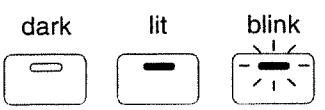
Roland®

VK-7

Owner's Manual

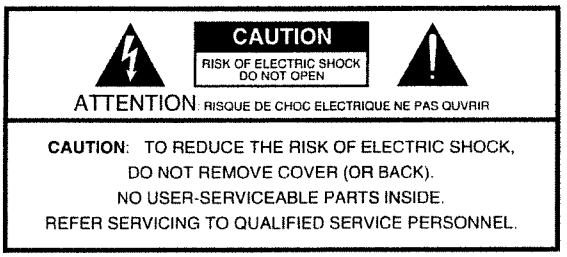
Printing Conventions in these Manuals

- Button names are printed in square brackets [ ]; e.g., [EDIT].
- The names of fractional harmonic bars (p.19) are given as 1-1/3', 1-3/5', 2-2/3', 5-1/3' etc.
- Indications of [<][>] or [+][–] mean to press one or the other button.
- [1] – [8] means that you are to press one of the Owner's Manual "Panel Description" (p.17) buttons [1] through [8].
- Paragraphs beginning with an asterisk * are cautionary notes.
The dark/lit/blinking status of an indicator is distinguished as follows.



- The display screens given in this manual are in general for the factory settings, but please be aware that in some cases they may be different than the factory settings.

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p. 2), "USING THE UNIT SAFELY" (p. 3), and "IMPORTANT NOTES" (p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, this manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.



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.

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

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE 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. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. 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 onto 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.
11. 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.

For the USA

GROUNDING INSTRUCTIONS

This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock.

This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

DANGER: Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded.
Do not modify the plug provided with the product — if it will not fit the outlet, have a proper outlet installed by a qualified electrician.

For the U.K.

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.

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

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
⃠	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
●	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Do not open or perform any internal modifications on the unit.
- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.
- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
- Protect the unit from strong impact. (Do not drop it!)
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

⚠WARNING

- Before using the unit in a foreign country, consult with your dealer, or qualified Roland service personnel.

⚠ CAUTION

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.
- Never climb on top of, nor place heavy objects on the unit.
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. 14).
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

IMPORTANT NOTES

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2 and 3, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).

- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

- Never use benzene, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your dealer, or qualified Roland service personnel.

"Battery Low !!"

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer).

- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory and another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.

- Never strike or apply strong pressure to the display.

- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.

- A small amount of heat will radiate from the unit during normal operation.

- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).

- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

Contents

Features of the VK-7

Organ Sounds That are Strong on the Basics

● Virtual ToneWheel sound source

A newly developed Virtual ToneWheel sound source faithfully reproduces those classic organ sounds. Since the notes speak quickly, glissando playing techniques are especially effective. Because the VK-7 is completely polyphonic, you can enjoy ideal playing conditions with no fear of notes being cut off.

● Rotary sound

A DSP (Digital Sound Processor) is used to simulate the rotary speaker sound that is indispensable for an organ. This means that you can enjoy that great rotary sound simply by connecting the VK-7 to a keyboard amp or stereo set.

● Overdrive sound

Not only the rotary speaker, but also the distortion produced by the vacuum tube circuitry of a stack-type or combo-type amplifier and the characteristics of their cabinets are also reproduced faithfully, giving you a thick overdrive sound suitable for hard rock.

Orchestral Sound Source

In addition to the organ sound source, the VK-7 contains a separate orchestral sound source with six sound groups. These can be used in combination with the organ for heightened possibilities of performance expression.

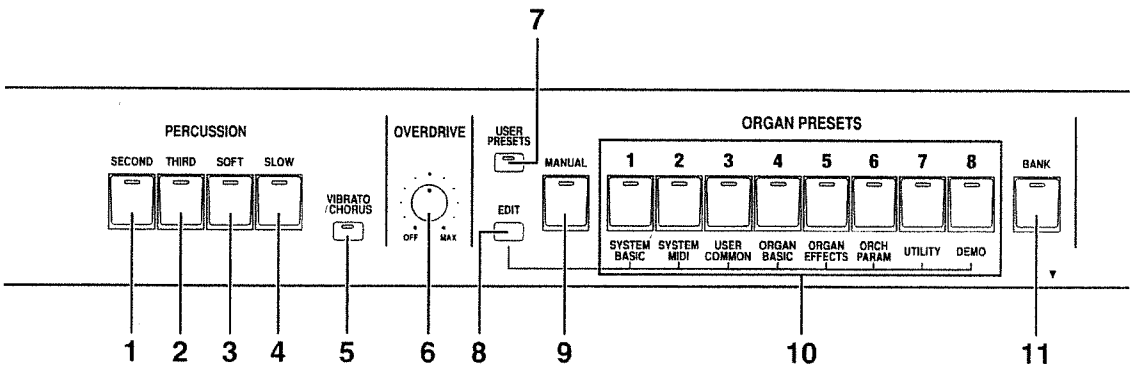
- The sounds in the STRINGS, CHOIR, BRASS and OTHERS sound groups can be used not only as solo sounds, but also layered with the organ to create rich sonorities.
- The sounds in the ATTACK sound group add a short accent to the beginning of each note. By layering these with the organ sound, you can add "snap" to your organ sound.
- The sounds in the BASS sound group include several types of bass sound such as fingered bass and fretless bass. This enables performance expressions that were not possible with the bass sounds of conventional organs.

Other Features

- The design emphasizes easy operation, with harmonic bars and large buttons.
- In addition to the expression pedal jack, the VK-7 provides two other control pedal jacks. Expression pedals or pedal switches can be connected to these control pedal jacks to allow a variety of performance techniques.
- Two MIDI IN connectors are provided on the rear panel, letting you connect another keyboard or a pedal keyboard to allow two-manual or pedal performance.
- In addition to the woodgrain cabinet, solid wood is used for the side panels for a luxurious appearance.

Panel Descriptions

Front Panel



● PERCUSSION

These buttons add percussion to the Main part or Sub part of the Organ Preset or the Organ portion of the User Preset. (p.23)

1 SECOND button
Adds second percussion (the note an octave higher) to the organ sound (p.23).

2 THIRD button
Adds third percussion (the note an octave and a 5th higher) to the organ sound (p.23).

3 SOFT button
Switches the volume of the percussion (p.24).

4 SLOW button
Switches the decay time of the percussion (p.25).

5 VIBRATO/CHORUS button
Switches the vibrato or chorus that is assigned to [VIBRATO/CHORUS] on/off (p.25).

6 OVERDRIVE knob
Adjusts the depth of overdrive (p.26).

● ORGAN PRESETS

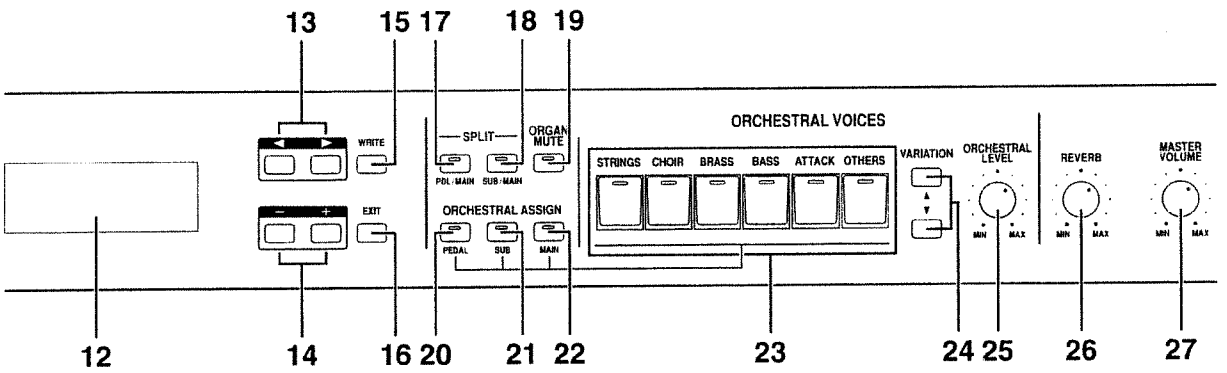
7 USER PRESETS button
Specifies the type of sounds that will be selected.
When the indicator is lit.....User Presets will be selected (p.35).
When the indicator is dark.....Organ Presets will be selected (p.18).

8 EDIT button
Press [1] – [8] after pressing [EDIT] to enter the Edit mode, and you can modify any setting (p.45).

9 MANUAL button
When this function is used, the harmonic bar settings of the preset will change to the positions (settings) of the harmonic bars on the panel (p.22).

10 Buttons [1] – [8]
These buttons select Organ Presets or User Presets (p.18, 35).
Pressing [1] – [8] after pressing [EDIT], you can edit the various Edit modes (p.45).

11 BANK button
Switch the Organ Preset bank or User Preset bank (p.18, 35).



12 Display
The selected sound or setting values are indicated here.

13 [<] / [>] buttons
Use these buttons to move the underline (cursor) that appears in the display, or to switch the paramater of Edit mode.

14 [+] / [–] buttons
Use these buttons to modify parameter values or to choose a selection. Each time one of these buttons is pressed, the value will change in increments of one, and if you continue holding the button the value will continue changing. Simultaneously pressing both [+] and [–] will bring back the value of the initial setting.

15 WRITE button
Use this to enter Write mode and to save settings (p.89).
Use this to playback demo songs in the Demo screen.

16 EXIT button
Use this to exit Edit mode or Write mode (p.45).

● SPLIT
These buttons divide the keyboard into two halves, and assign a different sound to each area (p.29).

17 PEDAL/MAIN button
Divide the keyboard into the Main part and the Pedal part.

18 SUB/MAIN button
Divide the keyboard into the Main part and Sub part.

19 ORGAN MUTE button
This button silences the organ sound of a part to which an Orchestral Voice is assigned. Use this when you want to split an Organ Preset and an Orchestral Voice, or when you want to play only an Orchestral Voice (p.32).

* *If a Orchestral Voice is not being used, this button will have no function.*

● ORCHESTRAL ASSIGN
Specify the part to which the Orchestral Voice will be assigned (p.31).

20 PEDAL button
Assign the Orchestral Voice to the Pedal part.

21 SUB button
Assign the Orchestral Voice to the Sub part.

22 MAIN button
Assign the Orchestral Voice to the Main part.

● ORCHESTRAL VOICES

23 Sound group buttons (STRINGS, CHOIR, BRASS, BASS, ATTACK, OTHERS)
Select the Orchestral Voice sound group (p.31).

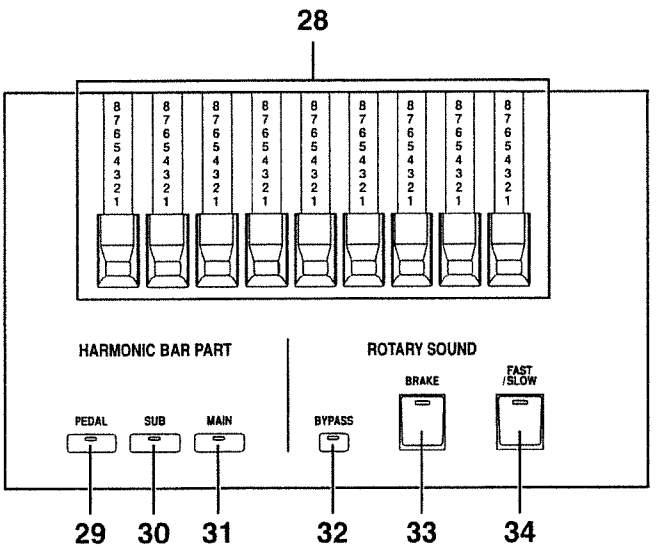
24 VARIATION [▲] / [▼] buttons
Select the variation of the Orchestral Voice selected by the sound group buttons (p.32).

25 ORCHESTRAL LEVEL knob
Adjust the volume of the Orchestral Voice.

26 REVERB knob
Adjust the depth of reverb (p.29).

* *This knob will have no function if the Organ Reverb Level (p.65) or Orchestra Reverb Level (p.65) settings of Edit mode are set to "0."*

27 MASTER VOLUME knob
Adjust the overall volume (p.16).



28 Harmonic bars
These adjust the basic elements of the organ sound in an Organ Preset or organ portion of User Preset. They allow you to modify the sound in realtime (p.19).

● HARMONIC BAR PART
These buttons select the part whose settings the harmonic bars will affect (p.98).

29 PEDAL button
When the harmonic bars are moved, the sound of the Pedal part will change.

30 SUB button
When the harmonic bars are moved, the sound of the Sub part will change.

31 MAIN button
When the harmonic bars are moved, the sound of the Main part will change.

● ROTARY SOUND (p.27)

* *When a rotary speaker is connected to the ROTARY TONE CABINET jack, these buttons switch the status of the rotary speaker (p.116).*

32 BYPASS button
Switch the rotary effect on/off.

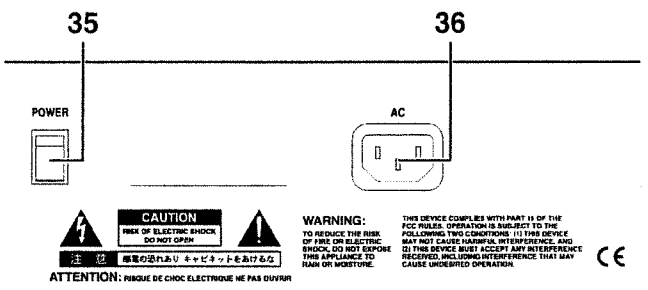
33 BRAKE button
Switch the rotation on/off. Turn [BRAKE] on, the rotation will gradually stop. If you then turn [BRAKE] off again, rotation will gradually resume.

* *[BRAKE] cannot be used to stop the rotation of rotary speakers connect to ROTARY TONE CABINET connector.*

34 FAST/SLOW button
Switch the rotation speed of the rotary speaker.

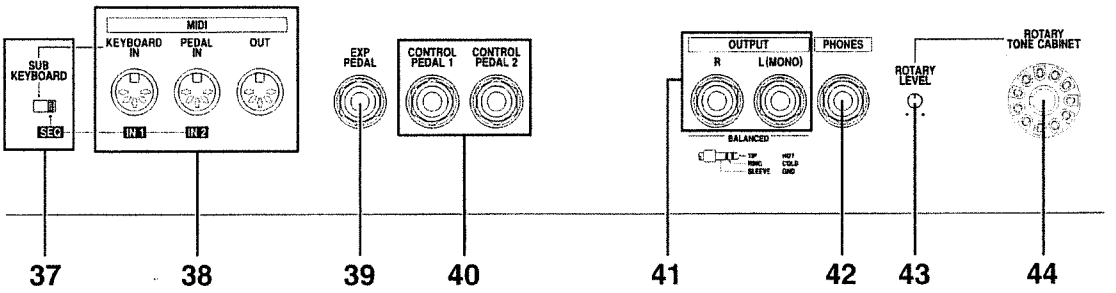
FAST Fast rotation
SLOW Slow rotation

Rear Panel



35 POWER switch
Turn the power on/off (p.15).

36 AC inlet
Connect the included power cable to this inlet (p.14).



37 MIDI select switch
Switch the function of the MIDI connector (p.98).

38 MIDI connectors

- When the MIDI select switch is set to "SUB KEYBOARD"

KEYBOARD IN connector	Receives messages from the Sub part device.
PEDAL IN connector	Receives messages from the Pedal part device.
MIDI OUT connector	Transmits messages from the VK-7.

- When the MIDI select switch is set to "SEQ (sequencer)"

MIDI IN 1 connector	Receives messages from an external device.
MIDI IN 2 connector	Receives messages from an external device.
MIDI OUT connector	Transmits messages from the VK-7.

* *You can change the MIDI OUT connector the functionality of both MIDI OUT and MIDI THRU connectors (p.107).*

39 EXP PEDAL jack
A expression pedal (optional: EV-5 etc.) can be connected here.
This allows you to use pedal operations to adjust the volume (p.28).

40 CONTROL PEDAL 1 / CONTROL PEDAL 2 jacks
Expression pedals or pedal switches (optional: DP-2 etc.) can be connected here (p.14).
Functions can be assigned to a connected expresstion pedal or pedal switch, allowing you to use pedal operations to switch settings (p.92).

41 OUTPUT R / L(MONO) jacks
These jacks output the audio signal in stereo R/L(MONO) to an amp or mixer system (p.14).
They support both balanced and unbalanced output.
For monaural output, make connections to the L(MONO) jack.

42 PHONES jack
An optional set of headphones can be connected here (p.14).

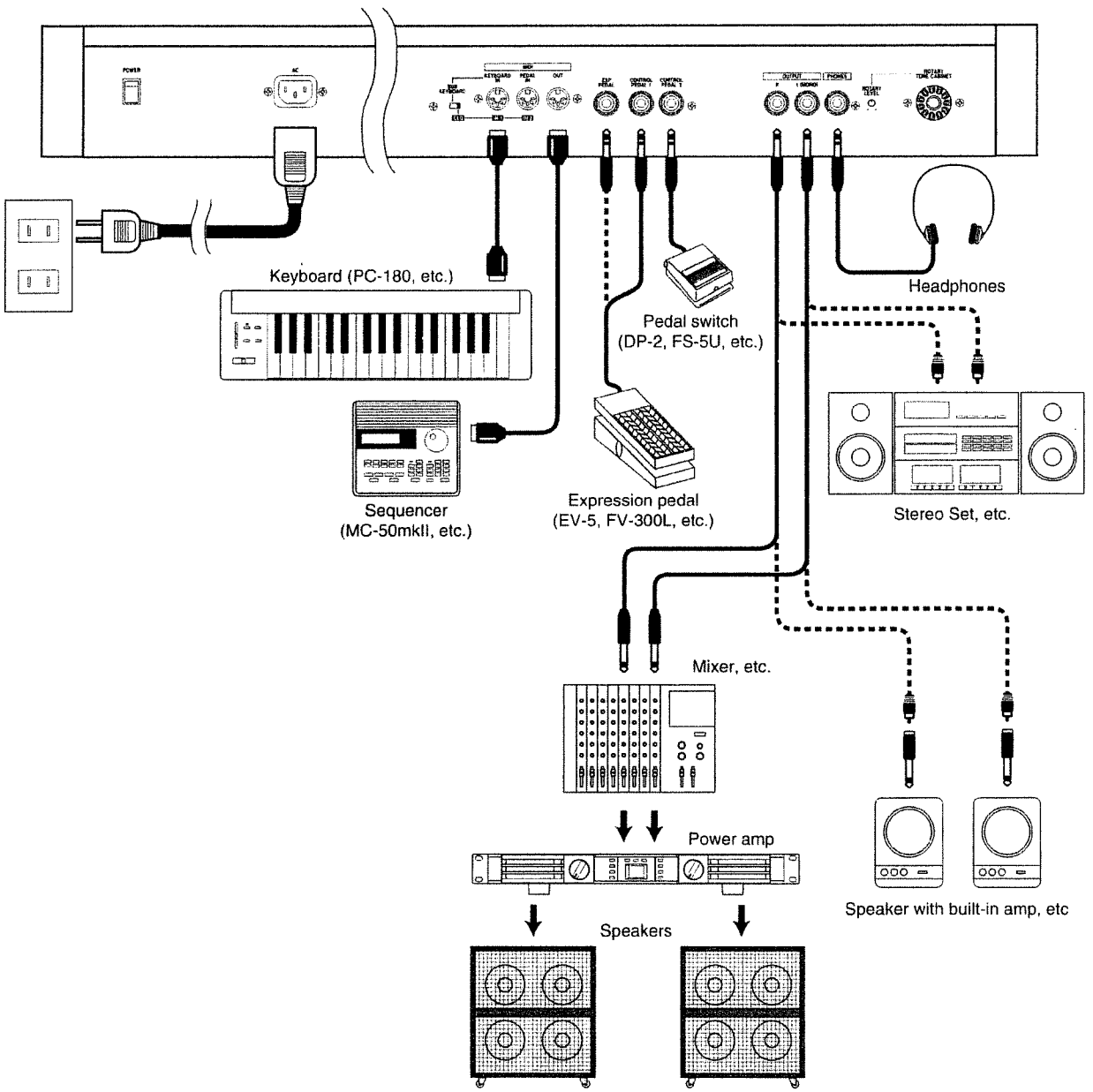
43 ROTARY LEVEL knob
Adjust the volume of the rotary speaker connected to the ROTARY TONE CABINET connector (p.117).

44 ROTARY TONE CABINET connector
Rotary speaker can be connected (p.116).

Before Playing the Sounds

This chapter will explain the preparations that you will need to make before playing the sounds, such as connections with external devices and volume adjustments.

Connections



1. Before making connections, make sure that the power is turned off for all the devices that are to be connected.

* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*

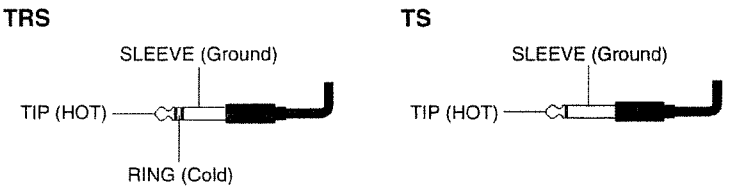
2. Connect the included power cable to the VK-7, and plug the other end into an AC outlet.

3. Use audio cables to connect the VK-7 with your amp system or stereo set.

If you are using headphones, plug them into the PHONES jack. If desired, connect expression pedals and MIDI devices such as sequencers.

* *It is also possible to connect a rotary speaker. For details refer to the Owner's Manual "Connecting a Rotary Speaker" (p.116).*

The OUTPUT jacks of the VK-7 support both balanced and unbalanced output.
For balanced output, use a cable with balanced (TRS type) phone plugs. For unbalanced output, use a cable with unbalanced (TS type) phone plugs.



Turning on the Power

After connections have been made correctly, use the following procedure to turn on the power.

* *Once the connections have been completed (p. 14), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.*

1. Before turning on the power, make sure that the volume of the VK-7 is at the minimum position.

2. Press the POWER switch located on the rear panel of the VK-7 to turn on the power.

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

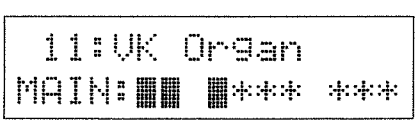
3. Turn on the power of the amp system etc. that is connected.

4. While playing the keyboard to make sound, rotate the MASTER VOLUME knob to adjust the volume.

5. Adjust the volume of your amp system etc.

Power-on Condition

When the power is turned on, the sound of Organ Preset (p.37) number 11 (VK Organ) will be ready to play.
Regardless of the settings which were in effect when the power was turned off, Organ Preset 11 will be selected when the power is turned on.



* *If the display is too bright or too dark, adjust the brightness of the display. For details, refer to "Adjusting the Brightness of the Display (LCD Contrast)" (p.75).*

Adjusting the Volume

Use the MASTER VOLUME knob to adjust the overall volume of the entire VK-7. If headphones are connected, the MASTER VOLUME knob will adjust the volume of the headphones.

* *When using headphones, be aware that excessive volume and/or long periods of use may contribute to hearing loss.*

When you are playing an organ sound and a Orchestral Voice (p.38) layered together and wish to adjust the volume of the orchestral voice, use the ORCHESTRAL LEVEL knob to make adjustments (p.11).
If you wish to adjust only the volume of the Organ Preset, refer to "Setting the Volume of Each Preset (Organ Level) " (p.45).

Turning Off the Power

1. Turn the volumes of the VK-7 and your amp system to the minimum position.
2. Turn off the power of your amp system.
3. Turn off the POWER switch of the VK-7.

* *If the power is turned off while you modifing sound settings, the setting being modified will be lost. If you wish to keep your modified settings, be sure to perform the save operation (p.70) before turning off the power.*

Modifying the Sound While You Play

This chapter will explain how you can modify the settings while you play. By modifying the settings while you play, you can enjoy realtime changes in the sound.

Types of Sound That the VK-7 Plays

Broadly speaking, the VK-7 contains three types of sounds and settings: "Organ Presets," "Orchestral Voices" and "User Presets." For details refer to "About the Sounds" (p.37).

- Organ Presets (64 types)
  Organ Presets are organ sounds. Each Organ Preset contains three types of organ sound: one each for the Main part, the Sub part, and the Pedal part (p.37).
  These sounds can be modified by using the harmonic bars and percussion, and by using knobs such as Chorus/Vibrato, Overdrive, Rotary and Reverb.
  When you press one of the Organ Preset buttons (ORGAN PRESET [1] – [8]) to select an Organ Preset, the main part of the Organ Preset will be ready to play.

- Orchestral Voices (39 types)
  Orchestral Voices are sounds other than organ, and can be layered with organ sounds or played by themselves. They are grouped into six categories: STRINGS, CHOIR, BRASS, BASS, ATTACK, and OTHERS.
  In Edit mode you can adjust the way in which the sound begins (Attack) or ends (Release) of Orchestral Voice, and adjust settings such as Velocity Curve, Chorus and Reverb (p.55).

- User Presets (16 types)
  These settings specify combinations of Organ Presets and Orchestral Voices. They allow you to divide the keyboard into two areas and assign an Orchestral Voice or a different part of an Organ Preset to each area (Split), or to layer an Organ Preset with an Orchestral Voice (Layer).

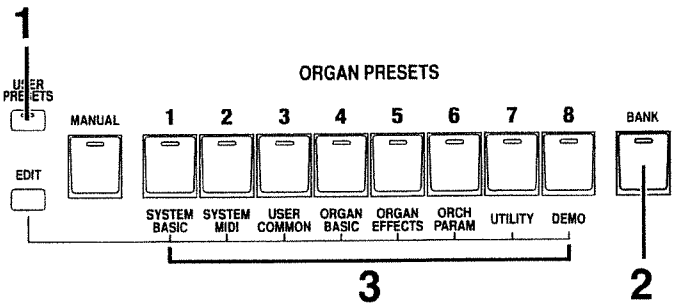
Playing Organ Sounds

Selecting an Organ Preset

Let's switch between the 64 types of Organ Preset that are built-in, and hear how they sound. With the factory settings, only 16 of these are available for selection. The Edit Mode setting Bank Function (p.74) lets you specify the number of Organ Presets that will be available for specification: either 16 or 64.
Organ Presets can be selected by specifying the group (Bank) of eight presets and the number of the desired preset within the bank (Number).

●Selecting a sound from 16 types of Organ Preset

(when Bank Function is set to "Alternative")



1. Make sure that the [USER PRESETS] indicator is dark.
If the indicator is lit, press [USER PRESETS] to make the indicator go dark.

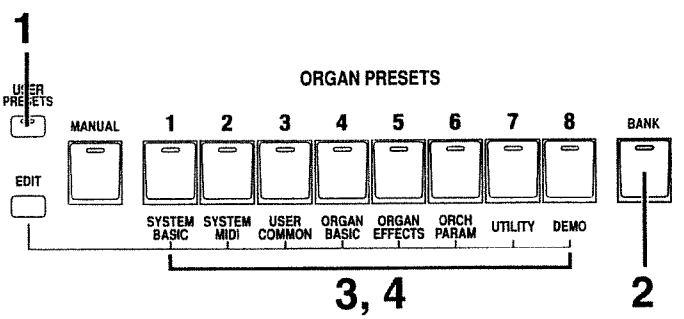
2. Press [BANK] to select either bank 1 or bank 2.
When the [BANK] indicator is dark, bank 1 is selected. When the [BANK] indicator is lit, bank 2 is selected.

3. Press [1] – [8] to select the desired Organ Preset.
The indicator of the selected button will light.

4. Play the keyboard to hear the sound.
You will hear the sound of the selected Organ Preset.

●Selecting a sound from 64 types of Organ Preset

(when Bank Function is set to "Expand")



1. Make sure that the [USER PRESETS] is dark.
If the indicator is lit, press [USER PRESETS] to make the indicator go dark.

2. Press [BANK].
The [BANK] indicator will light, and indicators [1] –[8] will blink.

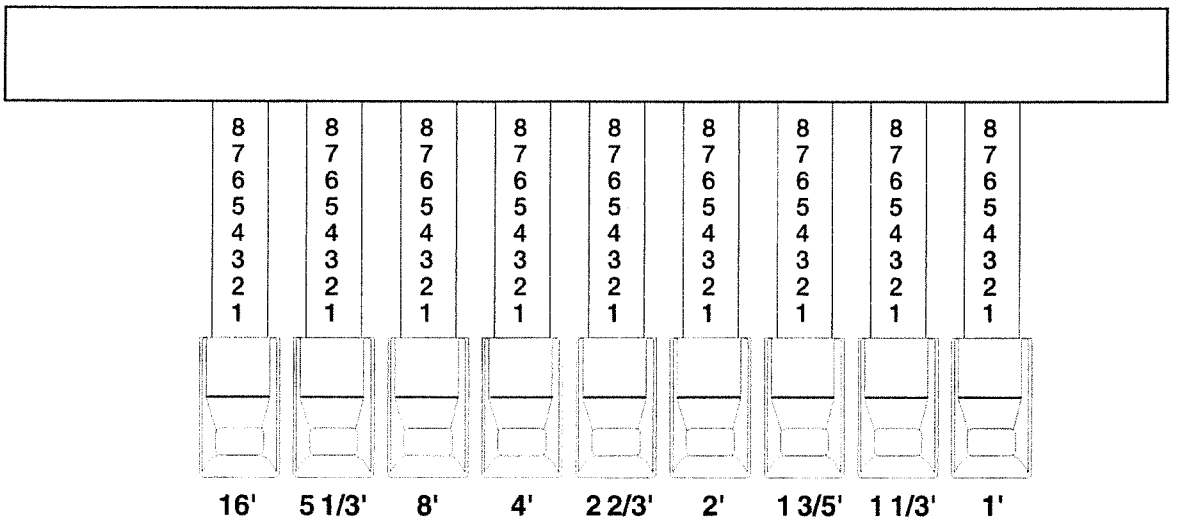
3. Press [1] – [8] to select the bank.
The [BANK] indicator will go dark. The [1] indicator will light.
When you select a bank, preset number 1 within that bank will be selected.
Example: 11, 21, 31, 41.....81

4. Press [1] – [8] to select the desired Organ Preset.
The indicator of the button you pressed will light.

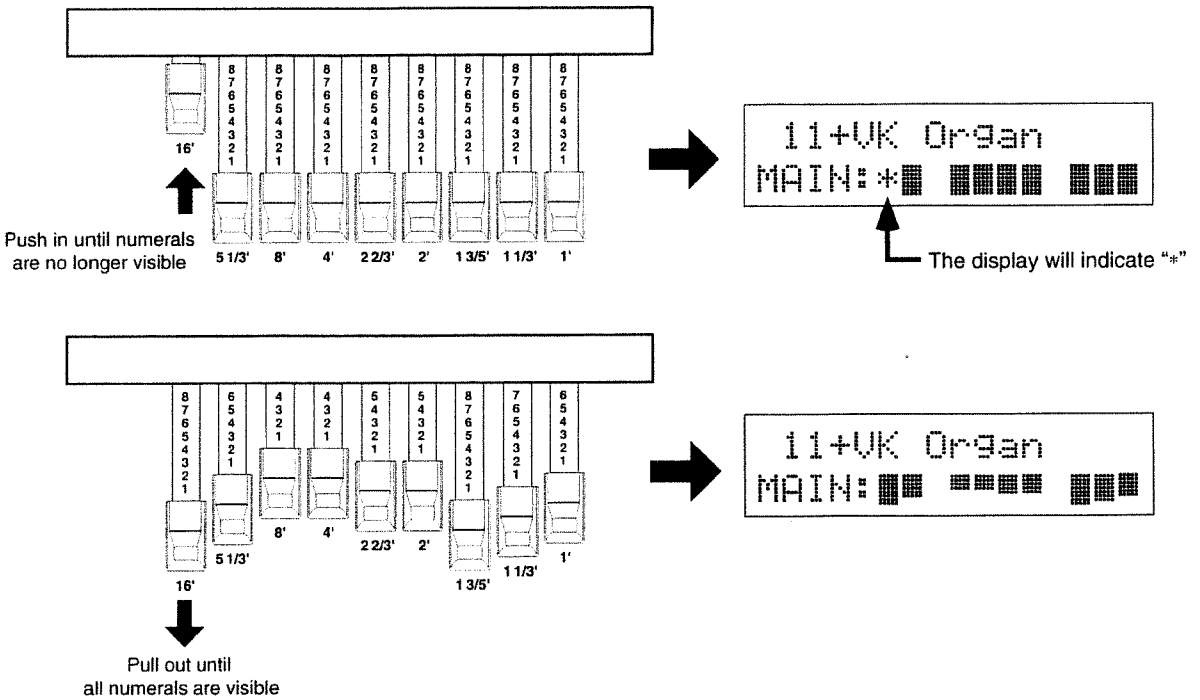
5. Play the keyboard to hear the sound.
You will hear the sound of the selected Organ Preset.

Creating the Basic Sound (Harmonic Bars)

The basic character of an organ sound is created by the harmonic bars. By sliding the nine bars in or out, you can create a variety of sounds.



The numerals printed on each bar will help you to quickly place the bar in the desired position. When a harmonic bar is pushed in all the way so that no numerals are visible, that harmonic bar is in the "0" position and will produce no sound. When a harmonic bar is pulled out all the way so that all numerals 1–8 are visible, that harmonic bar is in the "8" position and will produce the maximum volume.
The settings of the harmonic bars are shown in the lower line of the display.



What are " ' " (feet)?

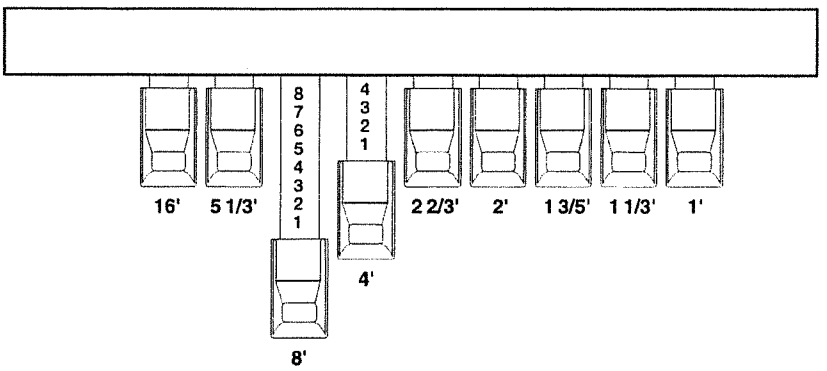
The " ' (feet)" symbols printed on the harmonic bars originate from the length of the pipes in a pipe organ. The pipe which produced the basic pitch (fundamental) of each note was considered to be 8 feet. Shortening the length of the pipe to one half would produce a pitch one octave higher, and doubling the length would produce a pitch one octave lower. Thus, an octave below the 8' fundamental is 16', one octave above the fundamental is 4', and two octaves above the fundamental is 2'.

Basic Patterns of Harmonic Bar Settings

There are four basic patterns in which the harmonic bars can be set: flute-type sounds, reed-type sounds, diapason-type sounds, and string-type sounds.
Here we will explain these basic harmonic bar setting patterns.

Flute-type Sounds

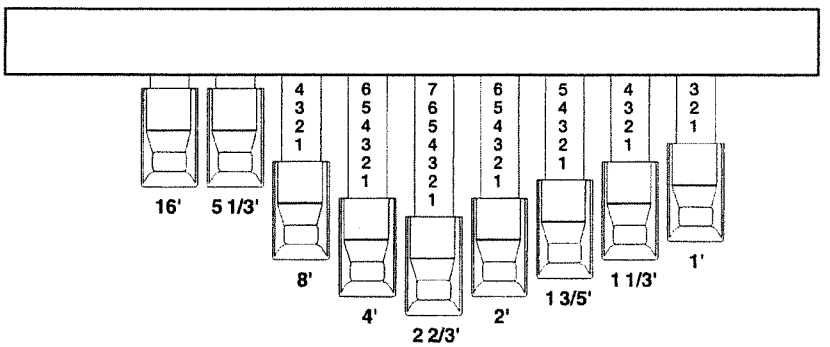
For flute-type sounds you will use mainly 8′ and 4′ harmonic bars, and at times add a bit of 2-2/3′ harmonic bar.



By using the white harmonic bars in various combinations, you can create variations on flute-type sounds. You can add 16′ harmonic bar to increase the depth.

Reed-type Sounds

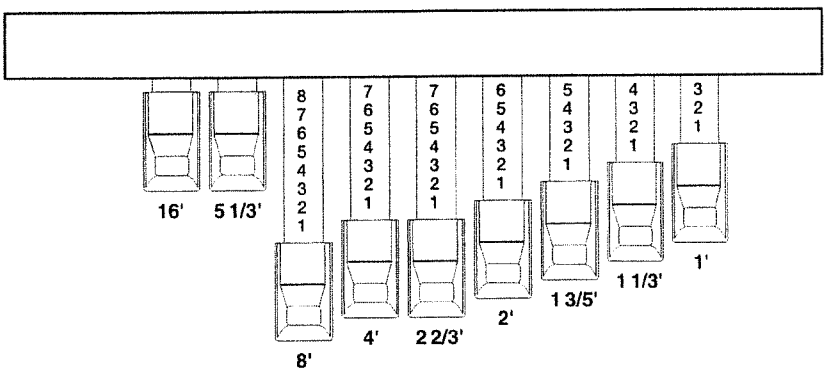
Reed-type sounds are used mainly as solo sounds.
Use many of the middle harmonic bars, and pull them out to form a triangle.
2-2/3′ harmonic bar creates the characteristic reed-like tonality.



Pulling out many of the center harmonic bars will produce a strong tone. Decreasing 8′ or 4′ harmonic bars and adding 5-1/3′ harmonic bar will produce a sharp tone.

Diapason-type Sounds

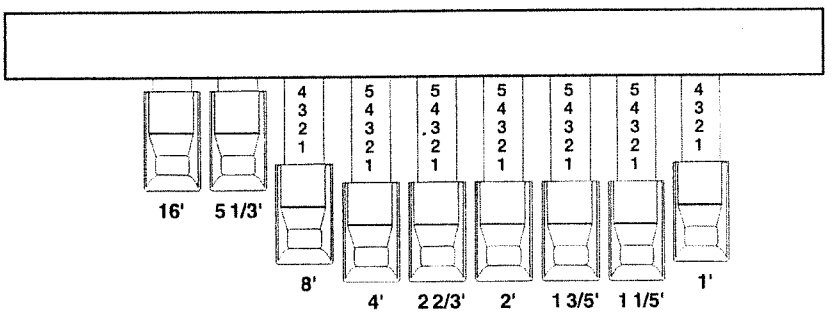
Diapason is a basic tone used in pipe organs.
Of the four patterns explained here, this is a particularly "organ-like" sound.
8′ and 4′ are used heavily, and higher bars are used in successively smaller amounts.
Playing chords with these sounds will produce a feeling of solidity.



By diminishing 8′ and 4′ and pulling out more of the other harmonic bars, you can create an effect of a mixture of all the sounds possible on a conventional organ.

String-type Sounds

For string-type sounds, reduce 8′ and 1′, and arrange the harmonic bars to form an arc.



Relative to 8′ and 4′, the higher 2-2/3′ will sound more strongly, and by varying the proportion of this higher component you can create diverse changes in the sound.

Making the Sound Match the Harmonic Bar Settings (Manual function)

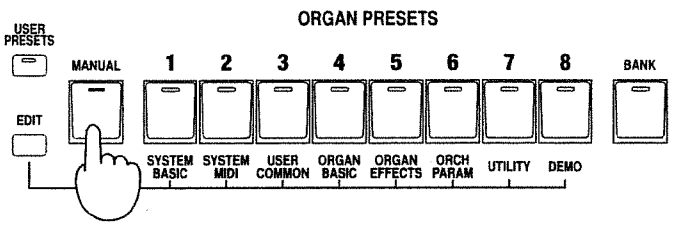
The Manual function makes the harmonic bar settings of the sound match the physical positions of the front panel harmonic bars.
When you select an Organ Preset or the Organ portion of the User Preset, the physical settings of the harmonic bars on the front panel will not necessarily match the harmonic bar settings of the Organ Preset that you selected. Using the Manual function will make the settings match the positions of the harmonic bars, which is convenient when you wish to re-create the harmonic bar settings from scratch.
Settings other than harmonic bar settings will have the settings of the Organ Preset and Organ portion of User Preset that was selected immediately before the Manual function was executed.

* *The settings for panel knobs etc. other than the harmonic bars will not necessarily match the front panel settings.*

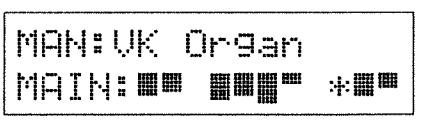
Using the Manual function when a User Preset is selected will cause the harmonic bar settings of the Organ portion of the User Preset to match the harmonic bar locations of the front panel.

< Using the Manual function >

1. Press [MANUAL].
The [MANUAL] indicator will light.



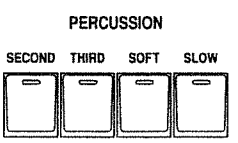
The indication in the upper left of the display will change from the preset number to "MAN" (manual). Also, the harmonic bar settings shown in the lower line of the display will change to the same settings as the harmonic bars of the panel.



If you wish to quit the Manual function, select an Organ Preset again.

Adding Snap to the Sound (Percussion)

PERCUSSION adds "snap" to the sound by adding an attack-type sound to the beginning of each note. When you play notes legato (i.e., smoothly connected), percussion will be added only to the first-played note.
There are two types of percussion: [SECOND] (second percussion) and [THIRD] (third percussion).



[SECOND] (second percussion)

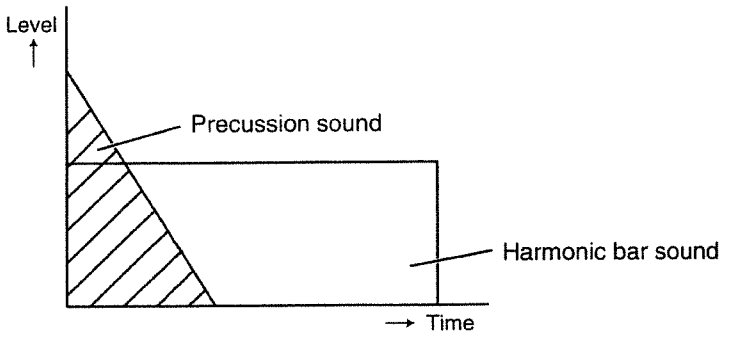
This switches second percussion on/off. When it is on, the indicator will light, and a percussion sound one octave higher than the note you play will be added.

[THIRD] (third percussion)

This switches third percussion on/off. When it is on, the indicator will light, and a percussion sound one octave and a fifth higher than the note you play will be added.

