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You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND C-200. You'll find the answers to all your questions on the ROLAND C-200 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND C-200
User guide ROLAND C-200
Operating instructions ROLAND C-200
Instructions for use ROLAND C-200
Instruction manual ROLAND C-200

The image shows the front cover of the Roland C-200 Classic Organ Owner's Manual. The cover is dark brown with gold-colored text and decorative elements. At the top, it says 'C-200 Classic Organ' in a large, serif font. Below that, in a smaller font, it says 'Owner's Manual'. At the bottom, the Roland logo 'ROLAND CLASSIC' is visible in gold. There are decorative vertical lines on either side of the main title.

C-200
Classic Organ
Owner's Manual

ROLAND
CLASSIC



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..... · This unit should be used only with a rack or stand that is recommended by Roland. ..

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.... · When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

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.. · Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. .

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· Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

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..... 008e · Use only the attached power-supply cord.
Also, the supplied power cord must not be used with any other device.

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..... 009 · Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! .

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..... 010 · 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. ..

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..... 011 · Do not place containers containing liquid (e.

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. 104 · Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

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.... 106 · Never climb on top of, nor place heavy objects on the unit.

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..... 107c · Protect the unit from strong impact. (Do not drop it!) ...

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... 015 · Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords--the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for

the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

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

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..... · Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

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. 109b · Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 17). ..

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.... 110b · Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

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. 118a · Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

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..... 101b · The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. .

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..... · The C-200 is intended for use only with a Roland CKS-C200 or KS-12 stand. Use with other stands is capable of resulting in instability causing possible injury. ...

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... · Even if you observe the cautions given in the owner's manual, certain types of handling may allow this product to fall from the stand, or cause the stand to overturn.



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... 5 **IMPORTANT NOTES** In addition to the items listed under "USING THE UNIT SAFELY" on p. 4, please read and observe the following: Power Supply · Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet. · The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern. · Before connecting this unit to other devices, turn off the power to all units.

This will help prevent malfunctions and/ or damage to speakers or finish. · Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally. Using USB Memory · When connecting USB memory, firmly insert it all the way into the USB memory port. · Do not touch the pins of the USB memory port, or allow them to become dirty. · USB memory is made using high-precision electronic components, so please observe the following points when handling it. · ...

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... 18 Listening to the demo songs

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... 18 Playing <Basic Operation> ..

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..20 Adjusting the volume ...

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... 20 Adjusting the reverb ..

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..... 20 Adjusting the volume balance of the PEDAL/MANUAL I and MANUAL II divisions

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20 Adjusting the timbre (brightness)

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..... 21 Choosing a sound

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..... 21 *Playing the MANUAL I division .*

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21 *Adding the MANUAL II division*

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.... 22 *Playing the MANUAL I and II divisions with separate hands .*

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..... 22 *Using the Tremulant to add expression.....*

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23 *Playing the PEDAL division.....*

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..... 23 *Playing a harpsichord sound.*

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..... 24 *Playing the Fortepiano sound ...*

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..... 24 *Playing the Piano sound ..*

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..... 24 *Playing the Celesta sound..*

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. 25 *Selecting a classical tuning (Pitch)*

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. 26 *Selecting a temperament*

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.. 26 *Additional Convenient Functionality <Advanced Operation>*

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.....27 *Changing the pitch of the keyboard (Transpose) ..*

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. 43 Auto Power Off function...

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.. 44 Expression pedal assign function...

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..... *44 Division sound list.*

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..... *45 MIDI Implementation Chart ...*

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.....47 Specifications .

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.....48 9 10 Introduction Thank you, and congratulations on your choice of a Roland Classic Organ.

The Roland C-200 Classic Organs is a complete organ with 2-manual simulation and numerous features in a compact cabinet. In order to take full advantage of your C-200 and enjoy trouble-free operation, please read this owner's manual carefully. Two-manual simulation The C-200's 76-note keyboard can be split (divided) into two halves to simulate an instrument equipped with manual I and manual II. Coupler III/I functionality The C-200's coupler function allows you to play the Manual I sound, along with the Manual II sound on the entire keyboard. About this owner's manual Please read the section "Getting Ready to Play" on p.

15 and make the correct preparations for turning on the power. This manual explains what you need to know to take full advantage of the C-200, divided into a Basic Operation section and an Advanced Operation section. Five temperaments to support historically correct tunings In addition to equal temperament, you can choose from Werckmeister, Kirnberger, Vallotti, and Meantone, giving you five temperaments that can be easily selected by pressing a single button. There's also a Transpose function, which makes it easy to transpose the pitch for additional ways to vary your performance. Conventions used in this manual In order to present information as concisely as possible, this manual uses the following conventions. · Text enclosed in square brackets [] indicates the name of a button (or knob); e.g., "the [8'I] piston." · Text preceded by a symbol such as or an asterisk (*) refers to warnings. Please be sure to read these.

· Text preceded by a symbol such as additional information. refers to useful No maintenance and easy pitch changes Not only will you never need to replace the plectrums or strings, you'll also never need to tune this instrument. Moreover, the C-200 is not affected by vibration or changes in humidity or temperature. You'll always be performing with precisely accurate pitches guaranteed by digital technology. It's also easy to adjust the tuning to match other instruments. You can furthermore use a single button to easily switch to Baroque pitch (A= 415Hz), Versailles pitch (A= 392 Hz), Venetian pitch (A= 465Hz) or the default tuning (A= 440Hz). · Pages to which you can refer to for further information are indicated like this: (p. **) Reverb that enhances the rich acoustics of chamber music The built-in digital reverb lets you choose the reverberation of a variety of environments, ranging from a small room to a large hall. You can perform using acoustics that are appropriate for the space you are in. Main features Reproduces the beautiful sound of the classic organ, grand piano, harpsichord, fortepiano, celesta and orchestral sounds Grand, glorious sound is the hallmark of the classic organ.



