KORG

CONCERT

C-720

## DIGITAL PIANO

User's Manual

IMPORTANT SAFETY INSTRUCTIONS

- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Mains powered apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
- Clean only with dry cloth.
- Do not block any ventilation openings, install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet. (for U.S.A. and Canada)
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Turning off the power switch does not completely isolate this product from the power line so remove the plug from the socket if not using it for extended periods of time, or before cleaning. Please ensure that the mains plug or appliance couple remains readily accessible.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- Do not install this equipment on the far position from wall outlet and/or convenience receptacle.
- Do not install this equipment in a confined space such as a box for the conveyance or similar unit.
- Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

WARNING:
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.

CAUTION

RISK OF ELECTRIC SHOCK
DO NOT OPEN

AVERTISSEMENT:
RISQUE DE CHOC ÉLECTRIQUE—NE PAS OUVRIR.

注意 | 感電の恐れあり、キャビネットをあけるな
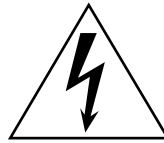
The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

THE FCC REGULATION WARNING (FOR U.S.A.)

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

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

Unauthorized changes or modification to this system can void the user's authority to operate this equipment.

CE MARK FOR EUROPEAN HARMONIZED STANDARDS

CE mark which is attached to our company's products of AC mains operated apparatus until December 31, 1996 means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

And, CE mark which is attached after January 1, 1997 means it conforms to EMC Directive (89/336/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (73/23/EEC).

Also, CE mark which is attached to our company's products of Battery operated apparatus means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

IMPORTANT NOTICE TO CONSUMERS

This product has been manufactured according to strict specifications and voltage requirements that are applicable in the country in which it is intended that this product should be used. If you have purchased this product via the internet, through mail order, and/or via a telephone sale, you must verify that this product is intended to be used in the country in which you reside.

WARNING: Use of this product in any country other than that for which it is intended could be dangerous and could invalidate the manufacturer's or distributor's warranty.

Please also retain your receipt as proof of purchase otherwise your product may be disqualified from the manufacturer's or distributor's warranty.

EXAMPLE SCREENS

Some pages of the manuals show LCD screens along with an explanation of functions and operations. All sound names, parameter names, and values are merely examples and may not always match the actual display you are working on.

CLEANING THE DISPLAY

Use a soft cotton cloth to clean the screen. Some materials, such as paper towels, could cause scratches and damage it. Computer wipes are also suggested, provided they are specifically designed for LCD screens.

Do not spray any liquids on the LCD screen directly. Always apply the solution to your cloth first, then clean the screen.

TRADEMARKS

Macintosh is a registered trademark of Apple Computer, Inc. MS-DOS and Windows are registered trademarks of Microsoft Corporation. All other trademarks or registered trademarks are the property of their respective holders.

DISCLAIMER

The information contained in this manual has been carefully revised and checked through. Due to our constant efforts to improve our products, the specifications might differ to those in the manual. Korg is not responsible for any eventual differences found between the specifications and the contents of the instruction manual - the specifications being subject to change without prior notice

WARRANTY

KORG products are manufactured according to the strictest electrical and mechanical regulations that exist in various countries of the world. These products are warranted by the KORG distributor only in each country. Any KORG product that is not sold with the manufacturer's or distributor's warranty, or without a serial number, cannot benefit from servicing under the warranty. This regulation is for the consumer's own protection.

DATA RESET

When the instrument is turned off, any unsaved parameters or songs are reset.

UPDATING THE SOFTWARE

The system software of your C-720 can be updated. From time to time, Korg might release new versions including bug fixes and new features. Please check our website for more information.

LIABILITY

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

ASSISTANCE AND SERVICE FOR MUSICIANS

For repairs, contact your nearest Authorized KORG Service Center. For more information on KORG products, and to find software and accessories for your piano, please contact your local Authorized KORG distributor.

KORG ON THE INTERNET

Korg Inc.: www.korg.co.jp

Korg USA: www.korg.com

Korg UK: www.korg.co.uk

Korg Canada: www.korgcanada.com

Korg Italy: www.korgpa.com

© 2006 Korg Inc. Printed in Italy.

Contents

3

Introduction

Main features

Wide range of sounds

Forty different and expressive high-quality sounds, including a Stereo Concert Grand Piano. You can use the Layer and Split functions to simultaneously play a combination of two sounds. Sounds and sound combinations can be freely modified.

Performances

Sound combination can also be saved into performances, giving you an additional set of 30 timbres (3 banks of 10 performances). Performances also store a custom split point, for custom combinations of sounds over the keyboard.

Four zones keyboard

The new high-quality, realistic Korg RH3 keyboard features four zones with different weights. This gives you the same realism and feeling as a grand piano keyboard.

Touch control

You can choose from nine different settings to adjust how the sound will respond to your keyboard playing dynamics.

Pedal effects

The C-720 provides the same three pedals as a grand piano, controlling the soft, sostenuto, and damper functions respectively. The damper pedal simulates the natural string resonances and noises of an acoustic piano, by means of the innovative Korg EPx (Piano eXperience) technology. Both the damper and soft pedals let you vary the amount of the effect by how far you press down on them ("half-pedal" function). In addition, pedals can be freely assigned to other functions, like starting the recorder or changing the speed of the rotary speaker.

Piano eXperience

While existing piano sampling techniques have resembled an audio snapshot, our new "Piano eXperience" technology is more of a hologram, accurately reproducing every dimensional detail of the sound. All piano sampling for the C-720 is done in stereo to preserve the natural imaging of the sound. Different dynamic levels are captured to extend the instrument's expressive vocabulary.

Going even further, the C-720 uses the sound of the key being released and the hammer returning, as well as the sympathetic damper resonance of the strings to create all of the subtle shadings that create a superior instrument sound. This attention to detail defines the sound of the new C-720, providing an instrument that can interpret every nuance of touch into a meaningful musical gesture.

Piano eXperience (or EPx) effects are particularly evident in sounds like GrandPiano, BriteGrand and MelloPiano.

One-hundred eighty-five songs

The C-720 includes a huge library of songs, based on famous pieces and lesson books. These songs are perfectly suitable for piano lessons, being recorded into two separate parts (left hand on Part 1, right hand on Part 2) that you can easily turn off and play on the keyboard. In addition, you can change the metronome's tempo and let a defined passage play in cycle.

SongBook included

The SongBook album is also included as a printed music book – a great resource for practicing and playing along with your preferred tunes.

Onboard recorder

A multi-track, easy-to-use onboard recorder, lets you record your own songs, or read Standard MIDI Files that you can transfer via the integrated USB port from an external computer.

Metronome

The built-in metronome allows you to select the time signature, tempo, and volume, and use a bell sound as the accent. It can even give you a drum accompaniment in a musical style of your choice (drum patterns).

Data transfer via USB

When connected to a personal computer via the USB port, the C-720's internal memory can be seen as a USB disk. This way, you can backup your data, or transfer files between the C-720 and the personal computer.

MIDI capabilities

The C-720 supports the MIDI protocol, the standard that allows music data to be transferred between musical instruments and computers. MIDI allows two or more devices to control or be controlled by each other, and also allows you to use the C-720 as a 16-part multitimbral tone generator.

MIDI over USB

The USB port also carries MIDI data, so that you can connect the C-720 directly to your personal computer with a single cable and without the need of a dedicated MIDI interface. A dedicated KORG USB MIDI Driver is freely available for full use of the C-720's MIDI features.

4

Temperaments

In addition to the Equal temperament, the C-720 allows you to select nine alternative temperaments, for historically accurate performance of classical music, or experimenting. When selecting an acoustic piano sound, the typical Stretched Tuning is automatically selected.

Adjustable pitch

The Transpose function lets you change the pitch of the piano, and the Master Tuning function allows you to make fine tune adjustments.

Effects

The C-720 provides built-in digital effects that can simulate the natural ambience of a concert hall (reverb) and add richness to the sound (chorus). In addition, each sound includes an insert effect (delay, phaser, equalizer, rotary speaker, etc…), that is specially suited to each particular sound.

Powerful integrated amplification

The C-720 includes a powerful, 2 × 35 Watt, plus 2 × 12 Watt double stereo amplifier, with two woofers in closed box and two dome tweeters. This gives the most authentic sound reproduction, together with enough volume to deliver the full power of an acoustic piano.

Two sets of headphones

You can connect two stereo headphones, to play with your teacher or another musician. Connecting a headphone set automatically disconnects the speakers, so there is no risk to disturb others when practicing by night.

5

Control panel

PERFORMANCE button: *Enters/exits Performance mode. While in this mode, the sound selection buttons are used to choose performances instead of single sounds. See page 18.*

MASTER VOLUME knob: *Adjusts the volume for the speakers, the Output and the Phones connectors*

VARIATION button: *Selects one of the available variations of the currently selected sound, or one of the three performance banks.*

▲ / ▼ (Scroll) buttons: *Move the cursor in the display, from one parameter to the following or the previous one. The cursor is indicated by a pointing arrow (▶) next to a parameter's name.*

Display: *Shows the various sound names and parameters.*

PERFORMANCE VARIATION PIANO1 PIANO2 E.PIANO1 E.PIANO2 HARPSI/CLAV

0   10
MASTER VOLUME

SPLIT VIBES/GUITAR ORGAN1 ORGAN2 STRINGS/CHOIR BASS

▶GrandPiano 4.
♩12
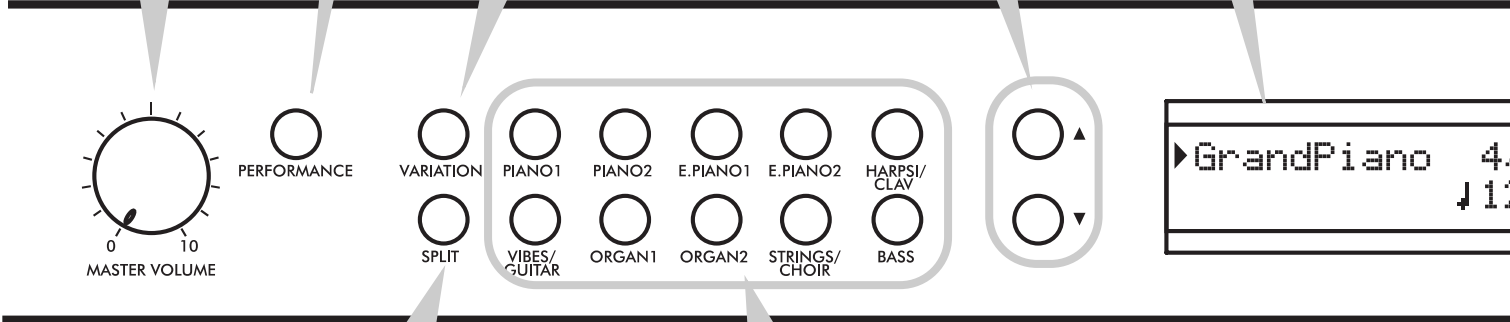
SPLIT button: *Turns Split mode on or off. When in Split mode, a sound is assigned to your right hand, and a different one to the left hand. Keep it pressed and play a note on the keyboard to choose a different split point. See page 15.*

SOUND SELECTION buttons: *Press a button to select a sound (Single mode). You can press two buttons at the same time, to play two sounds at the same time on the keyboard (Layer mode). Press SPLIT to play a sound with your right hand, and a different one with your left hand (Split mode). See page 13.*
When the PERFORMANCE indicator is turned on (Performance mode), these buttons allow for selection of performances. See page 18.

POWER switch: *On/Off switch. When in the Standbay position, the piano is turned off.*

STANDBY
ON

Power LED

6
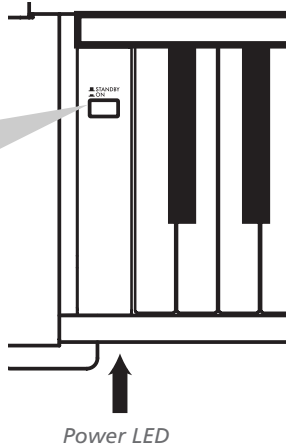
+/YES / -/NO (Value) buttons: Change the value of the parameters appearing in the display. The editable parameter is shown by the cursor (▶) placed on its left, or (when editing text) with the character/cipher in edit flashing. By keeping them pressed, the values start changing automatically, first slowly, then slightly faster. By pressing them together, the parameter is reset to its default value.
While in the Main page, these buttons can be used to select a different variation of the current sound.

EDIT button: Press it to access the Edit mode relevant to the current type of data selected in the display. Four Edit modes are available: Sound (see page 38), Performance (see page 38), Song (see page 34) and Global (see page 47). Global edit mode can be accessed by keeping the EDIT button pressed for more than one second).

REVERB button: Turns the reverb on/off. This adds ambience to the sound. Keep it pressed for more than one second to access the Reverb edit page (see page 17).

CHORUS button: Turns the chorus on/off. This makes the sound richer. Keep it pressed for more than one second to access the Chorus edit page (see page 17).

METRONOME button: Turns the metronome click on/off. The tempo and time signature depend on the chosen values, or the selected song (see page 20).

TEMPO/MET.SET buttons: Adjust the metronome tempo. The + button makes it faster, while the − button makes it slower. Pressed together, they give access to metronome editing. See page 20.

RECORDER buttons: Control the playback or recording of the songs. See page 23, page 27.

```
 /4     ○        ○         ○        ○         ○      ┌─ ○ ─┐ SONG  ┌ ○      ○      ○ ┐
 20    +/YES    EDIT     REVERB   CHORUS  METRONOME  │MET.SET│+    │NEW SONG PART1  PART2│
                                                     │       │     │              ▶/II │
        ○        ○         ○        ○        ▣      │  ○  │     │ ○      ○      ○ │
       −/NO     EXIT    TRANSPOSE BRILLIANCE DEMO    └ TEMPO┘−    └ RECORD  STOP  PLAY/PAUSE┘
```
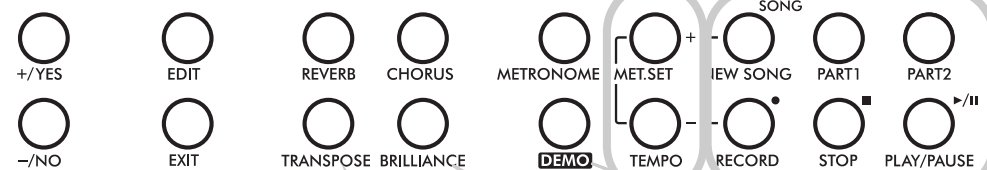
EXIT button: Press it to exit Edit mode, or to return to the Main page from other pages. When exiting from the Edit mode, the Save procedure will be recalled. When a drum pattern is assigned to the Metronome, and it is running, this button doubles as a Fill In control (see page 21, page 30).

TRANSPOSE button: Press this button to open the Transpose page and change the master transpose value. When the indicator is turned on, transposition is active. Changes made after pressing this button are not saved to memory, and are reset when turning the instrument off. See page 16.

BRILLIANCE button: Press this button to open the Brilliance page and change the brilliance value. When the indicator is turned on, a brilliance variation is active. Changes made after pressing this button are not saved to memory, and are reset when turning the instrument off. See page 17.

DEMO button: Turns the Demo mode on/off, to listen to the demo songs. Select the songs with the sound selection buttons (see page 11). You can play together with the demo songs.

7

Connections

8
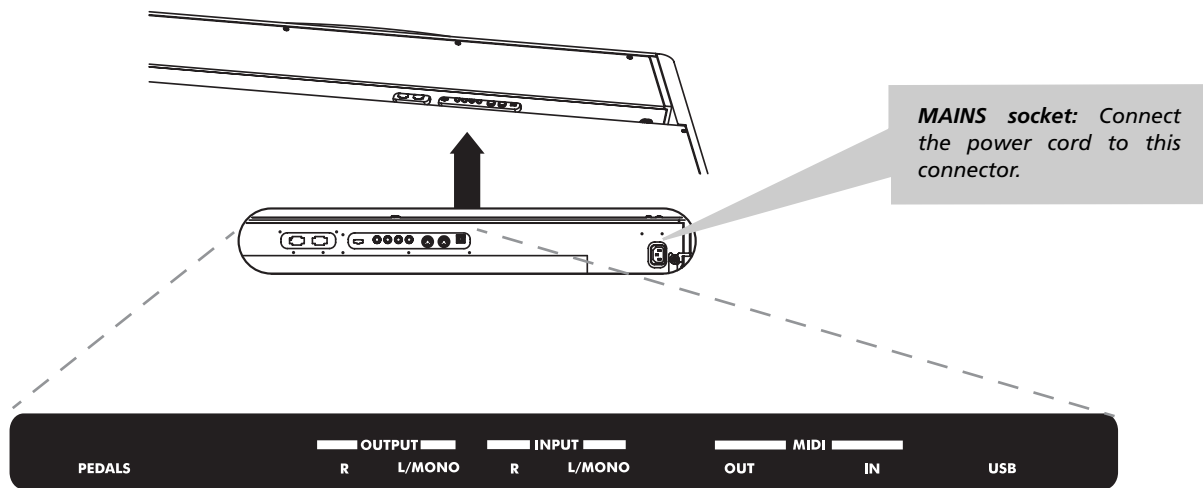
MAINS socket: *Connect the power cord to this connector.*
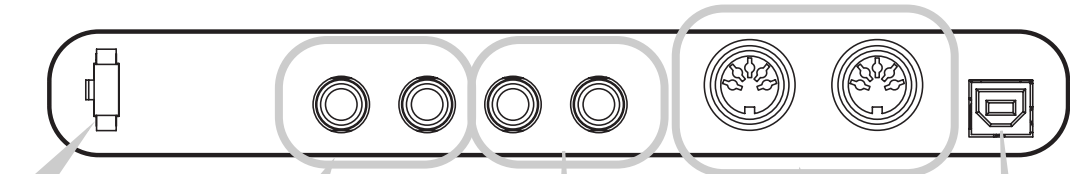
Pedals connector: *Connect the supplied pedals to this connector.*

OUTPUT (L/MONO, R) connectors: *Audio outputs. Connect these connectors to an external amplifying system. (With a hi-fi system use the LINE, AUX, CD or TAPE connectors, not the PHONO connector). To amplify the C-720 in mono, connect the single L/MONO connector. Use the MASTER VOLUME knob to set the output volume.*

MIDI (OUT, IN) connectors: *Connectors that are used to connect other MIDI devices (sequencer, keyboards, etc.). OUT: Data output (to be connected to the MIDI IN connector of another MIDI device). IN: Data input (to be connected to the MIDI OUT connector of another MIDI device).*

INPUT (L/MONO, R) connectors: *Line audio inputs. Connect to these connectors an external audio source, such as a CD, MP3 or tape player, or another keyboard. To connect a microphone, you need an external microphone preamplifier or a mixer.*
Warning: *Avoid connecting the output of a power amplifier to these inputs!*

USB connector: *Type B (slave), USB 1.1-compliant, standard connector. Connects to a personal computer (PC or Mac). Can be used for data transfer (see page 53), or USB Over MIDI use (see page 56).*
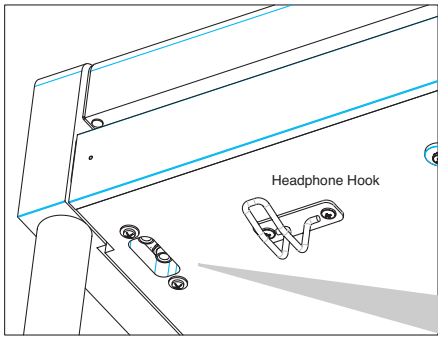
Headphone Hook

PHONES connectors: *Connect one or two pairs of headphones to these jacks. The integrated speakers will turn off.*

Connecting to external audio devices

Connecting to an external amplification system

Use the OUTPUT connectors, if you like to connect your C-720 to a high-quality mixer, stereo hi-fi, or a couple of active monitors. When using a stereo hi-fi, connect the OUTPUTs to the LINE, AUX, CD or TAPE inputs (never use the PHONO inputs). For mono amplification, connect only the L/MONO output.

Connecting other audio devices to the C-720

Use the INPUT connectors, to connect a computer, mixer, drum machine, synthesizer, MP3 or tape player, to your C-720, and hear their sound run through its speakers. For mono

amplification, connect only the L/MONO output. **Do not connect the output of a power amplifier!**

9
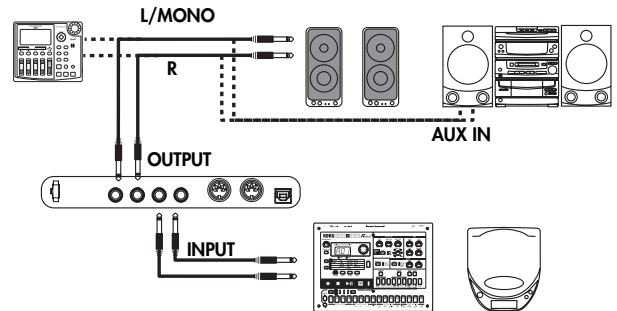
Before you begin

Open the key cover

Gently lift the center of the sliding key cover by the indented portion, and support it while you slide it carefully and fully into the C-720. Before you open the key cover, make sure that no foreign objects such as papers or coins are on the top of the key cover itself, otherwise, these objects may fall into the instrument.
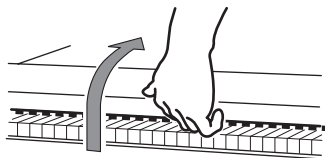
To close the key cover, gently lift the center by the indented portion, and slide it forward. The cover has a soft-landing mechinism, that makes closing it safer.

Note: Be careful not to pinch your fingers or hand while opening or closing the key cover.

Note: The key cover may be damaged if you use excessive force when opening or closing it.

Turning the instrument on

Connect the supplied power cord to the dedicated socket under the rear of the instrument. Then, plug it into a wall socket. You don't need to worry about the local voltage, since the C-720 uses a universal power adapter.

After having connected the power cable, press the POWER switch. When the instrument is turned on, the buttons on the control panel and the display will light up. Also, an LED on the front of the instrument, also visible when the key cover is closed, will light up.

To turn the instrument off, press the POWER switch again.

Power LED

Using the music stand

Opening and closing the music stand

Tilt the music stand upright, and use the two stoppers located on the rear to hold the music stand in place.
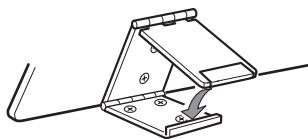
To lower the music stand, release the stoppers and rest the music stand on the flat top.

Using the score holders

To keep a music book open, use the two score holders in front of the music stand. Push on the shorter side to make them slide up. Push on the longer side to make them slide down. **Do not apply excessive strength or weight to the holders, or you will risk to break them.**

10
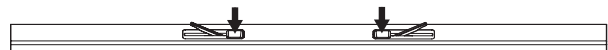
Adjusting the volume

Rotate the MASTER VOLUME knob towards the right to increase the volume; towards the left to decrease the volume. The maximum value is "10"; the minimum (silence) is "0". This control adjusts the output level of the headphones, the internal speakers and of the OUTPUTs.

It does not control the volume of an audio device connected to the INPUT connectors. Use the audio device's own controls to set its volume.

It is always better to start with a low volume and then increase gradually.

Using the headphones

For playing or practicing during night hours, or when you don't want to be heard by others in the same room, connect one or two pairs of high-quality headphones (32Ω impedance suggested) to the appropriate PHONES connectors. These connectors are standard 1/4" phone jacks. If your headphones have a mini-jack adapter, grasp the adapter when plugging in or out the headphones.

Warning: When using headphones, protect your hearing by avoiding extended listening at high volumes.

Note: When not using them, you can append your headpho-hones to the dedicated hook under the piano.

Listening to the Demo

The C-720 contains 20 pre-recorded demo songs. Listen to them to experience the rich sound and expressive potential of this instrument. Here is a list of the available demo songs:

Button	Bank 1 (1-10)	Bank 2 (11-20)
PIANO 1	GrandPiano1	GrandPiano2
PIANO 2	Honky-Tonk	Piano Pad
E.PIANO 1	El. Piano 1	El. Piano 2
E.PIANO 2	Digi Piano	Vintage EP
HARPSI/CLAV	Harpsichord	Clav.
VIBES/GUITAR	Vibes	Ac. Guitar
ORGAN 1	Jazz Organ1	Jazz Organ2
ORGAN 2	Full Pipe	Pipe Flute
STRING/CHOIR	Strings	Choir
BASS	Ac. Bass	El. Bass

During the demo playback you can't use any other buttons. However, you can still play the keyboard to play along with the demo songs.