* *It is not possible to select both [SECOND] and [THIRD] simultaneously.*

* *When percussion is added, harmonic bar "1' " will no longer sound.*

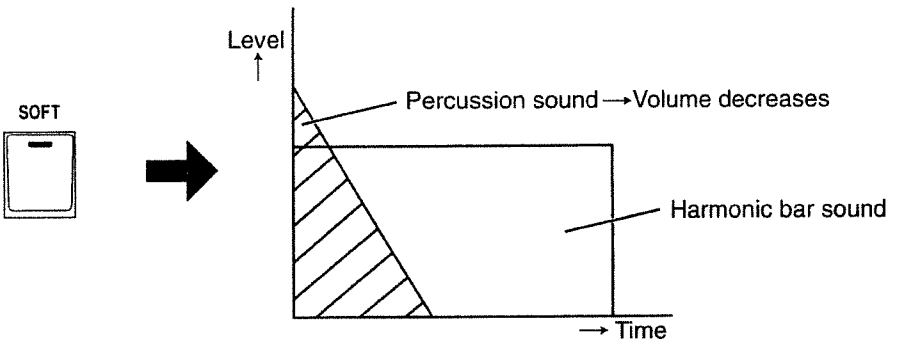


[SOFT] (percussion soft)

This switches the volume of the percussion.
When the indicator is lit, Percussion Soft is ON (percussion soft). When the indicator is dark, Percussion Soft is OFF (percussion normal).

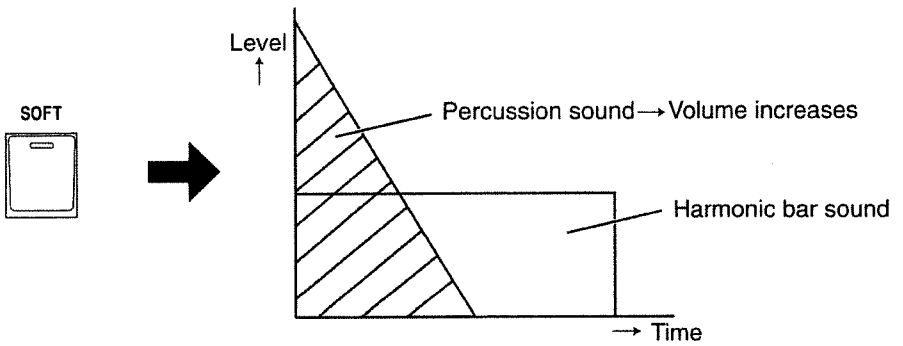
* *When percussion is turned on, the volume of the harmonic bars will decrease.*
When Percussion Soft is on, the volume of the harmonic bars will be greater than for Percussion Normal.

❍ When ON (percussion soft)
The volume of percussion will diminish. The percussion sound will not be as noticeable.



You can specify the percussion volume that will be in effect for Percussion Soft.
→ Percussion Soft Level (p.48)

❍ When OFF (percussion normal)
The volume of percussion will be louder. The percussion sound will be strongly noticeable.

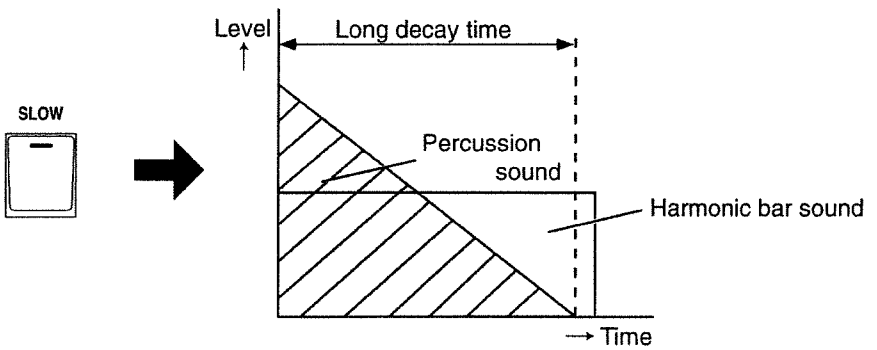


You can specify the percussion volume that will be in effect for Percussion Normal.
→ Percussion Norm Level (p.48)

[SLOW] (percussion slow)

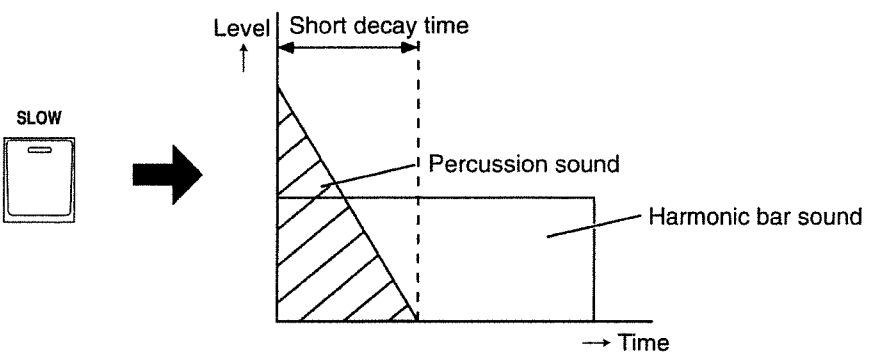
This switches the decay time of the percussion. When the indicator is lit, Percussion Slow is ON (percussion slow). When the indicator is dark, Percussion Slow is OFF (percussion fast).

○ When ON (percussion slow)
The decay time of the percussion will be longer. The percussion will have a less sharp attack.



You can specify the speed at which the percussion volume will decay when Percussion Slow is in effect.
→ Percussion Slow Time (p.48)

○ When OFF (percussion fast)
The decay time of the percussion will be shorter. The percussion will have a sharper attack.



You can specify the speed at which the percussion volume will decay for the Percussion Fast setting.
→ Percussion Fast Time (p.49)

Adding Vibrato or Depth to the Sound (Vibrato/Chorus)

You can add cyclic upward and downward pitch modulation (Vibrato), or add a pitch-shifted sound to the original sound to give the sound depth and spaciousness (Chorus).
Either vibrato or chorus is assigned to [VIBRATO/CHORUS]. The VK-7 provides three types of vibrato and three types of chorus, and in the Edit mode setting "Vibrato/Chorus Setting" (p.50) you can select the type of vibrato or chorus.

* *It is not possible to simultaneously apply both vibrato and chorus.*

[VIBRATO/CHORUS]

This button switches vibrato or chorus on/off.

❍ When ON (indicator lit)
The vibrato or chorus effect will be applied to the sound.
You can specify the type of effect that will apply at this time.
→ Vibrato/Chorus Type (p.50)

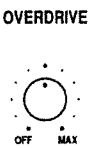
❍ When OFF (indicator dark)
The vibrato or chorus effect will not be applied to the sound.

Distorting the Sound For a Hard-rock Feeling (Overdrive)

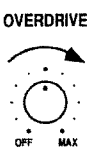
OVERDRIVE distorts the sound. By applying overdrive you can produce the type of organ sound that is frequently used in hard rock.

OVERDRIVE knob

This adds the overdrive effect to the sound.



❍ Rotating the knob toward "MAX" (maximum)
When the knob is rotated toward "MAX" (maximum), the overdrive effect will be applied with increasing strength. When the knob is rotated all the way to the "MAX" position the effect will be strongest.



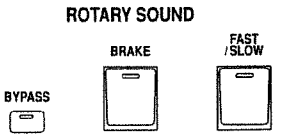
❍ Rotating the knob toward the "OFF" position
When the knob is rotated toward "OFF," the overdrive effect will gradually diminish. When the knob is rotated all the way to the "OFF" position, the effect will disappear completely.

You can specify the type of overdrive and make detailed settings.
Please refer to "Overdrive Settings" (p.51).

* *In Edit mode you can create an effect as if different speakers were used (p.51). The way in which the overdrive effect applies will depend on the type of speakers. For example if rotary speaker (Type I/Type II) is selected as the speaker type, the sound will be distorted less than if another speaker type had been selected.*

Adding the Modulation of a Rotary Speaker (Rotary)

Rotary is an effect that is frequently applied to an organ, which adds modulation similar to that which occurs when a rotary speaker is used.
There are two types of rotary effect: fast and slow.

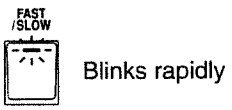


Changing the Rotational Speed of the Speaker

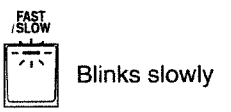
[FAST/SLOW]

This switches the speed of the rotary speaker.
When you press [FAST/SLOW], the rotational speed of the speaker will gradually change.

❍ Indicator blinking rapidly → FAST
The rotary speaker is rotating rapidly. Fast modulation will be applied.



❍ Indicator blinking slowly → SLOW
The rotary speaker is rotating slowly. Slow modulation will be applied.



* *You can specify the rotation speed of the speakers that will apply at this time.*
→ Rotary Woofer Speed (p.53)
→ Rotary Tweeter Speed (p.54)
You can specify the rate at which the rotational speed will change from slow to fast and from fast to slow.
→ Rotary Woofer Transition (p.53)
→ Rotary Tweeter Transition (p.53)

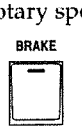
Stopping the Rotary Effect (Speaker Rotation)

[BRAKE]

This switches speaker rotation on/off.
When you press [BRAKE] to stop the speaker rotation, the rotation will stop gradually.

❍ When OFF
The rotary speaker is rotating. Modulation will apply.

❍ When ON
The rotary speaker is not rotating. Modulation will not apply.



[BRAKE] can be canceled by pressing [FAST/SLOW].

* *In this case, rotary speed status is switched.*

[BYPASS]

This switches the rotary effect on/off. It is convenient to use this while you are adjusting the pitch of the VK-7 to other instruments.

❍ When OFF

The rotary effect will apply. Modulation will be applied.

❍ When ON

The rotary effect will not apply. Modulation will not be applied.

How turning on [BRAKE] differs from turning on [BYPASS]

When [BRAKE] is ON the speaker will stop rotating and there will be no modulation. However the acoustical characteristics of the rotary speaker will remain in effect.

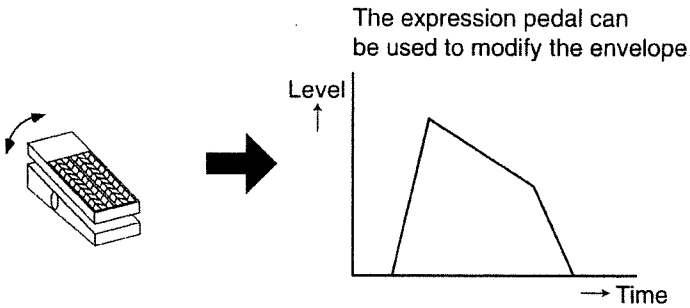
When "Type I" or "Type II" is selected for the speaker type, and if [BYPASS] is on, both the modulation and the acoustical characteristics of the rotary speaker will disappear.

* *When the Edit mode setting Amp&Speaker is set to Stack I, Stack II, Stack Mix, or Combo, pressing [BYPASS] will stop the speaker rotation but will not cancel the character of the amp.*

Adding Dynamics to the Volume (Expression pedal)

When a expression pedal such as an EV-5(Roland: optional) or FV-300L is connected to the EXP PEDAL (expression pedal) jack located on the rear panel, the overall volume of the entire VK-7 can be controlled by a expression pedal.

You can also use a expression pedal to add expression to your playing, or to modify the envelope (the way in which volume changes over time).



* *If you set the Edit mode setting Ext.Pedal 1 Assign or Ext.Pedal 2 Assign to "Orch Exp," the EXP PEDAL jack will control only the volume of the organ sound.*

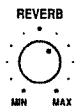
* *Even when the expression pedal is in the minimum position, the volume will not be "0."*

Adding Reverberance to the Sound (Reverb)

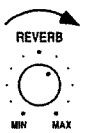
Reverb is an effect that adds reverberance to the sound as if you are playing in a concert hall.

REVERB knob

This adds reverb to the sound.



❍ Rotating the knob toward MAX (maximum)
The reverb will gradually become deeper. When the knob is rotated all the way to "MAX" the maximum effect will be heard.

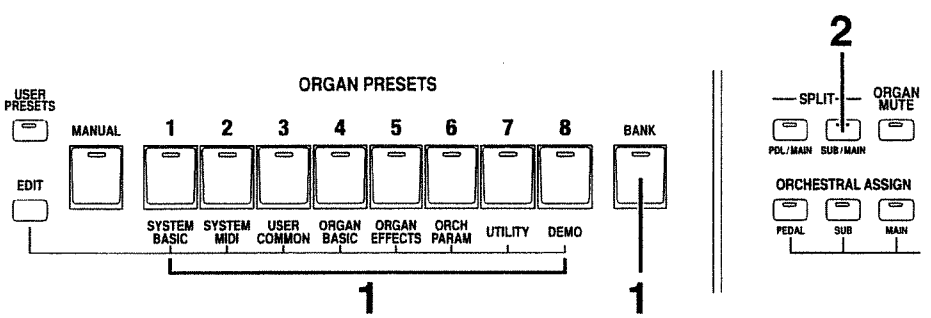


❍ Rotating the knob toward MIN (minimum)
The reverb will gradually become less. When the knob is rotated all the way to the MIN position, the minimum effect will be heard.

* *You can change the type of reverb and adjust the send level (p.42). For details refer to Owner's Manual "Adding Reverberation to the Sound (Reverb)" (p.65).*

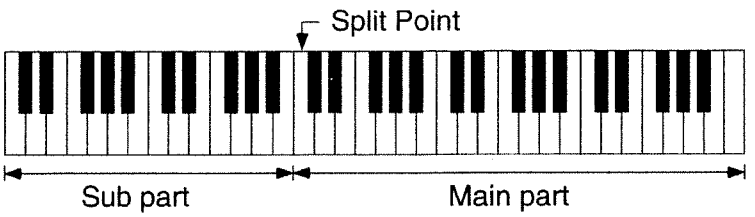
Playing Different Sounds in the Lower and Upper Areas of the Keyboard (Split)

You can divide the keyboard into two areas, and play different sounds in each area. This is called a "split." Let's play different organ sounds in each area.
The point at which the keyboard is divided is called the "split point." With the factory settings, the split point is set to "C4" (Middle C). The split point can be changed by the Edit mode setting "Split Point" (p.63).



1. Select an Organ Preset (p.18).

2. Press the SPLIT [SUB/MAIN] button.
The [SUB/MAIN] indicator will light.
[SUB/MAIN] divided the keyboard into two areas, and assigns the Main part and Sub part of the currently selected Organ Preset to these areas.

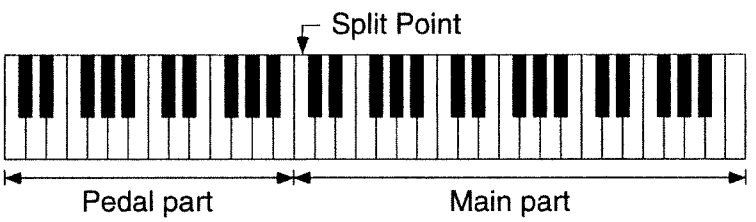


When the SPLIT [SUB/MAIN] or [PDL/MAIN] button is pressed, the sound assigned to Main will be played in the right-hand keyboard area.

3. Play the keyboard.
Divided at Split Point, the right-hand and left-hand areas will now play different organ sounds.

* *These settings can be saved as a User Preset (p.72). These settings cannot be saved in an Organ Preset.*

Each Organ Preset contains three types of sound: one each for the Main part, Sub part and Pedal part. → "About the Sounds" (p.37)
When the power is turned on, the Main part sound of the Organ Preset will be ready to play, and it will not be possible to play the other parts on the VK-7 itself. However by using split play, you will be able to play the Sub part or the Pedal part as well. If you wish to play the Pedal part, press the SPLIT [PDL/MAIN] button in step **2.** [PDL/MAIN] will divide the keyboard into the Main part and the Pedal part.



■ In a Split Play, the pitch of the Main part, Sub part and Pedal part can be adjusted in 1-octave units.

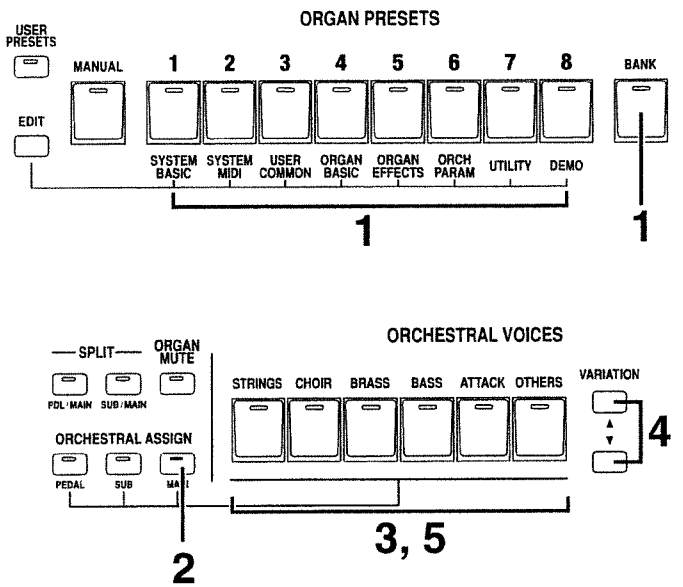
→ Octave Shift Main Keyboard (p.64)
→ Octave Shift Sub Keyboard (p.64)
→ Octave Shift Pedal Keyboard (p.64)

Combining a Non-Organ Sound to Make a New Sound (Orchestral Voice)

The VK-7 contains a variety of sounds (Orchestral Voices) that let you add variety to organ sounds and to your playing.
By layering an Orchestral Voice together with an organ sound you can add "snap" or depth to your playing, or by splitting the keyboard you can play an organ sound and an orchestral sound separately in the left-hand and right-hand areas.

Layering an Orchestral Voice With an Organ Preset

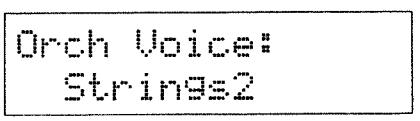
By layering an Orchestral Voice together with an organ sound you can add variety to the organ sound.



1. Select an Organ Preset (p.18).

2. Press ORCHESTRAL ASSIGN [MAIN].
The [MAIN] indicator will light.

3. Press an ORCHESTRAL VOICES sound group button.
The indicator of the sound group button will light.
The display will indicate the name of the Orchestral Voice that is currently selected for the button that you pressed. After a brief time the previous display will reappear.



When Strings2 is selected

4. Press VARIATION[▲][▼] to select a sound within the sound group.
The indicator of the sound group button will blink.
The display will indicate the name of the Orchestral Voice, and this will change when you press the VARIATION[▲][▼] buttons.

* *At this time, the Orchestral Voice and the organ sound will play as a layer. You can press [ORGAN MUTE] to mute the organ sound, so that you can hear how it differs from the Orchestral Voice.*

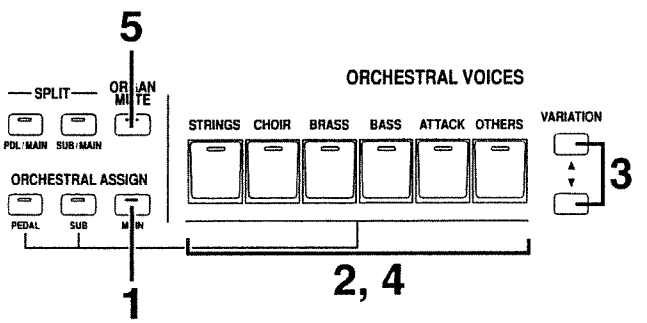
5. Press the button that you pressed in step **3** to confirm the Orchestral Voice.
The indicator of the button you pressed in step **3** will change from blink to lit.
Play the keyboard. The Orchestral Voice will be layered together with the organ sound.
Use the ORCHESTRAL LEVEL knob to adjust the volume of Orchestral Voice.

* *If you press [EXIT] before finalizing your choice Orchestral Voice, you will return to the condition preceding step* **3**.

* *Split settings can be saved as a User preset (p.72). These settings cannot be saved in an Organ Preset.*

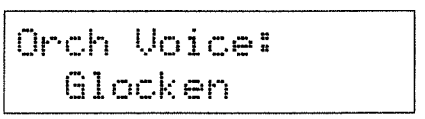
Playing Only an Orchestral Voice

The VK-7 provides an Organ Mute function that lets you play only the Orchestral Voice. Although if you select the Orchestral Voice the organ sound and the Orchestral Voice will sound as a layer, you can mute just the organ sound so that the Orchestral Voice alone will sound.



1. Press ORCHESTRAL ASSIGN [MAIN].
The [MAIN] indicator will light.

2. Press an ORCHESTRAL VOICES sound group button.
The indicator of the sound group button will light.
The display will indicate the name of the Orchestral Voice currently selected for the button that you pressed. After a short time, the previous display will reappear.



When Glocken is selected

3. Press VARIATION[▲][▼] to select a sound from within the sound group.
The indicator of the button you pressed in step **2** will change from lit to blinking.
The display will indicate the name of the Orchestral Voice.

4. Press the button that you pressed in step **2** to confirm the Orchestral Voice.
The indicator of the button you pressed will change from blinking to lit.
If you now play the keyboard, the organ sound and Orchestral Voice will sound together.

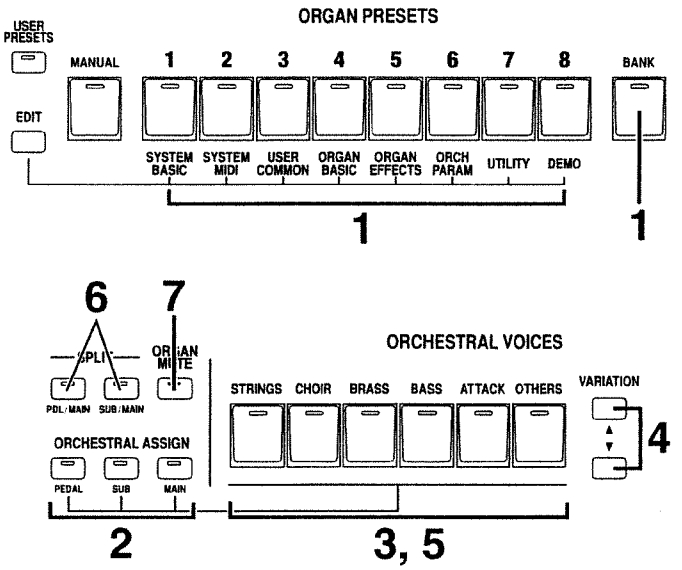
5. Press [ORGAN MUTE] to mute the organ sound.
The [ORGAN MUTE] indicator will light.
Play the keyboard. Now the organ sound will not be heard, and only the Orchestral Voice will play.

* *If you press [EXIT] before finalizing your choice Orchestral Voice, you will return to the condition preceding step* **2**.

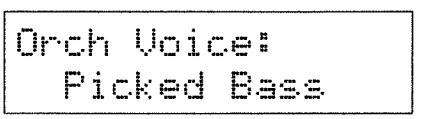
* *This settings can be saved as a User Preset (p.72). The setting cannot be saved in an Organ Preset.*

Playing the Bass in the Left Hand (Split)

The Split function has already been discussed earlier, but here we will explain how to split an organ sound with an Orchestral Voice. This is convenient when you wish to play the melody with an organ sound and play the bass using a bass sound, with just the keyboard of the VK-7 alone.



1. Select an Organ Preset (p.18).
2. Press any one of the ORCHESTRAL ASSIGN [MAIN] [SUB] [PEDAL] buttons to select the part to which the Orchestral Voice will be assigned.
   The indicator of the button you pressed will light.
3. Press one of the ORCHESTRAL VOICES sound group buttons.
   The indicator of the sound group button will light.
   The display will indicate the name of the Orchestral Voice currently selected for the button that you pressed. After a short time, the previous display will reappear.



When Picked Bass is selected.

4. Press VARIATION[▲][▼] to select a sound.
   The indicator of the sound group button will change from lit to blinking.
   The display will indicate the name of the Orchestral Voice, and this will change each time you press VARIATION[▲][▼].
5. Press the sound group button to confirm the Orchestral Voice.
   The indicator of the sound group button will change from blinking to lit.
6. Press [SUB/MAIN] or [PDL/MAIN] to split the keyboard.
   The indicator of the button you pressed will light.
   In this condition, playing the keyboard of the part to which the Orchestral Voice is assigned will play the organ sound and the Orchestral Voice together.

7. Press [ORGAN MUTE] to mute the organ sound that is layered with the Orchestral Voice.
The [ORGAN MUTE] indicator will light.
Play the keyboard. The part for one hand will play the organ sound, and the part for the other hand will play the Orchestral Voice.
Use the ORCHESTRAL LEVEL knob to adjust volume of Orchestral Voice.

* *These settings can be saved as a User Preset (p.72). They cannot be saved in an Organ Preset.*

In step 2,

○ If you press [MAIN]
If you wish to play the organ sound of the Sub part, press [SUB/MAIN].
If you wish to play the organ sound of the Pedal part, press [PDL/MAIN].

* *If the Orchestral Voice is assigned to the "MAIN" part, it will not be possible to play only the Main part sound of the Organ Preset.*

○ If you press [SUB]
If you wish to play the organ sound of the Main part, press [SUB/MAIN].

* *With Split in effect, pressing [PDL/MAIN] will cause both the Main part and the Pedal part of the selected Organ Preset to be sounded--each in their own keyboard zone. It will not be possible to play an Orchestral Voice.*

* *If the Orchestral Voice is assigned to the "SUB" part, it will not be possible to play only the Sub part sound of the Organ Preset.*

○ If you press [PEDAL]
If you wish to play the organ sound of the Main part, press [PDL/MAIN].
It is not possible to play the organ sound of the Sub part.

* *With Split in effect, pressing [SUB/MAIN] will cause both the Main part and the Sub part of the selected Organ Preset to be sounded--each in their own keyboard zone. It will not be possible to play an Orchestral Voice.*

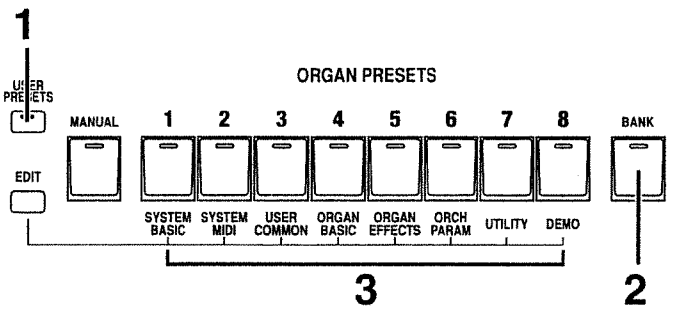
* *If the Orchestral Voice is assigned to the "PEDAL" part, it will not be possible to play only the Pedal part sound of the Organ Preset.*

Simultaneously Switching Sounds and Settings (User Presets)

User Presets already contain combinations of organ sounds and Orchestral Voices. By selecting a User Preset, both sounds and settings can be switched simultaneously. User Preset settings that you have modified can also be overwritten onto a User Preset and saved.

Selecting a User Preset

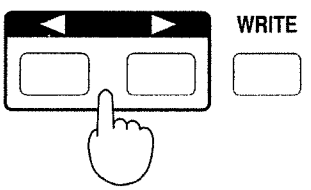
Select and try out the various User Presets to see what settings they contain.
User Presets are selected by specifying the bank and the number of the User Preset within the specified bank(Number).

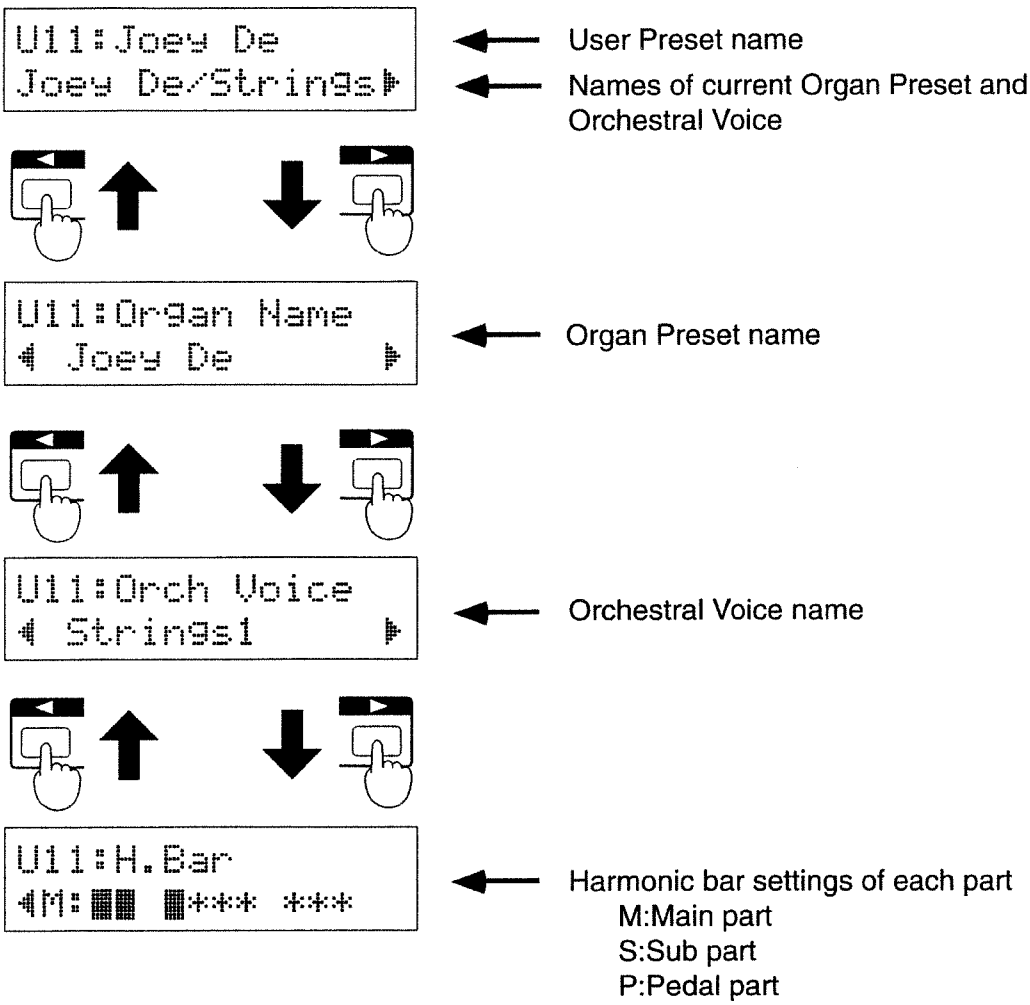


1. Make sure that the [USER PRESETS] indicators are lit.
If the indicator is dark, press [USER PRESETS] to make the [USER PRESETS] indicators light.

2. Press [BANK] to select the bank.
When the [BANK] indicator is dark, bank 1 is selected. When the [BANK] indicator is lit, bank 2 is selected.

3. Press [1] – [8] to select a User Preset.
The button indicator will light.
Play the keyboard. Notice the variety of settings, some with layered sounds and other with split sounds.
When a User Preset is selected, you can press [<][>] to switch between four types of display screen.

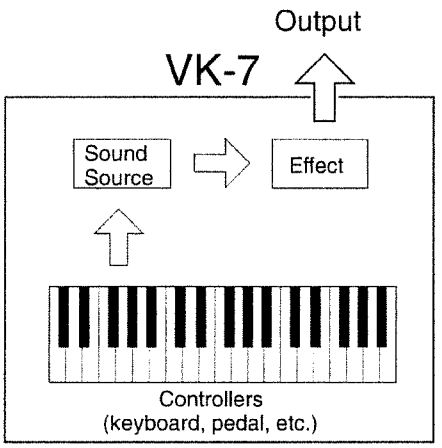



U11:Joey De
Joey De/Strings
User Preset name
Names of current Organ Preset and Orchestral Voice
U11:Organ Name
Joey De
Organ Preset name
U11:Orch Voice
Strings1
Orchestral Voice name
U11:H.Bar
M:
Harmonic bar settings of each part
M:Main part
S:Sub part
P:Pedal part

How the VK-7 is Organized

The Structure of the VK-7

The VK-7 consists of a controller block, a sound source block, and an effect block.



- Controller
  Controllers refer to the keyboard, harmonic bars, the front panel buttons, and the pedal switches or expression pedals connect to the rear panel. By operating these controllers, you can play sounds and modify them.

- Sound source
  The sound source is the block which produces the sound. Data from the VK-7's controllers causes this block to produce sound. MIDI messages transmitted from a sequencer or other MIDI device connected to the VK-7 can also cause the sound source to produce sound.

About the Main part / Sub part / Pedal part

The VK-7 has three parts: a Main part, Sub part, and Pedal part. An organ sound or Orchestral Voice can be assigned to each of these parts. When an Organ Preset is selected, the keyboard of the VK-7 will automatically play the organ sound that is assigned to the Main part. If you wish to play the Sub part or Pedal part, you can use the Split function (p.29) or assign the Sub part or Pedal part to another keyboard connected to the VK-7 (p.97).

- Effects
  The effect block is where effects are added to the sound from the sound source block. The sound can be modified in a variety of ways by adding effects. The VK-7 provides chorus, vibrato, ring modulator, overdrive, rotary and reverb effects.

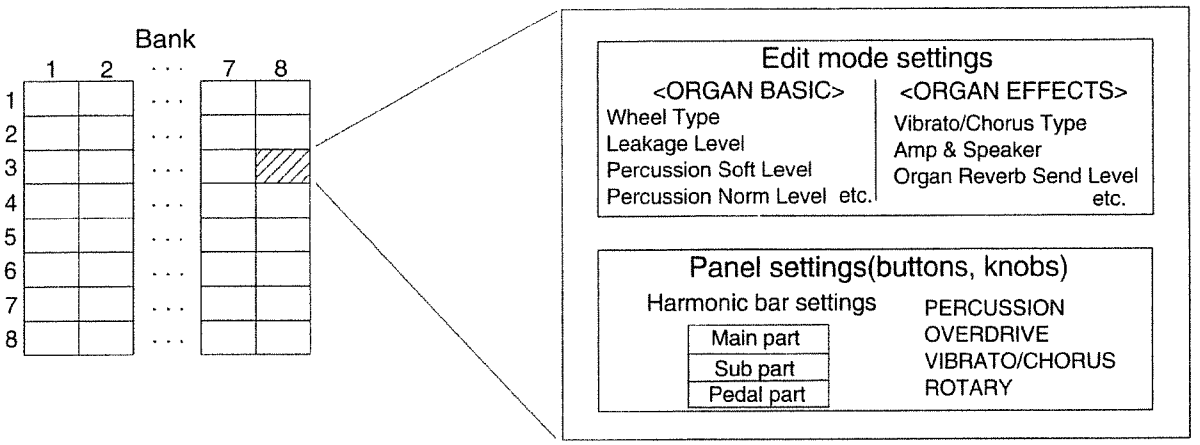
About the Sounds

The VK-7 contains three types of sounds and settings.

About the Organ Presets

VK-7 provide 64 types of Organ Presets (organ sound). Eight Organ Presets are organized into one group ("Bank"), and there are eight groups.

Each Organ Preset has three settings for the harmonic bars: for the Main part, for the Sub part, and for the Pedal part.
The tone can be modified using the harmonic bars, and by knobs and buttons such as percussion, chorus/vibrato, overdrive, rotary and reverb.
Settings other than the harmonic bars will apply in common to all three parts.



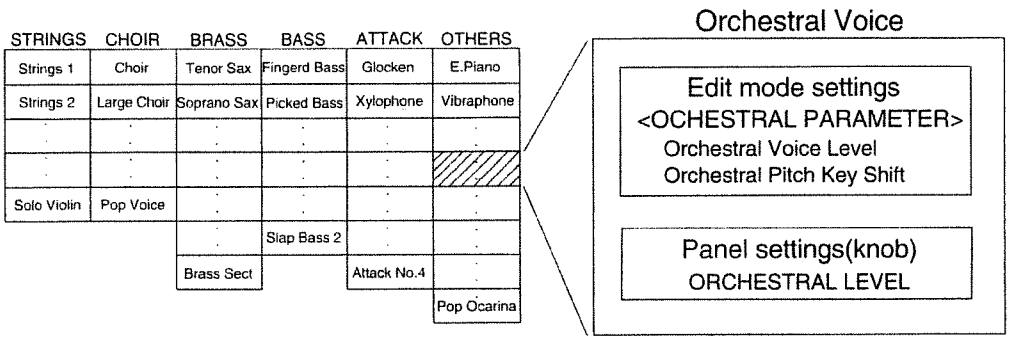
* *Percussion will not be applied to the sound of the Pedal part. You can specify that it apply either to the Main part or the Sub part.*

→ *Percussion Assign (p.49)*

Use the HARMONIC BAR PART buttons [MAIN], [SUB] and [PEDAL] to select the part whose sound will be adjusted by the harmonic bars (p.98).

About the Orchestral Voices

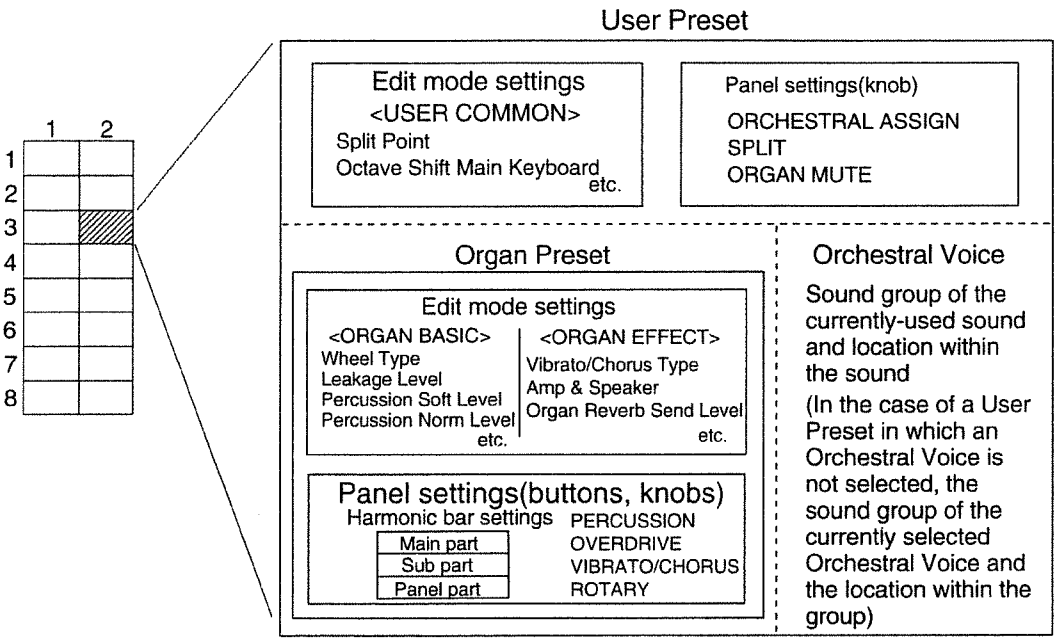
The Orchestral Voices section contains sounds other than organ sounds.
These are organized into six groups: STRINGS, CHOIR, BRASS, BASS, ATTACK, and OTHERS. Within each group, you can select sounds by pressing VARIATION[▲][▼].
For the Orchestral Voices, you can make settings such as attack and decay, volume, velocity curve, chorus and reverb.



About the User Presets

User Presets are combinations of Organ Presets and Orchestral Voices. 16 User Presets are stored in memory of VK-7. These are organized into two banks, with eight user presets in each bank.

These contain settings which specify different sounds that are to be layered, or how the keyboard is to be divided in two with a different sound in each area.



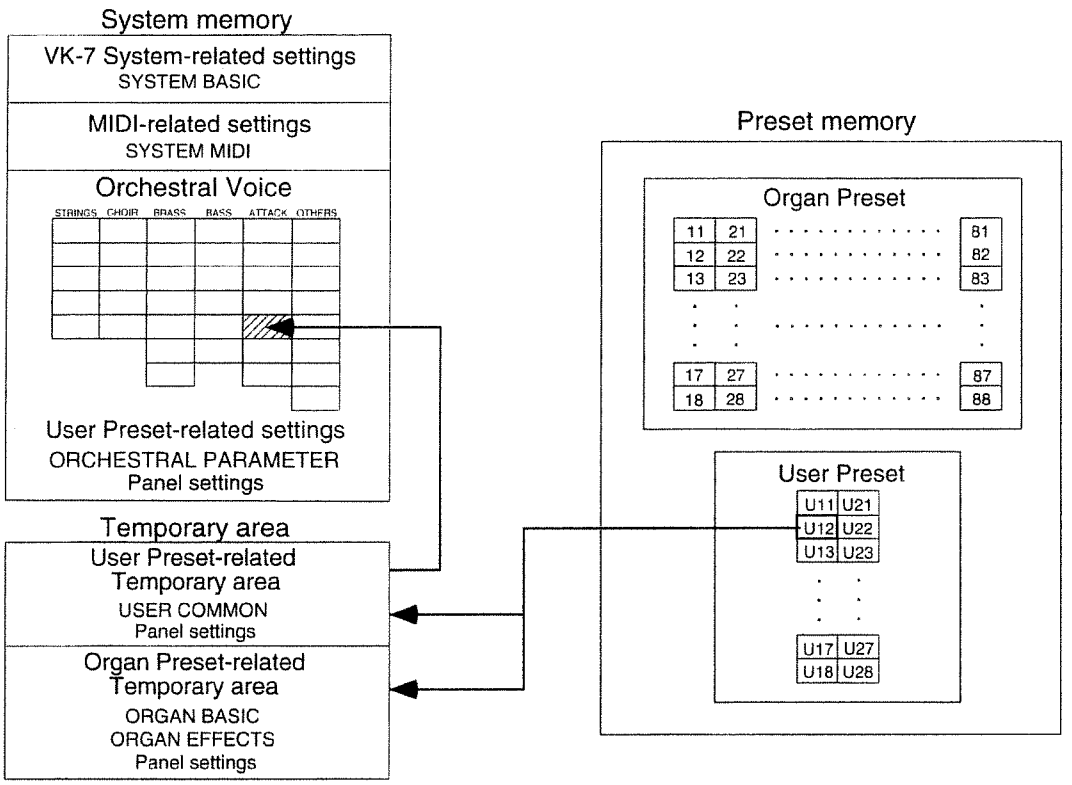
* *The organ sounds of a User Preset do not simply contain address information such as "Organ Preset number XX," but contain their own copy of the actual settings of Organ Preset number XX. This means that even if you modify the settings of the original Organ Preset, the organ sounds of the User Preset will not change.*

Sounds and Memory

When you select an Organ Preset or User Preset, the settings are loaded from the location where they are stored (preset memory) into the area which determines how sound is produced (the temporary area). Settings which affect the entire VK-7 or settings related to MIDI (p.127) do not need to be saved after they have been modified.

* *Modifications you make to the settings in the temporary area are only temporary. If you select a different preset or turn the power off without saving, the modified settings in the temporary area will be lost. If you wish to keep your modifications, be sure to save them (p.70).*

The VK-7's memory is organized as follows.



