# C-200
## Classic Organ

**Owner's Manual**

ROLAND
CLASSIC

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**For C.A. US (Proposition 65)**

## WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

**For the U.K.**

**IMPORTANT:** THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

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 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.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

**For EU Countries**

CE This product complies with the requirements of EMC Directive 2004/108/EC.

**For the USA**

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

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

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This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) this device may not cause harmful interference, and
(2) this device must accept any interference received, including interference that may cause undesired operation.

---

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

**For Canada**

## NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

## AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

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Classic Organ

# C-200

**Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 4) and "IMPORTANT NOTES" (p. 6). 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, owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.**

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# 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.<br>* 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

- Do not open (or modify in any way) the unit or its AC adaptor.

- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- Never install the unit in any of the following locations:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Exposed to steam or smoke; or are
  - Subject to salt exposure; or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty or sandy; or are
  - Subject to high levels of vibration and shakiness.

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

- 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.

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

### ⚠WARNING

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

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

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

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

- Do not place containers containing liquid (e.g. flower vases) on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (water, juice, etc.) to enter the C-200. Doing so may cause short-circuits, faulty operation, or other malfunctions.



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## ⚠ WARNING

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

- 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.

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

## ⚠ CAUTION

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

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

- Even if you observe the cautions given in the owner's manual, certain types of handling may allow this product to fall from the stand, or cause the stand to overturn. Please be mindful of any safety issues before using this product.

- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

## ⚠ CAUTION

- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time.
  Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- 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 AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

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

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

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

- Should you remove the screws for the music stand, keep them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

- If you remove the screw from the ground terminal, be sure to replace it; don't leave it lying around where it could accidently be swallowed by small children. When refastening the screw, make sure that it is firmly fastened, so it won't come loose.



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# IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on p. 4, please read and observe the following:

## Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or 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.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- 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. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow rubber, vinyl, or similar materials to remain on the unit for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Do not paste stickers, decals, or the like to this instrument. Peeling such matter off the instrument may damage the exterior finish.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

## Maintenance

- To clean the unit, use a dry, soft cloth; or one that is slightly dampened. Try to wipe the entire surface using an equal amount of strength, moving the cloth along with the grain of the wood. Rubbing too hard in the same area can damage the finish.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

## Additional Precautions

- Unfortunately, it may be impossible to restore the contents of data that was stored on a USB storage device once it has been lost. Roland Europe 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.
- 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.
- 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.
- Do not apply undue force to the music stand while it is in use.
- Use only the specified expression pedal (EV-7 or EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

## Using USB Memory

- When connecting USB memory, firmly insert it all the way into the USB memory port.
- Do not touch the pins of the USB memory port, or allow them to become dirty.
- USB memory is made using high-precision electronic components, so please observe the following points when handling it.
  - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling USB memory.
  - Do not touch the terminals with your fingers or any metal object.
  - Do not bend or drop USB memory, or subject it to strong impact.
  - Do not leave USB memory in direct sunlight or in locations such as a closed-up automobile. (Storage temperature: 0~50°C)
  - Do not allow USB memory to become wet.
  - Do not disassemble or modify USB memory.
- When connecting USB memory, position it horizontally with the C-200's USB Memory port and insert it without using excessive force. The USB memory connector may be damaged if you use excessive force when inserting USB memory.



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- Do not insert anything other than USB memory (e.g., wire, coins, other types of device) into the USB memory connector. Doing so will damage the USB memory port.
- Do not apply excessive force to the connected USB memory or the C-200's USB Memory port.
- Attach the USB memory cover when you're not using USB memory.
- Never connect your USB memory to the C-200 via a USB hub.

## Storage devices that can be connected to the C-200's USB port

- The C-200 allows you to connect commercially available USB Flash memory. You can purchase such devices at a computer store, a digital camera dealer, etc.
- Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

- All product names mentioned in this document are trademarks or registered trademarks of their respective owners.
- MMP (Moore Microprocessor Portfolio) refers to a patent portfolio concerned with microprocessor architecture, which was developed by Technology Properties Limited (TPL). Roland has licensed this technology from the TPL Group.



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# Introduction

*Thank you, and congratulations on your choice of a Roland Classic Organ. The Roland C-200 Classic Organs is a complete organ with 2-manual simulation and numerous features in a compact cabinet.*

*In order to take full advantage of your C-200 and enjoy trouble-free operation, please read this owner's manual carefully.*

## About this owner's manual

Please read the section "Getting Ready to Play" on p. 15 and make the correct preparations for turning on the power.

This manual explains what you need to know to take full advantage of the C-200, divided into a Basic Operation section and an Advanced Operation section.

### Conventions used in this manual

In order to present information as concisely as possible, this manual uses the following conventions.

- Text enclosed in square brackets [ ] indicates the name of a button (or knob); e.g., "the [8'I] piston."
- Text preceded by a symbol such as NOTE or an asterisk (*) refers to warnings. Please be sure to read these.
- Text preceded by a symbol such as MEMO refers to useful additional information.
- Pages to which you can refer to for further information are indicated like this: (p. **)

## Main features

### ■ Reproduces the beautiful sound of the classic organ, grand piano, harpsichord, fortepiano, celesta and orchestral sounds

Grand, glorious sound is the hallmark of the classic organ. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the C-200 will take you to new musical heights, while sustaining the tradition of quality, craftsmanship and innovation.

An authentic grand piano sound is included for solo and ensemble performances. The sound-producing mechanism of the harpsichord, the sound of the key release, and the resonance of the sounding board have been carefully analyzed, and digital technology is used to reproduce faithfully even the sound of the plectrum contacting the string when a key is released. You'll be able to enjoy beautiful and realistic harpsichord sound.

The fortepiano, the precursor of the piano as we know it today, produces its sounds via its strings that are struck by hammers operated by a keyboard. The fortepiano is built entirely of wood, the strings are struck by hammers covered in hide, producing a metallic and brilliant sound. It enabled artists to pave new ways and therefore explore new possibilities of expression.

There is also a Celesta sound, which is similar to a glockenspiel, but softer and rounder. In addition, there are 12 orchestral sounds that can be used either in isolation or together with the organ section for a richer sound.

### ■ Two-manual simulation

The C-200's 76-note keyboard can be split (divided) into two halves to simulate an instrument equipped with manual I and manual II.

### ■ Coupler II/I functionality

The C-200's coupler function allows you to play the Manual I sound, along with the Manual II sound on the entire keyboard.

### ■ Five temperaments to support historically correct tunings

In addition to equal temperament, you can choose from Werckmeister, Kirnberger, Vallotti, and Meantone, giving you five temperaments that can be easily selected by pressing a single button.

There's also a Transpose function, which makes it easy to transpose the pitch for additional ways to vary your performance.

### ■ No maintenance and easy pitch changes

Not only will you never need to replace the plectrums or strings, you'll also never need to tune this instrument.

Moreover, the C-200 is not affected by vibration or changes in humidity or temperature. You'll always be performing with precisely accurate pitches guaranteed by digital technology.

It's also easy to adjust the tuning to match other instruments.

You can furthermore use a single button to easily switch to Baroque pitch (A= 415Hz), Versailles pitch (A= 392 Hz), Venetian pitch (A= 465Hz) or the default tuning (A= 440Hz).

### ■ Reverb that enhances the rich acoustics of chamber music

The built-in digital reverb lets you choose the reverberation of a variety of environments, ranging from a small room to a large hall. You can perform using acoustics that are appropriate for the space you are in.

### ■ Adjust the volume and balance as appropriate for your situation

Whether you're at home, in a small hall, or in a large hall, you can adjust the volume as appropriate for your situation or the ensemble with whom you're performing. You can also use headphones, so you'll feel free to practice at any time.

