



Roland



Roland Digital Piano
HP 7700/5700

OWNER'S MANUAL

	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR		
<p>CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.</p>		



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of un-insulated "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.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS

WARNING — When using electric products, basic precautions should always be followed, including the following:


1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. Avoid using the product where it may be affected by dust.
8. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
9. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
10. Do not tread on the power-supply cord.
11. Do not pull the cord but hold the plug when unplugging.
12. When setting up with any other instruments, the procedure should be followed in accordance with instruction manual.
13. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
14. The product should be serviced by qualified service personnel when:
 - A. The power-supply cord or the plug has been damaged; or
 - B. Objects have fallen, or liquid has been spilled into the product; or
 - C. The product has been exposed to rain; or
 - D. The product does not appear to operate normally or exhibits a marked change in performance; or
 - E. The product has been dropped, or the enclosure damaged.
15. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

SAVE THESE INSTRUCTIONS

WARNING: THIS APPARATUS MUST BE EARTHED

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol  or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

For the U.K.

The product which is equipped with a THREE WIRE GROUNDING TYPE AC PLUG must be grounded.

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Thank you for purchasing the Roland HP-7700/5700 Digital Piano.

The HP-7700/5700 faithfully reproduces the thunderous lows, resonant mids and sparkling highs of a concert grand piano. A wealth of expressive power is literally at your fingertips in the form of a keyboard that is a joy to play. And because it's an electronic instrument, it will never need tuning to retain its sound quality. In addition, you can adjust the volume and tone to suit the occasion; from serious piano performances to comfortable social gatherings.

Before you begin, please take a look at this manual. The information here tells you how to operate and maintain your instrument properly. With a little care and attention, your HP-7700/5700 will provide you with many years of trouble-free service.

FEATURES

- **Seven Different Sounds — Almost Any Style of Music Accommodated.** Page 7
The selection of 7 sounds include a luscious grand piano and classically refined harpsichord. There is also vibraphone, well-suited for jazz; and electric piano, indispensable for pops and fusion. Together, most every genre of music can be covered.
- **Damper Pedal Provides for Greater Expressivity.** Page 8
When the Damper pedal of an acoustic piano is depressed, strings adjacent to the notes played also resonate, creating much richer, expansive sonorities. Thanks to a realistic simulation of sympathetic resonance, the HP-7700/5700 piano can achieve this effect. Moreover, the pedal can be delicately controlled to produce a "half-peddaling" effect, giving you more control over the way notes linger on.
- **A Wealth of Effects** Page 7
Your new piano comes equipped with 2 types of internal digital effects. These include Chorus, which adds minute pulsations to the sound to give it more richness and breadth; and Reverb, which allows you to play while enjoying the ambience of a concert hall.
- **A Dual Function Allows Two Voices to be Combined** Page 7
Any two of the seven Voices provided can be combined and played together.
- **The Touch Can Be Changed To Suit Your Preference.** Page 9
Four levels for the Touch are provided, so you can match the instrument with the playing strength that you normally use.
- **Comprehensive Tuning Functions**
With an electric piano, there is actually no need for tuning the piano at regular intervals, or after it has been moved. However, the HP-7700/5700, by providing a convenient range of tuning functions, allows you to easily change the way the instrument is tuned to satisfy whatever purpose you may have in mind.
 - **Master Tuning** Page 9
The overall pitch of the piano can be altered simply by turning this knob.
 - **Classical Tunings (Temperament)** Page 12
A selection of classical style tuning are provided. As a result you can, for example, greatly enhance the realism of a baroque interpretation.
 - **Stretch Tuning** Page 13
Stretch Tuning is a method of tuning specific to pianos, whereby the higher range notes are made higher and the lower notes are made lower. Several setting choices are provided.
- **MIDI Connectors Provide Further Applications** Page 14
The instrument also provides for use of MIDI, the interface standard designed to provide for the transfer of performance information among electronic musical instruments and computers.

Advanced SA Process Sound Source

The sounds produced by this instrument are created using the "Advanced SA Process," which represents a pooling of the best in the latest digital technology by Roland. The ASA process is first of all based on the SA process, which involves a series of efforts: first, an analysis of the properties of sound as generated by musical instruments, then an extraction, and finally a re-synthesis designed to facilitate the expressive needs of musicians. The result is a sound generation method which provides very finely textured and realistic sounds.

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How to assemble the Roland HP-5700 piano

Assembly should be carried out by two people.

(The piano and its stand weigh a lot. Take sufficient care in handling them.)

To assemble the piano and stand, you will need a coin to tighten the screws.

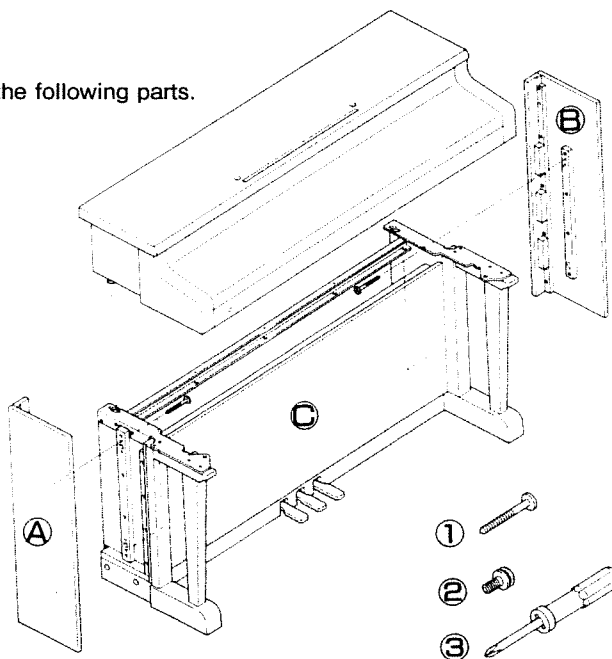
Place the piano on a flat, sturdy floor, keeping it level and causing no movement.

Check the parts

Before you begin assembly, check that you have all the following parts.

- Ⓐ Side cover (left) 1
- Ⓑ Side cover (right) 1
- Ⓒ Stand 1

- ① Long screws (M6×60 mm) 4
- ② Connecting screws 2
- ③ Phillips screwdriver 1



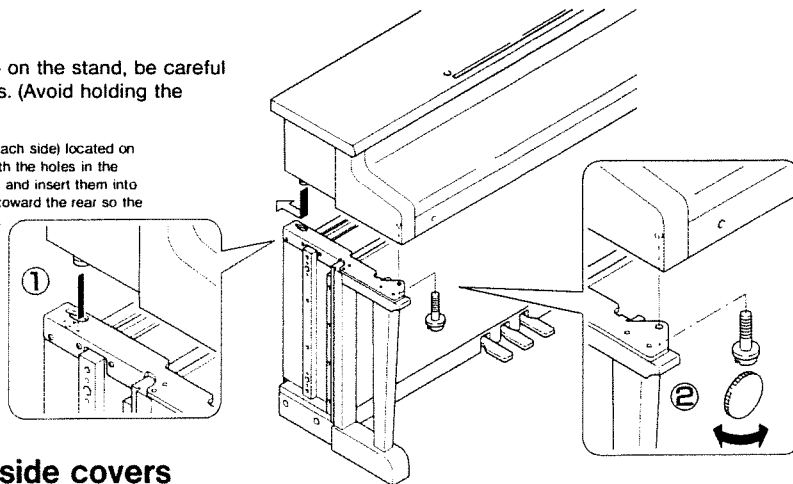
■ Assembly procedure

1 Attach the piano to the stand

Note 1:

When placing the piano on the stand, be careful not to pinch your fingers. (Avoid holding the ends of the piano.)

1. Align the screws (one on each side) located on the bottom of the piano with the holes in the metal fittings on the stand, and insert them into the holes. Slide the piano toward the rear so the screws slide into positions.

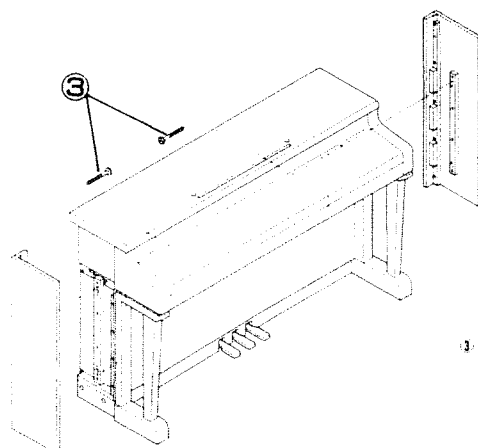


2. After making sure that the piano is secured to the metal fittings of the stand, insert the connecting screws (one on each side) into the bottom of the piano through the holes in the metal fittings. Use a coin to tighten the connecting screws, locking the piano to the stand.

2 Attach the side covers

Note 2:

Be sure that the side covers are oriented correctly. (The rims of the side covers are wider at the back.)



3. After fitting the side covers to the stand, use the long screws to fasten them from the inside (two screws for each side).

3 Plug in the pedal cord and the power cord; adjust the adjusting bolt

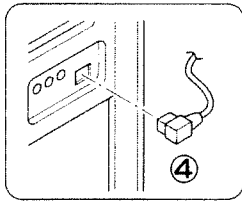
Note 3:

When placing the piano in its location, be sure not to pinch the power cable underneath the piano.

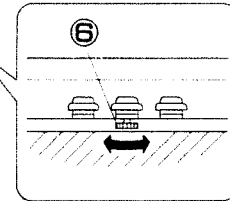
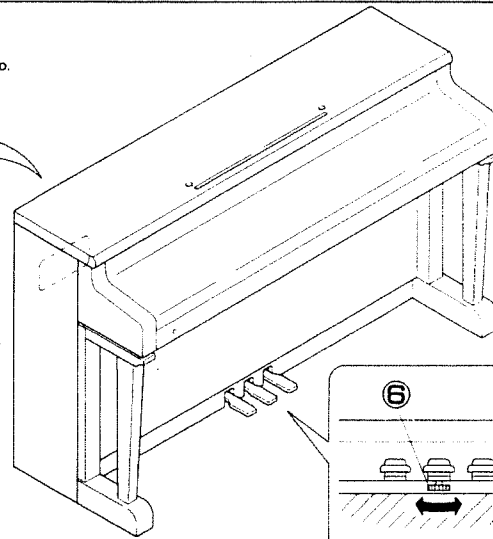
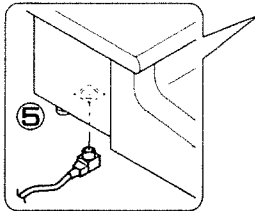
Note 4:

If the piano is placed on carpeting, rotate the adjusting bolt a little more so that it securely holds down the floor.