Listen to all songs at once

You can listen to all demo songs with a single command.

1. Press the DEMO button. The sound selection indicators will blink sequentially from left to right. The Demo page will appear in the display:

```
DEMO:-----------
▶Bk1 Press Sound
```
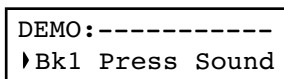
2. Wait some seconds, without pressing any button. The first demo song will begin to play. The indicator corresponding

to the demo song currently in play will turn on. The name of the song will be shown in the display:

```
DEMO:GrandPiano1
▶Bk1 Press Sound
```

All demo songs will be played back one after the other. After the last song, the playback will begin again from the first song.

3. To pause the current song, press the PLAY/PAUSE button. Press it again to restart playback from the same position.

4. To stop the playback and exit the demo mode, press the DEMO or the EXIT button.

Listen to a specified song

You can select just one demo song to be played back.

1. First of all, you must select one of the demo song banks.

• To select the first bank (Bk1, songs 1-10), press the DEMO button once. The indicators will blink sequentially, from left to right. The Demo page will appear in the display:

```
DEMO:-----------
▶Bk1 Press Sound
```
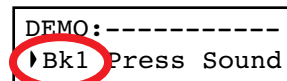
• To select the second bank (Bk2, songs 11-20), press the +/YES button.

• To return to the first bank, press the -/NO button.

2. Press one of the sound selection buttons to select the corresponding demo song in the selected bank. The demo is based on the sound associated with the button. The indicator on the selected demo button will stay on, while the other indicators will turn off.

11

3. After the end of the selected song, all the songs will be played back in cycle.

4. If you want to select a different song, press one of the sound selection buttons.

5. To pause the current song, press the PLAY/PAUSE button. Press it again to restart playback from the same position.

6. To stop the current song without exiting from the Demo mode, press STOP. Choose a different song and wait for it to start playing back.

7. To stop the playback and exit the demo mode, press the DEMO or EXIT button.

12

Basic functions

Playing a single sound (Single mode)

When you turn the instrument on, it is in Single mode.

The single Grand Piano sound is selected, and plays over the full keyboard. Its name is shown in the display:

Main sound
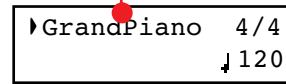
You can replace it with any of the 40 sounds supplied with the instrument. See the list of sounds in the following table (more details on each sound are on page 68):

Button	Sound					
	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6
PIANO 1	GrandPiano*	BriteGrand*	Rock Piano	Piano&Str.		
PIANO 2	Honky-Tonk	MelloGrand*	Piano&Pad	Elec.Grand	M1 Piano	
E.PIANO 1	Tine EP 1	SuitTineEP	DynoTineEP	Tine EP 2		
E.PIANO 2	Dig. EP 1	Dig. EP 2	Reed EP	TremReedEP		
HARPSI/CLAV	Harpsi 8'	Harpsi 16'	Clav	Synth Clav		
VIBES/GUITAR	Vibes 1	Vibes 2	Nylon Gtr.			
ORGAN1	Jazz Organ	Perc.Org.1	Perc.Org.2			
ORGAN2	Church Org	Pipe Flute	Pipe Tutti			
STRINGS/CHOIR	Strings	Slow Str.	String Pad	Choir	ScatVoices	Vocal Pad
BASS	Ac. Bass	El. Bass	Fretless B	Bass&Ride		

* Note: The EPx effects are not available when you are in Layer mode.

Selecting a sound

You can use the sound selection buttons to select a different sound.

1. Press one of the sound selection buttons in order to select a sound type.
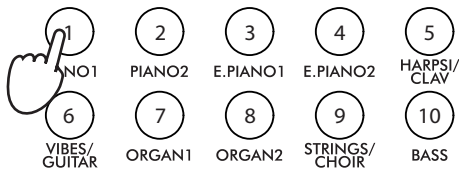
The indicator on the button you pressed will light. The name of the selected sound will appear in the display:

Sound name
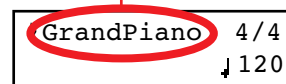
2. Use the VARIATION button to select one of the available variations of the base sound (see table above). When the last variation has been selected, press it again to select the base sound again.

As an alternative, use the +/YES button to scroll the sound variation list forward; the -/NO button to scroll it backwards.

13

Playing two sounds at the same time (Layer mode)

You can play two sounds at the same time on the keyboard. It is like having two "overlapping" sounds. This is called the Layer mode.

Keep in mind that, when in Layer mode, the total number of voices that you can play at the same time is reduced, depending on the total number of oscillators used by the selected sounds.

Entering the Layer mode

To access Layer mode from any other mode, press together two sound selection buttons. The lowest-numbered sound in the following diagram will be the Main sound, while the highest-numbered sound will be the Layer sound:
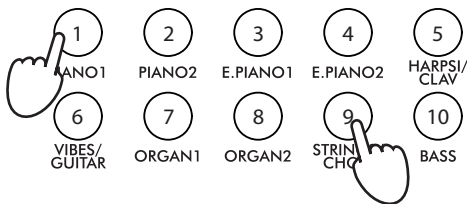
The name of the two sounds will appear in the display:

Main sound

Layer sound
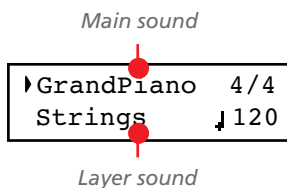
Exit from the Layer mode

To exit Layer mode, press a single sound selection button, or the SPLIT button. You will return to the Single mode, with a single sound playing on the keyboard, or to the Split mode, with a sound on the left and one on the right of the split point.

Selecting a different pair of sounds

To select different sounds, press a different pair of sound selection buttons. The last selected variation of the sounds corresponding to the new buttons will be selected.

Selecting a variation of the Main sound

You can select a variation of the current Main sound.

1. Be sure the cursor is in the first line of the display. If it isn't, use the SCROLL ▲ button to move it there:

Cursor
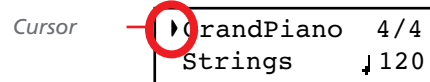
2. Use the VARIATION button to select a different sound variation. As an alternative, use the +/YES and -/NO buttons to choose a different sound variation.

Selecting a variation of the Layer sound

You can select a variation of the current Layer sound.

1. Use the SCROLL ▼ button to move the cursor to the Layer sound.

Scroll ▼

2. Use the VARIATION button to select a different sound variation. As an alternative, use the +/YES and -/NO buttons to choose a different sound variation.

3. If you desire so, use the SCROLL ▲ buttons to move the cursor back to the Main sound.

Balancing layered sounds

You can adjust the sound's volume balance.

• Keep the Main sound button pressed, to increase its volume and (after the maximum value has been reached) decrease the volume of the Layer sound. Release the button when done.

• Keep the Layer sound button pressed, to increase its volume and (after the maximum value has been reached) decrease the volume of the Main sound. Release the button when done.

While the volume is changing, a meter is shown in the display:

Main sound's volume

Layer sound's volume

14
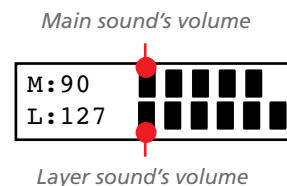
Playing different sounds with your left and right hand (Split mode)

You can play a sound with your right hand (the Main sound), and a different one with the left hand (the Left sound). This is called the Split mode.

Split Point

Left   Main
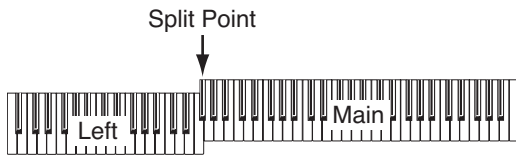
Entering the Split mode

To access Split mode from any other mode, press the SPLIT button. The Main sound of the Single or Layer mode will be assigned to the right half of the keyboard (Main area, shown in the first line of the display), and a Bass sound will be assigned to the left half of the keyboard (Left area, shown in the second line of the display).

Main sound

```
▶GrandPiano  4/4
 Ac.Bass     ♩120
```
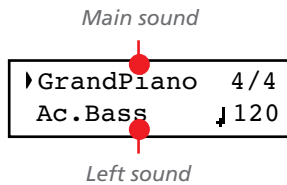
Left sound

While the Ac.Bass sound will be chosen as the Left sound the first time you enter Split mode, the last selected sound will be assigned if you return to Split mode later.

Exit from the Split mode

To exit Split mode, press the SPLIT button again to return to the Single mode, or press two sound selection buttons together to enter Layer mode.

Choosing a different split point

If the selected split point is too high or too low, you can choose a different one. Please note that you can set a default split point, to have it ready each time you turn the instrument on (see "Default split point" on page 48).

1. Keep the SPLIT button pressed. The current split point is shown in the display while you keep the button pressed.

```
▶SplitPoint: F#3
```
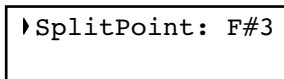
2. Play a note to set a different split point.

3. Release the SPLIT button.

Selecting a different Main sound

You can select a different Main sound after accessing the Split mode. Use the sound selection buttons as you would do to select a sound in Single mode.

Selecting a variation of the Main sound

You can select a variation of the Main sound after accessing the Split mode.

1. Be sure the cursor is in the first line of the display. If it isn't, use the SCROLL ▲ button to move it there:

Cursor →
```
▶GrandPiano  4/4
 Ac.Bass     ♩120
```

2. Use the VARIATION button to select a different sound variation. As an alternative, use the +/YES and -/NO buttons to choose a different sound variation.

Selecting a different Left sound

You can select a different Left sound after accessing the Split mode.

1. Keep the SPLIT button pressed. The indicator of the Left sound lights up.

2. Use the sound selection buttons to select a different sound.

3. Release the SPLIT button.

As an alternative, use the display controls:

1. Use the SCROLL ▼ buttons to move the cursor to the Left sound.

```
▶GrandPiano  4/4
 Ac.Bass     ♩120
```

Scroll ▼

```
 GrandPiano  4/4
▶Ac.Bass     ♩12
```
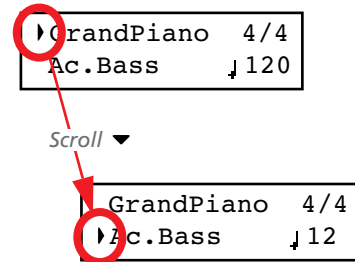
2. Use the sound selection buttons as you would do to select a sound in Single mode.

3. Use the ▲ buttons to move the cursor back to the Main sound.

Selecting a variation of the Left sound

You can select a variation of the Left sound after accessing the Split mode.

1. Keep the SPLIT button pressed. The indicator of the Left sound lights up.

2. Use the VARIATION button to select a different sound variation.

3. Release the SPLIT button.

15

As an alternative, use the display controls:

1. Use the SCROLL ▼ buttons to move the cursor to the Left sound.

```
▶GrandPiano  4/4
 Ac.Bass    ♩120
```

Scroll ▼

```
 GrandPiano  4/4
▶Ac.Bass    ♩12
```
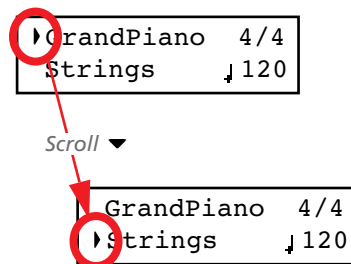
2. Use the VARIATION button to select a different sound variation. As an alternative, use the +/YES and -/NO buttons to choose a different sound variation.

3. If you want, use the SCROLL ▲ buttons to move the cursor back to the Main sound.

Balancing sounds in Split mode

You can adjust the sound's volume balance.

- Keep the Main sound button (the one whose indicator is turned on) pressed, to increase its volume and (after the maximum value has been reached) decrease the volume of the Left sound. Release the button when done.

- Keep the SPLIT button pressed, or press the SCROLL ▼ button to move the cursor to the second line of the display. The indicator of the Left sound lights up. Then, keep the Left sound button pressed, to increase its volume and (after the maximum value has been reached) decrease the volume of the Main sound. Release the button when done.

While the volume is changing, a meter is shown in the display:

Main sound's volume

```
M:108 ▮▮▮▮▮
L:127 ▮▮▮▮▮▮
```

Left sound's volume
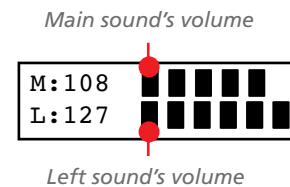
Using the pedals

The C-720 has three assignable pedals, usually acting as damper, sostenuto, and soft. However, you can assign the pedals different functions (see page 44 for sound-level assignment, or page 49 for global programming).

With the default settings, you can use these pedals to add expression to your playing, as on a traditional piano.

3   2   1

Soft

Sostenuto
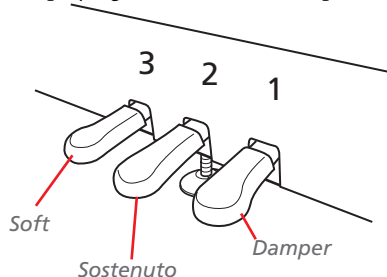
Damper

(1) Damper pedal

The damper pedal simulates the natural string resonances of an acoustic piano. Pressing this pedal will sustain the sound,

producing a richly resonant decay. You can control the damper's depth by how far down you press on the pedal ("half-pedaling").

Sounds like GrandPiano, BriteGrand and MelloGrand also trigger EPx effects while in Single and Split mode. However, these effects are not available when you are in Layer mode.

(2) Sostenuto pedal

Pressing this pedal will apply the damper effect only to the notes that are already being held down on the keyboard, and will sustain only those notes. The damper effect will not be applied to any additional notes that you play while holding down the Sostenuto pedal (apart for the notes already held).

(3) Soft pedal

Pressing this pedal will make the tone softer. You can control the soft effect depth by how far down you press on the pedal ("half-pedaling")

Transposing

In some cases, a song may be written in a difficult key (e.g., many black keys), or you may wish to shift the pitch to match another instrument or vocalist. In such cases, you can transpose (shift the pitch) so that you can use an easier fingering, or use the same familiar fingering to play at a different pitch. This is called the Transpose function.

For example if you transpose upward by one semitone, playing the notes shown at the lower left will produce the pitches shown at the right.

16
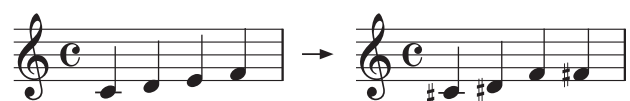
Note: When the instrument is turned on, transposing is reset.

1. Press the TRANSPOSE button to show the Transpose display:

```
Transpose
▸+02 semitones
```
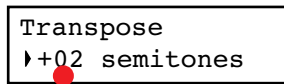
Transpose value

If you do no changes, just wait some seconds for the page to automatically disappear. Otherwise, you can exit from this page by pressing the EXIT button.

2. Use the +/YES and -/NO buttons to change the transpose value in steps of one semitone, within a range of ±11 semitones. When a transposition is active, the indicator turns on.

3. Press the EXIT button to exit from this page.

4. Press the TRANSPOSE button again to turn transposition off. The indicator will turn off.

5. Press the TRANSPOSE button if you want to turn transposition on again, with the last value selected. The indicator will turn on again. Wait some seconds for the page to disappear, or press the EXIT button to exit immediately.

Changing the brilliance

Brilliance is the sound's brightness, that may be affected by the sound of the room the piano is placed into. For example, a heavy carpeted room sounds duller than a room containing less carpeting or furniture. You can set an overall increase or decrease of brilliance for all sounds.

This is the same parameter you can change in the Brilliance page of the Global mode (see page 48). However, contrary to the changes you can make in the Global mode, the changes made with this button cannot be memorized, and are reset when turning the instrument off.

Note: When the instrument is turned on, brilliance set in this page is reset. (Brilliance may have permanently been set in Global mode, see page 48).

1. Press the BRILLIANCE button to show the Brilliance display:

```
Brilliance
▸Bright
```
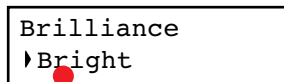
Brilliance setting

If you do no changes, just wait some seconds for the page to automatically disappear. Otherwise, you can exit from this page by pressing the EXIT button.

2. Use the +/YES and -/NO buttons to change the brilliance value. When a brilliance change is active, the indicator turns on.

3. Press the EXIT button to exit from this page.

4. Press the BRILLIANCE button again to turn brilliance changes off. The indicator will turn off.

5. Press the BRILLIANCE button if you want to turn brilliance on again, with the last value selected. The indicator will turn on again. Wait some seconds for the page to disappear, or press the EXIT button to exit immediately.

Turning the effects on/off

The C-720 has two global effects (reverb and chorus), in addition to an insert effect for each sound (see diagram on page 41). The reverb simulates the sound reverberation in a room, while the chorus simulates a modulating effect that makes the sounds richer.

The insert effect is part of the sound itself, and should remain on to avoid a dramatic change in timbre. On the contrary, you can turn the reverb and chorus on/off as you like, by using the REVERB and CHORUS buttons on the control panel.

However, selecting a different sound will reset the status of the buttons, since it is saved with the sound itself. To permanently change the effect's status, edit the sound by keeping one of these buttons pressed for a couple seconds. See page 41 for more details.

17

Using performances

Performances are registrations of sound combinations. Instead of selecting single sounds, or a combination of sounds, you simply select a performance. A performance then recalls one or two sounds, each one with their own settings, plus the memorized split point (if the sounds are in Split mode).

There are 30 performances (10 groups × 3 banks each). Each group corresponds to one of the numbered sound select buttons (1 ~ 10). You can then choose one of the three banks inside the selected group by using the VARIATION button (more details are on page 70).

Button	Performance		
	Bank 1	**Bank 2**	**Bank 3**
1 (PIANO 1)	Split&Layr	Digital EP*	Baroque*
2 (PIANO 2)	Grand&Ride	PaddedTine*	Harpsi-Ch*
3 (E.PIANO 1)	Grand&Ebas	R&B EPno*	Harpsi-Org*
4 (E.PIANO 2)	PnoStrings*	EP Choir*	Church Mix*

Button	Performance		
	Bank 1	**Bank 2**	**Bank 3**
5 (HARPSI/CLAV)	EGrand Pad*	EP&NoFret	Guitar Pad*
6 (VIBES/GUITAR)	Piano Pad*	Scat&Bass	GrandPiano
7 (ORGAN1)	Pno Choirs*	Vibes&Bass	BriteGrand
8 (ORGAN2)	Pno Guitar*	Bass&Guitr	MelloGrand
9 (STRINGS/CHOIR)	Piano BX3*	Org&Bass 1	2 Pianists
10 (BASS)	DualManual	Org&Bass 2	PnoEXp-DEMO**

* Note: These performances, with sounds set in Layer mode, do not use EPx effects.
** Note: Performance 30 (PnoExpDEMO) is designed to demonstrate our "Piano eXperience" technology, by exaggerating the amount of key-off/hammer return portion of the Grand Piano sound; it is not intended to be a play-able timbre. Normally, these additional Piano eXperience sounds are not perceived as separate elements, but together with the other sample layers, they are a vital part of the realism and the authentic piano tone.

Choosing performances

Here is how to choose a performance.

Note: While in Performance mode, you cannot switch between Single, Layer and Split modes. However, if you select a performance with two sounds in Split, the SPLIT indicator will turn on.

1. Press the PERFORMANCE button to enter Performance mode. The indicator turns on, and the latest selected performance is recalled.

```
Perf.01        4/4
Split&Layr  ♩120
```

2. Use the sound selection buttons to select a different group of performance.
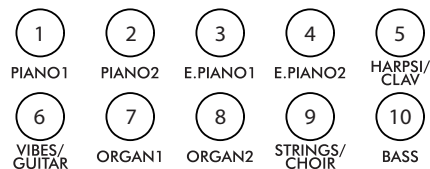
3. If needed, use the VARIATION button to select a different performance inside the same group. There are three performances for each group of performances.

As an alternative, use the +/YES and -/NO buttons to choose a different performance inside the selected group.

4. Press the PERFORMANCE button again to exit Performance mode. The previous sound or combination of sounds will be recalled. The indicator will turn off.

Changing the sounds assigned to a performance

You can change the sound or sounds assigned to the current performance, without the need of accessing the Edit mode.

Note: You cannot change performance sounds while in Performance Edit mode.

Note: The EPx effects are not available when you are in Layer mode.

1. While you are in the Main page of the Performance mode, press both SCROLL ▲ / ▼ buttons together. The sound (or sounds) assigned to the performance are shown in the display:

Main sound

```
▸Piano&Str.
 Ac. Bass
```

Layer/Left sound
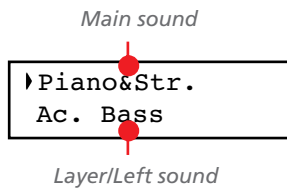
2. If there are two sounds, use the SCROLL ▲ / ▼ buttons to move the cursor to the sound you want to change.

3. Use the +/YES and -/NO button to choose a different sound.

4. Press the EXIT button to exit from the above page. If you chose a different performance, changes are lost.

5. To save the changes use one of the save procedures explained in "Saving a performance" on page 39.

Editing a performance

You can edit any performance according to your taste. You can also save any combination of sounds over an existing performance. See "Editing sounds and performances" on page 38.

19

The metronome

The C-720 incorporates a metronome, with which you can beat the tempo during practice or song recording. The metronome can beat ordinary times, or drum patterns.

Starting and stopping the metronome, adjusting the tempo

Use the METRONOME button to start and stop the metronome.

1. Press the METRONOME button to make the metronome start (the indicator on the button turns on).

2. Press the METRONOME button again to stop it (the indicator turns off).

Tempo and time signature display

The metronome's tempo and time signature are always shown in the Main page:

Metronome's time signature

```
▶GrandPiano  4/4
 Strings    ♩120
```
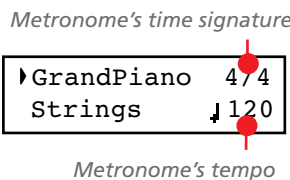
Metronome's tempo

The metronome's tempo and time signature also appear in Performance mode:

Metronome's time signature

```
Perf 01      4/4
Split&Layr  ♩120
```

Metronome's tempo
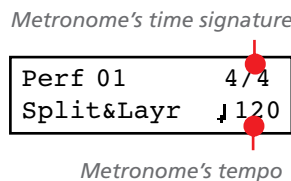
When a **drum pattern** is selected as the time signature, the separator between the fraction's numerator and denominator is a

hyphen (–) (see page 21 for information o how to select drum patterns):

4/4 drum pattern selected

```
▶GrandPiano  4-4
 Strings    ♩120
```
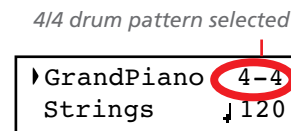
When listening to a *song*, the tempo and time signature are those of the current song. You can use the TEMPO buttons to adjust the tempo while the song plays. On the contrary, the time signature cannot be modified after recording:

Song's time signature

```
01-Prelude 1
 M:  1   4/4 ♩120
```

Song's tempo
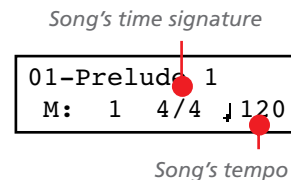
(Please remember you can exit from the Song Play page and return to the Main page by pressing the EXIT button.)

Adjusting the tempo

When turning the metronome on for the first time, while in the Main page, the default tempo of 120 BPM (beats per minute) is chosen. You can adjust it by using the TEMPO buttons.

When turning it on from the Song Play (page 23) or Record page (see page 27), the tempo is that of the current song. You can adjust it by using the TEMPO buttons.

The last change is preserved, until you don't choose a different song and start playing it back.

Choosing a time signature

When turning the metronome on from the Main page, the default time signature of 4/4 is chosen, but you can adjust it by accessing the Metronome page (as shown below).

Note: If the PLAY/PAUSE button is flashing, you cannot change the time signature.

Note: If you enter editing later, you might see a different edit page instead of the first one. Use the SCROLL ▲ button to reach it.

