tone.

FOR ALL OTHER PARTS		
Parameter	Setting	Explanation
PC	OFF, ON	"PC": is the acronym of Program Change.
Register CC		"Register CC": are messages to recall a register.
Volume		These filters allow you to specify whether the messages in question should be received.
Expression		
Sustain		NOTE Pitch Bender, Modulation, Panpot, Reverb, and Delay are unavailable for organ parts.
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

The "COMMON" Parameters

Unlike the part parameters shown above, these are system parameters that are not routed to parts.

ACCORDION BELLOWS		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want to receive MIDI messages of bellows.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel for the bellows messages.

SCENE		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want to receive MIDI messages of Scene change.
Channel	1 ~ 16	Allows you to assign a MIDI receive channel for the Scene change.

Transmission Parameters

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

A page will appear where you will be required to choose which group of parameters you want to adjust:



In the "TREBLE PARTS" you will find all the parameters related to the parts: Accordion, Orchestra, Organ Upper, Orchestra 2, Soloist and Synth.

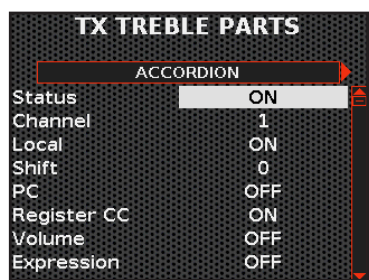
In the "CHORD FREE BASS H PARTS" you will find all the parameters relating parts: Accordion, Orchestra, Organ Lower, Drum.

In the "CHORD FREE BASS L PARTS" you will find all the parameters relating to the parts: Accordion, Orchestra, Organ Pedal, Drum.

In the "COMMON" you will find the system parameters.

2. Choose the group of parameters you wish to edit using the [DATA/ENTER] knob.

For example, we will choose the "TREBLE PARTS". A page that looks like this is shown:



As you can observe, each page has parameters for a single part.

- Use the [DATA/ENTER] knob [◀] [▶] knob to scroll through the parts.
- Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to set its value.

The "Transmission" Parameters List For Each Part

Listed below is a description of all the parameters of the three transmission environments: "TREBLE PARTS", "CHORD FREE BASS H PARTS", "CHORD FREE BASS L PARTS".

ACCORDION		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want the selected part to transmit MIDI messages.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel to the selected part.
Local	OFF, ON	"OFF": choose this option if you want the selected part to disconnect from the internal sound generator. MIDI messages will continue to be transmitted. "ON": choose this option if you want the selected part is connected to the internal sound generator. MIDI messages will be transmitted as usually.
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the note messages before they are transmitted to an external MIDI device. The maximum transposition is four octaves up (48) and down (-48). Each step represents a semi-tone.
PC	OFF, ON	"PC": is the acronym of Program Change. "Register CC": are messages to recall a register. These filters allow you to specify whether the messages in question should be transmitted.
Register CC		
Volume		
Expression		
Sustain		
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

FOR ALL OTHER PARTS		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want the selected part to transmit MIDI data.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel to the selected part.
Local	OFF, ON	"OFF": choose this option if you want the selected part to disconnect from the internal sound generator. MIDI messages will continue to be transmitted. "ON": choose this option if you want the selected part is connected to the internal sound generator. MIDI messages will be transmitted as usually.

FOR ALL OTHER PARTS		
Parameter	Setting	Explanation
Shift	-48 ~ 0 ~ +48 Default : 0	This parameter allows you to transpose the received notes before they are transmitted to an external MIDI device. The maximum transposition is four octaves up (48) and down (-48). Each step represents a semi-tone.
PC	OFF, ON	"PC": is the acronym of Program Change. "Register CC": are messages to recall a register. These filters allow you to specify whether the messages in question should be transmitted.
Register CC		
Volume		
Expression		
Sustain		
Pitch Bender		
Modulation		
Panpot		
Reverb		
Delay		

The "COMMON" Parameters

Unlike the part parameters shown above, these are system parameters that are not routed to parts.

ACCORDION BELLOWS		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want to transmit MIDI messages of bellows.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the bellows messages.

SCENE		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want to transmit MIDI messages of Scene change.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the Scene change.

ARRANGER CONTROLS		
Parameter	Setting	Explanation
Status	OFF, ON	Select "ON" if you want to transmit MIDI messages to control a KORG Arranger.
Channel	1 ~ 16	Allows you to assign a MIDI transmit channel for the KORG arranger messages.

Saving Your Scenario in a MIDI SET

In the previous section, we saw how to change the receive and transmit MIDI parameters. Here, we'll take a look at how to save your setting in a MIDI Set.

- Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→SAVE MIDI SET page.

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

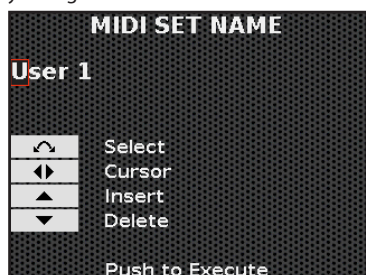
The following page is shown:



The list of User MIDI Sets is displayed.

2. Use the [DATA/ENTER] knob [▲] [▼] to select one of the User memory slot available and push the knob to confirm.

The display changes to:



In the example above, we selected the "User 1".

3. If you want to name the User MIDI set, see "Assigning the Name You Specify" (p. 36).
4. Push the [DATA/ENTER] knob to save the User MIDI Set. A message confirms the operation.

Exporting the Current MIDI Set To a USB Memory

This function allows you to export the current MIDI set to a USB Memory.

1. Select the MIDI Set you want to export. See "How to Select a MIDI Scenario (MIDI SET)" (p. 92)
2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→EXPORT MIDI SET page.
See "Moving the Cursor and Setting Parameter Values" (p. 35).
The display shows the list of the MIDI sets in the current folder of the USB memory.



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

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

The display changes to:



4. If you want to name the file, See "Assigning the Name You

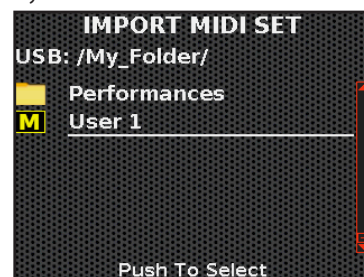
Specify" (p. 36).

5. Push the [DATA/ENTER] knob to save the MIDI Set. A message confirms the operation.

Importing a MIDI set From a USB Memory

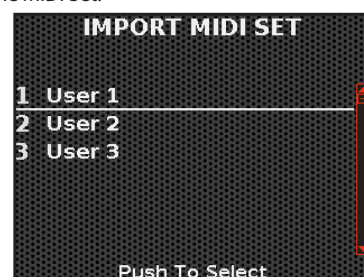
This function allows you to import a MIDI set from a USB Memory

1. Connect a USB Memory (commercially available) that contains a MIDI Set to the MEMORY port of your instrument. See "Inserting a USB Memory" (p. 27).
2. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the MIDI→IMPORT MIDI SET page.
The display shows the list of MIDI sets in the current folder of the USB memory.



The files containing a MIDI Set are easily identifiable through the icon: **M**

3. Use the [DATA/ENTER] to scroll through folders to select the MIDI Set and push the [DATA/ENTER] to confirm.
For details see "Navigating Files and Directories" (p. 36).
The instrument asks you in which user memory slot you want to import the MIDI Set.



4. Use the [DATA/ENTER] knob [▲] [▼] to select one of the User memory slot available and push the knob to import your setting. A message confirms the operation.

In this chapter, we will examine two essential components of the accordion: the bellows and its associated parameters; and the layout of the right hand buttons (only for FISA SUPREMA button type) and the left hand buttons.

Customize the Response of the Bellow to Fit Your Needs

The bellows is factory-adjusted to give the most natural response. No matter what, the FISA SUPREMA allows you to adjust the bellows response to whatever you desire. Below, we will take a look at the parameters available to adjust the bellows.

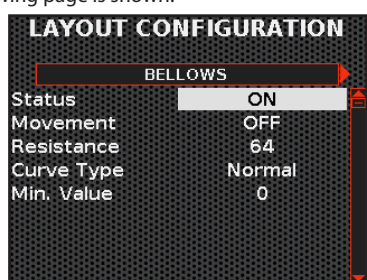
1. Press the [MENU/EXIT] button and use the [DATA/ENTER] knob to select the LAYOUT CONFIGURATION page.

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

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

The following page is shown:



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

Bellows Parameters

BELLOWS		
Parameter	Setting	Explanation
Status	OFF, ON	Choose "ON" to activate the bellows. The value of the expression is controlled by the bellows. Choose "OFF" to deactivate the bellows. Expression is always at its maximum level (127). This is a helpful setting when you're using the accordion with an external sequencer and you don't want any undesired bellows movements to conflict with the expression data being received. Obviously, during the recording of the piece and therefore the MIDI transmission towards the sequencer, this parameter must be set to "ON". For information about MIDI settings, see "About the MIDI Scenario (MIDI SET)" (p. 92).
Movement	OFF, ON	Choose "ON" to activate the movement of the bellows. Choose "OFF" to deactivate the movement of the bellows. This setting closes the air hole so that the bellows can no longer move. This is a helpful setting when you're using the accordion via MIDI as a "Sound Module" and you don't want any undesired bellows movements to conflict with the expression data being received. This setting is also useful when using the accordion with an external sequencer via MIDI during the playback phase of the recorded piece. For information about MIDI settings, see "About the MIDI Scenario (MIDI SET)" (p. 92).

BELLOWS		
Parameter	Setting	Explanation
Resistance	0 ~ 127	This setting changes the amount of resistance to the bellows moving. Adjust it according to your preferences: "0" for minimum resistance, "127" for maximum resistance, "64" is usually the standard value.
Curve Type	Light, Normal, Heavy, Fixed	This parameter set the curve of the expression. "Light": means that you do not need to apply a lot of force to achieve a maximum value of expression. "Standard": refers to a typical response. "Heavy": means that you need to apply more force to achieve a maximum value of expression. "Fixed": the expression is determined by the value specified by the "Level" parameter.
Min. Value	0 ~ 127	This parameter adjusts the expression's minimum value in the Light, Normal and Heavy curve types.
Level	0 ~ 127	Allows you to set the value of the expression when "Curve Type" is set to "Fixed". [] This parameter can only be edited if the "Curve Type" parameter is set to "Fixed".

Arrangement of the Treble Button Board Layout

This section is dedicated to the FISA SUPREMA button type only. As the name suggests, it is a type of accordion where the treble keyboard comprises buttons rather than piano keys.

There are different types of button accordions with varying Treble keyboard configurations. The configuration most used is the C-Grif and the B-Grif. Each type of configuration is more suitable for working on a certain musical genre, also depending on the geographical area. The C-Grif for example, works very well for playing chords while the B-Grif is suited for classical music.

Thanks to the FISA SUPREMA, you can decide on the keyboard layout you want to use. No need to buy a new accordion if you wish to switch between different configurations.

About Black & White Buttons

You may have noticed that the right-hand side buttons are white (for notes without alteration) and black (for notes with alteration, say #/b). By changing the configuration, for example, going from C-Griff to B-Griff, the arrangement of the black and white buttons changes, but is obviously not physically on the button keyboard of your accordion.

If you want, you can replace the buttons and install them in the right places so that the black and white buttons correspond to the notes of the configuration you have chosen. To do this, see "Replacing a Treble Button" (p. 32).

Here below, we'll examine how to choose the type of button keyboard.

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

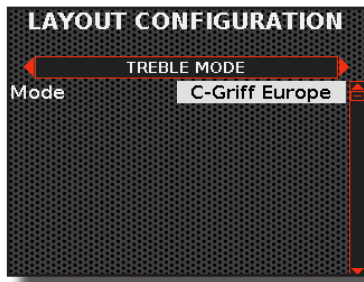
See "Moving the Cursor and Setting Parameter Values" (p. 35).

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

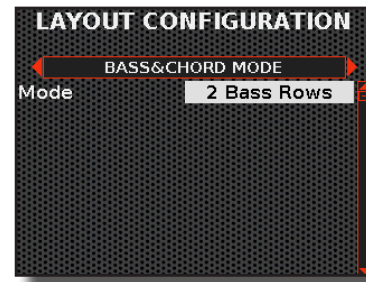
2. Use the [DATA/ENTER] knob [◀] [▶] to select the "TREBLE MODE" page.

The "The following page is shown:



3. Rotate the [DATA/ENTER] knob to choose your preferred Keyboard Button configuration.

TREBLE MODE		
Parameter	Setting	Explanation
Mode	C-Griff Europe, C-Griff 2, B-Griff Bajan, B-Griff Finnish, D-Griff 1, D-Griff 2	Choose the button board configuration you prefer. The default is: C-Griff Europe. Refer to the "Treble Button Note Layout Map" (p. 109) to determine the setting you require. Look at the note names (all Cs and Fs will be embossed on a gray background) and consider how they are set up, then choose. Octave is showed by the numbers near the letters.



3. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to choose your setting.

BASS & CHORD MODE		
Parameter	Setting	Explanation
Mode	2 BassRow, 3 BassRowA-7th, 3 BassRowA-5dim, 3 BassRowB-7th, 3 BassRowB-5dim, 3 BassRowBx-7th, 3 BassRowBelgium	Choose the button board configuration you prefer. Refer to the "Bass & Chord Button Note Layout Map" (p. 110) to determine the setting you require. The rows of bass buttons are highlighted with a gray background. The octave or chord is shown next to the letters.

Arrangement of the Left Hand Button Board Layout

The left hand of an accordion typically accompanies the melody being played on the right hand.