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Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the C-200 will take you to new musical heights, while sustaining the tradition of quality, craftsmanship and innovation. An authentic grand piano sound is included for solo and ensemble performances. The sound-producing mechanism of the harpsichord, the sound of the key release, and the resonance of the sounding board have been carefully analyzed, and digital technology is used to reproduce faithfully even the sound of the plectrum contacting the string when a key is released. You'll be able to enjoy beautiful and realistic harpsichord sound. The fortepiano, the precursor of the piano as we know it today, produces its sounds via its strings that are struck by hammers operated by a keyboard.

The fortepiano is built entirely of wood, the strings are struck by hammers covered in hide, producing a metallic and brilliant sound. It enabled artists to pave new ways and therefore explore new possibilities of expression. There is also a Celesta sound, which is similar to a glockenspiel, but softer and rounder. In addition, there are 12 orchestral sounds that can be used either in isolation or together with the organ section for a richer sound. Adjust the volume and balance as appropriate for your situation Whether you're at home, in a small hall, or in a large hall, you can adjust the volume as appropriate for your situation or the ensemble with whom you're performing.

You can also use headphones, so you'll feel free to practice at any time. The [Balance] knob allows you to set the balance between manual II and manual I + pedal. Compact form that encompasses both tradition and functionality While reflecting the historical tradition of the classic organ, the C-200 provides the advantage of a light weight and compact form. Five different classical sections in one instrument The C-200 comes with five sections for various types of classical music: "Organ" (PEDAL, MANUAL I, MANUAL II), "Harpsichord", "Fortepiano", "Piano" and "Celesta". Optional pedal boards Optional pedal boards are available for musicians in search of full organ functionality. 11 Panel Descriptions Front Panel [9] [10] [11] [12] [13] [14] [1] [2] [4] [6] [7] [8] 1. 2. [Power] switch This switch turns the power on/off. [3] [5] 12. [Function] piston This piston provides access to the Song, Demo, Visual Control and other functions.

[Balance] knob This knob allows you to set the balance between manual I + pedal and manual II. 13. Music Recorder pistons These pistons allow you to start and stop playback or the recording of your music. When you hold down [Function], and [PLAY/PAUSE] allow you to listen to the demo songs. 3. [Tone] knob This knob allows you to make the sound darker or rounder. 4. 5. 6. 7.

[Volume] knob This knob adjusts the volume. 14. Harpsichord pistons These pistons select harpsichord sounds. The Harpsichord sounds cannot be used at the same time as other sounds. [Reverb] knob This knob adjusts the depth of the reverberation effect.

[Pitch] button/indicators Use this button to select the desired reference pitch. [Temperament] button/indicators Press this button to switch temperaments. The indicator for the selected temperament will light. 8. Phones jack This is where you can connect a pair of optional headphones (Roland RH-series).

9. PEDAL division tablets These tilt tabs select stops for the PEDAL division. 10. MANUAL I division tablets These tilt tabs select stops for the MANUAL I division. 11. [III/I] tablet (coupler) This allows you to assign the MANUAL I sound along with the MANUAL II sound on the entire keyboard. 12 Panel Descriptions [19] [15] [16] [17] [18] 15. [Fortepiano] piston This piston selects the fortepiano sound. The Fortepiano sound cannot be used together with the other sounds. 18.

[Memory Piston] This piston allows you to save and recall sound combinations to/from the C-200's memory. 16. [Piano] piston This piston selects the piano sound. The Piano sound cannot be used together with the other sounds. 19. MANUAL II division tablets These tilt tabs select stops for the MANUAL II division. 17. [Celesta] piston This piston selects the celesta sound. The Celesta sound cannot be used together with the other sounds. 13 Panel Descriptions Rear panel [1] [4] [5] [2] [3] [6] [7] [8] 1.

USB MEMORY port This port is mainly intended for compact storage devices, like a USB Flash memory (Roland M-UF-series). You can use it to save the songs you recorded and to play them back. 5. Pedal EXP socket You can connect an optional expression pedal (Roland EV-5, EV-7, etc.) to this socket. 6. Output R, L/Mono sockets These sockets can be connected to an external amplifier, mixer, audio recorder, etc. 2. PK In socket This is where you can connect an optional pedal keyboard unit (Roland PK-25A, PK-7A, etc.).

7. DC IN socket Connect the supplied AC adaptor (PSB-7U) here. See also p. 16. 3. MIDI In/Out connectors Use these when you want to transmit or receive MIDI messages to or from an external MIDI device. 8. Ground terminal See p. 16 for details about this terminal. 4.

Pedal Sustain socket You can connect an optional DP-series damper pedal to this jack. 14 Getting Ready to Play Placing the C-200 on a stand If you place the C-200 on a stand, you must use the CKS-C200 or the KS-12 (sold separately). · When placing the C-200 on the stand, be careful not to pinch your fingers between the instrument and the stand. · When lifting the C-200 onto the stand, make sure to enlist the help of at least one other person. · Using the C-200 with any other stand may produce an unstable situation, possibly causing the instrument to fall or overturn, and resulting in injury or damage. · For details on how to assemble the stand, refer to the owner's manual that accompanied the stand. Placing on the CKS-C200 stand 1. Align the screws on the bottom of the C-200 (one each at left and right) with the metal brackets on the side boards of CKS-C200 stand, and while keeping the front of the instrument slightly raised, pull it toward yourself to engage the screws in the metal brackets. We recommended the Bench BNC-23-BK when using an optional PK-25A pedal keyboard with CKS-C200 stand. We recommended the Bench BNC-15-BK when using an optional PK-5A or PK-7A pedal keyboard with CKS-C200 stand.

Right screw at the bottom Please don't get your fingers pinched. Right knob bolt 2. Fasten the C-200 to the stand with the two knob bolts (one each at left and right) supplied with the CKS-C200 stand. Placing on the KS-12 stand 1. Place the C-200 in the position shown in the illustration.