④ Plug the power cable into the AC socket on the back left of the piano.



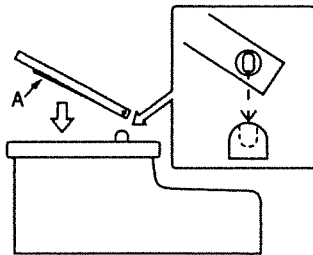
⑤ Plug the pedal cord into the receptacle on the bottom left of the piano.



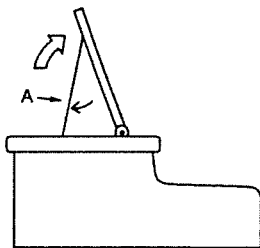
⑥ When you finish placing the piano, rotate the adjusting bolt until it completely touches the floor. (Rotate it to the right to extend it, and to the left to retract it.)

■How to install the music stand

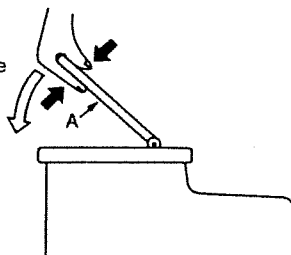
1 Hold the music stand slantwise and insert it into the holder, as shown in the diagram.



2 Then raise the music stand as shown in the diagram.



* When you swing the music stand to the rear, always hold it firmly on both sides as shown in the diagram, then move it gently.



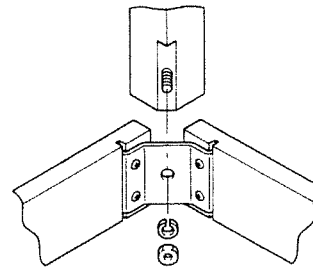
Note: Never swing the music stand to the front.

■How to assemble the piano chair (W-7BK)

Check the parts

- Seat 1
- Legs 4
(including a spring washer and a nut for each leg)
- Exclusive wrench 1

1. Turn the seat over and put it on a sturdy place.
2. Insert the bolt on the leg into the hole of the metal fitting of the seat (one at each of the four corners), and fit the spring washer then the nut onto the bolt. Use the exclusive wrench to tighten the nut securely.

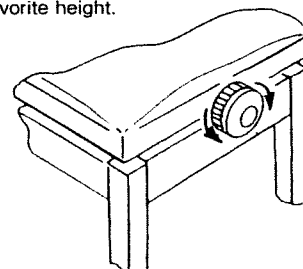


3. After you have finished assembling the chair. Turn it over for normal usage. If there is looseness, loosen the nuts for adjustment and then retighten them securely.

Note:

When the nuts become loose while you are using the chair, use the exclusive wrench to retighten the nuts firmly.

4. Rotate the height adjusting handle to the right or left so you get your favorite height.



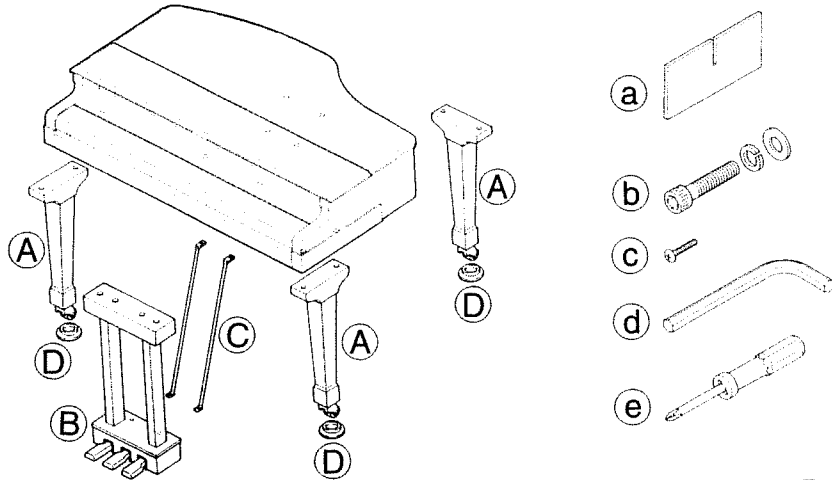
How to assemble the Roland HP-7700 piano

Assembly should be carried out by three people or more.
The piano and stand are heavy. Take sufficient care in handling them.
Install the piano in a location which is level and stable.

Check the parts

Before you begin assembly, check that you have all the following parts.

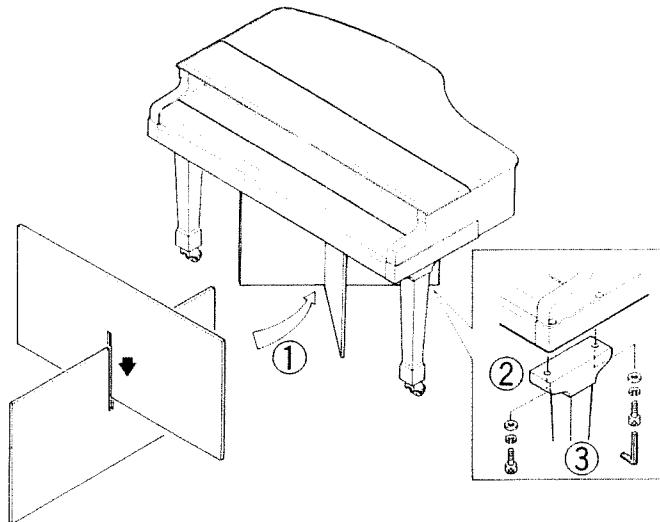
Ⓐ Stands (legs)	3
Ⓑ Pedal stand	1
Ⓒ Pedal stays	2
Ⓓ Insulators	3
Ⓐ Supporting boards	2
Ⓑ Bolts	
Hex socket head cap bolts (M12×50)	8
Spring washers	8
Plain washers	8
Ⓒ Screws (M4×25)	4
Ⓓ Hex wrench	1
Ⓔ Phillips/slotted screwdriver	1



Assembly procedure

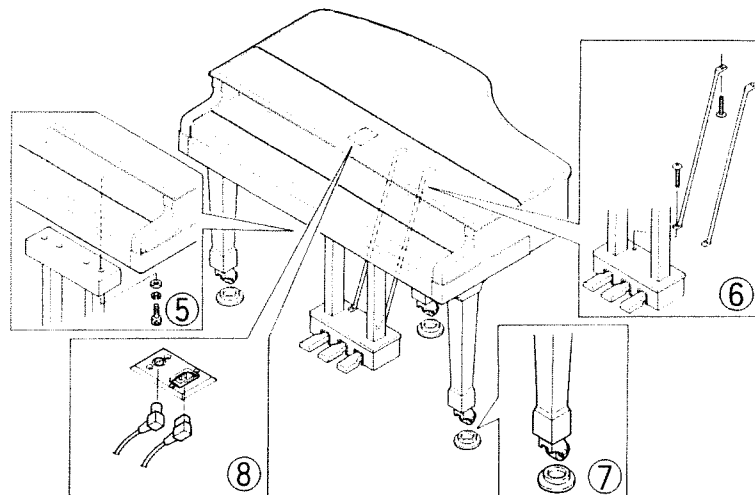
1 Attach the stands (legs) to the piano.

- ① Assemble the supporting boards Ⓐ, and place the piano on them.
- ② Position the stands Ⓐ in place beneath the piano.
- ③ Using the bolts Ⓑ, fasten the stands Ⓐ to the piano. Tighten the bolts firmly with the hex wrench.



2 Attach the pedal stand, and plug in the pedal cord and the power cord.

- ④ While lifting up the piano slightly, remove the supporting boards Ⓐ.
(This must be done by three people or more.)
- ⑤ Using the bolts Ⓑ, fasten the pedal stand to the piano. Tighten the bolts firmly with the hex wrench.
- ⑥ Using the screws Ⓒ, fasten the pedal stays to both the piano and the pedal stand.
- ⑦ Place the insulators Ⓓ beneath the casters of the stands.
- ⑧ Plug the pedal cord and the power cord into the respective sockets located on the bottom center of the piano.



Note:

When installing the piano in its location, be sure not to pinch the power cord underneath the piano.

Important notes

[Placement]

- The instrument is quite heavy and requires at least two people to move safely. Always take care not to damage the piano's finish.
- Always first make sure that the location in which you intend to place the instrument is level. With the HP-7700, you will probably wish to have it secured in place while also protecting the floor where it stands. For this purpose, a set of Insulator are supplied, which should be placed under the caster wheels.
- Avoid placing the instrument in direct sunlight or near a heater/air conditioner, all of which can damage the instrument's finish.
- Electronic instruments can interfere with radio and television reception. If interference occurs, move the receiver or instrument to a different location.
- Do not use the piano on the same power circuit with any device that will generate line noise; an electric motor or variable lighting system for example.
- Before connecting the piano to other devices, turn off the power to all units; this will help prevent damage or malfunction.

[Exterior Care]

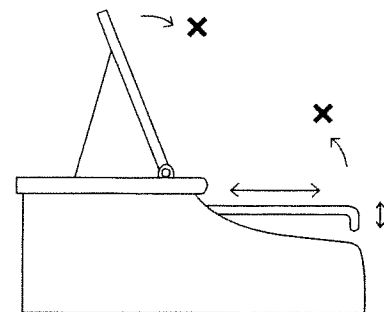
- Use a feather-duster or soft rag to remove dust.
- When you wish to polish the instrument, use only a piano-grade polish (but never use the polish on the keyboard itself). Never use solvents or abrasive chemical cleaners.

[Keyboard Care]

- Clean with a soft, damp cloth, then wipe thoroughly with a dry cloth.
- Do not, under any circumstances, use benzene, thinners or alcohol-based cleaners, which can discolor or deform the plastic keys.
- Of course, it helps to not play the keyboard when your hands are dirty, and...
- ...you should keep the dust cover (keyboard lid) closed when the instrument is not being played.

[Precautions]

- The keyboard cover on the HP-5700 is a sliding type. Use both hands to smoothly guide it into place. Don't try to force it or slam it shut.
- Watch your fingers when opening or closing the cover. This especially applies to the HP-7700, with its extra-large cover. Smaller children might need some help.
- Be sure the music stand does not tilt too far forward, as this might damage it.