1. Press the TEMPO + and TEMPO – (or MET.SET) buttons together. The first Metronome page, ***Metro TS/Tempo***, will appear, with the Time Signature parameter selected:

```
Metro TS/Tempo 1
▸4/4          ♩120
```
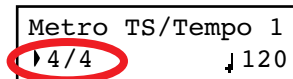
2. Use the +/YES and -/NO buttons to select a time signature. Ordinary times are at the beginning, while drum patterns are at the end. You can quick jump from the one to the other by pressing the +/YES and -/NO button together.

Ordinary times		
1/2 ~ 16/2	1/4 ~ 16/4	1/8 ~ 16/8

3. Press the EXIT button to return to the Main page.

Drum patterns

Instead of an ordinary time signature (4/4, 3/4, etc…), a drum pattern can be assigned to the metronome. This will give you the sense you are playing together with a real drum player. You can also record a drum pattern into a song.

Note: Contrary to ordinary metronome "clicks", drum pattern notes can also be recorded by the internal recorder. They can also be transmitted via MIDI, so you can record them on an external sequencer, or make them play with an external instrument (see "MIDI" on page 56).

Drum patterns are in the second half of the time signature list. While the list is selected, either scroll to it, or press both the +/YES and -/NO buttons together, to quick jump to the drum patterns. Press these buttons together again to quick jump to the ordinary time signatures (4/4 selected).

Drum patterns			
8 Beat 1	Ballroom 2	Bossa 1	Swing 2
8 Beat 2	Ballroom 3	Bossa 2	Swing 3
8 Beat 3	Slow 6/8	Samba	Slow Waltz 1
16 Beat 1	Funk 1	Cha Cha	Slow Waltz 2
16 Beat 2	Funk 2	Salsa	Waltz

Drum patterns			
16 Beat 3	Rock	Mambo	Foxtrot
Ballad 1	Rock 6/8	Tango	March
Ballad 2	Dance	Rhumba	
Ballad 3	Beguine	Gospel	
Ballroom 1	Unplugged Latin	Swing 1	

Here is how to use the drum patterns:

1. While in the Main page, press the METRONOME button to start the metronome. A Count In is heard, then the drum pattern begins.

2. While in the Main page (either with a sound or a performance selected), or in the Record page, press EXIT (or a pedal with the Fill In function assigned, see page 49). A Fill In is played, then a variation of the base drum pattern start playing.

3. Press EXIT (or the pedal) again. A second Fill In is played, then the base drum pattern returns playing.

4. Press the METRONOME button to stop the metronome.

21

Adjusting the metronome level

You can adjust the metronome's level, in relation to the overall instrument's volume.

1. Press the TEMPO/MET.SET buttons together. The first Metronome page should appear.

2. Press the SCROLL ▼ button to go to the second Metronome page, *Metro Lev/Rev*. The Lv (Level) parameter will be selected:

```
Metro Lev/Rev  2
▸Lv:100   Rv:64
```
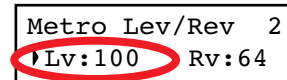
3. Use the +/YES and -/NO buttons to change the metronome's volume.

4. Press the EXIT button to return to the Main page.

Adjusting the drum pattern's reverb

You can add a reverb effect to the drum patterns.

Note: Reverb does not apply to the metronome click (i.e., when an ordinary time signatures is chosen).

1. Press the TEMPO/MET.SET buttons together.

2. If you are not there, use the SCROLL ▲ / ▼ buttons to select the Rv (Reverb) parameter:

```
Metro Lev/Rev  2
 Lv:100  ▸Rv:64
```
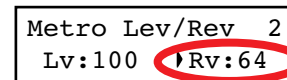
3. Use the +/YES and -/NO buttons to change the metronome's reverb.

4. Press the EXIT button to return to the Main page.

Selecting the accent

The accented beat of the ordinary times signatures can be changed to a marcato or bell sound.

Note: The accent does not apply to drum patterns.

1. Press the TEMPO/MET.SET buttons together.

2. If you are not there, use the SCROLL ▲ / ▼ buttons to go to the *Metro Accent* page:

```
Metro Accent    3
▸Bell
```

3. Use the +/YES and -/NO buttons to turn the bell on or off, and choose one of the available accent options.

Option	Meaning
Off	No accent
Marcato	The first beat is played louder
Bell	The first beat is played by a bell sound

4. Press the EXIT button to return to the Main page.

Saving the metronome settings

Metronome settings can be saved, so that they are not reset to the default values when turning the instrument off. This procedure saves time signature, volume setting, reverb setting, accent. On the contrary, tempo settings are always reset.

1. Press the TEMPO/MET.SET buttons together. The first Metronome page appears.

2. Press the SCROLL ▼ button four times, to go to the fourth Metronome page. The Metro Settings Save parameter will be selected:

```
Metro Settings 4
▸Save?  (Yes/No)
```
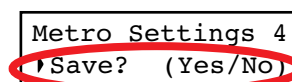
3. Press +/YES to confirm saving, or -/NO to cancel saving. You are automatically kept back to the Main page.

22

Playing back a song

The C-720 incorporates a multitrack recorder, with which you can record and play back songs. Since you can turn off a single part (say, the left hand), and leave another part playing (say, the right hand), this can be very useful for practicing.

Together with the C-720 come a huge number of classical songs (185), with which you can play along for practicing or for enjoying your preferred tunes. Songs are organized in "albums", that include famous lesson books (Beyer, Burgmüller),

a collection of famous songs, and all the pieces included in the supplied SongBook.

The recorder can also read 16-track songs in the Standard MIDI Files (SMF) format, that can be created on a computer or easily found on the market or in the public domain. Please note that, while the C-720 complies with General MIDI (GM) sound mapping, it does not include all GM sounds. For a detailed list of sounds, see page 68.

Accessing the Song Play mode

After you press the SONG button, the Song Play page appears:

Song name

```
01-Prelude 1
▸M:---  4/4 ♩120
```

Current measure   *Time signature*   *Tempo*
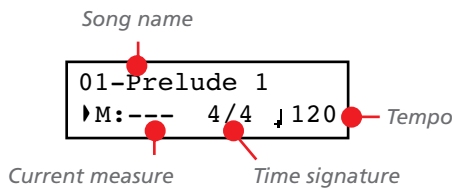
To return to the Main page, just press one of the sound selection buttons to select a sound, or press the EXIT button. The selected song will still be active, but you will no longer see its name in the display, until you press the SONG button again.

How to select a song

To play a song, you must first select it from an album. Songs are contained into a permanent memory, and are preserved when turning the instrument off.

1. If you are in the Main page, press the SONG button twice. If you are already in Song Play mode, press the SONG button once to access the Song Selection page:

```
Album:SongBook
▸01-Prelude 1
```
— *Album*
— *Song*
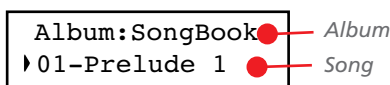
2. Use the +/YES and -/NO buttons to select one of the available songs inside the selected album. If the name is longer than the display, it will scroll up to the end, then returns to the beginning.

3. To select a different album, use the SCROLL ▲ button to move the cursor to the first line of the display:

```
Album:SongBook
▸01-Prelude 1
```

Scroll ▼

```
▸Album:SongBook
01-Prelude 1
```
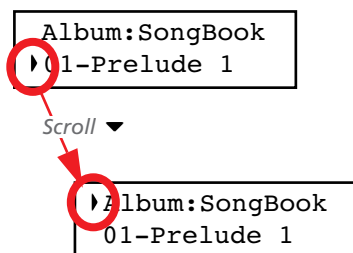
As an alternative, you can use the first six sound select buttons to choose an album. See table on the next page.

4. Use the +/YES and -/NO buttons to select one of the available albums. Various song albums are available (see page 72 for a detailed list of the included songs):

Album	Content	Corresponding sound button
UserSong	Songs created using the internal recorder, or created with an external sequencer and then transferred to the C-720 via a USB connection (see page 53)	(1) PIANO 1
SongBook	All the songs of the supplied SongBook	(2) PIANO 2
Classics	A collection of famous classical pieces	(3) E.PIANO 1
Beyer A	The "Preparatory School, Op. 101" lesson book by Ferdinand Beyer, splitted in two separate parts (A and B)	(4) E.PIANO 2
Beyer B		(5) HARPSI/ CLAV
Burgmlr	Burgmüller's "25 Easy and Progressive Studies, Op. 100" lesson book	(6) VIBES/ GUITAR

23

5. After having selected an album, use the SCROLL ▼ button to move the cursor to the song name again, then choose a different song:

```
▶Album:SongBook
 01-Prelude 1
```

Scroll ▼

```
 Album:SongBook
▶01-Prelude 1
```
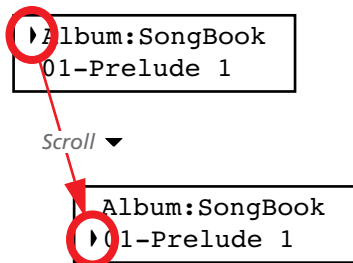
6. Press the PLAY/PAUSE button to start playback and return to the Song Play page, or the EXIT button to just return to the Song Play page, without starting the song.

```
 01-Prelude 1
▶M:--- 4/4  ♩120
```
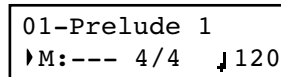
How to start playback

After having selected a song, you can play it back.

Note: During playback, song parts can be sent out via MIDI. Song parts are the following: Part 1, Part 2, and Drum (this latter is active only if a drum patterns is playing).
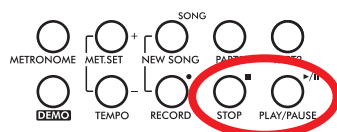
1. Press PLAY/PAUSE to start playing the song. The indicator on the button turns on.

2. Press PLAY/PAUSE again to stop the song at the current position. The indicator on the button starts flashing.

3. Press PLAY/PAUSE again to resume playback. The indicator on the button stays on steadily.

4. Press STOP to stop the song. The indicator on the PLAY/PAUSE button turns off. The song returns to the beginning (measure "---").

Starting from a different measure

You can start playback from a measure different than the first one.

Note: When releasing the +YES or -INO button, you may hear the EPx effects, due to Damper data recorded in the song.

1. While in the Song Play page, the M (Measure) parameter is selected. Use the +/YES and -/NO buttons to choose a different measure (+/YES is sometimes called Fast Forward, while -/NO is called Rewind):

```
 01-Prelude 1
▶M:--- 4/4  ♩120
```
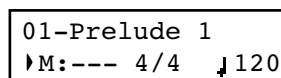
2. Press the PLAY/PAUSE button to start playback from the selected measure.

24

Muting/unmuting a recorder's part

During playback, you can mute or unmute a recorder's part. Muting is useful to play a part on the keyboard, while letting the recorder to continue playing the other.

Depending on the settings made in Global mode (see "Mute Level" on page 50), muting may completely silence the part, or just attenuate it. Attenuation is very useful for practicing, since it lets you play over a part that you can still hear at a very soft level.

Note: The part's status is automatically restored when you choose a different song (it is turned on if there are notes, or turned off if the part is empty).

1. Press the PART 1 or PART 2 button, depending on the part you want to mute (usually, Part 1 = left hand, Part 2 = right hand. This may be different with songs imported via USB). The muted part's indicator turns off.

At this point, you can play the muted part on the keyboard.

2. Press the same button again, to unmute the part and let its indicator turn on again.
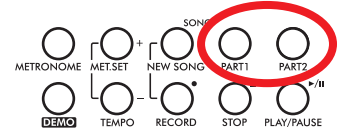
Changing the song's tempo

Each song contains its own tempo. You can, however, change it during playback, for example to make it easier playing along with the song.

1. Use the TEMPO + button to increase the tempo and make the song play faster.

2. Use the TEMPO - button to decrease the tempo and make the song play slower.

3. Press both the +/YES and -/NO buttons at the same time to recall the original tempo of the song.

Play along with the song

During playback, you can play along with the song. The latest selected sounds are still active on the keyboard. You can select different sounds, as seen before. When you press a sound selection button, the Main page appears. Press the SONG button to return to the Song Play page.

When selecting different sounds, their effects are also recalled. Be careful, since this can dramatically affect the song's overall sound. When selecting a different song, the song's effects are selected again.

25

Cycle Play

When practicing, you can choose a passage to be repeated again and again. This way, you can try it until it is perfect. This is called the Cycle Play function.

Note: When the Cycle Play is activated, the Fast Play function no longer works (see page 50).

Note: If you enter editing later, you might see a different edit page instead of the first one. Use the SCROLL ▲ button to reach it.

1. While in Song Play mode, press the EDIT button. The first page of the Song Edit mode, *Cycle Play*, will appear.

```
Cycle Play      1
▶Off
```

2. Press the +/YES button to turn the Cycle Play mode on. The S (Start Measure) and E (End Measure) parameters will appear:

```
Cycle Play      1
▶On   S:1    E:99
```

        Start Measure   *End Measure*

3. Press the SCROLL ▼ button to select the S (Start Measure) parameter, and use the +/YES and -/NO buttons to choose the measure where the cycle will be starting. Keep them pressed to scroll faster.

```
Cycle Play      1
On  ▶S:1   E:1
```

By default, the "S" parameter corresponds to the first measure.

4. Press the SCROLL ▼ button to select the E (Ending Measure) parameter, and use the +/YES and -/NO buttons to choose the measure where the cycle will be ending. Keep them pressed to scroll faster.

```
Cycle Play      1
On  S:1   ▶E:1
```

5. Press the EXIT button to return to the Song Play page. You'll notice the Cycle Play icon appearing on the top right corner of the display, indicating the function has been activated:

```
01-Prelude 1    ⟳      Cycle Play icon
▶M:--- 4/4   ♩120
```

This icon will stay steadily on when cycle measures are playing back. It will flash when measures located before or after the cycle measures are playing (for example, it will flash if measure 2 or 16 is playing back, when the cycle is delimited by measures 4 and 12).

6. Press PLAY/PAUSE to start playing. The song will cycle between the chosen starting and ending points.

During playback, you can press the PLAY/PAUSE button to pause the song, or restart it from the current point. You can press the STOP button to stop the song and go back to the Cycle's Start Measure.

Note: If the S (Start Measure) parameter has a value other than 1, the song will be set to pause even if you press STOP.

Turning the Cycle Play off

The Cycle Play will continue until you don't select a different song, or turn the instrument off. Otherwise, you can manually turn it off.

1. While in Song Play mode, press the EDIT button. The first page of the Song Edit mode should appear.

```
Cycle Play      1
▶On   S:1    E:1
```

2. Press the -/NO button to turn the Cycle Play mode off.

```
Cycle Play      1
▶Off
```

3. Press the EXIT button to return to the Song Play page. The Cycle Play icon on the top right corner of the display will be gone.

Recording a song

You can use the onboard recorder to create a song composed of up to three parts (left hand, right hand, drum). This song can then be played back on the C-720, or transferred to a computer (see "Data transfer via the USB port" on page 53) and played back on any other sequencer (see "MIDI" on page 56).

User-created songs are first contained in a temporary, non-permanent memory, and are to be saved into a special album called the User Song album. You must save a song into this album, before turning the instrument off or choosing a different song.

When you try to select a different song while a new or modified song has not yet been saved, you are asked whether you want to save it or not (the "Song Modified" message appears). If you press the +/YES button you are kept to the Save Song page. See "Saving the song" on page 33 for more information.

Note: A song is recorded into a temporary memory, that is lost when the instrument is turned off. To preserve a new or modified song, save it into the User Song album before turning the instrument off. See "Saving the song" on page 33.

Quick recording procedure

Recording a song on the C-720 is very easy. Here is a short procedure. More detailed procedures follow, starting from "Step 1: Entering the Record mode".

1. Select the preferred sound, sound combination or performance.

2. Press the SONG and RECORD buttons together to access Record mode with a new, empty song.

```
Record:Untitled
▸M:---  4/4 ♩120
```

3. Use the TEMPO buttons to set the tempo.

4. Press the TEMPO/MET.SET buttons together to open the Metro TS/Tempo page. Select the time signature, then press the EXIT button to exit.

```
Metro TS/Tempo 1
▸4/4        ♩120
```

Time Signature

5. Either play the keyboard, press the PLAY/PAUSE button, or (if you chose a drum pattern as the time signature) the METRONOME button to start recording.

6. Play freely.

7. Press the STOP or RECORD button to stop recording.

Step 1: Entering the Record mode

Entering Record mode with a new, blank song

To enter record with a new, empty song with default settings, press the SONG and RECORD buttons at the same time (the recorder must not be playing).

```
Waltz
▸M:--- 3/4  ♩120
```

SONG + RECORD

Blank song name

```
Record:Untitled
▸M:---  4/4 ♩120
```
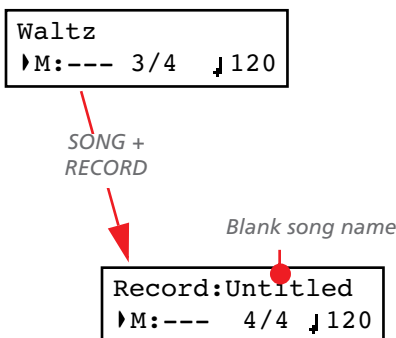
If you try to access Record mode while a new or modified song has not been saved, you are asked whether you want to save it or not:

```
Song Modified
Save?   (Yes/No)
```

If you press the +/YES button you are kept to the Save Song page. See "Saving the song" on page 33 for more information.

Entering Record mode with an existing user song

You can enter recording with the current User song (i.e., a song contained in the UserSong album), to add more notes (Overdub recording) or add an additional part to. You can even record an existing part again (Overwrite recording).

27

To record over an existing song, select the song and press the RECORD button.

Existing song name

```
Record:Michelle
▶M:--- 4/4 ♩120
```
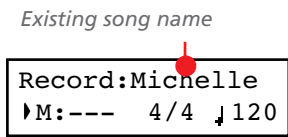
Please remember that you can only access Record mode on User songs. Songs contained in albums other than UserSong cannot be modified.

Exit from the Record mode

To exit from the Record mode, press the RECORD button again (or the STOP button, to end the Record session). The RECORD indicator will turn off.

Step 2: Selecting sounds

When you enter Record mode with a new, empty song, the sounds that were selected for playing on the keyboard are also selected for recording. If you enter recording on a part already recorded, the sound previously used to record that part is selected again. If you are not happy with them, you can still select different sounds now.

Note: Sounds also carry their own effects. By choosing a sound, you also choose its associated effects.

Use the sound selection buttons to select different sounds for recording. You can also select a different mode (e.g., switching from Single to Split) during recording.

When you enter Record on a new, empty song, both recorder's parts are ready for recording (actually, ***if you play something on the keyboard, recording begins***). Therefore, everything you play on the keyboard will be recorded to the song. Depending on the current mode (Single, Layer or Split), one or both parts will be recorded.

SINGLE Mode

Main → PART 2

LAYER / SPLIT Mode

Main → PART 2

Layer/Left → PART 1
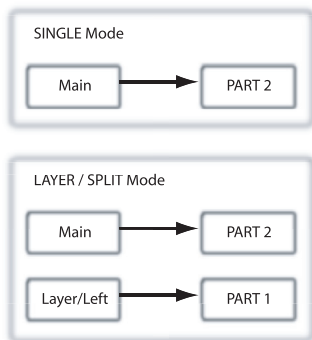
Each sound is recorded into a separate recorder's part. Normally, the Main sound goes to Part 2, while the Layer or Left sound go to Part 1 (see diagram).

You can change this, for example if you don't want to record the Layer sound, or if you want to record the Main sound into Part 1 instead of Part 2. To change a part's status, repeatedly press the corresponding PART button:

Layer/Left sound   *Main sound*

button). The Main sound will be recorded over Part 2, while
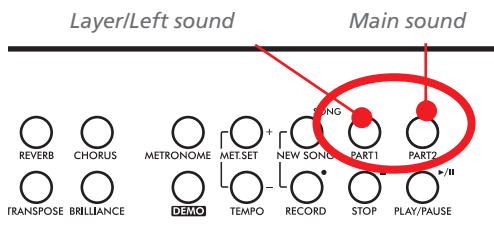
Here is what the indicators' status mean:

Part 1/2 status	Meaning
On	The part already contains data. It may happen when you are recording over an existing song, or doing second-pass recording. During recording, you will hear this part, but not record over it.
Off	The part does not contain data or is in mute, and is not enabled for recording.
Flashing	The part is enabled for recording. If you are recording in Overdub mode, new data will be added to the old data (if any). If you are recording in Overwrite mode, new data will replace the old data.

What if I record a Layer or Split on a single part?

When only a single part is enabled for recording, only the Main sound will be recorded. The Layer or Left sound will be ignored.

Example 1: Recording a single sound

When you enter recording with a single sound on a new, empty song, both PART indicators will be flashing. You don't need to do anything else. Go on with actual recording, and your sound will be recorded over Part 2. When recording is finished, the PART 1 indicator will turn off, and the PART 2 indicator will stay steadily on.

Example 2: Recording a single sound into Part 1

When you enter recording with a single sound on a new, empty song, both PART indicators will be flashing. Press the PART 2 button to turn its indicator off. At this point, you can go on with actual recording over Part 1.

Example 3: Recording first with a single sound then both

When you enter recording a single sound on a new, empty song, both PART indicators will be flashing. This means both sounds will be recorded. Go on with actual recording in Single mode, then switch to the Layer or Split mode (by respectively pressing two sound selection buttons, or pressing the SPLIT the Layer or Left sound will go to Part 1.

28

Example 4: Recording each hand of a piano piece in two separate parts

In this case, enter recording in Single mode, and press the PART 1 button to turn its indicator off. Only the PART 2 in-dicator will continue flashing. Go on recording your right hand.

When done, start recording your left hand, with the PART 1 indicator flashing, and the PART 2 indicator steadily on. This way, you will be recording your left hand to Part 1, while Part 2 will be playing back the recorded right hand.

Step 3: Setting the record options

Before starting to record, you can set some options.

Note: The Pedal Punch and Auto Punch functions will not work on an empty song. At least one track must already be recorded.

1. While the RECORD indicator is lit, press the EDIT button to access the Record Option pages. The first page is the **Record Mode** option page:

```
Record Mode      1
▸Overwrite
```

Use the +/YES and -/NO buttons to choose a recording mode.

Recording mode	Meaning
Overdub	Notes are added to a previous recording
Overvwrite	Notes replace any older recording (every-thing is deleted)
Pedal Punch	Lets you use a pedal to enter recording on the fly (see "Pedal Punch recording" on page 32)
Pnc (Auto Punch)	Lets you set a start and end measure for recording (see "Auto Punch recording" on page 32)

2. Press SCROLL ▾ to go to the second page, and set the **Quantize** value. This is the quantize that happens during recording:

```
Quantize        2
▸Off
```

Use the +/YES and -/NO buttons to change the quantize value, indicated as a musical figure. "Off" means free rhythm, with no quantization.

Quantize values					
Off	1/32 = ♪	1/24 = ♪₃	1/16 = ♪	1/12 = ♪₃	1/8 = ♪

Quantization is a way of correcting timing errors; notes played too soon or too late are moved to the nearest axis of a rhythmic "grid", set with this parameter, thus playing perfectly in time. For example, when you select 1/16, all notes are moved to the nearest 1/16 division. When you select 1/8, all notes are moved to the nearest 1/8 division.

Beware that choosing too low a value will over-correct, and make everything sound mechanical.

3. Press SCROLL ▾ to go to the third page, and set the **Tempo Record** mode:

```
Tempo Record    3
▸Auto
```

Use the +/YES and -/NO buttons to change the mode. There are three options:

Tempo Record mode	Meaning
Manual	The latest manual tempo setting (made using the TEMPO buttons) is considered the current tempo value. No tempo change events will be recorded. This is very useful to record the song much slower than its actual tempo
Auto	The recorder plays back all recorded tempo events. No tempo change events are recorded
Record	All tempo changes made during record-ing will be recorded

4. If done, press the EXIT button to return to the Record page.

29

Step 4: Setting the time signature and tempo

Before starting to record, tempo and time signature are those you last selected with the TEMPO and MET.SET buttons. You can however choose a different tempo and time signature.

Note: After having started recording a song, you can no longer change its time signature. However, you can append a second section with a different time signature (see "Step 6: Second-pass recording" on page 31, step 6).

Note: You can record a drum pattern only during the first pass. You will not be able to add or change it later. However, you can append a second section using a drum pattern (see "Step 6: Second-pass recording" on page 31, step 6).