The left hand can have two button board systems:

- The Bass & Chord mode, known as the Stradella-bass system, has a series of buttons that play single bass notes and others that play 3 note to form major, minor, seventh and diminished chords.
- The Free Bass mode, unlike the Stradella-bass system, has all the buttons that play single notes, not chords.

Arrangement of the Bass & Chord Button Board Layout

This Bass & Chord system, known as the "Stradella," has rows of buttons that play single bass notes and others that play chords.

As with the Treble button board, we can have different configurations. For example, we can choose whether to have 2 or 3 bass rows and whether we prefer 7th or Dim chords on the last row of the buttons board. It is also possible to shift the position of all the button lines to the left (see "Shifting the Position of Notes and Chords of Button Board Layout" (p. 98). This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons.

Here below, we will see how to choose your configuration.

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

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

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "BASS&CHORD MODE" page.

The following page is shown:

Arrangement of the Free Bass Button Board Layout

Unlike the Stradella bass system, all of the buttons on a free bass keyboard play single notes, not chords. The free bass mode has a wider range of notes than the Stradella system and it's more complicated to play a melody with it. Therefore, the free bass system is more commonly used to play classical music.

Again, the FISA SUPREMA offers us the possibility of choosing among the 5 most popular keyboard configurations.

As with the Bass & Chord button board, we can shift the position of all the button lines to the left (see "Shifting the Position of Notes and Chords of Button Board Layout" (p. 98). This is useful when using the last line of the button board to recall functions and you don't want to lose the notes played by those buttons.

Here below, we will see how to choose your configuration.

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

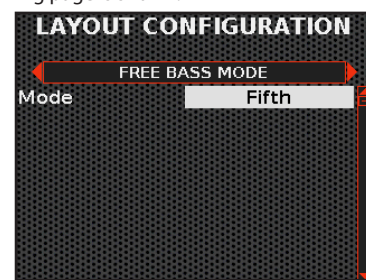
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "FREE BASS MODE" page.

The following page is shown:



3. Use the [DATA/ENTER] knob [▲] [▼] to select the desired parameter and rotate the [DATA/ENTER] knob to choose your setting.

FREE BASS MODE		
Parameter	Setting	Explanation
Mode	Minor 3rd, Bajan, Fifth, Nord Europe, Finnish	Choose the button board configuration you prefer. Refer to the "Free Bass Note Layout Map" (p. 112) to determine the setting you require. The rows of Free Bass H buttons are highlighted with a gray background. The octave is shown next to the letters.

BASS&CHORD / FREE BASS		
Parameter	Setting	Explanation
Position	0, -1 (default "0")	Choose "-1" to shift the position of the notes and chords of all button lines to the left. This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons. For more details see "What the "Position" Parameter Does" (p. 98).

Shifting the Position of Notes and Chords of Button Board Layout

Through this page you can to shift the position of all the button lines to the left. This is useful when using the last line of the button board to recall functions and you don't want to lose the bass notes and chords played by those buttons.

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

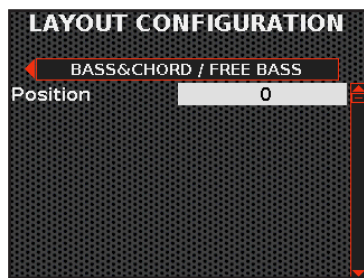
See "Moving the Cursor and Setting Parameter Values" (p. 35)".

TIPS

You can also access this page by pressing and holding the [MENU/EXIT] button from the main page.

2. Use the [DATA/ENTER] knob [◀] [▶] to select the "BASS&CHORD / FREE BASS" page.

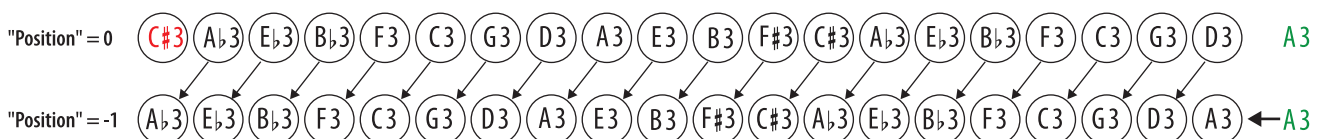
The following page is shown:



3. Rotate the [DATA/ENTER] knob to set the value to the "Position" parameter.

What the "Position" Parameter Does

This example clarifies what happens to a row of buttons when the "Position" parameter is 0 or -1.



When the "Position" parameter is set to "-1", the position of all notes moves to the left by one position, removing the leftmost note (in this example "C#3") and inserting a note to the right (in this example the note "A3").

Backup Your Data into a USB Memory

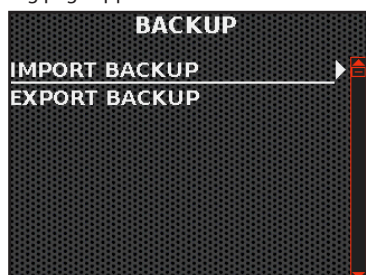
You can back up contents, settings, and sounds list from your FISA SUPREMA into a USB Memory (commercially available).

It is recommended to use this function in case you need to send your instrument to a KORG service.

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

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

The following page appears:



Instructions For Backing Up Your Settings

1. Connect the USB Memory to which you wish to save your data. See "Inserting a USB Memory" (p. 27).
2. Select the "EXPORT BACKUP" function. See "Moving the Cursor and Setting Parameter Values" (p. 35)".

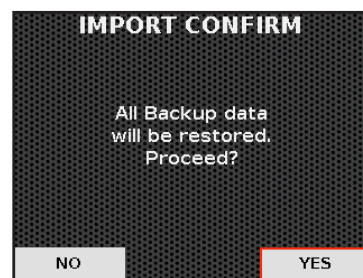
The following page appears:



3. If you want to name your backup, see "Assigning the Name You Specify" (p. 36) for details.
4. Push the [DATA/ENTER] knob to execute the backup.

Instructions For Restore Your Settings

1. Connect a USB memory containing backup data. See "Inserting a USB Memory" (p. 27).
2. Select the "IMPORT BACKUP" function. See "Moving the Cursor and Setting Parameter Values" (p. 35)".
The contents of the USB memory are displayed:
3. Use the [DATA/ENTER] knob to select the backup file you want. See "Navigating Files and Directories" (p. 36).
4. Push the [DATA/ENTER] knob to perform the function.
The following page appears:



5. Push the [DATA/ENTER] knob to proceed.
All data will be restored.

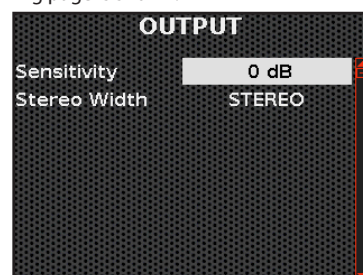
Adjusting the Signal of the Output Jacks

The FISA SUPREMA permits you to reduce the sound level that is emitted from the [L MONO] and [R] output sockets. In addition, you can determine the width of the stereo image.

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

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

The following page is shown:



On this page, you can adjust the output signal level and the wide of the stereo image.

Adjusting the Audio Level of Output Signal

This parameter is only significant when the accordion is connected to an external device as an amplifier, a mixer, or an external wireless system.

MEMO

It is important to remember that the standard input level for professional audio systems is +4 dB, which is about 12 dB greater than the consumer input level standard of -10 dB.

If the sound from your accordion is distorted even when the volume is at its lowest, try to decrease the output signal by changing the "Sensitivity" setting.

NOTE

This parameter has no effect on the accordion internal speakers.

2. Use the [DATA/ENTER] knob [▲] [▼] to select the "Sensitivity" parameter and rotate the knob to adjust the level of output signal.

Parameter	Setting	Explanation
Sensitivity	0 dB ~ -24 dB	Adjust the level of the output signal.

Adjusting the Wide Stereo Image

This parameter is only significant when the accordion is connected to an external device as an amplifier, a mixer, or an external wireless system.

For this we suggest:

3. Use the [DATA/ENTER] knob [▲] [▼] to select the "Stereo Width" parameter and rotate the knob to adjust the stereo width of the output signal.

Getting to Know USB Audio and MIDI

- A musical performance played by your accordion can be recorded via an audio sequencer on your PC.
- The music played back on your PC can be heard through the speakers of your accordion.
- A musical performance played from your accordion can be recorded as MIDI data into a sequencer on the PC.
- MIDI data sent from the PC can play on your accordion.

Adjusting the USB Audio Level

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

The following page is shown:



Checking Which Version of Operating System is Running

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

Global Configuration Parameters


These parameters allow us to set up the global settings of the instrument. The instrument will keep these settings in its memory even when it is switched off.

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

GLOBAL SETTING	
Auto Off	2h
Speaker	AUTO
Accordion Noise	ON
LCD Brightness	65
Led Brightness	HIGH
Phones Pan	+5
Glb Transpose	0

2. Use the [DATA/ENTER] knob [▲] [▼] to select the parameter and rotate the knob to adjust the value.

Parameter	Setting	Explanation
Auto Off	OFF, 5 m, 10 m, 20 m, 2 h, 4 h	<p>This setting allows the instrument to automatically shut off after a specified number of minutes if it is not in use.</p> <p>A countdown will be shown on the instrument display prior to its shutdown. Just play or touch a key on the panel to stop the auto power off.</p> <p>Choose "OFF" if you do not want to use this function.</p> <p>MEMO</p> <p>When the instrument is turned on, after a period of non-use, a screen appears which starts the countdown, just play or touch a key on the panel to stop the auto power off.</p>

Parameter	Setting	Explanation
Speaker	OFF, ON, AUTO	<p>OFF: When you use your accordion for live performances and, therefore, connect it to an external amplification system, it may be convenient to switch off the internal speakers.</p> <p>ON: If you wish to use the accordion's built-in speakers, this is the option to pick. The internal speakers continue to produce sound, even with headphones plugged in.</p> <p>AUTO: This option is the same as the previous "ON" except that if you plug in a pair of headphones, the internal speakers will be muted.</p>
Accordion Noise	OFF, ON	This parameter allows you to switch "ON" or "OFF" all digital noises of the keyboard (Treble) and the Button Board (Chord & Bass) of the accordion.
LCD Brightness	1 ~ 100	This parameter allows you to adjust the brightness of the display.
LED Brightness	LOW, HIGH	Use this parameter to change the brightness of the buttons (except the [] button). If you feel the brightness is too high, set it to "LOW". If you find the brightness to be too low, please set it to "HIGH" (default).
Phone Pan	STEREO	Adjusts the stereo width of the headphone signal.
	+9 ~ +1	
	MONO	
	-1 ~ -9	
	REVERSE	
Glb Transpose	-12 ~ +12 (semitone units)	<p>With this global parameter, you can add a transpose value to the current one. If you need to transpose the pitch of all the recalled Scenes without changing them, use this parameter.</p> <p>For more information see "Global Transposition Parameter" (p. 50).</p>

Restoring the Factory Settings (Factory Reset)

The following function allows you to recall the FISA SUPREMA's original factory settings.

WARNING

All data will be deleted. Backup your own settings to an USB memory.

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

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

The display shows the following page:



2. Move the [DATA/ENTER] knob toward right [►] to select "YES" and push the knob to confirm.

The message "Complete" informs you that the FISA SUPREMA has been initialized.

Bellows Calibration

The bellows leaves the factory perfectly calibrated and does not require any calibration. However, over time, it may become necessary to recalibrate it.

When is it essential to perform bellows calibration?

Notes played on the keyboard or button board produce no sound when the bellows is closed and not activated. However, if the accordion generates sound even though the bellows are closed, it means that the bellows need to be calibrated.

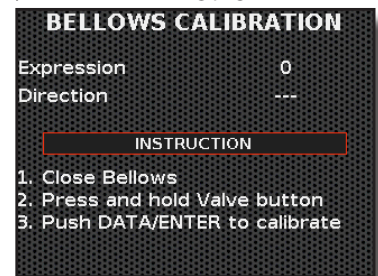
Follow the instructions below to perform the bellows calibration procedure.

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

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

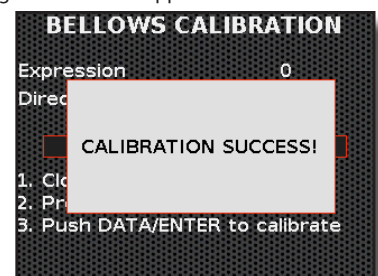


The display shows the following page:



2. Ensure a flawless closure of the bellows by pressing and holding the AIR button (p. 16).
3. To calibrate, press the [DATA/ENTER] knob after ensuring the bellows is fully closed.

A message confirmation appears:



Accordion Types List

Num.	Accordion Type
0001	Alpine
0002	Bayan
0003	Bandoneon
0004	Cajun
0005	Castelfidardo
0006	Classic
0007	Classic 2
0008	Classic 3
0009	Classic 4
0010	French Folk
0011	French Folk 2
0012	French Jazz
0013	German Folk
0014	Italian Folk
0015	Italian Folk 2
0016	Jazz

Num.	Accordion Type
0017	Liturgica
0018	Old Italy
0019	Organetto
0020	Organtone
0021	Steierische
0022	Studio
0023	Studio 2
0024	Stradella
0025	TexMex
0026	Trikitixa
0027	Celtic
0028	Concertina
0029	Finnish
0030	Irish
0031	Scottish
0032	Balkan

Num.	Accordion Type
0033	Vintage
0034	Cassotto 1
0035	Cassotto 2
0036	Bassoon
0037	Clarinet
0038	Piccolo
0039	Harmonium
0040	Musette
0041	Celeste
0042	Tremolo
0043	16' Musette
0044	16' Celeste
0045	16' Tremolo
0046 "USER 1" ~ 0055 "USER 10"	

MIDI messages related to accordion types

CC00 = 0; CC 32 = 2; PC = "Num." - Here's an example of how MIDI Messages are organized for "French Jazz": CC00 = 0; CC 32 = 2; PC = 12

Tone List

MEMO

The bold tone number shows it can be used for the "Treble Long Release" function.