The height of the KS-12 can be set to 3 levels. Please set it to the lowest or medium height for the C-200. Avoid selecting the highest level (760mm, 29-15/16 inch) for the C-200.



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A Front side (keyboard) A Rear panel side 2. Position rubber feet "A" so they fit inside the holes on the stand.

15 Getting Ready to Play Connect the AC adaptor 1. @@ Connect the included power cord to the AC adaptor. The indicator will light when you plug the AC adaptor into an AC outlet. Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards. AC adaptor Power cord AC Outlet Indicator 3. 4. Connect the AC adaptor to the DC IN jack on the C-200's rear panel. Plug the power cord connected to the AC adaptor into an electrical outlet. · Depending on the region, the included power cord may differ from the one shown. · If you won't be using the C-200 for an extended period of time, disconnect the power cord from the electrical outlet.

Ground Terminal Depending on the circumstances of a particular setup, you may experience a discomfiting sensation, or perceive that the surface feels gritty to the touch when you touch this device, microphones connected to it, or the metal portions of other objects, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. Unsuitable places for connection · Water pipes (may result in shock or electrocution) · Gas pipes (may result in fire or explosion) · Telephone-line ground or lightning rod (may be dangerous in the event of lightning) Ground terminal 16 Getting Ready to Play Turning the power on/off Once the connections have been completed (see p.

@@@@@@@@@This unit is equipped with a protection circuit. @@@4. Select a tilt tab or piston. See "Choosing a sound" on p.

21. Use the [Volume] knob to set the desired listening level. @@@@@@You can disable the Auto Power Off function. @@@@You will hear only the sound from the headphones. @@@@@@This switches off the C-200's internal speakers.

@@@@@@@@@The demo songs are divided over 4 banks (see the table on p. @@@The C-200 starts playing all demo songs. @@@@@@@@@@The tilt tabs that can be used to select demo songs now light. @@@@@@@@@@Bach Choral BWV147 J.S.

Bach Choral BWV731 C. Franck Prélude Op. 18 W. Boyce Trumpet Voluntary in D J.P. Sweelinck Malle Sijmen H. Purcell & J. Clarke Trumpet Voluntary F. Mendelssohn Sonata No. 2 Op.

65 G.F Händel Allegro Finale J.S. Bach Dorisch BWV 538a J.S. Bach Goldberg-Variationen Aria J.S. Bach Invention No. 1 J.S.

Bach Invention No. 4 J.S. Bach Invention No. 13 J.

S. Bach Französische Suiten, No. 5 Allemande J.S. Bach Das wohltemperierte Klavier I 1 (Ave Maria) F.

Couperin Le Roseau J. Duphly Allemande A. Forquerai Le Rameau W.A. Mozart Sonata KV285 J. Maul Miniature No. 2 for Dynamic Harpsichord

----- J. Maul Miniature No. 1 E. Grieg Peer Gynt, Suite no.

@@@@@* No data for the music that is played will be output from MIDI Out. @@@@5. 6. @@@@@Press the [STOP] piston to stop demo song playback without leaving the demo function. Press a different Harpsichord piston and PEDAL or MANUAL I tab to listen to other demo songs. Press the [Function] piston to leave the C-200's demo function. 19 Playing <Basic Operation> Adjusting the volume Turn the [Volume] knob to adjust the overall volume. Turning the knob clockwise will increase the volume, and turning it counterclockwise will decrease the volume. The [Volume] knob changes the level of both the internal speakers, optional headphones and external powered monitors you may have connected. Adjusting the reverb Reverberation is the sound that you hear reflected from the walls or other surface of a hall or room in addition to the sound that reaches your ears directly from the instrument.

The C-200 provides a reverb effect that lets you simulate the reverberation of a variety of environments ranging from a small room to a large hall. Turn the [Reverb] knob to adjust the amount of reverb effect. · Turning the knob clockwise will increase the reverb level. · Turning the knob counterclockwise will lower the reverb level. Adjusting the volume balance of the PEDAL/MANUAL I and MANUAL II divisions Turn the [Balance] knob to adjust the balance. · Turning the knob clockwise will decrease the level of the PEDAL and MANUAL I divisions. · Turning the knob counterclockwise will decrease the level of the MANUAL II division. 20 Playing <Basic Operation> Adjusting the timbre (brightness) Turn the [Tone] knob to adjust the brightness of the sound. · Turning the knob clockwise will make the sound brighter. · Turning the knob counterclockwise will make the sound rounder.

Choosing a sound The C-200 provides five separate sound divisions: Organ and orchestra (PEDAL, MANUAL I, MANUAL II), Harpsichord, Fortepiano, Piano and Celesta. Only one of the following sections can be used at any one time: Organ or Harpsichord or Fortepiano or Piano or Celesta. Playing the MANUAL I division The C-200 comes with 28 organ and 8 orchestral voices that can be selected using the 7 tilt tabs (PRINCIPAL~USER ORCH). There are 4 organ voices per tilt tab, one of which can be assigned at a time (see p. 32). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds. 1. 2. Press the lower part of the tilt tabs you wish to use. The tilt tabs you activate light.

You can activate several sounds at once if you like. To switch off the selected organ sounds, press the upper part of all tilt tabs that are lit. The tilt tabs go dark. See also "Additional functions for the Classic Organ sounds" on p. 29. 21 Playing <Basic Operation> Adding the MANUAL II division The C-200's MANUAL II division can be added to the MANUAL I division. (You can also play it via separate keys, see below.) The MANUAL II division provides 20 organ and 8 orchestral sounds that can be selected using the 5 tilt tabs (STILL GEDACKT~USER ORCH). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds. When active, the MANUAL II division performs the function of the Swell manual on a church organ.

The MANUAL I division, for its part, replaces the Great section. Let us first look at how to couple those two sections, which means that they are played together. 1. Press the lower part of the [III] tilt tab (the "coupler") in the MANUAL I division to switch it on.