1. If you wish to set a different time signature at the beginning of the song, press the TEMPO/MET. SET buttons together to access the *Metro TS/Tempo* page:

```
Metro TS/Tempo 1
 ▸4/4          ♩120
```
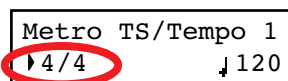
Use the +/YES and -/NO buttons to choose a time signature. You can select either an ordinary time signature (4/4, 3/4 and the like), or a drum pattern (8 Beat, Jazz, Waltz…). In case you choose a drum pattern, it will be recorded with the song as the Drum part, and sent out via MIDI.

2. If done, press the EXIT button to return to the Record page.

3. If you wish to set a different starting tempo, use the TEMPO buttons to change the tempo value.

```
▸Record:Untitled
 M:001  4/4 ♩120
```

Tempo
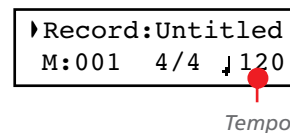
Step 5: Recording

After you have entered the Record mode, chosen the part(s) to be recorded, and having set the various options, you can start recording.

A: Recording with no metronome

Here is how to record freely, without using the metronome.

1. Press the PLAY/PAUSE button to start recording. The indicator on the PLAY/PAUSE button will turn on. As an alternative, you can play a note on the keyboard, or press the pedal assigned as the Play/Pause function.

To start with a pick-up measure (or anacrusis), start with the PLAY/PAUSE button, then wait until the desired beat is playing. Assuming the Fast Play option has been left on, the initial pause will be ignored during playback (see "Fast Play" on page 50).

2. Press STOP to stop recording. As an alternative, press the RECORD button, or the pedal assigned as the Stop function. The indicator on the RECORD button turns off. The song returns to the beginning.

B: Recording with the metronome

Here is how to record, if you chose an ordinary time signature.

1. Press the METRONOME button to hear the click before starting to record.

2. Press the PLAY/PAUSE button to start recording. The indicator on the PLAY/PAUSE button will turn on. As an alternative, you can play a note on the keyboard, or press the pedal assigned as the Play/Pause function.

To start with a pick-up measure (or anacrusis), start with the PLAY/PAUSE button, then wait until the desired beat is playing. Assuming the Fast Play option has been left on,

the initial pause will be ignored during playback (see "Fast Play" on page 50).

3. Press STOP to stop recording. As an alternative, press the RECORD button, or the pedal assigned as the Stop function. The indicator on the RECORD button turns off. The song returns to the beginning.

C: Recording with a drum pattern

Recording with a drum pattern is a bit different, since you must decide how to start the drum pattern.

1. Use one of the following ways to start recording:

• If you want to start with a keyboard-only intro, and start the drum pattern at a measure other than the first one, press the PLAY/PAUSE button. As an alternative, you can play a note on the keyboard, or press the pedal assigned as the Play/Pause function. When it is time to start the drum pattern, press the METRONOME button, and wait until the next measure for the drum pattern to actually start (it will start with a 1-measure intro).

• If you want to immediately start with a drum pattern, press the METRONOME button to start recording. A 1-measure intro will play, then the regular pattern will start playing.

An Intro will be played back before the main pattern of the drum pattern begins.

2. During recording, you can press the EXIT button to trigger a Fill In, break the rhythm, and go to a variation of the basic pattern. Press it again to play a different Fill In, and return to the basic pattern.

3. Press STOP to stop recording. As an alternative, press the RECORD button, or the pedal assigned as the Stop func-

tion. The indicator on the RECORD button turns off. The song returns to the beginning.

Note: After 999 measures, the record automatically ends.

Step 6: Second-pass recording

After the first recording, you can start recording again over the same song, to add parts or notes.

1. Press the RECORD button again. Its indicator will turn on. The Record page will appear again:

```
Record:Untitled
▸M:---  4/4 ♩120
```

2. If needed, set the Record options again (see page 29). You can choose Overdub to add notes, Overwrite to replace notes (up to the point where you stop recording), or one of the Punch options to record over a passage.

3. Choose the part to be recorded. When you enter Record mode again, the indicator of the recorded part will be turned on, the other off. Press a PART button to make its indicator start flashing, and record over that part(s).

4. If needed, select a different sound or sound combination. Please remember that if you record in Layer or Split mode over a single recorder's part, only the Main sound will be recorded.

When you record over an already recorded part, the sound is the same as the previous recording. However, you can select a different sound.

5. If needed, change the tempo with the TEMPO buttons. If the Tempo Record option (see page 29) has been activated, any tempo change will be recorded.

6. You cannot change the time signature (or drum pattern) chosen during the first recording pass. However, if you are starting to record from the end of the song (you can move there by assigning the highest possible value to the M, Measure, parameter), you can choose a different time signature (or a drum pattern) for a new section to be appended at the end of the current section. This is useful to create a song with different time signatures, or with a drum pattern starting to play at a section following the first one (see diagram).

First-pass recording

| 4/4 | 3/4 |

Second-pass recording

7. Choose a measure to start recording from. You can start recording from a measure other than the first one, by changing the M (Measure) parameter before starting the recorder.

```
Record:Untitled
▸M:001  4/4 ♩120
```

+/YES

```
Record:Untitled
▸M:099  4/4 ♩120
```

8. Start recording.

9. When done, press the STOP or RECORD button to stop recording.

Changing sounds to a recorded song

If you are not happy with the sounds used for recording, it is easy to replace them with different sounds.

Note: When you choose different sounds, effects are also changed. Each sound, sound combination or performance also includes its own set of effects.

1. Press the RECORD button to access recording again.

2. Be sure you are at the beginning of the song (measure shown as "---"):

```
Record:Untitled
▸M:---  4/4 ♩120
```

3. Make the PART 1 and/or PART 2 indicator flash, depending on the part(s) you want to change the sound to.

4. Choose a different sound (or sounds). If you are editing a single part, and you select a Layer or Split sound combination, only the Main sound will be considered.

5. Press RECORD to exit song recording.

31

Changing tempo to a recorded song

If you are not happy with the tempo used for recording (may you recorded with a slower tempo), it is easy to adjust it after recording.

Note: After having started recording a song, you can no longer change its time signature. However, you can append a second section with a different time signature (see "Step 6: Second-pass recording" on page 31, step 6).

1. Press the RECORD button to access recording again.

2. Be sure you are at the beginning of the song (measure shown as "---"):

```
Record:Untitled
▸M:001  4/4 ♩120
```
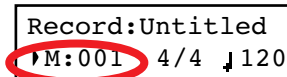
3. Be sure neither the PART 1 or PART 2 indicator is flashing.

4. Use the TEMPO buttons to adjust the tempo.

5. Press PLAY/PAUSE to start the song. Just let a few beats play.

6. Press STOP or RECORD to exit song recording.

Pedal Punch recording

With Pedal Punch recording, you can use a pedal to start and stop recording.

Note: The Pedal Punch function will not work on an empty song. At least one track must already have been recorded.

Warning: The Pedal Punch function overwrites existing notes.

1. Be sure a pedal is assigned the Pedal Punch function (see "Assigning functions to the pedals" on page 49).

2. Be sure to choose the Pedal Punch recording mode (see "Step 3: Setting the record options" on page 29):
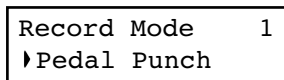
```
Record Mode    1
▸Pedal Punch
```

3. Press the EXIT button to return to the Record page.

4. Make the PART 1 and/or PART 2 indicator flash, depending on the part(s) you want to record.

5. Press PLAY/STOP to start the recorder. The song will be heard.

6. When it is time to start recording, press the pedal set to the "Pedal Punch" function, and start recording.

7. When finished, press the pedal again to end recording. The recorder stops.

Auto Punch recording

With Auto Punch recording, you can set the start and stop recording points, so that recording automatically begins and ends at the defined measures.

Note: The Auto Punch function will not work on an empty song. At least one track must already be recorded.

Warning: The Auto Punch function overwrites existing notes.

1. Be sure to choose the Pnc (Auto Punch) recording mode (see "Step 3: Setting the record options" on page 29):

```
Record Mode    1
▸Pnc S:001 E:001
```
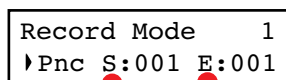
Start Measure   *End Measure*

2. Use the SCROLL ▲ / ▼ buttons to move the cursor to the S (Start Measure) or E (End Measure) parameters, and use the +/YES and -/NO buttons to choose the start and end recording measures.

3. Press the EXIT button to return to the Record page.

4. Make the PART 1 and/or PART 2 indicator flash, depending on the part(s) you want to record.

5. Press PLAY/STOP to start the recorder. Recording will automatically begin at the "Start" position, and stop at the "End" position.

6. When finished, press STOP to end recording.

32

Saving the song

After recording, the song is stored into a temporary, non-permanent memory. To preserve it from deletion when turning the instrument off or choosing a different song, you must save it into the User Song album. There are several ways to do it.

By choosing the Save Song command

You can select the Save Song command at any moment. The Save Song page also allows you to assign or modify the name of the song, and save all the changes.

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Save Song* edit page:

```
Save Song       7
▶Untitled  Save?
```

Flashing character

2. Use the SCROLL buttons to select the character to be edited (it will start flashing). Use the +/YES and -/NO buttons to change it. Press the SCROLL ▲ / ▼ buttons together to insert a new character, or the +/YES and -/NO buttons together to delete the character at the cursor's position.

!	#	$	%	&	'	(	)	+	,	-	0	1	2	3	4	5	6	7	8	9	;	=	@		
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	[	]	^	_	`
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	{	}			

Note: The first character is a blank space. When saving, it will be automatically removed if added to the beginning or end of the name.

You can give the song a long name (as explained below). If it will not fit the display, it will scroll entirely when it is selected. When saved, the ".MID" extension will be automatically added to the file name.

When you reach the end of the name, a flashing asterisk (*) appears:

```
Save Song       7
▶MyName*   Save?
```

Flashing asterisk

At this point, you can either use the +/YES and -/NO buttons to choose a new character, or press SCROLL ▼ to moves the cursor to the Save command:

```
Save Song       7
  MyName ▶Save?
```

3. Press the +/YES button to save the song into the User Song album, or the -/NO button to return to the Song Play mode, without saving the song. As an alternative, you can press EXIT to exit without saving, or to continue recording the current song.

4. The "Are you sure?" message appears. Press +/YES to confirm, -/NO to cancel and exit.

At the end, the Song Play display will appear again, and you will be able to choose a different song for playing.

By choosing to record a new song

You can press the SONG + RECORD button combination to start recording a new song. If an unsaved song is still in memory, the Song Modified page will appear (see below).

By choosing a different song

If you try to choose a different song, while the current one has been recorded or modified and has not yet been saved, you are prompted to save it.

1. Press the SONG button to select a different song. If the current song has been recorded or edited, but not yet been saved, the "Song Modified" message will appear.

```
Song Modified
Save? (Yes/No)
```

2. Press the -/NO button to delete the song or abandon the changes to a previously saved song. Or press EXIT to return to the current song without saving. Otherwise, press the +/YES button to make the Save Song page appear:

```
Save Song
▶Untitled  Save?
```

3. From here on, the save procedure is the same seen above.

How I delete a Song from the UserSong album?

To delete a song from memory after having saved it, use the procedure described in "Erasing songs from the User Song album" on page 54.

Editing a song

After having been recorded, a user-created song can be edited, and then saved again in the User Song album. **Please note that songs contained in albums other than UserSong cannot be edited.** The only Edit function that can be accessed with these songs is the Cycle Play.

Setting Cycle Play

Cycle Play allows you to repeat a passage during play, to practice with it over and over.

Note: If you enter editing later, you might see a different edit page instead of the first one. Use the SCROLL ▲ button to reach it.

1. While in Song Play mode, press the EDIT button. The first page of the Song Edit mode will appear. This is the *Cycle*

Play mode, whose use has been seen above (see "Cycle Play" on page 26):

```
Cycle Play      1
▸On  S:001 E:001
```

Start Measure   End Measure
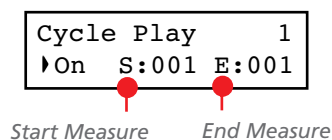
2. Press the EXIT button to return to the Main page and start practicing.

Erasing a track

You can erase a single or all song tracks, to start recording them again, or just remove them from the song (for example, the voice track you want to sing live).

1. After having pressed the EDIT button, use the SCROLL ▾ button to go to the *Erase Track* edit page:

```
Erase Track     2
▸All       Exec?
```
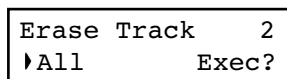
2. Use the +/YES and -/NO buttons to select one of the following tracks:

Option	Meaning
All	All tracks – this results in an empty song
Tr01 (P2), Tr02 (P1)	Respectively, Recorder Parts 2 (Track 1) and 1 (Track 2)
Tr 10 (Dr)	Drum part (Track 10)
Tr03 ~ 09, 11 ~ 16	Tracks 3 ~ 9, 11 ~ 16 (Extra tracks)

3. Press the SCROLL ▾ button to move the cursor to the Exec command.

4. Press +/YES to start erasing. The "Are you sure?" message appears. Press +/YES to confirm, -/NO to cancel and keep the track.

5. Press the EXIT button to return to the Main page and save the changes (see "Saving the song after editing" on page 36), or the SCROLL ▾ button to go to the next edit page (see below).

Cutting measures at the end of the song

You can cut measures at the end of the song. For example, you could have recorded a long section, and then you erased it. After recording a shorter section, you ended up with a series of empty measures at the end of the song. With this function, you can cut them away.

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Cut Measures* edit page:

```
Cut Measures    3
▸From: 99  Exec?
```

2. Choose a measure where you want to start cutting. The value ranges from 1, to the last measure of the song.

3. Press the SCROLL ▼ button to move the cursor to the Exec command.

4. Press +/YES to start cutting. The "Are you sure?" message appears. Press +/YES to confirm, -/NO to cancel and keep the measures.

5. Press the EXIT button to return to the Main page and save the changes (see "Saving the song after editing" on page 36), or the SCROLL ▼ button to go to the next edit page (see below).

Quantizing the song

Quantize allows you to correct any timing error after recording (see page 29 for more information). With this function, all parts (including the Drum part) will be quantized.

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Quantize* edit page:

```
Quantize        4
▸Q:1/16    Exec?
```

2. Choose one of the quantization options (from 1/32 to 1/8). A "b ~ f" character added after the value means swing-

quantization (i.e., correction with a 'human' feel). Triplets are intermediate-values (12, 24).

Quantize values					
1/4 = ♩	1/8a = ♪	1/12 = ♪₃	1/16a = ♪	1/24 = ♪₃	1/32 = ♪
b ~ f = swing					

3. Press the SCROLL ▼ button to move the cursor to the Exec command.

4. Press +/YES to start quantization. The "Are you sure?" message appears. Press +/YES to confirm quantization, -/NO to cancel and keep the original value.

5. Press the EXIT button to return to the Main page and save the changes (see "Saving the song after editing" on page 36), or the SCROLL ▼ button to go to the next edit page (see below).

35

Transposing the song

You can transpose the entire song, to make it match a different key.

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Transpose* edit page:

```
Transpose        5
▶V:+00     Exec?
```

2. Choose a transposition value (in semitones).

Value	Meaning
-127	127 semitones lower
+00	No transposition
+127	127 semitones higher

3. Press the SCROLL ▼ button to move the cursor to the Exec command.

4. Press +/YES to start transposing. The "Are you sure?" message appears. Press +/YES to confirm, -/NO to cancel and keep the original value.

5. Press the EXIT button to return to the Main page and save the changes (see "Saving the song after editing" on page 36), or the SCROLL ▼ button to go to the next edit page (see below).

Deleting the song

The Delete Song command allows you to delete the whole song from memory, resulting in an empty song. This is the same as choosing the New Song command from the control panel (see page 33).

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Delete Song* edit page:

```
Delete Song      6
▶Exec?
```

2. Press +/YES to execute the command, or -/NO to cancel, and exit from the Song Edit mode.

   If you press +/YES, the "Are you sure?" message appears. Press +/YES to confirm, or -/NO to cancel.

3. Press the EXIT button to return to the Main page and save the changes (see "Saving the song after editing" on page 36), or the SCROLL ▼ button to go to the next edit page (see below).

Saving the song after editing

With the Save Song page you can assign or modify the name of the edited song, and save all changes.

1. After having pressed the EDIT button while in Song Play mode, use the SCROLL ▼ button to go to the *Save Song* edit page:

```
Save Song        7
▶Untitled  Save?
```

Flashing character

2. Use the SCROLL buttons to select the character to be edited (it will start flashing). Use the +/YES and -/NO buttons to change it. Press the SCROLL ▲/▼ buttons together to

insert a new character, or the +/YES and -/NO buttons together to delete the character at the cursor's position.

!	#	$	%	&	'	(	)	+	,	-	0	1	2	3	4	5	6	7	8	9	;	=	@				
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	[	]	^	_	`
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	{	}

Note: The first character is a blank space. When saving, it will be automatically removed if added to the beginning or end of the name.

You can give the song a long name (as explained below). If it will not fit the display, it will scroll entirely when it is selected. When saved, the ".MID" extension will be automatically added to the file name.

When you reach the end of the name, a flashing asterisk (*) appears:

```
Save Song        7
▶MyName*   Save?
```

Flashing asterisk

At this point, you can either use the +/YES and -/NO buttons to choose a new character, or press SCROLL ▼ to moves the cursor to the Save command:

```
Save Song        7
 MyName ▶Save?
```

3. Press the +/YES button to save the song into the User Song album, or the -/NO button to return to the Song Play mode, without saving the song. As an alternative, you can press EXIT to exit without saving, or to continue recording the current song.

4. The "Are you sure?" message appears. Press +/YES to confirm, -/NO to cancel and exit.

At the end, the Song Play display will appear again, and you will be able to choose a different song for playing.

37

Editing sounds and performances

The Sound edit mode is where you can edit sounds or performances. Edit parameters are exactly the same in both cases, but performances also memorize the split point (if the sounds are in Split mode).

Single sounds and sound combinations can be programmed in different ways. For example, when you press the PIANO button, the Piano volume can be set to the maximum. If you press the PIANO and STRINGS buttons together, to turn the Layer mode on, the Piano volume could be lowered, to mix it with the Strings sound. It is like having a different sound when the Piano is playing alone, and when it is playing in layer with a String sound.
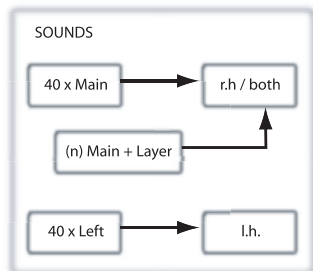
Left sounds are exactly the same as Main sounds. When you are in Split mode, it is like having two different Main sounds assigned to each of your hand.

There are 40 Main sounds, 40 Left sounds, plus a variable number of Layer combinations. There is space for any kind of sound combination you wish to add to your sonic palette.

Accessing the Sound edit mode

To access the Sound edit mode, choose a sound, sound combination or performance, then press EDIT.

During editing, the Layer/Left parameters can only be accessed when you are in Layer or Split mode. If you are in Sound mode, you can switch mode at any time during editing. If you are in Performance mode, you cannot switch mode. However, if you select a performance with two sounds in Split, the SPLIT indicator will light.

Exit from the Sound edit mode

After having edited some parameter, press EXIT to exit the Sound edit mode. If nothing was modified, you immediately exit. If something was modified, the Sound Modified message will appear:

```
Sound Modified
Save?   (Yes/No)
```

Press +/YES to save, -/NO (or EXIT) to cancel. If you choose to cancel, all changes will be deleted when choosing a different sound. If you choose to save, the edited sound replaces the older sound.

Saving a sound

If you make some changes during editing, when you press EXIT to exit the Sound edit mode, you are prompted to save your sound. See above.

38

Saving a performance

There are three ways to save a performance. Please find them below.

After editing a sound

1. If you entered Sound edit mode with the PERFORMANCE indicator turned off (Sound mode), after modifying something and pressing EXIT, the Sound Modified page (seen above) will appear:
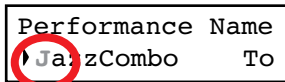
```
Sound Modified
Save?   (Yes/No)
```
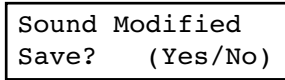
While in this page, the PERFORMANCE indicator will start flashing.

PERFORMANCE button and LED indicator
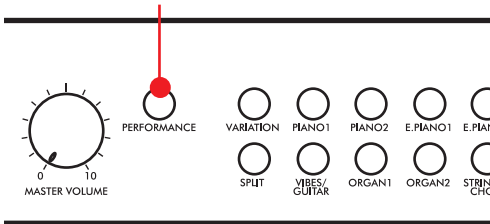
2. Press the PERFORMANCE button to save the current sound or sound combination into a performance. After you press the button, the Performance Name page appears:

```
Performance Name
▶Ja  zCombo    To
```

Flashing character

3. If you want, edit the performance name. A performance's name can be up to 10 characters long.

Use the SCROLL buttons to select the character to be edited (it is flashing). Use the +/YES and -/NO buttons to change it. Press the SCROLL ▲/▼ buttons together to insert a new character, or the +/YES and -/NO buttons together to delete the character at the cursor's position.

4. When you reach the end of the name, pressing SCROLL ▼ moves the cursor to the To command:

```
Performance Name
 JazzCombo    ▶To
```
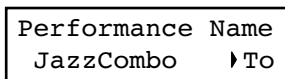
5. Press the +/YES button to go to the Save To Performance page:

```
Save To: Perf 01
JazzCombo ▶Save?
```
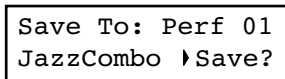
6. Use the sound selection buttons (including the VARIA-TION button) to select the location where you want to save your performance.
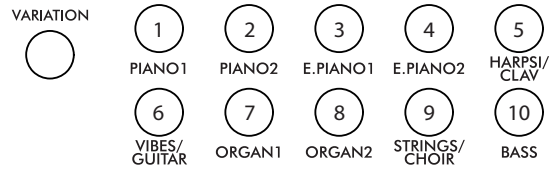
Here is the table of the Performance's locations:

Button	Performance #		
	Bank 1	Bank 2	Bank 3
1 (PIANO 1)	01	11	21
2 (PIANO 2)	02	12	22
3 (E.PIANO 1)	03	13	23
4 (E.PIANO 2)	04	14	24
5 (HARPSI/CLAV)	05	15	25
6 (VIBES/GUITAR)	06	16	26
7 (ORGAN1)	07	17	27
8 (ORGAN2)	08	18	28
9 (STRINGS/CHOIR)	09	19	29
10 (BASS)	10	20	30

7. The location number appears in the top right corner of the display, while the name of the performance already stored at that location appears in the lower left corner:

Target location number

```
Save To: Perf.01
Split&Lay ▶Save?
```

Name of the performance at the target location

8. Press the +/YES button to save the performance into the selected location, or the EXIT button to return to the Main page without saving, with the last performance still selected. If you press +/YES, the "Are you sure?" message appears.

```
Are you sure?
```

Press +/YES to confirm, -/NO to cancel.

39
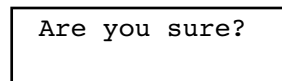
After editing a performance

1. If you entered Sound edit mode with the PERFORMANCE indicator turned on (Performance mode), after modifying something and pressing EXIT, the Perf Modified page will appear:

```
Perf.Modified
Save?    (Yes/No)
```

2. While this page is shown, press the +/YES button to save the changes into a performance. After you press the but-ton, the Save To Performance page (seen above) will appear. You will be able to save the current sound or sound combination into a performance. (See procedure above.)

By pressing the Performance button

While in the Main page, keep the PERFORMANCE button pressed. The Performance Name page (seen above) will appear. You will be able to save the current sound or sound combination into a performance. (See procedure above.)

Setting the volume

Use this page to set each sound's volume.

Note: If you return to editing later, you might see a different edit page instead of the first one. Use the SCROLL ▲ button to reach it.