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
PIANO				
0001	Jazz Grand	0	0	1
0002	Classic Grand	1	0	1
0003	Live Grand	2	0	1
0004	Pop Grand	3	0	1
0005	Dream Grand	4	0	1
0006	Jazz Grand 1 Oct	5	0	1
0007	Jazz Grand 2 Oct	6	0	1
0008	Jazz Grand 4 Oct	7	0	1
0009	Upright Piano	0	0	2
0010	Upright 1 oct	1	0	2
0011	Upright 2 oct	2	0	2
0012	Upright 4 oct	3	0	2
0013	Ragtime	0	0	4
0014	Ragtime 1 Oct	1	0	4
0015	Ragtime 2 Oct	2	0	4
0016	Ragtime 4 Oct	3	0	4
0017	Honky Tonk	4	0	4
0018	HonkyTonk 1 oct	5	0	4
0019	HonkyTonk 2 oct	6	0	4

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0020	HonkyTonk 4 oct	7	0	4
E.PIANO				
0021	Dyno Stage	0	0	5
0022	Dyno Trem	7	0	5
0023	Dyno Bell	8	0	5
0024	Suitcase	1	0	5
0025	Phaser EP	2	0	5
0026	Wurlly	5	0	5
0027	Trem. Wurlly	6	0	5
0028	FM El. Piano	1	0	6
0029	FM Full Tines	0	0	6
0030	70's EP	9	0	5
0031	70's EP Chorus	10	0	5
0032	70's EP Phaser	11	0	5
0033	70's EP Tremolo	12	0	5
0034	70's EP OD	13	0	5
0035	70's EP Phr+Trm	14	0	5
0036	EPBell	15	0	5
0037	EPBell Chorus	16	0	5
0038	EPBell Phaser	17	0	5

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0039	EPBell Tremolo	18	0	5
0040	EPBell OD	19	0	5
0041	EPBell Phr+Trm	20	0	5
0042	Dirty EPBell	21	0	5
0043	EPBell Flanger	22	0	5
0044	EPBell HardOD	23	0	5
0045	70's EP Bright	24	0	5
0046	EP Bell Bri+Ch	25	0	5
0047	70's EP Bri+Ch	26	0	5
0048	70's EP Bri+Ph	27	0	5
0049	70's EP Bri+Tr	28	0	5
0050	Electric Grand	1	0	3
0051	El. Grand Trem	2	0	3
0052	Rock Piano	0	0	3
0053	Bright El. Piano	4	0	5
0054	Soft El. Piano	3	0	5
PLUCKED				
0055	Harpischord 8'	0	0	7
0056	Harpischord 4'	1	0	7
0057	Coupled Harpsi	2	0	7

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0058	Harpsi Lute	3	0	7
0059	Harp	0	0	47
0060	Cool Clav	0	0	8
0061	Groovy Clav	1	0	8
0062	Doctor Clav	2	0	8
0063	Funky Clav	3	0	8
0064	Wah-Wah Clav	4	0	8
0065	Drive Clav	5	0	8
0066	Pizzicato	0	0	46
0067	Urban Harp	1	0	47
PERCUSSIVE				
0068	Celesta	0	0	9
0069	Vibraphone	0	0	12
0070	Marimba	0	0	13
0071	Xilophone	0	0	14
0072	Tubular Bells	0	0	113
0073	ClassicPercussion	0	0	48
STRINGS				
0074	Easy Strings	0	0	49
0075	FastOrchestra	0	0	50
0076	Attack Strings	2	0	49
0077	Choir Strings	2	0	52
0078	Large Strings	1	0	49
0079	MellowStrings	2	0	50
0080	Soft Strings	1	0	50
0081	5th Strings	3	0	50
0082	Slow Analog	2	0	51
0083	AnalogStrings	1	0	52
0084	Strings Pad	0	0	51
0085	Synth Strings	1	0	51
0086	80's Strings	0	0	52
0087	Cello Tape Dry	0	0	43
0088	Cello Tape Rev	1	0	43
0089	Cello Tape Cut	2	0	43
0090	Strings TapeDry	3	0	49
0091	String TapeRev	4	0	49
0092	Strings TapeCut	5	0	49
0093	ViolaTape Dry	1	0	42
0094	ViolaTape Rev	2	0	42
0095	ViolaTape Cut	3	0	42
0096	ViolinsTapeDry	4	0	50
0097	ViolinsTapeRev	5	0	50
0098	ViolinsTapeCut	6	0	50
PAD				
0099	Warm Pad	0	0	90
0100	Choir Pad	1	0	54
0101	Square Pad	2	0	90
0102	Soft Pad	1	0	90
0103	Dark Pad	0	0	54
0104	Organ Pad	3	0	90
0105	90's Pad	5	0	91

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0106	Fanta Bell	0	0	101
0107	Dexi Heaven	1	0	101
0108	Flute Tape Dry	1	0	74
0109	Flute Tape Rev	2	0	74
0110	Flute Tape Cut	3	0	74
CHOIR				
0111	Mmh Choir	0	0	53
0112	Classic Choir	1	0	53
0113	Synth Vox	0	0	55
0114	Space Vox	1	0	55
0115	Boys Tape Dry	2	0	53
0116	Boys Tape Rev	3	0	53
0117	Boys Tape Cut	4	0	53
0118	FemaleTape Dry	5	0	53
0119	FemaleTape Rev	6	0	53
0120	FemaleTape Cut	7	0	53
0121	Male Tape Dry	8	0	53
0122	Male Tape Rev	9	0	53
0123	Male Tape Cut	10	0	53
BRASS				
0124	Full Brass	0	0	62
0125	Sax & Trumpet	1	0	62
0126	Sax Section	2	0	62
0127	Trumpet Section	3	0	57
0128	Horns	0	0	61
0129	Synth Brass	0	0	63
0130	Poly Brass	1	0	63
0131	Fat Syn Brass	3	0	63
0132	Analog Brass	2	0	63
SOLOIST				
0133	Violin	0	0	41
0134	Viola-Cello	0	0	42
0135	Flute	0	0	74
0136	Piccolo	0	0	73
0137	Clarinet	0	0	72
0138	Oboe	0	0	69
0139	English Horn	0	0	70
0140	Bassoon	0	0	71
0141	Harmonica	0	0	23
0142	Trumpet	2	0	57
0143	Classic Trumpet	0	0	57
0144	Baroque Trump	4	0	57
0145	Trombone	0	0	58
0146	Flugelhorn	1	0	57
0147	French Horn	1	0	61
0148	Soprano Sax	0	0	65
0149	Alto Sax	0	0	66
0150	Tenor Sax	0	0	67
SYNTH				
0151	SynthLead 1	0	0	82
0152	Synth mellow	1	0	82

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0153	SynthLead 2	2	0	82
0154	SynthLead 3	3	0	82
0155	SynthLead 4	4	0	82
0156	SynthLead 5	5	0	82
0157	Lucky Lead	0	0	83
0158	Expressive	1	0	83
0159	Expressive Fat	2	0	83
0160	Expressive Bell	3	0	83
0161	Mellow Lyle	4	0	83
0162	Octave OSC	5	0	83
0163	Mellow Lead	6	0	83
0164	Clear Lead	7	0	83
0165	Saw Solo	8	0	83
0166	OSC Sync	9	0	83
0167	Mini Square	10	0	83
0168	Mini Triangle	11	0	83
0169	Triangle	12	0	83
0170	Pure Sine	13	0	83
0171	SawSquare	14	0	83
0172	Clear Saw Sqr	15	0	83
0173	70's Saw Sqr	16	0	83
0174	2600 Pulse 50	17	0	83
0175	2600 Pulse 20	18	0	83
0176	2600 PulseOD	19	0	83
0177	Clear PW	20	0	83
0178	OB_Synth_1	0	0	81
0179	OB_Synth_2	1	0	81
0180	OB_Synth_3	2	0	81
0181	OB_Synth_4	3	0	81
0182	Lyle Lead	4	0	81
0183	Lyle Mono	5	0	81
0184	Poly Synth	0	0	91
0185	Super Saw	1	0	91
0186	Fast Synth	2	0	91
0187	Poly Saw	3	0	91
0188	Euro Synth	4	0	91
0189	Euro Stack	0	0	94
0190	Poly_Chord	1	0	94
0191	Big Stack	2	0	94
0192	Chord Stack	3	0	94
GUITAR				
0193	Nylon Guitar	0	0	25
0194	Steel Guitar	0	0	26
0195	Jazz Guitar	0	0	27
0196	Overdrive GT.	0	0	30
0197	Mandolin Trem	101	0	26
0198	Mandolin	100	0	26
0199	Mandolin+Trem	102	0	26
0200	Mandolin+Off	103	0	26
0201	Mandolin&Trem	104	0	26

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
BASS				
0202	Tuba	0	0	59
0203	Double Bass	1	0	33
0204	Double Bs&Ride	2	0	33
0205	Upright Bass	0	0	33
0206	Rock Bass	1	0	35
0207	Rock Slap Bass	0	0	38
0208	Rock Soft Slap	1	0	38
0209	Elec. Bass	2	0	34
0210	El. Bass Dark	3	0	34
0211	Soft Slap Bass	0	0	37
0212	Hard Slap Bass	1	0	37
0213	Pop Big Bass	4	0	34
0214	Pop Bass	5	0	34
0215	Pop Elec.Bass	6	0	34
0216	Fat Bass	7	0	34
0217	Contemp. Bass	8	0	34
0218	Palm Muting Bs	9	0	34
0219	Old Muted Bass	2	0	35

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0220	Fretless Bass	0	0	36
0221	Fingered Bass	0	0	34
0222	5 String Bass	1	0	34
0223	Picked Bass	0	0	35
0224	Pedal Bass	5	0	39
0225	Pedal DoubleBs.	3	0	33
0226	Modular Bass	1	0	39
0227	FM Bass	0	0	40
0228	Synth Bass	0	0	39
0229	Smooth Bass	1	0	40
0230	Fat SynBass	2	0	39
0231	Reso Bass	3	0	39
0232	Big Reso Bass	4	0	39
HSC BASS				
0233	AlpineTuba&Bass	0	4	18
0234	AlpineTuba&SynB	0	4	19
0235	Alpine Tuba Mix	0	4	20
0236	Waltz Bass&Guit	0	4	21
0237	N.OrleansFanfare	0	4	22

Num.	Name	CC00 (MSB)	CC32 (LSB)	PC
0238	Bass Symphonic	0	4	23
HSC CHORD				
0239	Folk Ac. Guitar	0	3	1
0240	Waltz El. Guitar	0	3	2
0241	Ukulele Chord	0	3	3
0242	Django's Waltz	0	3	4
0243	Django's Swing	0	3	5
0244	JazzGuit Chord	0	3	6
0245	Pop Ac.&El. Guit	0	3	7
0246	R&B El. Guitar	0	3	8
0247	Rhumba Ac. Guit	0	3	9
0248	Rock'n El. Guitar	0	3	10
0249	Ska&Reggae Guit	0	3	11
0250	Mowtown Crunch	0	3	12
0251	CountryBanjo&Gt	0	3	13
0252	N.Orleans Banjo	0	3	14
0253	SymphonicBolero	0	3	15
0254	SymphonicVienna	0	3	16
0255	BaroqueEnsembl	0	3	17

Organ Preset Sound List

Num.	Upper	Lower	Pedal
TW1 (CC00 = 0; CC32 = 1; PC = 1)			
TW2 (CC00 = 0; CC32 = 1; PC = 2)			
0001	00 8650 000	00 7878 770	83
0002	00 8876 000	00 8867 660	85
0003	00 8740 000	00 8484 540	80
0004	00 7877 555	00 7877 550	08
0005	00 8706 000	00 8866 544	28
0006	00 5786 400	00 7864 400	58
0007	00 7867 540	00 6845 433	88
0008	00 6876 540	00 8030 000	
0009	43 8756 333	42 7866 244	
0010	00 8800 000	80 8000 000	
0011	88 8000 000	88 00 70 770	
0012	87 8000 456	83 8000 000	
0013	88 8800 000	00 8880 000	
0014	86 8600 008	30 8005 000	
0015	80 8800 008	00 8840 000	
0016	87 6543 211	00 8600 000	
0017	88 5324 588	80 8400 008	
0018	80 8000 008		
0019	88 8233 211		
0020	86 4200 357		
0021	68 6040 000		
0022	88 8604 000		
0023	80 0008 888		
0024	88 8888 888		

Num.	Upper	Lower	Pedal
FARF (CC00 = 0; CC32 = 1; PC = 3)			
0025	00 0088 008	00 0088 888	80
0026	00 0080 808	00 8000 808	88
0027	08 0000 088	00 8080 808	
0028	08 0088 888	00 0888 808	
0029	00 8080 888	00 8880 800	
0030	80 8080 808	00 0808 080	
0031	08 0888 808	00 0888 080	
0032	08 8880 800	00 0880 800	
0033	08 0808 080	00 0000 008	
0034	80 8000 808	00 0000 080	
0035	08 0888 080	00 0000 800	
0036	80 0880 800	00 0000 808	
0037	80 0000 008	00 0080 808	
0038	08 0000 080		
0039	08 0000 800		
0040	80 0000 808		
VX (CC00 = 0; CC32 = 1; PC = 4)			
0041	38 8033 078	03 8800 367	88 0000 080
0042	80 8000 008	08 8000 008	08 0000 080
0043	88 8026 057	06 8004 208	08 0000 008
0044	08 0048 066	08 0800 557	08 0000 088
0045	88 0048 056	03 8000 667	80 0000 080
0046	80 0000 077	05 6700 475	80 0000 008
0047	88 0000 088	08 0000 080	88 0000 008
0048	88 0000 080	08 8040 086	88 0000 088

