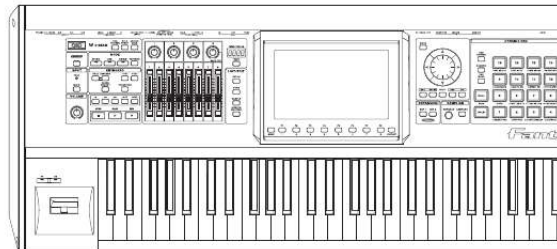




# Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND FANTOM G6. You'll find the answers to all your questions on the ROLAND FANTOM G6 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

**User manual ROLAND FANTOM G6**  
**User guide ROLAND FANTOM G6**  
**Operating instructions ROLAND FANTOM G6**  
**Instructions for use ROLAND FANTOM G6**  
**Instruction manual ROLAND FANTOM G6**



***Fantom G6/G7/G8***

Owner's Manual

**Roland**



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. 002b · When using the unit with a stand recommended by Roland, the stand must be carefully placed so it is level and sure to remain stable. If not using a 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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..... 008a · Do not open or perform any internal modifications on the unit.

(The only exception would be where this manual provides specific instructions which should be followed in order to put in place user-installable options; see p. 308, p. 312.) .....

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.... 003 · The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the unit.

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..... 008e · Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer



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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.



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

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*..... · Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.*

*) to penetrate the unit. ....*

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*.. 4 012a 101a · Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: · The power-supply cord or the plug has been damaged; or · If smoke or unusual odor occurs · Objects have fallen into, or liquid has been spilled onto the unit; or · The unit has been exposed to rain (or otherwise has become wet); or · The unit does not appear to operate normally or exhibits a marked change in performance. ..*

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..... 6 IMPORTANT NOTES Power Supply 301 360 · 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. 307 · 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. Maintenance 401a ·

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 other devices. 308 · For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth. 402 · Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power.

If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible. · Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation. Repairs and Data 452 Placement 351 · Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference. 352a · Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on a USB memory, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data. Additional Precautions 551 · This device may interfere with radio and television reception.

Do not use this device in the vicinity of such receivers. 352b · Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off. 354a · Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a USB memory. 552 · Unfortunately, it may be impossible to restore the contents of data that was stored on a USB memory or unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data. 553 · Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

355b · Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors.



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*. 68 Using the Studio Play Screen ....*

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*..... 68 Selecting a Part..*

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*68 Selecting the Sound for a Part.....*

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*.. 68 Selecting the Part that You Want to Sound (Keyboard Switch) ...*

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*..... 69 Editing the Part Settings ...*

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*... 69 Performing with the Arpeggio ..*

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*.. 70 Performing with the Realtime Controllers and D Beam Controller.....*

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*70 Setting Effects .....*

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*..... 70 Adjusting the Master Level ..*

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*... 70 Making Detailed Settings for a Studio Set .....*

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*... 70 10 Contents 03: Sound Generator, Section 2 (Controlling Sounds)... 71 Modifying the Sound in Real Time ....*

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*.... 72 Waving Your Hand Over the D Beam to Modify the Sound (D Beam Controller) .*

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*. 72 Making Settings for the D Beam Controller ....*

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*.... 73 Using Knobs, Sliders or S1/S2 Buttons to Modify the Sound (Realtime Controller) .....*

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*... 75 Changing Realtime Controller Settings..*

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*.... 76 Using a Pedal to Modify the Sound (Control Pedal) .....*

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.. 77 Making Control Pedal Settings...

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.. 77 Playing Arpeggios.....

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.. 78 About Arpeggio .....

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. 78 Playing Arpeggios ....

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..... 78 Turning Arpeggio On and Off....

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.. 78 Determining the Tempo for Arpeggio Performances .....

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..... 78 Holding an Arpeggio .

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*78 Arpeggio Settings .....*

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*. 78 Importing SMF or Phrases to an Arpeggio Style .....*

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*..... 79 Saving the Arpeggio You Have Created (Write) ....*

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..... 80 Using the Chord Memory Function (Chord Memory) .....

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..... 81 About the Chord Memory Function ..

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... 81 Performing with the Chord Memory Function ..

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81 Turning Chord Memory Function On and Off .....

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*.. 81 Selecting Chord Forms..*

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*..... 81 Sounding a Chord in the Order of Its Notes (Rolled Chord) ...*

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*.. 82 Creating Your Own Chord Forms.....*

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..... 82 Saving the Chord Forms You Have Created ....

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.. 82 04: Sound Generator, Section 3 (Creating Sounds) .. 83 Creating a Patch.....

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.. 84 How to Make Patch Settings ...

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84 Editing a Patch Quickly (Patch Zoom Edit).....

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... 84 Editing All Parameters of a Patch (Patch Pro Edit) .....

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..... 86 Initializing Patch/Tone Settings (Patch Initialize/Tone Initialize).....

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87 Copying Patch (Tone) Settings (Patch Tone Copy) .....

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. 87 Cautions When Selecting a Waveform.....

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... 88 Saving Patches You've Created (Write).....

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..... 88 Auditioning the Save-Destination Patch (Compare)..

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..... 89 Functions of Patch Parameters...

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.. 89 Settings Common to the Entire Patch (General) ...

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... 89 *Modifying Waveforms (Wave)*.....

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..... 91 *Changing How a Tone Is Sounded (TMT)*..

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.... 92 *Modifying Pitch (Pitch/Pitch Env)* .