1. After having pressed the EDIT button, the **Volume** page will appear:

```
Volume          1
▶M:127     L:120
```

2. While the Main (M) part is selected, use the +/YES and -/NO buttons to select a different value.

Value	Meaning
0	Minimum – no sound
127	Maximum – very loud

3. If you are in Layer or Split mode, press the SCROLL ▼ button to select the L (Layer/Left) parameter (only available in Layer or Split mode):

```
Volume          1
 M:127    ▶L:120
```

4. While the Layer/Left (L) part is selected, use the +/YES and -/NO buttons to select a different value.

5. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

Adjusting the panning

Panning is the position of each part in the stereo front (or "panorama").

1. After having pressed the EDIT button, use the SCROLL ▼ button to go to the **Pan** edit page, with the M (Main) parameter selected:

```
Pan             2
▶M:R07     L:L07
```

While the Main (M) part is selected, use the +/YES and -/NO buttons to select a different value.

Value	Meaning
L64	Hard Left
C00	Center
R63	Hard Right

2. If you are in Layer or Split mode, press SCROLL ▼ again to go to select the L (Layer/Left) parameter (only available in Layer or Split mode):

```
Pan   2
 M:R07   ▶L:L07
```

3. While the Layer/Left (L) part is selected, use the +/YES and -/NO buttons to select a different value.

4. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

# Adjusting the effects

The C-720 is equipped with three types of effects:

| Effect | Meaning |
|---|---|
| IFX (Insert Effect) | The sound pass entirely through this effect. This is used for effects being part of the sound itself, like the phaser of the rotary speaker. There is a separate IFX for each of the sounds. |
| Rev (Reverb) | This effect adds ambience to the sounds. In Layer or Split mode, there is a single reverb for all selected sounds. |
| Ch (Chorus) | This effect adds modulation to the sounds. In Layer or Split mode, there is a single chorus for all selected sounds. |

The following diagram shows the effect's routing:
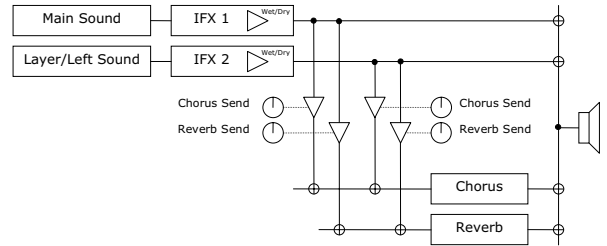


Use the following parameters to select the reverb, chorus and insert effects, and adjust how much of the sound must be processed.

# Setting the reverb effect

Reverb adds ambience to the sound. Either you are in Single, Layer or Split mode, a single reverb effect is available for both sounds (see diagram). A different amount of reverb can be applied to each sound, thanks to the Reverb Send parameter (see below).

*1.* After having pressed the EDIT button, use the SCROLL ▼ button to go to the *Reverb Type* edit page, with the reverb type selected:

```
Reverb Type     3
▸Hall 1        On
```

Use the +/YES and -/NO buttons to select a different reverb. See below the list of available reverb effects (a more detailed list is on page 71).

Reverb		
Hall 1	Hall 2	Hall 3
Wet Plate	Dry Plate	
Room 1	Room 2	Bright Room

2. Press SCROLL ▼ again to select the *Reverb On/Off* parameter:

```
Reverb Type     3
 Hall 1       ▸On
```

Use the +/YES and -/NO buttons to turn reverb on or off. This corresponds to the status of the REVERB indicator.

3. Press SCROLL ▼ to go to the *Reverb Send* edit page, with the M (Main) parameter selected:

```
Reverb Send     4
▸M:127      L:100
```

Use the +/YES and -/NO buttons to set the amount of reverb applied to the Main sound (0 ~ 127).

4. If you are in Layer or Split mode, press SCROLL ▼ again to select the L (Layer/Left) parameter:

```
Reverb Send     4
 M:127     ▸L:100
```

Use the +/YES and -/NO buttons to set the amount of reverb applied to the Layer/Left sound (0 ~ 127).

5. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

41

Setting the chorus or modulation effect

The chorus or modulation effect adds depth to the sound. Either you are in Single, Layer or Split mode, a single chorus effect is available for both sounds (see diagram above). A different amount of chorus can be applied to each sound, thanks to the Chorus Send parameter (see below).

1. After having pressed the EDIT button, use the SCROLL ▼ button to go to the *Chorus Type* edit page, with the chorus type selected:

```
Chorus Type      5
▸Chorus        Off
```

Use the +/YES and -/NO buttons to select a different chorus effect. See below the list of available chorus-type effects (a more detailed list is on page 71).

Chorus		
Chorus	Harm. Chorus	Chorus Delay
Ensemble	Flanger	Tremolo

2. Press SCROLL ▼ again to select the *Chorus On/Off* parameter:

```
Chorus Type      5
 Chorus       ▸Off
```

Use the +/YES and -/NO buttons to turn the chorus on or off. This corresponds to the status of the CHORUS indicator.

3. Press SCROLL ▼ to go to the *Chorus Send* edit page, with the M (Main) parameter selected:

```
Chorus Send      6
▸M:127      L:Off
```

Use the +/YES and -/NO buttons to set the amount of chorus applied to the Main sound (0 ~ 127).

4. If you are in Layer or Split mode, press SCROLL ▼ again to select the L (Layer/Left) parameter:

```
Chorus Send      6
 M:127      ▸L:Off
```

Use the +/YES and -/NO buttons to set the amount of chorus applied to the Layer/Left sound (0 ~ 127).

5. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

Setting the insert effects

In addition to the reverb and chorus effects, common to both sounds in Layer and Split mode, an insert effect (IFX) is available for each sound (see diagram above). The insert effect strongly modifies the sound, and is to be considered as part of the sound itself.

1. After having pressed the EDIT button, use the SCROLL ▼ button to go to the *IFX Type* edit page, with the IFX assigned to the Main sound selected:

```
IFX M/L Type     7
▸EQ1       Phaser
```

Use the +/YES and -/NO buttons to select a different effect. "Off" means no effect. See below the list of available IFX effects (a more detailed list is on page 71).

IFX			
LoGain	HiGain	HLGain	MdGain
Echo1	Echo2	Echo3	
Dly4th	Dly3/4	Dly8th	
Pan	Trem.	Phaser	Rotary
AmpSim	Comp.	Limit.	Excit.
Wah	PhaTrm	AmpTrm	CmpAmp
OD-Wah	WahAmp		

2. If you are in Layer or Split mode, press SCROLL ▼ again to select the IFX assigned to the Layer/Left sound:

```
IFX M/L Type     7
 LoGain  ▸Phaser
```

Use the +/YES and -/NO buttons to select a different effect.

42

Press the SCROLL ▼ button to go to the *IFX Wet/Dry* edit page, with the M (Main) parameter selected:

```
IFX Wet/Dry      8
▶M:W099   L:D020
```

Use the +/YES and -/NO buttons to set the amount of IFX applied to the Main sound.

Value	Meaning
–Wet	Wet, i.e., maximum effect applied. Negative (inverted) phase.
W-99 ~ W-51	Mostly wet, with negative value.
D-50 ~ D-01	Mostly dry, i.e., minimum effect applied. Negative (inverted) phase.
Dry	Dry, i.e., with no effect at all.
D001 ~ D050	Mostly dry, i.e., minimum effect applied.
W051 ~ W099	Mostly wet.
Wet	Wet, i.e., maximum effect applied.

This is the diagram of the mix betweeen Wet and Dry settings:
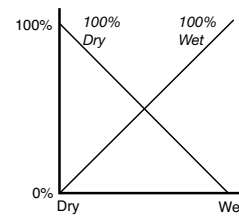
3. If you are in Layer or Split mode, press SCROLL ▼ again to select the L (Layer/Left) parameter:

```
IFX Wet/Dry      8
 M:W099   ▶L:D020
```

Use the +/YES and -/NO buttons to set the amount of IFX applied to the Layer/Left sound.

4. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

Setting the octave transposition

Here you can set the individual octave transposition for the Main and the Layer/Left sounds.

1. After having pressed the EDIT button, use the SCROLL ▼ button to go to the *Octave* edit page, with the M (Main) parameter selected:

```
Octave           9
▶M:+02    L:+00
```

Use the +/YES and -/NO buttons to change the octave transposition, within a range of ±4 octaves.

Value	Meaning
-04 ~ -01	Four to one octave lower
+00	No transposition
+01 ~ +04	One to four octave higher

2. If you are in Layer or Split mode, press SCROLL ▼ again to select the L (Layer/Left) parameter:

```
Octave           9
 M:+02    ▶L:+00
```

Use the +/YES and -/NO buttons to change the octave transposition.

3. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

43

Adjusting the fine tune

You can fine tune the Main and the Layer sounds (in Layer mode), so that there is some "beating" between them.

1. After having pressed the EDIT button, use the SCROLL ▼ button to go to the *Fine Tune* edit page:

```
Fine Tune     10
▶M:+00      L:+00
```

Use the +/YES and -/NO buttons to adjust fine tune for the Main sound, within a range of ±99 cents (1 cent = 1/100 of a semitone).

Value	Meaning
-99 ~ -01	Ninety-nine to one cent lower
+00	No transposition
+01 ~ +99	One to 99 cents higher

2. If you are in Layer or Split mode, press SCROLL ▼ again to select the L (Layer/Left) parameter:

```
Fine Tune     10
 M:+00     ▶L:+00
```

Use the +/YES and -/NO buttons to change the fine tune of the Layer/Left sound.

3. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

Programming the pedals

By default, the three pedals act (from right to left) as damper, sostenuto and soft. You can freely reassign them according to your need or preference. You can either assign them to the sounds by these pages, or globally (see page 49). Global programming override these settings.

Hint: Use sound programming to assign sound effects, like damper, rotary speaker speed and glide; use global program-

ming to assign global controls, like drum pattern, recorder and quarter tone control.

Note: When a function other than Sound is assigned to a pedal in Global edit, therefore overriding sound programming, a (G) abbreviation appears in the following pedal assignment pages.

1. After having pressed the EDIT button, use the SCROLL ▼ button to show the *Pedal* assignment page for the pedal you wish to reprogram:

```
Pedal 3 (G)   13      Pedal 2  (G)   12      Pedal 1  (G)   11
▶M:Soft    L:Off      ▶M:Sost    L:Off      ▶M:Damper  L:Off
```

2. Use the SCROLL buttons to move the cursor to the M (Main) or L (Layer/Left) parameter. Use the +/YES and -/NO buttons to choose the required function.

You can assign different functions to the Main and Layer/Left sounds, depending on the type of sound. This allows for a great flexibility in pedal assignment. Some examples:

• A Grand Piano is the Main sound, and a String Ensemble is the Layer sound. Pedal 1 triggers the Damper effect for the Piano sound only (it is Off for the Layer sound),

allowing for long, held Piano notes. At the same time, Pedal 3 triggers the Soft effect for both sounds.

• A Grand Piano is the Main sound, and an Acoustic Bass is the Left sound. The Damper effect is assigned to the Main sound on Pedal 1 (it is Off for the Left sound), while the Glide effect is assigned to the Left sound on Pedal 3 (it is Off for the Main sound). When you want Piano notes to be held, press the rightmost pedal (#1) as in a traditional piano; when you want the Bass to glide, press the leftmost pedal (#3). You can use both pedals at the same time.

Here are the effects that can be assigned to the pedals in Sound edit mode:

Setting	Function
Off	The pedal does not affect the sound
Damper	Damper pedal
Sost. (Sostenuto)	Sostenuto pedal
Soft	Soft pedal
Glide	Glide function. When the pedal is depressed, the sound "glides" slightly toward the lower pitch. Try it on the Ac.Guitar sound (left pedal).
Rotary	Rotary Speaker control, typical of electro-mechanical organs. Try it on the Percussion Organ 1 & 2 sounds (left pedal).

Selecting a scale

There are numerous classical compositions that were composed using scales (or "temperaments") that differ from the "equal temperament" commonly used today. In order to reproduce the original sound of such compositions, the C-720 provides other classical scales, in addition to the equal temperament. In addition, scales to play ethnic and experimental music are given.

You can assign the alternative temperament, or "sub scale", to both sounds, or just one of them. The other sound will continue playing using the equal temperament (or, in some cases, the stretch one).

1. Press SCROLL ▼ to go to the *SubScale Type* edit page:

```
SubScale Type 14
▸Kirnberger
```

2. Use the +/YES and -/NO buttons to select one of the available scales, chosen among the following ones:

Scale	Meaning
Equal Temp.	Nearly all keyboard instruments today use equal temperament. This temperament spaces all semitones at equal distances, and allows identical scales to be played in any key.
Pure Major	Major chords in the selected key are perfectly tuned.
Pure Minor	Minor chords in the selected key are perfected tuned.
Arabic	An arabic scale, with the E and B notes tuned a quarter tone lower.
Pythagorean	Pythagorean scale, based on the music theories of the great Greek philosopher and matematician. It is most suitable for melodies.
Werckmeister	This is the Werckmeister III scale invented by Andreas Werckmeister, the German organist and music theoretician. This scale was created in the later Baroque period to allow relatively free transposition.

3. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

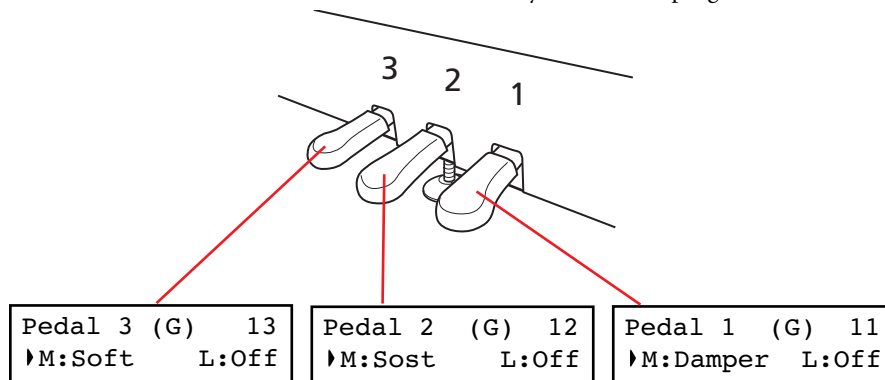| Scale	Meaning
Kirnberger	This is the Kirnberger III scale invented by Johann Phillip Kirnberger in the early 18th century, and is used mainly for tuning harpsichords.
Slendro	Scale of the Indonesian Gamelan. The octave is divided in 5 notes (C, D, F, G, A). The remaining notes are tuned as in the Equal tuning.
Pelog	Scale of the Indonesian Gamelan. The octave is divided in 7 notes (all white keys). The black keys are tuned as in the Equal tuning.
Stretched	Simulates the "stretched" tuning of an acoustic piano. Basically an equal tuning, the lowest notes are slightly lower, while the highest notes are slightly higher than the standard. This scale is automatically recalled when selecting the GrandPiano, BriteGrand and MelloPiano sounds.

3. Press SCROLL ▼ to go to the *SubScale Switch* edit page, with the M (Main) parameter selected:

```
SubScale Sw.  15
▸M:On      L:Off
```

4. Use the +/YES and -/NO button to turn the sub scale on or off for the Main sound. If it is off, the sound will continue playing using the equal temperament.

5. Press SCROLL ▼ to select the L (Layer/Left) parameter:

```
SubScale Sw.  15
 M:On     ▸L:Off
```

6. Use the +/YES and -/NO button to turn the sub scale on or off or the Layer/Left sound. If it is off, the sound will continue playing using the equal temperament.

7. Press the EXIT button to return to the Main page and save the changes (see "Exit from the Sound edit mode" on page 38), or the SCROLL ▼ button to go to the next edit page (see below).

45

Resetting the current sound and performance

Any custom programming of the current sound, sound combination or performance, can be reset to the original values.

Hint: To reset all data, use the dedicated function in Global mode (see "General Reset" on page 55).

1. After having pressed the EDIT button, use the SCROLL ▼ button to show the *Reset Sound/Performance* page:

```
Reset Snd/Prf 16
▸Exec?
```

2. Press +/YES to start resetting. The "Are you sure?" message appears. Press +/YES to confirm resetting, -/NO to cancel and leave your custom data untouched.

If you choose to reset, the current performance, sound or sound combination is reset to the factory values.

Global settings

Global edit is where you can edit some general parameters, not tied to the single sounds or songs.

Accessing Global edit

Keep the EDIT button pressed for more than one second, to access the Global edit mode.

Exit from the Global edit mode

After having edited some parameter, press EXIT to exit the Global mode. If nothing was modified, you exit immediately. If something was modified, the Save page will appear:

```
Global Modified
Save?   (Yes/No)
```

Press +/YES to save, -/NO to cancel.

Touch settings

The keyboard sensitivity, or touch, can be programmed.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the **Touch Sensitivity** page:

```
Touch Sens.     1
▸Medium 2
```

2. Use the +/YES and -/NO button to change sensitivity. The following table lists the available touch settings.

Setting	Touch sensitivity
Fixed	Fixed dynamic = 100.
Soft 1~3	Loud notes can be produced even by playing lightly.
Medium 1~2	Normal piano touch.
Hard 1~3	Loud notes can be produced only by playing very hard.

This is the diagram of the touch curves:
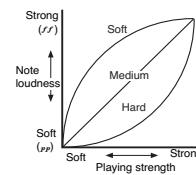
3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Turning the internal speakers on or off

Whether you prefer listening to the internal speakers or to an external amplification system, you can turn the internal speakers on or off.

Note: The speakers are automatically turned on when the instrument is turned on again.

Hint: You can also turn the speaker off, by inserting a jack in the headphone connectors.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the **Speaker** page:

```
Speaker          2
▸On
```

2. Use the +/YES and -/NO button to turn the internal speakers on or off.

3. Press the EXIT button to return to the Main or Song Play page, or the SCROLL ▼ button to go to the next edit page (see below).

47

Master tuning

In order to adapt the C-720 pitch to that of another instrument, you can adjust the pitch. Standard tuning is A4 = 440 Hz.

Note: If you enter editing later, you might see a different edit page instead of the first one. Use the SCROLL ▲ button to reach it.

1. After having kept the EDIT button pressed, the **Master Tune** page will appear:

```
Master Tune      3
▸440.0 Hz
```

2. Use the +/YES and -/NO button to select a different tuning.

Setting	Tuning
415 ~ -439.5	Lower tuning. The lowest value corresponds to about -100 cents (one semitone) from the standard tuning.
440	Standard tuning
440.5 ~ 465	Higher tuning. The highest value corresponds to about +100 cents (one semitone) over the standard tuning.

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Brilliance

Brilliance is the sound's brightness. You can set an overall increase or decrease of brilliance.

This is the same parameter you can change with the BRILLIANCE button (see page 17). However, contrary to the button, these changes can be memorized, and are preserved even when turning the instrument off.

Note: Brilliance changes can be recorded into a song. If you later change them again, values recorded in the song are left unchanged.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the Brilliance page. As an alternative, press the BRILLIANCE button to immediately access the **Brilliance** page:

```
Brilliance       4
▸Normal
```

After having chosen a brilliance value different than Normal, the BRILLIANCE indicator will turn on.

2. Use the +/YES and -/NO button to change the brilliance. The following table lists the available settings.

Setting	Brilliance
Very Mellow, Mellow	The sound becomes darker.
Normal	Normal tone.
Bright, Very Bright	The sound becomes brighter.

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Default split point

You can set a default split point, that will be automatically recalled each time you press the SPLIT button when playing sounds.

Note: The split point may be different from the default split point, if you change it after turning the instrument on. Also, it may vary when choosing a performance with two sounds in Split mode. The last selected split point remains selected, until you turn the instrument off.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the **Split Point** page:

```
Split Point      5
▸F#3
```

2. Use the +/YES and -/NO button to change the split point. When you change this value, if you are in Split mode the current split point is also changed.

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).
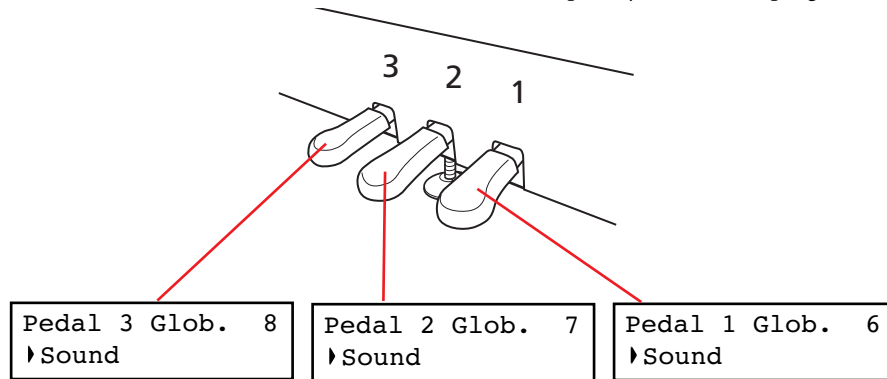
Assigning functions to the pedals

By default, the three pedals act as (from right to left) damper, sostenuto and soft. You can freely reassign them according to your need or preference. You can either assign them to the sounds (see page 44), or globally by these pages. Global programming override sound settings.

Hint: Use sound programming to assign sound effects, like damper, rotary speaker velocity and glide; use global program-ming to assign global controls, like drum pattern, recorder and quarter tone control.

Note: When a function other than Sound is assigned to a pedal, therefore overriding sound programming, a (G) abbreviation appears in the pedal assignment pages in Sound Edit mode.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *Pedal* assignment page for the pedal you wish to reprogram:

```
Pedal 3 Glob.    8      Pedal 2 Glob.    7      Pedal 1 Glob.    6
▶Sound                  ▶Sound                  ▶Sound
```

2. Use the +/YES and -/NO button to choose the assigned function.

Setting	Function
Sound	The pedal is programmed by the selected sound, sound combination or performance (see "Programming the pedals" on page 44).
Fill In	The pedal triggers as the Fill In command for the drum pattern (see "Drum patterns" on page 21).
Quarter Tone	The pedal activates the Quarter Tone function. When this function is turned on, you can detune some notes in realtime, to make custom scales. See "Quarter Tone (SubScale realtime programming)" below.
Transpose Up	Each time the pedal is pressed, the master transpose is raised by one semitone.

Setting	Function
Transpose Down	Each time the pedal is pressed, the master transpose is lowered by one semitone.
Play/Pause	The pedal duplicates the PLAY/PAUSE button's function.
Stop	The pedal duplicates the STOP button's function.
Pedal Punch	This is used for Pedal Punch recording. This function is detailed on page 32.

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Quarter Tone (SubScale realtime programming)

The Quarter Tone function allows you to program a custom scale in realtime, for example those sudden scale change typical of Arabic music. Changes are not saved anywhere (they are only used in realtime), so the scale is easily "wiped-out" when selecting a different sound or performance, or when pressing the Quarter Tone pedal again.

Note: Quarter Tone can only be used if the SubScale has been activated for the Main and/or Layer/Left sounds in Sound edit mode (see "SubScale Switch" on page 45).

You can assign the "Quarter Tone" function to any of the pedals.

1. Assign the Quarter Tone function to one of the pedals, as seen above.

2. Keep the Quarter Tone pedal pressed. The keyboard will not play at this time. Press the notes you want to lower a quarter tone.

3. Release the Quarter Tone pedal.

4. Play with your new scale. Notes you pressed on step 2 are now lowered of a quartertone.

5. To reset the original scale, press and release the Quarter Tone pedal again, without playing any note. All pitches will be reset, and the scale selected by the sound or performance will be recalled (see "Selecting a scale" on page 45).

As an alterative, you can reset the Quarter Tone settings by choosing a different sound or performance.

Fast Play

When you record a song with the onboard recorder, or read a Standard MIDI File from an external sequencer, one or more empty beats can exist at the beginning of the song. However, when the Fast Play function is activated, all empty beats are skipped, making the song playback immediately begin from the first note. If setup data are contained inside these empty beats, they are read faster.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *Fast Play* page:

```
Fast Play       9
▸On
```

2. Use the +/YES and -/NO button to turn the Fast Play function on or off.

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Mute Level

Muting is useful with piano lessons, when you may want to play one or both song parts to play them on the keyboard. You mute a part by pressing the corresponding PART button while in Song Play mode.