Num.	Upper	Lower	Pedal
0049	88 8808 080	08 8444 480	80 0000 088
0050	68 8808 884		
0051	88 0080 884		
0052	08 8800 080		
0053	88 8886 675		
0054	88 8800 078		
0055	88 8888 874		
PIPE (CC00 = 0; CC32 = 1; PC = 5)			
0056	00 8000 000	08 0000 000	80 0
0057	08 0000 000	08 0040 000	48 0
0058	08 0080 000	80 0000 000	88 0
0059	00 0000 800	80 6000 000	88 8
0060	60 8000 000	40 0080 000	08 0
0061	08 8000 000	00 0080 000	08 8
0062	08 0800 000	88 0000 000	80 8
0063	00 8800 000	88 8000 000	00 8
0064	88 0000 000	88 8600 000	
0065	80 0800 000	80 8800 000	
0066	08 8800 000	80 8650 000	
0067	08 8880 000	80 8808 000	
0068	88 8888 000	88 8808 000	
0069	88 8888 008	88 8888 000	
USER 1 (CC00 = 0; CC32 = 1; PC = 6)			
USER 2 (CC00 = 0; CC32 = 1; PC = 7)			

Drum Sets List

Num.	Drum Set	Num.	Drum Set	Num.	Drum Set	Num.	Drum Set	Num.	Drum Set
0001	ALPINE	0017	BRUSH	0033	DJANGO WALTZ 3	0049	RHUMBA 3	0065	WALTZ 3
0002	ALPINE 2	0018	BRUSH 2	0034	HAWAI	0050	SYRTAKI	0066	WIEN WALTZ
0003	ALPINE 3	0019	CHA CHA	0035	HAWAI 2	0051	SYRTAKI 2	0067	WIEN WALTZ 2
0004	ARGTANGO	0020	CHA CHA 2	0036	HAWAI 3	0052	SYRTAKI 3	0068	WIEN WALTZ 3
0005	ARGTANGO 2	0021	CHARLESTON	0037	MAZURKA	0053	SKA	0069	EFX SHAK
0006	ARGTANGO 3	0022	CHARLESTON 2	0038	MAZURKA 2	0054	SKA 2	0070	EFX RAIN
0007	BEGUINE	0023	COUNTRY	0039	MOTOWN	0055	SLOW ROCK	0071	EFX RATL
0008	BEGUINE 2	0024	COUNTRY 2	0040	MOTOWN 2	0056	SLOW ROCK 2	0072	EFX CHIM
0009	BEGUINE 3	0025	COUNTRY 3	0041	MOTOWN 3	0057	TANGO	0073	EFX VINL
0010	BOLERO	0026	DIXIE	0042	PASO DOBLE	0058	TANGO 2	0074	EFX MIX
0011	BOLERO 2	0027	DIXIE 2	0043	PASO DOBLE 2	0059	TANGO 3	0075	TIMPANI
0012	BOLERO 3	0028	DIXIE 3	0044	POLKA	0060	TANGO 4	0076	SNARE
0013	BOLERO 4	0029	DJANGO SWING	0045	POLKA 2	0061	TARANTA	0077	TRIANGLE
0014	BOSSA	0030	DJANGO SWING 2	0046	POLKA 3	0062	TARANTA 2	0078	CRASH
0015	BOSSA 2	0031	DJANGO WALTZ	0047	RHUMBA	0063	WALTZ	0079	RIDE
0016	BOSSA 3	0032	DJANGO WALTZ 2	0048	RHUMBA 2	0064	WALTZ 2	0080	CYMBALS

MIDI messages related to Drum Sets

CC00 = 0; CC 32 = 5; PC = "Num."

Here's an example of how MIDI Messages are organized for "Bolero": CC00 = 0; CC 32 = 5; PC = 10

Drum Instruments List

Num.	Drum Instrument	Num.	Drum Instrument	Num.	Drum Instrument	Num.	Drum Instrument	Num.	Drum Instrument
0001	Bolero loop	0023	Claps 2 Off	0045	Kick	0067	SideStick_Vel	0089	Timbales 2
0002	Bolero Loop 2	0024	Congas	0046	Kick 2	0068	Snare	0090	TimbalesFlam
0003	Bolero Loop + Vel	0025	Congas 2	0047	Kick 3	0069	Snare 2	0091	TimbalesFlam 2
0004	Bongo	0026	Cowbell	0048	Orch Bass Drum	0070	Snare 3	0092	TimbalesFlam 3
0005	Bongo 2	0027	Cowbell 2	0049	Orch Cymbals	0071	Snare 4	0093	Timpani
0006	Bongo 3	0028	Crash	0050	Orch Cymbals Vel	0072	Snare Off	0094	Timpani Roll
0007	Bongo 4	0029	Flute Gliss	0051	Orch Cymbals 2	0073	Snare 2 Off	0095	Timpani Roll Vel
0008	BongoRoll Vel	0030	Flute Gliss Vel	0052	Orch Cymbals 2 Vel	0074	Snare 3 Vel	0096	Triangle
0009	Brush	0031	Gong	0053	Orch Snare	0075	Snare Roll	0097	Triangle Vel
0010	Brush Loop	0032	Gong Vel	0054	Orch Snare 2	0076	Snare Roll 2	0098	Vinyl Loop
0011	Brush Off	0033	Harp Gliss	0055	Orch SnareRoll	0077	SnareRoll Vel	0099	Vinyl Lopp Vel
0012	Brush Roll Vel	0034	Harp Gliss Vel	0056	Orch SnareRoll 2	0078	SnareRoll 2 Vel	0100	EFX Shakers
0013	Cabasa	0035	HiHat	0057	Ride	0079	SnareRoll 3 Vel	0101	EFX Shakers Vel
0014	Cabasa Off	0036	HiHat+Off	0058	Ride+Crash Vel	0080	Tambourine	0102	EFX RainStick
0015	Cajon	0037	HiHat+Off 2	0059	Ride 2+Crash Vel	0081	Tambourine 2	0103	EFX RainStick Vel
0016	Cajon 2	0038	HiHat+Off 3	0060	Ride+Off	0082	Tambourine 3	0104	EFX Rattles
0017	Castanet H	0039	HiHat+ Open Vel	0061	RimShot	0083	Tambourine 4	0105	EFX Rattles Vel
0018	Castanet L	0040	HiHat 2	0062	Rimshot 2	0084	Tambourine 5	0106	EFX WChimes
0019	Castanet Flam	0041	HiHat 2 Off	0063	Rimshot 3	0085	Tambourine Vel	0107	EFX WChimes Vel
0020	CastanetRoll Vel	0042	HiHat 2+Open Vel	0064	Rimshot 4	0086	Tambourine Off		
0021	Claps	0043	HiHat Open	0065	RimShot Off	0087	Tambourine 2 Off		
0022	Claps 2	0044	HiHat Pedal	0066	SideStick	0088	Timbales		

Effects Types and Parameters List

A "c1" or "c2" next to the effect parameter shows that, if assigned, it can be adjusted via the [FX-C1] and [FX-C2] knobs.

1: Thru

The effects processor is bypassed.

2: EP Tremolo

This effect cyclically modulates (Speed) the amplitude (Intensity) to add tremolo to the sound. It's the electric piano typical effect.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.

3: Equalizer

This is a four-band stereo equalizer (low, mid x 2, high).

Parameter	Setting	Explanation
Low Freq	40 ~ 400 Hz	Selects the frequency of the low range.
Low Gain (c1)	-12 ~ 0 ~ +12	Adjusts the gain of the low frequency.
High Freq	400 Hz ~ 8 KHz	Selects the frequency of the high range.
High Gain (c2)	-12 ~ 0 ~ +12	Adjusts the gain of the high frequency.
Mid1 Freq	100Hz ~ 4 KHz	Selects the frequency of the Mid1 range.
Mid1 Gain	-12 ~ 0 ~ +12	Adjusts the gain of the Mid1 frequency.
Mid1 Q	0.5 ~ 12.0	Move this parameter to adjust the width of the area around the Middle 1 frequency that will be affected by the Gain setting. Higher values of Mid1 Q set narrowest area.
Mid2 Freq	100Hz ~ 4KHz	Selects the frequency of the Mid2 range.
Mid2 Gain	-12 ~ 0 ~ +12	Adjusts the gain of the Mid2 frequency.
Mid2 Q	0.5 ~ 12.0	Move this parameter to adjust the width of the area around the Middle 2 frequency that will be affected by the Gain setting. Higher values of Mid2 Q set narrowest area.

4: Vibrato

Vibrato is a musical effect consisting of a regular, pulsating change of pitch. It is used to add expression to instrumental music.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Sets the speed of the vibrato effect.
Intensity (c2)	0 ~ 100	Allows you to set the vibrato intensity.

5: Flanger

This effect gives a significant swell and movement of pitch to the sound. It produces a metallic resonance effect.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the flanger intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Balance	0 ~ 100	Balance the Volume between the direct and the effect sound.

Parameter	Setting	Explanation
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the flanger starts working.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees It give more spatial of the sound.

6: Chorus

This effect adds thickness and warmth to the sound by modulating the delay time of the input signal. You can add spread to the sound by offsetting the phase of the left and right LFOs from each other.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the chorus intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the chorus sound that is fed back into the effect. Negative (-) settings will invert the phase.
Balance	0 ~ 100	Balance the Volume between the direct and the effect sound.
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the chorus starts working.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

7: Phaser

This effect creates a swell by shifting the phase. It is very effective on electric piano sounds. You can add spread to the sound by offsetting the phase of the left and right LFOs from each other.

Parameter	Setting	Explanation
Rate (c1)	0.10 ~ 12.50 Hz	Adjust the modulation speed.
Intensity (c2)	0 ~ 100	Allows you to set the phaser intensity.
Feedback	-96 ~ +96 %	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

8: Reverb

This effect adds reverberation to the sound, simulating an acoustic space as a room or a larger halls or stadiums.

Parameter	Setting	Explanation
Level (c1)	0 ~ 127	Set the quantity of Reverb effect
Damping	0 ~ 127	Adjusts the amount of damping of the room (Carpet, Wood, Brick, Concrete, Marble). Higher values increase the amount of high-frequency attenuation.
Room Size (c2)	0 ~ 127	It determines the size of the simulated room.
Width	0 ~ 127	Adjusts the stereo width of the Reverb effect. Higher value increase the stereo width.

Parameter	Setting	Explanation
PreDelay	0 ~ 100 ms	Adjusts the delay from the direct signal and the moment when the reverb starts working. This is used to simulate the distance between the original signal and the reflective surfaces.

9: Delay

The delay effect is used to simulate echo (repetition).

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

10: Cross Delay

Cross Delay allows you to create advanced stereo delay.

Each echo can be sent to the opposite channel from the source signal (echo of the left channel is heard on the right).

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

11: Triple Tap Delay

The Triple Tap Delay produces three delay sounds: center, left and right.

Parameter	Setting	Explanation
Delay L	0 ~ 1000 ms	Sets the delay time for the left channel.
Delay R	0 ~ 1000 ms	Sets the delay time for the right channel.
Delay C	0 ~ 1000 ms	Sets the delay time for the center (L+R) channel.
Feedback (c1)	-96 ~ +96 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Level L	0 ~ 100	Adjust the volume of the left delay sound.
Level R	0 ~ 100	Adjust the volume of the right delay sound.
Level C	0 ~ 100	Adjust the volume of the center delay sound.
Wet (c2)	0 ~ 100 %	Adjust the quantity of the delayed ("wet") signal.
Dry	0 ~ 100 %	Adjust the quantity of the unmodified ("dry") signal.

12: Rotary

The rotary is a typical effect generated by the rotation of the speakers, this rotation creates a Larsen effect. It gives spaciousness to the sound.

Parameter	Setting	Explanation
Speed	Slow, Fast	Switches the speaker rotation speed between slow and fast.
Brake (c1)	OFF, ON	This parameter allows you to manually control the wheel brake. Off is the default; the tone wheels will turn normally. Changing this to On will make the tone wheels gradually slow down and stop.
Vibrato Sw	OFF, ON	Disable and enable the vibrato effect.
Vibrato Type (c2)	V1, C1, V2, C2, V3, C3	This selects one of the six classic Vibrato/Chorus presets. "V" stands for Vibrato, and "C" stands for Chorus.

13: Tremolo

This effect cyclically modulates (Speed) the amplitude (Intensity) to add tremolo to the sound.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.

14: Tremolo Pan

This effect is similar to the Tremolo. It include an extra parameter that indicate the phase between the left or right channel.

Parameter	Setting	Explanation
Speed (c1)	0.10 ~ 12.50 Hz	Sets the speed of the tremolo effect.
Intensity (c2)	0 ~ 100	Depth to which the effect is applied.
Phase	0 ~ 180 deg	This sets the LFO phase difference between the left and right, in steps of 10 degrees.

15: Overdrive

This effect is designed to work and sound like an old tube amp turned up loud. It suitable for hard rock and similar musical genres.