The [Balance] knob allows you to set the balance between manual II and manual I + pedal.

### ■ Compact form that encompasses both tradition and functionality

While reflecting the historical tradition of the classic organ, the C-200 provides the advantage of a light weight and compact form.

### ■ Five different classical sections in one instrument

The C-200 comes with five sections for various types of classical music: "Organ" (PEDAL, MANUAL I, MANUAL II), "Harpsichord", "Fortepiano", "Piano" and "Celesta".

### ■ Optional pedal boards

Optional pedal boards are available for musicians in search of full organ functionality.



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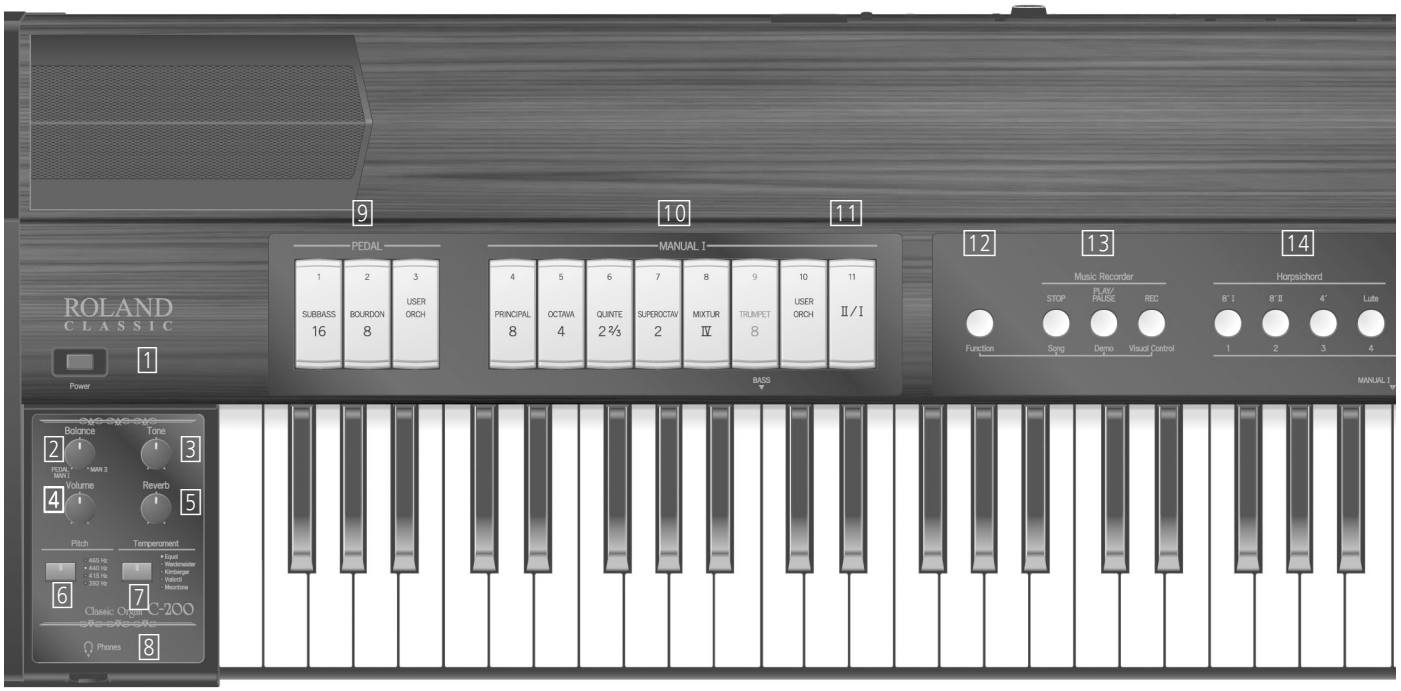
# Panel Descriptions

## Front Panel




1. **[Power] switch**
   This switch turns the power on/off.
2. **[Balance] knob**
   This knob allows you to set the balance between and manual I + pedal and manual II.
3. **[Tone] knob**
   This knob allows you to make the sound darker or rounder.
4. **[Volume] knob**
   This knob adjusts the volume.
5. **[Reverb] knob**
   This knob adjusts the depth of the reverberation effect.
6. **[Pitch] button/indicators**
   Use this button to select the desired reference pitch.
7. **[Temperament] button/indicators**
   Press this button to switch temperaments. The indicator for the selected temperament will light.
8. **Phones jack**
   This is where you can connect a pair of optional headphones (Roland RH-series).
9. **PEDAL division tablets**
   These tilt tabs select stops for the PEDAL division.
10. **MANUAL I division tablets**
    These tilt tabs select stops for the MANUAL I division.
11. **[II/I] tablet (coupler)**
    This allows you to assign the MANUAL I sound along with the MANUAL II sound on the entire keyboard.
12. **[Function] piston**
    This piston provides access to the Song, Demo, Visual Control and other functions.
13. **Music Recorder pistons**
    These pistons allow you to start and stop playback or the recording of your music. When you hold down [Function], and [PLAY/PAUSE] allow you to listen to the demo songs.
14. **Harpsichord pistons**
    These pistons select harpsichord sounds. The Harpsichord sounds cannot be used at the same time as other sounds.



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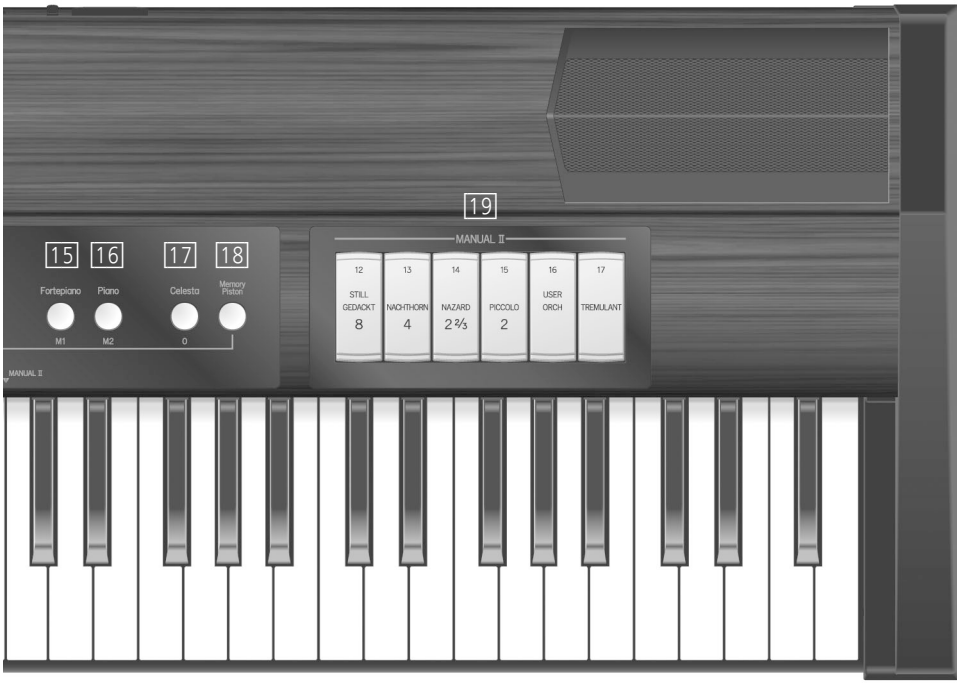


**15. [Fortepiano] piston**
This piston selects the fortepiano sound. The Fortepiano sound cannot be used together with the other sounds.

**16. [Piano] piston**
This piston selects the piano sound. The Piano sound cannot be used together with the other sounds.

**17. [Celesta] piston**
This piston selects the celesta sound. The Celesta sound cannot be used together with the other sounds.