HP-5700

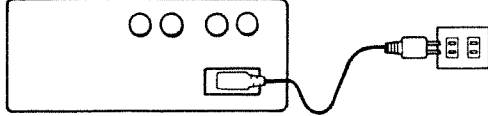
- Much of the exterior of the piano is made of wood, so avoid exposing it to abrupt changes in temperature and humidity.
- Do not sit on top of the piano.
- Do not set any of the following items on top of the piano: plastic or vinyl objects, glasses or flower vases (with water in them), containers of alcohol-based perfume, cosmetics, aerosols, liquor or any chemical agents.
- Also, note that fine glassware or ceramics in a nearby china cabinet might start to rattle if you place the piano too close, so watch out for that!
- Do not allow objects or liquids of any kind to penetrate the instrument. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.
- Protect the instrument from physical shock.
- Consult with the nearest Roland Service center before using this piano in foreign countries.

1. Getting Started

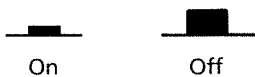
Turning Power On

- 1 Insert the plug on the power cord into an outlet.

HP-5700: Rear HP-700: Bottom



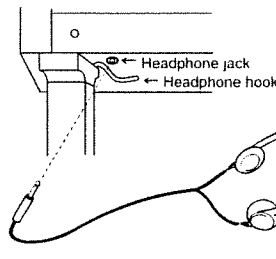
- 2 Turn the power switch on.
(Press the POWER button at the left side of the panel.)



* This unit is equipped with a circuit protection device. A brief interval after power up is required before the unit will operate.

Using Headphones

To use headphones, insert the plug into the jack located at the left side of the instrument.



* HP-5700 owners can hang the headphones on the hook provided.

* The unit's speakers will no longer produce sound once you have headphones connected. This is convenient for playing the keyboard in circumstances where you do not want to disturb others, such as late at night.

* Use the VOLUME knob on the panel to adjust the volume if necessary.

Adjusting the Volume

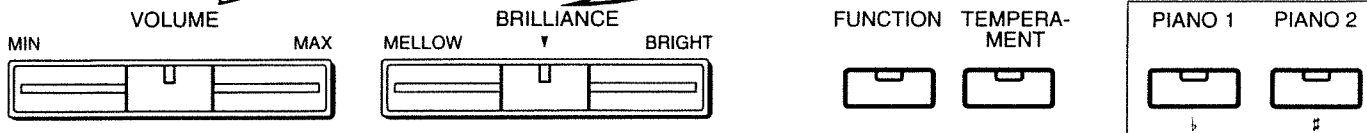
The further the slider is moved toward "MAX" the greater the volume becomes. Volume is lowered as the slider is moved toward "MIN."

* On the HP-7700, this is a rotary knob.

Adjusting the Brilliance of the Sound

The sound becomes brighter as the slider is moved to the right (toward BRIGHT). When moved to the left (toward MELLOW) the sound becomes more relaxed and mellow.

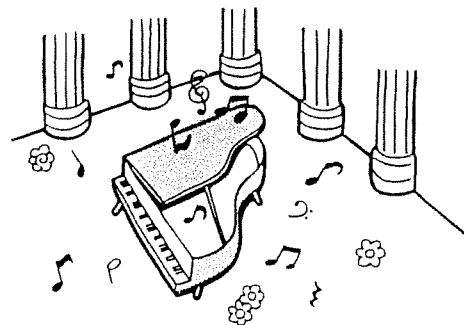
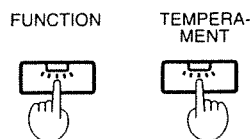
* On the HP-7700, this is a rotary knob.



Listening to the Demonstration Songs

Press the **FUNCTION** and **TEMPERAMENT** buttons simultaneously (both buttons will start to flash), and in a few seconds the Demo song will start to play.

When one song finishes, the next one will start playing automatically.



To stop play of the demonstration songs, press the **FUNCTION** or **TEMPERAMENT** button once again. The instrument will return to the ordinary mode.

Selecting the Timbre

Press one of the Voice buttons to select the sound that you want.

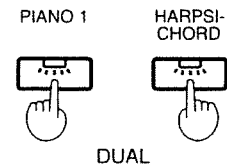
Timbre	
PIANO 1	A thick, rich concert grand piano sound.
PIANO 2	The timbre produced by a somewhat smaller grand piano.
HARPSICHORD	A distinctively sensitive and refined harpsichord sound, indispensable for baroque themes.
VIBRAPHONE	The sound of a large vibraphone.
E. PIANO (Electric Piano)	Provides the timbre of a luminous, transparent electric piano.
PIPE ORGAN	Cathedral Organ
STRINGS	Lush Stereo String Ensemble

[About DUAL]

The DUAL function allows two different sounds to be combined and played simultaneously. You may wish to experiment with the creative possibilities afforded by the sound mixtures that can be obtained.

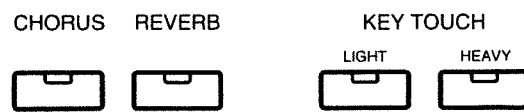
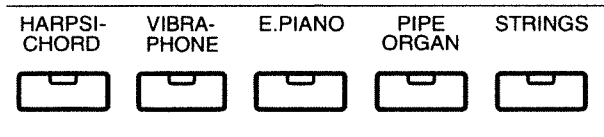


To mix sounds, simple press any two Voice buttons simultaneously (such as PIANO 1 and HARPSICHORD).



* When you layer (Dual Play) PIANO 1 and PIANO 2, you get a Honky-Tonk piano sound.

* Regarding the treatment of the chorus setting when the DUAL mode is being used: The settings for effects pertaining to the left one of the two Voices selected will be active.

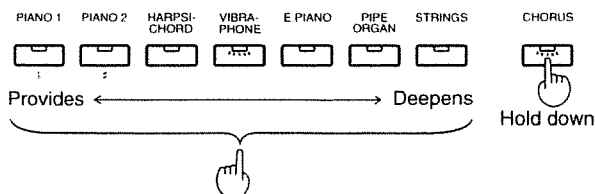


Using the Chorus Effect to Add Breadth

Press the **CHORUS** button to turn the Chorus effect On and Off.

You can select from seven different levels of chorus. After you hold down the **CHORUS** button for a moment, the indicator light will start to flash. With the **CHORUS** button depressed, pressing a Voice button will let you select the depth.

* Chorus On/Off and Depth can be set individually for each Voice.

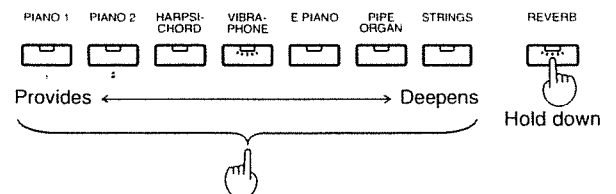


Applying Reverberation to the Sound

Press the **REVERB** button to turn the Reverb effect On and Off.

You can select from seven different levels of reverberation. After you hold down the **REVERB** button for a moment, the indicator light will start to flash. With the **REVERB** button depressed, pressing a Voice button will let you select the depth.

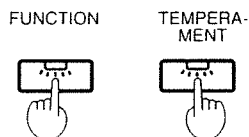
* Reverb On/Off and Depth cannot be set individually for each Voice.



1. Getting Started

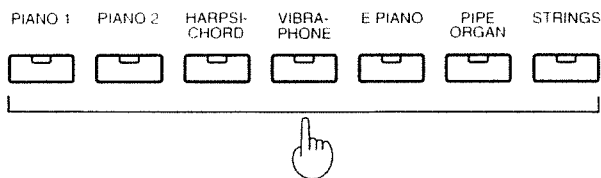
About the Demonstration Songs

Press the FUNCTION and TEMPERAMENT buttons simultaneously (both buttons will start to flash), and in a few seconds the Demo songs will start to play.



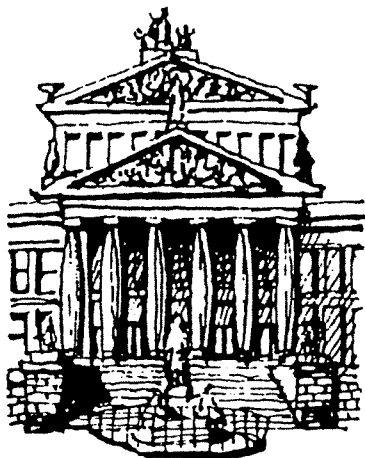
When one song finishes, the next one will start playing automatically.

If you only want to listen to one song, press a Voice button immediately after pressing FUNCTION and TEMPERAMENT. The Song shown in the list will start to play.



If you press the button for another song while one song is currently playing, the song that is playing will stop, and the unit will start playing the newly selected one.

To stop play of the demonstration songs, press the FUNCTION button or the TEMPERAMENT button. The instrument will return to the standard mode.



HP-7700

Voice Buttons	Composer	Song Name
PIANO 1	Debussy	Les collines d'Anacapri (Préludes 1)
PIANO 2	Chopin	Mazurka No.23 op.33-2
HARPSICHORD	Chopin	Chanson de l'adieu (12 Etudes op.10)
VIBRAPHONE	John Maul	Springtime Sundays (HP original)
E.PIANO	John Maul	"Burlesque" for 2 Pianos (HP original)
PIPE ORGAN	John Maul	Fly Free (HP original)
STRINGS	John Maul	Yesterday's Dreams (HP original)

HP-5700

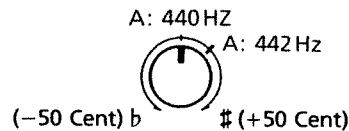
Voice Buttons	Composer	Song Name
PIANO 1	Chopin	Valse No.4 "Valse brillante" op.34-3
PIANO 2	Chopin	Nocturne No.8 op.27-2
HARPSICHORD	Chopin	Etude No.12 in C Minor "Revolutionary" op.10-12
VIBRAPHONE	Grieg	Byllupsdag på Trolldhaugen (Lyriske småstykker No.8 op.65)
E.PIANO	John Maul	"Burlesque" for 2 Pianos (HP original)
PIPE ORGAN	John Maul	Fly Free (HP original)
STRINGS	John Maul	Yesterday's Dreams (HP original)

John Maul

John Maul is a musician, composer and arranger having graduated from the Royal Academy of Music in London. John's work encompasses studio recordings and performances, including work with top cabaret artists in the U.K. His writing credits include commercial music for radio and television, as well as scoring jazz and classical works. As a product specialist for Roland U.K., John's talents are well utilized in the preparation of support material for educational and instructional use.

Precision Adjustment of the Pitch (Master Tuning)

Using the Tuning knob located at the rear of the instrument, the pitch can be adjusted so it matches that of some other instrument.



With the knob at its center position, the center A key on the keyboard will have a frequency of 440 Hz.