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*102 Apply Portamento or Legato to the Sound (Solo/Porta) .....*

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*.... 105 Miscellaneous Settings (Misc).*

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*.... 107 Matrix Control Settings (Control 14) .....*

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*109 Setting Effects for a Patch (PFX) .....*

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*. 111 Creating a Rhythm Set...*

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*.. 112 How to Make Rhythm Set Settings ...*

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*..... 112 Editing a Rhythm Set Quickly (Patch Zoom Edit)...*

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*..... 112 Editing All Parameters (Patch Pro Edit)...*

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*. 114 Initializing Rhythm Set/Key Settings (Rhythm Set Initialize/Rhythm Key Initialize) ....*

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*115 Copying Rhythm Tone Settings (Rhythm Tone Copy).....*

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*..... 115 Cautions When Selecting a Waveform..*

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*..... 116 Saving Rhythm Sets You've Created (Write)..*

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.. 116 Auditioning the Save-Destination Rhythm Set (Compare).....

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..... 117 Functions of Rhythm Set Parameters..

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117 Making Settings Common to the Entire Rhythm Set (General)....

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.... 117 Modifying Waveforms (Wave).....

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..... 119 Changing How a Rhythm Tone Is Sounded (WMT)...

.... 120 Modifying Pitch (Pitch/Pitch Env) .....

121 11 Contents Modifying the Brightness of a Sound with a Filter (TVF/TVF Env) .....

122 Adjusting the Volume (TVA/TVA Env).....

..... 124 Output Settings (Output) ...

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... 125 Setting Effects for a Rhythm Set (PEX) .

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..... 125 Creating a Sample Set .

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126 How to make Sample Set settings .....

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*.. 126 Editing a Sample Set Quickly (Patch Zoom Edit) .....*

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*.... 126 Editing All Parameters (Patch Pro Edit).....*

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*.. 127 Initializing Sample Set Settings (Sample Set Initialize)...*

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*..... 127 Saving Sample Sets You've Created (Write).....*

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*128 Functions of Sample Set Parameters .....*

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*..... 129 Making Settings Common to the Entire Sample Set (General)..*

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*... 129 Modifying Waveforms (Wave)..*

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*. 130 Modifying Pitch (Pitch).....*

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..... 130 Adjusting the Volume (Amp) ...

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.. 131 Output Settings (Output) ...

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.... 131 Setting Effects for a Sample Set (PFX) .....

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*131 Creating a Live/Studio Set.....*

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*132 Common Settings (Utility) .....*

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*132 Part Settings (Part View).....*

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..... *133 Level/Pan (When the Part Group is Internal/EXP1/EXP2)..*

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.. *134 Level/Pan (When the Part Group is External)...*

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.... *135 Key Range.*

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..... *135 Output/EFX ...*

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. 136 Pitch .....

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.... 137 Scale Tune .

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..... 138 Vibrato...

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*..... 139 Mono/Poly/Legato...*

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.... *140 Voice Reserve* .

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. *141 MIDI Rx Filter* .....

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.. *141 Selecting the Parameter Controlled by the Realtime Controllers or D Beam Controller (Control Setting)* .....

.. *142 Keyboard Mode* .....

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*145 Slider.....*

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*.. 145 Switch S1/S2 ...*

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*146 Arpeggio .....*

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*.. 146 Ctrl Switch .....*

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*..... 147 Changing the Settings of the Patch Assigned to a Part .*

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*. 147 Initializing Live/Studio Set Settings (Init)....*

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*.... 148 Saving a Live/Studio Set You've Created (Write).*

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..... 148 Adding Effects.

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... 150 Where Effect Settings are Saved ..

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..... 150 Turning Effects On and Off..

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*. 150 Making Effect Settings .....*

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*.. 151 Applying Effects in Single Mode.....*

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*..... 151 Applying Effects in Live Mode....*

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... 151 Specifying How the Sound will be Output (Routing).....

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... 151 Signal Flow Diagram and Parameters.



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<http://yourpdfguides.com/dref/3352244>

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*..... 152 Applying Effects in Studio Mode .*

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*.. 154 Specifying How the Sound Will Be Output (Routing).....*

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*. 154 Signal Flow Diagram and Parameters....*

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..... 154 Making Patch Multi-Effects Settings (PFX)...

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.... 157 Making Multi-Effects Settings (MFX12) .....

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.... 158 Making Chorus Settings (Chorus).....

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*. 159 Making Reverb Settings (Reverb)...*

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..... *159 Mastering Effect .*

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*. 160 Effects List...*

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*. 161 MFX/PFX Parameter.....*

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*..... 161 Chorus Parameters .....*

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*.. 184 Reverb Parameters..*

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*185 Input Effect Parameters .....*

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*.... 186 12 Contents 05: Pads (Using the Pads).*

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*..... 187 Using the Pads ....*

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*..... 188 Common Operations for Pads .*

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..... 188 Switching the Pad Mode (PAD MODE)...

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188 Using the Pads as Numeric Keys (NUMERIC) .....

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. 188 Using the Hold Function to Sustain the Sounds (HOLD) .....

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..... 188 Using the Roll Function (ROLL).

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*189 Switching Banks (BANK) .....*

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*.. 189 Editing the Pad Settings (PAD SETTING) .....*

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*..... 190 Exchanging Pads (Pad Exchange) .....*

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*... 190 1 SAMPLE PAD (Using the Pads to Play Samples) .....*

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*.. 191 About Samples ...*

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*.. 191 Editing the Pad Settings...*

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*.. 191 2 RHYTHM (Using the Pads to Play a Rhythm Set).....*

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*.... 192 Editing the Pad Settings.*

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*..... 192 3 CHORD MEMORY (Using the Pads to Switch Chord Forms) .*

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*193 Editing the Pad Settings.....*

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..... 193 4 ARPEGGIO (Using the Pads to Switch Arpeggio Styles) .....

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..... 193 Editing the Pad Settings.....

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193 5 RPS (Using the Pads to Play Phrases).....