**18. [Memory Piston]**
This piston allows you to save and recall sound combinations to/from the C-200's memory.

**19. MANUAL II division tablets**
These tilt tabs select stops for the MANUAL II division.



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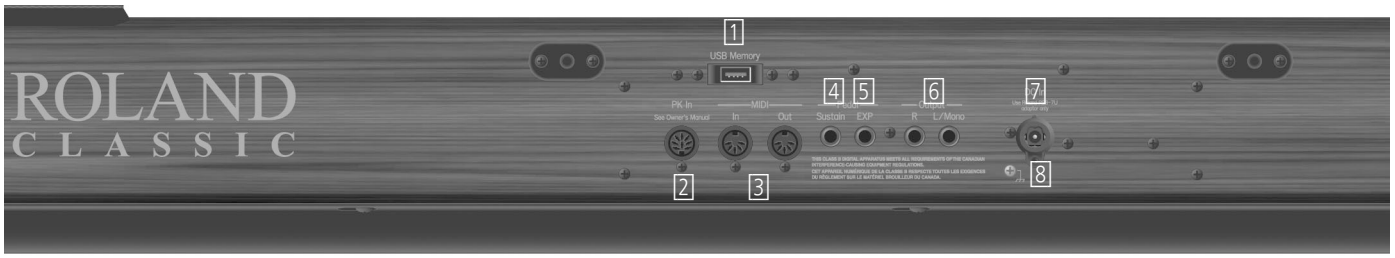
# Rear panel




1. **USB MEMORY port**
   This port is mainly intended for compact storage devices, like a USB Flash memory (Roland M-UF-series). You can use it to save the songs you recorded and to play them back.
2. **PK In socket**
   This is where you can connect an optional pedal keyboard unit (Roland PK-25A, PK-7A, etc.).
3. **MIDI In/Out connectors**
   Use these when you want to transmit or receive MIDI messages to or from an external MIDI device.
4. **Pedal Sustain socket**
   You can connect an optional DP-series damper pedal to this jack.
5. **Pedal EXP socket**
   You can connect an optional expression pedal (Roland EV-5, EV-7, etc.) to this socket.
6. **Output R, L/Mono sockets**
   These sockets can be connected to an external amplifier, mixer, audio recorder, etc.
7. **DC IN socket**
   Connect the supplied AC adaptor (PSB-7U) here. See also p. 16.
8. **Ground terminal**
   See p. 16 for details about this terminal.



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# Getting Ready to Play

## Placing the C-200 on a stand

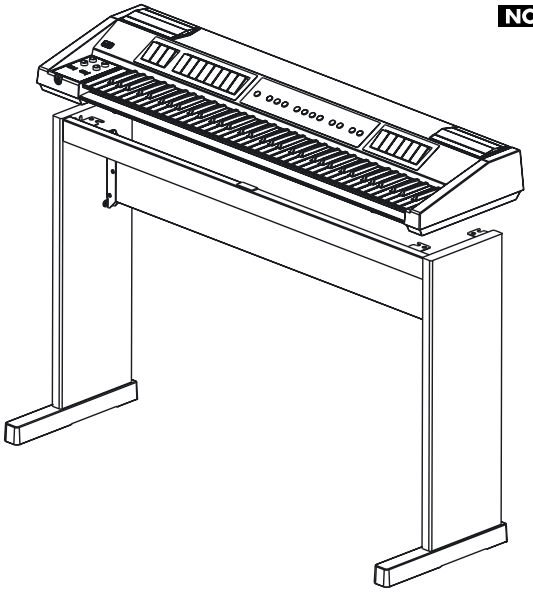
If you place the C-200 on a stand, you must use the CKS-C200 or the KS-12 (sold separately).

**NOTE**

- When placing the C-200 on the stand, be careful not to pinch your fingers between the instrument and the stand.
- When lifting the C-200 onto the stand, make sure to enlist the help of at least one other person.
- Using the C-200 with any other stand may produce an unstable situation, possibly causing the instrument to fall or overturn, and resulting in injury or damage.
- For details on how to assemble the stand, refer to the owner's manual that accompanied the stand.

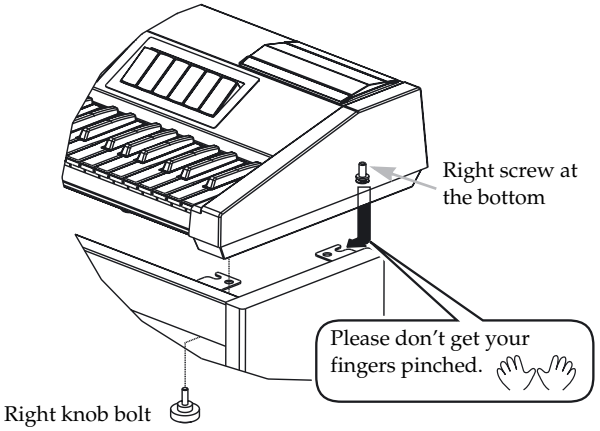
### Placing on the CKS-C200 stand

**1. Align the screws on the bottom of the C-200 (one each at left and right) with the metal brackets on the side boards of CKS-C200 stand, and while keeping the front of the instrument slightly raised, pull it toward yourself to engage the screws in the metal brackets.**



**NOTE** We recommended the Bench BNC-23-BK when using an optional PK-25A pedal keyboard with CKS-C200 stand.

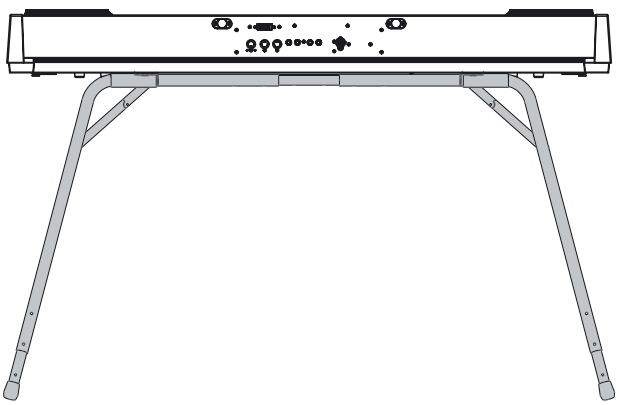
We recommended the Bench BNC-15-BK when using an optional PK-5A or PK-7A pedal keyboard with CKS-C200 stand.



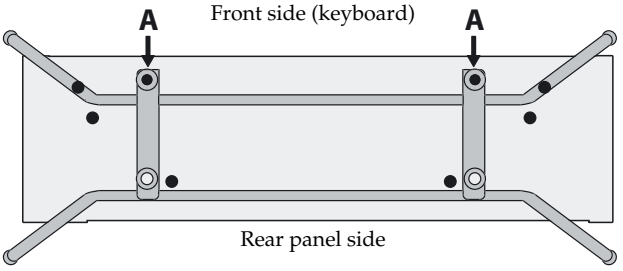

**2. Fasten the C-200 to the stand with the two knob bolts (one each at left and right) supplied with the CKS-C200 stand.**

### Placing on the KS-12 stand

**1. Place the C-200 in the position shown in the illustration.**



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




**2. Position rubber feet "A" so they fit inside the holes on the stand.**



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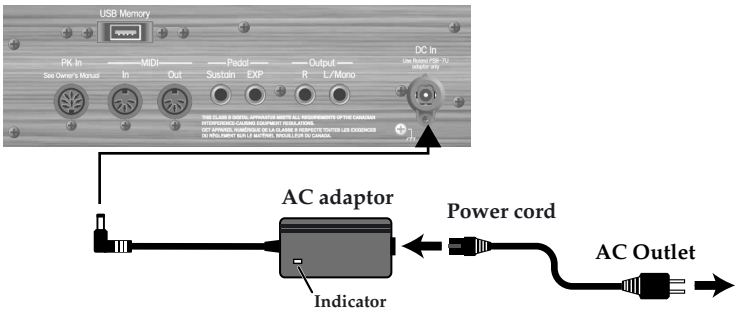
# Connect the AC adaptor

1. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**

2. **Connect the included power cord to the AC adaptor.**
   The indicator will light when you plug the AC adaptor into an AC outlet.
   Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards.