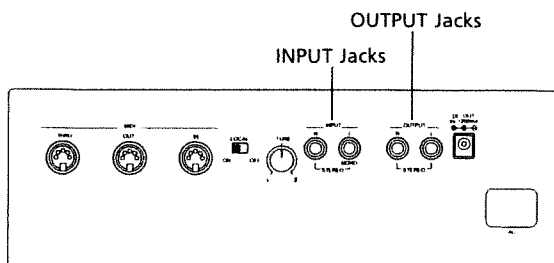
Connecting External Devices

- To connect other sound producing devices and have their sound output from this instrument's speakers:

Use audio cables to make connection between the output jacks on the device you wish to connect, such as an external sound module (MT-200), and the INPUT jacks on this instrument.

- When you wish to have this instrument's sound be played through other external speakers:

Using audio cable, make connections between the input jacks on the audio set, amplifier, or mixer, and the OUTPUT jacks on this instrument.



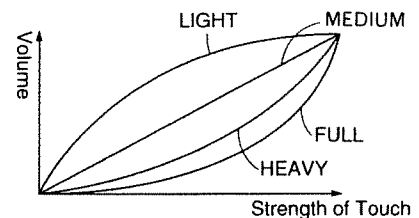
[Steps to Take to Make the Connections]

- ① Turn down the volume on both this instrument and the unit you intend to connect.
- ② Turn the power OFF on both this instrument and the unit you intend to connect.
- ③ Make the cable connections between this instrument and the unit you are connecting with it.
- ④ Turn the power ON on both this instrument and the unit you have connected.
- ⑤ Adjust the volume on both this instrument and the unit you have connected to an appropriate level.

* If you do not wish to have sound come from this instrument's speakers, use headphones.

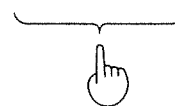
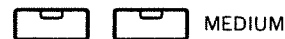
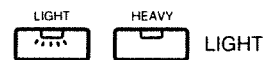
Changing the Weight of the Keyboard's Touch

This instrument provides you with 4 different choices for Touch. This setting determines how the strength the keys are played with, the volume, and the tone will relate to each other.



You can select the keyboard action or "touch" to suit your playing style by pressing the following keys:

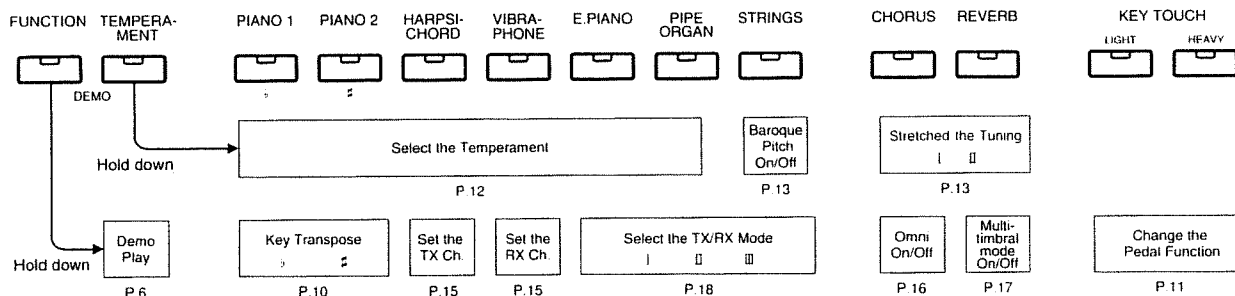
— KEY TOUCH —



With the "LIGHT" setting, the keys are more touch-sensitive and therefore require less playing force to achieve a high volume. With the other selections, the touch becomes progressively heavier, and more force is required to obtain a fortissimo level.

2. Adjusting to Suit Your Preferences

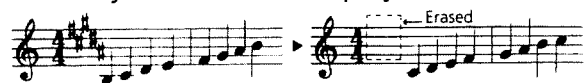
Panel Descriptions



* While you are pressing the FUNCTION button, the instrument cannot be played.

Playing with the Key Transposed

If you wish, you can play the instrument with the key transposed, without needing to shift the position of keys played. This conveniently allows you to play in a key that matches a vocal accompaniment, or to change a song in a difficult key, having numerous sharps and flats, into a key that is easier to play.



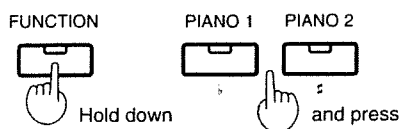
It seems difficult...

but it's really easy!



While holding down the **FUNCTION** button, press either of the **PIANO 1** (b), **PIANO 2** (#) enough times to obtain the amount of transposition you wish.

- # With each press, sound is raised by 1 semitone. (Max. of 5 semitones)
- b With each press, sound is lowered by 1 semitone. (Max. of 6 semitones)

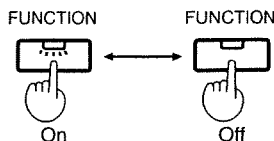


If you press **PIANO 1** and **PIANO 2** simultaneously while holding down the **FUNCTION** button, you will be returned to the key of 'C'.

While the Key Transposition is in effect, the indicator on the **FUNCTION** button will be lit.

The transposition is cancelled by once again pressing the **FUNCTION** button (the indicator will go out.).

Once any setting has been made for a transposition, you thereafter only need press the **FUNCTION** button to immediately obtain that setting again.



When you wish to play a song in the key of E major without using any black keys.

The following explains how the key can be transposed from E major to C major. The tonic of E major (note E) is higher in four semitones than the tonic of C major (note C), press the **PIANO 2** (#) button 4 times.

PIANO 2 (#) Button	Once	Twice	3 times	4 times
Pitch of the C key	C	C#	D	D#
Key	(C)	(D)	(E)	(E)



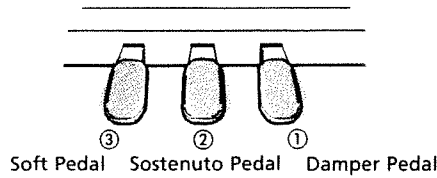
When you wish to play a song in the key of G minor without using any black keys.

The following explains how the key is transposed from G minor to A minor. The tonic of G minor (note G) is lower in two semitones than the tonic of A minor (note A), press the **PIANO 1** (b) button twice.

PIANO 1 (b) Button	Once	Twice
Pitch of the C key	A	A ^b
Key	(Am)	(Gm)

* Note concerning use of Key Transpose with organ and string type sounds: If such sounds have been transposed upwards by 1-5 semitones, the first 1-5 keys counting from the keyboards farthest right will actually sound one octave lower.

How the Pedals Function



① Damper Pedal

When the Damper Pedal is depressed, notes that have been played will continue to sound even after your fingers have been removed from those keys. The amount of time over which the sound will linger can be sensitively controlled by varying the depth of the pedal.

[Half-Pedal Technique]

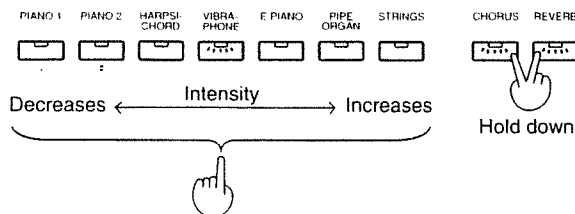
This instrument allows you to make use of “half-pedaling,” an advanced technique employed by many skilled pianists. Half-pedaling involves using the Damper Pedal skillfully to gain precise, subtle control over the length of time that notes will continue to sound.

[About the Resonance Produced while the Damper Pedal is Depressed]

Depressing the pedal adds a broad, rich resonance to the notes you play, similar to the sympathetic resonance of acoustic pianos.



You can even control the intensity of this resonance effect. Press the **CHORUS** and **REVERB** buttons simultaneously so that both buttons start to flash. Now you can use the Voice buttons to select the intensity you want.



② Sostenuto Pedal

This pedal is used to sustain only the sound of those keys that are pressed at the very moment it is depressed. It conveniently allows you to selectively choose specific notes that you wish to have linger on.

③ Soft Pedal

Used to apply softness to the notes played. If you have the Soft Pedal depressed while you play on the keys, you obtain a softer sound than you would using the same finger pressure without the pedal. The pedal’s effect can be varied by small degrees by altering the depth of the pedal.

The Soft pedal and Sostenuto pedal can have different functions if you so wish.

I. Voice Swap

Swap the Voice that is currently being used for the previously selected Voice with a press of a pedal.

II. As a Volume Pedal for Organ or Strings

In Dual Play including the Organ or String sound, you can use this pedal to control the volume of the Organ and Strings sounds. Depressing the pedal increases the volume.

If, however, you take your foot completely off the pedal, the Organ and Strings sounds are silenced.

<Assigning the Pedal to Function I.>



① Hold down whichever pedal you intend to use, press and hold the **FUNCTION** button, and then press the **LIGHT** button.

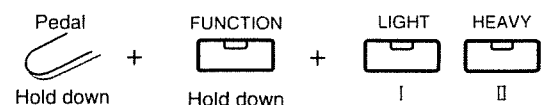
To return the pedal to its original function, press and hold the **FUNCTION** button and then hit the **LIGHT** button, but without depressing the pedal. The pedal key which was assigned to Function I will now be back to the way it was.

<Assigning the Pedal to Function II.>



① Hold down whichever pedal you intend to use, press and hold the **FUNCTION** button, and then press the **HEAVY** button.

To return the pedal to its original function, press and hold the **FUNCTION** button and then hit the **HEAVY** button, but without depressing the pedal. The pedal key which was assigned to Function II will now be back to the way it was.



2. Adjusting to Suit Your Preferences

Playing Using Classical Tuning

Your new piano allows you to play classical music, such as baroque, while tuned in a manner common to that age.

TEMPERAMENT refers to the method of tuning used. In modern times, most music is written with Equal Temperament in mind. During the course of the development of classical music, however, a number of other forms of tuning were also in common use. By playing while tuned in the manner which was correct for the period, you will be able to enjoy the sonorities that the chords in a particular piece were originally meant to have.

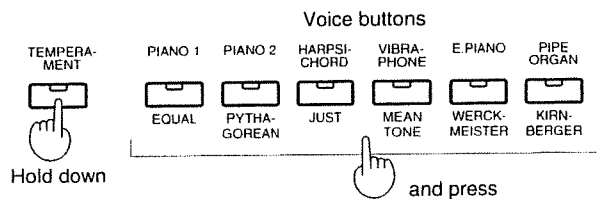
Button Used for Selection	Tuning Method
PIANO 1	EQUAL
PIANO 2	PYTHAGOREAN
HARPSICORD	JUST
VIBRAPHONE	MEAN TONE
E. PIANO	WERCKMEISTER
PIPE ORGAN	KIRNBERGER



① Press the **TEMPERAMENT** button. The indicator on the **TEMPERAMENT** button will light. One of the Voice buttons will start blinking. In this case, it represents the type of tuning that is active at that time.

② While continuing to hold down the **TEMPERAMENT** button, press the Voice button that corresponds to the temperament you wish to use.