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*... 194 Specifying the Tempo for Phrase Playback .....*

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*..... 194 Editing the Pad Settings.....*

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*194 6 RHYTHM PTN (Using the Pads to Play Rhythm Patterns) .....*

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*. 196 Specifying the Tempo for Rhythm Pattern Playback ....*

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*.. 196 Editing the Pad Settings...*

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..... *196 7 TONE SEL/SW (Using the Pads to Select Tones or Switch Them On/Off) ...*

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..... *197 Checking the Pad Status ....*

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*197 8 TRACK MUTE (Using the Pads to Mute Tracks).....*

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.. 198 Recalling a Screen ...

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..... 198 10 MIDI TX SW (Using the Pads to Turn External MIDI Transmit Channels (116) On/Off) ...

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..... 198 Checking the Pad Status ..

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.. 198 11 EFFECT SW (Using the Pads to Switch the Effects) .....

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..... 199 Checking the Pad Status .

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... 199 12 PATCH MFX SW (Using the Pads to Switch Patch Multi-effects) ..

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..... 199 Checking the Pad Status ....

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199 13 PART SELECT (Using the Pads to Select Parts).....

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.... 200 *Checking the Pad Status* .....

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..... 200 14 *PART MUTE (Using the Pads to Mute Parts)*..

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..... 200 *Checking the Pad Status* ....

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*200 15 USER GROUP (Using the Pads to Register/Recall User Groups).....*

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*.... 201 Recalling a User Group Sound .....*

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*..... 201 Registering a Sound in a User Group ...*

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*.... 201 16 FAVORITE (Using the Pads to Register/Recall Favorite Settings) .*

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. 202 *Recalling a Favorite Sound (Setting)*.....

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..... 202 *Registering a Favorite Sound (Setting)*.....

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202 13 *Contents 06: Sequencer (Creating a Song)* .....

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. 203 *Playing Back a Song*....

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204 *Three Ways to Play Back* .....

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..... 204 *Playing a Song (Song Play)*..

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.. 204 *Loading a Song (Song List)* .....

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. 204 *Playing a Song (Song Play)* .....

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*205 Operations in the Song Play Screen .....*

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*..... 205 Selecting a Sound (Part or Patch) in the Song Screen.....*

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*. 206 Fast-forwarding or Rewinding during Playback.....*

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*.... 206 Muting the Playback of a Track (MUTE) .....*

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*206 Accessing the Mixer Screen.....*

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*..... 207 Changing the Playback Tempo of the Song.*

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*. 207 Playing a Song Repeatedly (Loop)...*

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..... 208 *Placing Markers in a Song (Marker)* ..

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.. 208 *Changing the Track Display Zoom and Display Order (Zoom/Track Order)* .....

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209 *Naming a Track (Track Name)* .....

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... 209 *Specifying a Track's Output Destination (Output Assign)* ..

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.... 210 *Deleting a Song File (Song Delete)*.....

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*. 210 Song Automatically Loaded at Power-on (When Loading a Project).....*

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*210 Erasing the Currently-open Song (Song Clear).....*

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*..... 211 Playing a Standard MIDI File (SMF)....*

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*.... 212 Copying a Standard MIDI File (SMF) from Your Computer to the Fantom-G .*

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..... 212 *Playing a Standard MIDI File (SMF) (SMF List) ...*

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. 212 *Importing an SMF into a Phrase (Import Phrase).....*

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... 213 *Importing an SMF into a Song (Import Song).....*

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. 213 *Playing Phrases (MIDI Phrase)....*

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..... 214 Auditioning a Phrase (MIDI Phrase List)..

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.... 214 Loading a Phrase (Load).

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..... 214 Deleting a Phrase from the Project (Delete Phrase)..

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..... 215 Duplicating a Phrase (Duplicate) ...

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..... 215 Saving a Phrase (Save) ....

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... 216 Saving all Phrases (Save All)..

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216 Recording MIDI.....

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... *217 Phrases and Songs* .....

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..... *217 Two Methods of Recording...*

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..... *217 Undo function* .....

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*. 217 Recording into a Song .....*

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*... 218 Selecting a Sound for Recording .....*

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*... 218 Erasing the Song/Phrases from the Temporary Area (Song Clear).....*

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*220 Selecting a Sound for Recording .....*

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*220 Specifying the Tempo .....*

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..... *220 Selecting the Phrase to Record..*

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.. 221 Recording Your Performance Just as You Play It (Realtime Recording).....

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222 Auto Track Function .....

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222 Basic Procedure for Realtime Recording.....

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.. 222 Realtime Rec Standby Parameters ...

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.... 223 *Selecting the Sequencer Data that will Be Recorded (Recording Select).*

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..... 224 *Erasing Unwanted Data While You Record (Realtime Erase) ..*

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.... 225 *Auditioning Sounds or Phrases While Recording (Rehearsal Function).*

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.. 225 *Inputting Data One Step at a Time (Step Recording)...*

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.. 226 *Entering Notes and Rests .....*

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.... *226 Recording Audio* .....

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.... *228 Samples and Songs* .

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..... *228 Recording into a Song* ...

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*..... 228 Selecting an Audio Track and the Recording-start Measure .*

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*.. 229 Audio Recording.....*

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*... 230 Basic Procedure for Audio Recording .....*

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..... 230 Audio Rec Standby Parameters.....

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..... 231 14 Contents Editing Songs ....

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..... 232 Three Ways to Edit ....

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.... 232 Editing a Song (Song Edit) .....

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..... 232 Opening the Song Edit Screen ..

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.. 232 Moving a Sample/Phrase (Move).....

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233 *Inserting a Sample/Phrase at a Specified Location (Insert)* .....

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233 *Deleting a Sample/Phrase from a Track (Delete)*.....