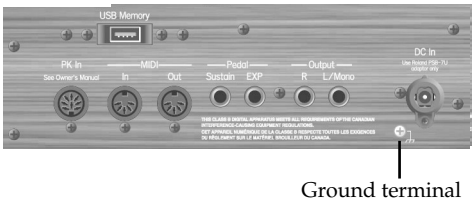

3. **Connect the AC adaptor to the DC IN jack on the C-200's rear panel.**

4. **Plug the power cord connected to the AC adaptor into an electrical outlet.**

**NOTE**

- Depending on the region, the included power cord may differ from the one shown.
- If you won't be using the C-200 for an extended period of time, disconnect the power cord from the electrical outlet.

## ■ Ground Terminal




Depending on the circumstances of a particular setup, you may experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device, microphones connected to it, or the metal portions of other objects, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

*Unsuitable places for connection*

- Water pipes (may result in shock or electrocution)
- Gas pipes (may result in fire or explosion)
- Telephone-line ground or lightning rod (may be dangerous in the event of lightning)



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# Turning the power on/off

**NOTE**

Once the connections have been completed (see p. 16), turn on the power to your various devices in the order specified. By turning on the devices in the wrong order, you risk malfunctions and/or damage to the speakers and other devices.

## ■ Turning the power on

**1. Turn the [VOLUME] knob all the way to the left to minimize the volume.**

**NOTE**

Before switching the power on/off, always make sure to have the volume level turned down. Even with the volume all the way down, you may still hear some sound when the power is switched on/off, but this is normal. This does not indicate a malfunction.

**2. Press the [Power] switch.**

**NOTE**

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. Select a tilt tab or piston.**

See "Choosing a sound" on p. 21.

**4. Use the [Volume] knob to set the desired listening level.**

**NOTE**

If an optional expression pedal is connected to the EXP socket, press it all the way down (maximum volume).

**5. Start playing.**

## ■ Turning the power off

**1. Turn the [VOLUME] knob all the way to the left to minimize the volume.**

**2. Press the [Power] switch.**

## ■ Energy saving function

**NOTE**

**This unit has an Auto Power Off function, which automatically switches off the power after a certain amount of time has passed without any buttons being operated**.

You can disable the Auto Power Off function. For more about the Auto Power Off function, refer to "Auto Power Off function" on p. 44.



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# Using optional headphones

If you connect optional headphones, sound will no longer be produced from the C-200's internal speakers. You will hear only the sound from the headphones. This lets you enjoy practicing at night or at other times when you might not wish to be heard by other people nearby.

1. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**

2. **As shown in the illustration, connect the plug of your optional headphones to the Phones jack.**
   This switches off the C-200's internal speakers.

3. **Use the [Volume] knob to adjust the volume of the headphones.**

* *Use stereo headphones.*

**NOTE**

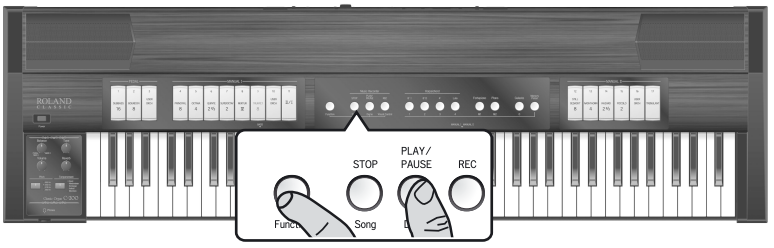
Please be aware that excessively high volume or extended use may contribute to hearing loss.

# Listening to the demo songs

The C-200 contains 22 pieces that allow you to audition its sounds. These pieces are called "demo songs", because they demonstrate the C-200's capabilities. The demo songs are divided over 4 banks (see the table on p. 19).

## ■ Listening to all demo songs

1. **While holding down the [Function] piston, press the [Demo] (PLAY/PAUSE) piston.**
   The C-200 starts playing all demo songs.
   The first piston in the Harpsichord section flashes to indicate that Bank 1 is selected. Tilt tab "1" also flashes to indicate that the first song of that bank is playing.
   Demo playback will continue repeating all available songs until you stop it.

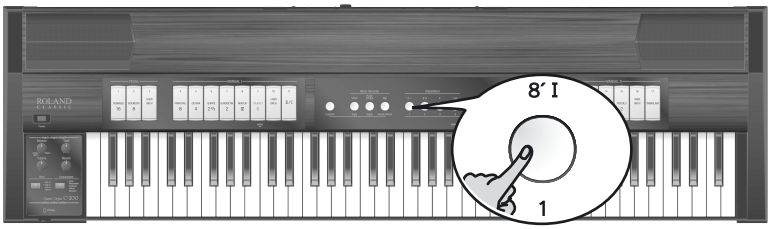



**NOTE**

You can't control the voices while a demo performance is in progress.

## ■ Listening to a specific demo song

2. **Press the Harpsichord piston of the desired bank.**
   The tilt tabs that can be used to select demo songs now light. See the table below for the correspondence between the tilt tabs and the demo song banks.
   The demo songs are divided over four banks: the first bank contains demonstrations of the Organ sounds, the second showcases the Harpsichord sounds, the third contains demo songs for the Fortepiano sound and the fourth showcases the Piano sound.



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**3. Press the lower part of the PEDAL or lit MANUAL I tab that is assigned to the demo song you want to listen to.**
Playback of the selected song starts immediately (the corresponding tab flashes).

**NOTE**

Demo playback will continue repeating all available songs until you stop it.

The four banks contain the following demo songs:

| | | Harpsichord button | | | |
|---|---|---|---|---|---|
| | | **Bank 1 (8' I)** | **Bank 2 (8' II)** | **Bank 3 (4')** | **Bank 4 (Lute)** |
| | **Type** | **(Organ songs)** | **(Harpsichord songs)** | **(Fortepiano songs)** | **(Piano songs)** |
| **PEDAL/MANUAL I tilt tabs** | **1** | J.S. Bach – Choral BWV147 | J.S. Bach – Goldberg-Variationen Aria | W.A. Mozart – Sonata KV285 | J. Maul – Miniature No. 1 |
| | **2** | J.S. Bach – Choral BWV731 | J.S. Bach – Invention No. 1 | J. Maul – Miniature No. 2 for Dynamic Harpsichord | E. Grieg – Peer Gynt, Suite no. 1, Anitra's Dance |
| | **3** | C. Franck – Prélude Op. 18 | J.S. Bach – Invention No. 4 | ---- | ---- |
| | **4** | W. Boyce – Trumpet Voluntary in D | J.S. Bach – Invention No. 13 | ---- | ---- |
| | **5** | J.P. Sweelinck – Malle Sijmen | J.S. Bach – Französische Suiten, No. 5 Allemande | ---- | ---- |
| | **6** | H. Purcell & J. Clarke – Trumpet Voluntary | J.S. Bach – Das wohltemperierte Klavier 1– 1 (Ave Maria) | ---- | ---- |
| | **7** | F. Mendelssohn – Sonata No. 2 Op. 65 | F. Couperin – Le Roseau | ---- | ---- |
| | **8** | G.F Händel – Allegro Finale | J. Duphly – Allemande | ---- | ---- |
| | **9** | J.S. Bach – Dorisch BWV 538a | A. Forquerai – Le Rameau | ---- | ---- |

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

* *Regarding "Das Wohltemperierte Klavier, 1-1 (Ave Maria)", this song is arranged for ensemble with a flute or recorder melody. For play-along purposes, the songs do not include the flute, recorder, organ, or harpsichord (main theme) parts.*

## ■ Stopping or pausing playback

**4. Press the [PLAY/PAUSE] button to temporarily stop (and then resume) demo song playback.**
You can also stop demo song playback by pressing the upper part of any tilt tab.