Once a setting for a temperament other than Equal has been made, the **TEMPERAMENT** button can thereafter be used to switch between Equal temperament and the other selected tuning.



[Changing the Tonic]

To play using a temperament other than Equal, you will need to specify the tonic which pertains to the key of the piece you intend to play. (This would be the note equivalent to C for a major key, and A for a minor key.)

● With the Major Scale

While holding down the **TEMPERAMENT** button, press the keynote for the key. (For C major, this is C.)



When wishing to play a piece in A major:

The keynote for A major is the note of A. So, while holding down the **TEMPERAMENT** button, press the A note.

● With the Minor Scale

While holding down the **TEMPERAMENT** button, press the note which is the keynote for a key that has an identical number of sharps and flats as the key in question.

However, when using Just temperament, the manner in which the setting is made differs, due to the need for differentiating between major and minor keys and sounding the principal triads in compliance with Just temperament.

While holding down the **TEMPERAMENT** button, press the keynote for the key, along with the key which is a minor third above.



When wishing to play a piece in the key of C minor (With temperaments other than Just)

The key which has an identical number of \sharp and \flat as Cm is the E-flat major key. The keynote for the E-flat major key is Eb.

So, while holding down the **TEMPERAMENT** button, press the Eb key.



When wishing to play a piece in the key of C minor (With Just temperament)

The keynote of Cm is C, and the key a minor third above is Eb. So, while holding down the **TEMPERAMENT** button, press the C and Eb keys.

* Once a setting for the tonic has been made, it will not change even if you change temperaments.

* When you have selected a temperament other than Equal and play in ensemble with other instruments, certain discrepancies in pitch may be noticed, depending on the key being used. In such cases, use the Tuning knob to adjust the pitch so it matches the tonic for the other instruments.

● Equal Temperament

12-tone equal temperament. The temperament most commonly used today.

● Pythagorean Temperament

Developed by the philosopher Pythagoras as a method of tuning which resolved the ambiguity of fourths and fifths. As a result melodies sound cleaner, but a certain amount of ambiguity is produced with triads.

● Just Temperament

A method of tuning which resolved the ambiguity of fifths and thirds. Quite beautiful sonorities are produced with chords, but the scale is unbalanced and is thus not well-suited for melodies.

● Mean Tone Temperament

A temperament which adds some compromises to Just temperament, and facilitates transposition.

● Werckmeister Temperament

(The 3rd scale within the first group of scales)

Through combining the Mean Tone and Pythagorean temperaments, it allows for playing in any key.

● Kirnberger Temperament

(The 3rd scale)

As a result of improvements made to the Mean Tone and Just temperaments, it is relatively tolerant towards transposition, and can be used to play in all keys.

Playing Using Classical Tuning

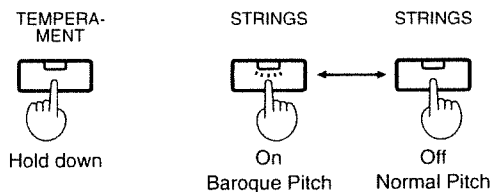
[Playing Using Baroque Pitch]

Currently, standard pitch is determined as being that where A = 440 Hz. However, in the Baroque period, it is believed that standard pitch was that where A = 415 Hz. Follow the procedure below in order to play using the standard pitch of the baroque period.

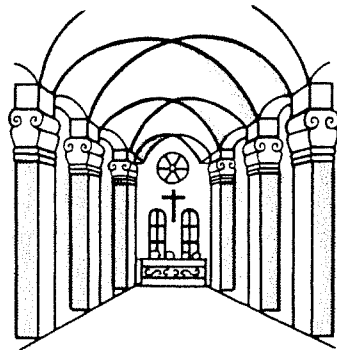


While holding down the **TEMPERAMENT** button, press the **STRINGS** button.

If you press the **STRINGS** button a second time while holding down the **TEMPERAMENT** button, its indicator will go out, and the pitch will be returned to normal.



* When Master Tune is set to A=440Hz, it will become A=415Hz.



Setting the Tuning Curve (Stretched Tuning)

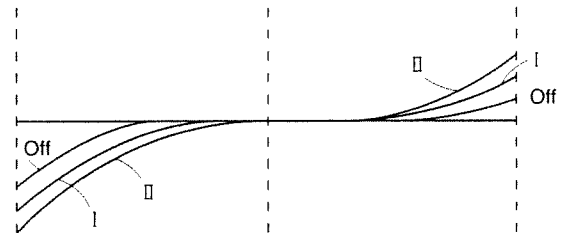
Stretched Tuning refers to a method of tuning specific to pianos.

A piano is ordinarily tuned so that, in comparison with the pitches of equal temperament, the lower range notes are made lower and the higher notes are made higher.

The "Tuning Curve" represents the actual pitch changes produced by a particular tuning, when compared with the pitch changes of Equal temperament.

By changing the Tuning Curve, subtle changes in chord sonorities will be heard. You can choose whichever curve suits your purpose.

Off	A natural tuning curve, with most wavering suppressed.
I	A tuning curve which tends to emphasize the lower notes. This acts in compensating for the fact that the lower notes are often perceived as being higher.
II	This tuning curve places emphasis on both lower and upper ranges.



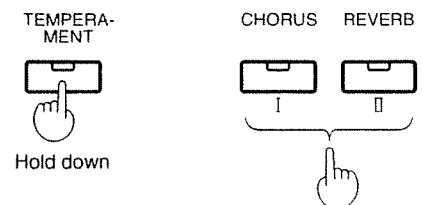
* Even when a temperament other than Equal is selected, the setting for the Tuning Curve that has been made will remain in effect.



① While holding down the **TEMPERAMENT** button, press **CHORUS (I)** or **REVERB (II)**.

* Stretch Tuning will be applied, even if you're using a non-Equal Temperament.

To turn it Off again, press and hold the **TEMPERAMENT** button and press the **CHORUS (I)** or **REVERB (II)** button that is lit.



3. Using MIDI

* Those satisfied in playing the piano by itself do not need to read this section.

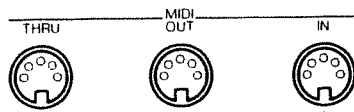
About MIDI...

The MIDI (Musical Instrument Digital Interface) standard was formulated to provide for the transfer of performance information among electronic musical instruments and computers.

- Another MIDI keyboard or a sequencer can be used to play the sounds in the HP-7700/5700.
- The HP-7700/5700 can be played and used to trigger other instruments or sound modules equipped with MIDI.
- What you perform on the HP-7700/5700 can be recorded into a sequencer.

Connections Made With the MIDI Connectors

Three MIDI connectors are provided on the instrument's rear panel. (IN, OUT, and THRU)

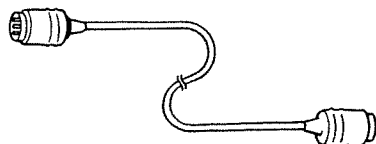


MIDI IN Connector
Here, MIDI data is received. When wishing to have the HP-7700/5700 played by a sequencer or other MIDI device, connect the cable so it runs from here to the MIDI OUT or MIDI THRU connector on the device being connected.

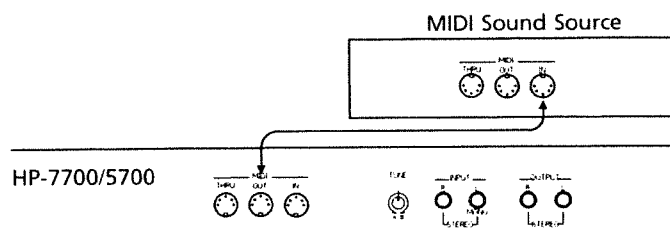
MIDI OUT Connector
MIDI data is sent out from this connector. When wishing to play the sounds of an external MIDI-equipped instrument or sound module, or record what you play into a sequencer, connect a cable between here and the MIDI IN connector on the device you are connecting.

MIDI THRU Connector
An exact copy of any MIDI signals arriving at this instrument's MIDI IN connector is sent out from this connector.

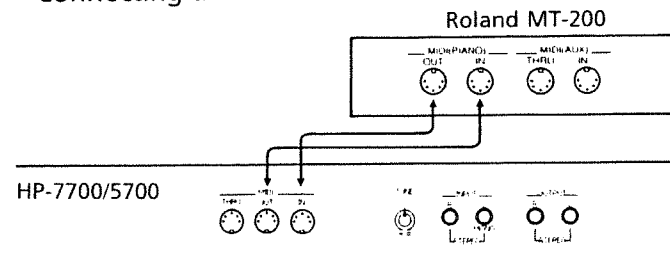
Connections between MIDI connectors should be made using MIDI cable as shown in the figure below (option: MSC-15/25/50).



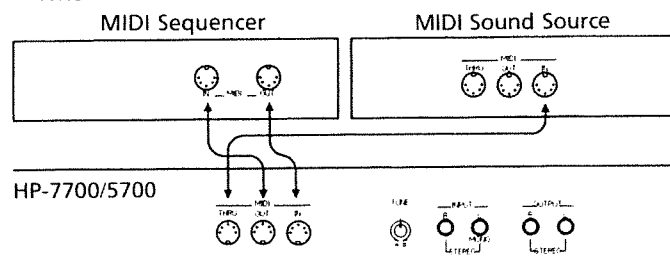
- Connecting a MIDI sound source



- Connecting an MT-200



- Connecting a MIDI Sequencer and MIDI Sound Source



3. Using MIDI

Setting the MIDI Transmit/Receive Channels

MIDI allows you to play sounds on a remote unit, or change the sounds used (only if the channels (Number 1 ~ 16) used on the transmitter and receiver are matched.).

To set the transmission and reception channels to the same channel:



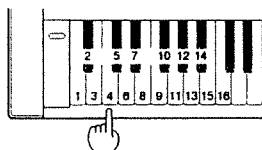
- ① Press the **FUNCTION** button and confirm that the indicators on the **HARPSICHORD** and **VIBRAPHONE** buttons are both blinking. If only one of them is blinking, hold down the **FUNCTION** button while you press both buttons.

- ② While holding down the **FUNCTION** button, press the key which corresponds to the desired MIDI channel.

FUNCTION



Hold down



Press the key that corresponds to the MIDI channel you want

To set separate channels for the transmission and reception channels:



● Setting the Transmit Channel

- ① While holding down the **FUNCTION** button, press the **HARPSICHORD** button.

FUNCTION



Hold down

HARPSICHORD

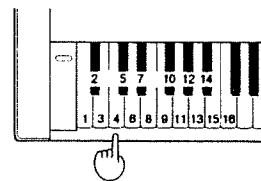


- ② While still holding down the **FUNCTION** button, press the key which corresponds to the desired MIDI channel.