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Its indicator lights to signal that you can now add a second division to the MANUAL I registration.

This simulates the coupling of two manuals on a church organ. When you switch on the C-200, this II/I coupler is automatically activated. 2. Press the lower part of the MANUAL II tilt tab you wish to use. If the indicator of a tab lights, the corresponding register is audible.

You can activate as many registers as you like. @@@@The tilt tabs you press in this way light. You can switch on as many tilt tabs as you like. Press the lower part of the MANUAL II tilt tabs you wish to use. The tilt tabs you press in this way light. You can switch on as many tilt tabs as you like. 3. 4. Start playing. @@@@It is not common to use tremulants in larger classical ensembles.

In some romantic ensembles, tremulants are used judiciously. @@The C-200 provides a tremulant function for the MANUAL II division. @@@@40. @@@@32). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds. If you only use the keyboard (without a pedal unit), the PEDAL division is monophonic and doubles the lowest note you play using the MANUAL I and/or MANUAL II stops. Range of the Manual I and/or II divisions Range of the monophonic bass part 1. Press the lower part of the PEDAL tilt tabs you wish to use. Now you can play the selected bass sound. Inside the "BASS" range, the bass sound is added to the sounds selected for MANUAL I and MANUAL II (if the [Coupler III/I] tilt tab lights).

It sounds the lowest note you play with your left hand (it is monophonic). To switch off the selected PEDAL sound, press the upper part of the tilt tab that lights. The tilt tab goes dark. By connecting an optional PK-5A, PK-7A or PK-25A MIDI pedal board to the C-200's PK IN connector, you can play the bass organ part in polyphonic mode. In that case, the left half of the C-200's keyboard no longer triggers the PEDAL part.

2. 23 Playing <Basic Operation> Playing a harpsichord sound 1. Press the Harpsichord piston for the sound that you want to play. The Harpsichord piston you pressed lights. The PEDAL, MANUAL I, MANUAL II, Fortepiano, Piano and Celesta sections are switched off.

Now you can play the selected harpsichord sound. 2. To switch off the selected Harpsichord sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Fortepiano, Piano or Celesta section. The sounds of the Harpsichord division can be layered and played together. See p. 33 for details. Playing the Fortepiano sound The fortepiano is the precursor of the grand piano as we know it today, with a rather more metallic sound. 1. Press the [Fortepiano] piston. The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Piano and Celesta sections are switched off.

Now you can play the Fortepiano sound. 2. To switch off the Fortepiano sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Piano or Celesta section. Playing the Piano sound The C-200 also contains an authentic grand piano sound that can be used for solo and ensemble playing. 1. Press the [Piano] piston. The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano and Celesta sections are switched off. Now you can play the Piano sound. 2. To switch off the Piano sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano or Celesta section.

24 Playing <Basic Operation> Playing the Celesta sound The C-200 also contains an authentic celesta sound. A celesta is an instrument that often looks like an upright piano, but its hammers strike metal plates, making it sound somewhat like a soft glockenspiel. 1. Press the [Celesta] piston. The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano and Piano sections are switched off.

Now you can play the Celesta sound. 2. To switch off the Celesta sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano or Piano section. 25 Playing <Basic Operation> Selecting a classical tuning (Pitch) If you're playing the C-200 together with other instruments in an ensemble, you can adjust the pitch of the C-200 to match the other instruments if necessary. · You can adjust the C-200's reference pitch by choosing one of four fixed settings: 465Hz (Venetian pitch), 440Hz (default), 415Hz (Baroque pitch), or 392Hz (Versailles pitch).

· When you turn on the power, the pitch is set to 440Hz (the "440Hz" indicator lights). Press the [Pitch] button repeatedly until the indicator of the desired pitch lights. Selecting a temperament The C-200 allows you to easily change the temperament. By using historical temperaments to play music that is appropriate for the characteristics of each temperament, you can more strongly bring out the beauty or tension inherent in a composition. In particular, when playing a composition that uses a transposable temperament and includes transpositions, the sonority of the chords will change when a transposition occurs, creating subtle changes in the coloration of the piece. "Werckmeister" is a temperament that combines Meantone and Pythagorean scales to enhance the degree of transposability, and has been used ever since Bach up to the present. "Kirnberger" was conceived using similar methods, and is used mainly when playing the organ works of Bach. "Vallotti" is the most recent of the temperaments described here. It is close to equal temperament, but since it is somewhat pure, it blends easily with other instruments, and today is often used in ensembles. Meantone was popular throughout Europe during the Baroque era, and was used customarily by Baroque musicians such as Handel as well as in compositions of the Renaissance period.

Press the [Temperament] button repeatedly until the indicator of the desired temperament lights. If you proceed past Meantone, you will "wrap around" to Equal. The [Temperament] button only lights when a temperament other than "Equal" is selected. "Equal" will be selected every time the power is turned on. Equal Werckmeister Kirnberger Vallotti Meantone Equal temperament Werckmeister temperament Kirnberger temperament Vallotti Meantone temperament (Eb) The difference between the various temperaments may not always be obvious. 26 Additional Convenient Functionality <Advanced Operation> Changing the pitch of the keyboard (Transpose) You can transpose your playing without changing the position at which you play the keys. For example, if you're playing a song in a difficult key signature that contains numerous sharps (#) or flats (b), you can transpose the pitch of the keyboard and play the piece in an easier key. 1. 2. Press and hold the [Pitch] button until the indicator on the button starts flashing in green.

While holding down the [Pitch] button, play the tonic note of the key to which you want to transpose the keyboard.



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3. Release the [Pitch] button. If this is set to any key other than C, the [Pitch] button will light green. For example, if you want the Eb pitch to sound when you play the C key, hold down the [Pitch] button and press the Eb key.