**5. Press the [STOP] piston to stop demo song playback without leaving the demo function.**

**6. Press a different Harpsichord piston and PEDAL or MANUAL I tab to listen to other demo songs.**

**7. Press the [Function] piston to leave the C-200's demo function.**



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# Playing <Basic Operation>

## Adjusting the volume

◆ **Turn the [Volume] knob to adjust the overall volume.**

Turning the knob clockwise will increase the volume, and turning it counterclockwise will decrease the volume.

The [Volume] knob changes the level of both the internal speakers, optional headphones and external powered monitors you may have connected.

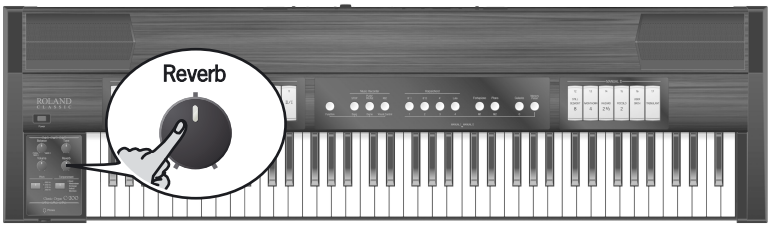
## Adjusting the reverb

Reverberation is the sound that you hear reflected from the walls or other surface of a hall or room in addition to the sound that reaches your ears directly from the instrument.

The C-200 provides a reverb effect that lets you simulate the reverberation of a variety of environments ranging from a small room to a large hall.

◆ **Turn the [Reverb] knob to adjust the amount of reverb effect.**

- Turning the knob clockwise will increase the reverb level.
- Turning the knob counterclockwise will lower the reverb level.




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

◆ **Turn the [Balance] knob to adjust the balance.**

- Turning the knob clockwise will decrease the level of the PEDAL and MANUAL I divisions.
- Turning the knob counterclockwise will decrease the level of the MANUAL II division.

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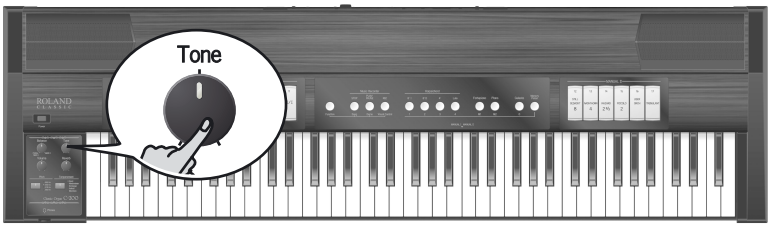
# Adjusting the timbre (brightness)

◆ **Turn the [Tone] knob to adjust the brightness of the sound.**

- Turning the knob clockwise will make the sound brighter.
- Turning the knob counterclockwise will make the sound rounder.




# Choosing a sound

The C-200 provides five separate sound divisions: Organ and orchestra (PEDAL, MANUAL I, MANUAL II), Harpsichord, Fortepiano, Piano and Celesta. Only one of the following sections can be used at any one time: Organ or Harpsichord or Fortepiano or Piano or Celesta.

## Playing the MANUAL I division

The C-200 comes with 28 organ and 8 orchestral voices that can be selected using the 7 tilt tabs (PRINCIPAL~USER ORCH). There are 4 organ voices per tilt tab, one of which can be assigned at a time (see p. 32). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds.

**1. Press the lower part of the tilt tabs you wish to use.**

The tilt tabs you activate light. You can activate several sounds at once if you like.

**2. To switch off the selected organ sounds, press the upper part of all tilt tabs that are lit.**

The tilt tabs go dark.

**NOTE**

See also “Additional functions for the Classic Organ sounds” on p. 29.



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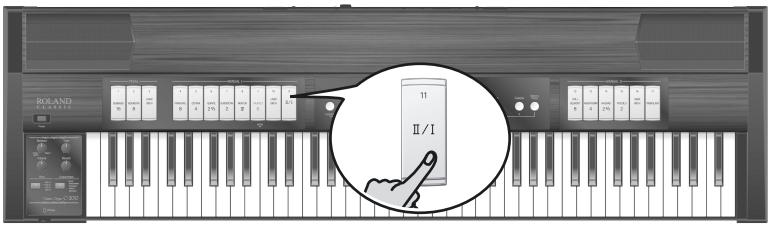
## Adding the MANUAL II division

The C-200's MANUAL II division can be added to the MANUAL I division. (You can also play it via separate keys, see below.) The MANUAL II division provides 20 organ and 8 orchestral sounds that can be selected using the 5 tilt tabs (STILL GEDACKT~USER ORCH). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds. When active, the MANUAL II division performs the function of the Swell manual on a church organ. The MANUAL I division, for its part, replaces the Great section.

Let us first look at how to couple those two sections, which means that they are played together.

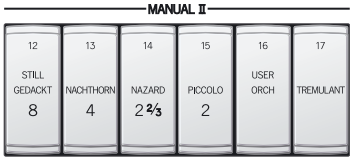
1. **Press the lower part of the [II/I] tilt tab (the "coupler") in the MANUAL I division to switch it on.**
   Its indicator lights to signal that you can now add a second division to the MANUAL I registration. This simulates the coupling of two manuals on a church organ.




**NOTE**

When you switch on the C-200, this II/I coupler is automatically activated.

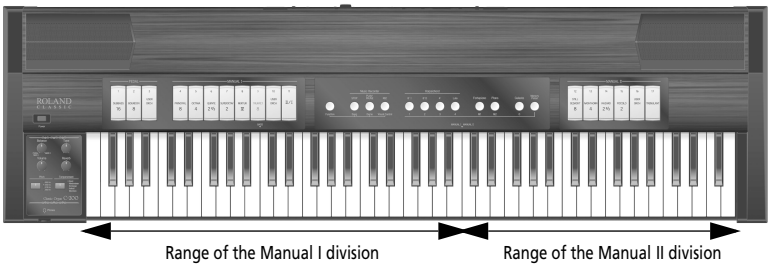
2. **Press the lower part of the MANUAL II tilt tab you wish to use.**
   If the indicator of a tab lights, the corresponding register is audible. You can activate as many registers as you like. It is also possible to switch off all MANUAL I registers (except [II/I]) and only use one or several MANUAL II registers to simulate a church organ's Swell manual.




3. **To switch off the selected sounds, press the upper part of all tilt tabs that are lit.**

## Playing the MANUAL I and II divisions with separate hands

If you prefer, you can assign the MANUAL I division to the left half of the keyboard and the MANUAL II division to the right half.




1. **Press the upper part of the [II/I] tilt tab (the "coupler") in the MANUAL I division to switch it off.**
   Its indicator goes dark.

2. **Press the lower part of the MANUAL I tilt tabs you wish to use.**
   The tilt tabs you press in this way light. You can switch on as many tilt tabs as you like.

3. **Press the lower part of the MANUAL II tilt tabs you wish to use.**
   The tilt tabs you press in this way light. You can switch on as many tilt tabs as you like.

4. **Start playing.**
   The left half of the keyboard plays the MANUAL I division (up to the C key with the "MANUAL I MANUAL II" arrow). The right half is assigned to the MANUAL II division.