In this page, you can choose either the mute completely silences a part, or just attenuates it.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *Mute Level* page:

```
Mute Level     10
▸Volume: 0
```

2. Use the +/YES and -/NO button to choose the mute level.

Setting	Perceived level
0	Silence
1 ~ 30	Soft
31 ~ 60	Medium
61 ~ 90	Loud

3. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Turning the keyboard on or off (Local Control)

Local is the parameter that allows you to establish whether the keyboard has to play the internal sounds and transmit MIDI data at the same time (Local On), or whether it just has to transmit MIDI data and not play the internal sound (Local Off).

Local Off should be chosen when you wish to use the C-720 as a mute keyboard, to play another instrument via the MIDI OUT port. It should also be chosen when C-720 is connected to an external sequencer via its MIDI IN and MIDI OUT connectors. This will avoid the notes to be played twice, by the keyboard and by the sequencer, producing an annoying "echo" effect.

Normally, you will choose Local On (automatically selected when turning the C-720 on), so that playing the keyboard will produce sound.

Note: When the power is turned on, the Local will be automatically set to On.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *Local Control* page:

```
Local Control 11
▸On
```

2. Use the +/YES and -/NO button to turn the function on or off.

3. Press the EXIT button to return to the Main or Song Play page, or the SCROLL ▼ button to go to the next edit page (see below).

MIDI Clock

MIDI Clock allows for synchronization of two MIDI devices, for example the internal recorder of the C-720, and an external sequencer.

Note: When the power is turned on, the MIDI Clock will be automatically set to Internal.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *MIDI Clock* page:

```
MIDI Clock    12
▸External MIDI
```

2. Use the +/YES and -/NO button to choose the source of the clock message.

Setting	MIDI Clock
Internal	The MIDI Clock is generated by the C-720 itself. The message is also sent to the MIDI OUT and USB ports.
External MIDI	The MIDI Clock is received from an external MIDI device connected to the C-720's MIDI IN port.
External USB	The MIDI Clock is received from an external device connected to the C-720's USB port.

3. Press the EXIT button to return to the Main or Song Play page, or the SCROLL ▼ button to go to the next edit page (see below).

MIDI IN Channels

When C-720 is controlled from an external MIDI device, it can work as a 16-part multitimbral tone generator. You can select a different sound on each of the 16 MIDI channels. These channels are not accessible from the control panel, and are separate from the Main, Layer/Left, Recorder Part 1 and Part 2, and Drum tracks. Therefore, you can continue playing with the piano while MIDI data are received from an external MIDI device.

Note: MIDI data is received both from the MIDI IN port, and the USB port at the same time. For more information about MIDI Over USB, see "What is MIDI Over USB?" on page 56.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *MIDI IN Channels* page:

```
MIDI IN Ch.   13
▸Ch:1     Track 1
```

2. Use the +/YES and -/NO button to choose one of the 16 available channels (Ch) to be programmed.

3. Press the SCROLL ▼ button to move the cursor to the assigned track.

```
MIDI IN Ch.   13
 Ch:1     ▸Track1
```

51

4. Use the +/YES and -/NO buttons to choose a different track. Here is a list of the available tracks for each of the MIDI IN channels:

Tracks	Meaning
Off	No data received on the selected channel. This is useful when an external sequencer is sending data to two (or more) different devices. Turn off all channels you want to reserve to the other device(s).
Track 1~16	One of the 16 tracks of the C-720.
Global	Global track. All notes and pedal controls (damper, sostenuto, soft) received via the MIDI IN are considered as if they came from the integrated keyboard and pedals. The split point (if any) is considered.

5. Press the SCROLL ▲ button to move the cursor to the channel again.

```
MIDI IN Ch.    13
▸Ch:01      Tr01
```

6. Use the +/YES and -/NO button to choose another channel to be programmed, and repeat the above procedure.

7. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

MIDI OUT Channels

The standard MIDI has 16 separate channels available for transmission and reception of data. C-720 can transmit on six channels at the same time. To transmit data from the C-720, you need to choose which of the 16 MIDI channels you wish to transmit data on, and which track they are assigned to.

Note: MIDI data is sent both to the MIDI OUT port, and the USB port at the same time. For more information about MIDI Over USB, see "What is MIDI Over USB?" on page 56.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the ***MIDI OUT Channels*** page:

```
MIDI OUT Ch.   14
▸Ch:1       Main
```

2. Use the +/YES and -/NO button to choose one of the 16 available channels (Ch) to be programmed.

3. Press the SCROLL ▼ button to move the cursor to the assigned track.

```
MIDI OUT Ch.   14
 Ch:1      ▸Main
```

4. Use the +/YES and -/NO buttons to choose a track transmitting on the selected channel. Here is a list of the available tracks for each of the MIDI OUT channels:

Tracks	Meaning
Off	No data sent on the selected channel. This is useful when you want to play notes on the piano alone, without sending them to another MIDI device connected to the C-720's MIDI OUT port.
Main	Main sound
Layer	Layer sound (when in Layer mode)
Left	Left Sound (when in Split mode)
Part 1, 2	Recorder part 1 or 2
Drum	Drum (when a drum pattern is selected)

5. Press the SCROLL ▲ button to move the cursor to the channel again.

```
MIDI OUT Ch.   14
▸Ch:1        Main
```

6. Use the +/YES and -/NO button to choose another channel to be programmed, and repeat the above procedure.

7. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

52

MIDI Filters

When you choose a sound, operate the damper pedal, adjust the level balance in Layer mode, or make other adjustments on the control panel, a MIDI message is sent to a connected external MIDI (and/or USB) device. At the same time, C-720 can receive a MIDI message from an external MIDI (and/or USB) device connected to its MIDI IN (or USB port), to control the sounds, damper pedal, volume adjustment, and other data.

You can choose to deactivate (i.e., "filter") these data selectively, to avoid unwanted changes or mixing data generated by external devices and internal controls. Also, you could want to avoid sending MIDI data to an external MIDI device, for example Program Change message selecting unwanted sounds on a different musical instrument.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *MIDI Filters* page:

```
MIDI Filters  15
▸Flt:CC     Off
```

2. Use the +/YES and -/NO buttons to choose one of the filters to be programmed. Here is a list of the available filters:

Filter	Meaning
CC	Control Changes messages, e.g., pedal, modulation, volume, pan, etc.
PC	Program Change messages, i.e., the messages sent to select a sound.
PB	Pitch Bend
SysEx	System Exclusive, e.g., the messages used to program effect parameters.

3. Press the SCROLL ▼ button to move the cursor to the status of the selected filter:

```
MIDI Filters  15
 Flt:CC     ▸Off
```

4. Use the +/YES and -/NO buttons to change the filter's status. On means that the corresponding data is filtered (not sent or received), Off means that it is not filtered (it is sent and received).

5. Press the EXIT button to return to the Main or Song Play page and save the changes (see "Exit from the Global edit mode" on page 47), or the SCROLL ▼ button to go to the next edit page (see below).

Data transfer via the USB port

The USB is a high-speed data port installed on most modern computers. You can use it to transfer data from the internal memory of the C-720, to a computer and vice-versa. Before you do this, you must enable USB connection for data transfer.

Note: While data transfer is active, no MIDI over USB communication is allowed.

Windows ME, 2000, XP, and Mac OS 9.0.4 to OS X, are supported with no need for special drivers. To use the C-720 with Windows 98SE you need the dedicated KORG Driver, a special software that you can freely download from our website.

Warning: Since activating the USB port for data transfer automatically deactivates MIDI over USB, exit from any MIDI software on your personal computer before turning the USB Connect function on. Failing to do so could damage the C-720's internal memory data.

Warning: When you turn the USB connection off, the C-720 will be reinitialized and all unsaved data in the instrument's memory will be deleted. Save any unsaved sound, performance, song, or global setting, before activating the USB connection.

1. First of all, connect the C-720 to a personal computer via a standard USB cable. Make sure that the connector is oriented correctly, and insert it all the way into the jack.

2. Then, turn USB Data Connect on on the C-720, to let the computer see its internal memory as a USB disk.

After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *USB Connect* page:

```
USB Connect    16
 ▸Enable?
```

3. Press the +/YES button to activate data connection. The Disable command will appear in the display.

```
USB Connect    16
 ▸Disable?
```

Warning: Do not press the -/NO button while transferring data, or you could damage the C-720's memory content, and cause malfunctioning on your personal computer

53

At this point, the C-720 should appear on your computer's desktop or disk window as an external USB drive, with the name **KORG SSD** (i.e., KORG **S**olid **S**tate **D**isk, the technical name of the internal permanent memory).

Windows   *Mac OS X*
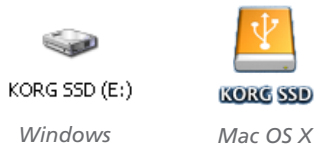
4. Move files to or from the C-720 and the personal computer as you would with any other USB drive. When moving files, consider the following:

Warning: Do not turn the C-720 off before disconnecting it from the personal computer. Doing so, could damage the C-720's memory content, and cause malfunctioning on your personal computer.

Data inside the C-720's memory are organized in four folders (also called 'sub-directories'). Each folder contains a different type of data created by yourself. The different data is explained in the following table.

Folder	Content
Global	Global settings, Metronome settings
Perform	Performances
Preset	Modified sounds and sound combinations
UserSong	Your personal songs, i.e., songs you created with the internal recorder, or created with an external sequencer. You can copy from the computer to this folder songs in Standard MIDI File format (files with the ".MID" extension). To select the correct sounds on the C-720, imported songs must comply with the General MIDI (GM) standard. Not all GM sounds can be played, since C-720 includes only a subset of the GM standard.

This is the diagram of the data::

GLOBAL
PERFORM
PRESET
USERSONG

5. After data transfer is completed, remove the KORG SSD icon from the computer desktop. Please refer to your computer's documentation for any care on ejecting/removing USB storage devices. However, here is what you should commonly do:

• **On a Windows PC:** Right-click the KORG SSD icon displayed in the right side of your computer's taskbar. In the menu that appears, left-click "Stop USB disk driver (drive name)." Make sure that a message indicating that the "USB disk may be disconnected safely" is displayed. At this point, the C-720 should have been automatically disconnected from your personal computer, and the Enable command should appear again in the C-720's display, meaning connection has been deactivated.

• **On a Mac:** Drag the KORG SSD icon over the Eject icon on the Dock (*Mac OS 9:* drag it to the trashcan on the desktop), and wait until the icon disappears. When it is no longer shown, go to the C-720 and press the -/NO button to deactivate data connection. The C-720 will be reinitialized, and the Enable command will appear in the display again, meaning connection has been deactivated.

6. When the Enable command appears in the display again, the USB connection has been safely turned off.
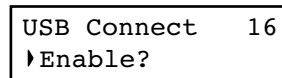
```
USB Connect    16
▸Enable?
```

7. Press the EXIT button to return to the Main or Song Play page, or the SCROLL ▼ button to go to the next edit page (see below).

Erasing songs from the User Song album

You can erase a song from the User Song album. On the contrary, songs of the other albums cannot be erased.

Note: You can erase a song from the User Song album also via an external computer, by means of the USB data connection (see above).

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *Erase Song* page:

```
Erase Song     17
▸Prelude    Exec?
```

2. Use the +/YES and -/NO buttons to choose the song of the User Song album you wish to delete. If the name is longer than the display, it will scroll up to the end, then return to the beginning.

3. Press the SCROLL ▼ button to move the cursor to the Exec command.

4. Press +/YES to start deletion. The "Are you sure?" message appears. Press +/YES to confirm deletion, -/NO to cancel and keep the song.

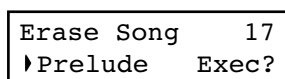**5.** Press the EXIT button to return to the Main or Song Play page, or the SCROLL ▼ button to go to the next edit page (see below).

General Reset

You can reset all memory data to the original factory settings. This includes sounds, sound combinations, performances, global data.

Warning: The general reset will delete all your user data, like custom performances, Layer sound balancing and global data! Backup this data to a personal computer before doing a general reset. User Songs will not be deleted.

1. After having kept the EDIT button pressed, use the SCROLL ▼ button to show the *General Reset* page:

```
General Reset 18
Exec?   (Yes/No)
```

2. Press +/YES to start the reset procedure (or -/NO or EXIT to cancel and exit). The "Are you sure?" message appears. Press +/YES again to confirm reset, -/NO to cancel and leave your custom data untouched.

If you choose to reset, the instrument is reset, and all data are restored to the original values. **Please do not turn the instrument off during reset.**

System version number

You can see the operating system's version number while in Global mode. Press both the SCROLL ▲ and +/YES buttons together. The version number will appear in the display. Press EXIT to close the message.

MIDI

What is MIDI?

MIDI, is the abbreviation of *Musical Instrument Digital Interface*. It is an international standard that was created to connect and transfer data between electronic musical instruments, computers and other devices.

What is MIDI Over USB?

You can let the C-720 communicate MIDI data with a computer using the USB port instead of the MIDI ports. This way, you can connect your C-720 to a personal computer without the need of a dedicated MIDI interface.

Most C-720 MIDI features can be used on a Windows XP or Mac OS X computer with no need of special software. However, for full and easy use of all MIDI features, we suggest you to install the "KORG USB MIDI Driver", a special software that you can find in the CD that comes with your C-720. Relevant instructions come with the software itself. See "Installing the Korg USB MIDI Driver" on page 59.

What can you do with MIDI?

Thanks to MIDI, you can use the C-720 to control other instruments, use other instruments to control the C-720, and use a sequencer to create complex musical pieces.

When you use the C-720 keyboard or pedal, or select a sound, the notes, pedal activation and change in sound are transmitted to another instrument, or are recorded by an external sequencer.

MIDI connections

Always connect the MIDI OUT connector of the instrument to the MIDI IN connector of another instrument. Never connect two connectors of the same instrument to each other.

Connect the MIDI OUT connector of the transmitting (master) device to the MIDI IN connector of the receiving (slave) device.
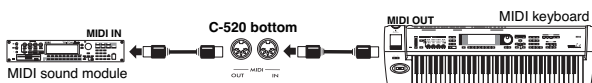
To connect the C-720 to a computer using the MIDI ports, you need a MIDI interface for the computer, sequencing or musical notation software, and two standard MIDI cables. Connect the C-720 MIDI OUT connector to the MIDI IN connector of the computer. Connect the C-720 MIDI IN connector to the MIDI OUT connector of the computer.

56
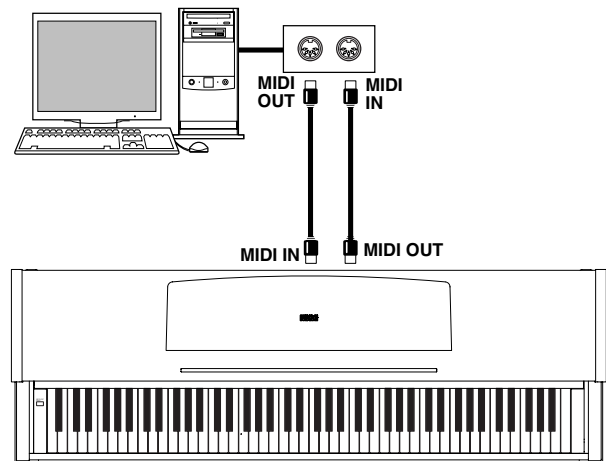
Standard MIDI settings

When turning the instrument on, the default MIDI factory settings of the C-720 are programmed as follows:

Parameter	Setting
Transmission channels (see "MIDI OUT Channels" on page 52)	01 = Main sound 02 = Layer sound 03 = Left sound 04 = Recorder Part 1 05 = Recorder Part 2 10 = Drum

Parameter	Setting
Reception channel(s) (see "MIDI IN Channels" on page 51)	All 16 tracks (1-16)
Local (see "Turning the keyboard on or off (Local Control)" on page 51)	On

Using the C-720 as a multitimbral tone generator

When C-720 is controlled from an external MIDI device, it can work as a 16-part multitimbral tone generator. You can select a different sound on each of the 16 MIDI channels.

Note: Sounds on the C-720 are set as in the General MIDI (GM) standard. However, not all sounds of the standard are available.

1. Use a MIDI cable to connect the C-720's MIDI IN to the MIDI OUT of a sequencer etc. As an alternative, connect the C-720 to a personal computer through the USB port (see "Installing the Korg USB MIDI Driver" on page 59).

2. Transmit MIDI data from the connected sequencer (or other device). See "Program Change" on page 57 for instructions on how to select a sound using the MIDI Program Change message. Program Change reception must be activated on the C-720 (it is by default).

Read the other devices user's manual for details on sending Program Change messages.

Program Change

The sounds of the C-720 can be selected via MIDI, by sending a Program Change message on the channel where you wish to assign the sound. The "Sounds" table on page 68 lists the Program Change numbers corresponding to each C-720 sound.

Transmitting Program Change messages

You can send a MIDI Program Change message to a MIDI device connected to the C-720 MIDI OUT (or USB port), to change its sound. When selecting one of the internal sounds of the C-720 by using the sound selection buttons, a MIDI Program Change number will be transmitted on the sound's MIDI channel. Program Change numbers are shown in the table on page 68.

Receiving Program Change messages

When a Program Change message is received from an external device on a MIDI channel, the corresponding internal sound will be selected on the C-720 for that MIDI channel. Program Change numbers are shown in the table on page 68.

Program Change enable/disable

The C-720 usually receives Program Change data. If you don't want to receive (or transmit) them, use the Filter function. Please remember that to enable full remote program switching, both the PC and CC filters must be turned off, to allow transmission of Program Change and Bank Select messages. See "MIDI Filters" on page 53.

57

Control Change

When you operate the damper pedal, adjust the balance in Layer mode, or make other adjustments on the control panel, a Control Change message is sent to a connected external MIDI device. At the same time, C-720 can receive a Control Change message from an external MIDI device connected to its MIDI IN, to control the damper pedal, volume adjustment, and other data.

Control Change enable/disable

The C-720 usually receives Control Change data. If you don't want to receive (or transmit) them, use the Filter function. See "MIDI Filters" on page 53.

Installing the Korg USB MIDI Driver

The USB port can be used to transfer MIDI data between the C-720 and a personal computer (this is called the **MIDI Over USB** function). This is useful when your computer is not fitted with a MIDI interface.

USB can be used in parallel with the MIDI ports. For example, you can connect your C-720 to a sequencer running on your computer, and at the same time control another MIDI instrument connected to the MIDI ports of the piano.

Connecting the C-720 this ways makes it, at the same time, a MIDI input device, a controller, and a sound generator.

Connecting the C-720 to a personal computer

Please install the KORG USB-MIDI Driver, before connecting the C-720 to a personal computer. Be sure your personal computer meets the requirement shown on "KORG USB-MIDI Driver system requirements" below.

KORG USB-MIDI Driver system requirements

Windows

Computer: A computer with an USB port, that satisfies the requirements of Microsoft Windows XP.

Operating system: Microsoft Windows XP Home Edition / Professional / x64 Edition (a driver for the x64 Edition is in beta release.)

Macintosh

Computer: An Apple Macintosh with an USB port that satisfies the requirements of Mac OS X.

Operating system: Mac OS X version 10.3 or later.

Please note before use

Copyright to all software included in this product is the property of Korg Inc.

The license agreement for this software is provided separately. You must read this license agreement before you install this software. Your installation of this software will be taken to indicate your acceptance of this agreement.

59

Windows: Installing the KORG USB-MIDI Driver

Please connect the C-720 to the computer via an USB cable only after having installed the KORG USB-MIDI Driver Tools.

Warning: C-720 cannot use the KORG MIDI Data Filer at the same time.

Note: You must install a separate driver for each USB port you will use.

1. Insert the included CD-ROM into your CD-ROM drive.

   Normally, the "Digital Piano Application Installer" will start up automatically.

   If your computer is set so that the installer does not run automatically, double-click "KorgSetup.exe" on the CD-ROM.

2. Please follow the installation instructions appearing on-screen.

3. Restart the computer, and turn on the C-720. Connect the C-720 to the computer via an USB cable.

4. Select the following command from the task bar to open the installation instructions:

   Start > all programs > KORG > KORG USB-MIDI Driver Tools > Installation manual

5. Select the following command from the task bar to open the installation program:

   Start > all programs > KORG > KORG USB-MIDI Driver Tools > Install KORG USB-MIDI Device

6. Please follow the installation instructions appearing on-screen to install the KORG USB-MIDI Driver.

Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

C720 KEYBOARD: This allows for reception of MIDI messages from the C-720 (keyboard and controller's data) to the MIDI application running on the computer.

C720 SOUND: This allows for transmission of MIDI messages from the MIDI application running on the computer, to the internal tone generator of the C-720.

Mac OS X: Installing KORG USB-MIDI Driver

1. Insert the included CD-ROM into your CD-ROM drive.

2. Please double click on the "KORG USB-MIDI Driver.pkg" in the "KORG USB-MIDI Driver" folder inside the CD-ROM, to run the installer. Install it according to the instructions appearing on-screen.

Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

C720 KEYBOARD: This allows for reception of MIDI messages from the C-720 (keyboard and controller's data) to the MIDI application running on the Mac.

C720 SOUND: This allows for transmission of MIDI messages from the MIDI application running on the Mac, to the internal tone generator of the C-720.

60

Assembling the stand

Cautions for assembly

- When placing the piano on the stand, be careful not to pinch your hands.

- Be sure that the correct parts are assembled in the correct orientation and position, and follow the steps in order.

- Do not apply weight to the front edge of the piano before tightening the screws, otherwise the piano may fall down.

Assembling procedure

1. Open the packing carton and take out the contents. Check that all of the following items are available.
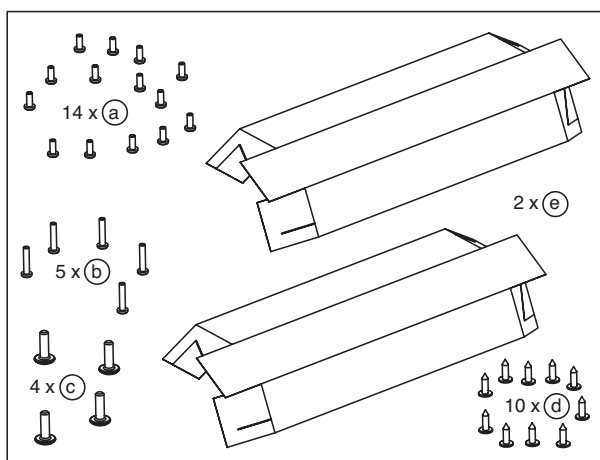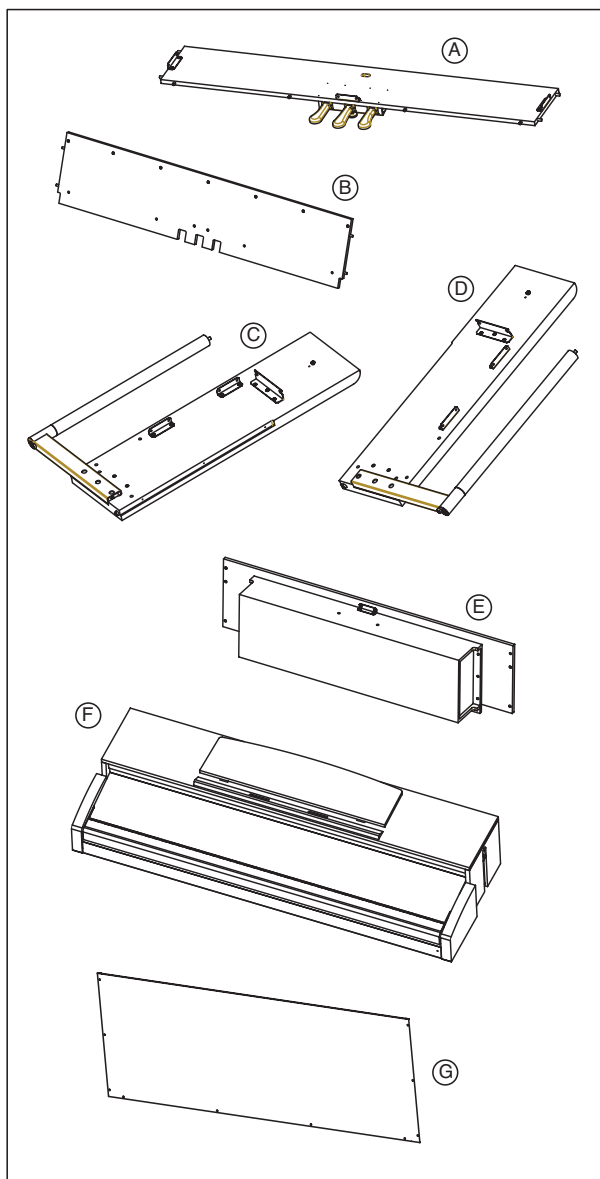
List of parts

A	Pedal "beam"	× 1
B	Front bar	× 1
C	Left side panel	× 1
D	Right side panel	× 1
E	Speaker box	× 1
F	C-720	× 1
G	Rear panel	× 1
a	Screws M4x10 TC	× 14
b	Screws M4x20 TC	× 5
c	Screws M6x20 TBL	× 4
d	Screws 4x15 TFR	× 10
e	Protective cardboard sheets	× 2

NB: You will need a cross-point (Phillips #2) screwdriver for assembly.