4. To return the keyboard to its normal state, hold down the [Pitch] button and press a C key. The [Pitch] button goes dark to indicate that the keyboard is no longer transposed. * You can transpose the keyboard in a range of five semitones upward (F) or six semitones downward (F#) relative to C. * You can specify the transpose setting by pressing a key of any octave.

C4 Immediately after you turn on the power, the key transpose setting will be in the normal state. **Matching the pitch of another instrument (Tuning)** If you're playing the C-200 together with other instruments in an ensemble, you can adjust the pitch of the C-200 to match the other instruments if necessary. · When you turn on the power, the tuning is set to A= 440Hz (for the A above middle C). Do not press and hold the [Pitch] button for too long to avoid activating Transpose mode. (Otherwise, press a C key on the keyboard to leave Transpose mode and repeat this step.) Immediately after you turn on the power, the tuning will be in the normal state (A= 440Hz). While holding down the [Pitch] button, turn the [Tone] knob. · The center position of the knob corresponds to the following: · 465Hz if the "465Hz" indicator lights (Venetian pitch) · 440Hz if the "440Hz" indicator lights (Normal pitch) · 415Hz if the "415Hz" indicator lights (Baroque pitch) · 392Hz if the "392Hz" indicator lights (Versailles pitch). Turn the knob clockwise to raise the overall pitch, or counterclockwise to lower it. **27 Additional Convenient Functionality <Advanced Operation> Changing the split points** Changing the BASS split point You can change the note range assigned to the PEDAL division (see the "BASS" indication above the keyboard) by proceeding as follows: Changing the MANUAL I/MANUAL II split point You can move the split point that separates the MANUAL I division from the MANUAL II division by proceeding as follows: 1.

2. Press and hold the upper part of the [SUBBASS 16] tilt tab so that it flashes. While holding down the [SUBBASS 16] tilt tab, press the key that should become the new split point. 1. 2. 3. Switch off the [Coupler II/I] tilt tab if it lights. Press and hold the upper part of [STILL GEDACKT 8] tilt tab so that it flashes. While holding down the [STILL GEDACKT 8] tilt tab, press the key that should become the new split point. **C4** 3. Release the [SUBBASS 16] tilt tab. The PEDAL division can now be played in the range up to the note immediately to the left of the key you pressed. The "BASS" split point cannot be moved beyond the B3. Pressing a key to the right of the B3 has no effect. **C4** 4. Release the [STILL GEDACKT 8] tilt tab. The separation between the MANUAL I and MANUAL II division is now located at the key you just pressed (this is the lowest note of the MANUAL II section). To preserve this setting even after switching the C-200 off, you need to save it to the Global area (see p. 33). The split point between the MANUAL I and MANUAL II divisions cannot be moved below the **C4**.

Pressing a key to the left of the **C4** has no effect. **28 Additional Convenient Functionality <Advanced Operation> Additional functions for the Classic Organ sounds** Using the organ registration memories The C-200 comes with 8 factory-set memories (4 memories in the M1 bank and 4 memories in the M2 bank) that contain useful organ registrations ranging from very soft (pianissimo) to loud (fortissimo). If you like, you can replace the contents of these memories with your own registrations and settings (see p. 30) and recall them in the same way as described here. 1. Press the [Memory Piston]. The [Memory Piston] lights green. If you haven't yet overwritten the factory settings, the [Fortepiano/M1] and Harpsichord [8' I] pistons select the softest registration ("pianissimo"), while the [Piano/M2] and [Lute/4] pistons call up the loudest ("fortissimo"). 4. Press the [Memory Piston] (it goes dark) to leave organ registration mode.

2. Press the [Fortepiano/M1] or [Piano/M2] piston to select the desired memory bank. The piston you activate lights green. Briefly press the Harpsichord piston that is assigned to the registration memory you want to use. 3. Do not hold it for too long to avoid overwriting the memory in question. The pistons correspond to the available memories as follows: Harpsichord Pistons M1 Bank [Fortepiano/M1] M2 Bank [Piano/M2] 8' I 8' II 4' Lute Memory 1 Memory 2 Memory 3 Memory 4 Memory 5 Memory 6 Memory 7 Memory 8 **29 Additional Convenient Functionality <Advanced Operation> Saving your organ registration memories** To save your own registration (PEDAL, MANUAL I, MANUAL II), follow the instructions below. 3. Press and hold the Harpsichord piston that corresponds to the memory where you want to save your settings. 1.

Press the [Memory Piston]. The [Memory Piston] lights green. 2. Press the [Fortepiano/M1] or [Piano/M2] piston to select the memory bank where you want to save your registration. The piston you activate lights green.

The Harpsichord piston corresponding to the selected memory lights. The [Memory Piston] flashes for a few seconds to indicate that the settings are being saved. When it stops flashing, the operation is completed. 4. Press the [Memory Piston] (it goes dark) to leave this mode.

Switching all tilt tabs off (CANCEL) Sometimes, switching off all active tilt tabs to completely change the organ registration may take too long. That is why the C-200 provides a "Cancel" function that switches off all tilt tabs simultaneously. (The "Cancel" function has no effect on the [Coupler II/I] tilt tab.) 1. Press the [Memory Piston]. 2. Press the [Celesta/0] piston. The [Memory Piston] lights green. All tilt tabs go dark, and the keyboard no longer responds to your playing (this is the "CANCEL" function). 3.

Press the [Memory Piston] again (it goes dark) to leave this mode. **30 Additional Convenient Functionality <Advanced Operation> Saving your registration set to an optional USB memory** Saving your registration set The C-200 allows you to save the contents of its 8 registration memories to an optional USB memory. Loading your registration set Here is how to transfer the registration settings on an optional USB memory back to the C-200's internal memory (a process called "loading"). Loading a registration set will overwrite (replace) the settings in the C-200's internal memories. Be sure to save them to a different optional USB memory before proceeding.