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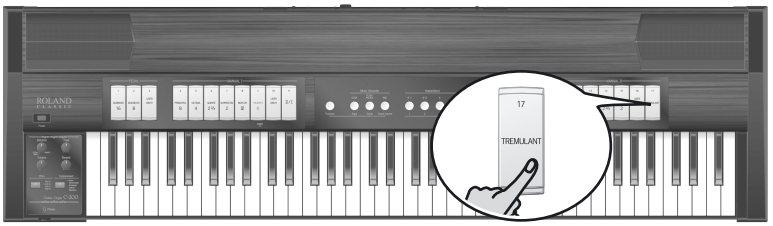
## Using the Tremulant to add expression




A "tremulant" creates a change in pitch (vibrato), amplitude (volume) and timbre (tone quality). The use of the tremulant adds warmth and expressiveness to solo or small ensemble combinations. It is not common to use tremulants in larger classical ensembles. In some romantic ensembles, tremulants are used judiciously. In some gospel and evangelical musical traditions, tremulants with a wider and deeper excursion are frequently used.

The C-200 provides a tremulant function for the MANUAL II division. It only affects the tilt tabs of that division (and requires that you switch on at least one tilt tab).

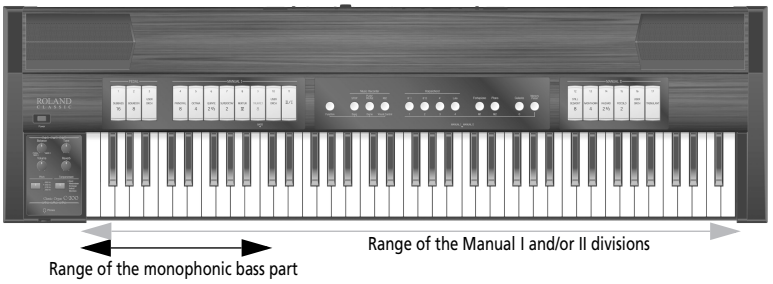
The TREMULANT status can be saved to one of the memories.

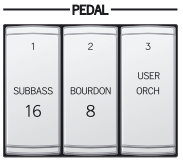
## Playing the PEDAL division

The C-200 features a PEDAL division that can either be played via the keyboard or with an optional PK-5A, PK-7 or PK-25 dynamic MIDI pedal unit (see p. 40). (Roland recommends connecting the pedal keyboard to the C-200's PK IN socket.)

Here again, there are 4 organ voices for each tab. And again, one of those voices can be assigned to the tilt tab in question (see p. 32). The USER ORCH tilt tab not only allows you to select one of 4 organ voices, but also one of 8 orchestral sounds.

If you only use the keyboard (without a pedal unit), the PEDAL division is monophonic and doubles the lowest note you play using the MANUAL I and/or MANUAL II stops.




1. **Press the lower part of the PEDAL tilt tabs you wish to use.**
   Now you can play the selected bass sound. Inside the "BASS" range, the bass sound is added to the sounds selected for MANUAL I and MANUAL II (if the [Coupler II/I] tilt tab lights). It sounds the lowest note you play with your left hand (it is monophonic).

2. **To switch off the selected PEDAL sound, press the upper part of the tilt tab that lights.**
   The tilt tab goes dark.

TIP

By connecting an optional PK-5A, PK-7A or PK-25A MIDI pedal board to the C-200's PK IN connector, you can play the bass organ part in polyphonic mode. In that case, the left half of the C-200's keyboard no longer triggers the PEDAL part.



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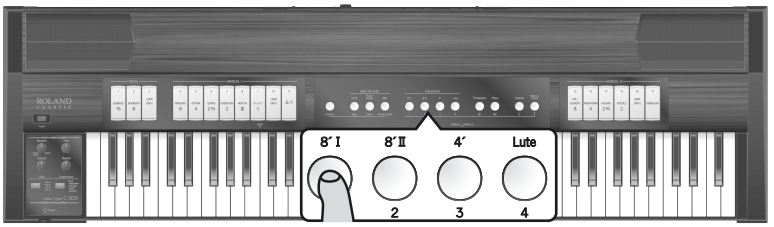
## Playing a harpsichord sound




1. **Press the Harpsichord piston for the sound that you want to play.**
   The Harpsichord piston you pressed lights.
   The PEDAL, MANUAL I, MANUAL II, Fortepiano, Piano and Celesta sections are switched off.
   Now you can play the selected harpsichord sound.

2. **To switch off the selected Harpsichord sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Fortepiano, Piano or Celesta section.**

**NOTE**

The sounds of the Harpsichord division can be layered and played together. See p. 33 for details.

## Playing the Fortepiano sound

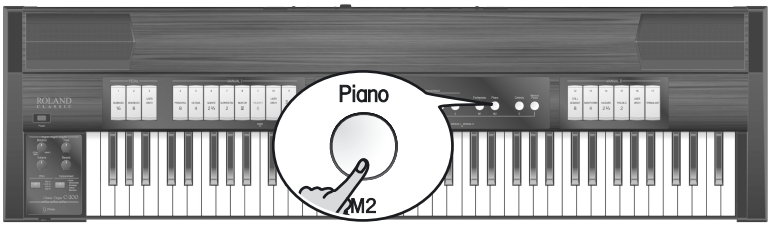
The fortepiano is the precursor of the grand piano as we know it today, with a rather more metallic sound.

1. **Press the [Fortepiano] piston.**
   The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Piano and Celesta sections are switched off.
   Now you can play the Fortepiano sound.

2. **To switch off the Fortepiano sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Piano or Celesta section.**

## Playing the Piano sound

The C-200 also contains an authentic grand piano sound that can be used for solo and ensemble playing.




1. **Press the [Piano] piston.**
   The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano and Celesta sections are switched off.
   Now you can play the Piano sound.

2. **To switch off the Piano sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano or Celesta section.**



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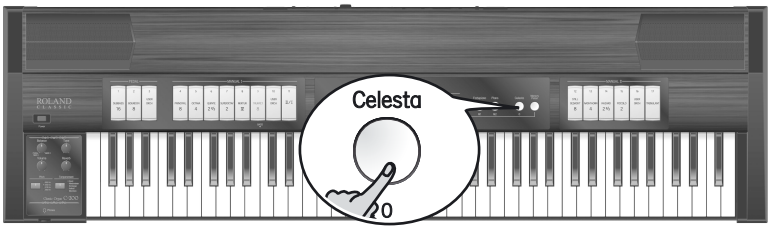
## Playing the Celesta sound

The C-200 also contains an authentic celesta sound. A celesta is an instrument that often looks like an upright piano, but its hammers strike metal plates, making it sound somewhat like a soft glockenspiel.




1. **Press the [Celesta] piston.**
   The piston lights, the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano and Piano sections are switched off.
   Now you can play the Celesta sound.

2. **To switch off the Celesta sound, select a sound in the PEDAL, MANUAL I, MANUAL II, Harpsichord, Fortepiano or Piano section.**



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# Selecting a classical tuning (Pitch)

If you're playing the C-200 together with other instruments in an ensemble, you can adjust the pitch of the C-200 to match the other instruments if necessary.

MEMO

- You can adjust the C-200's reference pitch by choosing one of four fixed settings: 465Hz (Venetian pitch), 440Hz (default), 415Hz (Baroque pitch), or 392Hz (Versailles pitch).
- When you turn on the power, the pitch is set to 440Hz (the "440Hz" indicator lights).

◆ **Press the [Pitch] button repeatedly until the indicator of the desired pitch lights.**

# Selecting a temperament

The C-200 allows you to easily change the temperament. By using historical temperaments to play music that is appropriate for the characteristics of each temperament, you can more strongly bring out the beauty or tension inherent in a composition. In particular, when playing a composition that uses a transposable temperament and includes transpositions, the sonority of the chords will change when a transposition occurs, creating subtle changes in the coloration of the piece.