Parameter	Setting	Explanation
Drive (c1)	1 ~ 100	Higher Drive settings, mean more distortion.
Tone (C2)	100 Hz ~ 10.0 KHz	Use this parameter to accent or attenuate certain dominant or unwanted overtones.
Level	0 ~ 100	Increase or decrease the volume of the effect.
Low Freq	80 ~ 400	Selects the frequency of the low range.
Low Gain	-12 ~ 0 ~ +12	Adjusts the gain of the low frequency.
High Freq	800Hz ~ 8KHz	Selects the frequency of the high range.
High Gain	-12 ~ 0 ~ +12	Adjusts the gain of the high frequency.

16: Wah-Wah

It is a type of effect that alters the tone and frequencies of the input signal to create a unique sound, mimicking the human voice and taking the onomatopoeic name "Wah-Wah".

Parameter	Setting	Explanation
Mode	Auto, Manual, Envelope	Auto: The "Manual" parameter is automatically controlled by the internal LFO. Manual: The "Manual" parameter can be controlled by assigning the "FX MANUAL" function to the following controllers: <ul style="list-style-type: none"> • "Master Bar Control" (only for FISA SUPREMA). See p. 57. • "Touch Sensor". See p. 59. • "G-Sensor". See p. 59. • "Aftertouch" (only for FISA SUPREMA piano type). See p. 57. Envelope: the effect is controlled by the envelope of the sound and consequently by the dynamics of the notes played on the keyboard.
Manual	0 ~ 127	Adjusts the center frequency at which the effect is applied. This parameter can be also controlled by assigning the "FX MANUAL" function to the following controllers: <ul style="list-style-type: none"> • "Master Bar Control" (only for FISA SUPREMA). See p. 57. • "Touch Sensor". See p. 59. • "G-Sensor". See p. 59. • "Aftertouch" (only for FISA SUPREMA piano type). See p. 57.
Filter	Low Pass, High Pass, Band Pass, Peak	Low Pass : The wah effect will be applied over a low frequency range. High Pass: The wah effect will be applied over a high frequency range. Band Pass : The wah effect will be applied over a narrow frequency range. Peak: The wah effect will be applied over a specific center frequency.
Low Freq	100Hz ~ 10.0KHz	Selects the frequency of the low range.
High Freq (c1)	100Hz ~ 10.0KHz	Selects the frequency of the High range.
Low Q	0.5 ~ 10.0	Move this parameter to adjusts the width of the area around the Low or High Frequency.
Hi Q	0.5 ~ 10.0	
LFO Rate (c2)	0.1Hz ~ 12.50Hz	Frequency of modulation.
LFO Curve	Linear, Quadratic	LFO curve trend.
Balance	0 % ~ 100%	Adjusts the balance between original and the effect sound.
Env Threshold	-40dB ~ 0dB	Adjust the threshold of the envelop
Env Attack	0ms ~ 250ms	Adjust the attack of the envelop
Env Release	0ms ~ 1000ms	Adjust the release of the envelop

Parameter	Setting	Explanation
Manual (c1)	0 ~ 127	Adjusts the center frequency at which the effect is applied. This parameter can be also controlled by assigning the "FX MANUAL" function to the following controllers: <ul style="list-style-type: none"> • "Master Bar Control" (only for FISA SUPREMA). See p. 57. • "Touch Sensor". See p. 59. • "G-Sensor". See p. 59. • "Aftertouch" (only for FISA SUPREMA piano type). See p. 57.
Slope	12db/Octave, 24db/Octave	The slope of filter attenuation is usually quantified in decibels per octave.
Type	Low Pass, High Pass, Band Pass, Peak	Low Pass : Attenuates the frequencies above a cutoff frequency, allowing low frequencies to pass through the filter. High Pass: Attenuates the frequencies below a cutoff frequency, allowing high frequencies to pass through the filter. Band Pass : The filter is applied over a narrow frequency range. Peak: The filter is applied over a specific center frequency.
Low Freq (c2)	100Hz ~ 10.0KHz	Selects the frequency of the low range.
High Freq	100Hz ~ 10.0KHz	Selects the frequency of the High range.
Low Q	0.5 ~ 10.0	Move this parameter to adjusts the width of the area around the Low or High Frequency.
Hi Q	0.5 ~ 10.0	

18: Compressor

This filter that attenuates ("cut") some frequency range.

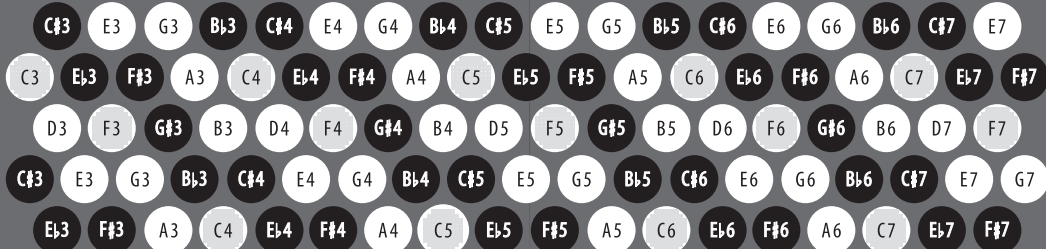
Parameter	Setting	Explanation
Threshold (c1)	-40dB ~ 0dB	The compression is activated only when the input signal exceeds the threshold level. Input levels above the threshold will be compressed, and input levels below the threshold will not be compressed.
Ratio (c2)	1:1 ~ inf:1	This parameter determines how strong is the compression. <ul style="list-style-type: none"> • At 1:1, the compressor has no effect. • For all other values the output signal will be compressed in according to the ratio value. • At Inf:1, the compressor becomes a brick-wall limiter; once the signal hits the Threshold, the output level will no longer increase, regardless of the input level.
Knee Width	0.0 ~ 1.0	Increasing this value will produce a more soft volume change around the Threshold level.
Attack Time	0ms ~ 250ms	This parameter determines how quickly the compressor will take affect after the signal crosses above the threshold.
Release Time	0ms ~ 1000ms	This parameter controls how quickly the compressor will stop reducing volume level after the signal falls below the threshold.
Makeup	-24dB ~ -24dB	Allows you to boost the compressed signal. as compression often attenuates the signal significantly.
Stereo Link	Off, On	Set the parameter "On" to operate in stereo mode.

17: Cut Filter

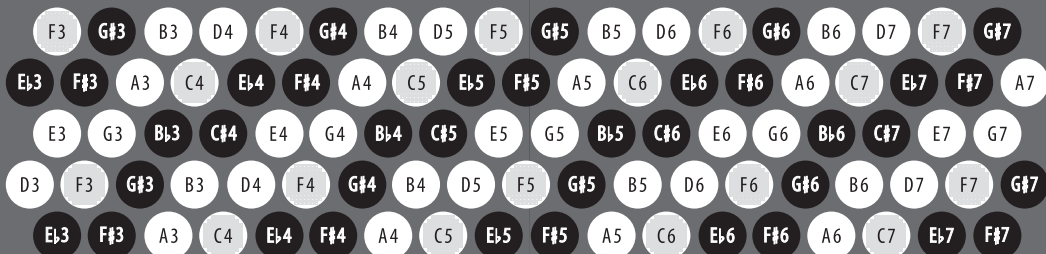
This filter that attenuates ("cut") some frequency range.

Treble Button Note Layout Map

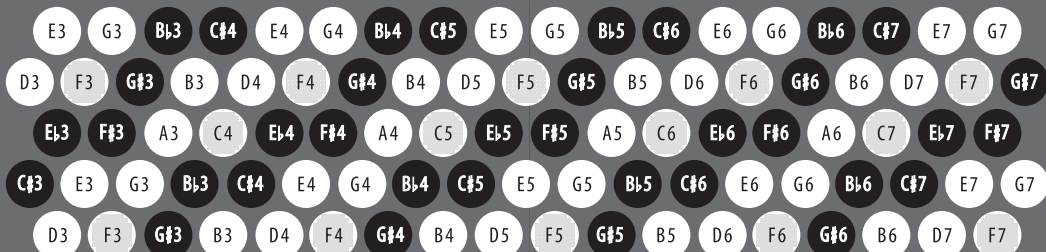
C-Griff Europe



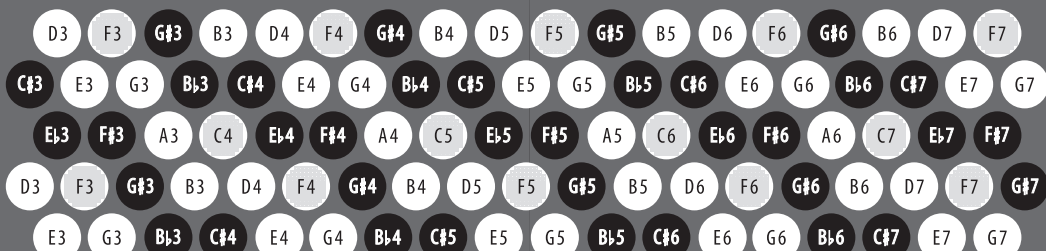
C-Griff 2



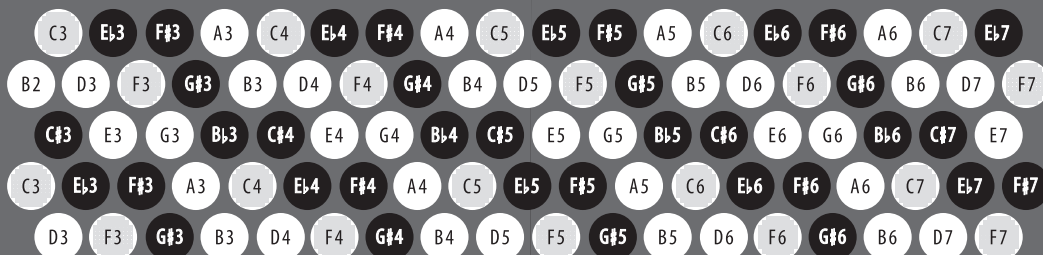
B-Griff Bajan



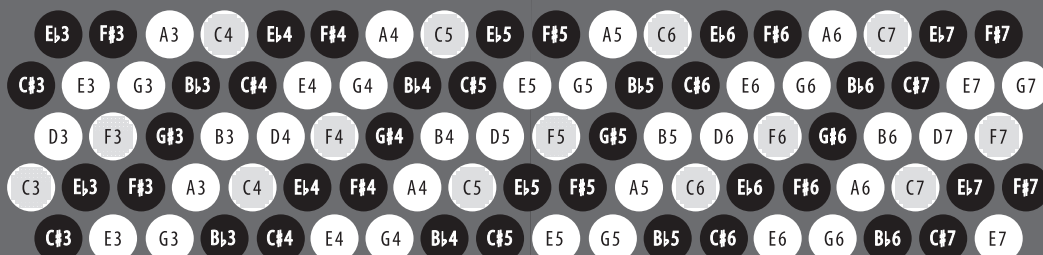
B-Griff Finnish



D-Griff 1



D-Griff 2



Bass & Chord Button Note Layout Map

Chord Notation Used in the Tables

Musicians use various kinds of chord names and symbols in different contexts to represent musical chords. As an example, a C major chord consisting of the notes C-E-G is typically represented with the chord root and the degree of the chord: C major. To make the note layout map easier to understand and more effective, the chords will be represented as this:

Chord Type Example	Chord showed on the button
C Major	C+
C minor	C-
C 7th	C7
C dim	C°

2 Bass Rows



Number of Eggs	Number of Females
1	1
2	2
3	3
4	4
5	5

7th chord = 1st - 3rd - 7th

C#3

$$^{\circ}\text{chord} = 3^{\text{rd}} - 5^{\text{th}} - 7^{\text{th}}$$

Number of Eggs	Count
1	1
2	3
3	2
4	1

Al3

7th chord = 1st - 3rd - 7th

Al3

$$^{\circ}\text{chord} = 3^{\text{rd}} - 5^{\text{th}} - 7^{\text{th}}$$

3 Bass Rows Bx 7th

Position = 0

E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3
E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3
C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3
C+	F+	B _b +	E _b +	A _b +	C#+	F#+	B+	E+	A+	D+	G+	C+	F+	B _b +	E _b +	A _b +	C#+	F#+	B+	E+
C-	F-	B _b -	E _b -	A _b -	C#-	F#-	B-	E-	A-	D-	G-	C-	F-	B _b -	E _b -	A _b -	C#-	F#-	B-	E-
C7	F7	B _b 7	E _b 7	A _b 7	C#7	F#7	B7	E7	A7	D7	G7	C7	F7	B _b 7	E _b 7	A _b 7	C#7	F#7	B7	E7

7th chord = 1st - 3rd - 7th

3 Bass Rows Belgium

Position = 0

A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3
D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3
B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3	G3	C3	F3	B _b 3	E _b 3	A _b 3	C#3	F#3	B3	E3	A3	D3
B _b +	E _b +	A _b +	C#+	F#+	B+	E+	A+	D+	G+	C+	F+	B _b +	E _b +	A _b +	C#+	F#+	B+	E+	A+	D+
B _b -	E _b -	A _b -	C#-	F#-	B-	E-	A-	D-	G-	C-	F-	B _b -	E _b -	A _b -	C#-	F#-	B-	E-	A-	D-
E _b 7	A _b 7	C#7	F#7	B7	E7	A7	D7	G7	C7	F7	B _b 7	E _b 7	A _b 7	C#7	F#7	B7	E7	A7	D7	G7