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1. 2. Insert an optional USB memory into the C-200's USB Memory port. While holding down the [Function] piston, press the [Memory Piston]. 1.
2. Insert an optional USB memory into the C-200's USB Memory port. While holding down the [Function] piston, press the [Memory Piston]. The [Function]
piston and [Memory Piston] start flashing. 3.

Release the [Function] piston and [Memory Piston]. Be sure to proceed with step (4) within ± 10 seconds. If you wait longer, the [Function] piston and
[Memory Piston] go dark. After that, you need to return to step (2) if you still want to save the registration settings. The [Function] piston and [Memory
Piston] start flashing.

4. While holding down the lower part of the [SUBBASS 16] tilt tab, press the [Fortepiano] piston. 3. Release the [Function] piston and [Memory Piston]. Be
sure to proceed with step (4) within ± 10 seconds. If you wait longer, the [Function] piston and [Memory Piston] go dark. After that, you need to return to step
(2) if you still want to load the registration settings. 4. While holding down the lower part of the [SUBBASS 16] tilt tab, press the [Piano] piston. The
[Fortepiano] piston starts flashing.

When it stops flashing, your registration has been saved to the "C200" folder on the USB memory ("CS200_MEM.DAT"). If that folder doesn't yet exist, it will
be created automatically. The [Piano] piston starts flashing. When it stops flashing, your registration set (the contents of all eight memories) has been loaded
into the C-200's internal memories. 31 Additional Convenient Functionality <Advanced Operation> Choosing different organ voices and setting their volume
(Voice Palette) Selecting a sound variation (Voice Palette) The C-200 contains 4 different organ voices for each tilt tab. You can specify which variation
sound will be heard when you activate a given tilt tab. In addition, each division (PEDAL, MANUAL I and MANUAL II) contains a tilt tab called
[USER/ORCH] to which you can assign either one of the 4 available organ variations or one of the 8 available orchestral sounds. See p. 45 for a complete list
of the available voices.

To select a different voice for one of the tilt tabs, proceed as follows: 2. To choose a different voice, press the desired piston. The piston you press lights, while
the remaining pistons flash. You can play on the keyboard to audition the voice you selected. See p.

45 for the available sounds. 3. If you are satisfied with the newly selected voice, you can press the lower part of the flashing tilt tab you selected earlier. (If
you are not satisfied, you can return to the previously selected voice by pressing the upper part of the tilt tab.) Repeat steps (1)-(3) above to change the
voicing of other tilt tabs.

If you want to use the newly selected voice each time you press this tab even after switching the C-200 off and back on again, save your settings to the Global
area (see p. 33). Your settings can also be saved to one of the 8 memories (see p. 30). 4. 1. Press and hold the lower part of the tilt tab for which you wish to
select a different voice. Changing the volume of each Palette voice If you press a tilt tab other than [USER/ORCH]: After a few seconds, the tilt tab flashes
and one of the 4 pistons at the center of the front panel lights steadily to indicate which organ voice is currently assigned to that tilt tab. (The other 3 pistons
flash.) You can also set the volume of the newly selected voice (see above) to set the desired balance with respect to the remaining organ voices you may be
using simultaneously (by switching on other tilt tabs).

1. Press and hold the lower part of the tilt tab for which you wish to change the volume setting (the tilt tab flashes). If you press the [USER/ORCH] tilt tab:
After a few seconds, the tilt tab flashes and one of the 12 pistons on the front panel lights steadily to indicate which voice is currently assigned to that tilt tab.
(The other 11 pistons flash.) 2. To change the volume of the currently selected voice, rotate the [Tone] knob. The first 4 pistons ([Function], [STOP],
[PLAY/PAUSE] and [REC]) allow you to select an organ sound. The 8 remaining pistons to the right allow you to select an orchestral sound. 3. Press the
lower part of a tilt tab that flashes.

That tilt tab now lights steadily. The volume settings of the various voices can be stored in the C-200's Global area (see p. 33). 32 Additional Convenient
Functionality <Advanced Operation> Saving your settings to the Global area Some of the settings you make can be saved to the C-200's Global area. The
C-200 recalls those settings each time you switch it on.

More specifically, the following can be saved to the Global area: Voice Palette, volume of each Palette, split point, expression assign and Auto Power Off
setting. To save your settings, proceed as follows: If the [Memory Piston] currently lights, press it to switch it off before proceeding. The [Function] piston
and [Memory Piston] flash to indicate that the C-200 is saving your settings. You can now release these two pistons. Do not power off the C-200 while the
[Function] piston and the [Memory Piston] flash.

Always wait until it goes dark. 1. While holding down the [Function] piston, press the [Memory Piston]. Layering harpsichord sounds The C-200 allows you
to play up to three harpsichord sounds simultaneously, creating a richer sound. 1. Simultaneously press the Harpsichord pistons for the sounds you want to
layer, making their indicators light. You cannot use four harpsichord sound simultaneously. 2. To return to only one harpsichord sound, press only the desired
Harpsichord piston. 33 Additional Convenient Functionality <Advanced Operation> Using the C-200's internal recorder The C-200 contains a "Song
Recorder" function you can use to record your own performances that you can save (and play back) as many songs as the optional USB memory device
connected to the USB Memory port will hold, for a maximum of 99 songs.

The recorder not only memorizes the notes you play, but also the sounds you use (organ, harpsichord, fortepiano, piano, etc.). Recording 1. Select the
sound(s) you want to use for your recording. See p. 21 and following for details. The C-200 has only one internal song memory. If you already recorded
another song since switching on the C-200, that song will be erased without warning when you perform the next step. To keep that song, you need to save it
before continuing. See "Saving your song to an optional USB memory" on p.

35. Also note that your last recording (in the temporary memory) is erased when you switch off the C-200. While the C-200 is recording, it is impossible to
assign different voices to the PEDAL, MANUAL I or MANUAL II tilt tabs (Voice Palette). 5. Press the [STOP] piston to stop recording and return to the
beginning of the song.