FUNCTION



Hold down



● Setting the Receive Channel

- ① While holding down the **FUNCTION** button, press the **VIBRAPHONE** button.

FUNCTION



Hold down

VIBRAPHONE

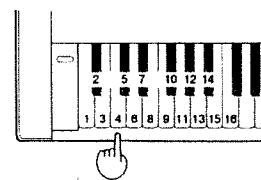


- ② While still holding down the **FUNCTION** button, press the key which corresponds to the desired MIDI channel.

FUNCTION



Hold down



Press the key that corresponds to the MIDI channel you want

3. Using MIDI

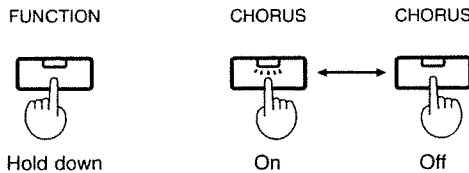
Omni On/Off

When set to "Omni On," the HP-7700/5700 will produce sound regardless of the channel that any performance data is received on. This is convenient for times such as when checking arrangements that require hearing the performance data on all channels at the same time.



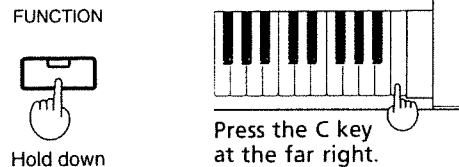
While holding down the **FUNCTION** button, press the **CHORUS** button. This allows you to switch between Omni ON and OFF.

With the indicator blinking, it is ON, and when it is not lit, it is OFF.



* Settings for the transmission and reception channels are not affected by this setting.

The instrument can also be set to Omni ON by pressing the **key at the farthest right** (highest key) of the keyboard while holding down the **FUNCTION** button. When set in this manner, the Transmit/Receive channel is automatically always set at channel 1.



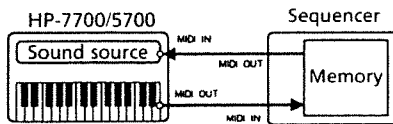
* Whenever a setting for the Receive channel is made, the unit returns to the Omni OFF mode.

Local On/Off

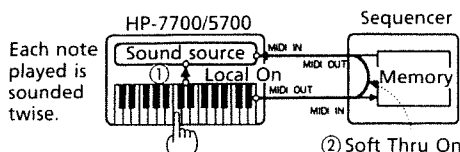
The information below will be helpful when wishing to use the instrument in combination with a sequencer* (When one cable should run between the MIDI OUT on this instrument and the MIDI IN on the sequencer, and another should run between the sequencer's MIDI OUT and this unit's MIDI IN.)

* A sequencer is a device which makes MIDI data recordings of what is performed, then provides for such data to be sent to a sound generating unit for playback. The MC-50 is a representative example of a Roland sequencer. Another product, the MT-200, combines both sequencer and sound module in one unit.

When connections are made as illustrated below, the music you play can be recorded into a sequencer. Then, you can hear a reproduction of it when the sequencer is played back.



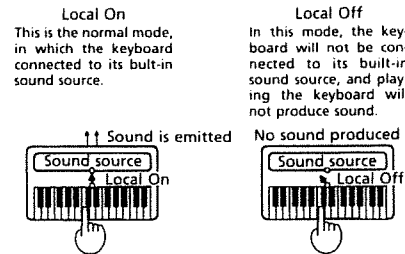
If "Soft Thru" on the sequencer is on at this time, the same notes will be produced twice. As a result, the sound may seem unnatural, and the maximum number of voices that can be produced simultaneously may be reduced.



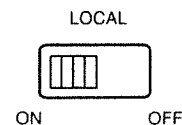
This is because the performance data generated by playing the keyboard reaches the internal sound source through two different routes, which are:

- ① The circuit connections within the HP-7700/5700.
- ② Soft Thru on the sequencer. (State whereby a copy of the performance data received at MIDI IN is sent out from MIDI OUT.)

In order to alleviate problems, the first route ① can be switched out of use. Doing this is referred to as setting the instrument to "Local Off." Conversely, the ordinary state, where the route in ① is left active, is known as "Local On."



Flip the Local On/Off switch on the rear panel. (HP-7700: on the bottom panel)



* If there is no MIDI cable connected to the piano's MIDI IN connector, the mode will automatically be at "Local On" (so you don't have to change it).

* Should the unit receive any Local Control messages over MIDI, the content of such messages will determine the Local ON or OFF status.

The MT-200 transmit the Local Off messages when you first power up the MT-200.

The Multi-Timbral Mode

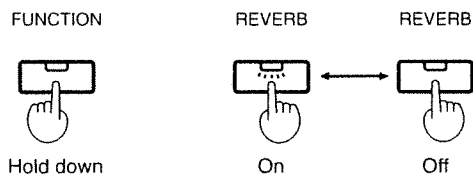
This instrument also provides a Multi-Timbral mode which allows MIDI data that is received to be used to simultaneously play each of the 7 internal Voices. Employing the Multi-Timbral mode, you can create ensemble-like performances. For example, you could play the vibraphone while having performance data sent in from a sequencer used to provide piano accompaniment.

- **When the Multi-Timbral Mode is OFF**
Data arriving on the set Receive channel (see page 15) is received and used to play the currently selected Voice.
- **When the Multi-Timbral Mode is ON**
Of any MIDI data that arrives, that which arrives on channels 1, 11, 12, 13, 14 and 15 is received. Data on all other channels is ignored.
The Voice that is used to play the notes will be determined by the Program Change message that is received on the relevant channel. The correspondence between Program Change Numbers and the Voices switched to as a result of them is as shown at page 19.



While holding down the **FUNCTION** button, press the **REVERB** button to make the setting for Multi-Timbral Mode.

With the indicator blinking, it is ON, and when it is not lit, it is OFF.



[How Various Types of Messages Function When in Multi-Timbral Mode on]

- **Pedal Messages**
Damper, sostenuto and soft pedal messages, function independently for each channel, 1, 11, 12, 13, 14 or 15.
- **Concerning the Volume**
Volume messages control the volume, and function independently for each channel, 1, 11, 12, 13, 14 or 15. Such messages, however, have no effect on what is played on this instrument's keyboard.
The actual volume obtained is determined by the value of the Volume message, and the position of the Volume slider on this instrument. When Volume messages at the maximum value are received, the volume produced will be in keeping with the position of the Volume slider.
- **Chorus On/Off Messages**
Chorus On/Off messages affect all Voices identically regardless of whether they are received on channels 1, 11, 12, 13, 14 or 15.
- **Reverb On/Off Messages**
Reverb On/Off messages affect all Voices identically regardless of whether they are received on channels 1, 11, 12, 13, 14 or 15.

* When the Multi-Timbral Mode is "On," the unit will constantly be at "Omni OFF."

* With the Multi-Timbral Mode On, and the CHORUS (REVERB) button indicator lit, Chorus (Reverb) is being applied to all the Parts.

3. Using MIDI

Selecting the Transmission/Reception Mode

Three Transmission/Reception Modes have been provided to allow you to select the mode which best matches your needs.

* Note and Pedal messages can be received and transmitted regardless of the mode selected.

I	As you play the keyboard and depress the pedals, only Note and Pedal messages are transmitted to other MIDI devices, and only these kinds of messages are received. Even though you switch Voices, Voice switching ("Program Change") messages will not be transmitted.
II	This Mode is identical to Mode I. In addition, however, the HP-7700/5700 will not respond to Program Change messages. This is useful when; is On, and you want to play the piano using messages coming in on all channels combined.
III	In addition to Note and Pedal messages, a variety of messages about settings can be transmitted and received. When Voices are switched using panel buttons, the appropriate Program Change messages are transmitted. This is the Mode to use when recording a performance on a sequencer. * These setting messages cannot be recorded on the MT-200.



① With the **FUNCTION** key depressed, press any one of the **E.PIANO (I)**, **PIPE ORGAN (II)** or **STRINGS (III)** buttons.

FUNCTION



Hold down

E.PIANO



PIPE ORGAN



STRINGS

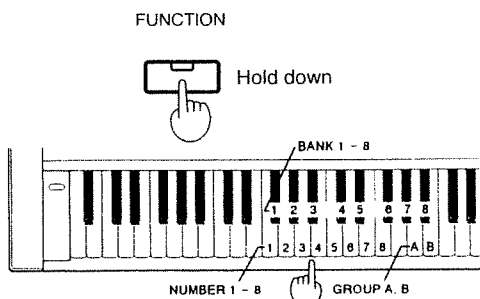


		Mode	I		II		III	
			TX	RX	TX	RX	TX	RX
MIDI Messages			○	○	○	○	○	○
Note Messages			○	○	○	○	○	○
Program Change Messages			○	○	○	×	○*	○
Control Change Messages	Volume (7)		×	○	×	○	×	○
	Damper (64)		○	○	○	○	○	○
	Sostenuto (66)		○	○	○	○	○	○
	Soft (67)		○	○	○	○	○	○
	Expression (11)		○	○	○	○	○	○
	Chorus On/Off (93)		×	×	×	×	○	○
	Reverb On/Off (91)		×	×	×	×	○	○
Roland System Exclusive Message	Master Tune (32)		×	×	×	×	○	○
	Multi-Timbral Mode		×	○	×	○	○	○
	Temperament Mode		×	○	×	○	○	○
	Chorus Depth		×	○	×	○	○	○
	Reverb Depth		×	○	×	○	○	○

* When you press a Voice button in Transmission/Reception Mode III, the appropriate Program Change message is transmitted.

Transmitting and Receiving Program Change Messages

■ **Transmitting** Program Change messages can be sent in the following way:



Press the keys that correspond to the program change number you want.

Group A	
Number	
	1 2 3 4 5 6 7 8
Bank 1	1 2 3 4 5 6 7 8
Bank 2	9 10 11 12 13 14 15 16
Bank 3	17 18 19 20 21 22 23 24
Bank 4	25 26 27 28 29 30 31 32
Bank 5	33 34 35 36 37 38 39 40
Bank 6	41 42 43 44 45 46 47 48
Bank 7	49 50 51 52 53 54 55 56
Bank 8	57 58 59 60 61 62 63 64

Group B	
Number	
	1 2 3 4 5 6 7 8
Bank 1	65 66 67 68 69 70 71 72
Bank 2	73 74 75 76 77 78 79 80
Bank 3	81 82 83 84 85 86 87 88
Bank 4	89 90 91 92 93 94 95 96
Bank 5	97 98 99 100 101 102 103 104
Bank 6	105 106 107 108 109 110 111 112
Bank 7	113 114 115 116 117 118 119 120
Bank 8	121 122 123 124 125 126 127 128

* When you press a Voice button in Transmission/Reception Mode III, the appropriate Program Change message is transmitted.