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.. 234 *Copying a Sample/Phrase (Copy)* ...

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.... 234 *Editing a Sample/Phrase (Edit)* .

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*234 Song Utility (Song Util).....*

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*235 Changing the Track Display Zoom and Display Order (Zoom/Track Order) .....*

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*..... 235 Erasing the Currently-open Song (Song Clear)..*

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*.... 235 Clearing a Track (Track Clear).....*

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..... 235 Naming a Track (Track Name) ..

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.. 235 Changing the Tempo during the Song (Tempo Track)....

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.... 235 Changing the Time Signature during the Song (Beat Track) .....

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.. 236 Track Edit Function ...

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... 237 Inserting Blank Measures into a Track (Track Edit Insert).....

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237 Deleting Unwanted Measures from a Track (Track Edit Delete) .....

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. 237 Copying Measures of a Track (Track Edit Copy) .....

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... 237 Editing a Phrase (Phrase Edit) ..

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..... 238 *Opening the Phrase Edit Screen* ....

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..... 238 *Playing a Phrase (Play)* ...

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... 238 *Erasing the Currently-edited Phrase (Clear)* .....

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... 239 *Saving a Phrase (Save)* .....

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*239 Specifying the Time Signature of a Phrase (Phrase Beat) .....*

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*..... 239 Phrase Modify Menu.*

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*... 239 Aligning a Phrase's Timing (Quantize)..*

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*.. 240 Erasing Unwanted Performance Data (Erase).....*

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*242 Deleting Unwanted Measures (Delete) .....*

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*..... 243 Copying Phrases (Copy).*

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*... 243 Inserting a Blank Measure (Insert)..*

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*244 Transpose the Key (Transpose) .....*

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*.. 244 Changing the Velocity (Change Velocity)...*

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*..... 245 Changing the MIDI Channel (Change Channel) ...*

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*246 Modifying the Length of Notes (Change Duration).....*

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*..... 247 Shifting Performance Data Forward and Back (Shift Clock)..*

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*.. 248 Thinning Out the Sequencer Data (Data Thin) ...*

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*... 249 Deleting Blank Measures (Truncate) ..*

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*. 249 Editing Individual Items of Sequencer Data (Microscope) ....*

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*. 250 Editing Sequencer Data (Basic Procedure in the Microscope) ....*

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*.. 250 Sequencer Data Handled by Phrases.....*

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*251 Viewing Sequencer Data (View) .....*

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*252 Inserting Sequencer Data (Create) .*



[You're reading an excerpt. Click here to read official ROLAND FANTOM G6 user guide](http://yourpdfguides.com/dref/3352244)  
<http://yourpdfguides.com/dref/3352244>

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.. 252 Erasing Sequencer Data (Erase)...

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.... 252 Moving Sequencer Data (Move).

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253 Copying Sequencer Data (Copy).....

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*253 Saving a Song (Song Save).....*

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*..... 254 What the Saved Song Data Contains ..*

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*. 254 What is Saved at the Same Time as the Song .....*

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*254 Saving a Song (Save) .....*

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... 254 Resampling the Contents of All Tracks to a Single Sample .

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... 255 Copying a Resampled Sample to Your Computer to Create a CD or MP3 ..

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.. 255 Save As an SMF File (Save As SMF) .....

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256 15 Contents 07: Sampler .....

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..... 257 Sampling ...

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258 Switching External Input On/Off .....

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.. 258 Making Input Source Settings (Input Setting)...

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..... 260 *Dividing a Sample During Sampling ...*

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..... 262 *Sampling Earlier in Time (Skip Back Sampling) .*

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.. 262 *Editing a Sample ...*

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..... 263 *Selecting a Sample (Sample List)...*

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*. 263 Selecting a Sample ....*

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*..... 263 Loading a Sample (Load) .....*

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*.. 264 Loading All Samples (Load All)...*

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... 264 Unloading a Sample (Unload) ..

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.. 264 Deleting a Sample (Delete).....

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.. 265 Importing an Audio File (WAV/AIFF) from Your Computer .....

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.. 265 Displaying Sample Edit Screen (Sample Edit)...

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.... 266 *Magnifying/Shrinking the Waveform Display (Zoom)* .....

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..... 266 *Setting the Start/End Points of the Sample* .....

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. 267 *Using the Knobs to Edit the Points* .....

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.. 267 Making Settings for Sample (Sample Parameters)...  
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.. 268 Sample BPM calculation function .....

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.... 269 Removing Unwanted Portions of a Sample (Truncate) .

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269 Boosting or Limiting the High-frequency Range of the Sample (Emphasis).....

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269 *Maximizing the Volume of a Sample (Normalize)* .....

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..... 270 *Amp* .....

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..... 270 *Stretching or Shrinking a Sample (Time Stretch)*...

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.... 271 *Dividing a Sample into Notes (Chop)* .....

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..... 272 Saving a Sample (Save) .

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..... 274 Saving all samples (Save All) .

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.... 274 Multisample .

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..... 275 Creating a multisample...

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..... 275 Creating a multisample in the Patch Edit screen ...

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275 Editing a multisample.....

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.. 276 About the Multisample Edit screen ...

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..... 276 Selecting the notes to edit...

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.... 277 Changing the multisample assigned to a tone (List).

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. 277 Erasing the data from the selected region of notes (Erase) ....

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.. 277 Assigning a sample to the selected region (Assign) .....

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277 Copying a sample from a key to another key (Copy) .....

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..... 277 Opening the Tone Switch/Select window (Tone Sw/Sel) .....

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.. 277 Moving the split point (Split Point) ...

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..... 277 Returning a multisample to the last-written state (Reload) ...

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.. 277 Erasing all notes (Erase All) .....