When User Preset is selected

- System memory
  This contains the Edit mode SYSTEM BASIC settings, the Edit mode SYSTEM MIDI settings, and the Edit mode ORCHESTRAL PARAMETER data.
  When these settings are modified, the changes are stored automatically, so it is not necessary for you to store them manually.

- Preset memory
  Preset memory contains 64 Organ Presets and 16 User Presets. The settings in these preset memories will be overwritten when settings are modified and then saved.

- Temporary area
  When you select an Organ Preset or User Preset, the settings are loaded into this temporary area.
  There are two types of temporary area: "User Preset-related temporary area" and "Organ Preset-related temporary area." The area into which the data is loaded will depend on the type of settings that were selected.

  - **User Preset-related temporary area**
    When you select a User Preset, the Edit mode USER COMMON settings, and the panel settings for ORCHESTRAL ASSIGN, SPLIT, ORGAN MUTE, and ORCHESTRAL LEVEL will be loaded into this temporary area. When you perform the Save operation into a User Preset, these categories of data will be saved in the specified preset memory.

- **Organ Preset-related temporary area**
  When you select an Organ Preset or User Preset, the edit mode ORGAN BASIC and ORGAN EFFECTS settings, and the panel settings for the PERCUSSION buttons and the OVERDRIVE knobs etc. will be loaded into this temporary area. Selecting a User Preset will also cause data to be loaded into this area, but the data that is loaded will be the organ data from the User Preset memory, and not the data from the Organ Preset memory.

About the Effects

The following effects are built into the VK-7.

■ Vibrato

Vibrato adds modulation to the sound by cyclically raising and lowering the pitch of the sound. Vibrato will be applied if you assign vibrato to [VIBRATO/CHORUS] (p.50), and turn [VIBRATO/CHORUS] on. In Edit mode you can select from three different depths of vibrato. Vibrato can be applied to the Organ Preset alone, and cannot be applied simultaneously with chorus.

■ Chorus

Chorus adds a pitch-shifted sound to the original sound in order to add depth and spaciousness to the sound. It can be applied to Organ Presets and to Orchestral Voices. Also, chorus is applied independently to Organ Presets and Orchestral Voices.

● For an Organ Preset

Chorus will be applied when you assign Chorus to [VIBRATO/CHORUS] (p.50) and turn on [VIBRATO/CHORUS]. Chorus depth can be selected in three levels. Chorus cannot be applied simultaneously with vibrato.

● For an Orchestral Voice

Chorus will be applied when you raise the chorus send level (p.62).

■ Ring Modulator

The ring modulator uses the signal from an internal oscillator to produce ring modulation with the sound of the organ, producing bell-like sounds. This allows you to create characteristic sounds that have no sense of pitch.

■ Overdrive

Overdrive causes the sound to distort in a way similar to when a vacuum tube amp is used. This can be applied only to Organ Presets. You can adjust the depth of overdrive with OVERDRIVE knob. You can also specify the tone of the low range, mid range and high range (p.51) to modify the way in the sound will distort.

■ Rotary

Rotary adds modulation to the sound as when a rotary speaker is used. It can be applied only to Organ Presets. To apply a rotary effect, raise the volume of the rotary speaker (p.53), and turn off [BYPASS] and [BRAKE].

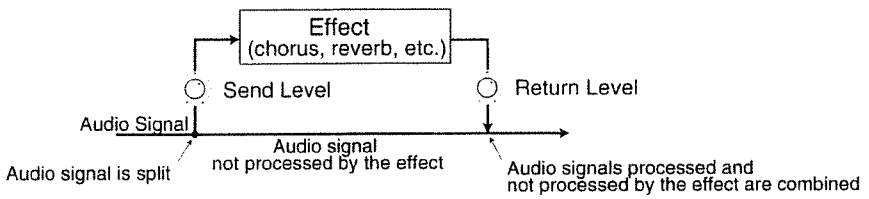
■ Reverb

Reverb adds the reverberation that is characteristic of a large acoustic space. It can be applied to Organ Presets, User Presets, and Orchestral Voices. Reverb can be applied by raising the corresponding send level for each (p.65). Rotate the REVERB knob to adjust the reverb return level.

For User Presets, you can specify the type of reverb (p.66). For Organ Presets and Orchestral Voice, the reverb that was selected for the last-selected User Preset will be used.

About return levels and send levels

The audio signal is split into two before effects are applied. Then, the effect is applied to one branch and the two branches are re-combined.



In this case, the level of the audio signal that is sent to the effect is referred to as the send level, and the level of the effect-processed audio signal that is mixed in is referred to as the return level.

About the VK-7's Modes

The functionality of the VK-7 is organized into various blocks, referred to as "modes." To select, modify or save a sound, you will select the mode that contains the desired functionality.

■ Organ Preset mode
In this mode you can select and play a single Organ Preset.

■ User Preset mode
In this mode you can select and play a single User Preset. Select this mode when you wish to play an Organ Preset and an Orchestral Voice as a layer, or to assign an Organ Preset and User Preset etc. to different areas of the keyboard (split).

■ Edit mode
Edit mode is where you can modify (edit) sounds and other settings (p.45).
In Edit mode you can make the following settings.

- USER COMMON, ORGAN BASIC, ORGAN EFFECTS, ORCHESTRAL PARAMETER
  Modify settings related to the sound of an Organ Preset, User Preset or Orchestral Voice. Select this mode when you wish to adjust the various parameters which determine the character of a sound to create your own original sounds.
- UTILITY
  Here you can perform various operations such as copying Organ Presets and User Presets or exchanging (swapping) presets between memories, or initializing the memory (p.77). You can also use the Factory Setup function to restore all settings of the VK-7 to their factory settings (p.88).
- SYSTEM BASIC, SYSTEM MIDI
  Here you can set parameters which affect the operation of the entire VK-7, such as making fine adjustments to the overall pitch of the VK-7 (Master Tune), adjusting the brightness of the display, and setting MIDI channels.
- DEMO
  Here you can playback the demo songs that are built into the VK-7 (p.89).

■ Write mode
In this mode, Organ Presets or User Presets whose settings you have modified can be saved into memory (p.70).

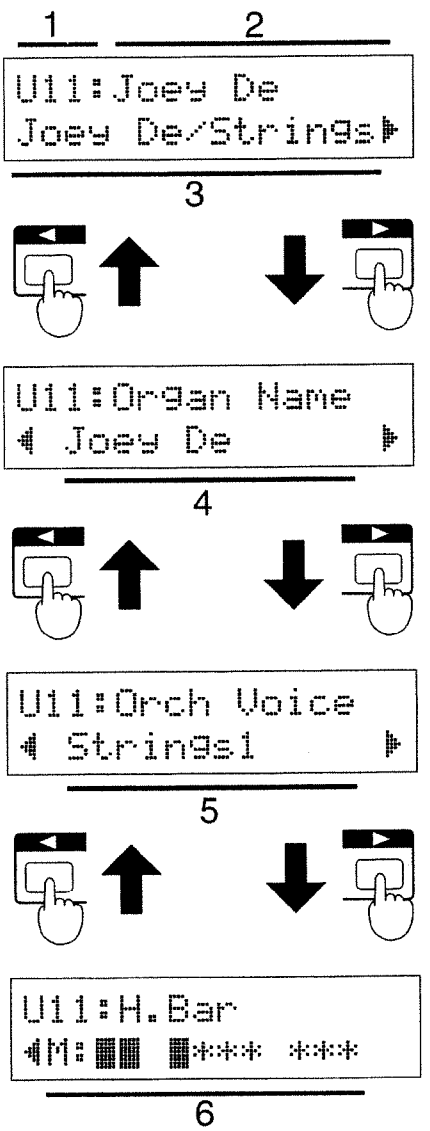
* *For Orchestral Voices it is not necessary to perform the save operation.*

* *If after modifying settings, you turn the power off or select another preset without saving, your changes will be lost.*

If you want to keep your modified settings, be sure to use the Write operation.

About the Screen Display

● User Presets
There are four types of screen display for User Presets.
Use [<][>] to switch display pages.



1. User Preset bank and number within the bank
"U" indicates a User Preset.
During editing (i.e., when settings have been modified but not yet saved), the ":" in the display will change to "+."

2. User Preset name

3. • Organ Preset name
• The Orchestral Voice that is used

* *If the User Preset contains only organ, the currently-selected Orchestral Voice will be displayed.*

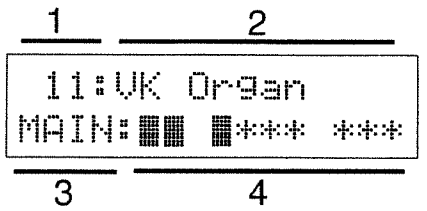
4. Organ Preset name

5. The currently-used Orchestral Voice

* *If the User Preset contains only organ, the currently-selected Orchestral Voice will be displayed.*

6. • The organ part that can be set by the harmonic bars of the panel
• The harmonic bar settings of that part
"M" indicates the Main part, "S" the Sub part, and "P" the Pedal part. Use the HARMONIC BAR PART buttons [MAIN][SUB][PEDAL] to switch the part that will be set.

● Organ Presets



1. Organ Preset bank and number within the bank
During editing (i.e., when settings have been modified but not yet saved), the ":" in the display will change to "+."

2. Organ Preset name

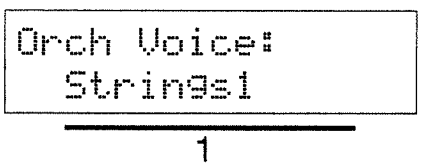
3. The organ part which can be set by the harmonic bars of the panel

4. A graphic indication of the harmonic bar settings for that part
To switch the part that the harmonic bars will set, use the HARMONIC BAR PART [MAIN][SUB][PEDAL] buttons.

* *The "*" in the display indicates that the harmonic bar setting is "0."*
Harmonic bar "0" = the harmonic bar is pushed all the way in

* *The screen display for the pedal part will be 16' and 8' only. (When the Edit mode "Pedal H.Bar" setting is "Composite.")*

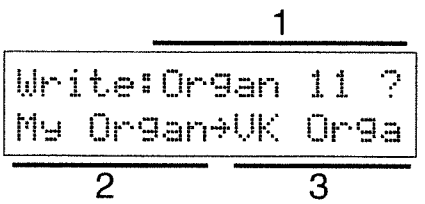
● Orchestral Voices



1. Orchestral Voice name

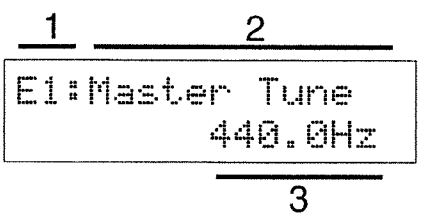
* *The screen display for an Orchestral Voice will appear for several seconds when a sound group button (p.11) or a variation button (p.11) is pressed.*

■ Write mode



1. Preset Number at Save Destination
2. Preset Name at Source
3. Preset Number at Save Destination

■ Edit mode



1. "E" indicates Edit mode.
"E1" indicates that Edit mode "1" (SYSTEM BASIC) is selected.
2. Name of the parameter being edited
3. Value of the parameter setting

Modifying Sounds in Detail and Saving Them (Edit mode)

In this owner's manual, the process of modifying sounds and settings is referred to as "editing," and the various settings which make up a sound are referred to as "parameters." This chapter explains the parameters which can be edited to make detailed modifications to the sound, and how to save the sounds and settings that you have modified.

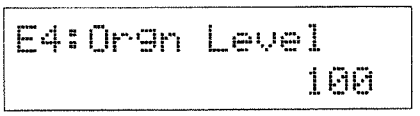
Modifying the Settings of an Organ Preset

Setting the Volume for Each Preset (Organ Level)

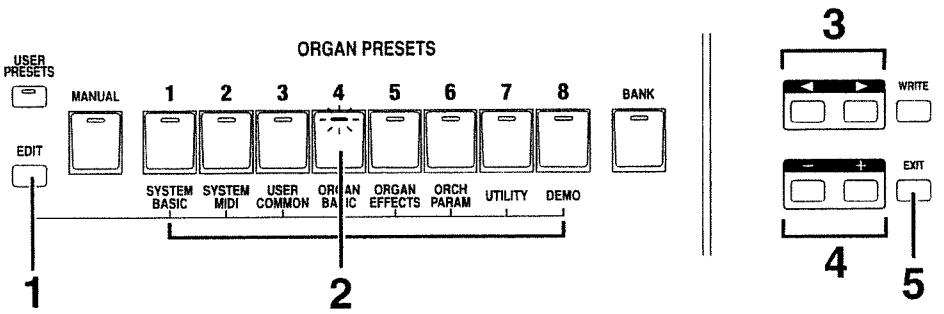
● Organ Level (0 - 127)

This parameter sets the volume of the organ sound. Normally it will simply set the volume of the organ sound, but it also allows you to adjust the balance between the organ and an Orchestral Voice.

Increasing the value will raise the volume.



< Setting the Organ Level >



1. Press [EDIT].
The [1] – [8] indicators will blink.

2. Press [4](ORGAN BASIC) to enter Edit mode.
Now only the [4] indicator will blink.

3. Press [<][>] to select "Orgn Level."

4. Press [+][–] to adjust the volume.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Creating a "Vintage Organ" Feel (Tone Wheel, Leakage Noise, Key Click)

The Tone Wheel, Leakage Noise and Key Click parameters are indispensable for recreating the electric organ sounds of the past.

■ Tone Wheel
A "tone wheel" is a mechanical device which electrically creates sound by rotating a large number of metal disks at a fixed speed. Teeth are cut into the rim of each disk at precise intervals, and when these teeth pass near an electrical coil, small electrical currents are generated which are then amplified as sound. The VK-7 digitally simulates the waveforms produced by such a tone wheel.

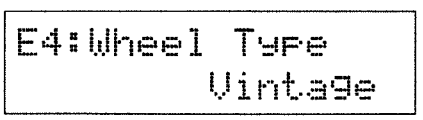
■ Leakage Noise
This is "leakage" of noise (crosstalk) onto note on tone wheel, which results from another tone wheels.
The volume of the leakage noise can be adjusted.

■ Key Click
This is the "blip" noise which occurs when a key is pressed or released. The volume of the key click can be adjusted.

In the early days of electric organs leakage noise and key click were considered undesirable, but it later became a valued and indispensable part of the character of the organ sound.

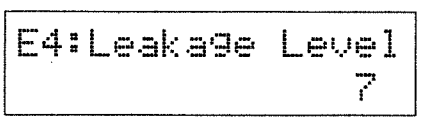
● Wheel Type (Vintage / Clean)
This selects the type of tone wheel. You can select either "Vintage" or "Clean" as the tone wheel type.

Vintage Tone wheel with much leakage noise.
Clean Tone wheel without leakage noise.

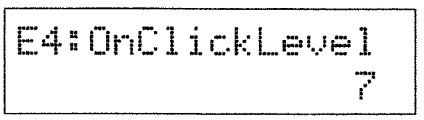


* *By selecting "Vintage" as the Wheel Type you can produce leakage noise. Independently of this, you can also add leakage noise by raising the Leakage Level.*

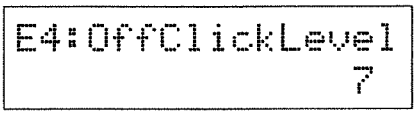
● Leakage Level (0 - 15)
Leakage noise can be added independently from the leakage noise included in the tone wheel.
Higher values will raise the volume of the leakage noise.



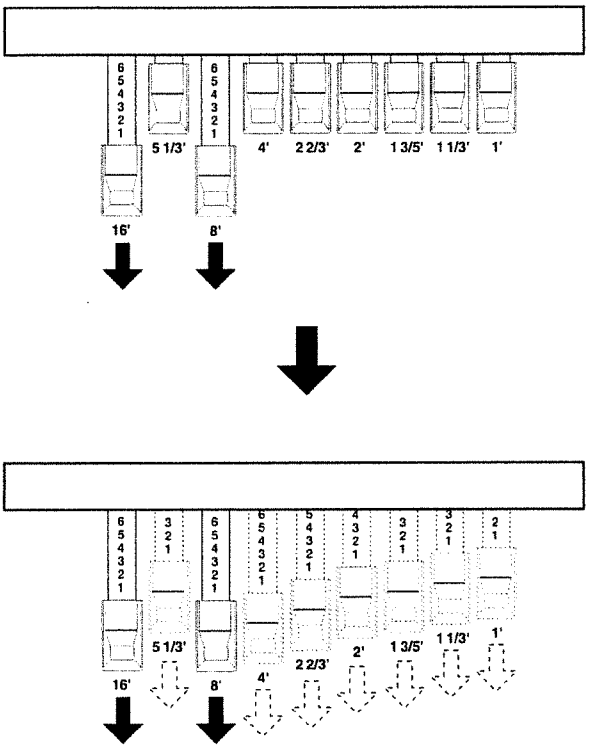
● Key On Click Level (0 - 15)
Specify the volume of the key-on click sound (the click that is heard when a key is pressed).
Higher values will raise the volume of the key click that is heard when the key is pressed.



● Key Off Click Level (0 - 15)
Specify the volume of the key-off click sound (the click that is heard when a key is released).
Higher values will raise the volume of the key click that is heard when the key is released.

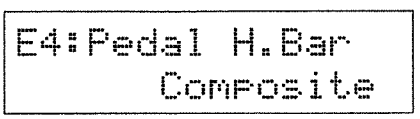


● Pedal H.Bar (Pedal harmonic bar) (Composite / Individual)
On vintage organs, two harmonic bars (16′ and 8′) are used to create the sound of the pedal part. However in actuality, moving these two harmonic bars automatically adds components of other harmonic bars as well.

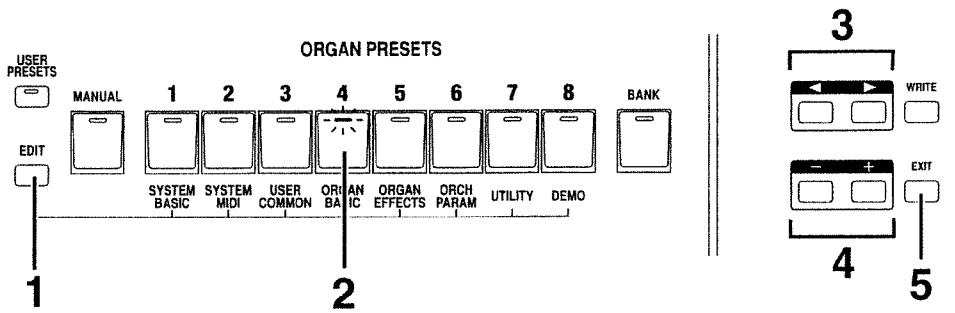


This setting specifies whether the harmonic bar settings for the pedal part will be made using two harmonic bars (as on a vintage organ) or nine harmonic bar (as for the other parts).

Composite Settings will be made using two harmonic bars (16′ and 8′).
Individual Settings will be made using all nine harmonic bars.



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [4](ORGAN BASIC) to enter Edit mode.
Now only the [4] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

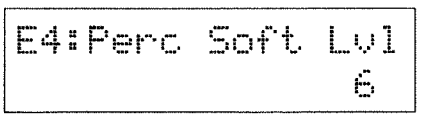
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

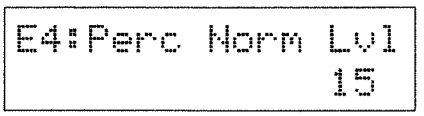
Percussion Settings

There are two types of percussion; second percussion and third percussion (p.23). In addition to the percussion type setting, you can specify how the volume of the percussion will change when [SOFT] is on or off, and how the decay time will change when [SLOW] is on or off.

● Percussion Soft Level (0 - 15)
Specify the volume of the percussion when [SOFT] is on.
Higher values will increase the volume of the percussion.

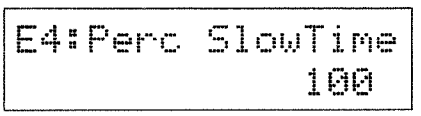


● Percussion Norm Level (0 - 15)
Specify the volume of the percussion when [SOFT] is off.
Higher values will increase the volume of the percussion.

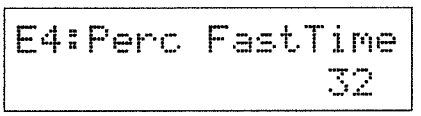


* *If you set the Percussion Soft Level above the Percussion Normal Level, the relation of the two volumes will be exchanged.*

● Percussion Slow Time (0 - 127)
Specify the percussion decay time when percussion [SLOW] is on (percussion slow).
Higher values will lengthen the decay time of the percussion.



● Percussion Fast Time (0 - 127)
Specify the percussion decay time when percussion [SLOW] is off (percussion fast). Higher values will lengthen the decay time of the percussion.

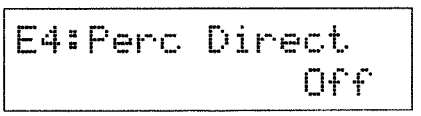


* *If you set the "Percussion Fast Time" longer than the "Percussion Slow Time", the relation of the two lengths will be exchanged.*

● Percussion Direct (On / Off)
You can specify that the overdrive, rotary and vibrato/chorus effects be applied to the sound created by the harmonic bars but not to the percussion. This will make the percussion stand out even more.

On Overdrive and rotary will not be applied to the percussion. Only reverb will be applied according to its setting.

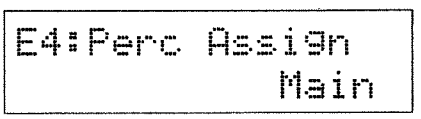
Off All effects other than vibrato/chorus will apply as usual.



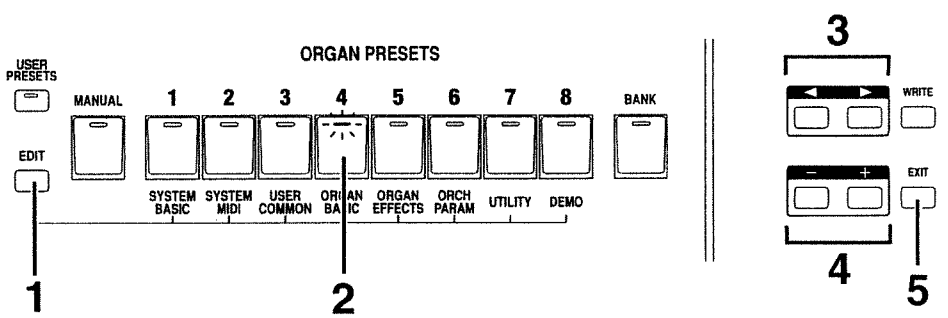
● Percussion Assign (Main / Sub)
Select the part to which the percussion settings will be assigned. Percussion can be assigned either to the Main part or to the Sub part (not both).
When you have connected another keyboard for use with the Sub part, it is effective to use this setting to assign percussion to the solo keyboard part.

Main Percussion will be assigned to the Main part.

Sub Percussion will be assigned to the Sub part.



< Making Percussion-related Settings >



1. Press [EDIT].
The [1] – [8] indicators will blink.

2. Press [4](ORGAN BASIC) to enter Edit mode.
Now only the [4] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Vibrato/Chorus Settings

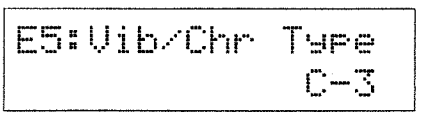
By pressing [VIBRATO/CHORUS] you can apply vibrato or chorus. You can choose from the three offered for both chorus and vibrato. Here you can specify the type of vibrato or chorus.

* *It is not possible to assign both vibrato and chorus simultaneously.*

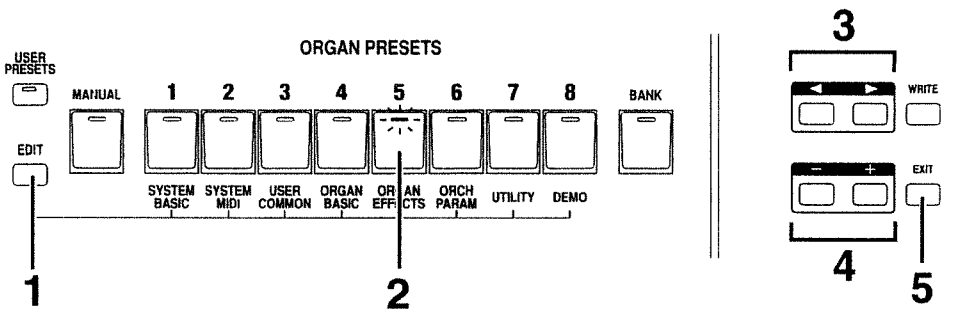
● Vibrato/Chorus Type (V-1 / V-2 / V-3 / C-1 / C-2 / C-3)
Select the type of vibrato or chorus that will be assigned to the [VIBRATO/CHORUS] button.

V-1 V-2 V-3 These are vibrato effects. They modulate the pitch of the sound. Higher values will produce a deeper vibrato.

C-1 C-2 C-3 These are chorus effects. They add depth and spaciousness to the sound. Higher values will produce a deeper chorus effect.



< Setting the Vibrato/Chorus Type >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [5](ORGAN EFFECTS) to enter Edit mode.
Now only the [4] indicator will blink.

3. Press [<][>] to select "Vib/Chr Type."

4. Press [+][–] to select the type of Vibrato/Chorus.

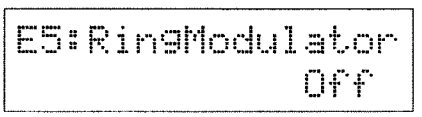
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

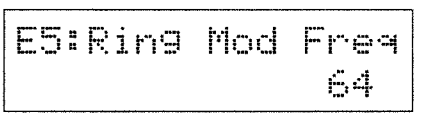
Giving the Organ Sound a Metallic Tone (Ring Modulator)

The VK-7 contains a built-in ring modulator. The ring modulator uses the signal from an internal oscillator to create ring modulation with the organ sound, producing bell-like sounds. This allows you to create specific sounds that have no sense of pitch.

● **Ring Modulator (On/Off)**
Switch the ring modulator on/off



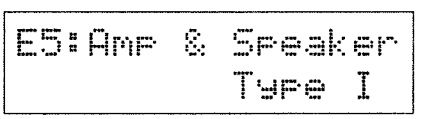
● **Ring Modulator Frequency (0-127)**
Control the frequency of the ring modulator's internal oscillator. Higher values will raise the frequency.



Overdrive Settings

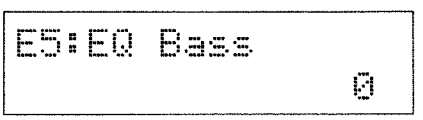
Overdrive distorts the sound to produce an effect similar to when a vacuum tube amp is used. Here you can make settings that determine the character of the amp to be simulated, and the tone of the low, middle and high frequency ranges.

● Amp & Speaker (Type I / Type II / Stack II / Stack I / Stack Mix / Combo)
Select the characteristics of the amp that is to be simulated.

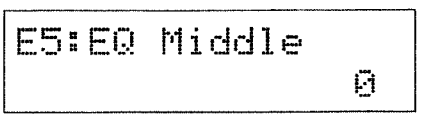


Type I Type II
A rotary speaker amp will be simulated.
Stack I Stack II Stack Mix
A large vacuum tube amp stack of the type most widely used by hard rock guitarists and indispensable to the British hard rock of the 70's will be simulated. When one of these choices is selected, heavy overdrive can be applied.
Combo
A combo-type amp used in the rock of the 60's will be simulated.

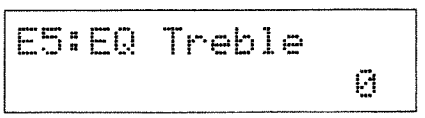
● EQ Bass (Rotary equalizer bass) (-5 - +5)
Adjust the tone quality of the low frequency range. Settings in the positive(+) direction will cause the low frequencies to be emphasized and settings in the negative(-) direction will cause the low frequencies to be attenuated.



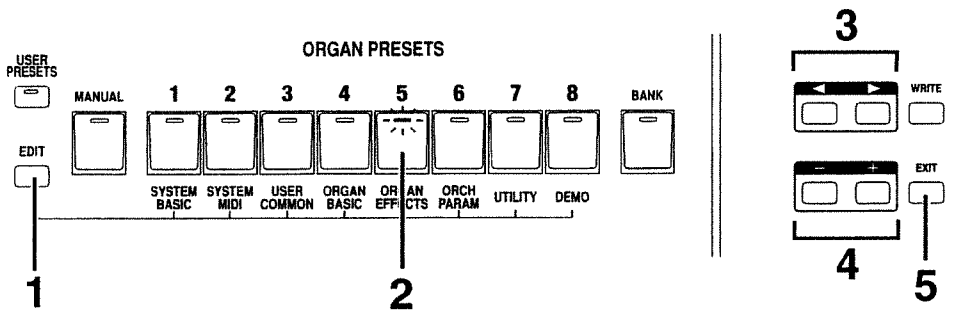
● EQ Middle (Rotary equalizer middle) (-5 - +5)
Adjust the tone quality of the middle frequency range. Settings in the positive(+) direction will cause the middle frequencies to be emphasized and settings in the negative(-) direction will cause the middle frequencies to be attenuated.



● EQ Treble (Rotary equalizer treble) (-5 - +5)
Adjust the tone quality of the high frequency range. Settings in the positive(+) direction will cause the high frequencies to be emphasized and settings in the negative(-) direction will cause the high frequencies to be attenuated.



< Making Overdrive-related Settings >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [5](ORGAN EFFECTS) to enter Edit mode.
Now only the [5] indicator will blink.

3. Press [<][>] to select the paramater whose value you wish to modify.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

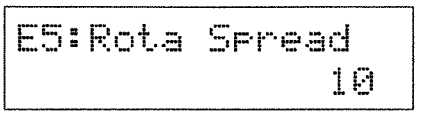
5. Press [EXIT] or [EDIT] to exit Edit mode.

Rotary Settings

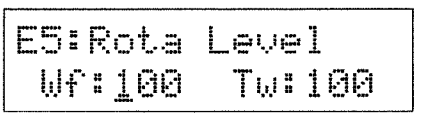
Here you can make settings related to the volume and the rotation of the rotary speaker.

* *If you do not want the speaker to rotate, press [BYPASS].*
With an "Amp&Speaker" setting of "Type I" or "Type II," pressing [BYPASS] will stop the speaker rotation and will also cancel the character of the amp.

● Rotary Spread (0 - 10)
Adjust the sense of stereo for the rotary speaker. As this value is increased, the sound will become more spacious when reproduced in stereo.

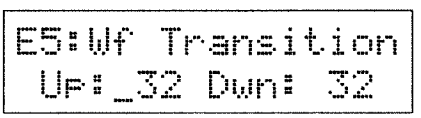


● Rotary Level (0 - 127)
Adjust the volume of the rotary speaker. Inside the cabinet of a rotary speaker are two speakers: a woofer (low frequency range speaker) and a tweeter (high frequency range speaker). These settings specify how each of the two speakers will rotate. As this value is increased, the volume will be louder.

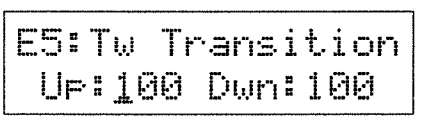


Wf Adjust the volume of the woofer (low frequency range speaker).
Tw Adjust the volume of the tweeter (high frequency range speaker).

● Rotary Woofer Transition (0 - 127)
Specify how rapidly the rotation of the woofer will shift from fast to slow or from slow to fast when you press [FAST/SLOW]. As this value is increased the shift will take place more rapidly.

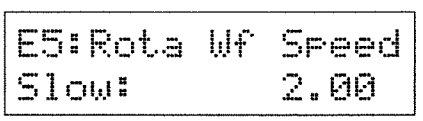


● Rotary Tweeter Transition (0 - 127)
Specify how rapidly the rotation of the tweeter will shift from fast to slow or from slow to fast when you press [FAST/SLOW]. As this value is increased the shift will take place more rapidly.
By setting this in conjunction with the Rotary Woofer Transition setting, you can give the sound a variety of different types of movement.

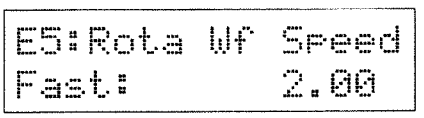


● Rotary Woofer Speed
These settings specify the rotation speeds of the woofer for the SLOW and FAST settings. As these values are increased the rotation will be faster.

Slow (0.00 - 10.00)
Specify the rotational speed of the woofer for the slow setting (when [FAST/SLOW] is in the SLOW position).

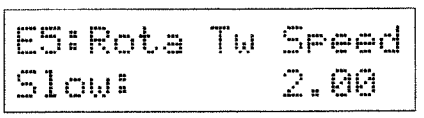


Fast (0.00 - 10.00)
Specify the rotational speed of the woofer for the fast setting (when [FAST/SLOW] is in the FAST position).

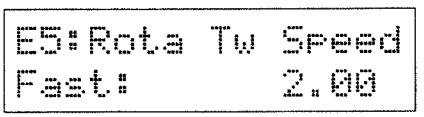


● Rotary Tweeter Speed (0 - 127)
These settings specify the rotation speeds of the tweeter for the SLOW and FAST settings. As these values are increased the rotation will be faster.

Slow (0.00 - 10.00)
Specify the rotational speed of the tweeter for the slow setting (when [FAST/SLOW] is in the SLOW position).

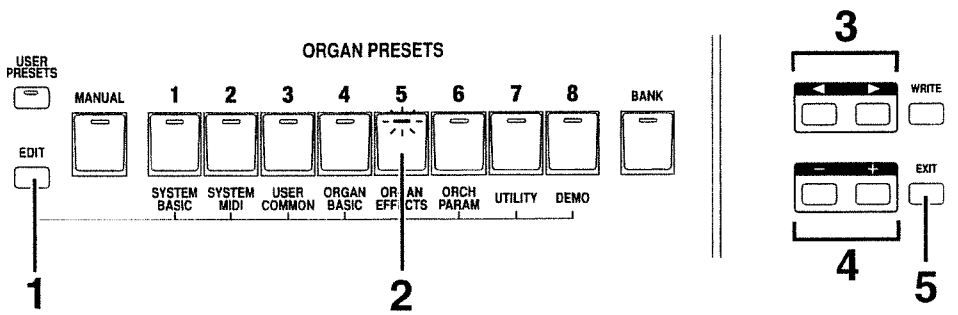


Fast (0.00 - 10.00)
Specify the rotational speed of the tweeter for the fast setting (when [FAST/SLOW] is in the FAST position).



< Making Rotary-related Settings >

■ Rotary Spread setting



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [5](ORGAN EFFECTS) to enter Edit mode.
Now only indicator [5] will blink.

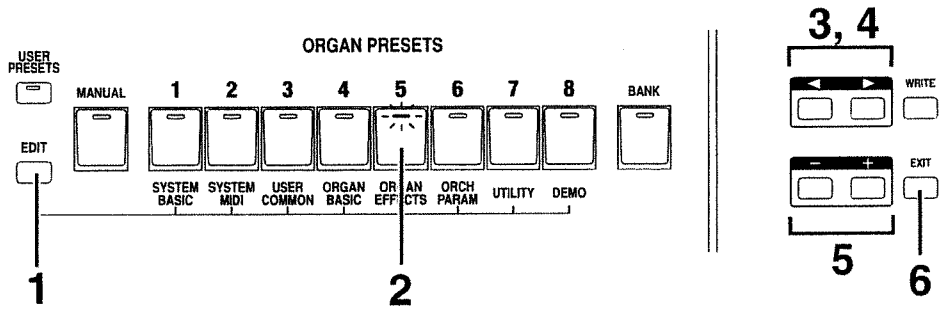
3. Press [<][>] to select "Rota Spread."

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

■ Settings other than Rotary Spread



1. Press [EDIT].
   Indicators [1] – [8] will blink.
2. Press [5](ORGAN EFFECTS) to enter Edit mode.
   Now only the [5] indicator will blink.
3. Press [<][>] to select the parameter whose setting you wish to modify.
4. Press [<][>] to select the parameter item that you wish to modify.
5. Press [+][–] to modify the value.

* *If you wish to continue modifying other parameters, press [<][>] to select another parameter instead of performing step* **6**, *or press [1] – [8] once again to move to another group within Edit mode.*

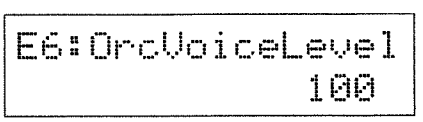
6. Press [EXIT] to exit Edit mode.

Modifying the Settings of an Orchestral Voice

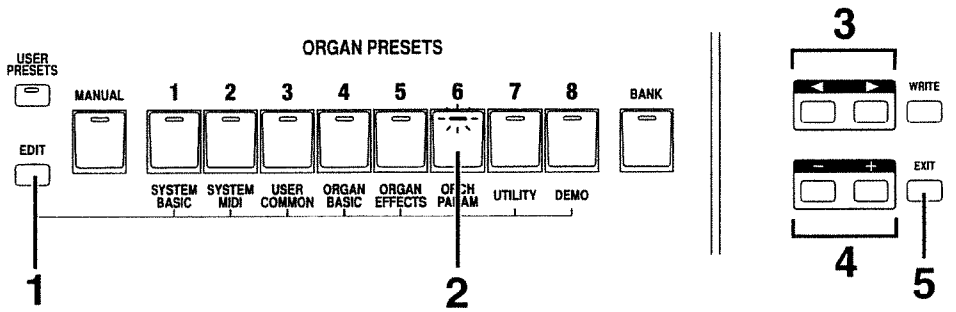
Setting the Volume For Each Orchestral Voice (Orchestral Voice Level)

You can specify an independent volume for each Orchestral Voice without modifying the overall volume.

● Orchestral Voice Level (0 - 127)
This parameter sets the volume of the Orchestral Voice.
In addition to adjusting the volume when an Orchestral Voice is played by itself, this parameter also allows you to adjust the balance between the organ sound and the Orchestral Voice when they are played as a User Preset.
Increasing the value will raise the volume.



< Setting the Orchestral Voice Level >



○ First, select the Orchestral Voice that you wish to modify.

1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select "OrcVoiceLevel."

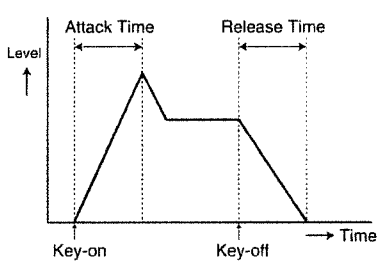
4. Press [+][–] to adjust the volume.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

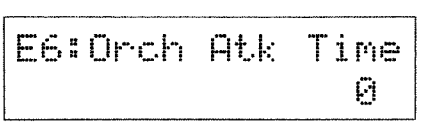
5. Press [EXIT] or [EDIT] to exit Edit mode.

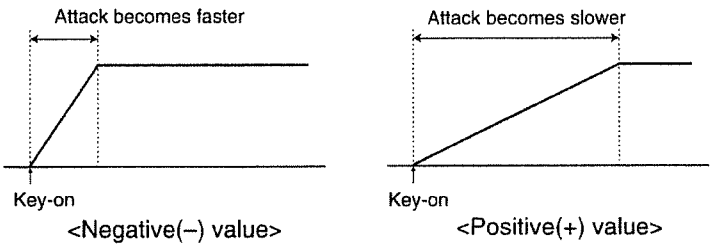
Modifying the Attack and Release of the Sound (Attack Time / Release Time)

You can adjust the time over which the volume reaches the maximum level after a note is played (Attack Time) and the time over which it decays to silence after a note is released (Release Time).

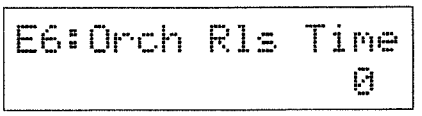


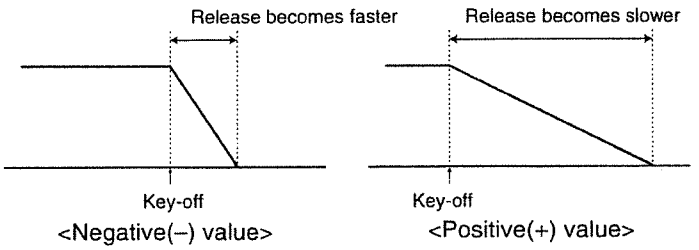
● Orchestral Voice Modify Attack Time (-50 - +50)
Adjust the Attack Time.
With the factory settings this is set to "0." Modify the value in the negative (-) direction to speed up the attack, or in the positive (+) direction to slow down the attack.



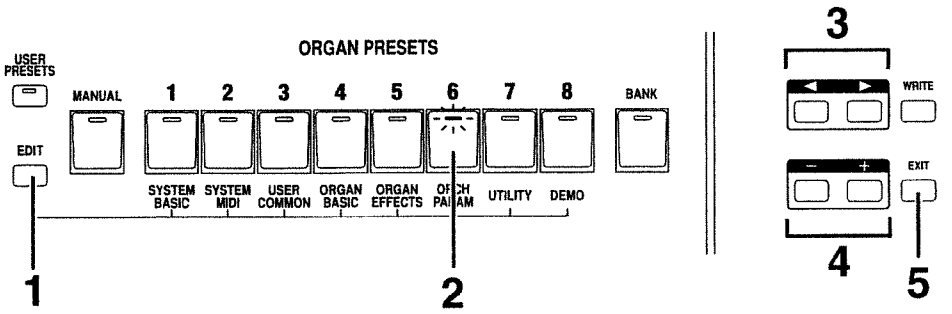


● Orchestral Voice Modify Release Time (-50 - +50)
Adjust the Release Time.
With the factory settings this is set to "0." Modify the value in the negative (-) direction to speed up the release, or in the positive (+) direction to slow down the release.





< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

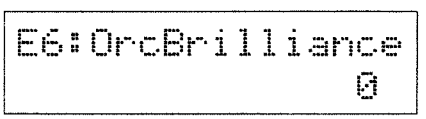
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

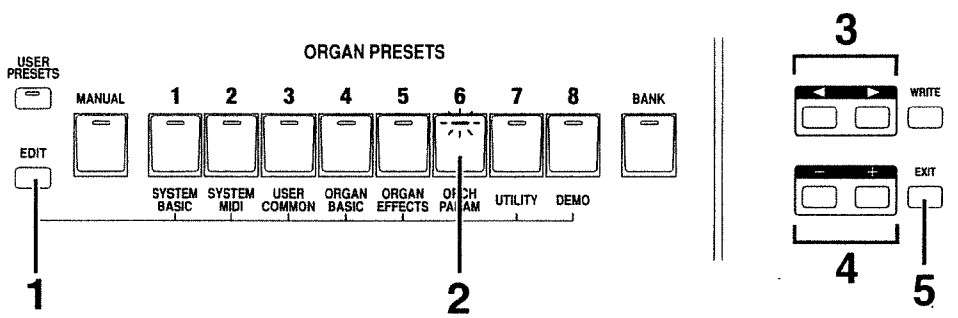
Boosting/Cutting the High Frequency Range (Brilliance)

Each Orchestral Voice has a filter which allows the high frequency range to be cut.
If the high frequency range is cut, the overtone structure of the sound will change and the sound will become correspondingly mellower.
Conversely if the high frequency range is boosted, the overtone structure of the sound will be modified to give it a harder tone.
This setting allows you to boost/cut the high frequency range.