2. With the finished surface (woodgrain) facing forward toward the pedals, attach the pedal beam (A) to the front bar (B), by inserting the four bolts on the front of the pedal beam (A) into the corresponding holes in the front bar (B). Fasten the two pieces using two screws (a).
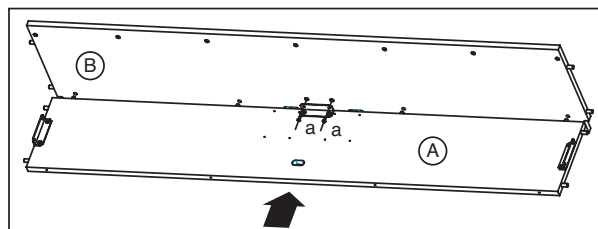
3. Lay the left side panel (C) on one of the protective card-board sheets (e), and fasten to it the pedal beam and front bar assembly.
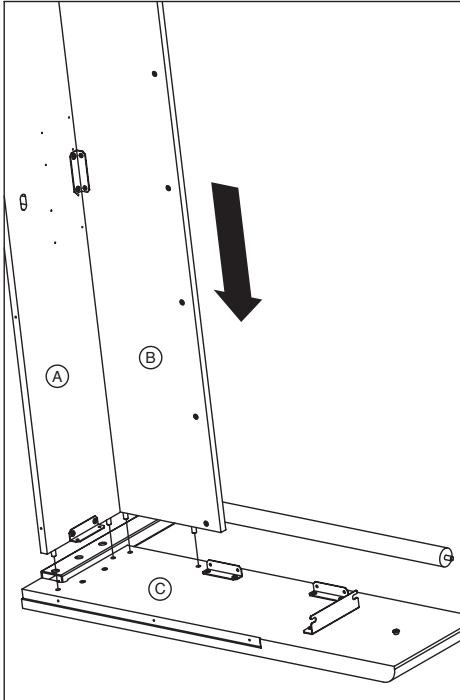
Warning: Be careful not to scratch the wooden surface of the side panels.

4. Fix the left leg to the pedal beam and front bar assembly with three screws (a).
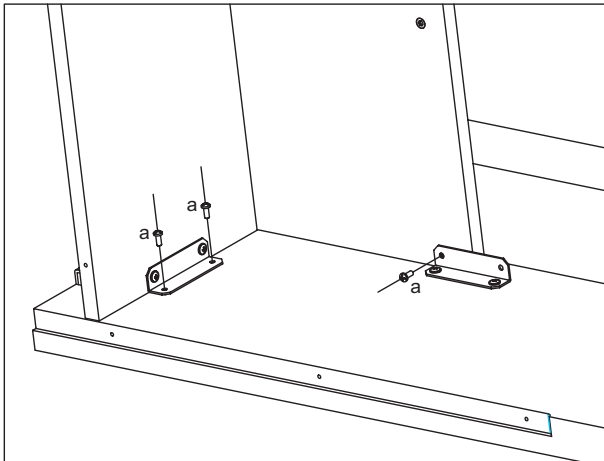
5. With the stand assembly still in the same position, attach the right side panel (D) by inserting the remaining four

bolts of the pedal beam into the corresponding holes of the right side panel (D).
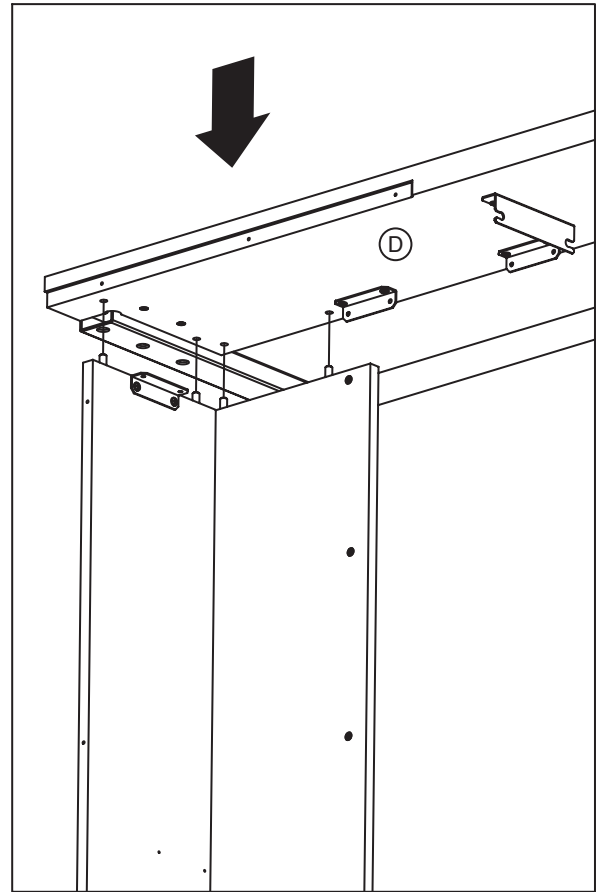
6. Fasten the right side panel with three screws (a).
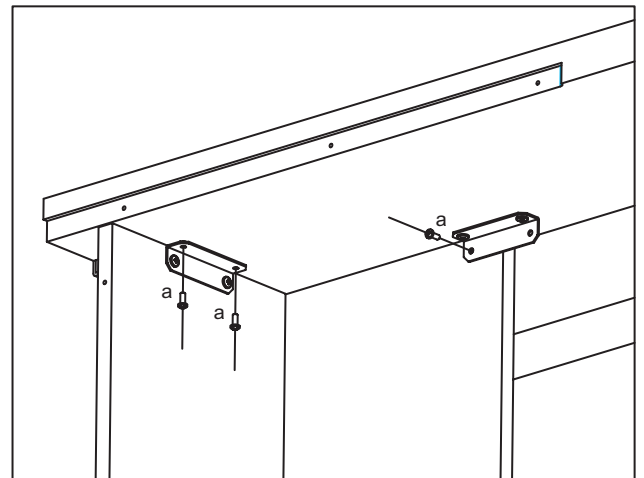
7. Turn the stand assembly up, making the two feet firmly lay on the floor.

63

8. In two people, lay the speaker box (E) over the front bar (B), making it fill the space between the left and right side panels. Turn it up, until it touches the metal fittings on the side panels.
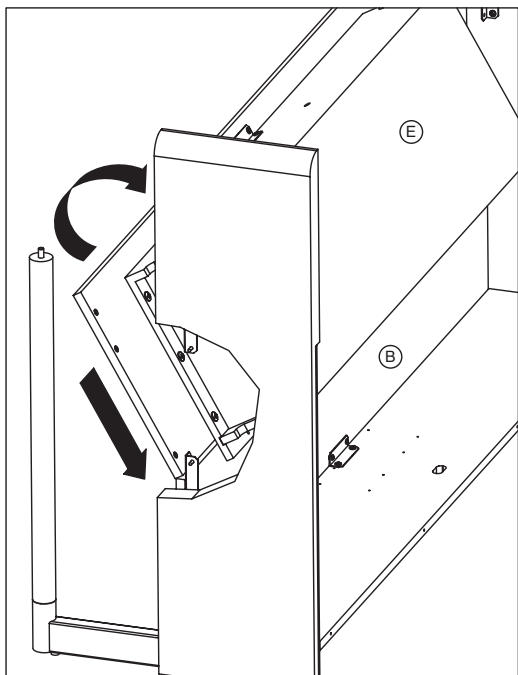
Warning: Be careful not to let the speaker box fall down, or you will damage it.

9. While one of the people keeps it in position, fasten the speaker box (E) to the left side panel (C) using three screws (a).
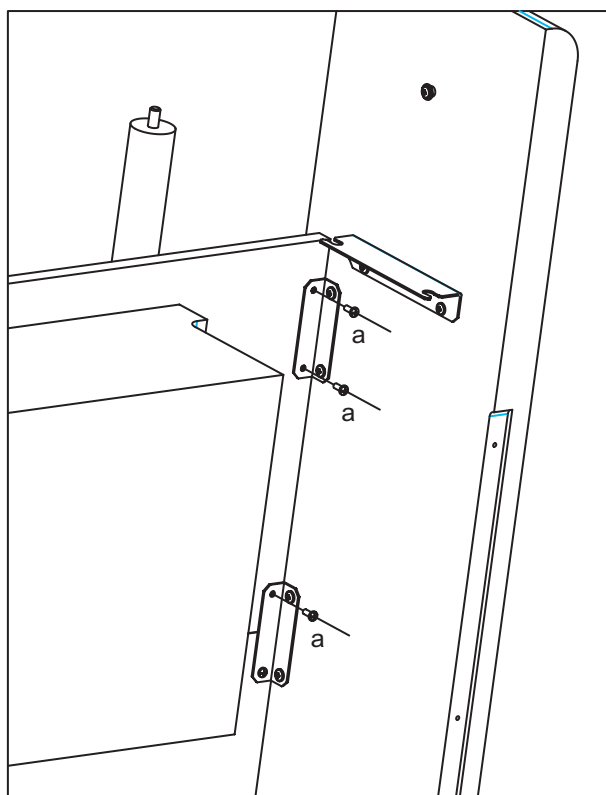
10. Then fasten the speaker box (E) to the right side panel (D) with the remaining three screws (a).
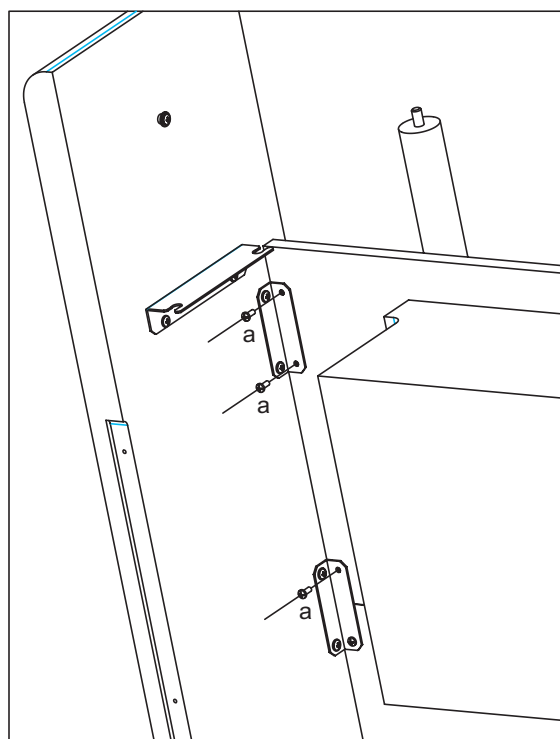
11. Finally, fasten the speaker box (E) to the front bar (B) with the five screws (b).
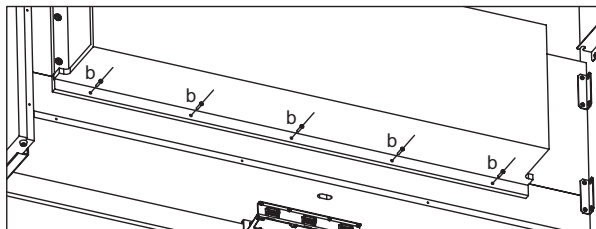
12. Fold the two protective cardboard sheets (e), so that they are transformed into safety hoods for the side panels.

64
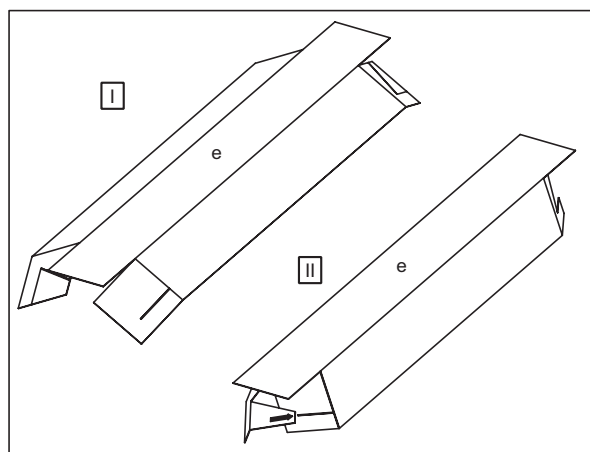
13. Apply the hoods (e) to the rounded sides of the side panels.
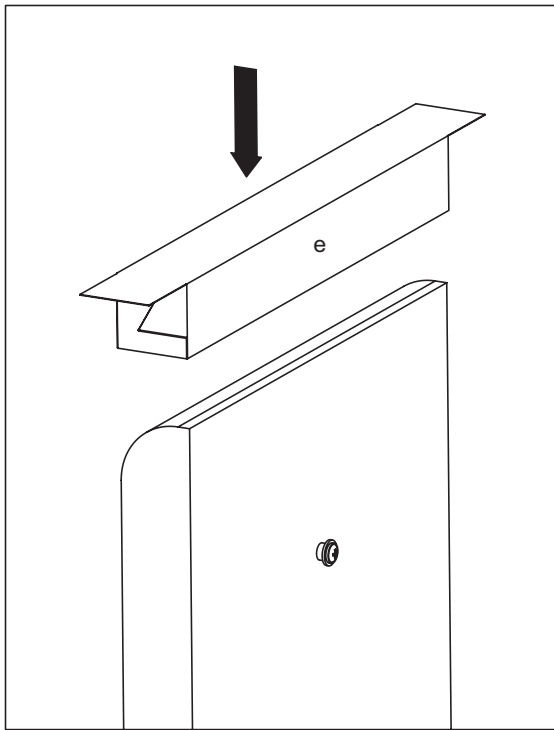
14. Attach the instrument. *Warning: The side panels are easily scratched; please use caution.*

Lift the instrument with both hands, being careful to keep them not closer than 70mm from both ends of the piano to avoid pinching. Position the screw heads protruding from the inside of the left and right side panels, so that they are aligned with the grooves at the left and right ends of the instrument. and gently lower the instrument onto the stand. If the instrument is aligned correctly, the screws on the inside of the side panels will fit firmly into the grooves.

Warning: Carefully lower the left and right ends of the instrument evenly, keeping the instrument at level, and being careful not to pinch your hand or drop the instrument. Lifting only one side is very dangerous and may also damage the metal fixtures of the instrument itself. You must raise or lower both left and right ends of the instrument simultaneously, keeping the instrument at level.

You can perform this step more easily if you use your body to apply pressure to the side panel of the stand while sliding the instrument onto the stand.
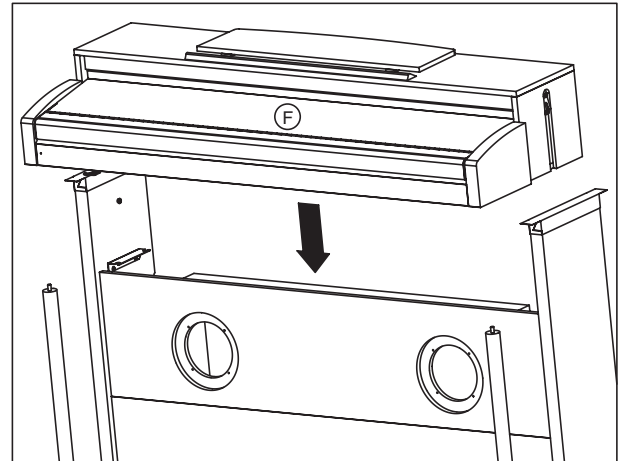
Make sure that there are no uneven gaps between the top surface of the instrument and the top of the side panels.

If you notice any unsightly gap, make adjustments by loosening the screws (a) that fasten the side panels to the pedal beam, front bar and speaker box.

If there is a very noticeable gap between the instrument and the side panels of the stand, or if the gap is uneven, it may be that the instrument was not placed correctly on the stand. If so, lift up the entire instrument and place it correctly on the stand.

15. Finally, remove the cardboard hoods and save them in a safe place for future use. After removing the hoods, the bolts on top of the metal columns of the stand will fit the corresponding holes under the piano.
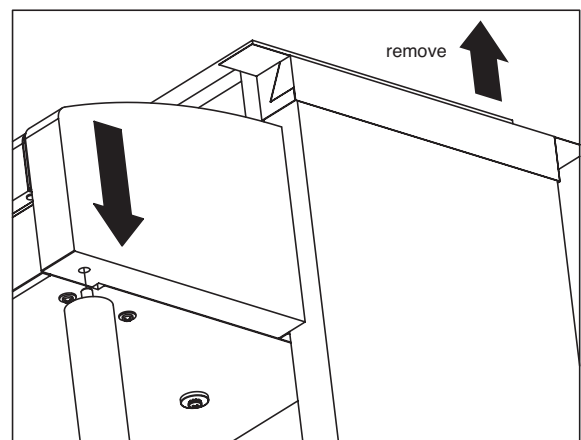
Warning: Be very careful not to pinch your fingers between the piano and the stand.

65

16. Fasten the C-720 to the stand, by inserting two screws (c) into the metal fittings of the right side panel.
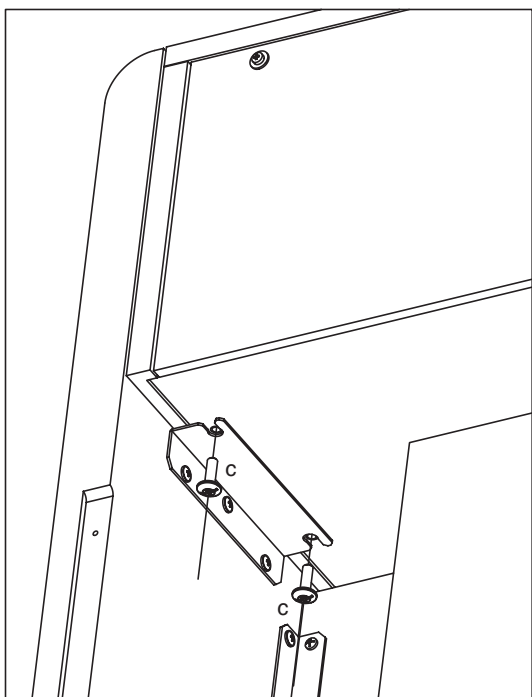
17. Insert the remaining two screws (c) into the metal fittings of the left side panel.
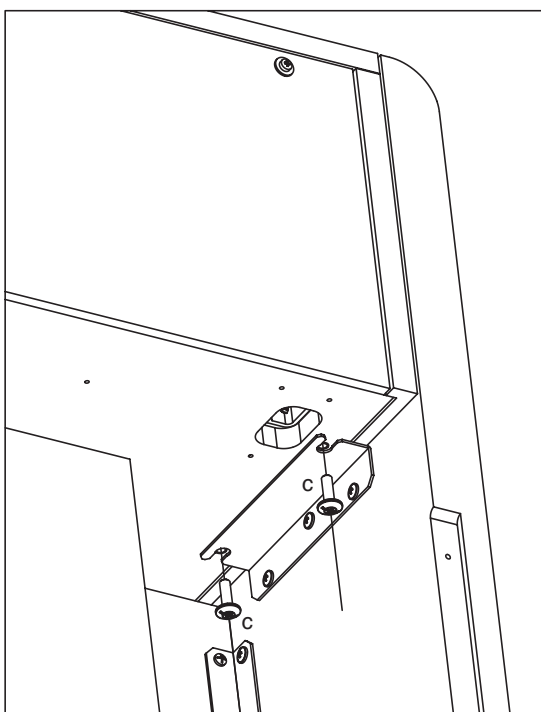
18. Connect the cable of the left and right speakers, to the corresponding connectors under the piano. Unfasten the pedal cable you will find in the front bar (B), and connect it to the corresponding connector under the piano.
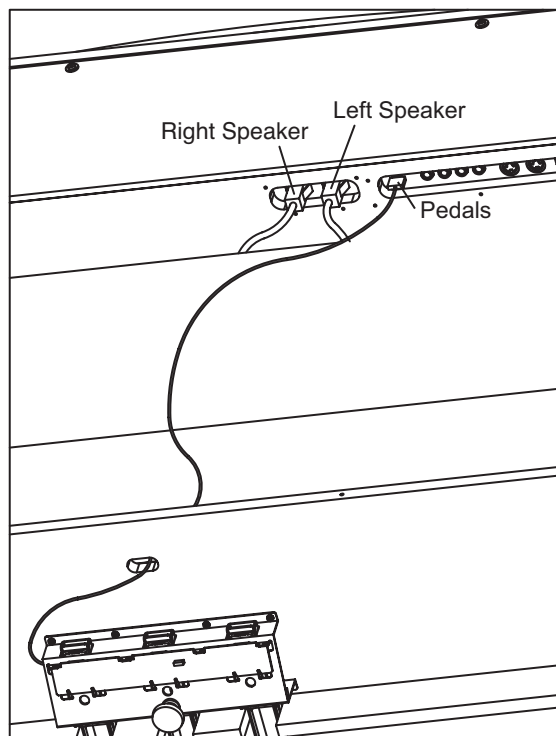
19. With the finished surface (woodgrain) facing forward, attach the rear panel (G) on the back of the instrument, using the ten screws for wood (d).

66
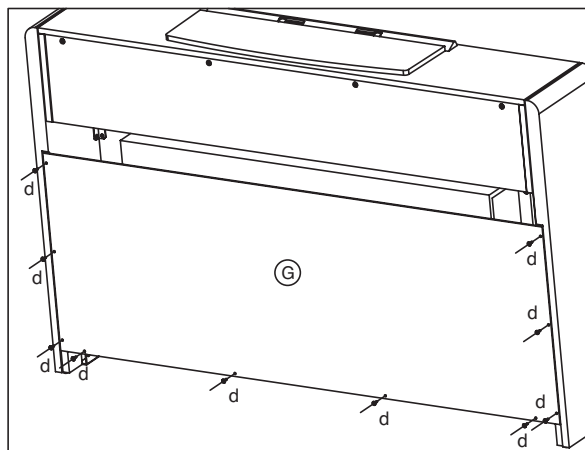
20. Loosen the pedal adjuster, and adjust it so that it is in firm contact with the floor.

Check after assembly

[•] Are any parts left over?

If any parts are left over, check the diagrams to see where they should be used.

[•] Make sure that all screws are tight.

Caution

Caution when transporting the instrument

Remove the piano from its stand, and transport them separately. After transportation, refer to these instructions and re-assemble the piano and stand.

Screw loosening

After assembly, the various screws and bolts of the stand may loosen as time goes by, causing the stand to wobble. If this occurs, re-tighten the screws.

Disassembly

If you need to packup the piano, reverse the assembly order by which the piano was attached to the stand and the stand was assembled. After disassembly, save the screws and other parts so that no parts are lost.