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The [PLAY/PAUSE] and [REC] pistons go dark. The C-200 now processes your recording, which may take a few seconds. Once the memory has become full, recording stops automatically. Your recording is erased when you switch off the C-200 or load another song. You can, however, save it to an optional USB memory (see p.

35). 2. Press the [REC] piston (it flashes red). Press the [STOP] piston if decide not to record. 3. You can now activate the recording in 2 ways: · By pressing a key on the keyboard: The [PLAY/PAUSE] and [REC] pistons light and the recording will begin immediately. · By pressing the [PLAY/PAUSE] piston: The [PLAY/PAUSE] piston lights. The [REC] piston continues to flash during four beats (count-in). After the last flash, the [REC] piston lights steadily and recording starts. 4.

Start playing. Feel free to select different sounds and sections while recording. All changes will be performed when you play back your recording. 34 Additional Convenient Functionality <Advanced Operation> Playing back your recorded song To listen to your new (or a previously recorded) song, proceed as follows: 1. Press the [PLAY/PAUSE] piston (it lights) to start playback. 2. Press the [STOP] piston to stop playback and return to the beginning of your song. The [PLAY/PAUSE] piston goes dark. The recorded song data are transmitted to the C-200's MIDI Out port. To temporarily stop playback, press [PLAY/PAUSE] again (the piston flashes).

Press it again to resume playback from where you halted it. Saving your song to an optional USB memory At first, the C-200 uses a temporary memory for the data you record. That memory is erased when you redo your recording, load another song or when you switch off the C-200. Therefore, you need to save recordings you want to keep and play back at a later stage. To this end, the C-200 provides a USB Memory port located on the rear panel.

The C-200 allows you to save up to 99 songs to an optional USB memory. 1. Insert the optional USB memory into the C-200's USB Memory port. Carefully insert the USB memory all the way into the port until it is firmly in place. See the numbers on the tilt tabs.

(The [USER/ORCH] ("10") tilt tab is used to enter the number "0".) Example: To enter "01", press the [USER/ORCH] and [SUBBASS] tilt tabs. The [USER/ORCH] ("10") and [SUBBASS] ("1") tilt tabs flash sequentially to indicate that you have entered the value "01". To enter "39", press [USER/ORCH] ("3") and [TRUMPET] ("9") in that order. The [USER/ORCH] ("3") and [TRUMPET] ("9") tilt tabs flash sequentially. A similar flashing pattern is also used for any other number you select here. The C-200 uses the number you selected as file name to save your song to the optional USB memory. Never remove a USB memory while the C-200's power is on. Doing so may corrupt the C-200's data or the data on the USB memory. 2.

Hold down the [REC] piston until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing. 4. 3. Enter a number between "01" and "99" using the PEDAL and MANUAL I tilt tabs. Press the lower part of the [STILL GEDACKT 8] (ENTER) tilt tab to save your recording. 1 2 3 4 5 6 7 8 9 0 The C-200 saves the song, and the tilt tabs of the last configuration you have been using light. The song is saved to the "C200/SONG" folder on the USB memory. If that folder does not yet exist, it will be created automatically. 35 Additional Convenient Functionality <Advanced Operation> If the file name with a number you selected already exists, the [STILL GEDACKT 8] tilt tab and the [STOP], [PLAY/PAUSE], and [REC] pistons start flashing. You can overwrite the "old" song on your USB memory by pressing [STILL GEDACKT 8] again.

To select a different number, enter it using the PEDAL and MANUAL I tilt tabs and press [STILL GEDACKT 8] again. Never remove the USB memory while the C-200 is saving data. Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used. Playing back songs on an optional USB memory You can play back the songs stored on an optional USB memory connected to the C-200.

Given the possibility to work with external USB memories, you might be tempted to copy Standard MIDI Files to that device (using your computer, for instance) and play them back using the C-200. The C-200 does not conform to the GS standard or General MIDI format. Songs not specifically prepared with/for the C-200 may therefore use the wrong sounds. 1. While holding down the [Function] piston, press the [STOP/Song] tilt tab until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing.

The song you selected is loaded, and the tilt tabs of the configuration used in that song light up. If you select a song number that doesn't exist on the USB memory, [STOP], [PLAY/PAUSE], and [REC] start flashing. In that case, enter a different number and repeat step (3) above. 4. You can also simply hold down the [PLAY/PAUSE] piston until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing. Press the [PLAY/PAUSE] piston to start playback. 2. Enter a number between "01" and "99" using the PEDAL and MANUAL I tilt tabs. The [PLAY/PAUSE] piston lights and playback starts. 5.

1 2 3 4 5 6 7 8 9 0 Press [PLAY/PAUSE] again to temporarily halt playback (it flashes). Press it again to continue playback from that point. Press [STOP] to stop playback and return to the beginning of the song. Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used. 6. See the numbers on the tilt tabs. (The [USER/ORCH] ("10") tilt tab is used to enter the number "0".) Example: To enter "01", press the [USER/ORCH] and [SUBBASS] tilt tabs. The [USER/ORCH] ("10") and [SUBBASS] ("1") tilt tabs flash sequentially to indicate that you have entered the value "01".

3. Press the lower part of the [STILL GEDACKT 8] (ENTER) tilt tab to confirm your selection. 36 Additional Convenient Functionality <Advanced Operation> Loading the factory settings If necessary, you can erase all settings you have saved inside the C-200 and instead load the settings the C-200 contained when you first bought it. 3. The following procedure will erase all settings you have made up to this point.

While holding down the lower part of the [SUBBASS 16] tilt tab, press the [Lute] piston. 1. While holding down the [Function] piston, press the [Memory Piston]. The [Lute] piston starts flashing. 4.

The [Function] piston and [Memory Piston] start flashing. Wait until the [Function] piston, [Memory Piston] and [Lute] piston go dark. Switch off the C-200, wait a few seconds, then switch it back on again to use the factory settings.