1	PIANO 1	14	PIANO 1 +E. PIANO	39	HARPSICHORD+PIPE ORGAN
2	PIANO 2	15	PIANO 1 +PIPE ORGAN	40	HARPSICHORD+STRINGS
4	HARPSICHORD	16	PIANO 1 +STRINGS	46	VIBRAPHONE+E. PIANO
5	VIBRAPHONE	20	PIANO 2+HARPSICHORD	47	VIBRAPHONE+PIPE ORGAN
6	E. PIANO	21	PIANO 2+VIBRAPHONE	48	VIBRAPHONE+STRINGS
7	PIPE ORGAN	22	PIANO 2+E. PIANO	55	E. PIANO+PIPE ORGAN
8	STRINGS	23	PIANO 2+PIPE ORGAN	56	E. PIANO+STRINGS
10	PIANO 1+PIANO 2	24	PIANO 2+STRINGS	64	PIPE ORGAN+STRINGS
12	PIANO 1+HARPSICHORD	37	HARPSICHORD+VIBRAPHONE		
13	PIANO 1+VIBRAPHONE	38	HARPSICHORD+E. PIANO		

■ **Receiving** When a Program Change message is received, the corresponding Voice is selected as shown here:

1	PIANO 1	25	PIANO 1+PIANO 2	49	PIANO 1+E. PIANO
2	PIANO 2	26	PIANO 2	50	PIANO 2+E. PIANO
3	PIANO 2	27	PIANO 2	51	PIANO 2+E. PIANO
4	HARPSICHORD	28	PIANO 2+HARPSICHORD	52	HARPSICHORD+E. PIANO
5	VIBRAPHONE	29	PIANO 2+VIBRAPHONE	53	VIBRAPHONE+E. PIANO
6	E. PIANO	30	PIANO 2+E. PIANO	54	E. PIANO
7	PIPE ORGAN	31	PIANO 2+PIPE ORGAN	55	E. PIANO+PIPE ORGAN
8	STRINGS	32	PIANO 2+STRINGS	56	E. PIANO+STRINGS
9	PIANO 1	33	PIANO 1+HARPSICHORD	57	PIANO 1+PIPE ORGAN
10	PIANO 1+PIANO 2	34	PIANO 2+HARPSICHORD	58	PIANO 2+PIPE ORGAN
11	PIANO 1+PIANO 2	35	PIANO 2+HARPSICHORD	59	PIANO 2+PIPE ORGAN
12	PIANO 1+HARPSICHORD	36	HARPSICHORD	60	HARPSICHORD+PIPE ORGAN
13	PIANO 1+VIBRAPHONE	37	HARPSICHORD+VIBRAPHONE	61	VIBRAPHONE+PIPE ORGAN
14	PIANO 1+E. PIANO	38	HARPSICHORD+E. PIANO	62	E. PIANO+PIPE ORGAN
15	PIANO 1+PIPE ORGAN	39	HARPSICHORD+PIPE ORGAN	63	PIPE ORGAN
16	PIANO 1+STRINGS	40	HARPSICHORD+STRINGS	64	PIPE ORGAN+STRINGS
17	PIANO 1+PIANO 2	41	PIANO 1+VIBRAPHONE	65	PIANO 1+STRINGS
18	PIANO 2	42	PIANO 2+VIBRAPHONE	66	PIANO 2+STRINGS
19	PIANO 2	43	PIANO 2+VIBRAPHONE	67	PIANO 2+STRINGS
20	PIANO 2+HARPSICHORD	44	HARPSICHORD+VIBRAPHONE	68	HARPSICHORD+STRINGS
21	PIANO 2+VIBRAPHONE	45	VIBRAPHONE	69	VIBRAPHONE+STRINGS
22	PIANO 2+E. PIANO	46	VIBRAPHONE+E. PIANO	70	E. PIANO+STRINGS
23	PIANO 2+PIPE ORGAN	47	VIBRAPHONE+PIPE ORGAN	71	PIPE ORGAN+STRINGS
24	PIANO 2+STRINGS	48	VIBRAPHONE+STRINGS	72	STRINGS

MIDI Implementation Chart

Function...		Transmitted	Recongized	Remarks
Basic Channel	Default Changed	1 1-16	1 1-16	*2
Mode	Default Messages Altered	Mode 3 OMNI OFF, POLY *****	Mode 3 O MONO M<>1->1, M=1->3	*3
Note Number	True voice	15-113 *****	0-127 15-113	
Velocity	Note ON Note OFF	O O	O O	
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	X	
Control Change	6,38 7 11 64 66 67 91 93 100,101 121	O X O O O O *1 *1 *1 X	O O O O O O *1 *1 O O	Data Entry Volume Expression Hold-1 Sostenuto Soft Reverb Chorus RPN LSB, MSB Reset All Controllers
Prog Change	True #	*1 (0-127) *****	*1 (0-127) 0-71	
System Exclusive		*1	O	
System Common	Song Pos Song Sel Tune	X X X	X X X	
System Real Time	Clock Commands	X X	X X	
Aux Messages	Local ON/OFF All Notes OFF Active Sense Reset	X X O X	O O (123-127) O X	
Notes		*1 Able to chose between O and X. *2 Able to change individually transmit and receive channel. *3 When power on, OMNI OFF and POLY are sent through the basic channel.		

Mode 1 : OMNI ON , POLY

Mode 2 : OMNI ON, MONO

O : Yes

Mode 3 : OMNI OFF, POLY

Mode 4 : OMNI OFF, MONO

X : No

MIDI Implementation Chart

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 1-16 each	1 1, 11, 12, 13, 14, 15	
Mode	Default Messages Altered	Mode 3 OMNI OFF, POLY *****	Mode 3 X	*2
Note Number	True voice	15-113 *****	0-127 15-113	
Velocity	Note ON Note OFF	O O	O O	
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	X	
Control Change	6,38 7 11 64 66 67 91 93 100,101 121	O X O O O O *1 *1 *1 X	O O O O O O *1 *1 O O	Data Entry Volume Expression Hold-1 Sostenuto Soft Reverb Chorus RPN LSB, MSB Reset All Controllers
Prog Change	True #	*1 (0-127) *****	*1 (0-127) 0-71	
System Exclusive		*1	O	
System Common	Song Pos Song Sel Tune	X X X	X X X	
System Real Time	Clock Commands	X X	X X	
Aux Messages	Local ON/OFF All Notes OFF Active Sense Reset	X X O X	O O (123-127) O X	
Notes		*1 Able to chose between O and X. *2 When power on, OMNI OFF and POLY are sent through the basic channel.		

Mode 1 : OMNI ON , POLY
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Specifications

	HP-5700	HP-7700
Keyboard	88 keys (Weighted-counterlever mechanism)	
Sound source	Advanced SA Process digital sound source	
Voices	Piano 1 Piano 2 Harpsichord Vibraphone Electric Piano Pipe Organ Strings [*Piano 1 + Piano 2 (Dual) = Honky-Tonk Piano]	
Effects	Chorus (7 types) Reverb (7 types)	
Temperament	Equal Pythagorean Just (major or minor) Mean Tone Werckmeister Kirnberger Baroque Tune	
Touch Control	Light Midium Heavy Full	
Stretched Tune	Normal Middle Wide	
Control	Volume Brilliance Master Tune (± 50 cent) Key-Transpose	
Connectors	Output jacks (Stereo) Input jacks (Stereo/Mono) Pedal jacks (8 pin DIN Connector) MIDI IN Connector MIDI OUT Connector MIDI THRU Connector DC OUT Connector Headphone Jack	
Pedals	(*) Damper, (*) Soft, Sostenuto, (*) Half-pedal recognition	
Speakers	20cm \times 2, 5cm \times 4	25cm \times 1, 12cm \times 4, 8cm \times 2, 3cm \times 2
Output	40W \times 2 (Total 80W)	100W \times 2, 60W \times 1 (Total 260W)
Finish	Polished finish (Black)	Polished finish (Black)
Power	130W (117V), 110W (230V/240V)	310W/415VA (117V), 230W (230V/240V)
Dimensions	1477(W) \times 548(D) \times 858(H) mm 58-3/16"(W) \times 21-5/8"(D) \times 33-13/16"(H) inch	1500(W) \times 940(D) \times 908(H) mm 59-1/16"(W) \times 37-1/16"(D) \times 35-3/4"(H) inch
Weight	99 kg 218.27 lbs	130 kg 286.61 lbs
Accessories	Piano Chair, Music Stand, Power Cable, Key Cover, Cloth	Piano Chair, Music Stand, Power Cable, Key Cover, Cloth, Insulator

* Specification and appoearence are subject to change without notice.

Information

When you need repair service, call your local Roland Service Station or the authorized Roland distributor in your country as shown below.

U. S. A.

Roland Corporation US
7200 Dominion Circle
Los Angeles, CA.
90040-3647, U. S. A.
☎ (213)685 - 5141

CANADA

Roland Canada Music Ltd.
(Head Office)
5480 Parkwood
Richmond B. C., V6V 2M4
CANADA
☎ (604)270 - 6626

Roland Canada Music Ltd.
9425 Transcanadienne
Service Rd. N., St Laurent,
Quebec H4S 1V3,
CANADA
☎ (514)335 - 2009

Roland Canada Music Ltd.
346 Watline Avenue,
Mississauga, Ontario L4Z
1X2, CANADA
☎ (416)890 - 6488

AUSTRALIA

Roland Corporation
(Australia) Pty. Ltd.
(Head Office)
38 Campbell Avenue
Dee Why West, NSW 2099
AUSTRALIA
☎ (02)982 - 8266

Roland Corporation
(Australia) Pty. Ltd.
(Melbourne Office)
50 Garden Street
South Yarra, Victoria 3141
AUSTRALIA
☎ (03)241 - 1254

UNITED KINGDOM

Roland(U.K.) Ltd.
Rye Close
Ancells Business Park
Fleet, Hampshire GU13
8UY, UNITED KINGDOM
☎ 0252 - 816181

Roland(U.K.) Ltd.,
Swansea Office
Atlantic Close, Swansea
Enterprise Park, Swansea,
West Glamorgan SA79FJ,
UNITED KINGDOM
☎ (0792)700 - 139

ITALY

Roland Italy S. p. A.
Viale delle Industrie 8
20020 ARESE MILANO
ITALY
☎ 02 - 93581311

SPAIN

Roland Electronics
de España, S. A.
Calle Bolivia 239
08020 Barcelona, SPAIN
☎ 93 - 308 - 1000