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278 Replacing the sample of the current zone (Sample Select).....

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.. 278 Specify the original key (Original Key) of the sample ...

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. 278 *Sorting samples in the order of their original key (Sort) ....*

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. 278 *Moving all samples to left or right (Shift) .....*

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. 278 *Moving the data of the current zone to left or right (Move) ....*

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278 16 *Contents 08: Various Settings (Menu and System).....*

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279 *Menu Reference .....*

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..... 280 Menus .....

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..... 280 Project-related Settings (Project).....

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..... 280 Load Project.....

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*280 Save Project.....*

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*. 281 Save As Project.....*

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*. 281 Create Project .....*

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... 282 Backup Project.....

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.... 282 Restore Project.....

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..... 283 *System Settings (System)* .....

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.. 283 *Reset to Default Factory Settings (Factory Reset)* .....

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..... 284 *Format USB Memory*..

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*.. 284 Exchanging Files with Your Computer (USB Storage) ...*

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*.... 285 Connections .*

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*.... 285 Specify the Connection-Destination .....*

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*... 285 Cautions Regarding Folders and Files ..*

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*..... 286 Exiting Storage Mode..*

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*..... 286 Examples of Using Storage Mode ...*

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*..... 287 Import Audio.....*

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.. 289 System Settings (Settings Common to All Modes)...

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..... 290 How to Make System Function Settings ...

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..... 290 Saving the System Settings (System Write) ..

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.... *290 Functions of System Parameters*.....

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..... *291 Pedal/D Beam.*

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*291 Keyboard*.....

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*292 Dynamic Pad .....*

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*... 292 Knob/Slider.....*

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*..... 293 Magic Control..*

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*294 Switch SI/S2 .....*

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*... 294 Sync/Temp.....*

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..... *295 Metronome .*

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..... 300 *Scale Tune* ...

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*300 Preview .....*

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*..... 300 System Ctrl ...*

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*... 301 Screen Saver.....*

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..... 301 *Input/Sampling* ..

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*302 System Information (Info) .....*

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*302 Changing the Wallpaper (Wallpaper) .....*

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*303 Importing an Image as Wallpaper (Import) .....*

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*. 303 Delete Wallpaper .....*

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..... *303 Display-related Settings (Appearance)...*

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*. 304 About V-LINK.....*

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*.. 305 What is V-LINK?...*

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..... 305 Connection Examples..

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. 305 Turning the V-LINK ON/OFF .....

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... 305 V-LINK Settings ..  
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305 V-LINK Parameters.....

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.. 306 Resetting the Image .....

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.... 306 17 Contents 09: Appendix.

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..... 307 Installing the Expansion Board .

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..... 308 Cautions When Installing an Expansion Board .....

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.... 308 How to Install an Expansion Board .

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... 308 Removing an Expansion Board .....

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..... 309 Configuring the Newly-installed Expansion Board .

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. 309 Installation de la carte d'expansion Wave .....

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310 Précautions à prendre lors de l'installation d'une carte d'expansion Wave.....

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.. 310 Installation d'une carte d'expansion Wave.....

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.... 310 Retrait d'une carte d'expansion.

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..... p. 39 Main Features Sound quality that's a class above The Fantom-G features a new sound engine that provides a patch multi-effect (PFX) for each sound (patch) at all times, allowing you to create lavish sounds in a way not possible until now. In addition, there are two multi-effects (MFX) processors that can be used flexibly. Up to twenty-two types of effects, such as chorus and reverb, can be used simultaneously.

Of course the "integration of audio and MIDI" featured on the Fantom-X is also provided, letting you use sampled sounds as internal sounds. Support for the new ARX series expansion boards featuring the SuperNATURAL sound generator The Fantom-G features two slots that support the ARX series, which not only allows you to expand the existing sounds, but provides an optimal sound engine for each different sound (Roland's new "SuperNATURAL" technology, which boasts amazing expressive power). This new technology delivers the expressive power and quality of "the real thing," surpassing even the high-quality internal sounds. Mode settings optimized for your situation The Fantom-G provides modes optimized for your situation; use "Live mode" for live performances, and "Studio mode" for music production.



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*"Live mode" lets you freely create eight-part multitimbral layers and splits.*

*With functions such as Patch Remain, which ensures that the notes you were playing before switching sounds are not cut off, this mode is designed to ensure the expression and speed you need for a live performance. "Studio mode" lets the Fantom-G operate as a 16-part multitimbral instrument, and allows you to use all of its effects in your music productions. "Single mode" is what you'll want to choose when playing a single sound, such as when using the Fantom-G as a dedicated piano or organ. Choose this mode when you're editing a sound. "SuperNATURAL" is proprietary Roland technology that realistically expresses the tonal changes and performance techniques that are distinctive to acoustic instruments and electric instruments, bringing you natural and rich expressive power.*

*New 152-track sequencer is a highly evolved fusion of audio and MIDI The fusion of audio and MIDI has evolved to a new dimension. The new sequencer provides a graphical workflow with up to 128 tracks of MIDI and 24 tracks of audio available simultaneously. The easy to understand phrase-based interface lets you use a USB mouse for an even speedier music production environment. The latest and greatest internal sounds Starting with the 88-note multisampled piano that was acclaimed on the Fantom-X, all sounds have been renewed. The Fantom-G boasts the world's best lineup of sounds, with an emphasis on quality. You'll have immediately usable sounds for performance and creativity in every situation. It features 256 MB of internal waveform capacity (double that of the Fantom-X series), with broad coverage of everything from acoustic sounds to synth sounds. Full-fledged sampler The sampling functionality rivals dedicated samplers, offering not only detailed wave editing but also the ability to immediately play recorded samples from the pads or keyboard, or use them as material in audio tracks. Of course there's also an Auto Sync function, which lets you match the current tempo without changing the pitch, or change the pitch without affecting the tempo. \* 32 MB of sampling memory is provided as standard, and you can add DIMM memory (p.*