"Werckmeister" is a temperament that combines Meantone and Pythagorean scales to enhance the degree of transposability, and has been used ever since Bach up to the present. "Kirnberger" was conceived using similar methods, and is used mainly when playing the organ works of Bach.

"Vallotti" is the most recent of the temperaments described here. It is close to equal temperament, but since it is somewhat pure, it blends easily with other instruments, and today is often used in ensembles.

Meantone was popular throughout Europe during the Baroque era, and was used customarily by Baroque musicians such as Handel as well as in compositions of the Renaissance period.

◆ **Press the [Temperament] button repeatedly until the indicator of the desired temperament lights.**

If you proceed past Meantone, you will "wrap around" to Equal.

The [Temperament] button only lights when a temperament other than "Equal" is selected.

MEMO

"Equal" will be selected every time the power is turned on.

| | |
|---|---|
| **Equal** | Equal temperament |
| **Werckmeister** | Werckmeister temperament |
| **Kirnberger** | Kirnberger temperament |
| **Vallotti** | Vallotti |
| **Meantone** | Meantone temperament (E♭) |

NOTE

The difference between the various temperaments may not always be obvious.



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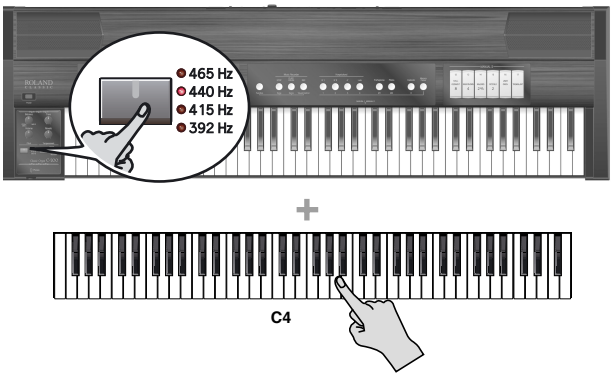
# Additional Convenient Functionality <Advanced Operation>

## Changing the pitch of the keyboard (Transpose)

You can transpose your playing without changing the position at which you play the keys. For example, if you're playing a song in a difficult key signature that contains numerous sharps (♯) or flats (♭), you can transpose the pitch of the keyboard and play the piece in an easier key.

1. **Press and hold the [Pitch] button until the indicator on the button starts flashing in green.**

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




3. **Release the [Pitch] button.**

   If this is set to any key other than C, the [Pitch] button will light green.

   For example, if you want the E♭ pitch to sound when you play the C key, hold down the [Pitch] button and press the E♭ key.

4. **To return the keyboard to its normal state, hold down the [Pitch] button and press a C key.**

   The [Pitch] button goes dark to indicate that the keyboard is no longer transposed.

* *You can transpose the keyboard in a range of five semitones upward (F) or six semitones downward (F#) relative to C.*

* *You can specify the transpose setting by pressing a key of any octave.*

MEMO

Immediately after you turn on the power, the key transpose setting will be in the normal state.

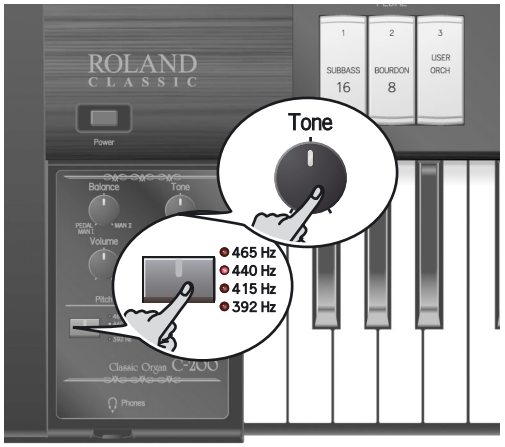
## Matching the pitch of another instrument (Tuning)

If you're playing the C-200 together with other instruments in an ensemble, you can adjust the pitch of the C-200 to match the other instruments if necessary.

MEMO

- When you turn on the power, the tuning is set to A= 440Hz (for the A above middle C).

◆ **While holding down the [Pitch] button, turn the [Tone] knob.**




Turn the knob clockwise to raise the overall pitch, or counterclockwise to lower it.

NOTE

Do not press and hold the [Pitch] button for too long to avoid activating Transpose mode. (Otherwise, press a C key on the keyboard to leave Transpose mode and repeat this step.)

MEMO

Immediately after you turn on the power, the tuning will be in the normal state (A= 440Hz).

MEMO

- The center position of the knob corresponds to the following:
  - 465Hz if the "465Hz" indicator lights (Venetian pitch)
  - 440Hz if the "440Hz" indicator lights (Normal pitch)
  - 415Hz if the "415Hz" indicator lights (Baroque pitch)
  - 392Hz if the "392Hz" indicator lights (Versailles pitch).



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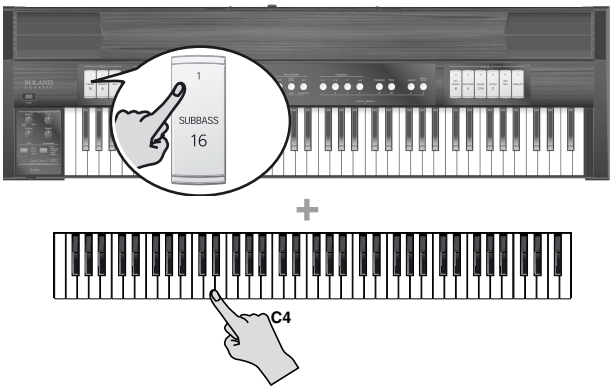
# Changing the split points

## ■ Changing the BASS split point

You can change the note range assigned to the PEDAL division (see the "BASS" indication above the keyboard) by proceeding as follows:

1. **Press and hold the upper part of the [SUBBASS 16] tilt tab so that it flashes.**
2. **While holding down the [SUBBASS 16] tilt tab, press the key that should become the new split point.**




3. **Release the [SUBBASS 16] tilt tab.**

   The PEDAL division can now be played in the range up to the note immediately to the left of the key you pressed.

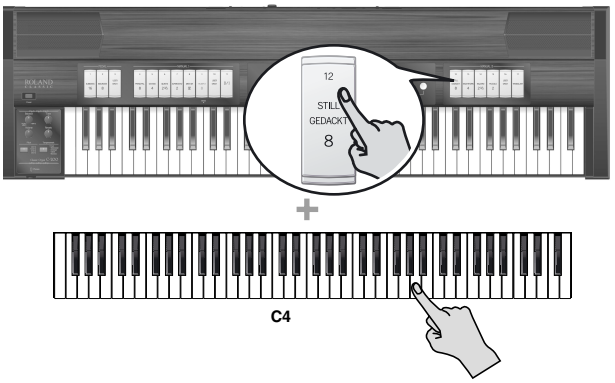
**NOTE**

The "BASS" split point cannot be moved beyond the B3. Pressing a key to the right of the B3 has no effect.

## ■ Changing the MANUAL I/MANUAL II split point

You can move the split point that separates the MANUAL I division from the MANUAL II division by proceeding as follows:

1. **Switch off the [Coupler II/I] tilt tab if it lights.**
2. **Press and hold the upper part of [STILL GEDACKT 8] tilt tab so that it flashes.**
3. **While holding down the [STILL GEDACKT 8] tilt tab, press the key that should become the new split point.**




4. **Release the [STILL GEDACKT 8] tilt tab.**

   The separation between the MANUAL I and MANUAL II division is now located at the key you just pressed (this is the lowest note of the MANUAL II section).

**NOTE**

To preserve this setting even after switching the C-200 off, you need to save it to the Global area (see p. 33).