7th chord = 1st - 3rd - 7th

Free Bass Note Layout Map

Minor 3rd

Position = 0

C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2
A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2
E _b 7	C7	A6	F#6	E _b 6	C6	A5	F#5	E _b 5	C5	A4	F#4	E _b 4	C4	A3	F#3	E _b 3	C3	A2	F#2	E _b 2
D7	B6	A _b 6	F6	D6	B5	A _b 5	F5	D5	B4	A _b 4	F4	D4	B3	A _b 3	F3	D3	B2	A _b 2	F2	D2
C#7	B _b 6	G6	E6	C#6	B _b 5	G5	E5	C#5	B _b 4	G4	E4	C#4	B _b 3	G3	E3	C#3	B _b 2	G2	E2	C#2
C7	A6	F#6	E _b 6	C6	A5	F#5	E _b 5	C5	A4	F#4	E _b 4	C4	A3	F#3	E _b 3	C3	A2	F#2	E _b 2	C2

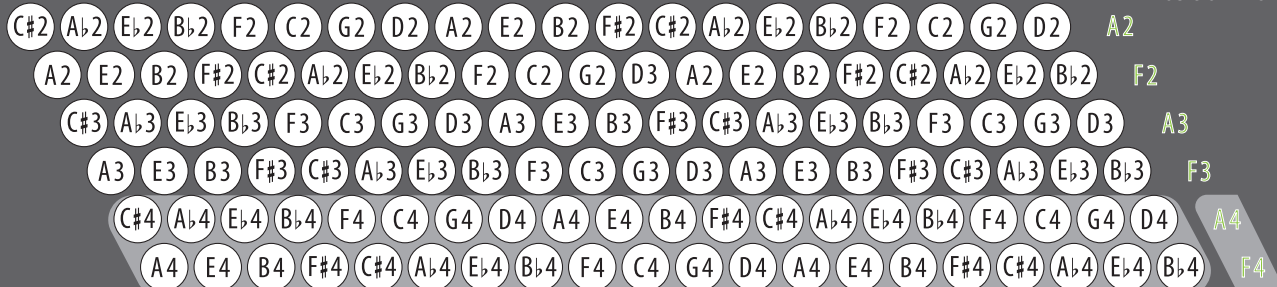
Bajan

Position = 0

C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2
A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2	C3	G2	D3	A2	E2	B2	F#2	C#3	A _b 2	E _b 2	B _b 2	F2
D2	F2	A _b 2	B2	D3	F3	A _b 3	B3	D4	F4	A _b 4	B4	D5	F5	A _b 5	B5	D6	F6	A _b 6	B6	D7
E _b 2	F#2	A2	C3	E _b 3	F#3	A3	C4	E _b 4	F#4	A4	C5	E _b 5	F#5	A5	C6	E _b 6	F#6	A6	C7	E _b 7
E2	G2	B _b 2	C#3	E3	G3	B _b 3	C#4	E4	G4	B _b 4	C#5	E5	G5	B _b 5	C#6	E6	G6	B _b 6	C#7	E7
F2	A _b 2	B2	D3	F3	A _b 3	B3	D4	F4	A _b 4	B4	D5	F5	A _b 5	B5	D6	F6	A _b 6	B6	D7	F7

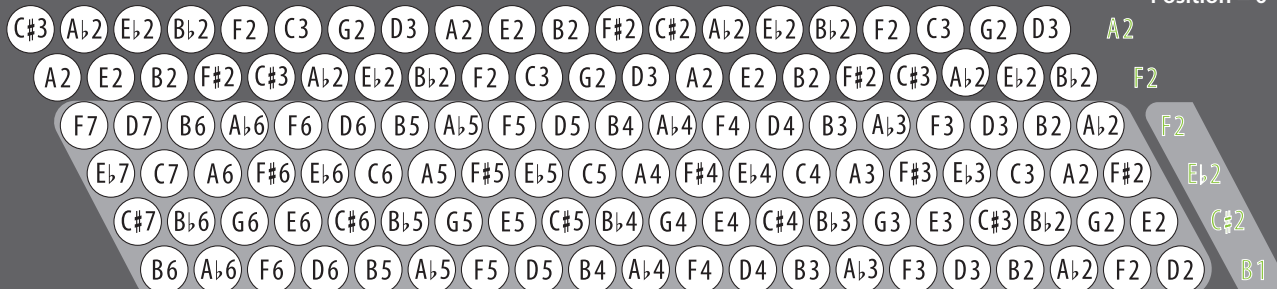
Fifth

Position = 0



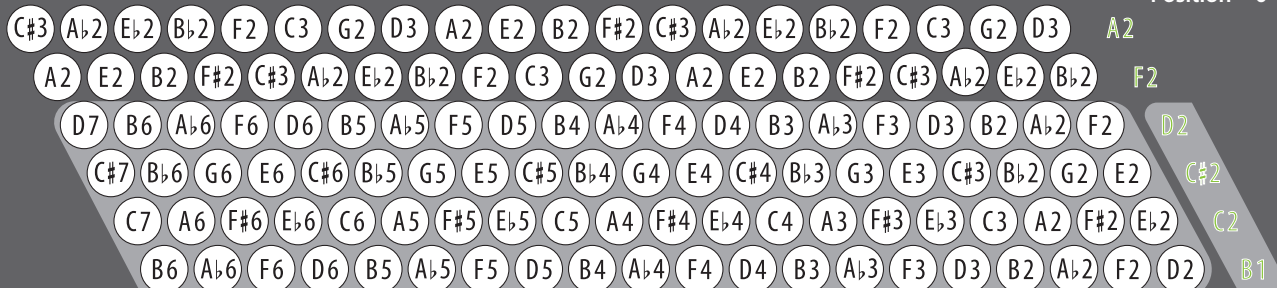
Nord Europe

Position = 0



Finnish

Position = 0



HyperReal Drum Music Scores

Below are some examples that illustrate the best way to play basses and chords in various musical styles, taking full advantage of the potential of HyperReal drums.

HDC (Hyper-Real Drum Cluster)

MUSIC SCORES

composed and transcribed by Luigi Bruti

Alpine

Arg Tango

Beguine

Bolero

Bossa

Brush Slow Waltz

Brush Slow

Cha Cha

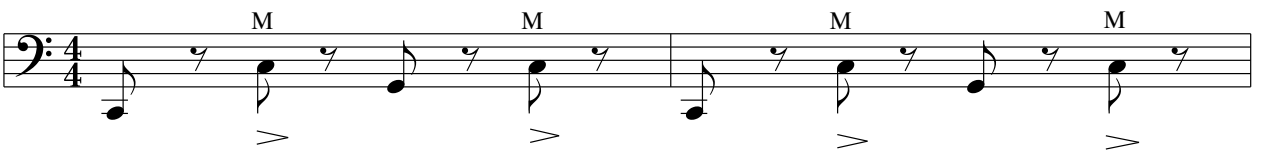
Charleston



Country



Dixie




Django Swing



Django Waltz



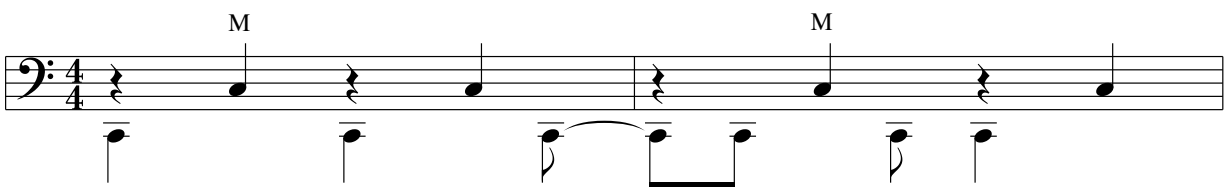
Hawai

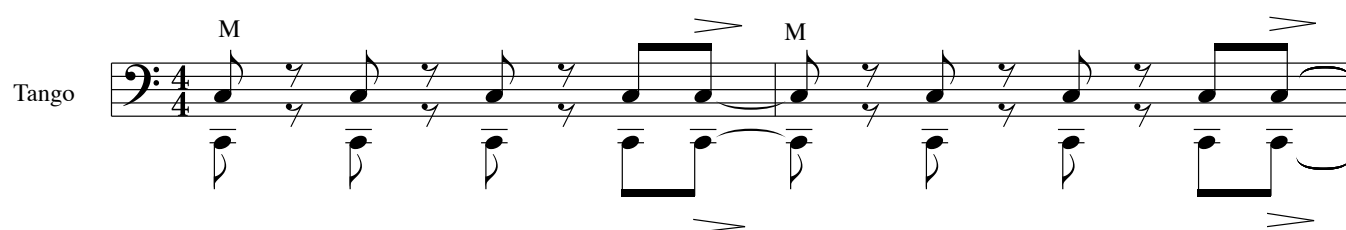
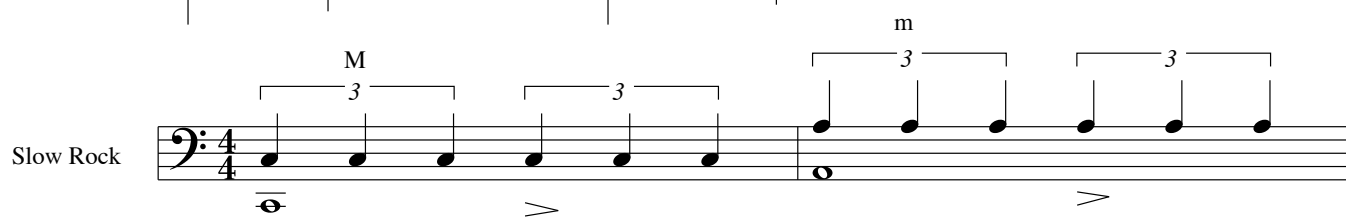
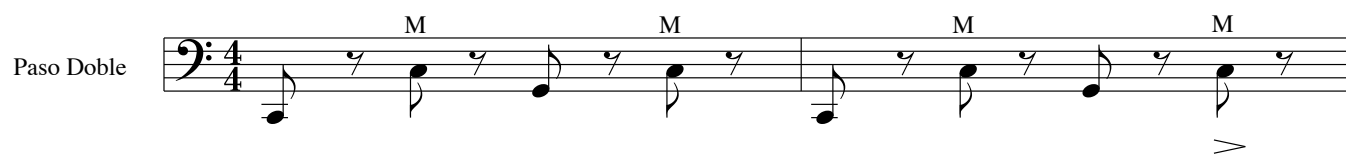


Mazurka



Motown





Waltz

Wien Waltz

Demo Song List

Num.	Title	Length	Composer
0001	Accordion Parade	3' 02"	Various
0002	Orchestra Parade	4' 27"	Various
0003	Alpine Demo 2023	0'17"	Luigi Bruti
0004	Bandoneon Demo 2023	0'29"	Luigi Bruti
0005	Bayan - Prelude C major	1'09"	Johann Sebastian Bach
0006	Cajun Demo 2023	0'21"	Luigi Bruti
0007	Castelfidardo Demo 2023	0'31"	Luigi Bruti
0008	Classic - Goldberg Variation 1- BWV 988	0'32"	Johann Sebastian Bach
0009	French Folk Demo 2023	0'36"	Luigi Bruti
0010	French Jazz Demo 2023	0'44"	Luigi Bruti
0011	German Folk Demo 2023	0'33"	Luigi Bruti
0012	Italian Folk Demo 2023	0'23"	Luigi Bruti
0013	Jazz Demo 2023	0'24"	Luigi Bruti
0014	Liturgica - Ave Maria	1'09"	Giulio Caccini
0015	Old Italy - O Sole Mio	1'09"	Eduardo Di Capua
0016	Organetto Demo 2023	0'41"	Luigi Bruti
0017	Organtone Demo 2023	0'41"	Luigi Bruti
0018	Steirische Demo 2023	0'38"	Luigi Bruti
0019	Studio - Gigue en Rondeau	0'44"	Jean Philippe Rameau
0020	TexMex Demo 2023	0'29"	Luigi Bruti
0021	Trikitixa Demo 2023	0'34"	Luigi Bruti
0022	Alps Steirische Demo 2023	0'16"	Luigi Bruti
0023	Argentine Tango Demo 2023	0'56"	Luigi Bruti
0024	Baroque Demo 2023	0'41"	Luigi Bruti
0025	Beguine Demo 2023	0'43"	Luigi Bruti
0026	Bolero	2'12"	Maurice Ravel

Num.	Title	Length	Composer
0027	Bossa Demo 2023	0'29"	Luigi Bruti
0028	Brush Demo 2023	0'53"	Luigi Bruti
0029	Cha Cha Demo 2023	0'23"	Luigi Bruti
0030	Charleston Demo 2023	0'28"	Luigi Bruti
0031	Country Demo 2023	0'18"	Luigi Bruti
0032	Dixie Demo 2023	0'25"	Luigi Bruti
0033	Django Swing Demo 2023	0'30"	Luigi Bruti
0034	Django Waltz Demo 2023	0'29"	Luigi Bruti
0035	Hawai Demo 2023	0'34"	Luigi Bruti
0036	Mariachi Demo 2023	0'24"	Luigi Bruti
0037	Mazurka Demo 2023	0'25"	Luigi Bruti
0038	Mowtown Demo 2023	0'24"	Luigi Bruti
0039	Paso Double Demo 2023	0'39"	Luigi Bruti
0040	Polka Demo 2023	0'30"	Luigi Bruti
0041	Rhumba Demo 2023	0'40"	Luigi Bruti
0042	Ska Demo 2023	0'26"	Luigi Bruti
0043	Slow Rock Demo 2023	1'11"	Luigi Bruti
0044	Syrtaki Demo 2023	0'38"	Luigi Bruti
0045	Tango Demo 2023	0'40"	Luigi Bruti
0046	Tarantella - La danza	0'25"	Gioacchino Rossini
0047	Viennese Waltz - An der schönen blauen Donau op. 314	0'48"	Johann Strauss II
0048	Waltz Demo 2023	0'34"	Luigi Bruti