*312, p. 314) to expand this to a maximum of 1 GB. 20 Main Features Skip Back Sampling function The Skip Back Sampling function, which was so popular on the Fantom-X series, is also provided on the Fantom-G. By constantly recording your performance on the Fantom-G, this function ensures that you can retroactively record an inspired improvisation at any time. Never again will you lose a great idea just because the recorder wasn't running. V-LINK Overview Sound 1 V-LINK functionality opens up a new realm of expression for your performances because of the way it allows you to synchronize music and visual images. You can use controllers such as the D Beam and the Fantom-G's knobs, sliders, and dynamic pads to control visual images as part of the process of performing your music. Favorites function This function gives you one-touch call-up of settings for the songs in your live performance. Using this, you can simply press a single button to change sounds and settings during performances that require quick changes. Each such setting includes master volume, so you'll be able to prepare volume adjustments during your rehearsal to match the actual live performance environment.*

*Plug-in editor/librarian The included dedicated editor and librarian software let you use your computer to edit and manage the Fantom-G's sounds. The dedicated editor also supports operation as a VSTi/AU plug-in. Sound 2 Support for GM/GM2 The Fantom-G supports GM/GM2. Any music data compatible with GM/GM2 (GM Scores) can be played by the Fantom-G. Wide VGA color liquid crystal display The large wide VGA color liquid crystal screen is a revolutionary leap that ensures superb visibility and operability in any situation.*

*Sound 3 A full range of interfaces USB functionality has been enhanced. The USB MEMORY connector lets you use USB memory to back up your data. The USB MOUSE connector lets you connect a two-button wheel mouse for an even more ideal user interface. The USB COMPUTER connector handles data transfer between the Fantom-G and your computer, and also supports USB MIDI and audio. This lets the Fantom-G connect to various computerbased software tools, and also lets you use the dedicated editor software to perform editing tasks.*

*In addition, the external audio inputs include dedicated LINE (STEREO) input jacks and a dedicated MIC/GUITAR jack. Pad Sequencer Sampler Menu/System Appendix 21 Panel Descriptions Front Panel 1 2 3 4 16 5 6 7 13 14 8 9 10 11 12 15 17 1 D BEAM Here you can switch the D Beam function on/off. This lets you apply various effects to the sound by moving your hand above the sensor. (p. 72) [FAVORITE] This lets you register favorite sounds for immediate call-up -- a convenient capability for live performances. (p. 54) 6 KEYBOARD [ARPEGGIO] This turns the arpeggiator on/off. (p. 78) [PAD TRIGGER] This lets you use the D Beam controller to play the pads, as an alternative to striking them by hand. (p.*

*73) [SOLO SYNTH] This lets you use the D Beam controller as a monophonic synthesizer. (p. 73) \* By holding down [SHIFT] and pressing the appropriate button, you can access the D Beam setting screen. [HOLD] This switches the arpeggiator's Hold function on/off. (p. 78) [CHORD MEMORY] This switches Chord Memory on/off. (p. 81) \* By holding down [SHIFT] and pressing these buttons, you can access the setting screens for chord memory and the arpeggiator. [ASSIGNABLE] This lets you assign various parameters or functions to the D Beam controller, and use it to modify the sound in real time. (p. 75) [-OCT], [+OCT] These raise or lower the key range in one-octave steps. (-3 +3) \* By pressing the [-OCT] and [+OCT] buttons simultaneously you can reset the setting to its original value. 2 [V-LINK] This switches V-LINK on/off. The V-LINK setting screen will appear when you turn this button on. (p. 305) [TRANSPOSE] If this is on, you can use [-OCT] [+OCT] to raise or lower the key range in semitone steps. (-5 +6) \* By pressing the [-OCT] and [+OCT] buttons simultaneously you can reset the setting to its original value. 3 INPUT PEAK Indicator This will light when the external input volume is too high. [MIX IN] This turns the external input on/off. (p.*

*258) \* By holding down [SHIFT] and pressing this button you can access the input setting screen. (p. 258) 7 SEQUENCER Here you can perform sequencer operations such as playback and recording. [ ] 4 VOLUME VOLUME Knob This adjusts the overall volume that is output from the rear panel OUTPUT A (MIX) jacks and PHONES jack. (p. 28) This moves the song position to the beginning of the song. If you press this during playback, you will return to the beginning of the song and stop.*



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(p. 206) [ ] 5 MODE [STUDIO] This puts the Fantom-G in Studio mode. Choose this setting for song production.

(p. 66) These move the song position to the first beat of the previous or next measure. (p. 206) \* By holding down [SHIFT] and pressing these buttons, you can move the song position to the previous or next marker. [LOOP] This turns Loop Playback on/off. (p. 208) \* By holding down [SHIFT] and pressing this button, you can access the Loop setting screen. [LIVE] This puts the Fantom-G in Live mode. Choose this setting when you want to play multiple sounds layered together or split across the keyboard. (p.

58) [JUMP] This jumps to the JUMP marker. If no marker has been set, it jumps to the beginning of the song. (p. 208) \* By holding down [SHIFT] and pressing this button, you can access the Marker setting screen. [SINGLE] This puts the Fantom-G in Single mode.

Choose this setting when you want to play a single sound at a time. (p. 46) 22 Panel Descriptions [PLAY] This plays back the song. (p. 204) It will blink in time with the tempo and time signature.