● Orchestral Voice Modify Brilliance (-50 - +50)
Specify the amount by which the high frequency range of the sound of Orchestral Voice will be boosted or cut.
With the factory settings this is set to "0." Set a positive (+) value to boost the high frequencies, or a negative (-) value to cut the high frequencies.



< Setting the Orchestral Voice Modify Brilliance >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select "OrcBrilliance."

4. Press [+][–] to modify the setting.

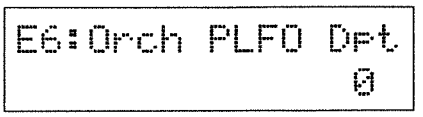
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

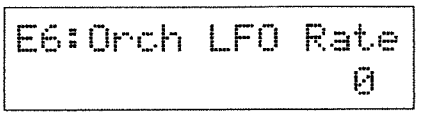
Modulating the Sound (LFO)

By using the LFO (Low Frequency Oscillator) you can create a variety of effects by modulating the pitch. This can be used to add delicate nuances to the sound.

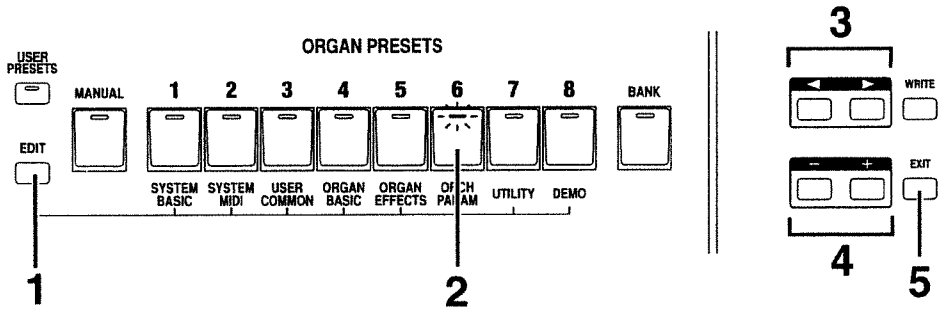
● Orchestral Voice Modify Pitch LFO Depth (-50 - +50)
Adjust the depth of the cyclic modulation in pitch (vibrato effect) of the Orchestal Voice.
With the factory settings this is set to "0." To deepen the effect specify a positive (+) value. To lessen the effect specify a negative (-) value.



● Orchestral Voice Modify LFO Rate (-50 - +50)
Specify the LFO speed of modulation (frequency) of the Orchestral Voice.
With the factory settings this is set to "0." To make modulation faster (i.e., to increase the frequency) specify a positive (+) value. To make modulation slower (i.e., to decrease the frequency) specify a negative (-) value.



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

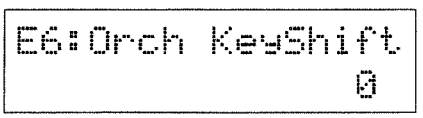
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

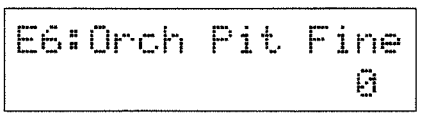
Adjusting the Pitch of an Orchestral Voice

An Orchestral Voice can be transposed, and fine adjustments can be made to the pitch of an Orchestral Voice.

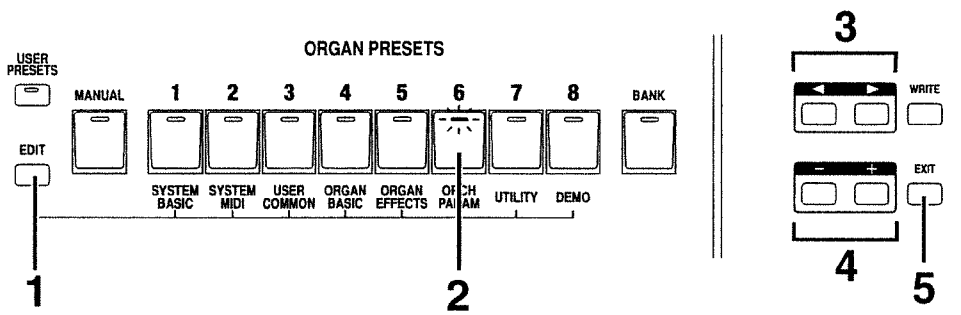
● Orchestral Pitch Key Shift (-24 - +24)
This setting allows the Orchestral Voice to be transposed upward or downward up to 24 semitones (two octaves) in steps of one semitone.
Specify a positive (+) value to transpose upward, or a negative value (-) to transpose downward.



● Orchestral Pitch Offset Fine (-50 - +50)
A fine adjustment in steps of one cent (1/100th of a semitone) can be made to the pitch of an Orchestral Voice, over a range of 50 cents upward or downward.
Specify a positive (+) value to raise the pitch, or a negative value (-) to lower the pitch.



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

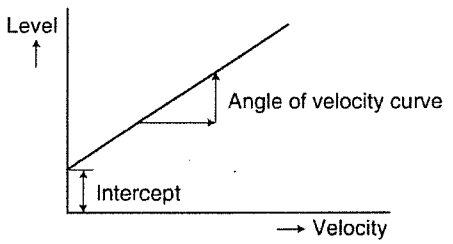
4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] once again to exit Edit mode.

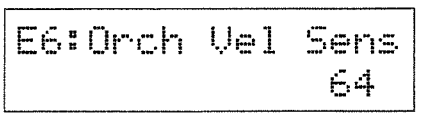
Causing Keyboard Dynamics to Affect the Volume (Velocity Sensitivity)

The speed (force) with which you play the keyboard is referred to as "velocity," and the VK-7 allows you to use velocity to modify the volume of an Orchestral Voice. The correspondence between different velocities and the resulting volume is referred to as the "velocity curve."
The velocity curve of the VK-7 is a straight line as shown below.

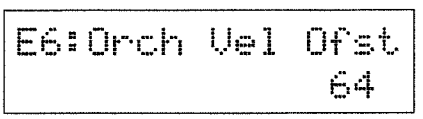


The following settings allow you to specify the velocity sensitivity.

- Orchestral Velocity Sens Depth (Orchestral velocity sensitivity depth) (0 - 127)
  This sets the angle of the velocity curve.
  The factory setting is "127." The higher this value is, the greater volume change will occur in response to variations in your keyboard playing dynamics. The lower this value is, the less volume change there will be in response to playing dynamics.

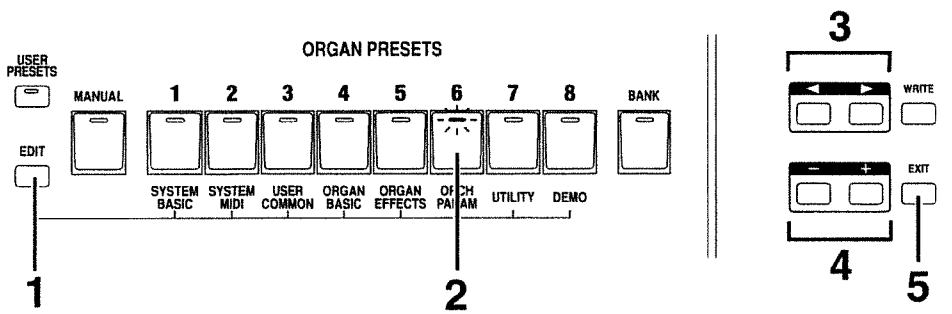


- Orchestral Velocity Sens Offset (Orchestral velocity sensitivity offset) (0 - 127)
  Specify the "intercept" of the velocity curve (i.e., the volume that will result when a note is played as soft as possible).
  The higher this value is, the louder the volume will be for the most softly-played notes.



* *Even if you set "Orchestra Velocity Sensitivity Offset" to a setting of "0," the Orchestral Voice will sound when you play the keyboard.*

< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

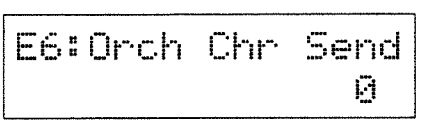
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

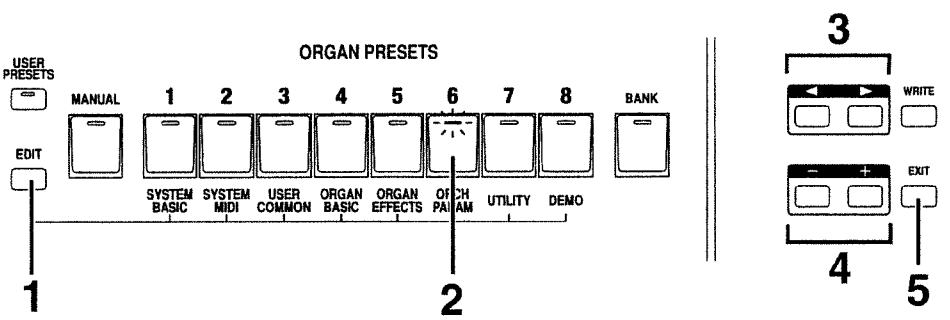
Adding Depth to the Sound (Chorus)

● Orchestral Chorus Send Level (0 - 127)
This specifies the send level of the chorus that is applied to Orchestral Voice.
As this value is increased the sound will be deeper and more spacious.

* *You cannot modify the speed and depth of the chorus effect.*



< Setting the Orchestral Chorus Send Level >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select "Orch Chr Send."

4. Press [+][–] to modify the send level.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

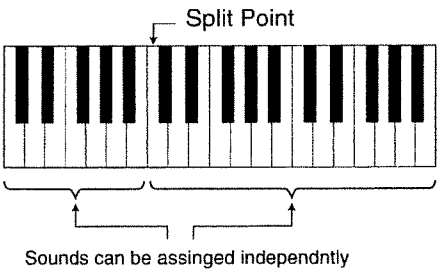
5. Press [EXIT] or [EDIT] to exit Edit mode.

Modifying the Settings of a User Preset

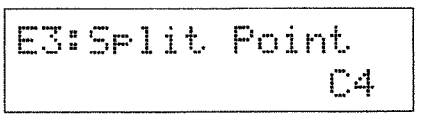
Here are the settings which allow you to modify a User Preset.

Specifying the Location at Which the Keyboard is Divided (Split Point)

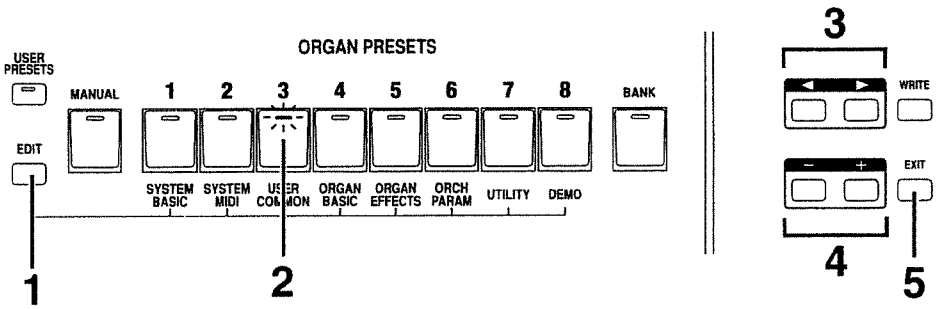
The keyboard can be divided (Split) into two areas and a different sound assigned to each area when you use split play.
The point at which the keyboard is divided is called the "split point."
The split point can be modified freely.



● Split Point (C2 - C7)
This setting determines the split point. The split point will be included in the right-hand keyboard area.
With the factory settings this is set to C4.



< Setting the Split Point >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [3](USER COMMON) to enter Edit mode.

3. Press [<][>] to select "Split Point."

4. Press [+][–] to modify the split point.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

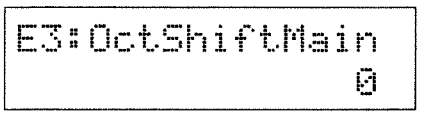
5. Press [EXIT] or [EDIT] to exit Edit mode.

Changing the Pitch in Octave Units (Octave Shift)

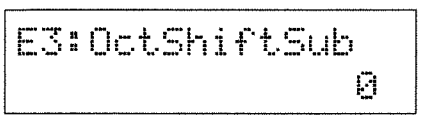
For each part of an Organ sound or Orchestral Voice, you can shift the pitch in one-octave steps when you use the split play. When the keyboard is split, the area in which each sound can be played will be narrower, and in some cases the desired pitch range will not be accessible. In such cases it is convenient to adjust the Octave Shift.

* *You can use the Octave Shift function only when you use the split play.*

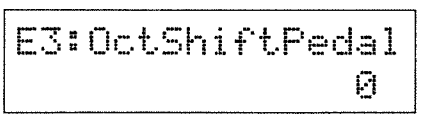
● Octave Shift Main Keyboard (-2 - +2)
Shift the pitch of the Main part of the Organ Preset or Orchestral Voice in one-octave units. The pitch can be shifted up to 2 octaves upward or downward.



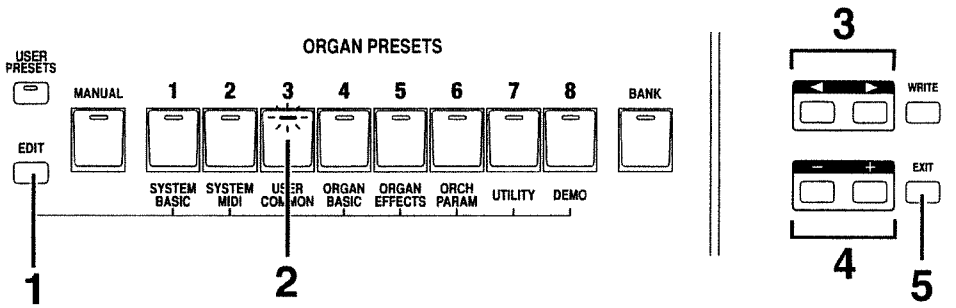
● Octave Shift Sub Keyboard (-2 - +2)
Shift the pitch of the Sub part of the Organ Preset or Orchestral Voice in one-octave units. The pitch can be shifted up to 2 octaves upward or downward.



● Octave Shift Pedal Keyboard (-2 - +2)
Shift the pitch of the Pedal part of the Organ Preset or Orchestral Voice in one-octave units. The pitch can be shifted up to 2 octaves upward or downward.



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [3](USER COMMON) to enter Edit mode.
Now only the [3] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

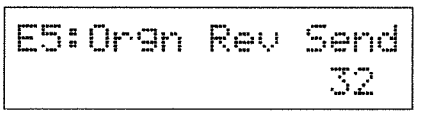
5. Press [EXIT] or [EDIT] to exit Edit mode.

Adding Reverberation to the Sound (Reverb)

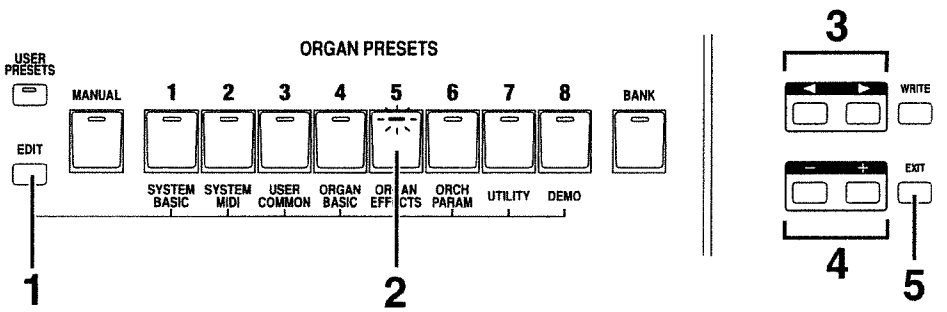
By adjusting the send level setting (p.42) you can adjust the amount of reverb that will be applied. User Presets also allow you to specify the type of reverb. The type of reverb that will apply to an Organ Preset will be the same as the reverb that was used by the last-selected User Preset.

* *The REVERB knob on the front panel adjusts the reverb return level.*

● Organ Reverb Send Level (0 - 127)
This adjusts the reverb send level of the Organ Preset.
As this value is increased the reverb will apply more strongly.



< Setting the Organ Reverb Send Level >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [5](ORGAN EFFECTS) to enter Edit mode.
Now only the [5] indicator will blink.

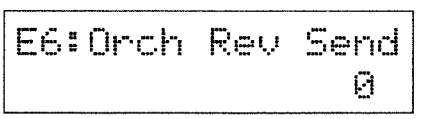
3. Press [<][>] to select "Orgn Rev Send."

4. Press [+][–] to adjust the send level.

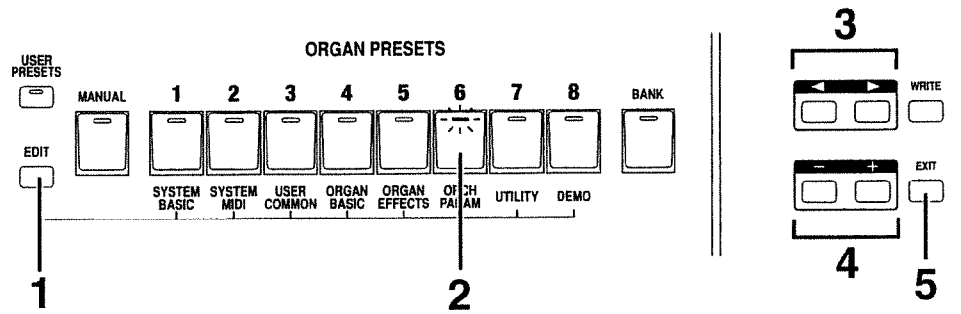
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

● Orchestral Reverb Send Level (0 - 127)
This adjusts the amount of reverb that will apply to an Orchestral Voice.
As this value is increased the reverb will apply more strongly.



< Setting the Orchestral Reverb Send Level >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

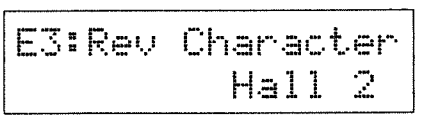
3. Press [<][>] to select "Orch Rev Send."

4. Press [+][–] to adjust the send level.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

● Reverb Character (Room 1 / Room 2 / Room 3 / Hall 1 / Hall 2 / Plate / Delay)
You can select the type of reverb. The type of reverb is specified in Edit mode "USER COMMON."
With the factory settings, the reverb type is set to "Hall 2."



Room 1 Room 2 Room 3
These are reverbs which simulate the reverberation of a room. They provide a crisp and spacious reverberation.

Hall 1 Hall 2
These reverbs simulate the reverberation of a hall. They provide a reverberation that is deeper than the Room reverbs.

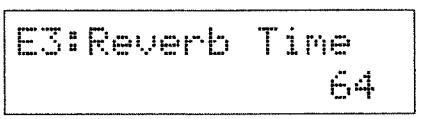
Plate
This simulates a plate echo (a mechanical reverb unit which uses a vibrating metal plate).

Delay
This is a standard delay. It produces the well-known "echo" effect.

* *If you select "Delay," the value of the Delay Send Level becomes the value of Organ Reverb Send Level and Orchestral Reverb Send Level as well.*

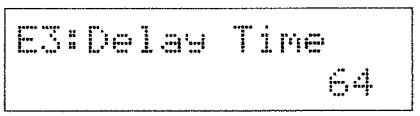
■ When the Reverb Character setting is Room 1, Room 2, Room 3, Hall 1, Hall 2 or Plate

● Reverb Time (0 - 127)
Specify the duration of the reverb. Higher values will produce longer reverberation.

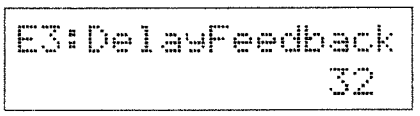


■ When the Reverb Character setting is Delay

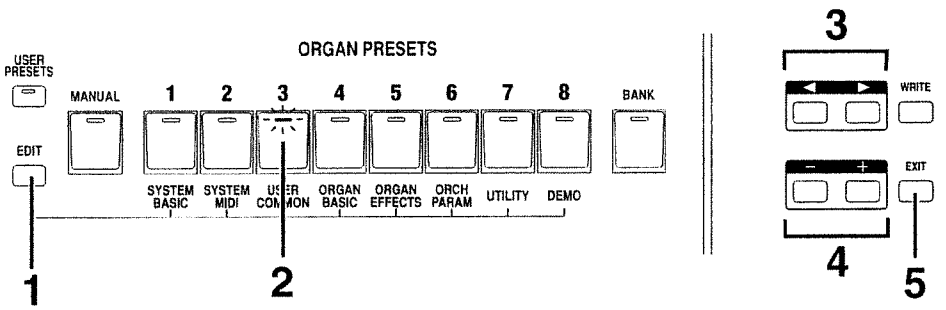
● Delay Time (0 - 127)
Specify the interval of the (repeated) delay. Higher values will produce a longer delay interval.



● Delay Feedback (0 - 127)
Specify the amount of delay feedback. Higher values will result in a larger number of delay repeats.



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [3](USER COMMON) to enter Edit mode.
Now only the [3] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

If you wish to apply a specific reverb to an Organ Preset ...

Since the reverb that is applied to an Organ Preset will be the reverb which was used by the last-selected User Preset, it is not possible to specify that (for example) "Organ Preset number 'xx' is to use the Room 1 reverb."

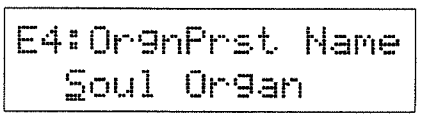
If you wish to apply a specific reverb to an Organ Preset,

1. Select the Organ Preset to which you wish to apply reverb.
2. In Edit mode USER COMMON, change the Reverb Character setting as desired. (p.66)
3. Save the settings to a User Preset (p.72).
   By treating the data not as an Organ Preset but as a User Preset, you can specify that a specific type of reverb will be used.

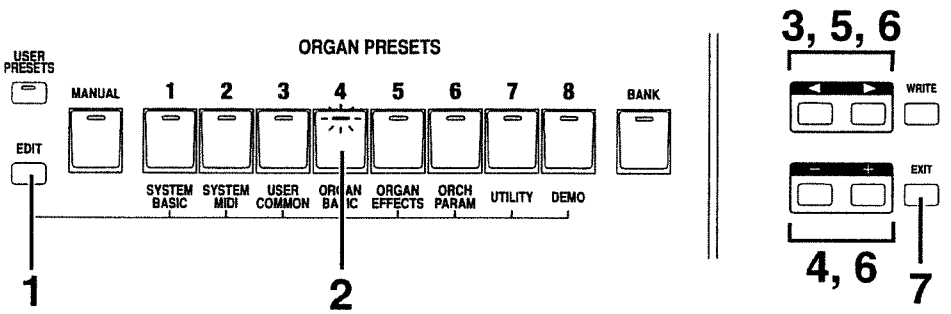
Assigning a Name

You can assign a name to an Organ Preset or User Preset that you create. It is a good idea to assign a name so that you will be able to distinguish between sounds.

● Organ Preset Name
You can assign a name to an Organ Preset that you create.



< Assigning a name to an Organ Preset >



1. Press [EDIT].
   Indicators [1] – [8] will blink.
2. Press [4](ORGAN BASIC) to enter Edit mode.
   Now only indicator [4] will blink.
3. Press [<][>] to select "OrgnPrst Name."
   In the lower line of the display, the cursor (underline) will appear at the first character of the name.
4. Press [+][–] to change the character.
   The following characters can be used in a name.

   0 1 2 3 4 5 6 7 8 9 (space) ! " # % & ' ( ) * + , – . / : ; = ? ^ _
   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

   To delete a character, move the cursor to that character and press [MANUAL]. The character at the cursor location will disappear, and the characters after the cursor will move forward to fill the gap.

   To insert a character, move the cursor to that character and press [BANK]. A space (blank) will be inserted at the cursor location, and you can input the desired character into that space.

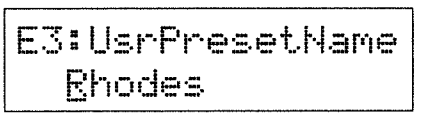
5. Press [<][>] to move the cursor.

6. Repeat steps **4** and **5** to assign a name.
You can input a maximum to 12 characters.

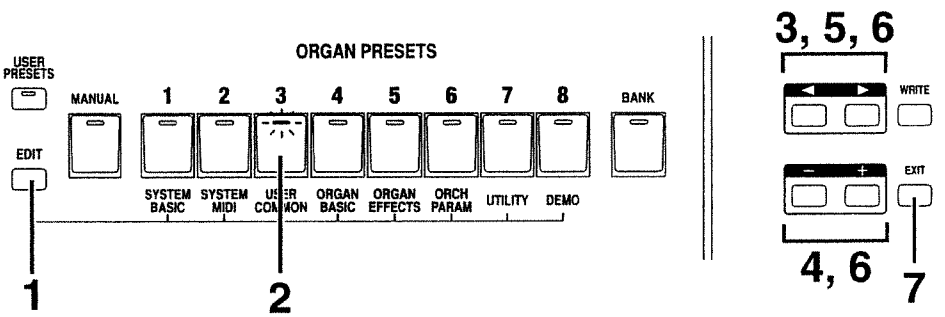
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **7**, *or press [1] – [8] once again to move to another group within Edit mode.*

7. Press [EXIT] or [EDIT]to exit Edit mode.

● User Preset Name
You can assign a name to a User Preset that you create.



< Assigning a Name to User Preset >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [3](USER COMMON) to enter Edit mode.
Now only the [3] indicator will blink.

3. Press [<][>] to select "UsrPresetName."
In the lower line of the display, the cursor (underline) will appear at the first character of the name.

4. Press [+][–] to change the character.
Concerning the character which you can use the name, please refer to "Orgn Prst Name" (p.68).

5. Press [<][>] to move the cursor.

6. Repeat steps **4** and **5** to assign a name.
You can input a maximum to 12 characters.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **7**, *or press [1] – [8] once again to move to another group within Edit mode.*

To delete a character, move the cursor to that character and press [MANUAL]. The character at the cursor location will disappear, and the characters after the cursor will move forward to fill the gap.

To insert a character, move the cursor to that character and press [BANK]. A space (blank) will be inserted at the cursor location, and you can input the desired character into that space.

7. Press [EXIT] or [EDIT] to exit Edit mode.

Saving Sounds or Settings (Write mode)

You can save Organ Presets or User Presets that you create.
If you turn the power off or select another Organ Preset or User Preset without saving, your settings will be lost. If you wish to keep your settings, be sure to save them. However if the settings of an Orchestral Voice have been modified, the modifications are remembered without your having to save them.

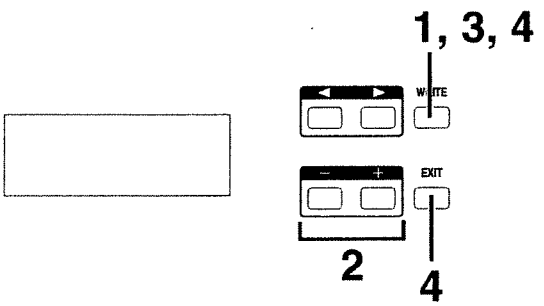
* *When you save data, the Organ Preset or User Preset settings in the save destination will be overwritten.*

Saving an Organ Preset

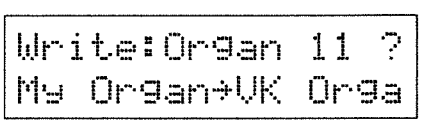
An Organ Preset that you create can be saved in any Organ Preset location.

* *If desired, you can restore the factory settings for Organ Presets even after you have saved your setting changes.*
→ *"Organ Preset Initialize" (p.85)*

< Saving an Organ Preset >

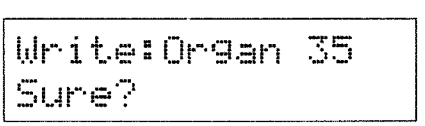


1. Press [WRITE] to enter Write mode.
The display will switch to the saving page.



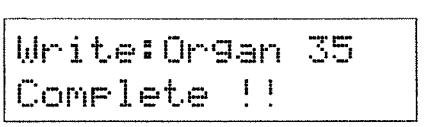
2. Press [+][–] to select the Organ Preset number into which you wish to save the data.

3. Press [WRITE].
The write execute display will appear.



When Organ Preset 35 is selected as the save destination

4. If you wish to save the data, press [WRITE] once again.
The write completed display will appear, and the data will be saved into memory.



After the data has been saved, the Organ Preset sound display will automatically reappear.

❍ If you wish to cancel the write operation without saving, press [EXIT].
The save display will reappear.

Press [BANK] and/or ORGAN PRESETS [1] – [8] to select the Organ Preset into which the data will be saved.

❍ When 16 sounds are available for selection (when Bank Function (p.74) is set to "Alternative")

1. Press [BANK] to select the bank.
[BANK] indicator dark bank 1
[BANK] indicator lit bank 2

2. Press [1] – [8] to select an Organ Preset.
The indicator of the button you pressed will light.

❍ When 64 sounds are available for selection (when Bank Function is set to "Expand")

1. Press [BANK].
The [BANK] indicator will light, and indicators [1] – [8] will blink.

2. Press [1] – [8] to select the bank.

3. Press [1] – [8] to select an Organ Preset.
The [BANK] indicator will go dark, and the indicator of the button you pressed will light.

Organ Preset Can be Saved in an User Preset

Use the following method when you have modify parameter settings in Edit mode "USER COMMON."

❍ **Method 1**

1. Press [BANK] to enter Write mode.

2. Press [USER PRESETS].
The [USER PRESETS] indicator will go dark.

3. Press [BANK] to select Bank number.

4. Press [1] – [8] to select the User Preset into which you wish to save the data (refer to p.35).

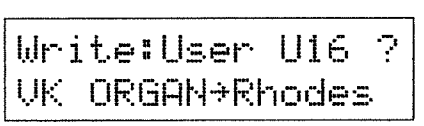
5. Press [WRITE].

6. If you wish to save the data, press [WRITE] once again.
- If you wish to cancel the write operation without saving, press [EXIT].

❍ **Method 2**

1. Press [WRITE] to enter Write mode.

2. Press [<][>] so that the User Preset display appears in the upper line of the screen.



3. Press [+] [–] to select the User Preset into which you wish to save the data.

4. Press [WRITE].

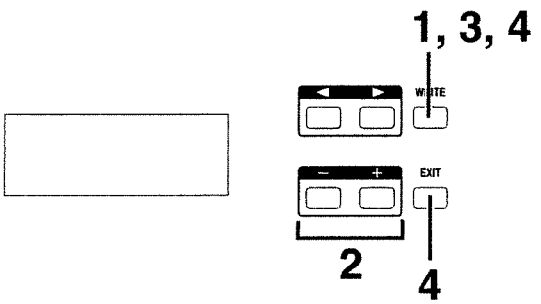
5. If you wish to save the data, press [WRITE] once again.
- If you wish to cancel the write operation without saving, press [EXIT].

Saving an User Preset

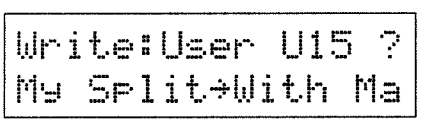
An User Preset that you create can be saved in any User Preset location.

* *If desired, you can restore the factory settings for User Presets even after you have saved your setting changes.*
→ *User Preset Initialize (p.84)*

< Saving a User Preset >

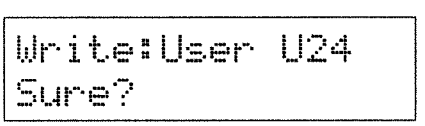


1. Press [WRITE] to enter Write mode.
The write setting display will appear.



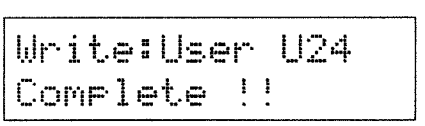
2. Press [+][–] to select the User Preset number into which the data will be saved.

3. Press [WRITE].
The write execute display will appear.



When User Preset 24 is selected as the save destination

4. To save the data, press [WRITE] once again.
The write completed display will appear, indicating that the data has been written into memory.



After the data has been saved, the display before pressing [WRITE] will automatically reappear.
To cancel the procedure without saving, press [EXIT].
You will return to the write display.

Press [BANK] and/or ORGAN PRESETS [1] – [8] to select the User Preset into which the data will be saved.

1. Press [BANK] to select the bank.
   [BANK] indicator dark bank 1.
   [BANK] indicator lit bank 2.
2. Press [1] – [8] to select a User Preset.
   The indicator of the button you pressed will light.

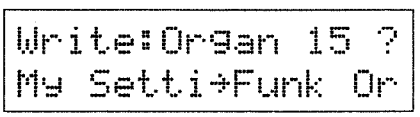
The Organ Portion Settings of a User Preset Can be Saved in an Organ Preset

○ Method 1

1. Press [WRITE] to enter Write mode.
2. Press [USER PRESETS].
   The [USER PRESETS] indicator will go dark.
3. Press [BANK] to select the Bank.
4. Select the Organ Preset into which you wish to save the data (refer to p.18).
5. Press [WRITE].
6. If you wish to save the data, press [WRITE] once again.
- If you wish to cancel the write operation without saving, press [EXIT].

○ Method 2

1. Press [WRITE] to enter Write mode.
2. Press [<][>] so that the Organ Preset display appears in the upper line of the screen.



3. Press [+] [-] to select the Organ Preset into which you wish to save the data.
4. Press [WRITE].
5. If you wish to save the data, press [WRITE] once again.
- If you wish to cancel the write operation without saving, press [EXIT].

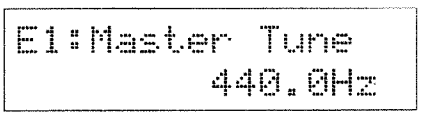
Settings that Affect the Entire VK-7 (System)

Here are the settings which affect the entire VK-7.
The settings that you make here will be preserved even when the power is turned off.

Adjusting the Overall Pitch (Master Tune)

When you are playing together with other instruments and need to tune the VK-7, use this setting to adjust the standard pitch.

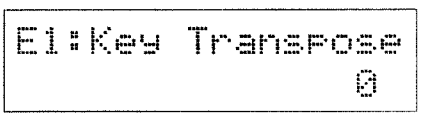
- Master Tune (427.4 - 452.6)
  Make fine adjustments to the pitch of the entire VK-7. The standard pitch is expressed as the frequency of A4, and can be adjusted in 0.2 Hz increments over the range of 427.4 - 452.6.
  The factory setting for A4 is 440.0Hz.



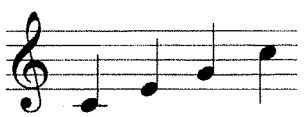
Transposing the Entire Instrument (Key Transpose)

You can transpose the key in which you play without changing your fingering.

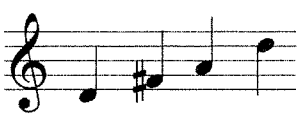
- Key Transpose (-6 - +5)
  Transpose the entire VK-7. Key Transpose can be adjusted over the range of -6 semitones – +5 semitones. The factory setting is 0.



Example: With a setting of "+2" (two semitones upward)



This is played,.....



...this is what you hear.

Specifying the Number of Organ Presets That Can be Selected (Bank Function)

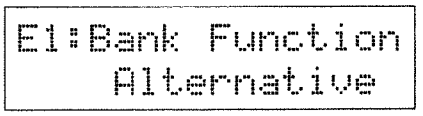
The VK-7 has a total of 64 Organ Presets, and you can choose one of two modes which will determine the number of Organ Presets that are available for selection: "Alternative" or "Expand."
"Alternative" is the mode in which 16 Organ Presets can be selected, and with the factory settings this mode is selected. Since this mode allows you to select an Organ Preset with the minimum of steps, it is especially suitable when you need to make your selection quickly, such as during a live performance.
To select an Organ Preset in this mode, press [BANK] to specify the bank and then press one of the buttons [1] – [8].

"Expand" is the mode in which all 64 of the Organ Presets can be selected. Since this mode allows you to select from all of the Organ Presets, it is suitable when you wish to use a large variety of Organ Presets.
To select an Organ Preset in this mode, press [BANK] and then press [1] – [8] to specify the bank, and finally press one of the [1] – [8] buttons.

- Bank Function (Alternative / Expand)
  Specify the number of Organ Presets that can be selected using the bank button.

  Alternative 16 Organ Presets (two Bank from Bank 1 to Bank 2) can be selected.

  Expand 64 Organ Presets (8 Bank from Bank 1 to Bank 8) can be selected.



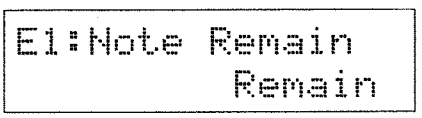
How Notes will Change when the Orchestral Voice is Changed (Orchestral Note Remain)

You can specify how the sound of currently-playing notes will change when you select a different Orchestral Voice while continuing to sustain an Orchestral Voice on the keyboard.

- Orchestral Note Remain (Orchestral Note Remain) (Remain / Retrigger)
  When an Orchestral Voice is being played, this setting specifies how the sound will change ("Remain" or "Retrigger") when a different Orchestral Voice is selected. The factory setting is Remain.

  Remain The newly selected sound will apply to notes which are played after the switch.
  Use this setting when you wish to get the next Orchestral Voice ready while you hold down the keyboard.

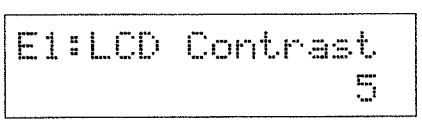
  Retrigger The sound will change at the instant that it is selected.



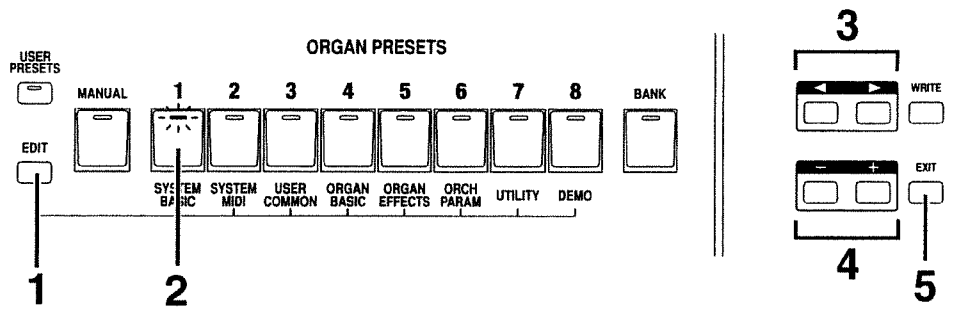
Adjusting the Brightness of the Display (LCD Contrast)

Depending on the brightness or temperature of the location in which the VK-7 is being used, or when you change your viewing angle, the display may become difficult to read. If this occurs, adjust the brightness of the display (LCD Contrast) to make it more readable.

- LCD Contrast (1 - 8)
  Adjust the brightness (contrast) of the display over eight steps (1 – 8). The factory setting is 4.
  Larger values will produce greater contrast in the display.



< Procedure for system settings >



1. Press [EDIT].
The [1] – [8] indicators will blink.

2. Press [1](SYSTEM BASIC) to enter Edit mode.
Now only the [1] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to adjust.

4. Press [+][–] to adjust the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Convenient Functions Relating to Presets and Orchestral Voices (Utility)

The settings of a preset can be copied to another preset, and the settings of two presets can be exchanged. It is also possible to return a modified preset to the factory settings.

- To create a preset with the same settings as an existing one...
  ‣ User Preset Copy (p.77), Organ Prest Copy (p.78)
- To rearrange the presets to suit your convenience ...
  → User Preset Swap (p.80), Organ Preset Swap (p.81)
- To sound the Main Part from a keyboard connected to the VK-7, and the Sub Part from the VK-7...
  → Oregan Part Swap (p.83)

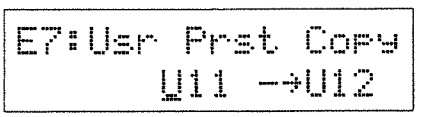
Copying a Preset

The settings of a preset can be copied to another preset. There are two types of preset copy operation: Organ Preset Copy and User Preset Copy.

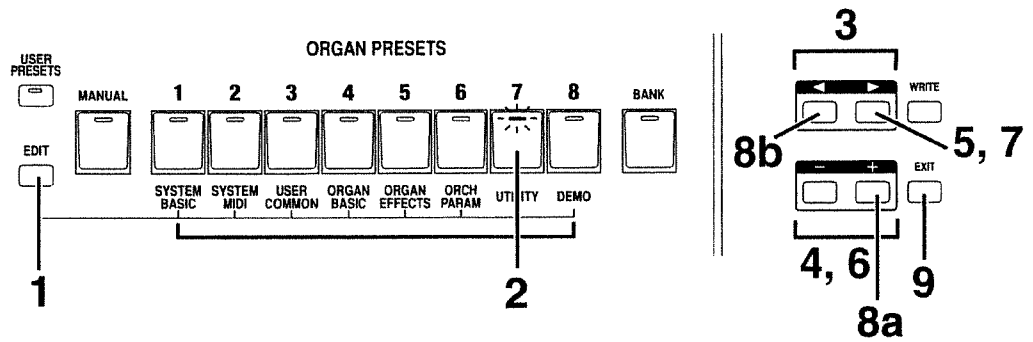
* *It is not possible to copy Orchestral Voices.*

* *If you copy the a preset, you cannot return to the previous setting of the preset is saved.*

● User Preset Copy
This operation copies User Preset settings to another User Preset memory.



< User Preset Copy procedure >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY) to enter Edit mode.
Now only the [7] indicator will blink.

3. Press [<][>] to select "Usr Prst Copy."
A cursor (underline) will appear at the copy source User Preset number in the lower left of the display.

4. Press [+][–] to select the copy source User Preset number.

5. Press [>].
The cursor will move to the copy destination User Preset number in the lower right of the display.

6. Press [+][–] to select the copy destination User Preset number.

7. Press [>].

The display will ask you to confirm the copy operation.

```
E7:Usr Prst Copy
 Sure? [Push +]
```

8a. To execute the copy operation, press [+].
The following display will appear, and the copy will be completed.

```
Usr Prst Copied!
      U13 -→U21
```

When copying User Preset 13 to User Preset 21

8b. If you decide not to copy, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **9**, *or press [1] – [8] once again to move to another group within Edit mode.*

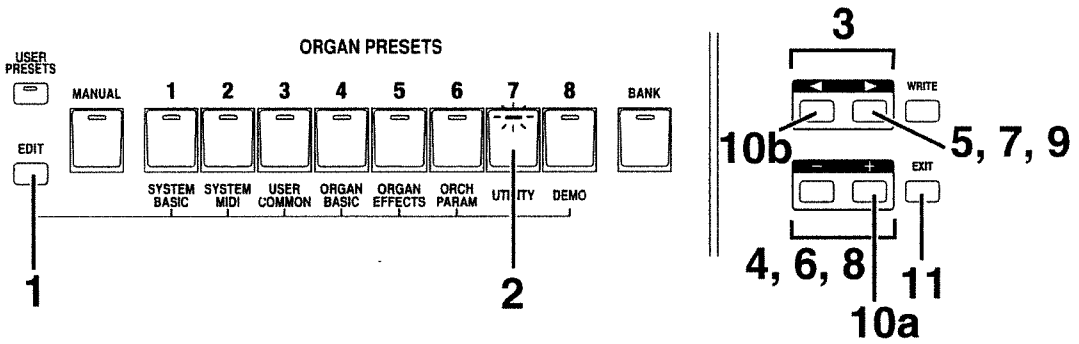
9. Press [EXIT] or [EDIT] to exit Edit mode.