ITEMS		FISA SUPREMA PIANO	FISA SUPREMA BUTTON	FISA SUPREMA C PIANO	FISA SUPREMA C BUTTON
KEYBOARD	Right Hand	41 keys	92 button	37 keys	92 button
	Left Hand	120 bass buttons velocity sensitive. Standard / Free Bass mode			
	Velocity	○	○	○	○
	Aftertouch	○	○ (via Master Bar)	X	X
TONE GENERATOR		Advanced T2L Engine			
MAXIMUM POLYPHONY		320 Voices			
ACCORDION Section	Accordion Types	45			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
	Reed Footage	9 Treble (16', 16', 16'+, 8', 8', 8'+, 4', 5' ^{1/3} , 2' ^{2/3}) 5 Bass (16', 8', 8-4', 4', 2') with selectable lowest note 5 Chord (16', 8', 8-4', 4', 2') with selectable lowest note 3 Free Bass (8', 4', 2')			
Virtual Tone Wheel Technology (Upper, Lower, Pedal)	Organ Types	Tone Wheel 1-2, Transistor (Farf, Vox), Pipe types with over 148 patches assignable to the registers			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
ORCHESTRA Section	Sounds	More than 170 patches assignable to 14 Treble Registers, 159 patches assignable to 7 Bass/Chord registers / 7 Free Bass registers 23 Special HSC Sounds (Hyperreal Sound Cluster) for chord and bass section			
	Registers	14 Treble, 7 Bass/Chord, 7 Free Bass			
ORCHESTRA 2 / SOLOIST / SYNTH Section	Sounds	Over 170 Orchestra 2 / 18 Soloist / 42 Synth patches assignable to the Treble registers			
	Registers	14 Treble			
DRUM Section	Sounds	80 Drum set assignable to the 7 Bass/Chord registers, 7 Free Bass registers Over 100 Drum instruments			
	Registers	7 Bass/Chord, 7 Free Bass			
ADDITIONAL SOUNDS		Up-loadable from USB memory and save-able on internal memory (~ 580 MB of free space available)			
USER SCENE MEMORIES		100 Banks of 6 Scenes each, providing 92400 stored registers in total			
EFFECTS		Master Reverb/Delay/EQ 2 Multi Effects for each individual Part Rotary, Vibrato/Chorus, Overdrive for Organ sounds			
BELLOWS	<ul style="list-style-type: none">• “Advanced Proportional Bellows Behavior” technology to control the resistance of the bellows by: selected registers, number of keys pressed and individual note pitch.• Independent resistance between push and pull of the bellows to balance the movement.• “Adaptive Expression Interpolation” for smoother transition and fast bellow shaking.• “Seamless Release” on Orchestral sounds at Bellows changes & inversion.				
ACCORDION SIMULATION ALGORITHMS	<ul style="list-style-type: none">• Musette detuning for each individual note: Off, 15 curve types Bellows Expression, Bellows Detune• Continuous sound-attack shaping from Slow to Fast• Bass & Chord Growl noise, Treble Growl noise (16'), Aging, Bellows direction• Individual Reed Starts, Cassotto, Treble Valve-Off noise, Treble Key-On noise• Bass & Chord Key-Off mechanical noise, Bass & Chord Key-On noise, Valve Air blow (Treble, Bass & Chord, Free bass), Bellows resonance.				
EASY / ADVANCED MODE	Accordion Type - Organ Type (Easy Mode) Scenes (Advanced Mode)				
MASTER TUNE		Adjustable from 415.4 to 466.1 Hz (step of 0.1)			
TEMPERAMENT		9 types			
CONTROLLERS	Main Volume	○	○	○	○
	Main Balance	○	○	○	○
	DATA/ENTER	○	○	○	○
	Reverb Level	○	○	○	○
	Delay Level	○	○	○	○
	FX - C 1	○	○	○	○
	FX - C 2	○	○	○	○
	3 Chin Switches	○	○	○	○
	Master Bar control	○	○	X	X
	Master Bar switch	○	○	X	X
	Touch Sensor	○	○	○	○
	“G” Sensor	○	○	○	○
AUDIO PLAYER & RECORDER		MP3 / WAV / AIFF file playback from a USB flash drive, WAV file recording to a USB flash drive			

ITEMS		FISA SUPREMA PIANO	FISA SUPREMA BUTTON	FISA SUPREMA C PIANO	FISA SUPREMA C BUTTON
OTHER FUNCTION		<ul style="list-style-type: none">• Bass & Chord Hold• Treble Long Release• Octave -1,0, +1• 6 user assignable switches on last row of bass buttons• Sound Edit: Orchestra, Orchestra2, Soloist, Synth			
BLUETOOTH®		A2DP for RX audio streaming and MIDI BLE 4.2			
DISPLAY		Color LCD 2.4"; 320 x 240 dots			
SPEAKERS ON-BOARD		YES			
RATED POWER OUTPUT		Biamp and DSP: 112 W max @THD+N<0.1%		70 W max @THD+N<0.1%	
POWER SUPPLY	AC/DC Adaptor	24V DC 5A DYS6150-2400500W		24V DC 2.5A DYS865-240250W	
	Battery Pack	Rechargeable Lithium-Ion battery: (4S2P 14,4 V, 6600 mAh) for over 9 hours autonomy			
ON BOARD CONNECTORS		OUTPUT jacks L/Mono (Treble), R/Mono (Bass): 1/4" phone type			
		PHONES jack: 1/4" phone type			
		MIDI (IN/OUT) sockets			
		USB MEMORY port: type A			
		USB COMPUTER port: type B (for MIDI and DIGITAL AUDIO IN/OUT 24 bit, 48 KHz)			
		DC IN connector			
POWER CONSUMPTION		Stand By: < 0.4 W Maximum: 74 W "ErP" LEVEL VI for Echo efficiency on stand-by consumption		Stand By: < 0.4 W Maximum: 45 W "ErP" LEVEL VI for Echo efficiency on stand-by consumption	
DIMENSIONS		542 (W) x 408 (D) x 289 (H) mm 21-3/8 (W) x 16-1/16 (D) x 11-7/16 (H) inches	500 (W) x 381 (D) x 269 (H) mm 19-11/16 (W) x 15 (D) x 10-5/8 (H) inches	501 (W) x 408 (D) x 273 (H) mm 19-3/4 (W) x 16-1/16 (D) x 10-3/4 (H) inches	469 (W) x 381 (D) x 253 (H) mm 18-1/2 (W) x 15 (D) x 10 (H) inches
WEIGHT		10.6 kg (excluding AC adaptor) 23 lbs 6 oz (excluding AC adaptor)	10.3 kg (excluding AC adaptor) 22 lbs 12 oz (excluding AC adaptor)	9.9 kg (excluding AC adaptor) 21 lbs 14 oz (excluding AC adaptor)	9.6 kg (excluding AC adaptor) 21 lbs 3 oz (excluding AC adaptor)
SUPPLIED ACCESSORY		<ul style="list-style-type: none">• Multilingual Quick Guide• DYS6150-2400500W AC adaptor• Power cord (for connecting the AC adaptor)• Rechargeable Lithium-Ion battery• Reference caps for the bass buttons• Reference buttons for the treble keyboard (only for FISA SUPREMA button type)• Straps• Accordion Cloth• Accordion soft bag• Elastic band for battery		<ul style="list-style-type: none">• Multilingual Quick Guide• DYS865-240250W AC adaptor,• Power cord (for connecting the AC adaptor)• Rechargeable Lithium-Ion battery• Reference caps for the bass buttons• Reference buttons for the treble keyboard (only for FISA SUPREMA C button type)• Straps• Accordion Cloth• Accordion soft bag• Elastic band for battery	

- Bluetooth® is registered trademarks of Bluetooth SIG, Inc.

NOTE

In the interest of product, the specification and description are subject to change without notice.

MIDI Implementation Chart

[AERO DIGITAL INSTRUMENT]
Model: FISA SUPREMA / FISA SUPREMA C

Date: March 2024
Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Change	1–16 1–16, Off	1–16 1–16, Off	Memorized
Mode	Default Messages Altered	3 X *****	3 X	
Note Number	True Voice	0–127 *****	0–127 0–127	
Velocity	Note On Note Off	O 9n, V=1–127 O 8n, V=1–127	O 9n, V=1–127 O 8n, V=1–127	
After Touch	Key's Channel	X X	X X	
Pitch Bend		O	O	*1
Control Change	0	O	O	MSB Select, Scene Bank Select *4
	32	O	O	LSB Select
	1	O	O	Modulation *1
	7	O	O	Volume *1
	10	O	O	Panpot *1
	11	O	O	Expression *1
	46	O	O	Register Selection *1, *3
	64	O	O	Sustain *1
	87	O	O	Bellows direction
	91	O	O	Reverb *1
	94	O	O	Delay *1
	120	O	O	All sound off
	121	O	O	Reset all Controllers
Program Change	True Number	O 0–127 *****	O 0–127 0–127	*1, *2
System Exclusive		O	X	
System Common	Song Position	X	X	
	Song Select	X	X	
	Tune Request	X	X	
System Real Time	Clock	X	X	
	Commands	O	X	FA Start/FC Stop
Aux Messages	Local On/Off	X	X	
	All Notes Off	X	O 123	
	Active Sense	O	O	
	System Reset	X	X	
Notes *1= 0 or X selectable. *2= Scene Selection: value 0–5 to recall scene: 1–6; TX KORG Arranger Commands: value 80–107. *3= Register Selection: value 0–13 to recall register: 1–14. *4= Scene Bank Selection: value				

Symptom	Action	Page
Power turns automatically off.	This is the norm and it's due to the Auto Power Off function. If you don't want the power to turn off automatically, switch the "Auto Off" setting to "OFF".	100
The instrument does not turn on.	Is the AC adaptor/power cord correctly connected to an AC outlet and to the FISA SUPREMA? Connect the supplied AC adapter, or install a fully charged battery pack. NOTE Do not use any AC adaptor or power cord other than the ones included. Doing so will cause malfunctions.	24, 25
No sound from the accordion	Did you turn the accordion on? Switch it on.	28
	Are stereo headphones connected to the instrument? When a pair of headphones is connected to the instrument, the internal speakers are automatically shut off. Unplug your headphones.	26
	Could the [VOLUME] knob be turned down? Select a higher setting.	54
	Are you pushing and pulling the bellows in order to make accordion sounds? Unless a special setting is turned on, the accordion produces sound only if you move the bellows as you play the notes.	-
	Did you set the "Speaker" parameter to off? If so, switch it to on.	101
The sound has a fixed volume not controlled by the bellows.	Please control the settings of the bellows parameters: the "Status" and the "Curve Type".	96
The audio balance between the left and right hand sections doesn't feel natural, it's unbalanced.	Please, use the [BALANCE] knob to adjust the balance.	54
The display brightness not bright enough.	Is the brightness of the display not set high enough? Adjust the brightness to a higher level.	101
The volume level of the instrument is too low when it is connected to an amplifier.	Are you using a connection cable that contains a resistor? Use a connection cable that doesn't contain a resistor.	-
	Is the "Sensitivity" output signal parameter set to too low an audio level? Set it to a proper value.	99
Not all bass and chord of buttons board produce a note.	Have you set the six buttons on the last row of the button board to recall functions? If so, set the "Status" parameter to "OFF"	59
Diminished chords cannot be played using the bass buttons.	"3 Bass Row" is the button board mode that is currently active. Set the button board to "2 Bass Row".	97
Why are there only two rows of bass buttons on the button board?	"2 Bass Row" is the button board mode that is currently active. Choose one of six button board modes to "3 Bass Row"	97
If the left hand doesn't play the notes correctly (for example, after recalling a scene).	Make sure that the desired mode, "FREE BASS" or "BASS & CHORD", is set on the panel.	49
In Free Bass mode, the bass buttons play unexpected notes.	A different Free Bass Mode than you would like is probably currently active. Choose the Free Bass Mode that works best with your playing style.	97
Even when the volume is at its lowest, the sound coming out of the accordion OUTPUT jacks that are connected to an external device such as an amplifier, mixer or external wireless system is distorted.	Probably the audio signal of the OUTPUT jack is too loud for the device connected to it. Adjust the sensitivity of the output signal.	99
The sound that comes from an external amplifier connected to your accordion is unnatural.	Adjust the width of the stereo image.	100
Insufficient volume from or to a device connected to the FISA SUPREMA's USB port.	Could the USB AUDIO Input Level be down? Select a higher setting.	100
	Could the USB AUDIO Output Level be down? Select a higher setting.	
The pitch of the instrument is incorrect.	Is the "Tuning" or "Temperament" setting appropriate? Check the parameters.	89
	Did you transpose the instrument? Is the "Glb Transpose" Parameter set other than 0?	50, 101
A "buzz" is heard from the external amplifier.	Is the external amplifier or other device used with the FISA SUPREMA connected to a different AC power outlet? Connect the amplifier or other device to the same AC outlet as the FISA SUPREMA.	-
	The noise may be due to interference caused by the use of a mobile phone in close proximity to the instrument. Turn off the mobile phone, or use it further away from the instrument.	-
Unable to read from/write to USB Memory.	Check the format of your USB memory. Your instrument can use USB memory that has been formatted as FAT. If your USB memory was formatted by any other method, reformat it using the "FORMAT" function of the accordion.	27
Can't save to USB Memory.	Is there sufficient free space on the USB Memory?	-
Audio recording won't start or stops unexpectedly.	Is there sufficient free space on the USB Memory?	-
The songs won't play.	The file type of the song is not one of the file types that the FISA SUPREMA can play.	-
	It may be that the song data is damaged.	-
This "KORG FISA-xx" model name does not appear in the Bluetooth device list of your mobile device.	Have you made the instrument visible to other devices?	70
The music data played back by the mobile device cannot be heard through the FISA SUPREMA.	Was the pairing function initiated between this unit and the mobile device?	70
No Sound from a Connected MIDI Device.	Is the MIDI receive channel of the part the same as the MIDI transmit channel of the connected MIDI device?	92
	To facilitate the MIDI connection, your accordion provides a series of scenarios for specific situations (MIDI SET).	92
Sound is produced by the accordion even with closed bellows.	Calibration is likely necessary for the bellows.	101