(p. 297) VALUE Dial Modifies a value. By holding down [SHIFT] and turning the VALUE dial, you can modify the value in larger steps. Overview [STOP] This stops playback. [CURSOR] Buttons These move the cursor up/down/left/right. [REC] This accesses the Recording Standby screen. (p. 222) Pressing this during recording will activate the Rehearsal function. (p. 225) [EXIT] This returns you to the previous screen or closes an opened window.

In some screens, it cancels the currently executing function. Sound 1 [ENTER] Use this to finalize a value or to execute an operation. 8 CONTROL Control Knobs 14 Control Sliders 18 These provide realtime control of the parameters or functions assigned to them. (p. 75) \* By holding down [SHIFT] and moving one of the above knobs (sliders), you can access the setting screen for that control. (p. 76) [DEC], [INC] These modify a value. The value will change more rapidly if you hold down one button and press the other. If you hold down [SHIFT] while pressing these buttons, the value will change more rapidly. Sound 2 [SHIFT] This button is used in conjunction with other buttons to execute various functions.

MAGIC CTRL (Magic Control) Magic Control is a function that automatically changes the role of knob 4 and slider 8 according to the screen. For example, in the Patch List screen (p. 49), knob 4 selects the category and slider 8 scrolls the list. 13 EXPANSION [EXP 1], [EXP 2] These access the screens for expansion boards installed in the Fantom-G. \* For details on operation, refer to the owner's manual of the expansion board you've installed.

Sound 3 9 TEMPO/VALUE This indicates the tempo. When you move a control knob or slider, this will indicate its value. [TEMPO] You can adjust the tempo by pressing this button and turning the VALUE dial. (p. 78, p.

207) 14 SAMPLING [SKIPBACK] This retroactively samples your performance for a specified period of time prior to when you pressed the button. (p. 262) Pad 10 LIST/EDIT [PATCH] Press this to edit a patch. Press it once to access the Patch Zoom Edit screen (p. 84), or twice in succession to access the Patch Pro Edit screen (p. 86). [SAMPLING] This accesses the Sampling menu screen. (p. 260) 15 DYNAMIC PAD [PAD SETTING] This accesses the setting and information screen for the currently selected Pad mode. (p.

190) Sequencer [SONG] Press this to edit a song. Press it once to access the Song Play screen (p. 205), or twice in succession to access the Song Edit screen (p. 232). [SAMPLE] Press this to edit a sample. Press it once to access the Sample Edit screen (p. 266), or twice in succession to access the Sample List (p. 263). [NUMERIC] Lets you use the pads as numeric keys. (p.

41) [PAD MODE] Switches the pad mode. (p. 188) Sampler [EFFECTS (ROUTING)] Press this to make effect-related settings. (p. 150) [ROLL] Turns the Roll function on/off.

(p. 189) \* Depending on the Pad mode, this will switch banks. 11 DISPLAY A variety of information is shown here according to the operations you perform. [HOLD] Turns the Hold function (which causes the pad to continue sounding even after it's released) on/off. (p.

188) [MENU] Opens the MENU. (p. 280) Menu/System [PAD 116] You can use these to play sounds just like the keyboard. They will also perform various functions depending on the Pad mode. (p. 188) Function buttons ([F1][F8]) When you're editing, these buttons execute various functions that will differ depending on the screen. 16 [S1] [S2] (Assignable Switches) You can assign various parameters or functions to these buttons. They will turn on/off the assigned parameter or function in real time to modify the sound. (p. 77) \* By holding down [SHIFT] and pressing one of the above buttons, you can access the corresponding setting screen.

(p. 77) [DISPLAY] Displays the shortcut menu. (p. 44) Appendix 12 VALUE [WRITE] Writes the modified content into memory. (p. 80, p. 82, p. 88, p. 116, p. 148, p.

254, p. 274, p. 290) 17 Pitch Bend/Modulation Lever You can use this to modify the pitch or apply vibrato. 23 Panel Descriptions Rear Panel 1 2 3 4 5 6 7 8 9 1 POWER ON Switch Press to turn the power on/off. (p.

28) 7 AUDIO INPUT MIC/GUITAR Jack You can connect either a mic or guitar. Set the Switch as appropriate for the device you've connected to the MIC/GUITAR jack. GUITAR (Hi-Z) PHANTOM OFF PHANTOM ON Guitar (High impedance supported) Dynamic Mic: 1/4" phone plug (balanced or unbalanced), XLR connector Condenser Mic: XLR connector (48 V phantom power supported) \* If you don't need phantom power supply, select the PHANTOM OFF position. 2 AC Inlet Connect the included power cord to this inlet. 3 USB MEMORY Slot A USB memory (sold separately) can be inserted here.

\* Never insert or remove a USB memory while this unit's power is on. Doing so may corrupt the unit's data or the data on the USB memory. \* Carefully insert the USB memory all the way in--until it is firmly in place. USB MOUSE Connector Connect the USB mouse (sold separately). (p. 26) \* This instrument is equipped with balanced (XLR/TRS) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect. fig.XLR/TRSJACK.

eps USB COMPUTER Connector This connector lets you use a USB cable to connect your computer to the Fantom-G. (p. 285) 4 DIGITAL AUDIO IN/OUT Connectors (S/P DIF COAXIAL) These are coaxial-type S/P DIF format digital in/out connectors. These connectors input and output a digital audio signal (stereo). The output signal is identical to the signal that is output from the OUTPUT A (MIX) jacks. \* S/P DIF is a digital interface format used for consumer digital audio devices. \* If you switch off the power to an external device that is connected to the DIGITAL AUDIO IN jack or disconnect the cable, noise may subsequently be heard in the input from DIGITAL AUDIO IN.