● Organ Preset Copy
This operation copies the settings of an Organ Preset or the organ portion of User Preset to another Organ Preset or the organ portion of another User Preset memory.

* *When the organ portion of a User Preset is copied, the Orchestral Voice settings of that User Preset will not be copied.*

```
E7:OrgnPrst Copy
011:   11 -→ 22
```

< Organ Preset Copy procedure >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY) to enter Edit mode.
Now only the [7] indicator will blink.

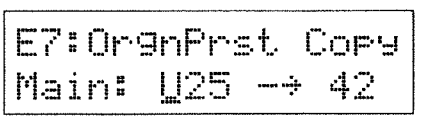
3. Press [<][>] to select "OrgnPrst Copy."
A cursor (underline) will appear at the copy range field in the lower left of the display.

4. Press [+][–] to specify the copy range.
The following five types of copy range can be selected.

All	All of the Organ Preset settings (the organ portion of the User Preset) will be copied.
Main	The Main part of the Organ Preset settings (the organ portion of the User Preset) will be copied.
Sub	The Sub part of the Organ Preset settings (the organ portion of the User Preset) will be copied.
Pedal	The Pedal part of the Organ Preset settings (the organ portion of the User Preset) will be copied.
Efct	The Effect data of the Organ Preset settings (the organ portion of the User Preset) will be copied.

5. Press [>].
The cursor will move to the copy source preset number in the lower center of the display.

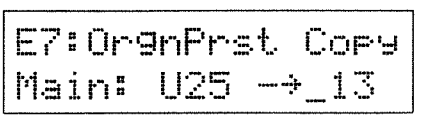
6. Press [+][–] to select the copy source Organ Preset number.
If you wish to copy the organ portion of a User Preset, select a number with "U".
You can use [USER PRESETS] to switch between Organ Presets and User Presets.



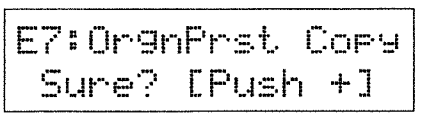
When copying the Main Part of the organ portion of User Preset 25 to the Main Part of Organ Preset 13

7. Press [>].
The cursor will move to the copy destination preset number in the lower right of the display.

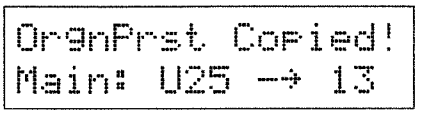
8. Press [+][–] to select the copy destination preset number.



9. Press [>].
The display will ask you to confirm the copy operation.



10a. To execute the copy operation, press [+].
The following display will appear, and the copy operation will be completed.



10b. If you decide not to copy the data, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **11**, *or press [1] – [8] once again to move to another group within Edit mode.*

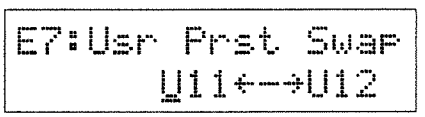
11. Press [EXIT] or [EDIT] to exit Edit mode.

Exchanging a Preset With Another Preset (Swap)

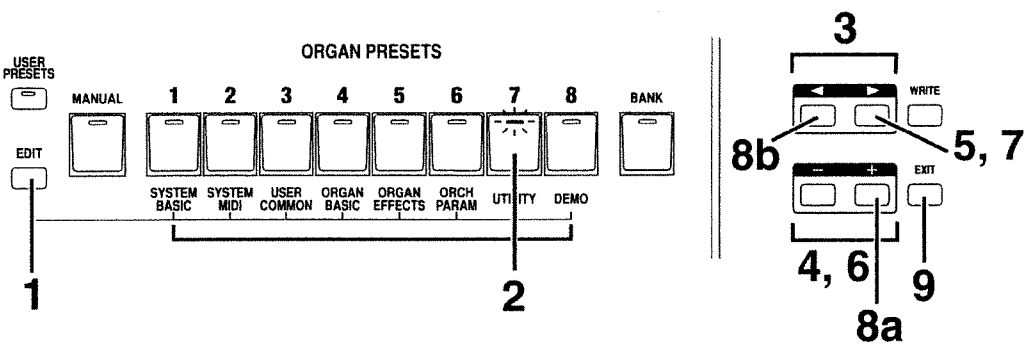
These operations exchange the settings of one preset with another preset.
This operation is convenient, for example, when you wish to rearrange presets in the order that you will be using them in a live performance. There are two types of preset swap operation: Organ Preset Swap and User Preset Swap.
After connecting a keyboard to the VK-7, you can sound the Main Part from the external keyboard, and the Sub Part from the VK-7.
"Organ Part Swap" is the convenient feature which makes this possible.

* *It is not possible to swap Orchestral Voices.*

● User Preset Swap
This operation exchange the settings of one User Preset with another User Preset.



< User Preset Swap procedure >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY) to enter Edit mode.
Now only the [7] indicator will blink.

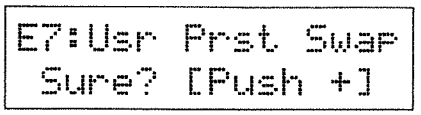
3. Press [<][>] to select "Usr Prst Swap."
A cursor (underline) will appear at the swap source User Preset number in the lower left of the display.

4. Press [+][–] to select the swap source User Preset number.

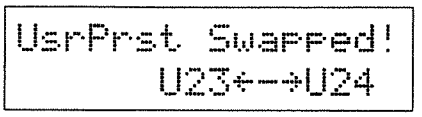
5. Press [>].
The cursor will move to the swap destination User Preset number in the lower right of the display.

6. Press [+][–] to select the swap destination User Preset number.

7. Press [>] and the display will ask you to confirm the swap operation.



8a. To execute the swap operation, press [+].
The display will indicate that the swap has been completed.



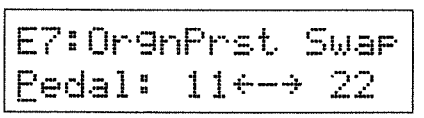
When User Preset 23 is exchanged with User Preset 24

8b. If you decide not to execute the swap operation, press [<].
The previous display will reappear.

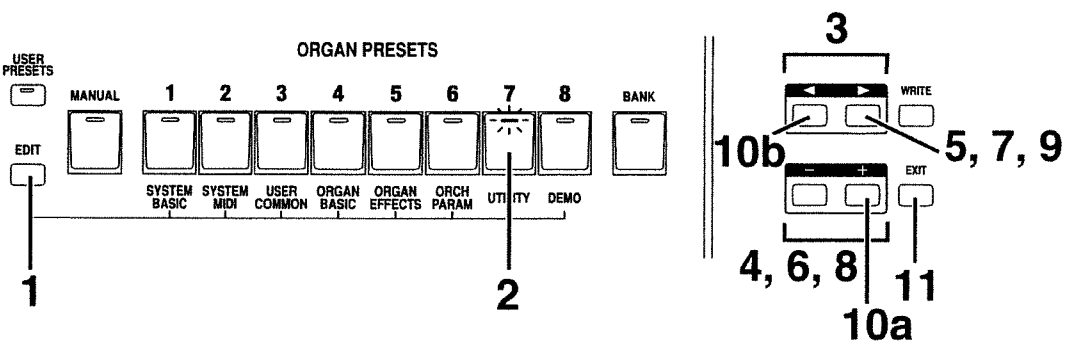
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **9**, *or press [1] – [8] once again to move to another group within Edit mode.*

9. Press [EXIT] or [EDIT] to exit Edit mode.

● Organ Preset Swap
This operation exchanges the settings of an Organ Preset or the organ portion of User Preset with another Organ Preset or the organ portion of another User Preset.



< Organ Preset Swap procedure >



1. Press [EDIT].
The indicators [1] – [8] will blink.

2. [7](UTILITY) to enter Edit mode.
Now only the [7] indicator will blink.

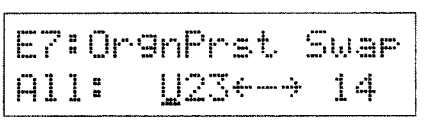
3. Press [<][>] to select "OrgnPrst Swap."
A cursor (underline) will appear at the swap range setting in the lower left of the display.

4. Press [+][–] to specify the swap range.
The following swap ranges can be selected.

All	All of the Organ Preset settings (the organ portion of the User Preset) will be exchanged.
Main	The Main part of the Organ Preset settings (the organ portion of the User Preset) will be exchanged.
Sub	The Sub part of the Organ Preset settings (the organ portion of the User Preset) will be exchanged.
Pedal	The Pedal part of the Organ Preset settings (the organ portion of the User Preset) will be exchanged.
Efct	The Effect data of the Organ Preset settings (the organ portion of the User Preset) will be exchanged.

5. Press [>].
The cursor will move to the swap source Organ Preset number in the lower center of the display.

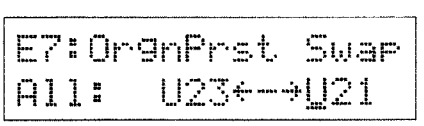
6. Press [+][–] to specify the swap source Organ Preset.
If you wish to swap to the organ portion of a User Preset, select a number with "U".
You can use [USER PRESETS] to switch between Organ Presets and User Presets.



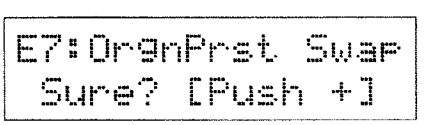
When the organ portion of User Preset 23 is exchanged with organ portion of User Preset 21

7. Press [>].
The cursor will move to the swap destination Organ Preset number in the lower right of the display.

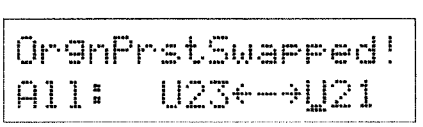
8. Press [+][–] to select the swap destination Organ Preset number.



9. Press [>].
The display will ask you to confirm the swap operation.



10a. To execute the swap operation, press [+].
The display will indicate that the swap operation has been completed.



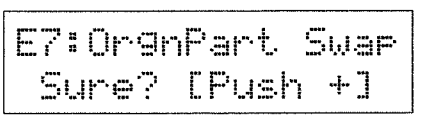
10b. If you decide not to exchange, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **11**, *or press [1] – [8] once again to move to another group within Edit mode.*

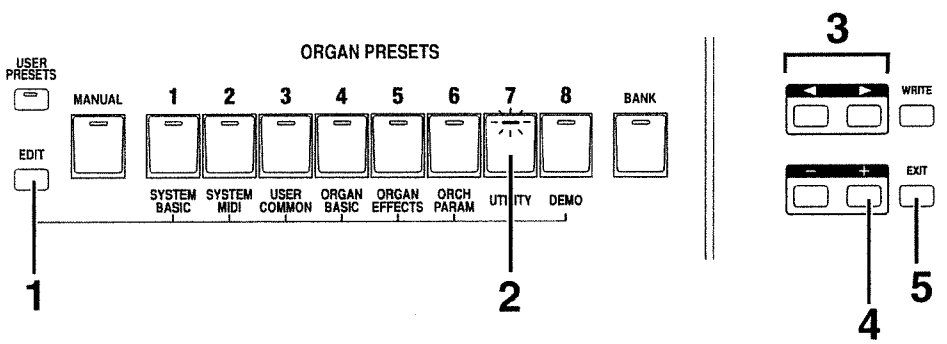
11. Press [EXIT] or [EDIT] to exit Edit mode.

● Organ Part Swap
This operation exchanges the harmonic bar settings and Percussion Assign (p.49) settings of the Main and Sub parts of the Organ Presets with the organ portion of the User Presets. When you execute Organ Part Swap, all Organ Presets and the organ portions of all User Presets will be exchanged.

* *Pedal Parts cannot be exchanged with Main Parts and Sub Parts.*



< Organ Part Swap procedure >



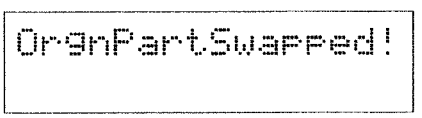
1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY) to enter Edit mode.
Now only the [7] indicator will blink.

3. Press [<][>] to select "OrgnPart Swap."

○ If you decide not to execute the Organ Part Swap operation, continue to step **5** instead of performing step **4**.

4. Press [+].
The following display will appear, and the Organ Part Swap operation will be executed.



* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Initializing Presets or Orchestral Voices

After you have modified the settings of an Organ Preset, User Preset or Orchestral Voice, you can recall the factory settings for that preset or sound.

* *Since the factory settings that are called into the temporary area are only temporary, the modified settings will be lost if you select another preset without saving.*

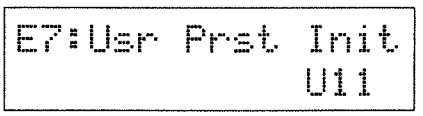
* *If you wish to return all settings of VK-7 to factory values, ezecute the Factory Setup operation (p.88).*

* *For Orchestral Voices it is not necessary to perform the save operation.*

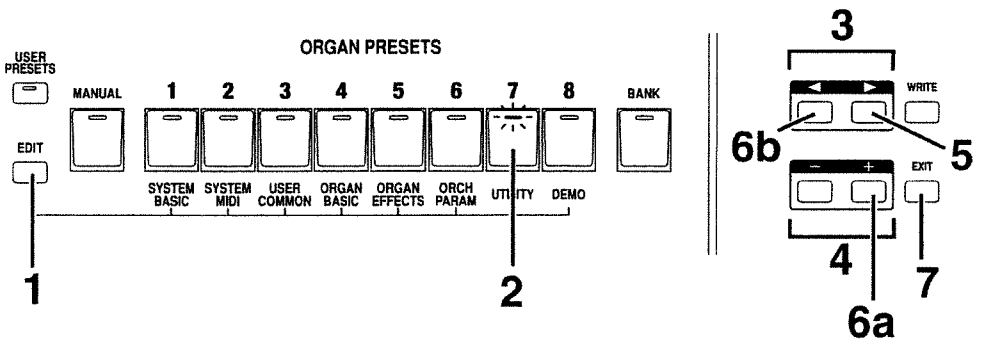
● User Preset Initialize

You can recall the factory settings for that specific User Preset or sound into the temporary area (p.40).

Since the factory settings that are called into temporary area are only temporary, the modified settings will be lost if you select another preset without saving.



< User Preset Initialize procedure >



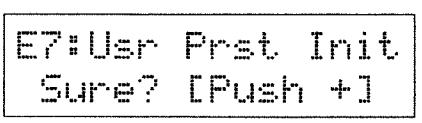
1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY).
Now only the [7] indicator will blink.

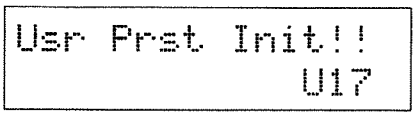
3. Press [<][>] to select "Usr Prst Init."

4. Press [+][–] to select the preset that you wish to load to temporary area.

5. Press [>].
The display will ask you to confirm the initialize operation.



6a. To execute the initialize operation, press [+].
The following display will appear, and the data will be initialized.



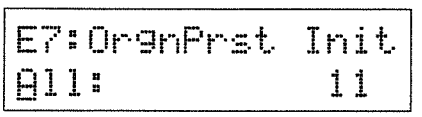
When User Preset 17 is initialized.

6b. If you decide not to initialize, press [<].
The previous display will reappear.

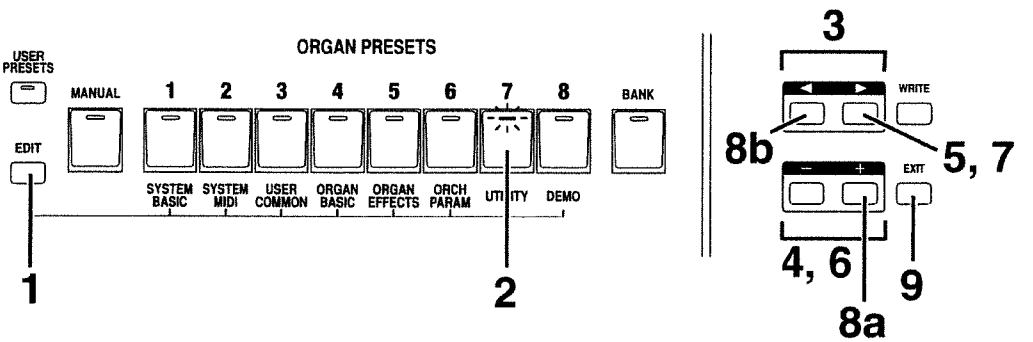
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **7**, *or press [1] – [8] once again to move to another group within Edit mode.*

7. Press [EXIT] or [EDIT] to exit Edit mode.

● Organ Preset Initialize
You can recall the factory settings for that specific Organ Preset or sound into the temporary area.
You can choose either to recall all settings of a single Organ Preset (Main, Sub, Pedal), or only the effect settings or organ portion of User Preset.
Since the factory settings that are called into temporary area are only temporary, the modified settings will be lost if you select another preset without saving.



< Organ Preset Initialize procedure >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY).
Now only the [7] indicator will blink.

3. Press [<][>] to select "OrgnPrst Init."
A cursor (underline) will appear at the initialize range setting in the lower left of the display.

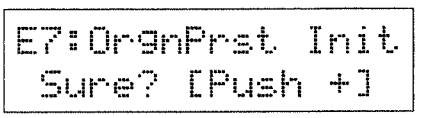
4. Press [+][–] to select the range of data that will be initialized.
The following ranges of data can be selected for initialization.

All	The entire Organ Preset will be initialized.
Main	The Main part of the Organ Preset will be initialized.
Sub	The Sub part of the Organ Preset will be initialized.
Pedal	The Pedal part of the Organ Preset will be initialized.
Efct	The effect settings of the Organ Preset will be initialized.

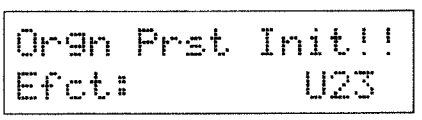
5. Press [>].
The cursor will move to the number of the Organ Preset that is to be initialized, in the lower right of the display.

6. Press [+][–] to select the Organ Preset number that you wish to restore to the factory settings.
If you wish to initialize to the organ portion of User Preset, select a number with "U".
You can use [USER PRESETS] to switch between Organ Presets and User Presets.

7. Press [>].
The display will ask you to confirm the initialize operation.



8a. To initialize, press [+].
The following display will appear, and the data will be initialized.



When the effect settings of the organ portion of User Preset 23 are initialized

8b. If you decide not to initialize, press [EXIT].
The previous display will reappear.

* *This step can also performed by pressing [<][>].*

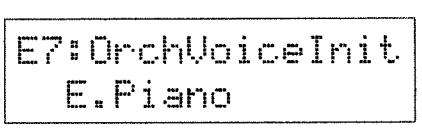
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **9**, *or press [1] – [8] once again to move to another group within Edit mode.*

9. Press to [EXIT] or [EDIT] exit Edit mode.

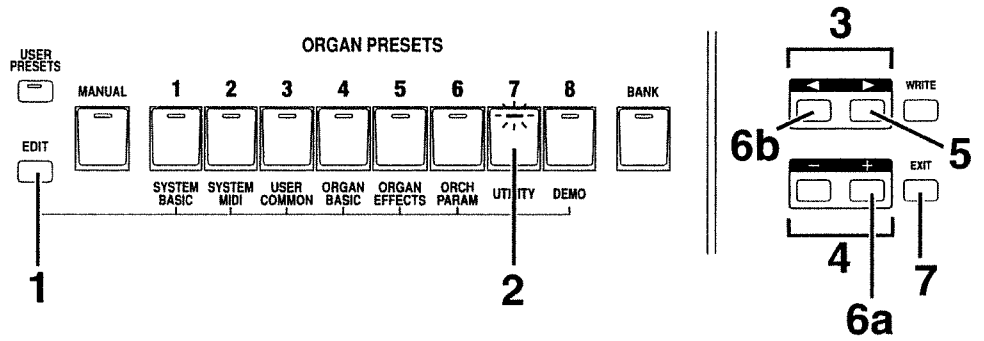
● Orchestral Voice Initialize
This restores the currently selected Orchestral Voice to its factory settings.

* *It is not necessary to perform to save operation after initialization.*

* *After initialization is performed, it is not possible to return the settings to their previous condition.*



<Orchestral Voice Initialize Procedure>



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY).
Now only the [7] indicator will blink.

3. Press [<][>] to select "OrchVoiceInit."

4. Press [+][–] to select the Orchestral Voice that you wish to restore to the factory settings.

5. Press [>].
The display will ask you to confirm the initialize operation.

```
E7:OrchVoiceInit
 Sure? [Push +]
```

6a. To execute the initialize operation, press [+].
The following display will appear, and the data will be initialized.

```
OrchVoice Init!!
  UP Choir
```

When the Orchestral Voice JP Choir is initialized

6b. If you decide not to initialize, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **7**, *or press [1] – [8] once again to move to another group within Edit mode.*

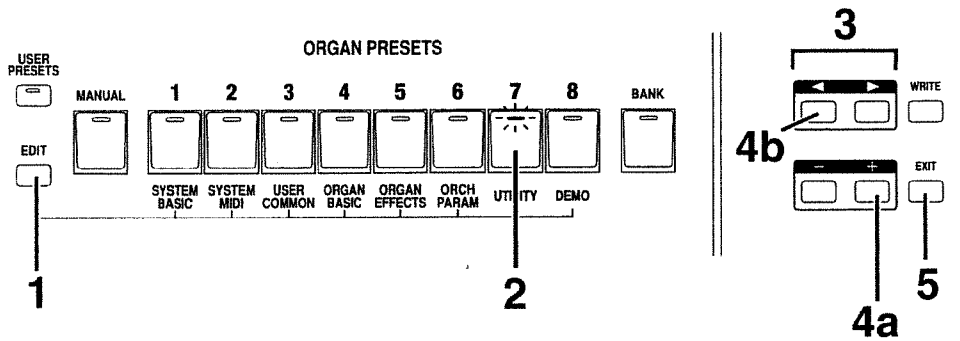
7. Press [EXIT] or [EDIT] to exit Edit mode.

Restoring the Factory Settings (Factory Setup)

After using the controllers etc. to modify the settings of the VK-7, you can restore the factory settings.

● Factory Setup
This operation restores all settings of the VK-7 to their Factory Setting.

< Factory Setup procedure >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY).
Now only indicator [7] will blink.

3. Press [<][>] to select "Factory Setup."
The following display will appear, asking you to confirm that you wish to execute the Factory Setup operation.

```
E7:Factory Setup
 Sure? [Push +]
```

4a. To execute the Factory Setup operation, press [+].
The following display will appear, and the Factory Setup operation will be executed.

```
Factory Setup
   Loaded !
```

4b. If you decide not to execute the Factory Setup operation, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

You can also execute the Factory Setup operation by turning on the power while holding down the three HARMONIC BAR PART buttons [MAIN], [SUB] and [PEDAL].

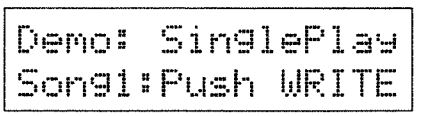
Listening to the Demo Songs

The VK-7 contains several demo songs that take advantage of its functionality. After the demo songs are played back, the panel settings (presets and sounds etc.) that were in effect before the demo playback will reappear.

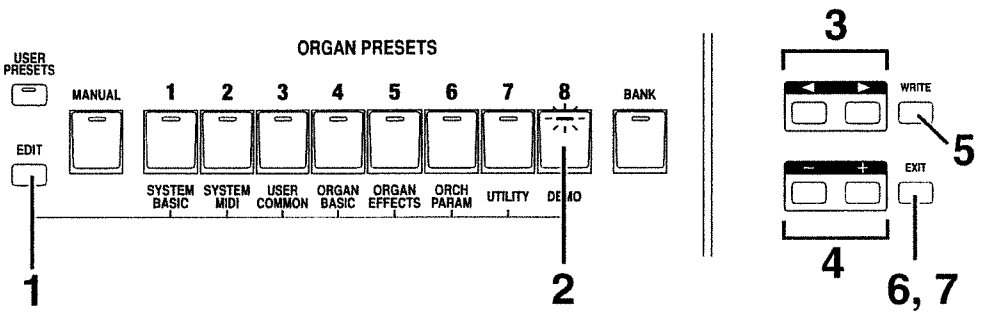
* *While the demo songs are playing back, playing the keyboard will not produce sound.*

● Demo Single Play

This will play the single selected demo song. When the selected demo song plays back to the end, playback will stop automatically.



< Procedure >



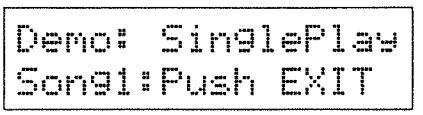
1. Press [EDIT].
Indicates [1]–[8] will blink.

2. Press [8](DEMO).
Now only indicator [8] will blink.

3. Press [<][>] to display "SinglePlay" in the upper of the display.

4. Press [+][–] to select the song that you wish to hear.
The song name will appear in the display.

5. Press [WRITE] to start playback.

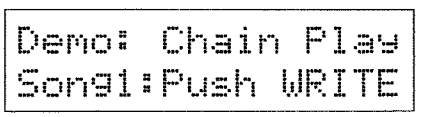


6. To stop playback during the song, press [EXIT].
If you press [WRITE] again, playback will start from the beginning of the song.

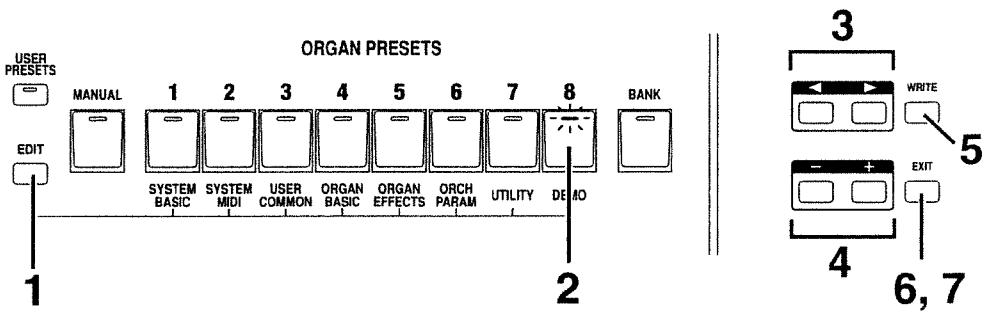
7. Press [EXIT] once again to exit Edit mode.

● Demo Chain Play

All of the demo songs (5 songs) will be played back repeatedly.



< Procedure >



1. Press [EDIT].
Indicates [1]–[8] will blink.

2. Press [8](DEMO).
Now only indicator [8] will blink.

3. Press [<][>] to display "Chain Play" in the upper line of the display.

4. Press [+][–] to select the song that you wish to play back first.

5. Press [WRITE] to start playback.
All demo songs will playback consecutively, and when the last song finishes playing back, you will automatically playback from the beginning of the first song.
During playback, the following display will appear.

```
Demo: Chain Play
Song1:Push EXIT
```

■ During demo playback, you can jump to the beginning of the next song or to the beginning of the previous song.

❍ To jump to the beginning of the next song
Press [+].

❍ To jump to the beginning of the previous song
Press [–].

6. To stop playback, press [EXIT].
When you press [WRITE] again, playback will start from the beginning of the song that was interrupted.

7. Press [EXIT] once again to end demo playback.

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

More Advanced Ways to Use the VK-7

This chapter will discuss functions that will let you take fuller advantage of the VK-7.

Using a Expression Pedal or Pedal Switch to Operate Functions

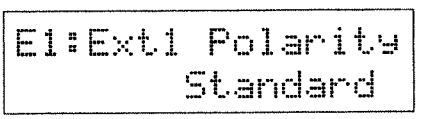
The VK-7 has two control pedal jacks on its rear panel. If a expression pedal or pedal switch is connected to these jacks, you can assign various functions to the connected expression pedal or pedal switch. While you perform, you can use a pedal switch to modify a setting instead of turning the knob by hand, leaving your hand free to operate other knobs.

Setting the Polarity of the Pedal Connected to the VK-7

Depending on the model of expression pedal or pedal switch, the operation that occurs when the pedal is pressed or released may be reversed. Here we will explain how a expression pedal or pedal switch whose operation is the opposite of what is desired can be made to operate correctly.

- Ext. Pedal 1 Polarity (External Pedal 1 Polarity) (Standard / Reverse)
  This sets the polarity of the CONTROL PEDAL 1 jack.
  The polarity can be set either to "Standard" or "Reverse."
  The factory setting is "Standard."

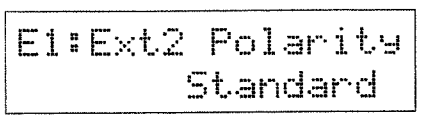
  Standard
  Use this setting if your expression pedal or Pedal switch performs as described in this Owner's Manual.
  Reverse
  Use this setting if your expression pedal or pedal switch performs opposite of the way described in this Owner's Manual.



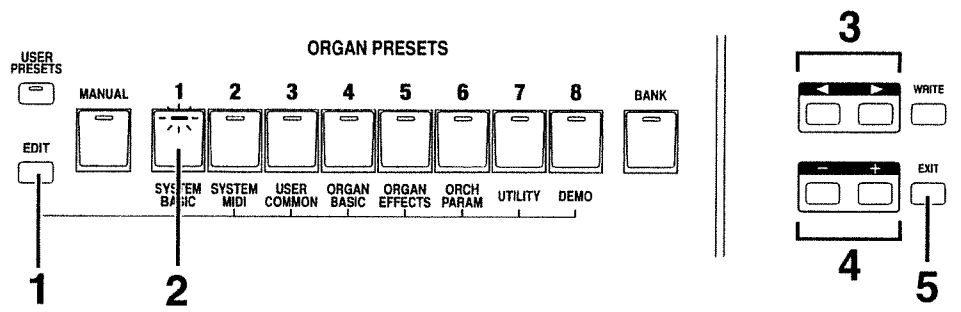
* *When using a pedal switch DP-2 (optional) set this to "Standard."*

* *The pedal switch FS-5U (optional) allows the polarity to be set on the unit itself. For details refer to the FS-5U owner's manual, and set the polarity as appropriate.*

- Ext. Pedal2 Polarity (External Pedal 2 Polarity) (Standard / Reverse)
  This sets the polarity of the CONTROL PEDAL 2 jack.
  The polarity can be set either to "Standard" or "Reverse."
  The factory setting is "Standard."
  For details on the "Standard" and "Reverse" settings, " refer to "Ext. Pedal 1 Polarity."



< Setting the polarity >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [1](SYSTEM BASIC) to enter Edit mode.
Now only the [1] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to modify.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

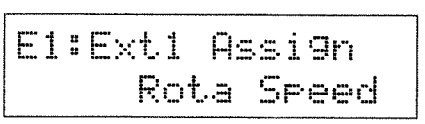
5. Press [EXIT] or [EDIT] to exit Edit mode.

Assigning a Function of the Pedal Connected to the VK-7

By assigning a function to a expression pedal or pedal switch connected to a control pedal jack, you can use a pedal or switch to select sounds or switch settings.

● Ext. Pedal 1 Assign (External Pedal 1 Assign)
(Main Hold / Sub Hold / Pdl Hold / Orch Hold / Rota Speed / Rota Brake / Orch Glide / Vib/Chr On/Off / Wheel Brake / Preset Up / Preset Dwn / Orch Pitch / Orch Mod / Orch Exp / Ring Mod On/Off / Ring Mod Freq / Overdrive)
This assigns a function to the CONTROL PEDAL 1 jack .
With the factory settings this is set to "Rota Speed" (Rotary speed).

* *It is not possible to assign the same function to both CONTROL PADAL 1 and CONTROL PEDAL 2.*



Main Hold
Hold (sustain) the sound of the Main part of an Organ Preset or Organ portion of User Preset.
Sub Hold
Hold (sustain) the sound of the Sub part of an Organ Preset or Organ portion of User Preset.
Pdl Hold (Pedal Hold)
Hold (sustain) the sound of the Pedal part of an Organ Preset or Organ portion of User Preset.
Orch Hold (Orchestral Hold)
Hold (sustian) the sound of an Orchestral Voice.
Rota Speed (Rotary Speed)
Switch between fast and slow rotation of the rotary speaker. This is the same function as [FAST/SLOW] (p.27).

Rota Brake (Rotary Brake)
Switch the rotation on/off for the rotary speaker. This is the same function as [BRAKE] (p.27).

Orch Glide (Orchestral Glide)
When an Orchestral Voice is being played, this temporarily lowers (glides) the pitch. The pitch will lower only while the pedal switch is pressed.
This allows you to simulate effects such as an upward bend on a slide guitar.

* *You can adjust the speed at which the pitch will return.*
→ *"Orchestral Glide Rate" (p.96).*

Vib/Chr On / Off (Vibrato / Chorus On/Off)
Switch vibrato/chorus on/off. This is the same function as [VIBRATO/CHORUS] (p.26).

Wheel Brake
Switch the rotation of the tone wheels on/off. When rotation is stopped, the pitch will gradually fall and then the sound will disappear. When rotation is resumed, the pitch will gradually rise to the pitch of the keys that are pressed.
This simulates the effect of turning the power of an electric organ on/off.

Preset Up
Select the next consecutive Organ Preset or User Preset. Each time you press the pedal switch, the next preset will be selected.

Preset Dwn (Preset Down)
Select the previous consecutive Organ Preset or User Preset. Each time you press the pedal switch, the previous memory will be selected.

Orch Pitch (Orchestra Pitch)
Control the pitch change of the Orchestral Voice. Pressing the expression pedal more deeply will produce greater change in pitch.

* *The amount of pitch change that occurs when you fully depress the expression pedal can be specified by the "Orchestral Pitch Control Sens" setting (p.96).*

Orch Mod (Orchestra Modulation)
Control the vibrato depth of the Orchestral Voice. Pressing the expression pedal more deeply will produce deeper vibrato.

* *The change in the amount of vibrato that occurs when you fully depress the expression pedal can be specified by the "Orchestral Modulation Depth Control Sens" setting (p.96).*

Orch Exp (Orchestra Expression)
Control the volume of the Orchestral Voice. Pressing the expression pedal more deeply will produce a louder volume.

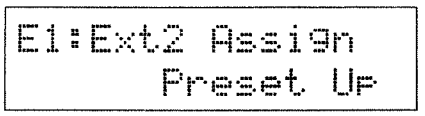
* *If this function is assigned, an expression pedal connected to the EXP PEDAL jack will control only the volume of the Organ Preset.*

Ring Mod On/Off
Switch the ring modulator on/off.

Ring Mod Freq
Control the frequency of the internal oscillator of the ring modulator.
The frequency will rise as the expression pedal is pressed.

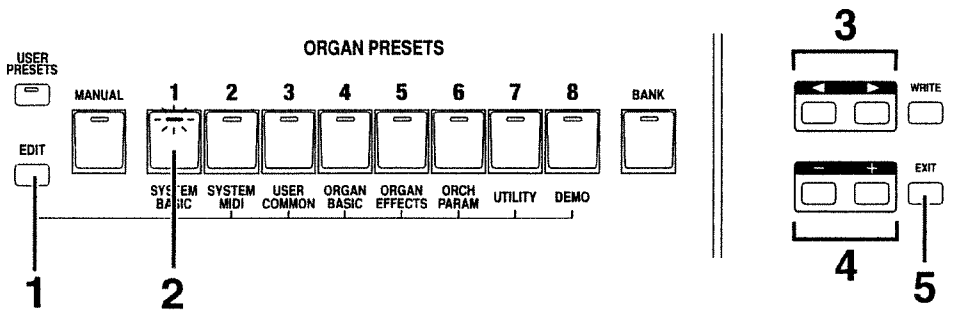
Overdrive
Control the depth of the overdrive. The overdrive effect will increase as you press the foot pedal more deeply.

● Ext. Pedal 2 Assign (External Pedal 2 Assign)
(Main Hold / Sub Hold / Pdl Hold / Orch Hold / Rota Speed / Rota Brake / Orch Glide / Vib/Chr On/Off / Wheel Brake / Preset Up / Preset Dwn / Orch Pitch / Orch Mod / Orch Exp / Ring Mod On/Off / Ring Mod Freq / Overdrive)
This assigns a function to CONTROL PEDAL 2 juck.
The factory setting is "Preset Up."
For an explanation of each function, refer to "Ext. Pedal 1 Assign."



* *It is not possible to simultaneously assign the same function to both control pedal 1 and control pedal 2.*

< Specifying the function >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [1](SYSTEM BASIC) to enter Edit mode.
Now only the [1] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Setting the Control Method for Rotary

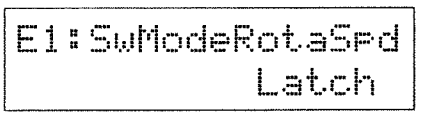
When "Rota Speed" or "Rota Brake" is assigned to Ext. Pedal 1 Assign or Ext. Pedal 2 Assign, you can specify the method by which the pedal switch will control the rotary effect.

● Ext. Sw Mode Rotary Speed (External Switch Mode Rotary Speed) (Latch / Momentary)
When "Rota Speed" is assigned to the CONTROL PEDAL 1 jack or CONTROL PEDAL 2 jack, this setting specifies how a momentary-type pedal switch such as a DP-6, DP-2 or FS-5U (optional) will be used to switch the rotational speed of the rotary effect.

Latch The rotational speed will change each time the pedal switch is pressed.

Momentary The rotational speed will change while the pedal switch is being pressed.

With the factory settings this is set to "Latch".

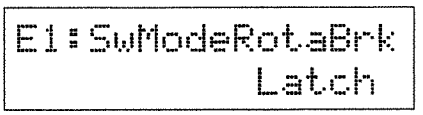


● Ext. Sw Mode Rotary Brake (External Switch Mode Rotary Brake) (Latch / Momentary)
When "Rota Brake" is assigned to the CONTROL PEDAL 1 jack or CONTROL PEDAL 2 jack, a pedal switch can be used to turn the rotation on/off for the rotary effect. The way in which rotation is turned on/off can be selected as either "Latch" or "Momentary."

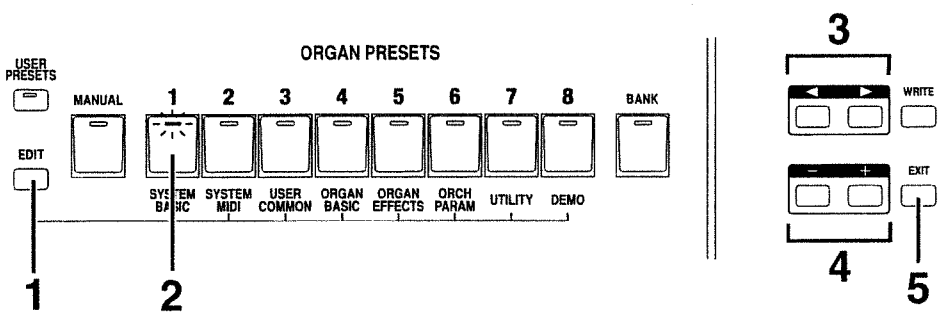
Latch Rotation will turn on/off each time the pedal switch is pressed.

Momentary Rotation will turn off while the pedal switch is pressed.

With the factory settings this is set to "Latch".



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [1](SYSTEM BASIC) to enter Edit mode.
Now only the [1] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Modifying an Orchestral Voice

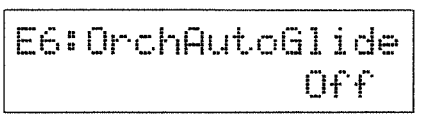
You can use a expression pedal, a pedal switch or an external MIDI device to modify the parameters of an Orchestral Voice.

● Orchestral Auto Glide (On / Off)

Auto Glide (a temporary lowering of the pitch) can be turned on/off.

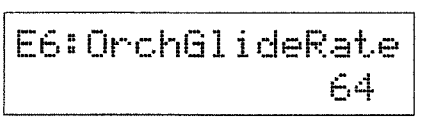
On Auto Glide will be on. When playing legato (i.e., with smooth connections between notes), glide will automatically be applied to the first note that you play. As long as any key remains pressed, glide will not be applied to other notes.

Off Auto Glide will not apply.



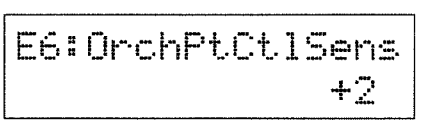
● Orchestral Glide Rate (0 - 127)

Specify the speed at which the pitch lowered by glide will return to the original pitch. Higher settings will produce a faster return.



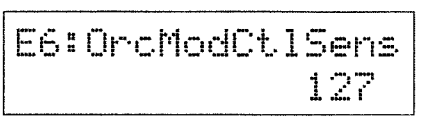
● Orchestral Pitch Control Sens (Orchestral Pitch Control Sensitivity) (-12 - +12)

Specify the amount of pitch change to be obtained when "Orch Glide" or "Orch Pitch" is assigned to the CONTROL PEDAL 1 or CONTROL PEDAL 2 jacks, and when Orchestral Auto Glide is on. Positive (+) settings will raise the pitch, and negative (-) settings will lower the pitch.

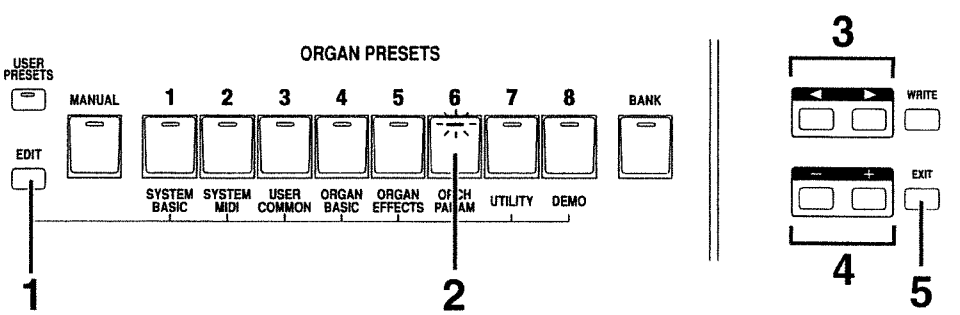


● Orchestral Modulation Depth Control Sens (Orchestral Modulation control sensitivity) (0 - 127)

Specify the depth of vibrato when "Orch Mod"is assigned to the CONTROL PEDAL 1 or CONTROL PEDAL 2 jacks. Higher settings will cause vibrato to be deeper.