GERMANY

Roland Elektronische
Musikinstrumente
Handelsgesellschaft mbH.
Oststrasse 96, 2000
Norderstedt, GERMANY
☎ 040/52 60 090

FRANCE

Musikengro
102 Avenue Jean-Jaures
69007 Lyon Cedex 07
FRANCE
☎ (7)858 - 54 60

Musikengro (Paris Office)
Centre Region Parisienne
41 rue Charles-Fourier,
94400 Vitry s/Seine
FRANCE
☎ (1)4680 86 62

BELGIUM/ HOLLAND/ LUXEMBOURG

Roland Benelux N. V.
Houtstraat 1
B-2260 Oevel-Westerlo
BELGIUM
☎ (0032)14 - 575811

DENMARK

Roland Scandinavia A/S
Langebrogade 6
Box 1937
DK-1023 Copenhagen K.
DENMARK
☎ 31 - 95 31 11

SWEDEN

Roland Scandinavia A/S
DanvikCenter 28 A, 2 tr.
S-131 30 Nacka
SWEDEN
☎ 08 - 702 00 20

NORWAY

Roland Scandinavia
Avd. Norge
Lilleakerveien 2
Postboks 95 Lilleaker
N-0216 Oslo 2
NORWAY
☎ 02 - 73 00 74

FINLAND

Fazer Musik Inc.
Länsituulentie
POB 169
SF-02101 Espoo
FINLAND
☎ 0 - 43 50 11

NEW ZEALAND

Roland Corporation
(NZ) Ltd.
97 Mt. Eden Road, Mt,
Eden, Auckland 3,
NEW ZEALAND
☎ (09)3098 - 715

SWITZERLAND

Musitronic AG
Gerberstrasse 5, CH-4410
Liestal, SWITZERLAND
☎ 061/921 16 15

Roland CK (Switzerland)
AG

Postfach/Hauptstrasse 21
CH-4456 Tenniken
SWITZERLAND
☎ 061/98 60 55
Repair Service by
Musitronic AG

AUSTRIA

E. Dematte & Co.
Neu-Rum Siemens-
Strasse 4
A-6021 Innsbruck Box 591
AUSTRIA
☎ (0512)63 451

GREECE

V. Dimitriadis & Co. Ltd.
2 Phidiou Str., GR 106 78
Athens, GREECE
☎ 1 - 3620130

PORTUGAL

Casa Caius Instrumentos
Musicais Lda.
Rua de Santa Catarina 131
Porto, PORTUGAL
☎ 02 - 38 44 56

HUNGARY

Intermusica Ltd.
Warehouse Area 'DEPO'
Torokbalint, Budapest
HUNGARY
☎ (1)1868905

ISRAEL

D.J.A. International Ltd.
25 Pinsker St., Tel Aviv
ISRAEL
☎ 972 - 3 - 5283015

CYPRUS

Radex Sound Equipment
Ltd.
17 Panteli Katelari Str.
P.O.Box 2046, Nicosia
CYPRUS
☎ 453426, 466423

TURKEY

Barkat Sanayi ve Ticaret
Siraselviler Cad. 86/6
Taksim Istanbul, TURKEY
☎ 149 93 24

EGYPT

Al Fanny Trading Office
9, Ebn Hagar Askalany
Street, Ard El Golf,
Heliopolis, Cairo, EGYPT
☎ 2917803 - 665918

BRAZIL

Roland Brasil Ltda.
R. Alvarenga 591
CEP-05509 Sao Paulo
BRAZIL
☎ (011)813 - 7967
Repair Service for Roland
and Rhodes products

Oliver do Brasil S.A.
Instrumentos Musicais
Av. Ceci. No.578 Centro
Empresarial Tambore
Barueri SP CEP 06400
BRAZIL
☎ (011)709 - 1267
Repair Service for BOSS
products

MEXICO

Case Veerkamp, s.a. de c.v.
Mesones No. 21
Col. Centro
C.P. 06080 Mexico, D.F.
MEXICO
☎ (5)709 - 3716

La Casa Wagner de
Guadalajara s.a. de c.v.
Av. Corona No. 202 S.J.
C.P.44100
Guadalajara, Jalisco
MEXICO
☎ (36)13 - 1414

ARGENTINA

Netto S.A.
Venezuela 1433
1095 Buenos Aires
ARGENTINA
☎ 37 - 1632

HONG KONG

Tom Lee Music Co., Ltd.
Service Division
22-32 Pun Shan Street,
Tsuen Wan, New
Territories, HONG KONG
☎ 415 - 0911

KOREA

Cosmos Corporation
Service Station
261 2nd Floor Nak-Won
arcade
Jong-Ro ku, Seoul, KOREA
☎ (02) 742 8844

SINGAPORE

Swee Lee Company
Bras Basah Complex
#03-23 Singapore 0178
SINGAPORE
☎ 3367886

THAILAND

Theera Music Co., Ltd
330 Verng Nakorn Kasem,
Soi 2, Bangkok 10100,
THAILAND
☎ 2248821

MALAYSIA

Syarikat Bentley
No.142, Jalan Bukit
Bintang 55100 Kuala
Lumpur, MALAYSIA
☎ 2421288

INDONESIA

PT Galestra Inti
Kompleks Perkantoran
Duta Merlin Blok C/59
Jl. Gajah mada No.3-5
Jakarta 10130
INDONESIA
☎ (021) 354604, 354606

TAIWAN

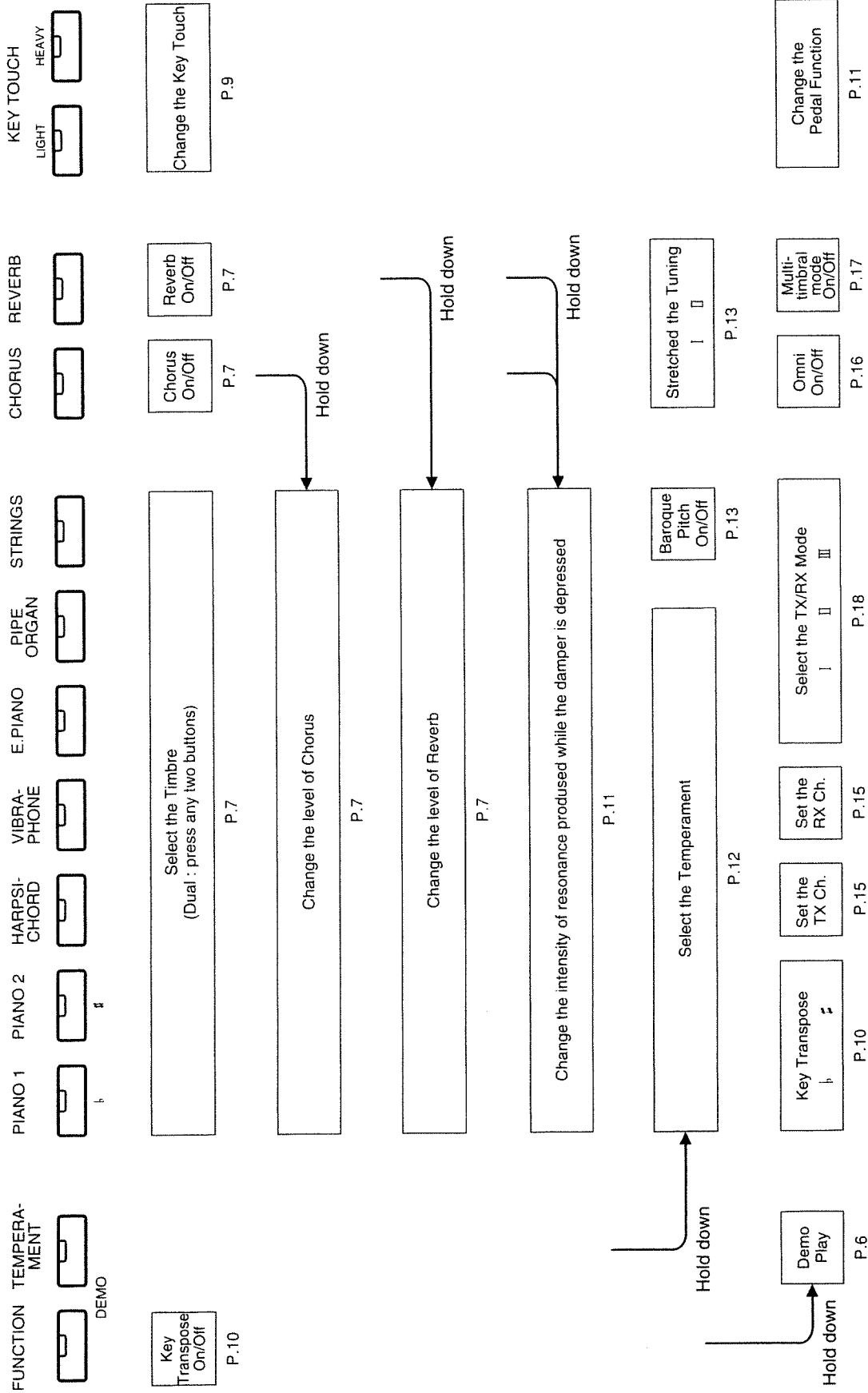
Siruba Enterprise(Taiwan)
Co., LTD.
Room. 5, 9fl. No. 112
Chung Shan N.Road Sec.2
Taipei, TAIWAN, R.O.C.
☎ (02)5364546

SOUTH AFRICA

That Other Music
Shop(PTY) LTD.
256 Bree Street,
Johannesburg 2001
Republic of South Africa
☎ 337 - 6573

Paul Bothner(PTY) LTD.
17 Werdmuller Centre
Claremont 7700
Republic of South Africa
☎ 021 - 64 - 4030

Panel Descriptions



For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

Roland Digital Piano HP-7700/5700

(Gerät. Typ. Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046/1984

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka/Japan

Name des Herstellers/Importeurs

For the USA

RADIO AND TELEVISION INTERFERENCE

WARNING — This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J. of Part 15. of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J. of Part 15. of FCC Rules. These rules are designed to provide reasonable protection against such a interference in a residential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measure:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non Roland devices, contact the manufacturer or dealer for assistance.

If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures.

- Turn the TV or radio antenna until the interference stops.
- Move the equipment to one side or the other of the TV or radio.
- Move the equipment farther away from the TV or radio.
- Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
- Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission: "How to Identify and Resolve Radio — TV Interference Problems".

This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.

For Canada

CLASS B

NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

CLASSE B

AVIS

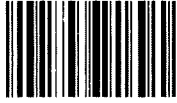
Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

Roland®

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UPC

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