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If this occurs, correctly reconnect the external device, or turn off the Fantom-G's [MIX IN] switch. MIC/GUITAR LEVEL knob Controls the volume of the mic/guitar input. Max Min LINE Jacks (L, R) Connect a line-level device such as an audio device (e.g., portable music player) or keyboard. If you want to use mono input, connect to the L jack (p. 258). LINE LEVEL knob Controls the volume of the line input. Max Min 8 OUTPUT OUTPUT A (MIX) Jacks (L (MONO), R) These jacks output the audio signal to the connected mixer/ amplifier system in stereo. For mono output, use the L jack. (p. 26) 5 MIDI Connectors (IN, OUT, THRU) These connectors can be connected to other MIDI devices to receive and transmit MIDI messages. OUTPUT B Jacks (L, R) These jacks output the audio signal to the connected mixer/ amplifier system in stereo.

6 FOOT PEDAL CTRL (CONTROL) 1, 2 Jacks You can connect optional expression pedals (EV-5, etc.) or optional pedal switches (DP series etc.) to these jacks. By assigning a desired function to a pedal, you can use it to select or modify sound or perform various other control. (p. 31) 925 \* Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

INDIVIDUAL 14 Jacks These jacks output audio signals in mono to an amp or mixer. \* The setting determining whether these jacks are used as stereo OUTPUT jacks or monaural INDIVIDUAL jacks is made with the Output Assign setting. (p. 152) 9 PHONES Jack This is the jack for connecting headphones (sold separately). (p. 26) HOLD Jack An optional pedal switch (DP series, FS-5U etc.) can be connected to this jack for use as a hold pedal. (p. 31) This can also be set so it supports the use of half-pedaling techniques. So, after connecting an optional pedal switch (DP series etc.), you can employ pedal work to achieve even finer control in performances in which piano tones are used.

24 Making Connections Overview Connecting an Amp and Speaker System Since the Fantom-G contains no amplifier or speakers, you'll need to connect it to audio equipment such as a keyboard amplifier, monitor speaker system or home stereo, or use headphones to hear its sound.

1. 2. 3. Before hooking anything up, make sure that the power on all of your gear is turned OFF. Connect one end of the supplied power cable to the Fantom-G, and the other end to a power outlet. Connect the Fantom-G to your amp/speaker system as shown in the diagram.

fig.02-002.e 921 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. Sound 1 Sound 2 Sound 3 Pad to Power outlet Stereo headphones In order to fully experience the Fantom-G's sound, we recommend using a stereo amp/speaker system. If you're using a mono system, however, make your connections to the Fantom-G's OUTPUT A (MIX) jack L (MONO).

Sequencer Sampler Audio cables are not included with the Fantom-G. You'll need to provide them. Mixer etc. Monitor speakers (powered) For details on how to install a Expansion Board (sold separately), refer to "Installing the Expansion Board" (p. 308, p. 310). Menu/System Power amp The OUTPUT A [MIX] jacks support balanced output. Use a correctly wired cable so that the HOT, COLD, and GND as printed on the rear panel of the Fantom-G are correct for the mixer or other input device you're using. Appendix 25 Making Connections Connecting a USB Mouse (sold separately) If you connect a commercially available USB mouse to the Fantom-G's rear panel USB MOUSE connector, a mouse cursor will be shown in the display, and you'll be able to use the mouse. Action Left-click Right-click Wheel Drag (move while holding down left button) Operation Select (move the cursor) [ENTER] button / list display VALUE dial / scroll Drag the mouse on the area or knob for which you want to input a value.

Dragging upward or to the right will increase the value, and dragging downward or to the left will decrease it. Opens the menu (p. 280) [EXIT] button Opens the shortcut menu (p. 44) Click the Click the button button button 26 Making Connections Placing the Fantom-G on a Stand Overview \* Be careful not to pinch your fingers when setting up the stand. For Fantom-G6/G7 user If you want to place the Fantom-G6/G7 on a stand, use the Roland KS-18Z. Place the instrument on the stand as follows. fig.02-001.e Sound 1 KS-18Z Align the front of the Fantom-G6/G7 with the front of the stand Adjust so that the height does not exceed 1 meter (Adjust the stand to a level no higher than the fourth level from the bottom) Adjust the width of the stand so that the rubber feet of the Fantom-G6/G7 straddle the stand Sound 2 Top view WARNING: Sound 3 Use of stand not according to the instructions above will result in instability causing possible injury. For Fantom-G8 user If you want to place the Fantom-G8 on a stand, use the Roland KS-18Z or KS-G8. Place the instrument on the stand as follows. fig.02-001.e Pad KS-18Z Sequencer Align the back of the Fantom-G8 with the back of the stand Adjust the width of the stand so that the rubber feet of the Fantom-G8 are on the inside of the stand Top view Sampler KS-G8 Align the screws of the Fantom-G8 with the front of the stand Place the Fantom-G8 so that its rubber feet are in the inner side of the stand Menu/System Top view Appendix WARNING: Use of stand not according to the instructions above will result in instability causing possible injury. 27 Turning On the Power Once the connections have been completed (p. 25), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices. fig.bender.e 941 1.

Before turning on the Fantom's power, consider these two questions: · Are all peripheral devices connected correctly? · Have the volume controls of the Fantom-G and all connected audio devices been turned to their lowest settings? 2. Turn on the POWER ON switch located on the rear panel of the Fantom-G. fig.02-003 To ensure proper operation of the pitch bend lever, make sure not to touch the lever when turning the Fantom-G's power on. Do not touch! Be careful not to set your listening volume too high to avoid damage to your amp/ speaker system or your hearing. \* 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. 3. 4. Turn on the power for any connected amplifiers or speakers.

Play the Fantom-G's keyboard, gradually increasing the setting of its volume control, and then carefully raise the volume of your connected amplifiers or speakers to the desired listening level.



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