< Settings the Various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [6](ORCH PARAM) to enter Edit mode.
Now only the [6] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

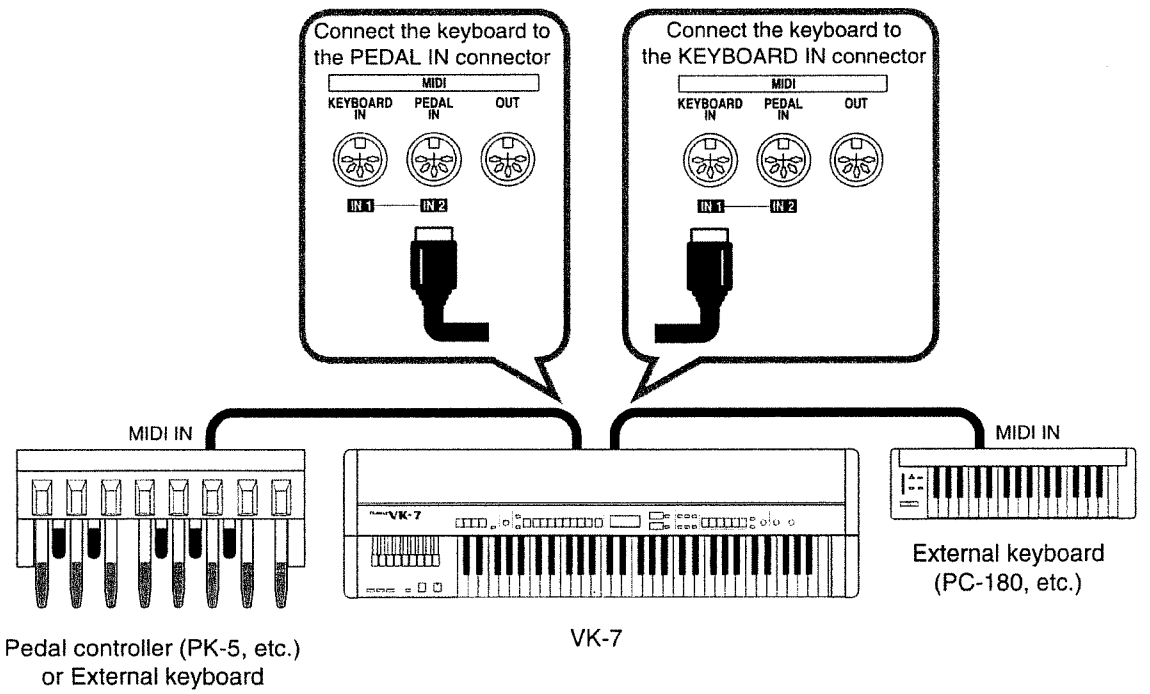
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Using an External Keyboard or a Pedal Controller to Play VK-7 Sounds

Each Organ Preset contains three parts: the Main part, the Sub part, and the Pedal part. When one sound of an Organ Preset is being played from the keyboard, the sound of the Main part will sound. By connecting a keyboard to the VK-7, you can simultaneously play all the sounds of the Organ Preset: the Main part, Sub part and Pedal part. This capability is convenient when you wish to simultaneously play the Main, Sub and Pedal parts.

1. Make connections as follows.

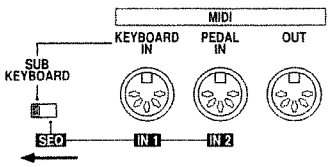


Connect the keyboard on which you will be playing the Sub part to the MIDI connector marked "KEYBOARD IN."
Connect the keyboard (such as pedal controller) on which you will be playing the Pedal part to the MIDI connector marked "PEDAL IN."

* *The keyboard of the VK-7 will play only the Main part.*

* *If you connect a PK-5 (Roland:optional) as a pedal controller, please set its sounding range one octave higher than the factory settings.*

2. Set the rear panel MIDI select switch to the "SUB KEYBOARD" position.
With this setting, it will not be necessary to make MIDI control channel settings.

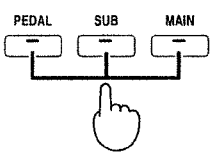


Play the various keyboards. The keyboards will respectively play the Main, Sub and Pedal parts of the Organ Preset.
You can sound Main Part of Organ Preset from the keyboard which is connected with VK-7 and Sub Part from VK-7.
→ Organ Part Swap (p.83)
You can also select the Part of Organ Preset to add the percussion.
→ Percussion Assign (p.49)

Switching the Part Controlled by the Harmonic Bars (HARMONIC BAR PART)

You can specify the part whose sound will be modified by the harmonic bars on the panel. If the organ part that is selected is different than the HARMONIC BAR PART, it will not be possible to use the harmonic bars to modify the sound.

HARMONIC BAR PART



< Setting the harmonic bars for the Main part >
❍ Press HARMONIC BAR PART [MAIN].
The [MAIN] indicator will light.

< Setting the harmonic bars for the Sub part >
❍ Press HARMONIC BAR PART [SUB].
The [SUB] indicator will light.

< Setting the harmonic bars for the Pedal part >
❍ Press HARMONIC BAR PART [PEDAL].
The [PEDAL] indicator will light.

Go ahead and press [MAIN][SUB][PEDAL] to switch the harmonic bar settings, and play the keyboard for each part.
The sound of each part will change.

* *If you have selected [PEDAL] for HARMONIC BAR PART, the tone can be set using two harmonic bars (16 feet and 8 feet) if the Edit mode parameter "Pedal H.Bar" is set to "Composite."*

Transmitting/Receiving Harmonic Bar Settings

When two or more VK-7 units are connected, or when the VK-7 is connected to a sequencer, you can transmit or receive the harmonic bar settings.

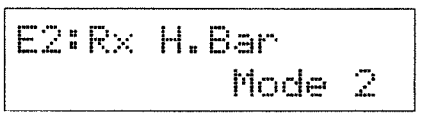
● Rx H.Bar Switch (Rx harmonic bar switch) (Mode 1 / Mode 2 / Off)
Specify the format in which harmonic bar data from another VK-7 or sequencer will be received.

Mode 1 Harmonic bar setting data will be received as system exclusive messages (messages unique to the VK-7).
The data will be received as changes in harmonic bar settings.

Mode 2 Harmonic bar setting data will be received as control change messages.
The data will be received as the messages that you specify in the Edit mode setting Harmonic Bar Control Change Number (p.100).

Off Harmonic bar setting data will not be received.

The factory setting is "Mode 2."



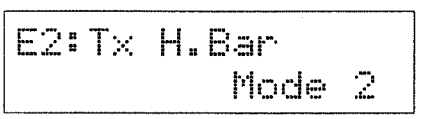
● Tx H.Bar Switch (Tx harmonic bar switch) (Mode 1 / Mode 2 / Off)
Specify the format in which the VK-7 will transmit harmonic bar setting data.

Mode 1 Harmonic bar setting data will be transmitted as system exclusive messages (messages unique to the VK-7).
Harmonic bar volumes will be transmitted.

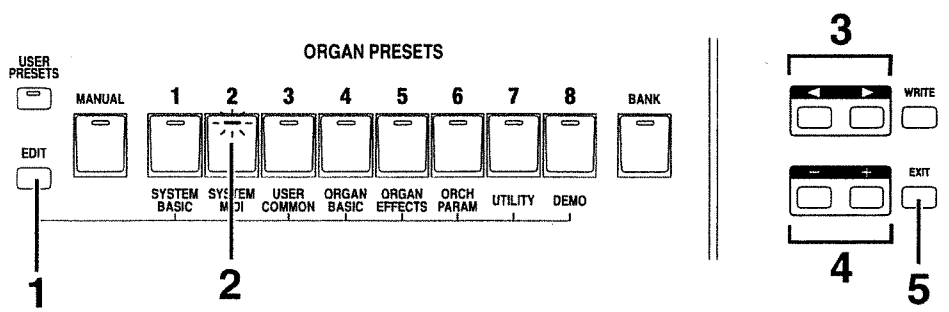
Mode 2 Harmonic bar setting data will be transmitted as control change messages.
The data will be transmitted as the messages you specify in the Edit mode setting "Harmonic Bar Control Change Number" (p.100).

Off Harmonic bar setting data will not be transmitted.

The factory setting is "Mode 2."



< Setting the various parameters >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

● H.Bar Control Change Number (Harmonic Bar Control Change Number) (16':0 - 127, 5-1/3':0 - 127, 8':0 - 127, 4':0 - 127, 2-2/3':0 - 127, 2':0 - 127, 1-3/5':0 - 127, 1-1/3':0 - 127, 1':0 - 127)
This setting specifies the messages that will be used to convey harmonic bar settings when the Edit mode "Tx Harmonic Bar Switch" and "Rx Harmonic Bar Switch" settings are set to "Mode 2" (control change messages).
With the factory settings, Control Change messages are assigned to each harmonic bar as follows.
Control changes 70 through 78 are assigned to Sound Controllers. In the case of the VK-7, they are assigned to volume changes for the various harmonic bars.

16' Control Change 70
The message of the volume of the 16' harmonic bar.

5-1/3' Control Change 71
The message of the volume of the 5-1/3' harmonic bar.

8' Control Change 72
The message of the volume of the 8' harmonic bar.

4' Control Change 73
The message of the volume of the 4' harmonic bar.

2-2/3' Control Change 74
The message of the volume of the 2-2/3' harmonic bar.

2' Control Change 75
The message of the volume of the 2' harmonic bar.

1-3/5' Control Change 76
The message of the volume of the 1-3/5' harmonic bar.

1-1/3' Control Change 77
The message of the volume of the 1-1/3' harmonic bar.

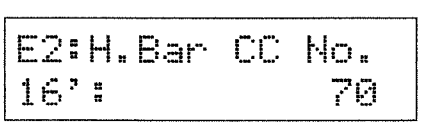
1' Control Change 78
The message of the volume of the 1' harmonic bar.

* *Other information is assigned to the other Control Change numbers.*

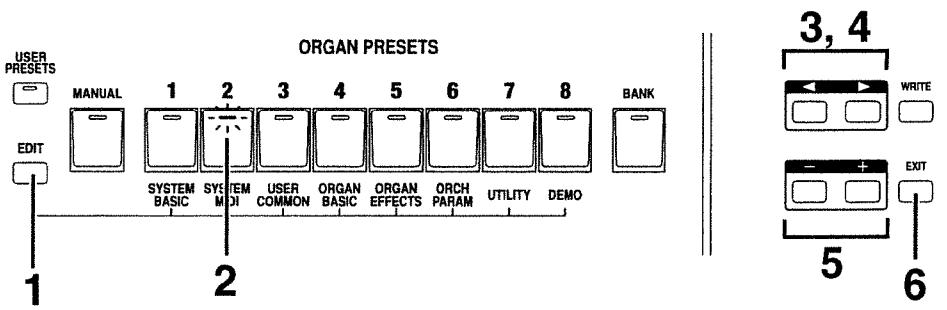
For details on the functions assigned to other Control Change numbers, refer to the MIDI implementation chart (p.139).

* *If Sound Controllers messages are transmitted to a device other than the VK-7, the other device may recognize the messages incorrectly.*

* *If harmonic bar setting data is transmitted as system exclusive messages, somewhat more time may be required for transmission.*



< Setting the H. Bar Control Change Numbers >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select "H.Bar CC No." (Harmonic Bar Control Change Number).

4. Press [<][>] to select the harmonic bar whose setting you wish to modify.

5. Press [+][–] to modify the control change number.

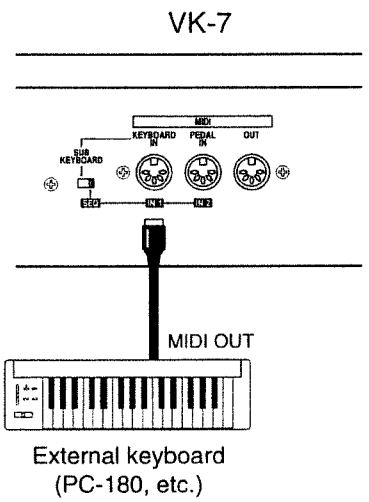
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **6**, *or press [1] – [8] once again to move to another group within Edit mode.*

6. Press [EXIT] or [EDIT] to exit Edit mode.

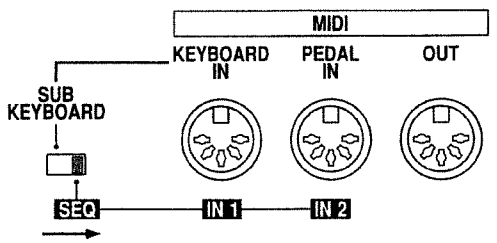
Using an External Keyboard to Play VK-7 Sounds

You can use an external keyboard to play the sounds of the VK-7.
This section will explain how an external keyboard can be used to play the Orchestral Voices of the VK-7.
This is convenient when you wish to play an Orchestral Voice over a wide range without splitting an Organ Preset and Orchestral Voice on the VK-7's keyboard.

1. Make the following connections.



2. Set the rear panel MIDI Select switch to the "SEQ" position.



3. Match the transmit channel of the keyboard connected to the VK-7 with the receive channel of the VK-7.
The receive channel of the VK-7 is selected by means of "Rx Orchestral Channel" in the Edit mode (p. 104).

* *For the procedure of setting the transmit channel of the keyboard connected to the VK-7, refer to the owner's manual for your keyboard. With the factory settings, the Orchestral Voice receive channel of the VK-7 is set to 4.*

Play the connected keyboard. You will hear the Orchestral Voice.
You can also select Orchestral Voices from the connected keyboard.

■ By setting the transmit channel of your other keyboard appropriately, you can also play User Presets, or the Main, Sub or Pedal parts of the organ sounds in an Organ Preset on the external keyboard connected to the VK-7.

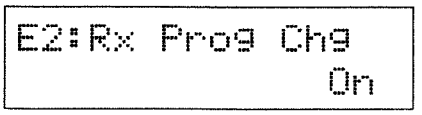
Turning Program Change Reception On/Off

The messages which select Organ Presets, User Presets or Orchestral Voices are referred to as "Program Change messages."

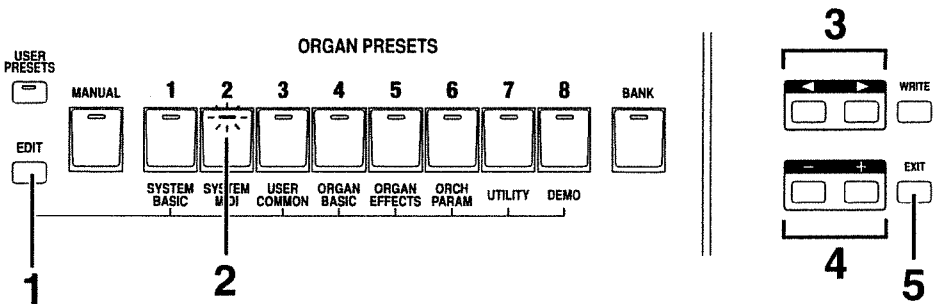
● Rx Program Change Switch (On / Off)
This setting turns reception on/off for Program Change messages that are transmitted from an external MIDI device connected to the VK-7.

On Program changes will be received.
Off Program change will not be received.

The factory setting is "On."



< Setting the Rx Program Change Switch >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select "Rx Prog Chg."

4. Press [+][–] to modify the setting.

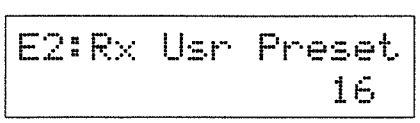
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

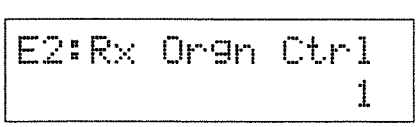
Setting the Receive Channel

In order for a sequencer or keyboard connected to the VK-7 to play the sounds of the VK-7, the MIDI transmit channel of the sequencer or keyboard must match the MIDI receive channel of the VK-7.

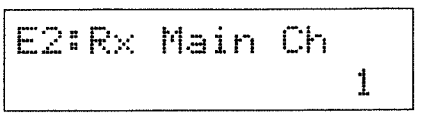
● Rx User Preset Control Channel (1 - 16)
Set the channel on which User Preset Program Change messages and performance data will be received.
The factory setting is 16.



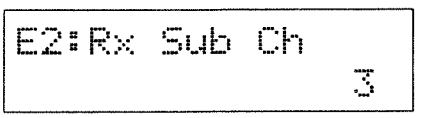
● Rx Organ Control Channel (1 - 16)
Set the channel on which Organ Preset Program Change messages will be received.
The factory setting is 1.



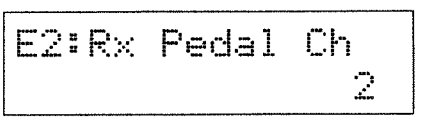
● Rx Main Organ Channel (1 - 16)
Set the channel on which performance data will be received for the Main organ part of an Organ Preset or organ portion of a User Preset.
The factory setting is 1.



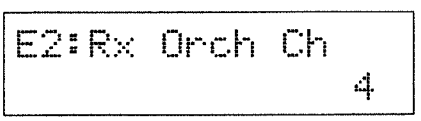
● Rx Sub Organ Channel (1 - 16)
Specify the channel on which performance data will be received for the Sub organ part of an Organ Preset or organ portion of a User Preset.
The factory setting is 3.



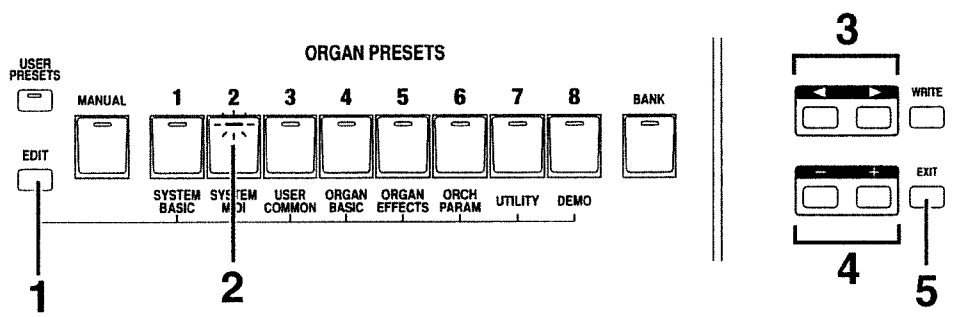
● Rx Pedal Organ Channel (1 -16)
Specify the channel on which performance data will be received for the Pedal organ part of an Organ Preset or organ portion of a User Preset.
The factory setting is 2.



● Rx Orchestral Channel (Rx orchestra channel) (1 - 16)
Specify the channel on which Program Changes and performance data will be received for an Orchestral Voice.
The factory setting is 4.



< Setting the receive channel >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

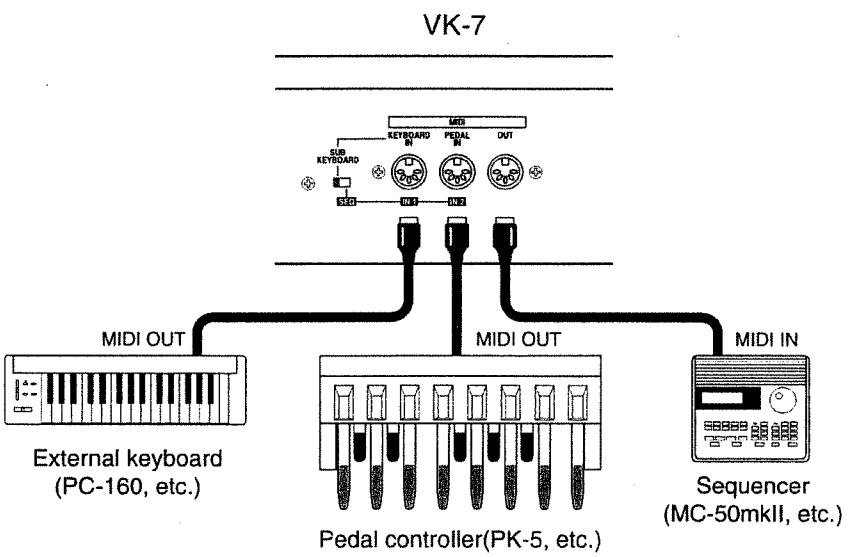
5. Press [EXIT] or [EDIT] to exit Edit mode.

Recording Your Playing on a Sequencer

This section will explain how you can connect a sequencer to the VK-7 and record your playing. This allows your playing on the VK-7, keyboard, and pedal keyboard to be recorded simultaneously onto the sequencer.
The Edit mode Local Control setting and Soft Thru setting (p.107) will be different depending on how your sequencer and keyboard etc. are connected.

■ Connecting a keyboard or sequencer to the VK-7 and recording your playing: method 1
In this method, a sequencer, keyboard, and pedal keyboard are connected to the VK-7.

1. Make the following connections.



* *If you connect a PK-5 (Roland:optional) as a MIDI pedal controller, please set its sounding range one octave higher than the factory settings.*

2. Set the rear panel MIDI Select switch to the "SUB KEYBOARD" position.

3. Turn the Edit mode "Local Control" setting "On."

4. Set the Edit mode "Soft Thru" setting "On" for the MIDI IN 1 connector and the MIDI IN 2 connector.

5. Start recording on the sequencer connected to the VK-7 to record the performance.

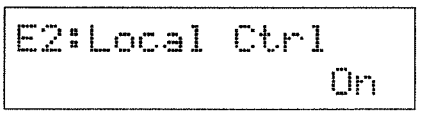
Connecting/Disconnecting the Sound Source and Keyboard (Local Control)

● Local Control (On/Off)
This setting internally connects/disconnects the VK-7's sound source and keyboard.

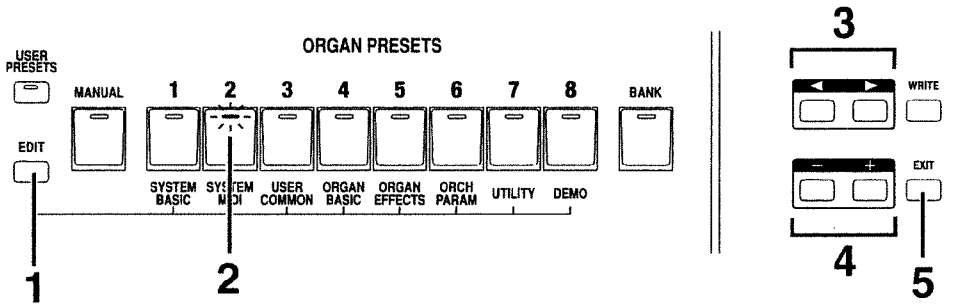
On The sound source and keyboard will be internally connected. Normally you will use the VK-7 with this setting.

Off The sound source and keyboard will be internally disconnected. Use this setting when you wish to use the VK-7 only to control an external sound source, or when you wish to use only an external keyboard to play the VK-7's sound source.

The factory setting is "On."



< Making the Local Control setting >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select "Local Ctrl."

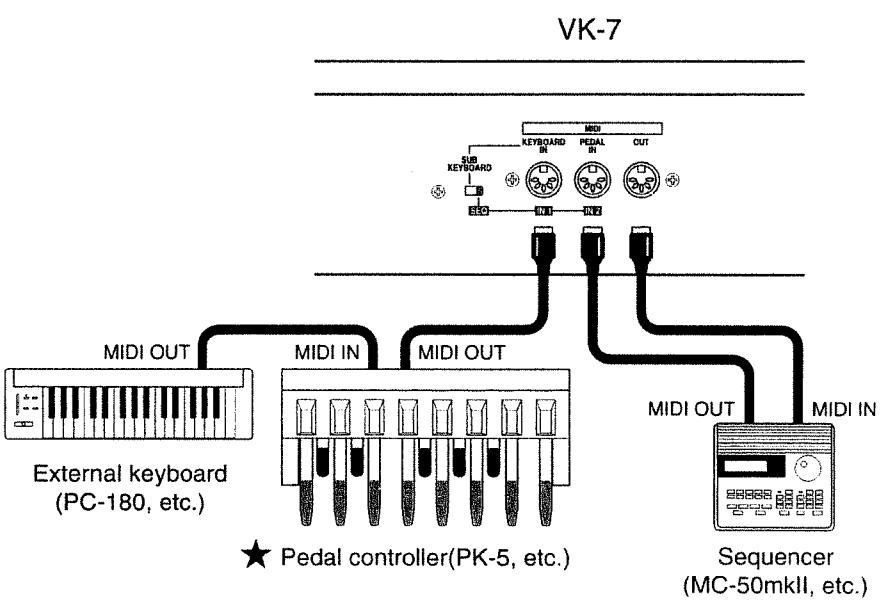
4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

■ Connecting a keyboard or sequencer to the VK-7 and recording your playing: method 2
This method also allows your playing on the VK-7, keyboard and pedal keyboard to be simultaneously recorded onto a sequencer. With these connections, you can listen to the performance recorded on the sequencer without having to re-make connections.

1. Make connections as follows.



* *For the keyboard marked by a ★, use a unit with MIDI merge functionality such as the PK-5.*

* *If you connect a MIDI pedal controller PK-5 (Roland: optional), please refer to page 97.*

2. Set the rear panel MIDI Select switch to the "SEQ" position.

3. Set the Edit mode Local Control setting to "On."

4. Set the Edit mode Soft Thru setting "On" for the MIDI IN 1 connector, and "Off" for the MIDI IN 2 connector.

5. Turn soft thru "off" on your sequencer.

* *For the procedure of setting the receive channel of your sequencer and the transmit channel of your external keyboard, refer to the owner's manuals for your equipment.*

6. Set the receive channels for each track of the sequencer to match the transmit channels of each VK-7 part and of the external keyboards.

Adding MIDI THRU Functionality to the MIDI OUT Connector (Soft Thru)

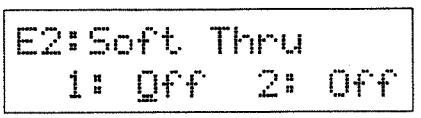
The rear panel has two MIDI IN connectors and one MIDI OUT connector, but has no MIDI THRU connector. However if necessary you can change the MIDI OUT connector the functionality of both MIDI OUT and MIDI THRU connectors.

● Soft Thru (On/Off)
This setting specifies whether or not the MIDI messages coming into the MIDI IN 1 or MIDI IN 2 connectors will be re-transmitted from the MIDI OUT connector.

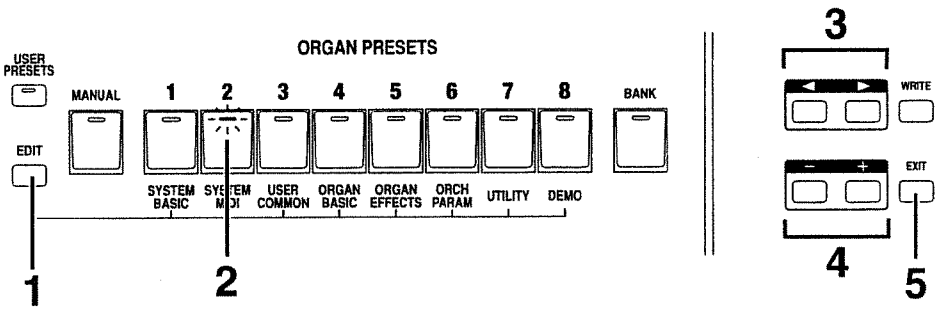
On MIDI messages coming into the MIDI IN 1 or MIDI IN 2 connector will be re-transmitted from the MIDI OUT connector.

Off MIDI messages coming into the MIDI IN 1 or MIDI IN 2 connector will not be re-transmitted from the MIDI OUT connector.

With the factory settings, Soft Thru is "Off" for the MIDI IN 1 and MIDI IN 2 connectors.



< Making the Soft Thru setting >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select "Soft Thru."

4. Press [<][>] to select the MIDI IN connector whose setting you wish to modify.
The cursor (underline) will appear at the setting for the MIDI IN connector whose setting is being modified.

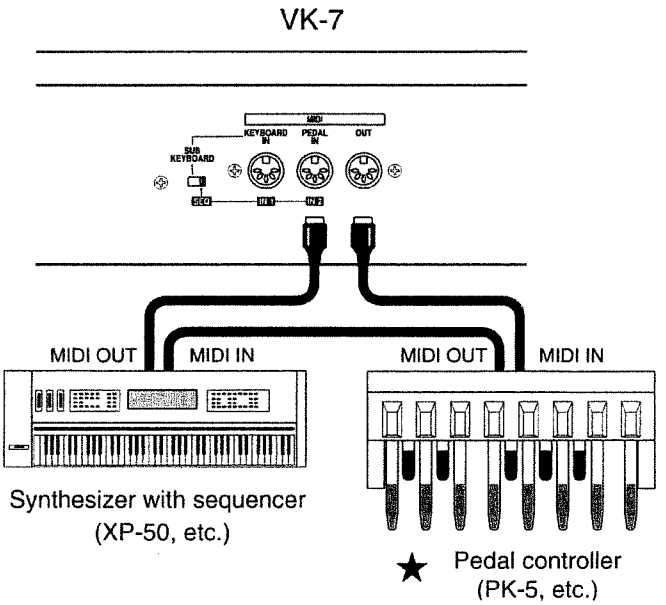
5. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **6**, *or press [1] – [8] once again to move to another group within Edit mode.*

6. Press [EXIT] or [EDIT] to exit Edit mode.

■ Connecting a keyboard or sequencer to the VK-7 and recording your playing: method 3
In this method, a keyboard with sequencer functionality is connected between the VK-7 and the keyboard with sequencer fanctionality.
Use these connections when you wish to record the performance of the VK-7, the keyboard with sequencer functionality, and the keyboard onto the sequencer.

1. Make the following connections.



* *For the keyboard marked with a ★, use a unit with MIDI merge functionality. (Example: PK-5 / sold separately by Roland)*

* *If you connect a pedal controller PK-5 (Roland: optional), please refer to page 97.*

2. Set the rear panel MIDI Select switch to the "SEQ" position.

3. Set the Edit mode Local Control setting to "Off."

4. Set the Edit mode Soft Thru setting to "On" for the MIDI IN 2 connector.

5. On the keyboard with sequencer functionality, set Soft Thru "On."

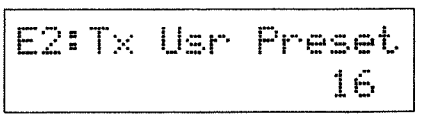
* *For details on setting the receive channels of the sequencer and the transmit channel of the external keyboard, refer to the owner's manuals for your equipment.*

6. Set the receive channels of each track of the sequencer to match the transmit channels of each VK-7 part and the external keyboard.

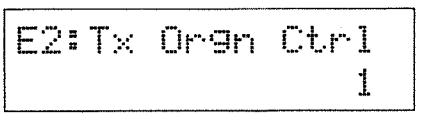
Setting theTransmit Channel

In order for performance data from the VK-7 to be recorded onto the sequencer, you will need to match the MIDI receive channel of the sequencer with the MIDI transmit channel of the VK-7.

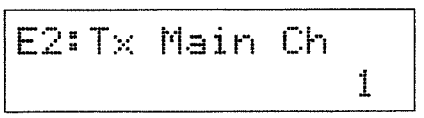
● Tx User Preset Control Channel (1 - 16)
Specify the channel on which User Preset Program Changes and performance data will be transmitted.
The factory setting is 16.



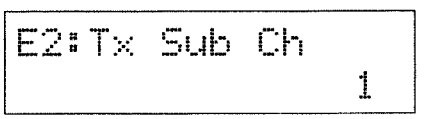
● Tx Organ Control Channel (1 - 16)
Specify the channel on which Organ Preset Program Changes will be transmitted.
The factory setting is 1.



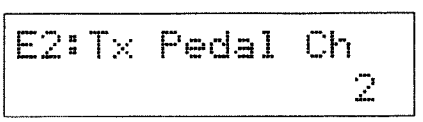
● Tx Main Organ Channel (1 - 16)
Specify the channel on which performance data for an Organ Preset or for the Main part of the organ portion of a User Preset will be transmitted.
The factory setting is 1.



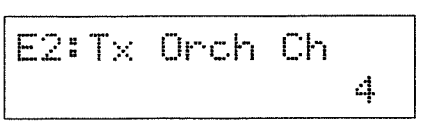
● Tx Sub Organ Channel (1 - 16)
Specify the channel on which performance data for an Organ Preset or for the Sub part of the organ portion of a User Preset will be transmitted.
The factory setting is 3.



● Tx Pedal Organ Channel (1 -16)
Specify the channel on which performance data for an Organ Preset or for the Pedal part of the organ portion of a User Preset will be transmitted.
The factory setting is 2.

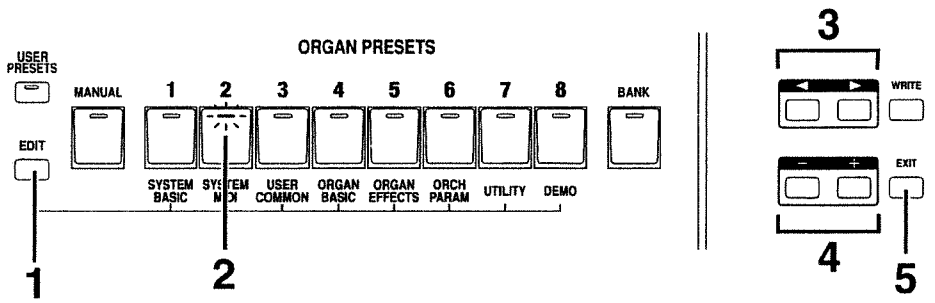


● Tx Orchestral Channel (Tx orchestra channel)(1 - 16)
Specify the channel on which Program Changes and performance data will be transmitted for an Orchestral Voice.
The factory setting is 4.



* *In order to use system exclusive messages (messages used for controlling functionality unique to a particular device) to transmit or receive data, the Device ID settings of the two devices must match.*

< Setting the transmit channel >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

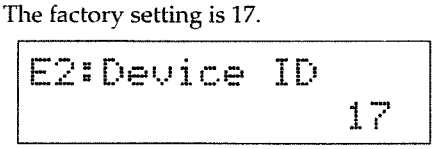
4. Press [+][–] to modify the setting.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

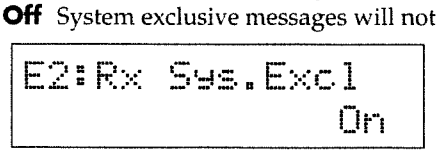
5. Press [EXIT] or [EDIT] to exit Edit mode.

Transmitting/Receiving the Messangs Unique to the VK-7

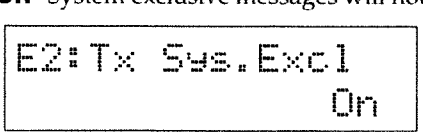
● Device ID (17 - 32)
Set the Device ID (identification number) of the VK-7.
The factory setting is 17.



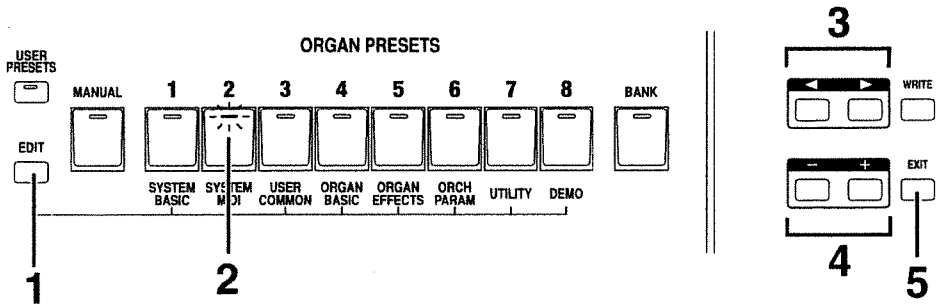
● Rx System Exclusive (On/Off)
This setting determines whether System Exclusive messages arriving from an external MIDI device will be received or not.
The factory setting is "On."
On System exclusive messages will be received.
Off System exclusive messages will not be received.



● Tx System Exclusive (On/Off)
Selects whether System Exclusive messages are transmitted or not.
The factory setting is "On."
On System exclusive messages will be transmitted.
Off System exclusive messages will not be transmitted.



< Setting the various paramater >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.
Now only the [2] indicator will blink.

3. Press [<][>] to select the parameter whose setting you wish to change.

4. Press [+][–] to modify the setting.

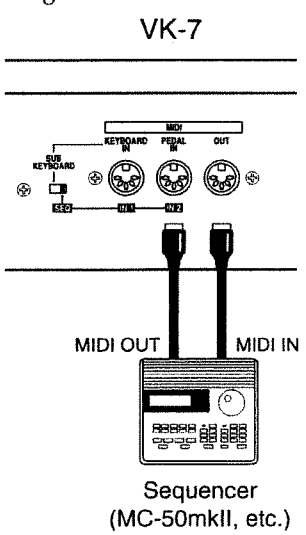
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Using a Sequencer to Play the Sounds of the VK-7

Connect the MIDI IN and MIDI OUT of the VK-7 and sequencer respectively to each other. With these settings, your performance on the VK-7 can be recorded on the sequencer.

1. Make the following connections.



Sequencer
(MC-50mkII, etc.)

2. Set the rear panel MIDI Select switch to the "SEQ" position.

3. Turn the Edit mode Local control "On."

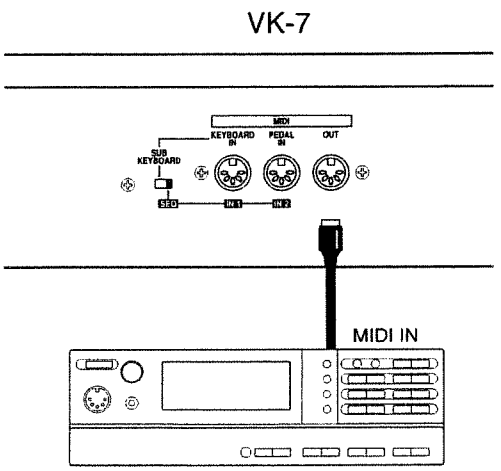
4. Set the transmit channel of each sequencer track to match the receive channel of each VK-7 part (p.103).

5. Set the Soft Thru setting to "On" for the MIDI IN 2 connector in Edit mode.

Playing an External Sound Source

Here we will explain how the VK-7 can be used to play an external sound source.

1. Make the following connections.



External sound source
(SC-88 Pro, etc.)

2. Set the Edit mode Tx Program Change Switch "On."

3. Set the transmit channel of the VK-7 to match the receive channel of the external sound source.

❍ When you wish to select sounds on the external sound source in the same way as when selecting an Organ Preset
Set the Edit mode Tx Organ Control Channel (p.109) so that the VK-7's MIDI transmit channel matches the MIDI receive channel of the external sound source.

❍ When you wish to select sounds on the external sound source in the same way as when selecting an Orchestral Voice
Set the Edit mode Tx Orchestral Channel (p.109) so that the VK-7's MIDI transmit channel matches the MIDI receive channel of the external sound source.

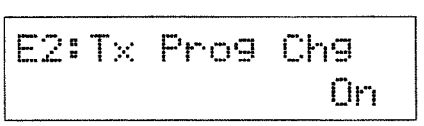
❍ When you wish to select sounds on the external sound source in the same way as when selecting a User Preset
Set the Edit mode Tx User Preset Control Channel (p.109) so that the VK-7's MIDI transmit channel matches the MIDI receive channel of the external sound source.

Turning Program Change Transmission On/Off

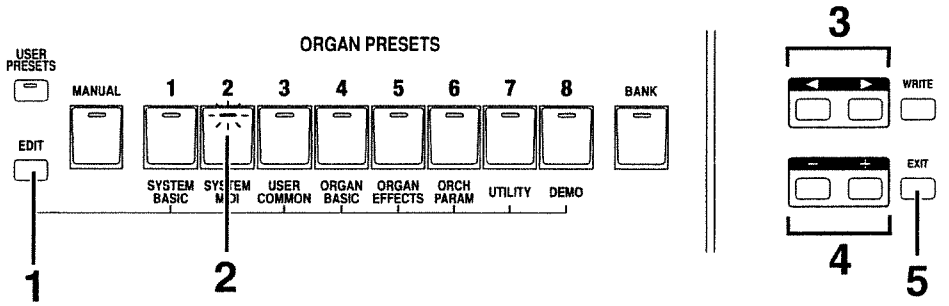
● Tx Program Change Switch (On/Off)
This turns the VK-7's program change transmission On/Off.

On Program changes will be transmitted.
Off Program changes will not be transmitted.

The factory setting is "On."



< Setting the Tx Program Change Switch >



1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [2](SYSTEM MIDI) to enter Edit mode.

3. Press [<][>] to select "Tx Prog Chg."

4. Press [+][–] to modify the setting.

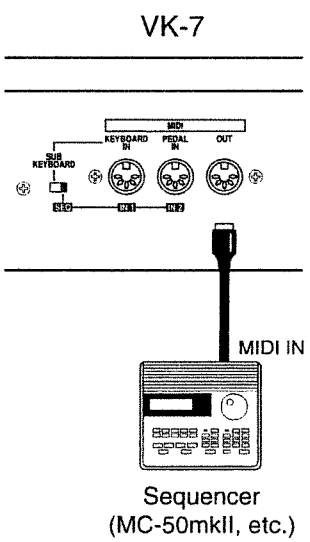
* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **5**, *or press [1] – [8] once again to move to another group within Edit mode.*

5. Press [EXIT] or [EDIT] to exit Edit mode.

Transmitting VK-7 Settings as MIDI Data (Bulk Dump)

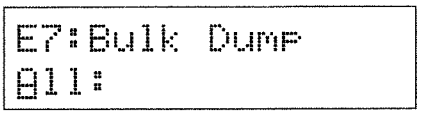
VK-7 System, Organ Preset, and User Preset settings etc. can be transmitted for storage on a sequencer.
This provides a convenient way to save the current settings before you make major changes.

1. Make the following connections.

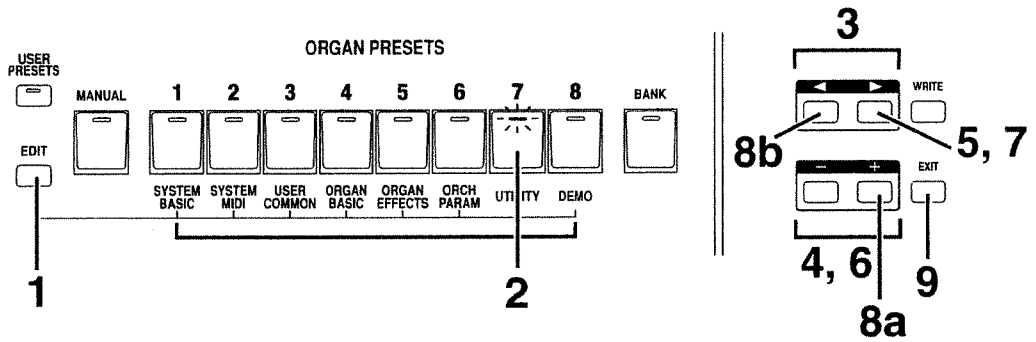


2. Execute the Edit mode Bulk Dump operation.

● Bulk Dump
This operation transmits VK-7 settings as MIDI data.