Simboli

A

Accordion Mode	37
Accordion Noise	101
ACCORDION Part Using the Button Board	45
ACCORDION Part Using the Treble Keyboard	41
Accordion Type	37
ACCORDION TYPE	15,18
Accordion Types List	102
AfterTouch	57
AIR BUTTON	16
Auto Off	100

B

Backup Your Data into a USB Memory ..	99
Balance	54
BALANCE	14,54
BASS & CHORD	49
BASS/FREE BASS L	14
Adjusting the Length of Bass Strap	33
BASS TO TREBLE	45
BATTERY CHARGING indicator	15
BATTERY PACK COMPARTMENT	17
Bellow	96
Bluetooth®	70
Replacing a Treble Button	32
Assignable Buttons	58

C

Extracting a Cap	33
Inserting a Cap	33
CASSOTTO	75
Chin Buttons	58
CHORD/FREE BASS H	14,20,34,45,47,48,50,51
Computer	28
Cursor	35

D

DATA ENTER knob	14
DC IN socket	17,24
Demo	29
Drawbars	43
Drum Instruments List	105
HyperReal Drum Music Scores	114
Drum Sets List	105
Drums Part	48

E

Effects Types and Parameters List	106
---	-----

F

Factory Reset	101
FREE BASS	49
FX-C1	60

122

FX-C2	60
-------------	----

G

Global Configuration Parameters	100
G-Sensor	59

H

Headphones	26
Highest Note Priority	51
HOLD	51

I

J

K

Key Touch	52
-----------------	----

L

Layout Configuration	96
Bass & Chord Button Note Layout Map ..	110
Free Bass Note Layout Map	112
Treble Button Note Layout Map	109
LCD Brightness	101
LONG RELEASE	51
Lowest Note Priority	51

M

Main Page Mapping	34
Master Bar Control	57
Master Bar Switch	56
Master Delay	54
Master Equalizer	91
Master Reverb	54
MENU/EXIT	14
MIDI	92
Using Bluetooth® MIDI	72
MIDI devices	27
MIDI IN/OUT sockets	17
Editing the MIDI Parameters to Create an Own Scenario	92
How to Choose the Appropriate MIDI Scenario (MIDI SET)	92
MIDI SET	92

N

Assigning the Name	36
--------------------------	----

O

Octave	50
ORCHESTRAL Parts Using the Treble Keyboard ..	42
Organ Effects	87
ORGAN-LWR Part Using the Button Board ..	46
Organ Mode	39
ORGAN-PED Part Using the Button Board ..	47

Organ Preset Sound List	104
Organ Type	39
ORGAN TYPE	15
ORGAN-UPP Part Using the Treble Keyboard ..	42
Adjusting the Signal of the Output Jacks ..	99
OUTPUT R, L/MONO sockets	17

P

Phone Pan	101
PHONES outputs	17
Power Off	29
Power On	28
POWER-UP SCENE	14,18,19,63,64

Q

R

Accordion Registers	73
Drum Registers	83
Orchestra, Orchestra 2, Soloist and Synth Registers	80
Organ Registers	77
Registers	73

S

Scale Tuning	89
Deleting a Scene From a USB Memory ..	65
Exporting a Scene Set in a USB Memory ..	65
Importing a Scene Set From a USB Memory ..	65
Recalling a Scene	62,63
Recalling a Scene From a USB Memory ..	65
Renaming a Scene	64
Save As Power-Up	64
Saving a Scene	63
Saving a Scene in a USB Memory	64
Scenes	62
Shortcut List	18
SOLOIST Part Using the Treble Keyboard ..	43
Overdub	69
Playing a Song	67
Recording Your Music as Audio Data (WAVE) ..	69
Useful Song Controls	67
SONG LIST	15,22
Speaker	101
Specifications	118
Status Bar Icons	35
Stereo Width	100
SYNTH Part Using the Treble Keyboard ..	44

T

temperament	89
Tone List	102
Touch Sensor	59
TOUCH SENSOR	16
TRANSPOSE	15,50
Transposing the Pitch	50

TREBLE OCTAVE	15
TREBLE REGISTER	14,73,74,78,79,80
Troubleshooting	120,121
Tuning	89

U

Adjusting the USB Audio Level	100
USB Memory	27
USB MEMORY COMPARTMENT	17
How to Format the USB Memory	27
USB Memory Safety Remove	27
USB MIDI-AUDIO Port	17,35

V

Version of Operating System	100
VOLUME	54

W

Using Bluetooth® Audio	71
Using Bluetooth® MIDI	72
Wireless	70

X**Y****Z**

For European countries



	This Symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this Symbol must not be discarded together with household waste.		Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhazovať spolu s domovým odpadom.
	Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.		Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.
	Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.		Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.
	Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.		Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.
	Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.		See sümbol näitab, et EL-i maades tuleb see toode olemprugist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.
	Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.		Ta simbol označuje, daje treba proizvod v državah EU zbirati ločeno od gospodinjinskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjinskimi odpadki.
	Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.		Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājāsaimniecības atkritumiem, kā noteikts katrā reģionā. Profuktus ar šo simbolu nedrīkst izmest kopā ar mājāsaimniecības atkritumiem.
	Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.		Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekvienoje regione. Šiuo simboliu paženklinėti produktai neturi būti išmetami kartu su buitineis atliekomis.
	Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.		Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.
	Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.		Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Responsible Party : KORG USA INC.
Address : 316 SOUTH SERVICE ROAD, MELVILLE, NY
Telephone : 1-631-390-6500
Type of Equipment : Aero Digital Instrument
Model Name : FSUP-P/FSUP-B/FSUPC-P/FSUPC-B

This device complies with Part 15 of FCC Rules. Operation is subject to the following two conditions:

(1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.



This product complies with the requirements of EMC Directive 2014/30/EU.

For European Countries

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations. The AC adapter of this unit complies with the "CAN ICES-003 (B) / NMB-003 (B)" specifications.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada. L'adaptateur secteur de cet appareil numérique est conforme aux spécifications «CAN ICES-003 (B) / NMB-003 (B)».

IMPORTANT NOTICE FOR THE UNITED KINGDOM

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

European Community Declaration of Conformity

English	Hereby, KORG, declares that this FISA SUPREMA/FISA SUPREMA C is in compliance with the essential requirements and other relevant provisions of Directive 2014/53/EU.
Italiano [Italian]	Con la presente KORG dichiara che questo FISA SUPREMA/FISA SUPREMA C è conforme ai requisiti essenziali ed alle altre disposizioni pertinenti stabilite dalla direttiva 2014/53/UE.
Français [French]	Par la présente KORG déclare que l'appareil FISA SUPREMA/FISA SUPREMA C est conforme aux exigences essentielles et aux autres dispositions pertinentes de la directive 2014/53/UE.
Deutsch [German]	Hiermit erklärt KORG, dass sich das Gerät FISA SUPREMA/FISA SUPREMA C in Übereinstimmung mit den grundlegenden Anforderungen und den übrigen einschlägigen Bestimmungen der Richtlinie 2014/53/EU befindet.
Nederlands [Dutch]	Hierbij verklaart KORG dat het toestel FISA SUPREMA/FISA SUPREMA C in overeenstemming is met de essentiële eisen en de andere relevante bepalingen van richtlijn 2014/53/EU.
Español [Spanish]	Por medio de la presente KORG declara que el FISA SUPREMA/FISA SUPREMA C cumple con los requisitos esenciales y cualesquiera otras disposiciones aplicables o exigibles de la Directiva 2014/53/UE.
Português [Portuguese]	KORG declara que este FISA SUPREMA/FISA SUPREMA C está conforme com os requisitos essenciais e outras disposições da Directiva 2014/53/UE.
български [Bulgarian]	С настоящото KORG декларира, че това устройство FISA SUPREMA/FISA SUPREMA C е в съответствие със съществените изисквания и други приложими разпоредби на Директиви 2014/53/ЕС
Hrvatski [Croatian]	KORG ovim putem izjavljuje da je ovaj uređaj FISA SUPREMA/FISA SUPREMA C sukladan osnovnim zahtjevima i ostalim bitnim odredbama Direktiva 2014/53/EU
Česky [Czech]	KORG tímto prohlašuje, že tento FISA SUPREMA/FISA SUPREMA C je ve shodě se základními požadavky a dalšími příslušnými ustanoveními směrnice 2014/53/EU.
Dansk [Danish]	Undertegnede KORG erklærer herved, at følgende udstyr FISA SUPREMA/FISA SUPREMA C overholder de væsentlige krav og øvrige relevante krav i direktiv 2014/53/EU.
Eesti [Estonian]	Käesolevaga kinnitab KORG seadme FISA SUPREMA/FISA SUPREMA C vastavust direktiivi 2014/53/EL põhinõuetele ja nimetatud direktiivist tulenevatele teistele asjakohastele sätetele.
Ελληνική [Greek]	ΜΕ ΤΗΝ ΠΑΡΟΥΣΑ ΚΟΡΓ ΔΗΛΩΝΕΙ ΟΤΙ Η FISA SUPREMA/FISA SUPREMA C ΣΥΜΜΟΡΦΩΝΕΤΑΙ ΠΡΟΣ ΤΙΣ ΟΥΣΙΩΔΕΙΣ ΑΠΑΙΤΗΣΕΙΣ ΚΑΙ ΤΙΣ ΛΟΙΠΕΣ ΣΧΕΤΙΚΕΣ ΔΙΑΤΑΞΕΙΣ ΤΗΣ ΟΔΗΓΙΑΣ 2014/53/ΕΕ.
Íslenska [Icelandic]	Hér, KORG, því yfir að þetta FISA SUPREMA/FISA SUPREMA C tæki er í samræmi við grunnkröfur og önnur viðeigandi ákvæði tilskipana 2014/53/ESB
Latviešu valoda [Latvian]	Ar šo KORG deklarē, ka FISA SUPREMA/FISA SUPREMA C atbilst Direktīvas 2014/53/ES būtiskajām prasībām un citiem ar to saistītajiem noteikumiem.
Lietuvių kalba [Lithuanian]	Šiuo KORG deklaruoju, kad šis FISA SUPREMA/FISA SUPREMA C atitinka esminius reikalavimus ir kitas 2014/53/ES Direktyvos nuostatas.
Malti [Maltese]	Hawnhekk, KORG, jiddikjara li dan FISA SUPREMA/FISA SUPREMA C jikkonforma mal-htigijiet essenzjali u ma provvedimenti oħrajn rilevanti li hemm fid-Direttiva 2014/53/UE.
Magyar [Hungarian]	Alulírott, KORG nyilatkozom, hogy a FISA SUPREMA/FISA SUPREMA C megfelel a vonatkozó alapvető követelményeknek és az 2014/53/EU irányelv egyéb előírásainak.
Norsk [Norwegian]	Herved KORG, erklærer at denne FISA SUPREMA/FISA SUPREMA C enheten, er i samsvar med de grunnleggende kravene og andre relevante bestemmelser i direktivene 2014/53/EU
Polski [Polish]	Niniejszym KORG oświadcza, że FISA SUPREMA/FISA SUPREMA C jest zgodny z zasadniczymi wymogami oraz pozostałymi stosownymi postanowieniami Dyrektywy 2014/53/UE.
Română [Romanian]	Prin prezenta, KORG declară că acest dispozitiv FISA SUPREMA/FISA SUPREMA C este în conformitate cu cerințele esențiale și alte prevederi relevante ale Directivei 2014/53/UE
Slovenščina [Slovenian]	KORG izjavlja, da je ta FISA SUPREMA/FISA SUPREMA C v skladu z bistvenimi zahtevami in ostalimi relevantnimi določili direktive 2014/53/EU.
Slovenčina [Slovak]	KORG týmto vyhlasuje, že FISA SUPREMA/FISA SUPREMA C spĺňa základné požiadavky a všetky príslušné ustanovenia Smernice 2014/53/EU.
Suomi [Finnish]	KORG vakuuttaa täten että FISA SUPREMA/FISA SUPREMA C tyyppinen laite on direktiivin 2014/53/EU oleellisten vaatimusten ja sitä koskevien direktiivin muiden ehtojen mukainen.
Svenska [Swedish]	Härmed intygar KORG att denna FISA SUPREMA/FISA SUPREMA C står i överensstämmelse med de väsentliga egenskapskrav och övriga relevanta bestämmelser som framgår av direktiv 2014/53/EU.

KORG



POWERED by
DEXIBELL

IMPORTANT NOTICE TO CONSUMERS

This product has been manufactured according to strict specifications and voltage requirements that are applicable in the country in which it is intended that this product should be used. If you have purchased this product via the internet, through mail order, and/or via a telephone sale, you must verify that this product is intended to be used in the country in which you reside.

WARNING:

Use of this product in any country other than that for which it is intended could be dangerous and could invalidate the manufacturer's or distributor's warranty. Please also retain your receipt as proof of purchase otherwise your product may be disqualified from the manufacturer's or distributor's warranty.



https://www.korg.com/fisa_suprema_pdf/

KORG INC.

4015-2 Yanokuchi,
Inagi-city,
Tokyo 206-0812 Japan

www.korg.com

Published 09/2024