Appendix

Sounds

Var.	Name	CC 0	CC32	PC*	Osc.	Description
PIANO 1						
1	GrandPiano**	121	0	0	4	Samples recorded from a gorgeous-sounding concert grand piano. It also includes four dynamic levels, sustain samples, and key-off samples, plus other EPx effects. Perfect for classical compositions as well as any other style that requires an accurate acoustic piano sound.
2	BriteGrand**	121	0	1	4	As the above, but slightly more open-sounding.
3	Rock Piano	121	1	1	2	Bright, spacious and clean piano. Excellent for pop or rock music.
4	Piano&Str.	121	2	0	4	A mix of warm piano and full, lush strings.
PIANO 2						
1	Honky-Tonk	121	0	3	2	Classic, detuned saloon-piano.
2	MelloGrand**	121	1	0	4	Warm, slightly dark-sounding piano. Mostly good for classical music.
3	Piano&Pad	121	3	0	4	A mix of warm piano and warm, synthetic pads.
4	Elec.Grand	121	0	2	2	An electronic piano sound, typical of the late 70s. Extremely dynamic, with varying timbre according to keyboard dynamics. Good for pop and funky music.
5	M1 Piano	121	1	2	2	The classic, ringing sound of the Korg M1 sampled piano, so often heard in pop music during the late 80s.
E. PIANO 1						
1	Tine EP 1	121	0	4	4	The most classic electric piano using hammer-struck metallic tines. It is extremely dynamic, producing a soft tone when played lightly, or an aggressive tone when played hard.
2	SuitTineEP	121	1	4	2	As the above, but warmer and with the addition of a phaser effect.
3	DynoTineEP	121	2	4	2	This electric piano has a very wide dynamic range, and is particularly suited to funky music.
4	Tine EP 2	121	4	4	2	As Tine EP1, but with a tremolo effect.
E. PIANO 2						
1	Dig. EP 1	121	0	5	2	An electronic piano sound created by means of the FM synthesis, extremely popular during the mid 80s. Wide dynamic range. It is particularly suited to pop music of the age.
2	Dig. EP 2	121	1	5	2	As the above, but slightly brighter.
3	Reed EP	121	3	4	1	An electric piano sound, often heard in pop music.
4	TremReedEP	121	5	4	1	As the above, but with a tremolo effect.
HARPSI/CLAV						
1	Harpsi 8	121	0	6	3	This is the classic instrument for baroque music. Harpsichord uses plucked strings, so there is no touch response.
2	Harpsi 16	121	1	6	4	As the above, but with the addition of a register one octave lower.
3	Clav	121	0	7	2	The clavinet sound. This is often heard in funk and soul music. *The leftmost pedal is used to trigger glide down.*
4	Synth Clav	121	1	7	3	A synth-generated clavinet sound. *The leftmost pedal is used to trigger glide down.*
VIBES/GUITAR						
1	Vibes 1	121	0	11	2	A sampled orchestral vibraphone with a great dynamic range.
2	Vibes 2	121	1	11	2	As the above, but with no tremolo.
3	Nylon Gtr.	121	0	24	2	A gorgeous, full-sounding nylon-strings guitar. *The leftmost pedal is used to trigger glide down.*

68

Var.	Name	CC 0	CC32	PC*	Osc.	Description
ORGAN 1						
1	Jazz Organ	121	0	16	4	An aggressive tonewheel electric organ, often heard in jazz and rock music. The rotary effect is sampled right at the source. *The leftmost pedal is used to switch between fast (pedal up) and slow (pedal down) rotary speaker, with several degrees in the middle (half pedal).*
2	Perc.Org.1	121	0	17	3	As the above, but with the rotary speaker applied as a generated effect, and a more transparent sound. *The leftmost pedal is used to switch between rotary speaker fast and slow (press for switch).*
3	Perc.Org.2	121	1	17	3	A variation of the above. *The leftmost pedal is used to switch between rotary speaker fast and slow (press for switch).*
ORGAN 2						
1	Church Org	121	0	19	4	A grandious, Tutti pipe organ, with a lot of sampled reverb. Great for sacred music from the Baroque to the late Romantic age.
2	Pipe Flute	121	0	20	3	A recitativo-like pipe organ, with a particularly emotional blend of Flute and Vox Humana.
3	Pipe Tutti	121	1	19	2	A slightly softer Tutti, especially suited for Baroque music.
STRINGS/CHOIR						
1	Strings	121	0	48	3	A large strings ensemble sampled in stereo, with a realistic natural reverb. Very dynamic and expressive.
2	Slow Str.	121	0	49	2	Emotive, cinematic strings with a slower attack. Great for movie soundtracks.
3	String Pad	121	0	50	2	Sampled strings with a synthetic quality. They are particularly suited for layers.
4	Choir	121	0	52	2	A large mixed choir, with natural reverb.
1	ScatVoices	121	0	53	2	A synthetic choir, with a lot of breath.
2	Vocal Pad	121	0	54	2	Lush, warm pad with a vocal heritage. Great for layers.
BASS						
1	Ac. Bass	121	0	32	2	Upright acoustic bass, with a round, full-bodied sound. The ideal Left Hand in Jazz and Latin music.
2	El. Bass	121	0	33	2	A fingered electric bass, with a full, round sound.
3	Fretless B	121	0	35	1	A mellow, singing fretless bass.
4	Bass&Ride	121	1	32	3	The same acoustic bass as above, but with the addition of a ride cymbal for single-handed Jazz accompaniments.
DRUM KITS (Selected only by Drum Patterns or via MIDI)						
1	Standard Kit	120	0	0	1/2 ***	
2	Jazz Kit	120	0	32	1/2 ***	
3	Brush Kit	120	0	40	1/2 ***	

Legend:
Var.: Variation. **CC0:** Bank Select MSB. **CC32:** Bank Select LSB. **PC:** Program Change Number. Numbering is from 0-54; if the transmitting device uses numbers from 1-55, you will need to increment the number by one. **Osc:** Number of oscillators used by the sound.

Notes:
* Program Change numbers comply with the General MIDI standard. However, only listed numbers have effect on the C-720, while other numbers are ignored.
** The GrandPiano, BriteGrand and MelloGrand sounds lose the EPx features when in Layer. This will help save polyphony.
*** 1 oscillator in case of mono drum samples, 2 oscillators in case of stereo drum samples.

69

Performances

#	Btn	Name	Sounds / Timbres	Mode	Remarks
Bank 1					
1	1	Split&Layr	Piano&Str., Ac. Bass	Split	
2	2	Grand&Ride	GrandPiano, Bass&Ride	Split	
3	3	Grand&Ebas	GrandPiano, El. Bass	Split	
4	4	PnoStrings	GrandPiano, String Pad	Layer	
5	5	EGrand Pad	Elec.Grand, String Pad	Layer	
6	6	Piano Pad	Piano&Pad, String Pad	Layer	
7	7	Pno Choirs	GrandPiano, Vocal Pad	Layer	
8	8	Pno Guitar	Piano&Str., Nylon Gtr.	Layer	
9	9	Piano BX3	BriteGrand, Perc.Org.2	Layer	
10	10	DualManual	Perc.Org.2, Jazz Organ	Layer	
Bank 2					
11	1	Digital EP	GrandPiano, Dig. EP 1	Layer	
12	2	PaddedTine	Tine EP 1, Vocal Pad	Layer	
13	3	R&B EPno	DynoTineEP, TremReedEP	Layer	
14	4	EP Choir	Tine EP 1, Vocal Pad	Layer	
15	5	EP&NoFret	Tine EP 2, Fretless B	Split	
16	6	Scat&Bass	ScatVoices, Bass&Ride	Split	
17	7	Vibes&Bass	Vibes 1, Bass&Ride	Split	
18	8	Bass&Guitr	Nylon Gtr., Ac. Bass	Split	
19	9	Org&Bass 1	Perc.Org.1, Ac. Bass	Split	
20	10	Org&Bass 2	Jazz Organ, Ac. Bass	Split	
Bank 3					
21	1	Baroque	Harpsi 8, Strings	Layer	
22	2	Harpsi-Ch	Harpsi 8, Choir	Layer	
23	3	Harpsi-Org	Harpsi 8, Pipe Tutti	Layer	
24	4	Church Mix	Church Org, Choir	Layer	
25	5	Guitar Pad	Nylon Gtr., Slow Str.	Layer	
26	6	GrandPiano	GrandPiano	Single	Stereo sound. No EPx for increased polyphony
27	7	BriteGrand	BriteGrand	Single	
28	8	MelloGrand	MelloGrand	Single	
29	9	2 Pianists	GrandPiano, GrandPiano	Split	The same piano sound is assigned to the two halves of the keyboard, simulating two separate pianos on the same keyboard. Useful when both the teacher and student are playing on the piano at the same time.
30	10	PnoEXpDEMO**	GrandPiano	Single	GrandPiano demo with enhanced PnoExp effects

Legend:
Btn: Button. **Bank:** Select it with the VARIATION button.

Notes:
* These performances, with sounds set in Layer mode, do not use EPx effects.
** Performance 30 (PnoExpDEMO) is designed to demonstrate our "Piano eXperience" technology, by exaggerating the amount of key-off/ hammer return portion of the Grand Piano sound; it is not intended to be a play-able timbre. Normally, these additional Piano eXperience sounds are not perceived as separate elements, but together with the other sample layers, they are a vital part of the realism and the authentic piano tone.

Effects

Reverb	Description / Beschreibung	Chorus	Description
Hall 1	Reverb (Smooth Hall)	Chorus	Chorus
Hall 2	Reverb (Smooth Hall)	Harm.Chor.	Harmonic Chorus
Hall 3	Reverb (Smooth Hall)	Chorus Dly	Chorus Delay
Wet Plate	Reverb (Wet Plate)	Ensemble	Ensemble
Dry Plate	Reverb (Dry Plate)	Flanger	Flanger
Room 1	Reverb (Room)	Tremolo	Tremolo
Room 2	Reverb (Room)		
BrightRoom	Reverb (Bright Room)		
IFX	**Description**	**IFX**	**Description**
EQ		Single FX	
LoGain	Low Boost	Pan	Auto Pan
HiGain	Hi Boost	Trem.	Tremolo
HLGain	Hi-Lo Boost	Phaser	Phaser
MdGain	Mid Boost	Rotary	Rotary Speaker
Delay		AmpSim	Amp Simulator
Echo 1	Short Delay	Comp.	Compressor
Echo 2	Medium Delay	Limit.	Stereo Limiter
Echo 3	Long Delay	Excit.	Exciter
Dly4th	Midi BPM Sync (quarters)	Wah	Wah
Dly3/4	Midi BPM Sync (quarters/triplets)	Double FX	
Dly8th	Midi BPM Sync (eights)	PhaTrm	Phaser / Tremolo
		AmpTrm	Amp Simulator / Tremolo
		CmpAmp	Compressor / Amp Simulator
		OD-Wah	Overdrive / Wah
		WahAmp	Wah / Amp Simulator

Songs

Album: SongBook				
#	Title	Composer	#	Title	Composer

#	Title	Composer	#	Title	Composer
1	Prelude 1 (The Well-Tempered Clavier, Book 1)	J.S.Bach	17	La fille aux cheveux de lin	C.Debussy
2	Invention No.1	J.S.Bach	18	Arabesque No.1	C.Debussy
3	Jesu, Joy of Man's Desiring	J.S.Bach	19	Prelude (Suite Bergamasque)	C.Debussy
4	Sonata K.545	W.A.Mozart	20	Golliwog's Cake walk	C.Debussy
5	Turkish March (Sonata K.331)	W.A.Mozart	21	Claire de lune (Suite Bergamasque)	C.Debussy
6	For Elise	L.v.Beethoven	22	Waltz No.6 Db-major Op.64-1	F.Chopin
7	Piano Sonate Op.13-2	L.v.Beethoven	23	Waltz No.7 E-minor Op.64-2	F.Chopin
8	A Maiden's Prayer	T.Badarzewska	24	Nocturne Op.9-2	F.Chopin
9	Arabesque Op.100-2	F.Burgmuller	25	Mazurka Op.7-1	F.Chopin
10	La styrienne Op.100-14	F.Burgmuller	26	Fantasie-Impromptu Op.66	F.Chopin
11	La chevaleresque Op.100-25	F.Burgmuller	27	Etude Op.10-3	F.Chopin
12	Springs Song Op.62-6	F.Mendelssohn	28	Etude Op.10-5	F.Chopin
13	Traumerei Op.15-7	R.Schumann	29	Promenade (Tableaux d'une exposition)	M.P.Moussorgsky
14	Heidenroslein	G.Lange	30	Gymnopedie No.1	E.Satie
15	Spinning Song	A.Ellmenreich	31	Je Te Veux	E.Satie
16	Dolly's Dreaming and Awakening	T.Oesten	32	Salut d'Amour	E.Elgar

Album: Classics					
#	Title	Composer	#	Title	Composer
1	Frohlicher Landmann	R.Schumann	12	Moments Musicaux Op.94-3	F.P.Schubert
2	La Violette Op.99-1	R.Streabbog	13	Jagerlied Op.19-3	F.Mendelssohn
3	Menuett G dur BWV.Anh.114	J.S.Bach	14	Von fremden Landern und Menschen (Kinderszenen)	R.Schumann
4	Gavotte	J.S.Bach	15	Etudes de Mecanisme, Op.849-No.1	Carl Czerny
5	3 Sonatinen 1 C-dur Op.20-1	Fr.Kuhlau	16	Wiener Marsch	Carl Czerny
6	6 Sonatinen 1 C-dur Op.55-1	Fr.Kuhlau	17	The New Doll Op.39-9	P.I.Tchaikovsky
7	Sonatine C-dur Op.36-1	M.Clementi	18	Sonata K331, 1st Mov. Theme	W.A.Mozart
8	Piano Sonate Op.49-2-1	L.v.Beethoven	19	Anitras Tanz Op.46 No.3	Greig
9	Piano Sonate Op.27-2-1	L.v.Beethoven	20	Blumenlied ("Flower Song")	G.Lange
10	Menuett G-dur Op.10	L.v.Beethoven	21	Tango (Espana)	I.Albeniz
11	Andante	J.Haydn	22	Libestraume Nr.3	F.Liszt

Album: Beyer A – Ferdinand Beyer: Preparatory School, Op.101 / La scuola preparatoria, Op.101				
#	Title	Note	#	Title	Note
1	Thema, Var. 1 ~ 12	Part 1: Teacher Part 2: Student	3 … 53	Study 3 ~ 53	Student only
2	Thema, Var. 1 ~ 8				

Album: Beyer B – Ferdinand Beyer: Preparatory School, Op.101 / La scuola preparatoria, Op.101				
			#	Title	Note
			54 … 106	Study 54 ~ 106	

Album: Burgmüller – F.J.F. Burgmüller: 25 Easy and Progressive Studies, Op.100 / 25 Studi Facili e Progressivi, Op.100					
#	Title	Composer	#	Title	Composer
1	La candeur	F.Burgmüller	14	La Styrienne	F.Burgmüller
2	L'Arabesque		15	Ballade	
3	La pastorale		16	Douce plainte	
4	La petite reunion		17	La babillarde	
5	Innocence		18	Inquietude	
6	Progres		19	Ave Maria	
7	Le courant limpide		20	La tarentelle	
8	La gracieuse		21	L'harmonie des anges	
9	La chasse		22	Barcarolle	
10	Tendre fleur		23	Le retour	
11	La bergeronnette		24	L'hirondelle	
12	L'adieu		25	La chevaleresque	
13	Consolation				

Album: Burgmüller – F.J.F. Burgmüller: 25 Easy and Progressive Studies, Op.100 / 25 Studi Facili e Progressivi, Op.100					
#	Title	Composer	#	Title	Composer
1	La candeur	F.Burgmüller	14	La Styrienne	F.Burgmüller

Error messages

Write Protect

While saving a song, you are trying to write over a write-protected file. The song has been previously copied from a PC, and it had the write-protect attribute turned on while on the computer's disk. Change name to the song before repeating the save operation.

Out of Memoy

The song is too long, and the memory has been filled out. When the maximum memory capability has been reached, recording is automatically stopped. Press EXIT to close this message.

Maximum song length reached

A song can't exceed 999 measures in length. When you reach that limit, the recorder is automatically stopped. Please note that recording can end earlier, if there is not enough memory for all 999 measures to be recorded.

Loading Song
Error

The song could not be loaded, for problems in file integrity, excessive file size, or other errors.

USB Working
Wait please

Disconnecting the C-720 from the computer cannot be done yet, since the computer is still working on the files. This may happen when you press Enable, and then immediately after Disable. Wait a little for the USB operation to complete.

Memory Full

The internal storage memory (the one preserved when turning the instrument off, and seen when connecting the C-720 via USB) is full, so you cannot save the song. To free some space, you can either delete some songs by connecting the C-720 via USB, or using the dedicated internal function (see "Erasing songs from the User Song album" on page 54).

Invalid Name

Your song's name is still blank (i.e., no characters were inserted, or all characters were deleted). Assign a name to the song, and try saving again.

Song Exists
Execute

The song already exists in the internal storage memory. If you press +/YES the older version is deleted and replaced by the new one. If you press -/NO or EXIT saving is canceled, and the older version is preserved.

Record Mode
Not Allowed

You are trying to access recording on a protected song (i.e., all the songs contained in albums different than UserSong). This is not possible.

Song Modified
Save?

A new or modified song exists in memory, and has not yet been saved. Press +/YES to save it, or -NO to cancel and abandon all changes. In this latter case, the song in memory will be lost.

Sound Modified
Save?

The current sound or sound combination has been modified. Press +/YES to save it, or -NO to cancel and abandon all changes.

Perf. Modified
Save?

The current performance has been modified. Press +/YES to save it, or -NO to cancel and abandon all changes.

Globals Modified
Save?

Global settings have been modified. Press +/YES to save it, or -NO to cancel and abandon all changes.

Save Global
Failure

There was an error during save. Global settings have not been saved.

Save Preset
Failure

There was an error during save. The sound or sound combination has not been saved (a preset is the common technical name for sounds and sound combinations).

Save Midi
Failure

There was an error during save. Midi settings have not been saved.

General Reset
Wait Please

You are resetting the internal data.

General Reset / nn%

This message shown the percentage of data being reset. **Warning:** Do not turn the instrument off while this message is in the display.

74

Troubleshooting

If during use any of the following problems should occur, carefully examine the instrument to see if you can find out what the problem is, and try resolving it by following the suggestions below. If the instrument will still not function properly refer to your dealer or to an Authorized Korg Service Center.

Problem	Possible remedy	Page
The instrument will not turn on.	Check that the AC adapter is correctly connected to the piano and the outlet.	10
No sound.	(1) Make sure that the volume is not set on 0. If it is, bring it up to an adequate level.	10
	(2) Make sure there is not a jack plugged into one of the PHONES connectors. This would turn the internal speakers off. if so, unplug the jack.	11
	(3) Make sure that the MIDI Local function is not set on OFF. If it is, set it to ON (or turn the instrument off and then on again).	51

Polyphony

The C-720 contains sampled sounds, which have been recorded, analyzed and processed from the actual sounds of the original musical instruments. These sounds usually consist of one or more different samples reproduced by pressing a key. Each sample is played back by a single oscillator. Sounds using just one oscillator have a full polyphony of max. 62 voices, while sounds using two oscillators have a limited polyphony of max. 31 notes. Sounds using more oscillators have a more limited polyphony. When the number of notes exceeds the limit of the sound, some notes will be stopped, so that the new ones can be heard.

Furthermore, when playing in Layer mode with more than two notes, the max. polyphony depends on how many oscillators are used in total.

Please refer to the table on page 68 for more information about the number of oscillators used by each sound.

75

Technical specifications

Specifications	C-720
Keyboard	88 key, Graded Hammer Action (RH3)
Touch selection	Eight velocity curves, plus fixed
Key cover	Wooden, soft-landing sliding key cover
Tuning	Transpose, Fine tuning, 10 Temperaments + Quarter Tone
Sound generation	Piano eXperience stereo sampling
Polyphony	62 notes (max). The use of 2- (or more) oscillator sounds and the Layer mode reduces the maximum number of simultaneous notes.
Modes	Single, Layer, Split, Performance (30)
Sounds	40 types; (7 Acoustic Pianos, Honky-Tonk, Electric Grand, 8 Electric Pianos, 2 Harpsichords, 2 Clavs, 2 Vibra-phones, Acoustic Guitar, 3 Jazz Organs, 3 Church Organs, 3 Strings, 3 Choirs, 4 Basses.)
Effects	8 Reverb types, 6 Chorus types 24 Insert types including Tremolo, Delay, Rotary Speaker, Equalizer, etc. Brilliance (5 settings)
Demo	205 songs — 20 demo songs; 185 classical songs with separate R.H. and L.H. parts
Metronome	Tempo, Time Signature, Accent (Standard, Bell), Volume controls, Drum patterns
Recorder	2 parts, 45,000 notes per song Controls: Record, Play/Pause, Stop, Part 1 On/Off, Part 2 On/Off. Functions: Cycle, Erase Track, Quantize, Transpose, Delete Song, Rename Song.
Pedals	Damper (supports half-pedaling), Soft (supports half-pedaling), Sostenuto All freely assignable
Connections	Audio output (OUTPUT L/MONO, R), Audio input (INPUT L/MONO, R), 2 × Headphones, MIDI (IN, OUT), Pedals, USB (supports Ms Windows XP, Apple Mac OS X 10.2 or later)
Controls	Power switch, Master Volume, Performance, Variation, Split, Sound selectors, Scroll, Value (Yes/No), Edit, Exit, Reverb, Chorus, Transpose, Brilliance, Demo, Metronome, Tempo, Recorder
Display	2 line × 16 character backlit LCD
Amplification	Bi-amplfied — 2 × 35 Watt (woofers), 2 × 12 Watt (tweeters)
Speakers	2 × 16cm woofers in closed boxes, 2 × dome tweeters
Power supply	120 ~ 240 V, 50/60 Hz
Consumption	65 Watt
Dimensions (W x D x H)	55.94" × 18.50" × 35.43" inch (1421 × 470 × 900 mm), including stand; with music stand folded down
Weight	182.98 lbs. (83 kg), including stand
Color and grain	Realwood Wenge
Music stand	With score holder
Included accessories	AC power cable; Song Book, CD-ROM with KORG USB-MIDI Driver for Windows XP and Mac OS X

Sounds processed with INFINITY™.

Korg reserves the right to change the specifications without notice.

MIDI Implementation Chart

KORG C-720
Version 1.0 - Jul. 16, 2006

Function		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	Memorized
	Changed	1–16	1–16	
Mode	Default		3	
	Messages	X	X	
	Altered	***************		
Note Number:		0–127	0–127	0 – 120 in the case of piano sounds
	True Voice	***************	0–127	
Velocity	Note On	O 9n, V=1–127	O 9n, V=1–127	
	Note Off	X V=64	X	
Aftertouch	Poly (Key)	O	O	Recorded though the Global channel *1
	Mono (Channel)	O	O	*1
Pitch Bend		O	O	*1
Control Change	0, 32	O	O	Bank Select (MSB, LSB) *2
	1, 2	O	O	Modulations *1, 2
	6	O	O	Data Entry MSB *1, 2
	38	O	O	Data Entry LSB *2
	7	O	O	Volume *2
	11	O	O	Expression *1, 2
	10, 91, 93	O	O	Panpot, Reverb Send, Chorus Send *2
	64, 66, 67	O	O	Damper, Sostenuto, Soft *2
	65, 5	O	O	Portamento On/Off, Portamento Time *1, 2
	71, 72, 73	O	O	Resonance, EG time (Release, Attack) *1, 2, 3
	74	O	O	Brightness *2, 3
	75, 76, 77, 78	O	O	Decay Time, Vibrato Rate, Depth, Delay *1, 2, 3
	98, 99	O	O	NRPN (LSB, MSB) *1, 2
	100, 101	O	O	RPN (LSB, MSB) *1, 2, 4
	120, 121	X	O	All sounds off, Reset all controllers *2
Program Change		O	O	Transmitted/recognized numbers: *2 0-7, 11, 16, 17, 19, 20, 24, 32, 33, 35, 48-50, 52-54
	True #	***************	0–127	
System Exclusive		O	O	*5
System Common	Song Position	X	X	
	Song Select	X	X	
	Tune	X	X	
System Real Time	Clock	O	O	
	Commands	O	O	
Aux Messages	Local On/Off	X	O	
	All Notes Off	X	O (123–127)	
	Active Sense	O	O	
	Reset	X	X	
Notes	*1: Only recorder data are transmitted. *2: Sent and received when MIDI Filter is set to Off in Global mode. *3: Received, but not recorded by the onboard Recorder. *4: LSB, MSB = 01,00: Fine Tune. *5: Includes Inquiry and GM Mode On.			

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

77

KORG

PART NUMBER: MAN0010006

Free Manuals Download Website

http://myh66.com

http://usermanuals.us

http://www.somanuals.com

http://www.4manuals.cc

http://www.manual-lib.com

http://www.404manual.com

http://www.luxmanual.com

http://aubethermostatmanual.com

Golf course search by state

http://golfingnear.com

Email search by domain

http://emailbydomain.com

Auto manuals search

http://auto.somanuals.com

TV manuals search

http://tv.somanuals.com