< Bulk Dump settings >



* *Set the rear panel MIDI select switch to the "SEQ" position.*

1. Press [EDIT].
Indicators [1] – [8] will blink.

2. Press [7](UTILITY) to enter Edit mode.

3. Press [<][>] to select "Bulk Dump."
In the lower left of the display, a cursor (underline) will appear at the item that is to be transmitted.

4. Press [+][–] to specify the data that will be transmitted.
The following data can be transmitted.

All All VK-7 data including system data.
* *If "All" is selected, it will not be necessary to select the range of data to be transmitted (steps* **5** *and* **6***).*

User User Preset data.
You can specify the range of data that you wish to transmit.

Organ Organ Preset data.
You can specify the range of data that you wish to transmit.

Orch Orchestral Voice data.
This transmit the data of Edit mode "ORCHESTRAL PARAMETER."
* *If "Orch" is selected, it will not be necessary to select the range of data to be transmitted (steps* **5** *and* **6***).*

System VK-7 system data.
* *If "System" is selected, it will not be necessary to select the range of data to be transmitted (steps* **5** *and* **6***).*

5. Press [>].
In the lower right of the display, the cursor will move to the area which specifies the range of data to be transmitted.

6. Press [+][–] to specify the range of data.
The following items and ranges can be transmitted.

■ When "User" is selected for transmission

All All User Preset data.
Temp The User Preset data in temporary memory.
U11 - U28 Data for one User Preset.

■ When "Organ" is selected for transmission

All All Organ Preset data.
Temp The User Preset data in temporary memory.
11 - 88 Data for one Organ Preset.
U11 - U28 Data for one organ part of a User Preset.

7. After you have specified the item and range, press [>].
The display will ask you to confirm execution of the bulk dump operation.

```
E7:Bulk Dump
 Sure? [Push +]
```

8a. Begin recording on the sequencer, press [+], and execute the bulk dump operation.

* *Bulk dump may require a substantial length of time.*

When the bulk dump is completed, the following display will appear.

```
Bulk Dumped!
Usr: All
```

When all User Preset data is transmitted

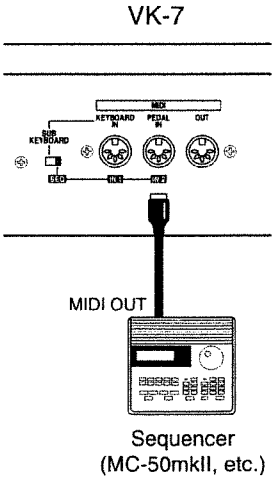
8b. If you decide not to execute the bulk dump, press [<].
The previous display will reappear.

* *If you wish to continue setting other parameters, either press [<][>] to select the desired parameter instead of performing step* **9**, *or press [1] – [8] once again to move to another group within Edit mode.*

9. Press [EXIT] or [EDIT] to exit Edit mode.

How to Receive MIDI Data

When you wish to return data that was recorded on a sequencer back to the VK-7, connect the VK-7 and sequencer as follows, and playback the sequencer.

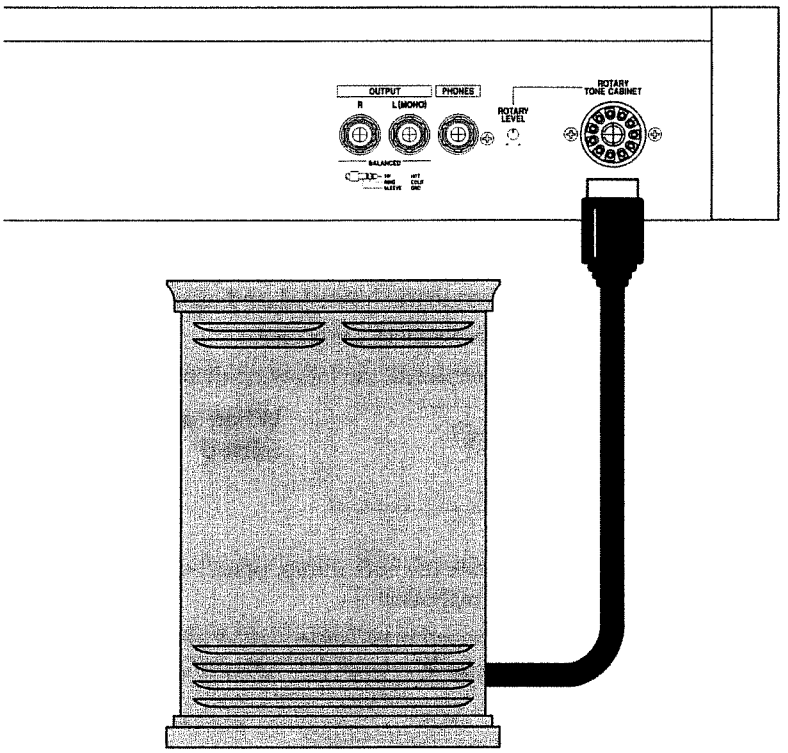


* *Set the rear panel MIDI select switch to the "SEQ" position.*

Connecting a Rotary Speaker

Instead of using the rotary speaker simulation that is built into the VK-7, you may also use an external rotary speaker. Connect the connector of the rotary speaker to the ROTARY TONE CABINET connector located on the rear panel.

* *When a rotary speaker is connected, the rotary simulation effect of the VK-7 will not function.*

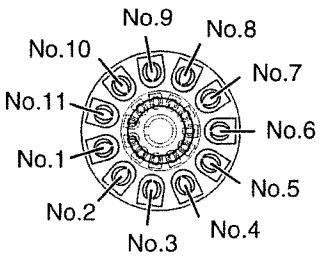


Rotary speaker

The ROTARY TONE CABINET connector is wired as follows.

No.1 ROTARY OUT
No.2 STATIONARY OUT
No.3 NC
No.4 GND
No.5 GND
No.6 POWER ON/OFF CONTROL
No.7 FAST CONTROL
No.8 SLOW CONTROL
No.9 NC
No.10 NC
No.11 +24V IN

Pins no.1 and no.2 are audio outputs.
Pin numbers 6, 7, and 8 provide open collector output, and have a rated voltage of 5 to 30 V DC, and a rated maximum current load of 50 mA.



Pin No. 11 detects the connection. If the voltage is not within the range specified for the rated input voltage (18 to 30 V DC), it will not function correctly.
The volume of the rotary speaker is adjusted by the ROTARY LEVEL knob located on the rear panel.

When a rotary speaker is connected, the rotary effect (p.27) built into the VK-7 will not function.
The ROTARY SOUND [FAST/SLOW] switch the rotational speed of the connected rotary speaker.
[BYPASS] does not affect the rotary speaker connected to the VK-7.

* *It is not possible to switch the rotary speaker on/off using [BRAKE].*

The audio signal output routings when a rotary speaker is connected or disconnected are as follows.

	When a rotary speaker is not connected	When a rotary speaker is connected
ROTARY TONE CABINET connector No.1	Organ Sound (Reverb effect off) Percussion (Precussion Direct off)	Organ Sound (Reverb effect off) Percussion (Precussion Direct off)
ROTARY TONE CABINET connector No.2	All sounds to which effects have been applied (NOMO)	Percussion (Percussion Direct on) Ochestral Voice
OUTRUT jack L(MONO)	All sounds to which effects have been applied (Left channel)	Percussion (Percussion Direct on) Ochestral Voice
OUTRUT jack R	All sounds to which effects have been applied (Right channel)	Percussion (Percussion Direct on) Ochestral Voice
PHONES jack	All sounds to which effects have been applied (STEREO)	Percussion (Percussion Direct on) Ochestral Voice

Appendices

Troubleshooting

If there is no sound or if the unit does not operate as you expect, first check the following points. If this does not resolve the problem, contact your dealer or a nearby Roland service center.

* *If a message appears in the display during operation, refer to the following section on "Error Messages."*

● Power does not turn on

❍ Is the power cable firmly plugged into an AC outlet?

→ Make sure that the power cable is firmly plugged into an AC outlet.

❍ Is the included power cable correctly connected to the AC inlet?

→ Make sure that the power cable is correctly connected to the AC inlet.

● No sound

❍ Is [MASTER VOLUME] in the "MIN" position?

→ Rotate the VK-7's MASTER VOLUME knob toward "MAX," or raise the volume on the amp system that is connected.

❍ Are the connections correct?

→ If you can hear sound in your headphones, it is possible that the connection cables are broken or that your amp system has malfunctioned. Check the connection cables and equipment once again.

❍ Are the volume settings of the Organ Preset, Orchestral Voice or User Preset too low?

• If an Orchestral Voice is selected

→ Rotate the ORCHESTRAL LEVEL knob to raise the volume.

→ Adjust the Edit mode setting "Orchestral Voice Level" (p.55) to increase the volume.

• If an Organ Preset is selected

→ Adjust the Edit mode setting "Organ Level" (p.45) to increase the volume.

❍ Is Local Control turned off?

→ Turn on the Edit mode "Local Control" setting (p.105).

❍ Is the expression pedal lowered?

→ Press the expression pedal.

● Cannot hear organ sounds

❍ Is the Edit mode Organ Level setting too low?

→ Raise the Edit mode "Organ Level" setting.

❍ Is [ORGAN MUTE] turned on?

→ Except when you are playing a split, turning on [ORGAN MUTE] will mean that the organ sound will not be heard. Turn off [ORGAN MUTE].

❍ Is the expression pedal lowered?

→ Press the expression pedal.

❍ Are all the harmonic bars set to "0"?

→ Pull out the harmonic bars to change the settings.

❍ Is Wheel Brake on?

→ If the Edit mode "Ext. Pedal 1(2) Assign" setting (p.92, 94) assigns Wheel Brake to a control pedal jack, and if the pedal has been operated to turn wheel brake "on," the organ will not sound.

→ If the pedal that is connected has inverted polarity (p.91), wheel brake will be on when the foot pedal is not pressed. Either reverse the polarity of the foot pedal, or change the Edit mode "Ext. Pedal 1(2) Assign" setting (p.92, 94) to a parameter other than Wheel Brake.

● Cannot hear Orchestral Voices
○ Is the Orchestral Voice volume low?
→ Rotate the front panel ORCHESTRAL LEVEL knob to raise the volume.
○ Is the ORCHESTRAL ASSIGN indicator lit?
→ Even if a sound group button is pressed, the Orchestral Voice will not sound unless the ORCHESTRAL ASSIGN button is pressed. Press the ORCHESTRAL ASSIGN button.
○ Is the Edit mode Orchestral Tone Level setting too low?
→ Raise the Edit mode "Orchestral Tone Level" (p.55) setting.
○ Is the expression pedal lowered?
→ Press the expression pedal.
○ Is the control pedal lowered?
→ If the Edit mode "Ext. Pedal 1(2) Assign" setting (p.92, 94) is set to "Orch Exp," the volume of the Orchestral Voice will be controlled by the control pedal. Press the control pedal.

● Cannot hear percussion
○ Is percussion assigned to the Sub part of the Organ Preset?
→ Percussion can be specified either for the Main part or the Sub part of an Organ Preset. This means that you will not hear percussion when you play the Main part in Organ Preset mode if percussion is assigned to the Sub part of the same Organ Preset.
Set the Edit mode "Percussion Assign" setting (p.49) to "Main."

● Cannot select an Orchestral Voice
○ Did you finalize your selection of an Orchestral Voice?
→ After you use VARIATION [▲][▼] to select an Orchestral Voice, you must finalize your selection by pressing the sound select button whose indicator is blinking.

● Pitch is wrong
○ Is the pitch of the entire VK-7 wrong?
→ Use the Edit mode "Master Tune" setting (p.74) to adjust the pitch.
○ Is the pitch of the Orchestral Voice wrong?
→ Use the Edit mode "Orchestral Pitch Offset Fine" (p.60) to adjust the pitch of the Orchestral Voice.
○ Is glide (a temporary lowering of the pitch) in effect?
→ Turn off the Edit mode "Orchestral Auto Glide" setting (p.96).

● Sound is layered even though you split
○ Is [ORGAN MUTE] off?
→ Turn on [ORGAN MUTE].

● Chorus does not apply
○ Is vibrato assigned to [VIBRATO/CHORUS]? (When an Organ Preset is selected)
→ Use the Edit mode Vibrato/Chorus Type setting (p.50) to select the type of vibrato/chorus.
○ Is the chorus level setting too low? **(When an Orchestral Voice is selected)**
→ Adjust the Edit mode "Orchestral Chorus Send Level" (p.62) setting to increase the chorus volume.

● Vibrato does not apply
○ Is chorus assigned to the [VIBRATO/CHORUS] button?
(When an Organ Preset is selected)
→ Change the Edit mode "Vibrato/Chorus Type" (p.50) setting to "vibrato."

● Non-pitched sound is produced
○ Is the Ring Modulator in Edit mode turned on?
→ Turn off the "Ring Modulator" in Edit mode.

● Overdrive does not apply
○ Is the overdrive level setting too low?
→ Rotate the OVERDRIVE knob to raise the level.
○ Is the Edit mode setting for amp and speaker type set to rotary (Type I / Type II)?
→ Strong distortion cannot be obtained with Type I or Type II.
In the Edit mode "Amp & Speaker" setting (p.51), select a setting other than Type I / Type II.
○ Is the Edit mode Organ Level setting too low?
→ Raise the Edit mode Organ Level setting.
○ Is the expression pedal lowered?
→ Press the expression pedal.

● Rotary does not apply
○ Is the rotary level setting too low?
→ Raise the Edit mode Rotary Level setting (p.53).
○ Is [BYPASS] on?
→ Rotary will not apply when bypass is on.
○ Is [BRAKE] on?
→ Rotary will not apply when brake is on.
○ Rotary can not be applied to Orchestral Voices.

● Reverb does not apply
○ Is the reverb level setting too low?
• Rotate the REVERB knob to raise the reverb volume.
• If an Organ Preset is selected, use the Edit mode "Organ Reverb Send Level" setting (p.65) to raise the reverb send level.
• If an Orchestral Voice is selected, use the Edit mode "Orchestral Reverb Send Level" setting (p.65) to raise the reverb send level.
○ Is the reverb type set to "Delay"?
→ In Edit mode "Reverb Character" (p.66), select a setting other than Delay.

● Delay does not apply
○ Is the reverb type set to "Delay"?
→ In Edit mode "Reverb Character" (p.66), select the Delay setting.
○ Is the delay feedback setting too low?
→ Raise the Edit mode "Delay Feedback" setting (p.67) to increase the number of delay repeats.
○ Is the delay time short?
→ Raise the Edit mode "Delay Time " (p.67) setting to lengthen the delay time.

● MIDI messages are not received correctly
○ Are the various receive channel and transmit channel settings correct?
→ Make matching settings for the receive channel (p.103) and transmit channel (p.108).
○ Is the device ID set correctly?
→ Check the device ID setting (p.110).

● Cannot playback correctly from a connected sequencer
○ Is Local Control set correctly?
→ Check the Local Control setting (p.105).
○ Is Soft Thru set correctly?
→ Check the Soft Thru setting (p.107).

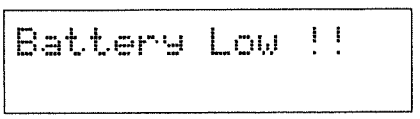
● Cannot use the harmonic bars to modify the sound
○ Is the Harmonic Bar Part set to the part whose sound you wish to modify?
→ Press one of the harmonic bar part buttons [MAIN][SUB][PEDAL] to specify the part whose sound you wish to modify using the harmonic bars.

Error Messages

Messages That Appear When the Power is Turned On

If an incorrect operation is performed or if data was not processed correctly, an error message will appear in the display.
Refer to the following list of error messages and take the appropriate action.

● Battery Low

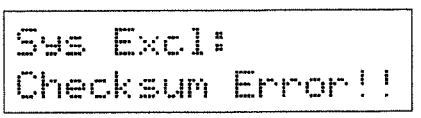


Cause: The internal backup battery has run down.
Action: Contact a nearby Roland service station.

* *If the backup battery runs down, the stored settings of the presets and Orchestral Voices, and the settings of Edit mode will be lost.*

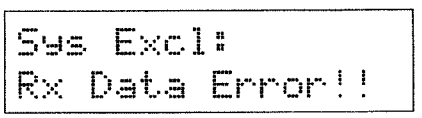
MIDI-related messages

● System Exclusive Checksum Error



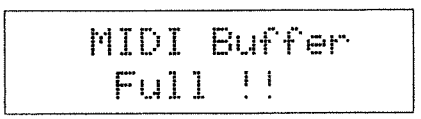
Cause: The check sum of a received system exclusive message was incorrect.
Action: Check the contents of the data transmitted from the other device to the VK-7, and transmit it once again.
Also, check that a MIDI cable has not been broken.

● System Exclusive Receive Data Error



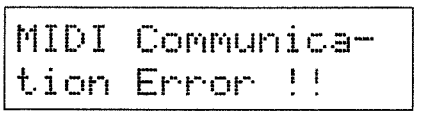
Cause: System exclusive data was not received correctly.
Action: Check the contents of the data that was transmitted to the VK-7, and transmit it once again.

● MIDI Buffer Full



Cause: The VK-7 received a large amount of MIDI data in a short time, and was unable to process it.
Action: Decrease the amount of MIDI data that is being transmitted.

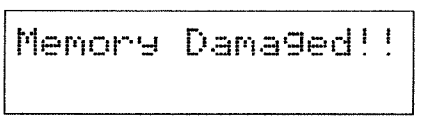
● MIDI Communication Error



Cause: It is possible that a MIDI cable has been disconnected or broken.
Action: Make sure that the MIDI cables are firmly connected and are not broken.

Memory-related messages

● Memory Damaged



Cause: The data in user memory has been lost.
Action: Execute the Factory Setup operation (p.88) to restore the memory to the factory settings.

Organ Preset List

Organ Preset Name		Harmonic bar setting			
		Main part	Sub part	Pedal part	
				Composit	Individual
11	VK Organ	88 8000 000	83 8000 000	8- 2--- ---	88 8800 000
12	Gospel 1	84 8300 008	83 8000 000	8- 2--- ---	88 8800 000
13	Block Chord	80 0008 880	83 8000 000	8- 2--- ---	88 8800 000
14	Soul Organ	88 8000 008	00 8600 000	8- 2--- ---	88 8800 000
15	Fank Organ	88 8800 000	00 8600 000	8- 2--- ---	88 8800 000
16	Theater 1	86 5334 568	00 8600 000	8- 2--- ---	88 8800 000
17	Heavy	88 8000 000	00 8800 000	7- 6--- ---	77 0000 000
18	Volcano	88 8000 000	00 8888 000	7- 3--- ---	88 8800 000
21	For Chord	00 8700 000	00 8600 000	8- 2--- ---	88 8800 000
22	Gospel 2	81 8151 608	00 8600 000	8- 2--- ---	88 8800 000
23	Mellow Sound	85 4210 000	00 8600 000	8- 2--- ---	88 8800 000
24	Whistle	80 0000 008	00 8600 000	8- 2--- ---	88 8800 000
25	Bass & Chord	83 8000 000	00 8600 000	8- 2--- ---	88 8800 000
26	Vibes	80 0000 000	00 8600 000	8- 2--- ---	88 8800 000
27	Theater 2	80 6250 000	00 8600 000	8- 2--- ---	88 8800 000
28	Organ 1	87 0300 006	00 8600 000	8- 2--- ---	88 8800 000
31	Full Organ	88 8888 888	83 8000 000	8- 2--- ---	88 8800 000
32	Gospel 3	80 0650 006	00 8600 000	8- 2--- ---	88 8800 000
33	Organ 2	86 6883 367	00 8600 000	8- 2--- ---	88 8800 000
34	Organ 3	00 8706 004	00 8600 000	8- 2--- ---	88 8800 000
35	Organ 4	88 0050 560	00 8600 000	8- 2--- ---	88 8800 000
36	Organ 5	68 4334 232	00 8600 000	8- 2--- ---	88 8800 000
37	Gospel 5	88 8000 008	00 8600 000	8- 2--- ---	88 8800 000
38	Blues	88 5324 588	00 8600 000	8- 2--- ---	88 8800 000
41	Full Tibias	660 8807 006	00 8600 000	8- 2--- ---	88 8800 000
42	Ballade	68 8600 000	00 8600 000	8- 2--- ---	88 8800 000
43	Theater 3	80 0800 000	00 8600 000	8- 2--- ---	88 8800 000
44	Latin Rock	88 8800 000	00 8600 000	8- 2--- ---	88 8800 000
45	Tibia 8'	00 8030 000	00 8600 000	8- 2--- ---	88 8800 000
46	Rock	88 8000 000	00 8600 000	8- 2--- ---	88 8800 000
47	S.Diapason	00 7866 540	00 8600 000	8- 2--- ---	88 8800 000
48	Clarinet	00 8080 800	00 8600 000	8- 2--- ---	88 8800 000
51	VK Organ	88 8000 000	83 8000 000	8- 2--- ---	88 8800 000
52	Gospel 1	84 8300 008	83 8000 000	8- 2--- ---	88 8800 000
53	Block Chord	80 0008 880	83 8000 000	8- 2--- ---	88 8800 000
54	Soul Organ	88 8000 008	00 8600 000	8- 2--- ---	88 8800 000
55	Funk Organ	88 8800 000	00 8600 000	8- 2--- ---	88 8800 000
56	Theater 1	86 5334 568	00 8600 000	8- 2--- ---	88 8800 000
57	Heavy	88 8000 000	00 8800 000	7- 6--- ---	77 0000 000
58	Volcano	88 8000 000	00 8888 000	7- 3--- ---	88 8800 000

Organ Preset Name		Harmonic bar setting			
		Main part	Sub part	Pedal part	
				Composit	Individual
61	For Chord	00 8700 000	00 8600 000	8- 2--- ---	88 8800 000
62	Gospel 2	81 8151 608	00 8600 000	8- 2--- ---	88 8800 000
63	Mellow Sound	85 4210 000	00 8600 000	8- 2--- ---	88 8800 000
64	Whistle	80 0000 008	00 8600 000	8- 2--- ---	88 8800 000
65	Bass & Chord	83 8000 000	00 8600 000	8- 2--- ---	88 8800 000
66	Vibes	80 0000 000	00 8600 000	8- 2--- ---	88 8800 000
67	Theater 2	80 6250 000	00 8600 000	8- 2--- ---	88 8800 000
68	Organ 1	87 0300 006	00 8600 000	8- 2--- ---	88 8800 000
71	Full Organ	88 8888 888	83 8000 000	8- 2--- ---	88 8800 000
72	Gospel 3	80 0650 006	00 8600 000	8- 2--- ---	88 8800 000
73	Organ 2	86 6883 367	00 8600 000	8- 2--- ---	88 8800 000
74	Organ 3	00 8706 004	00 8600 000	8- 2--- ---	88 8800 000
75	Organ 4	88 0050 560	00 8600 000	8- 2--- ---	88 8800 000
76	Organ 5	68 4334 232	00 8600 000	8- 2--- ---	88 8800 000
77	Gospel 5	88 8000 008	00 8600 000	8- 2--- ---	88 8800 000
78	Blues	88 5324 588	00 8600 000	8- 2--- ---	88 8800 000
81	Full Tibias	60 8807 006	00 8600 000	8- 2--- ---	88 8800 000
82	Ballade	68 8600 000	00 8600 000	8- 2--- ---	88 8800 000
83	Theater 3	80 0800 000	00 8600 000	8- 2--- ---	88 8800 000
84	Latin Rock	88 8800 000	00 8600 000	8- 2--- ---	88 8800 000
85	Tibia 8'	00 8030 000	00 8600 000	8- 2--- ---	88 8800 000
86	Rock	88 8000 000	00 8600 000	8- 2--- ---	88 8800 000
87	S.Diapason	00 7866 540	00 8600 000	8- 2--- ---	88 8800 000
88	Clarinet	00 8080 800	00 8600 000	8- 2--- ---	88 8800 000

Orchestral Voice List/User Preset List

Orchestral Voice

STRINGS
Strings1
Strings2
Octave Str
JP Strings
Solo Violin

CHOIR
Choir
Large Choir
Soft Choir
VP Choir
Pop Voice

BRASS
Tenor Sax
Soprano Sax
Trumpet
Horn Sect
T.Sax Sect
Tpt Sect
Brass Sect
OrchBrassEns

BASS
Fingered Bs.
Acoustic Bs.
Fretless Bs.
Picked Bass
Slap Bass
VelocityBass

ATTACK
Glocken
Xylophone
Marimba
Attack No.1
Attack No.2
Attack No.3
Attack No.4

OTHERS
E.Piano
Vibraphone
Principal
Pipe Flute
Full Organ
Nylon Gtr
Harp
Pop Ocarina

User Preset

11 Joey De
12 Strings Pad
13 Bass&Organ
14 With Choir
15 With Marimba
16 Rhodes
17 Tenor Sax
18 Analog^2

21 Scat Sound
22 Big Band
23 Prologue
24 Pluck Organ
25 Steel & Ice
26 Rota Rhodes
27 Cream Soda
28 Church

EDIT Mode Paramater List

SYSTEM BASIC
- Master Tune
- Key Transpose
- Bank Function
- Orchestral Note Remain
- Ext. Pedal1 Polarity
- Ext. Pedal1 Assign
- Ext. Pedal2 Polarity
- Ext. Pedal2 Assign
- Ext. Sw Mode Potary Speed
- Ext. Sw Mode Rotary Brake
- LCD Contrast

SYSTEM MIDI
- Local Control
- Soft Thru
- Device ID
- Rx Program Change Switch
- Rx System Exclusive
- Rx User Preset Control Channel
- Rx Organ Control Channel
- Rx Main Organ Channel
- Rx Sub Organ Channel
- Rx Pedal Organ Channel
- Rx H.Bar Switch
- Rx Orchestral Channel
- Tx Program Change Switch
- Tx System Exclusive
- Tx User Preset Control Channel
- Tx Organ Control Channel
- Tx Main Organ Channel
- Tx Sub Organ Channel
- Tx Pedal Organ Channel
- Tx H.Bar Switch
- Tx Orchestral Channel
- H.Bar Control Change Number

USER COMMON
- Split Point
- Octave Shift Main Keyboard
- Octave Shift Sub Keyboard
- Octave Shift Pedal Keyboard
- Reverb Character
  - (Except of Delay) Reverb Time
  - (Delay) Delay Time
  - Delay Feedback
- User Preset Name

ORGAN BASIC
- Organ Level
- Wheel Type
- Leakage Level
- Key On Click Level
- Key Off Click Level
- Percussion Soft Level
- Percussion Norm Level
- Percussion Slow Time
- Percussion Fast Time
- Percussion Direct
- Percussion Assign
- Pedal H.Bar
- Organ Preset Name

ORGAN EFFECT
- Vibrato/Chorus Type
- Amp & Speaker
- EQ Bass
- EQ Middle
- EQ Treble
- Rotary Spread
- Rotary Level
- Rotary Woofer Transition
- Rotary Tweeter Transition
- Rotary Woofer Speed
- Rotary Tweeter Speed
- Ring Modulator
- Ring Modulator Frequency
- Organ Reverb Send Level

ORCHESTRAL PARAMETERS
- Orchestral Voice Level
- Orchestral Voice Modify Attack Time
- Orchestral Voice Modify Release Time
- Orchestral Voice Modify Brilliance
- Orchestral Voice Modify Pitch LFO Depth
- Orchestral Voice Modify LFO Rate
- Orchestral Pitch Key Shift
- Orchestral Pitch Offset Fine
- Orchestral Velocity Sens Depth
- Orchestral Velocity Sens Offset
- Orchestral Chorus Send Level
- Orchestral Reverb Send Level
- Orchestral Auto Glide
- Orchestral Glide Rate
- Orchestral Pitch Control Sens
- Orchestral Modulation Depth Control Sens

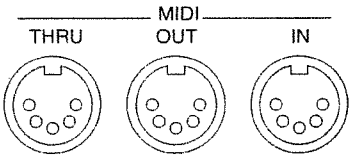
UTILITY
- User Preset Copy
- User Preset Swap
- User Preset Initialize
- Organ Preset Copy
- Organ Preset Swap
- Organ Part Swap
- Organ Preset Initialize
- Orchestral Voice Initialize
- Bulk Bump
- Factory Setup

DEMO
- Demo Single Play
- Demo Chain Play

What is MIDI?

MIDI is an acronym for Musical Instrument Digital Interface. MIDI allows performance data and sound selections etc. to be conveyed between electronic musical instruments and computers. MIDI is a world-wide standard, and can convey musical data even between different models of device made by different manufacturers. Events such as "playing a note" or "pressing a pedal" are conveyed as "MIDI messages."

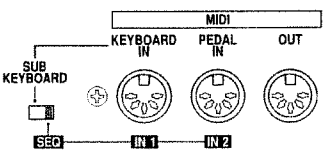
About MIDI Connectors



- MIDI IN connector
  This connector receives MIDI messages from an external MIDI device. Performance data that is transmitted from an external keyboard or sequencer is received by the VK-7 at this connector, allowing the VK-7 to produce sound or to modify its settings.
- MIDI OUT connector
  This connector transmits the MIDI messages which the VK-7 produces. The VK-7 uses its MIDI OUT connector to transmit data from its keyboard and harmonic bars, and to transmit system settings and preset data etc. (Bulk Data).
- MIDI THRU connector
  Messages received at MIDI IN are re-transmitted from the MIDI THRU without being modified in any way. This allows multiple MIDI devices to be "daisy-chained" to receive the same stream of data.

* *The rear panel of the VK-7 has two MIDI IN connectors.*

Although the VK-7 has no MIDI THRU connector, the Edit mode Soft Thru setting (p.107) can allow the MIDI OUT connectors to perform the function of MIDI THRU connectors.



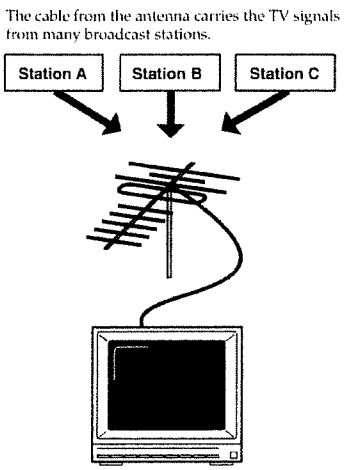
The MIDI connectors of the VK-7 function in one of two modes: SUB KEYBOARD or SEQ (sequencer). The mode is set by the MIDI Select switch located on the rear panel.

■ SUB KEYBOARD
Use this setting when you wish to connect a keyboard and/or pedal keyboard, and use two or three keyboards to play the sounds of the VK-7 (p.97). The VK-7 will respond to MIDI messages regardless of the channel on which they arrive (this condition is referred to as "Omni on"). This means that you will not need to set the MIDI transmit or receive channels of the VK-7 or of the connected devices.

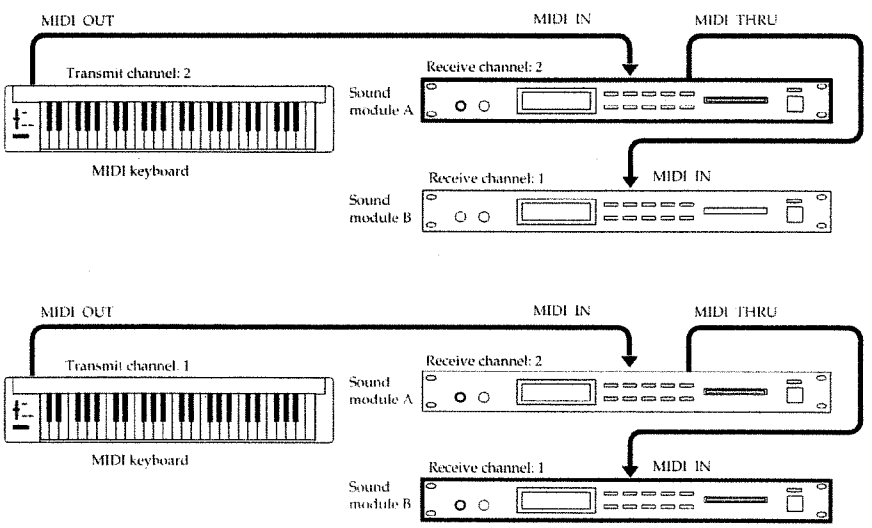
■ SEQ
Use this setting when you wish to use a sequencer to play the sounds of the VK-7, or to record a performance from the VK-7 onto a sequencer (p.106). For such a setup to operate correctly, the channel settings on the transmitting and receiving devices must match (this condition is referred to as "Omni off"). This means that you will need to set the MIDI transmit and receive channels of the VK-7 and of the connected devices.

About MIDI Channels

MIDI transmits a large variety of musical information through a single MIDI cable. This is possible because of "MIDI channels." MIDI channels allow a receiving device to select and respond to only the messages on the channels which it is intended to receive. MIDI channels are similar to channels on a television. By changing channels on a television you can view programs from many different broadcasting stations. This is because the television is selecting from the data which is being sent simultaneously by many broadcasting stations. In a similar way, a MIDI device responds only to the messages which are being transmitted on the channel which it is receiving.



There are sixteen MIDI channels: 1–16. When the receiving device is set to a specific channel, it will respond only to messages on that channel out of all the channels on which the transmitting device is transmitting. For example in figure 1, the only device that produces sound when the keyboard is played is sound source B, and sound source A will not sound. This is because the receive channel of sound source B matches the transmit channel of the keyboard, while the receive channel of sound source A does not. Conversely if the transmit channel of the keyboard is set to match sound source A, sound source A will produce sound.



Major Types of MIDI Message Used By the VK-7

MIDI includes many types of message which are used to transmit a wide variety of information. MIDI messages can be broadly divided into those which are transmitted and received on a specific channel ("channel messages"), and those which are handled without regard to MIDI channel ("system messages"). The major types of MIDI message used by the VK-7 are as follows.

● Channel messages

These messages are used to convey performance information. They make up the largest group of MIDI messages.

■ Note-on

These messages are transmitted when a note is played. A note-on message consists of the following three parts, which are handled as a unit.

Note-on	A note was played
Note number	Which note was played
Velocity	How strongly (quickly) was it played

The note number expresses the location of the key as a number from 0 to 127, with middle C (C4) represented by 60.

* *Organ sounds do not receive velocity data.*

■ Program changes

These messages select Organ Presets, User Presets, and Orchestral Voices.

■ Control changes

These messages can be used to make a performance more expressive.
The VK-7 can transmit and receive messages such as Expression, Hold, and Modulation (only for Orchestral Voices). A foot switch or foot pedal can be used to transmit these messages, adding expression to your playing.
In addition to these messages, the Edit mode setting "H.Bar Control Change Number" (Harmonic Bar Part) allows you to assign a variety of control changes to the harmonic bars.

● System messages

This category includes exclusive messages, various messages used for synchronization, and messages which keep a MIDI system running properly. Of these, the VK-7 uses mainly exclusive messages.

■ Exclusive messages

Exclusive messages are used to exchange data which is specific to compatible models made by the same manufacturer, such as sound data.
If MIDI were restricted to the messages defined in its common specification, it would not be able to transmit messages specific to a manufacturer or unique to a particular device. For this reason, each manufacturer has their own format for exclusive messages which allows a variety of data to be transmitted.
The VK-7 can use exclusive messages to transmit data such as VK-7 system or preset settings to a sequencer to be recorded. → Bulk Dump (p.113)

About the MIDI Implementation Chart

MIDI provides a wide variety of musically-related messages, but the messages which can be exchanged between any two devices will depend on those devices. The types of MIDI message which can be transmitted and received by a particular device are listed in the MIDI implementation chart included in the owner's manual of that device. Only those messages marked by a circle in the transmit column of one device's chart and in the receive column of the other device's chart can be exchanged between those two devices.

Model: VK-7

MIDI implementation

Version 1.00
Date: Jan. 21 1997

1. Recognized Receive Data

■ Channel Voice Messages

● Note off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
kk = note number : 00H - 7FH (0 - 127)
vv = note off velocity : 00H - 7FH (0 - 127)

● Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
kk = note number : 00H - 7FH (0 - 127)
vv = note on velocity : 00H - 7FH (0 - 127)

● Control Change

○ Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = modulation depth : 00H - 7FH (0 - 127)

* Only received by the Orchestral Part.

○ Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = volume : 00H - 7FH (0 - 127)

* The Organ Parts can receive this message on Rx Organ Control Channel ([EDIT] -> [2] SYSTEM MIDI -> Rx OrgnCtrl), the Orchestral Part can receive this message on Rx Orch Channel ([EDIT] -> [2] -> SYSTEM MIDI -> Rx Orch Ch).

○ Expression (Controller number 11)

Status	2nd byte	3rd byte
BnH	0BH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = expression : 00H - 7FH (0 - 127)

* It can be used independently from Volume messages. Expression messages are used for musical expression within a performance; e.g., expression pedal movements, crescendo and decrescendo.
* The Organ Parts can receive this message on Rx Organ Control Channel ([EDIT] -> [2] SYSTEM MIDI -> Rx OrgnCtrl), the Orchestral Part can receive this message on Rx Orch Channel ([EDIT] -> [2] -> SYSTEM MIDI -> Rx Orch Ch).

○ General Purpose Controller 1 (Controller number 16)(Orchestral Glide)

Status	2nd byte	3rd byte
BnH	10H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

* Only received by the Orchestral Part.

○ General Purpose Controller 2 (Controller number 17)(Wheel Brake)

Status	2nd byte	3rd byte
BnH	11H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

* The Organ Parts receive this message on Rx Organ Control Channel ([EDIT] -> [2] SYSTEM MIDI -> Rx Orgn Ctrl).

○ Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
BnH	40H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127)

* The Orchestral Part and each part of the Organ can receive this message.

○ Sound Controller 1-9 (Controller number 70-78)

Status	2nd byte	3rd byte
BnH	ccH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
cc = control change number : 46H - 4EH (70-78)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

* The Harmonic Bar level will change.
* The value can be received when Rx H.Bar Switch ([EDIT] -> [2] SYSTEM MIDI -> Rx H.BAR) is "Mode 2".
* To change the assignment of control changes to CC#1-31, 33-95, use H.Bar Control Change Number function ([EDIT] -> [2] SYSTEM MIDI -> H.Bar).
* With the factory settings, control change messages are assigned to each harmonic bar as follows.

cc	H.Bar Feet
46H	16'
47H	5 1/3'
48H	8'
49H	4'
4AH	2 1/3'
4BH	2'
4CH	1 3/5'
4DH	1 1/3'
4EH	1'

* The control value corresponds to the H.Bar levels as follows.

vv	H.Bar Level
00H - 0EH	0
0FH - 1CH	1
1DH - 2AH	2
2BH - 38H	3
39H - 47H	4
48H - 55H	5
56H - 63H	6
64H - 71H	7
72H - 7FH	8

● Program Change

Status	2nd byte
CnH	ppH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
pp = program number : 00H - 3FH (prog.1 - prog.64) (Organ Preset)
00H - 0FH (prog.1 - prog.16) (User Preset)
00H - 26H (prog.1 - prog.39) (Orchestral Voice)

* Not received when the Rx Program Change parameter ([EDIT] -> [2] SYSTEM MIDI -> Rx Prog Chg) is OFF.
* In the User Preset Mode this message can be received on Rx User Preset Control Channel ([EDIT] -> [2] SYSTEM MIDI -> Rx Usr Preset).
* In the Organ Preset Mode this message can be received on Rx Organ Control Channel ([EDIT] -> [2] SYSTEM MIDI -> Rx Orgn Ctrl).

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
mm,ll=Pitch Bend value : 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

* Only received by the Orchestral Part.

■ Channel Mode messages

● All Sound Off (Controller number 120)

Status	2nd byte	3rd byte
BnH	78H	00H

* When this message is received, all notes currently sounding on the corresponding channel will be turned off.

● Reset All Controllers (Controller number 121)

Status	2nd byte	3rd byte
BnH	79H	00H

* When this message is received, the following controllers will be set to their reset values.

Controller	Reset value
Pitch Bend Change	±0 (center)
Modulation	0 (off)
Expression	127 (maximum)
	However the controller will be at minimum.
Hold 1	0 (off)

● All Note Off (Controller number 123)

Status	2nd byte	3rd byte
BnH	7BH	00H

* When All Note Off is received, all currently sounding notes of the corresponding channel will be turned off. However if Hold 1 is on, the sound will be held until these are turned off.

■ System Realtime Messages

● Active Sensing

Status
FEH

* When an Active Sensing message is received, the unit will begin monitoring the interval at which MIDI messages are received. During monitoring, if more than 420 ms passes without a message being received, the same processing will be done as when All Sound Off, All Note Off, and Reset All Controllers messages are received. Then monitoring will be halted.

■ System Exclusive Messages

Status	data byte	Status
F0H	iiH, ddH, ..., eeH	F7H

F0H : System Exclusive message status
ii = ID number : This is the ID number (manufacturer ID) that specifies the manufacturer whose exclusive message this is. Roland's manufacturer ID is 41H.ID numbers 7EH and 7FH are defined in an expansion of the MIDI standard as Universal Non-realtime messages (7EH) and Universal Realtime Messages (7FH).
dd,..., ee = data : 00H - 7FH (0 - 127)
F7H : EOX (End Of Exclusive) This is the last status of system exclusive message.

The System Exclusive Messages received by VK-7 are; messages related to mode settings, Universal Realtime System Exclusive messages, Data Requests (RQ1), and Data Set (DT1).

● Universal Realtime System Exclusive Messages

○ Identity Request Message

Status	Data byte	Status
F0H	7FH, dev, 06H, 01H	F7H

Byte	Explanation
F0H	Exclusive status
7FH	ID number (universal realtime message)
dev	Device ID (dev: 00H-1FH (1-32)
06H	Sub ID#1 (General Information)
01H	Sub ID#2 (Identity Request)
F7H	EOX (End Of Exclusive)

* The "dev" is own device number or 7FH (Broadcast)
* This message will not be received if Rx Sys.Excl SW ([EDIT] -> [2] SYSTEM MIDI -> Rx Sys.Excl) is OFF.

● Data Request 1 RQ1

This message requests the other device to transmit data. The address and size indicate the type and amount of data that is requested. When a Data Request message is received, if the device is in a state in which it is able to transmit data, and if the address and size are appropriate, the requested data is transmitted as a Data Set 1 (DT1) message. If the conditions are not met, nothing is transmitted. The model ID of the exclusive messages used by this instrument is 00 08H.