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5. 2. Release the [Function] piston and [Memory Piston]. Be sure to proceed with step (3) within ± 10 seconds. If you wait longer, the [Function] piston and [Memory Piston] go dark. After that, you need to return to step (1) if you still want to load the factory settings. 37 Additional Convenient Functionality <Advanced Operation> Playing through external amplifiers/Recording your performance using an audio device You can connect an external amplifier or a mixing console to the Output jacks for performance on stage, or connect a recorder to record your playing.

Audio Recorder (Only one of these can be connected: either a recorder or an amplifier.) Amplification system To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. Turning the power on 1. 2. 3. 4. Set the volume of the C-200 and the connected audio device to the minimum level. Switch on the C-200's power. Switch on the connected device. Adjust the volume of the C-200 and the external audio device.

Turning the power off 1. 2. 3. Minimize the volume of the C-200 and of the connected device. Switch off the connected device.

Switch off the C-200. Recording a performance from the C-200 onto an audio recorder 1. 2. 3. Start recording on the connected device.

Perform on the C-200. When you've finished performing, stop recording on the connected device. 38 Additional Convenient Functionality <Advanced Operation> Using an optional sustain pedal An optional sustain pedal can be connected to the C-200's Sustain socket and used as the damper pedal of a piano. If you press the pedal while performing, the decay will extend even after you take your fingers off the keyboard. This function is only available when you select a Harpsichord, the Fortepiano, Piano, Celesta or an orchestral sound. Set the pedal's select switch to "Continuous." Use only the specified sustain pedal (DP-series, sold separately). By connecting any other sustain pedal, you risk causing malfunction and/or damage to the unit. Using an optional expression pedal An optional expression pedal can be connected to the C-200's EXP jack and used to set the volume of the organ and orchestral sounds you are using. It has no effect on the Harpsichord, Fortepiano, Piano or Celesta section.

Use the knob on the pedal to set the volume range that can be influenced by the expression pedal. Use only the specified expression pedal (EV-5 or EV-7, sold separately). By connecting any other expression pedal, you risk causing malfunction and/or damage to the unit. 39 Additional Convenient Functionality <Advanced Operation> Connecting a pedal keyboard By connecting a MIDI pedal keyboard to the C-200, you can play the C-200's PEDAL division with your feet. (It can then no longer be played via the keyboard, p. 23). MIDI CABLE To a AC outlet MIDI OUT PK OUT External pedal keyboard (PK-25A, PK-7A, etc.) (PK-5A) To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. Connecting an optional pedal keyboard that has a PK OUT socket 1. 2.

Before making any connections, make sure that all devices are turned off. Using the special cable supplied with the pedal board, connect the C-200's PK In connector to the PK OUT connector of your pedal keyboard unit. See the illustration above. If the special cable is connected, it is not necessary to turn the power of the pedal keyboard unit on/off. Connecting a MIDI pedal keyboard unit (PK-5A) 1.

2. Before making any connections, make sure that all devices are turned off. Use a commercially available MIDI cable to connect the C-200's PK In connector to the MIDI OUT connector of your MIDI pedal keyboard unit. Do not forget to connect the pedal keyboard's adaptor to a suitable wall outlet. 3. 4. Turn on the MIDI pedal keyboard unit. Turn on the power on the C-200. The left side of the C-200's keyboard can no longer be used to play the PEDAL part. You must therefore play it using the pedal board. In return, the PEDAL part can now be played polyphonically. 3. Turn on the power on the C-200. @@ You must therefore play it using the pedal board. @@@@ By connecting the C-200 to other devices via these connectors, you can take advantage of a wide range of possibilities.

Connecting a MIDI sequencer to the C-200 · To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. · Before you carry out any operations using the C-200's panel, stop the MIDI sequencer. MIDI sequencer MIDI IN MIDI OUT The C-200's MIDI channels are fixed. Refer to the MIDI implementation chart on p. 47 for the channel assignments and the MIDI data the C-200 can manage. 41 Additional Convenient Functionality <Advanced Operation> Local On/Off setting If you've connected the C-200 to a MIDI sequencer, you should set the C-200 to the Local Off state. Most sequencers enable their Thru function, so that the notes that you play on the keyboard or that are played back by the recorder will reach the sound generator section by both routes (1) and (2) if the C-200 is in the Local On state, causing notes to be sounded in duplicate, or to be cut off unnaturally. @@@@ When MIDI Visual Control- or V-LINK compatible devices are connected via MIDI, you'll be able to easily switch clips are linked to the expressive elements of your performance. Turning Visual Control on/off 1. Connect the C-200's MIDI Out socket to the MIDI In socket of your optional MIDI Visual Control/V-LINK video device.

While holding down the [Function] piston, press the [REC/Visual Control] piston switch on the Visual Control function. Selecting clips on an optional MIDI Visual Control/V-LINK-compatible device Visual Control messages are transmitted on MIDI channel "16". 2. 1. Press a key in the highest octave (G#6~G7) to select the desired clips on the external optional MIDI Visual Control/V-LINK-compatible device. G#6 G7 3. To turn Visual Control off, once again hold down [Function] and press the [REC/Visual Control] piston. Press key Visual Control key range MIDI Visual Control/V-LINK MIDI Message G#6 A6 A#6 B6 C7 C#7 D7 D#7 E7 F7 F#7 G7 Switch images (Clip 1) Switch images (Clip 2) Switch images (Clip 3) Switch images (Clip 4) Switch images (Clip 5) Switch images (Clip 6) Switch images (Clip 7) Switch images (Clip 8) Switch images (Clip 9) Switch images (Clip 10) Switch images (Clip 11) Switch images (Clip 12) CF 00 CF 01 CF 02 CF 03 CF 04 CF 05 CF 06 CF 07 CF 08 CF 09 CF 0A CF 0B When the Visual Control Function is active, the G#6~G7 keys are temporarily unavailable for playing notes.



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