Status	data byte	Status
F0H	41H, dev, 00H, 08H, 11H, aaH, bbH, ccH, ddH, ssH, ttH, uuH, vvH, sum	
F7H		

Byte	Remarks	
F0H	Exclusive status	
41H	ID number	(Roland)
dev	device ID	(dev: 10H - 1FH)
00H	model ID	
08H	model ID	(VK-7)
11H	command ID	(RQ1)
aaH	address MSB	
bbH	address	
ccH	address	
ddH	address LSB	
ssH	size MSB	
ttH	size	
uuH	size	
vvH	size LSB	
sum	checksum	
F7H	EOX (End Of Exclusive)	

* For the address, size, and checksum, refer to "Examples of system exclusive messages and calculating the checksum." (p.138)
* This message is not received if the Rx Sys.Excl parameter ([EDIT] -> [2] SYSTEM MIDI -> Rx Sys.Excl) is OFF.

● Data Set 1 DT1

This message transmits the actual data, and is used when you wish to set the data of the receiving device.

Status	data byte	Status
F0H	41H, dev, 00H, 08H, 12H, aaH, bbH, ccH, ddH, eeH, ... ffH, sum	
F7H		

Byte	Remarks	
F0H	Exclusive status	
41H	ID number	(Roland)
dev	device ID	(dev: 10H - 1FH)
00H	model ID	
08H	model ID	(VK-7)
12H	command ID	(DT1)
aaH	address MSB	
bbH	address	
ccH	address	
ddH	address LSB	
eeH	data : The actual data to be transmitted. Multi-byte data is transmitted in the order of the address.	
:	:	
ffH	data	
sum	checksum	
F7H	EOX	(End Of Exclusive)

* For the address, size, and checksum, refer to "Examples of system exclusive messages and calculating the checksum." (p.138)
* Data whose size is greater than 128 bytes should be divided into packets of 128 bytes or less and transmitted. Successive "Data Set 1" messages should have at least 20 ms of time interval between them.
* This message is not received if Rx Sys.Excl parameter ([EDIT] -> [2] SYSTEM MIDI -> Rx Sys.Excl)

2. Transmitted Data

■ Channel Voice Messages

● Note off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
kk = note number : 06H - 7DH (6 - 125)
vv = note off velocity : 40H (64)

● Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
kk = note number : 06H - 7DH (6 - 125)
vv = note on velocity : 05H - 7FH (5 - 127)

● Control Change

○ Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = modulation depth : 00H - 7FH (0 - 127)

○ Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = volume : 00H - 7FH (0 - 127)

○ Expression (Controller number 11)

Status	2nd byte	3rd byte
BnH	0BH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = expression : 10H - 7FH (10 - 127) (Organ Part)
00H - 7FH (0 - 127) (Orchestral Part)

○ General Purpose Controller 1 (Controller number 16)(Orchestral Glide)

Status	2nd byte	3rd byte
BnH	10H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

○ General Purpose Controller 2 (Controller number 17)(Wheel Brake)

Status	2nd byte	3rd byte
BnH	11H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

○ Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
BnH	40H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

○ Sound Controller 1-9 (Controller number 70-78)

Status	2nd byte	3rd byte
BnH	ccH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
cc = control change number : 70H - 78H (70-78)
vv = control value : 00H - 7FH (0 - 127) 0-63 = OFF,64-127 = ON

* The Harmonic Bar level will change.
* The value can be transmitted when Tx H.Bar Switch ([EDIT] -> [2] SYSTEM MIDI -> Tx H.BAR) is "Mode 2".
* To change the assignment of control changes to CC#1-31, 33-95, use H.Bar Control Change a Number function ([EDIT] -> [2] SYSTEM MIDI -> H.Bar).
* With the factory settings, control change messages are assigned to each harmonic bar as follows.

cc	H.Bar Feet
46H	16'
47H	5 1/3'
48H	8'
49H	4'
4AH	2 1/3'
4BH	2'
4CH	1 3/5'
4DH	1 1/3'
4EH	1'

* The control value corresponds to the H.Bar levels as follows.

vv	H.Bar Level
00H	0
16H	1
24H	2
32H	3
41H	4
4FH	5
5DH	6
6AH	7
7FH	8

● Program Change

Status	2nd byte
CnH	ppH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
pp = program number : 00H - 3FH (prog.1 - prog.64) (Organ Preset)
00H - 0FH (prog.1 - prog.16) (User Preset)
00H - 26H (prog.1 - prog.39) (Orchestral Voice)

* Not transmitted when the Tx Program Change parameter ([EDIT] -> [2] SYSTEM MIDI -> Tx Prog Chg) is OFF.

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
mm,ll = pitch bend value : 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

■ System Realtime Message

● Active sensing

Status
FEH

* This will be transmitted constantly at intervals of approximately 250 ms.

■ System Exclusive Messages

"Identity Reply" and "Data Set 1 (DT1)" are the only System Exclusive messages transmitted by VK-7.
When an appropriate "Identity Request Message" and "Data Request 1 (RQ1)" message are received, the requested internal data will be transmitted.

● Identity Reply

Status	Data byte	Status
F0H	7EH, dev, 06H, 02H, 41H, 08H, 01H, 00H, 00H, 00H, 01H, 00H, 00H, F7H	

Byte	Explanation
F0H	Exclusive status
7EH	ID number (universal non-realtime message)
dev	Device ID (use the same as the device ID of Roland)
06H	Sub ID#1 (General Information)
02H	Sub ID#2 (Identity Reply)
41H	ID number (Roland)
08H	Device family code (LSB)

01H	Device family code (MSB)
00H	Device family number code (LSB)
00H	Device family number code (MSB)
00H	Software revision level
01H	Software revision level
00H	Software revision level
00H	Software revision level
F7H	EOX (End of Exclusive)

* Reply the message by the unique device ID (dev) when the device has received the "Identity Request Message" in the Broadcast.

● Data Set1 DT1

Status	data byte	Status
F0H	41H, dev, 00H, 08H, 12H, aaH, bbH, ccH, ddH, eeH... eeH, sum	F7H
F7H		

Byte	Remarks
F0H	Exclusive status
41H	ID number (Roland)
dev	device ID (dev: 10H - 1FH)
00H	model ID
08H	model ID (VK-7)
12H	command ID (DT1)
aaH	address MSB
bbH	address
ccH	address
ddH	address LSB
eeH	data: The actual data to be transmitted. Multi-byte data istransmitted in the address order.
:	:
ffH	data
sum	checksum
F7H	EOX (End Of Exclusive)

* The amount of data that can be transmitted at one time depends on the type of data, and data will be transmitted from the specified starting address and size. Refer to the Address and Size given in Section 3 (p.134)
* For the address, size, and checksum, refer to "Examples of system exclusive messages and calculating the checksum." (p.138)
* Large amounts of data must be divided into packets of 128 bytes or less, and transmitted at intervals of approximately 40 ms.

3. Parameter address map

< MODEL ID = 00 08H >

Start address	Description		
00 00 00 00	System Common		1
01 00 00 00	Orchestral Tone Modify 01		2
01 01 00 00	Orchestral Tone Modify 02		2
:	:		
01 26 00 00	Orchestral Tone Modify 39		2
02 00 00 00	Temporary A	*1	3
02 01 00 00	Temporary B	*1	3
03 00 00 00	User Preset U11		3
03 01 00 00	User Preset U12		3
:	:		
03 0F 00 00	User Preset U28		3
04 00 00 00	Organ Preset 11		4
04 01 00 00	Organ Preset 12		4
:	:		
04 3F 00 00	Organ Preset 88		4

* *1 VK-7 has two temporary sets. When the [USER PRESETS] button is pushed, these sets are exchanged. "Temporary A" memorizes the current setting on the panel. "Temporary B" memorizes the setting which is called up when the [USER PRESETS] button is pushed.

1. System Common

Offset address	Description		
00	0aaa aaaa	Master Tune	0 - 126 (427.4 - 452.6)
01	0aaa aaaa	Key Transpose	58 - 69 (-6 - +5 : 0 -> 64)
02	0000 000a	Ext.Pedal 1 Polarity	0 - 1 *1
03	000a aaaa	Ext.Pedal 1 Assign	0 - 17 *2
04	0000 000a	Ext.Pedal 2 Polarity	0 - 1 *1
05	000a aaaa	Ext.Pedal 2 Assign	0 - 17 *2
06	0000 000a	Ext.SW Mode Rotary Speed	0 - 1 (LATCH,MOMENTARY)
07	0000 000a	Ext.SW Mode Rotary Brake	0 - 1 (LATCH,MOMENTARY)
08	0000 000a	Bank Function	0 - 1 (ALTERNATIVE,EXPAND)
09	0000 000a	Orch. Note Remain	0 - 1 (REMAIN,RETRIGGER)
0A	0000 000a	MIDI Soft Thru 1	0 - 1 (OFF,ON)
0B	0000 000a	MIDI Soft Thru 2	0 - 1 (OFF,ON)
0C	0000 000a	Rx Program Change Switch	0 - 1 (OFF,ON)
0D	0000 aaaa	Rx User Preset Channel	0 - 15
0E	0000 aaaa	Rx Organ Control Channel	0 - 15
0F	0000 aaaa	Rx Main Organ Channel	0 - 15
10	0000 aaaa	Rx Sub Organ Channel	0 - 15
11	0000 aaaa	Rx Pedal Organ Channel	0 - 15 (1 - 16)
12	0000 000a	Rx H.Bar Switch	0 - 2 *3
13	0000 aaaa	Rx Orch Voice Channel	0 - 15 (1 - 16)
14	0000 000a	Tx Program Change Switch	0 - 1 (OFF,ON)
15	0000 aaaa	Tx User Preset Channel	0 - 15
16	0000 aaaa	Tx Organ Control Channel	0 - 15
17	0000 aaaa	Tx Main Organ Channel	0 - 15
18	0000 aaaa	Tx Sub Organ Channel	0 - 15
19	0000 aaaa	Tx Pedal Organ Channel	0 - 15 (1 - 16)
1A	0000 000a	Tx H.Bar Switch	0 - 2 *3
1B	0000 aaaa	Tx Orch Voice Channel	0 - 15 (1 - 16)
1C	0aaa aaaa	H.Bar Control Change No. 16'	1 - 31,33-95
1D	0aaa aaaa	H.Bar Control Change No. 5-1/3'	1 - 31,33-95
1E	0aaa aaaa	H.Bar Control Change No. 8'	1 - 31,33-95
1F	0aaa aaaa	H.Bar Control Change No. 4'	1 - 31,33-95
20	0aaa aaaa	H.Bar Control Change No. 2-2/3'	1 - 31,33-95
21	0aaa aaaa	H.Bar Control Change No. 2'	1 - 31,33-95
22	0aaa aaaa	H.Bar Control Change No. 1-3/5'	1 - 31,33-95
23	0aaa aaaa	H.Bar Control Change No. 1-1/3'	1 - 31,33-95
24	0aaa aaaa	H.Bar Control Change No. 1'	1 - 31,33-95
Total Size	00 00 00 25		

* 1 (REVERSE,STANDARD)

* 2 (MAIN HOLD, SUB HOLD, PEDAL HOLD, ORCH HOLD, ROTARY SPEED, ROTARY BRAKE, ORCH GLIDE, VIBRATO ON/OFF, WHEEL BRAKE, USER PRESET UP, USER PRESET DWN, ORGAN PRESET UP, ORGAN PRESET DWN, ORCH MOD, RING MODULATOR ON/OFF RING MODULATOR FREQUENCY, OVERDRIVE)

* 3 (MODE 1, MODE 2, OFF)

2. Orchestral Tone Modify

Offset address		Description	
00	0aaa aaaa	Tone Level	0 - 127
01	0aaa aaaa	Pitch Key Shift	40 - 88 (-24 - +24 : 0->64)
02	0aaa aaaa	Pitch Offset Fine	14 - 114 (-50 - +50 : 0->64)
03	0aaa aaaa	Velocity Sens Depth	0 - 127
04	0aaa aaaa	Velocity Sens Offset	0 - 127
05	0aaa aaaa	Attack Time	14 - 114 (-50 - +50 : 0->64)
06	0aaa aaaa	Release Time	14 - 114 (-50 - +50 : 0->64)
07	0aaa aaaa	Brilliance	14 - 114 (-50 - +50 : 0->64)
08	0aaa aaaa	Pitch LFO Depth	14 - 114 (-50 - +50 : 0->64)
09	0aaa aaaa	LFO Rate	14 - 114 (-50 - +50 : 0->64)
0A	0aaa aaaa	Chorus Send Level	0 - 127
0B	0aaa aaaa	Reverb Send Level	0 - 127
0C	0000 000a	Auto Glide	0 - 1 (OFF,ON)
0D	0aaa aaaa	Glide Rate	0 - 127
0E	0aaa aaaa	Pitch Control Sens	52 - 76 (-12 - +12 : 0->64)
0F	0aaa aaaa	Modulation Depth Control Sens	0 - 127
Total Size	00 00 00 10		

3. User Preset

Offset address	Description
00 00	User Preset Common
10 00	Organ Parameter

3-1. User Preset Common

Offset address		Description	
00	0aaa aaaa	User Preset Name 1	32 - 127
01	0aaa aaaa	User Preset Name 2	32 - 127
02	0aaa aaaa	User Preset Name 3	32 - 127
03	0aaa aaaa	User Preset Name 4	32 - 127
04	0aaa aaaa	User Preset Name 5	32 - 127
05	0aaa aaaa	User Preset Name 6	32 - 127
06	0aaa aaaa	User Preset Name 7	32 - 127
07	0aaa aaaa	User Preset Name 8	32 - 127
08	0aaa aaaa	User Preset Name 9	32 - 127
09	0aaa aaaa	User Preset Name 10	32 - 127
0A	0aaa aaaa	User Preset Name 11	32 - 127
0B	0aaa aaaa	User Preset Name 12	32 - 127
0C	0000 00aa	Keyboard Mode	0 - 2 *1
0D	0000 000a	Organ Mute	0 - 1 (MUTE,NOT MUTE)
0E	0000 00aa	Orchestral Assign	0 - 3 *2
0F	0aaa aaaa	Split Point	36 - 97 (C2 - C7)
10	0aaa aaaa	Octave Shift Main Keyboard	62 - 66 (-2 - +2)
11	0aaa aaaa	Octave Shift Sub Keyboard	62 - 66 (-2 - +2)
12	0aaa aaaa	Octave Shift Pedal Keyboard	62 - 66 (-2 - +2)
13	0aaa aaaa	Orchestral Level	0 - 127
14	0000 0aaa	Reverb Character	0 - 7 *3
15	0aaa aaaa	Reverb/Delay Level	0 - 127
16	0aaa aaaa	Reverb Time	0 - 127
17	0aaa aaaa	Delay Feedback	0 - 127
18	0aaa aaaa	Delay Time	0 - 127
19	0000 0aaa	Orchestral Voices	0 - 5 *4
1A	0000 0aaa	Orchestral Variation Strings	0 - 4 *5
1B	0000 0aaa	Orchestral Variation Choir	0 - 4 *6
1C	0000 0aaa	Orchestral Variation Brass	0 - 7 *7
1D	0000 0aaa	Orchestral Variation Bass	0 - 5 *8
1E	0000 0aaa	Orchestral Variation Attack	0 - 6 *9
1F	0000 0aaa	Orchestral Variation Others	0 - 7 *10
Total Size	00 00 00 20		

* 1 (WHOLE MAIN,SPLIT MAIN/SUB,SPLIT MAIN/PEDAL)
* 2 (OFF,MAIN,SUB,PEDAL)
* 3 (ROOM1,ROOM2,ROOM3,HALL1,HALL2,PLATE,DELAY)
* 4 (STRINGS,CHOIR,BRASS,BASS,ATTACK,OTHERS)
* 5 (Strings1,Strings2,Octave Str,JP Strings,Solo Violin)
* 6 (Choir,Large Choir,Soft Choir,VP Choir,Pop Voice)
* 7 (Tenor Sax,Soprano Sax,Trumpet,Horn Sect,T.Sax Sect,Tpt Sect,Brass Sect, OrchBrassEns)
* 8 (Fingered Bs.,Acoustic Bs.,Fretless Bs.,Picked Bass,Slap Bass,Velocity Bass)
* 9 (Glocken,Xylophone,Marimba,Attack No.1,Attack No.2,Attack No.3,Attack No.4)
* 10(E.Piano,Vibraphone,Principal,Pipe Flute,Full Organ,Nylon Gtr,Harp,Pop Ocarina)

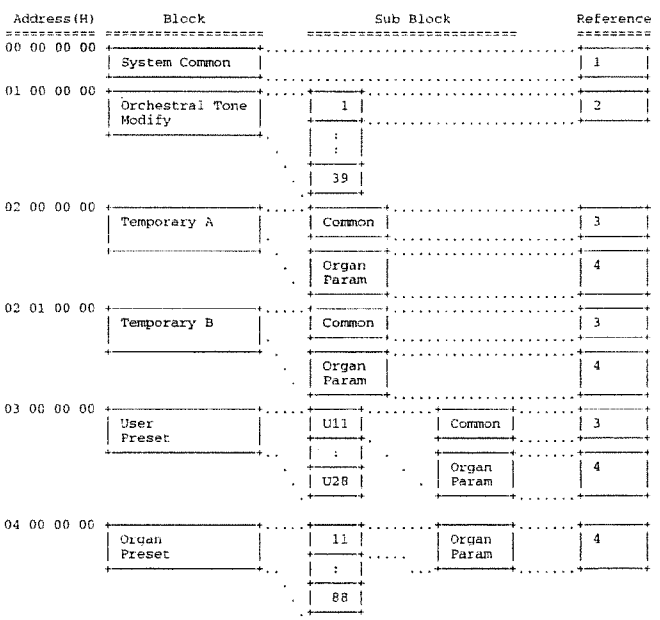
4. Organ Preset

Offset address	Description		
00	0aaa aaaa	Organ Preset Name 1	32 - 127
01	0aaa aaaa	Organ Preset Name 2	32 - 127
02	0aaa aaaa	Organ Preset Name 3	32 - 127
03	0aaa aaaa	Organ Preset Name 4	32 - 127
04	0aaa aaaa	Organ Preset Name 5	32 - 127
05	0aaa aaaa	Organ Preset Name 6	32 - 127
06	0aaa aaaa	Organ Preset Name 7	32 - 127
07	0aaa aaaa	Organ Preset Name 8	32 - 127
08	0aaa aaaa	Organ Preset Name 9	32 - 127
09	0aaa aaaa	Organ Preset Name 10	32 - 127
0A	0aaa aaaa	Organ Preset Name 11	32 - 127
0B	0aaa aaaa	Organ Preset Name 12	32 - 127
0C	0aaa aaaa	Organ Level	0 - 127
0D	0000 000a	Wheel Type	0 - 1 *1
0E	0aaa aaaa	Leakage Level	0 - 15
0F	0aaa aaaa	Key On Click Level	0 - 15
10	0aaa aaaa	Key Off Click Level	0 - 15
11	0000 000a	Percussion	0 - 1 (OFF,ON)
12	0000 000a	Percussion Harmonic	0 - 1 (2ND,3RD)
13	0000 000a	Percussion Soft	0 - 1 (NORM,SOFT)
14	0000 aaaa	Percussion Soft Level	0 - 15
15	0000 aaaa	Percussion Norm Level	0 - 15
16	0000 000a	Percussion Decay	0 - 1 (SLOW,FAST)
17	0aaa aaaa	Percussion Slow Time	0 - 127
18	0aaa aaaa	Percussion Fast Time	0 - 127
19	0000 000a	Percussion Direct	0 - 1 (OFF,ON)
1A	0000 000a	Percussion Assign	0 - 1 (MAIN,SUB)
1B	0000 aaaa	Main H.Bar 16'	0 - 8
1C	0000 aaaa	Main H.Bar 5 1/3'	0 - 8
1D	0000 aaaa	Main H.Bar 8'	0 - 8
1E	0000 aaaa	Main H.Bar 4'	0 - 8
1F	0000 aaaa	Main H.Bar 2 2/3'	0 - 8
20	0000 aaaa	Main H.Bar 2'	0 - 8
21	0000 aaaa	Main H.Bar 1 3/5'	0 - 8
22	0000 aaaa	Main H.Bar 1 1/3'	0 - 8
23	0000 aaaa	Main H.Bar 1'	0 - 8
24	0000 aaaa	Sub H.Bar 16'	0 - 8
25	0000 aaaa	Sub H.Bar 5 1/3'	0 - 8
26	0000 aaaa	Sub H.Bar 8'	0 - 8
27	0000 aaaa	Sub H.Bar 4'	0 - 8
28	0000 aaaa	Sub H.Bar 2 2/3'	0 - 8
29	0000 aaaa	Sub H.Bar 2'	0 - 8
2A	0000 aaaa	Sub H.Bar 1 3/5'	0 - 8
2B	0000 aaaa	Sub H.Bar 1 1/3'	0 - 8
2C	0000 aaaa	Sub H.Bar 1'	0 - 8
2D	0000 000a	Pedal H.Bar Mode	0 - 1 *2
2E	0000 aaaa	Pedal Composite H.Bar 16'	0 - 8
2F	0000 aaaa	Pedal Composite H.Bar 8'	0 - 8
30	0000 aaaa	Pedal Individual H.Bar 16'	0 - 8
31	0000 aaaa	Pedal Individual H.Bar 5 1/3'	0 - 8
32	0000 aaaa	Pedal Individual H.Bar 8'	0 - 8
33	0000 aaaa	Pedal Individual H.Bar 4'	0 - 8
34	0000 aaaa	Pedal Individual H.Bar 2 2/3'	0 - 8
35	0000 aaaa	Pedal Individual H.Bar 2'	0 - 8
36	0000 aaaa	Pedal Individual H.Bar 1 3/5'	0 - 8
37	0000 aaaa	Pedal Individual H.Bar 1 1/3'	0 - 8
38	0000 aaaa	Pedal Individual H.Bar 1'	0 - 8
39	0000 000a	Vibrato/Chorus	0 - 1 (OFF,ON)
3A	0000 0aaa	Vib/Chr Type	0 - 5 *3
3B	0000 0aaa	Amp & Speaker	0 - 5 *4
3C	0000 000a	Rotary Bypass	0 - 1 (BYPASS,INSERT)
3D	0000 000a	Rotary Speed	0 - 1 (SLOW,FAST)
3E	0000 000a	Rotary Rotation	0 - 1 (BRAKE,SPIN)
3F	0000 aaaa	Rotary Spread	0 - 10
40	0aaa aaaa	Rotary Woofer Level	0 - 127
41	0aaa aaaa	Rotary Woofer Transient Up	0 - 127
42	0aaa aaaa	Rotary Woofer Transient Dwn	0 - 127
43	0aaa aaaa	Rotary Woofer Speed Slow	0 - 127
44	0aaa aaaa	Rotary Woofer Speed Fast	0 - 127
45	0aaa aaaa	Rotary Tweeter Level	0 - 127
46	0aaa aaaa	Rotary Tweeter Transient Up	0 - 127
47	0aaa aaaa	Rotary Tweeter Transient Dwn	0 - 127
48	0aaa aaaa	Rotary Tweeter Speed Slow	0 - 127
49	0aaa aaaa	Rotary Tweeter Speed Fast	0 - 127
4A	0aaa aaaa	EQ Bass Gain	59 - 69 (-5 - +5)
4B	0aaa aaaa	EQ Middle Gain	59 - 69 (-5 - +5)
4C	0aaa aaaa	EQ Treble Gain	59 - 69 (-5 - +5)
4D	0000 000a	Ring Modulator	0 - 1 (OFF,ON)
4E	0aaa aaaa	Ring Modulator Freq	0 - 127
4F	0aaa aaaa	Overdrive Gain	0 - 127
50	0aaa aaaa	Organ Reverb Send Level	0 - 127
Total Size	00 00 00 51		

* 1 (VINTAGE,CLEAN)
* 2 (COMPOSITE,INDIVIDUAL)
* 3 (V-1,V-2,V-3,C-1,C-2,C-3)
* 4 (TYPE I,TYPE II,STACK II,STACK I,STACK MIX,COMBO)

■ Address Block Map

The following is an outline of the address map for Exclusive messages.



4. Supplementary material

■ Decimal/Hexadecimal Table

MIDI uses 7-bit hexadecimal values to indicate data values and the address and size of exclusive messages. The following table shows
the correspondence between decimal and hexadecimal numbers.

* Hexadecimal values are indicated by a following 'H'.

D	H	D	H	D	H	D	H
0	00H	32	20H	64	40H	96	60H
1	01H	33	21H	65	41H	97	61H
2	02H	34	22H	66	42H	98	62H
3	03H	35	23H	67	43H	99	63H
4	04H	36	24H	68	44H	100	64H
5	05H	37	25H	69	45H	101	65H
6	06H	38	26H	70	46H	102	66H
7	07H	39	27H	71	47H	103	67H
8	08H	40	28H	72	48H	104	68H
9	09H	41	29H	73	49H	105	69H
10	0AH	42	2AH	74	4AH	106	6AH
11	0BH	43	2BH	75	4BH	107	6BH
12	0CH	44	2CH	76	4CH	108	6CH
13	0DH	45	2DH	77	4DH	109	6DH
14	0EH	46	2EH	78	4EH	110	6EH
15	0FH	47	2FH	79	4FH	111	6FH
16	10H	48	30H	80	50H	112	70H
17	11H	49	31H	81	51H	113	71H
18	12H	50	32H	82	52H	114	72H
19	13H	51	33H	83	53H	115	73H
20	14H	52	34H	84	54H	116	74H
21	15H	53	35H	85	55H	117	75H
22	16H	54	36H	86	56H	118	76H
23	17H	55	37H	87	57H	119	77H
24	18H	56	38H	88	58H	120	78H
25	19H	57	39H	89	59H	121	79H
26	1AH	58	3AH	90	5AH	122	7AH
27	1BH	59	3BH	91	5BH	123	7BH
28	1CH	60	3CH	92	5CH	124	7CH
29	1DH	61	3DH	93	5DH	125	7DH
30	1EH	62	3EH	94	5EH	126	7EH
31	1FH	63	3FH	95	5FH	127	7FH

D:decimal
H:hexadecimal

* Decimal expressions such as used for MIDI channel, Bank Select, and Program Change will be the value 1 greater than the decimal value given in the above table.
* Since each MIDI byte carries 7 significant data bits, each byte can express a maximum of 128 different values. Data for which higher resolution is required must be transmitted using two or more bytes. For example a value indicated as a two-byte value of aa bbH would have a value of aa x 128 + bb.
* For a signed number (+/-), 00H = -64, 40H = +/-0, and 7FH = +63. I.e., the decimal equivalent will be 64 less than the decimal value given in the above table. For a two-byte signed number, 00 00H = -8192, 40 00H = +/-0, and 7F 7FH = +8191. For example the decimal expression of aa bbH would be aa bbH - 40 00H = (aa x 128 + bb - 64 x 128.
* Hexadecimal notation in two 4-bit units is used for data indicated as "nibbled". The nibbled two-byte value of 0a 0b H would be a x 16 + b.

<Example 1> What is the decimal equivalent of 5AH?

From the above table, 5AH = 90.

<Example 2> What is the decimal equivalent of the 7-bit hexadecimal values 12 34H?

From the above table, 12H = 18 and 34H = 52
Thus, 18 x 128 + 52 = 2356

■ ASCII Code Table

D	H	Char	D	H	Char	D	H	Char
32	20H	SP	64	40H	@	96	60H	`
33	21H	!	65	41H	A	97	61H	a
34	22H	"	66	42H	B	98	62H	b
35	23H	#	67	43H	C	99	63H	c
36	24H	$	68	44H	D	100	64H	d
37	25H	%	69	45H	E	101	65H	e
38	26H	&	70	46H	F	102	66H	f
39	27H	'	71	47H	G	103	67H	g
40	28H	(	72	48H	H	104	68H	h
41	29H	)	73	49H	I	105	69H	i
42	2AH	*	74	4AH	J	106	6AH	j
43	2BH	+	75	4BH	K	107	6BH	k
44	2CH	,	76	4CH	L	108	6CH	l
45	2DH	-	77	4DH	M	109	6DH	m
46	2EH	.	78	4EH	N	110	6EH	n
47	2FH	/	79	4FH	O	111	6FH	o
48	30H	0	80	50H	P	112	70H	p
49	31H	1	81	51H	Q	113	71H	q
50	32H	2	82	52H	R	114	72H	r
51	33H	3	83	53H	S	115	73H	s
52	34H	4	84	54H	T	116	74H	t
53	35H	5	85	55H	U	117	75H	u
54	36H	6	86	56H	V	118	76H	v
55	37H	7	87	57H	W	119	77H	w
56	38H	8	88	58H	X	120	78H	x
57	39H	9	89	59H	Y	121	79H	y
58	3AH	:	90	5AH	Z	122	7AH	z
59	3BH	;	91	5BH	[	123	7BH	{
60	3CH	<	92	5CH	\	124	7CH	|
61	3DH	=	93	5DH	]	125	7DH	}
62	3EH	>	94	5EH	^			
63	3FH	?	95	5FH	_			

D:decimal
H:hexadecimal

Note: SP indicates "space".

■ Examples of Actual MIDI Messages

<Example 1> 92 3E 5F

9n is the Note On status and 'n' is the MIDI channel number. Since 2H = 2, 3EH = 62, and 5FH = 95, this is a Note On message of MIDI CH = 3, note number 62 (note name D4) and velocity 95.

<Example 2> C0 25

CnH is the Program Change status and 'n' is the MIDI channel number. Since 0H = 0, and 25H = 37, this is a Program Change message of MIDI CH = 1, Program number 38

■ Examples of System Exclusive Messages and Calculating the Checksum

Roland exclusive messages (RQ1, DT1) are transmitted with a checksum at the end of the data (before F7) to check that the data was received correctly. The value of the checksum is determined by the address and data (or size) of the exclusive message.

● How to calculate the checksum

The checksum consists of a value whose lower 7 bits are 0 when the address, size and checksum itself are added. The following formula shows how to calculate the checksum when the exclusive message to be transmitted has an address of aa bb cc ddH, and data or size of ee ffH.

aa + bb + cc + dd + ee + ff = total
total ÷ 128 = quotient ... remainder
128 - remainder = checksum

<Example 1> Setting the User Preset Common "AMP & SPEAKER" type to "Stack I" (DT1).

The "Parameter address map" indicates that the starting address of the Temporary is 02 00 00 00H, that the Organ Parameter offset address is 10 00H, and that the "AMP & SPEAKER" type address is 00 3BH. Thus, the address is:

02 00 00 00H
10 00H
+) 00 3BH
02 00 10 3BH

Since "Stack I" is parameter value 02H,

F0	41	10	00 08	12	02 00 10 3B	02	??	F7
(1)	(2)	(3)	(4)	(5)	address	data	checksum	(6)

(1) Exclusive status (2) ID number (Roland)
(3) device ID(17) (4) model ID (VK-7)
(5) command ID (DT1) (6) EOX

Next we calculate the checksum.

02H + 00H + 10H + 3BH + 02H = 2 + 0 + 16 + 59 + 2 = 79(sum)
79 (total) ÷ 128 = 0 (quotient) ... 79 (remainder)
checksum = 128 - 79 (quotient) = 49 = 31H

This means that the message transmitted will be F0 41 10 00 08 12 02 00 10 3B 02 31 F7.

<Example 2> Retrieving data for USER:12 Organ Parameter (RQ1)

The "Parameter address map" indicates that the starting address of USER:12 is 03 01 00 00H, and that the offset address of Organ Parameter is 10 00H. Thus, the address is.

03 01 00 00H
+) 10 00H
03 01 10 00H

Since the size of the Performance Part is 00 00 00 51H,

F0	41	10	00 08	11	10 02 12 00	00 00 00 19	??	F7
(1)	(2)	(3)	(4)	(5)	address	size	checksum	(6)

(1) Exclusive status (2) ID number (Roland) (3) Device ID (17)
(4) Model ID (VK-7) (5) Command ID (RQ1) (6) EOX

Next we calculate the checksum.

03H + 01H + 10H + 00H + 00H + 00H + 00H + 51H =
3 + 1 + 16 + 0 + 0 + 0 + 0 + 81 = 101(sum)

101 (total) ÷ 128 = 0 (product) ... 101 (remainder)
checksum = 128 - 101 (remainder) = 17 = 11H

Thus, a message of F0 41 10 00 08 11 03 01 10 00 00 00 00 51 11 F7 would be transmitted.

Combo Organ (Organ Part) Date : Jan. 21, 1997

Model VK-7

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16	1–16	
Channel	Changed	1–16	1–16	
Mode	Default	X	Mode 1, 3	* 1
	Messages	X	X	
	Altered	**********		
Note Number :	True Voice	6–125 **********	0–127 36–96 (Main/Sub) 36–60 (Pedal)	
Velocity	Note ON	O	X	
	Note OFF	O 8n v=64	X	
After Touch	Key's	X	X	
	Ch's	X	X	
Pitch Bend		X	X	
Control Change	7	O *2	O *2	Volume
	11	O *2	O *2	Expression
	17	O *2	O (Wheel Brake) *2	General purpose controller 2
	64	O	O	Hold 1
	*3 70–78	O	O (Harmonic Bar)	Sound Controller
Program Change	: True #	0–63 (0–15 User) **********	O 0–63 (0–15 User)	Organ Preset 1–64 User Preset 1–16
System Exclucive		O	O	
System Common	: Song Pos	X	X	
	: Song Sel	X	X	
	: Tune	X	X	
System Real Time	: Clock	X	X	
	: Commands	X	X	
Aux Message	: All sound off	X	O	
	: Reset all controllers	X	O	
	: Local ON/OFF	X	X	
	: All Notes OFF	X	O	
	: Active Sense	O	O	
	: System Reset	X	X	
Notes		*1 Depends on the MIDI select switch on the rear panel *2 Recieved and transmitted on the organ control channel *3 Factory Setup		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Combo Organ (Orchestral Voice) Date : Jan. 21, 1997

Model VK-7

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	
	Changed	1–16	1–16	
Mode	Default	X	Mode 1, 3	* 1
	Messages	X	X	
	Altered	**********		
Note Number :	True Voice	6–125 **********	0–127 0–127	
Velocity	Note ON	O	O	
	Note OFF	O 8n v=64	X	
After Touch	Key's	X	X	
	Ch's	X	X	
Pitch Bend		O	O	
Control Change	1	O	O	Modulation
	7	O	O	Volume
	11	O	O	Expression
	16	O	O (Glide)	General purpose controller 1
	64	O	O	Hold 1
Program Change	: True #	0–38 **********	O 0–38	Program No. 1–39
System Exclucive		O	O	
System Common	: Song Pos	X	X	
	: Song Sel	X	X	
	: Tune	X	X	
System Real Time	: Clock	X	X	
	: Commands	X	X	
Aux Message	: All sound off	X	O	
	: Reset all controllers	X	O	
	: Local ON/OFF	X	X	
	: All Notes OFF	X	O	
	: Active Sense	O	O	
	: System Reset	X	X	
Notes		*1 Depends on the MIDI select switch on the rear panel		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Specification

- **Keyboard**
  61 keys (with velocity)

- **Sound Generator**
  Virtual ToneWheel Method

- **Parts**
  Main, Sub, Pedal, Orchestral

- Maximum Polyphony
  Organ: Full Polyphony
  Orchestral: 64 notes

- **Organ**
  AMP simulator
    Type I
    Type II
    Stack II
    Stack I
    Stack Mix
    Combo
  Percussion
    SECOND, THIRD, SOFT, SLOW
  Vibrato/Chorus
    V-1, V-2, V-3, C-1, C-2, C-3
  Ring Modulator

- **Orchestral**
    Voice Category
    STRINGS
    CHOIR
    BRASS
    BASS
    ATTACK
    OTHERS
    Chorus

- **Effect**
  Reverb

- **Internal Memory**
  User Presets: 16
  Organ Presets: 64
  Orchestral Voices: 39

- **Control**
  HARMONIC BAR
    16', 5-1/3', 8', 4', 2-2/3',
    2', 1-3/5', 1-1/3', 1'
  HARMONIC BAR PART
    PEDAL, SUB, MAIN
  ROTARY SOUND
    BYPASS, BRAKE, FAST/SLOW
  PERCUSSION
    SECOND, THIRD, SOFT, SLOW
  ORGAN PRESETS
    EDIT, MANUAL, 1, 2, 3, 4,
    5, 6, 7, 8, BANK
  SPLIT
    PDL/MAIN, SUB/MAIN
  ORCHESTRAL ASSIGN
    PEDAL, SUB, MAIN
  ORCHESTRAL VOICES
    STRINGS, CHOIR, BRASS, BASS, ATTACK,
    OTHERS
    VARIATION
    ORCHESTRAL LEVEL
  Miscellaneous
    VIBRATO/CHORUS
    OVERDRIVE
    USER PRESETS
    ORGAN MUTE
    REVERB
    MASTER VOLUME
    ROTARY LEVEL
    MIDI select switch (SUB KEYBOARD/SEQ)
    POWER

- **Display**
  16 characters, 2 lines (backlit LCD)

- **Connectors**
  OUTPUT Jacks (L(NOMO), R)
  PHONES Jack (stereo)
  MIDI Connectors (KEYBOARD IN/IN1, PEDALY IN/IN2, OUT)
  EXP PEDAL Jack
  CONTROL PEDAL 1(2) Jacks
  ROTARY TONE CABINET connector (11pins)
  AC Inlet

- **Power**
  AC 117V, AC 230V, AC 240V

- **Power Consumption**
  18W(AC 117V), 19W(AC 230V), 19W(AC 240V)

- **Finish**
  Top Panel : Traditional Walnut
  Side Panel : Solid Alder Walnut Finish

- **Dimensions**
  1160 (W) X 339 (D) X 100 (H) mm
  45-11/16 X 13-1/8 X 3-15/16 inches

- **Weight**
  14.8 kg/32 lbs 14 oz

- **Accessories**
  Owners Manual
  AC cable

- **Options**
  Expression Pedal: FV-300L (BOSS), EV-5
  Pedal Keyboard: PK-5
  Pedal Switch: DP-2/6, FS-5U (BOSS)

* *In the interest of product improvement, the specifications and/or contents of this package are subject to change without prior notice.*

Index

P

R

S

T

U

V

W

Information

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

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West Glamorgan SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 702701

As of October, 28, 1996

VK-7 Composer of Demo Song

Song Number	Song Name	Composer	Copyright
1	Organ Blues	Joey DeFrancesco	©1997 DeFrancesco Publishing Co.
2	Whatta Friend	Traditional (Player: Richard Souther)	---
3	Brownie	Seiichi Itoh	©1997 Roland Corporation
4	Crescent Heights	Richard Souther	©1997 NortherSouth Music, ASCAP administered by EMI Christian Music Publishing, ASCAP
5	Voice of King	Seiichi Itoh	©1997 Roland Corporation

Joey DeFrancesco

Joey DeFrancesco is a well-known jazz organist, composer and arranger. He has recorded ten albums and is listed as "#1 Jazz Organist" by Downbeat and Jazz Times magazines. His Keyboard virtuosity has acquainted an entirely new generation of listeners with the energy and excitement of the popular jazz organ sound.
Joey regularly appears at the top jazz clubs, concerts and festivals around the world - either as a solo performer or with members of his own quartet. Equally at home on the organ or synthesizer, Joey's sound and style are easily recognized and admired by his many fans and fellow musicians. Joey also performs frequently for Roland and Rodgers throughout the U.S., Japan and Europe.

Richard Souther

Los Angeles based artist, composer and producer. His album, Vision: the music of Hildegard von Bingen, received the 1995 Billboard magazine classical/crossover album of the year. In 1992 the Gospel Music Association of singer Twila Paris's Sanctuary. His latest solo project is entitled, Illumination: Hildegard von BIngen, The Fire of the Spirit on Sony Classical.

Seiichi Itoh

His life has thus far been a story of remarkable achievements, beginning with winning an electric organ contest even while still in junior high school. While in high school, he acquired in-depth knowledge on computers and their use in business. At the time he entered university, he was also an active participant in the business of a Japanese record company. Afterwards, a period in which he served as an advisor on keyboard instruments for Roland Corporation lead to his being taken on-board as a full-time employee. So far, he has performed in 137 cities overseas, and 200 within Japan. He resigned from Roland in 1987 in order to establish his own school of music. Currently, while managing his company's "Studio Ichi," he also serves as an advisor to Roland concerning development of new electronic musical instruments, and assists with their promotion throughout the realm of music.

デモ・ソングの作曲者　プロフィール

曲順	曲名	作曲者	Copyright
1	Organ Blues	Joey De Francesco	©1997 , Strictly DeFrancesco Publishing Co.
2	Whatta Friend	賛美歌（演奏：Richard Souther）	― ― ―
3	Brownie	伊藤精一	©1997 Roland Corpration
4	Crescent Heights	Richard Souther	©1997 NortherSouth Music, ASCAP administered by EMI Christian Music Publishing, ASCAP
5	Voice of King	伊藤精一	©1997 Roland Corpration

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Joey DeFrancesco

ジョーイ・デ・フランチェスコは著名なジャズ・オルガニストであるばかりでなく作曲家、アレンジャーでもある。彼は10枚のアルバムをリリースしており、Downbeat 誌や Jazz Times 誌ではナンバーワン・ジャズ・オルガニストとして評価されている。彼の卓越したキーボード・プレイは、最近の新しい世代のリスナーをもエネルギッシュで熱いオルガン・サウンドの虜にしている。

ジョーイは、世界でトップ・クラスのジャズ・クラブ、コンサート、音楽祭等に常にクレジットされる一方で、彼自身のカルテットやソロ・プレイヤーとしても第一線で活躍しており、ジョーイ独特のサウンドやスタイルに魅了されるファンやミュージシャンの数も少なくない。

最近では、そんな多忙な合間を縫って、ローランドやロジャースのデモ・プレーヤーとしても北米、日本、ヨーロッパ間を飛び回っている。

Richard Souther

ロサンゼルスを中心に活躍するアーティストで、有能な作曲家やプロデューサーでもある。

彼のアルバム「Vision: the Music of Hildegard von Bingen」1995年度ビルボード誌のクラッシック／クロスオーバー部門で見事、アルバム・オブ・ザ・イヤーに輝いている。

一方、1992年にはゴスペル・ミュージック・アソシエーションより歌手 Twila Paris's Sanctuaryのプロデュースにより Dove Award を受賞している。

彼の最近の活動としては、Sony Classical より「Illustration: Hildegard von Bingen, The Fire of the Spirit」という名のソロ・アルバムをリリースしている。

伊藤精一（Seiichi Itoh）

中学時代より電子オルガン・コンクールで輝かしい成績を残す。高校時代は、商業コンピューター関連の知識を身につけ、大学入学とともに国内のレコード会社に在籍。また、ローランドのキーボード・アドバイザーを引き受けたことをきっかけにローランドに正式入社。以降、東南アジア、北米、オーストラリアと演奏した都市は、国内で200、海外でも137にのぼる。1987年、音楽学校設立のため、ローランドを退社。現在は、自分の会社『スタジオ・イチ』を設立して、ローランド電子楽器開発アドバイザーや普及活動を展開中。

40237912　　'97-3-AE2-11D

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- 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.

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This equipment requires shielded interface cables in order to meet FCC class B Limit.

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