**NOTE**

The split point between the MANUAL I and MANUAL II divisions cannot be moved below the C4. Pressing a key to the left of the C4 has no effect.



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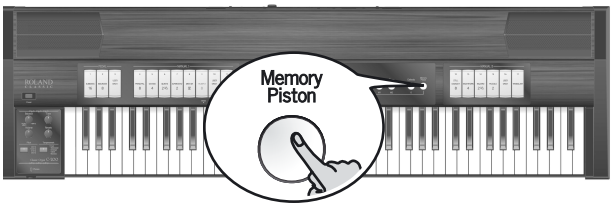
# Additional functions for the Classic Organ sounds

## Using the organ registration memories

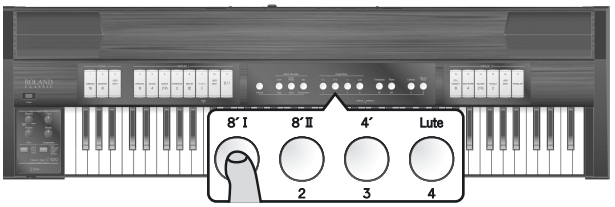
The C-200 comes with 8 factory-set memories (4 memories in the M1 bank and 4 memories in the M2 bank) that contain useful organ registrations ranging from very soft (pianissimo) to loud (fortissimo). If you like, you can replace the contents of these memories with your own registrations and settings (see p. 30) and recall them in the same way as described here.

1. **Press the [Memory Piston].**
   The [Memory Piston] lights green.




2. **Press the [Fortepiano/M1] or [Piano/M2] piston to select the desired memory bank.**
   The piston you activate lights green.

3. **Briefly press the Harpsichord piston that is assigned to the registration memory you want to use.**




   Do not hold it for too long to avoid overwriting the memory in question.
   The pistons correspond to the available memories as follows:

| Harpsichord Pistons | M1 Bank [Fortepiano/M1] | M2 Bank [Piano/M2] |
|---|---|---|
| 8′ I | Memory 1 | Memory 5 |
| 8′ II | Memory 2 | Memory 6 |
| 4′ | Memory 3 | Memory 7 |
| Lute | Memory 4 | Memory 8 |

   If you haven't yet overwritten the factory settings, the [Fortepiano/M1] and Harpsichord [8′ I] pistons select the softest registration ("pianissimo"), while the [Piano/M2] and [Lute/4] pistons call up the loudest ("fortissimo").

4. **Press the [Memory Piston] (it goes dark) to leave organ registration mode.**



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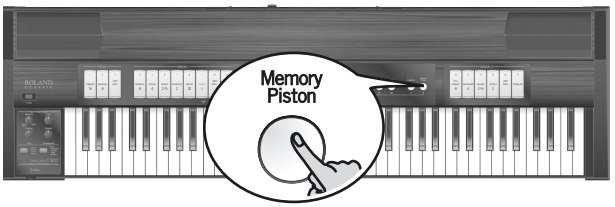
## Saving your organ registration memories

To save your own registration (PEDAL, MANUAL I, MANUAL II), follow the instructions below.

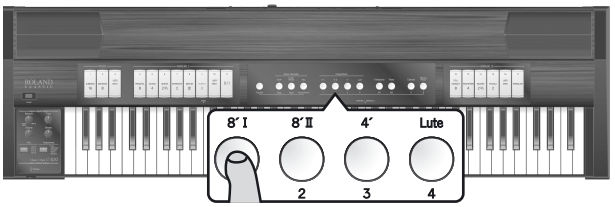
1. **Press the [Memory Piston].**




The [Memory Piston] lights green.

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

3. **Press and hold the Harpsichord piston that corresponds to the memory where you want to save your settings.**



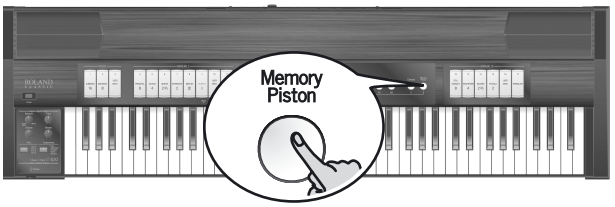

The Harpsichord piston corresponding to the selected memory lights. The [Memory Piston] flashes for a few seconds to indicate that the settings are being saved. When it stops flashing, the operation is completed.

4. **Press the [Memory Piston] (it goes dark) to leave this mode.**

## Switching all tilt tabs off (CANCEL)

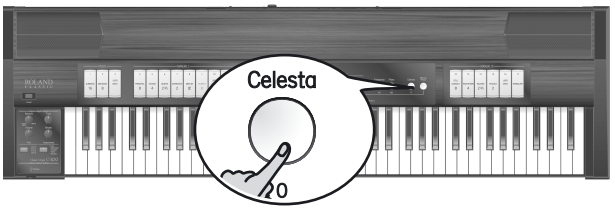
Sometimes, switching off all active tilt tabs to completely change the organ registration may take too long. That is why the C-200 provides a "Cancel" function that switches off all tilt tabs simultaneously. (The "Cancel" function has no effect on the [Coupler II/I] tilt tab.)

1. **Press the [Memory Piston].**




The [Memory Piston] lights green.

2. **Press the [Celesta/0] piston.**




All tilt tabs go dark, and the keyboard no longer responds to your playing (this is the "CANCEL" function).

3. **Press the [Memory Piston] again (it goes dark) to leave this mode.**



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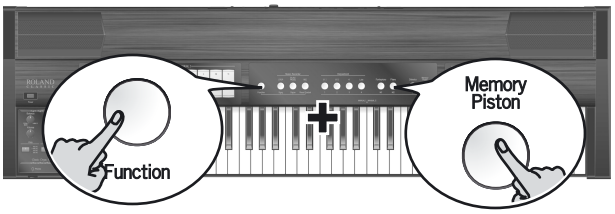
## Saving your registration set to an optional USB memory

### ■ Saving you registration set

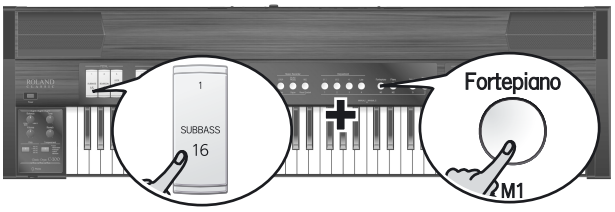
The C-200 allows you to save the contents of its 8 registration memories to an optional USB memory.

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




The [Function] piston and [Memory Piston] start flashing.

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




The [Fortepiano] piston starts flashing. When it stops flashing, your registration has been saved to the "C200" folder on the USB memory ("CS200_MEM.DAT"). If that folder doesn't yet exist, it will be created automatically.

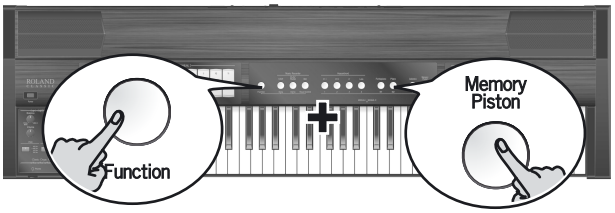
### ■ Loading you registration set

Here is how to transfer the registration settings on an optional USB memory back to the C-200's internal memory (a process called "loading").

**NOTE**

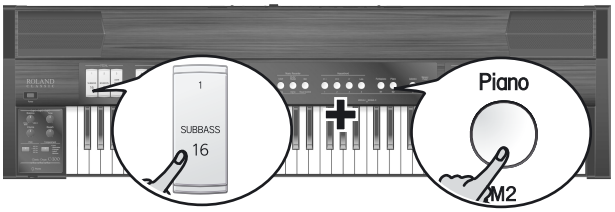
Loading a registration set will overwrite (replace) the settings in the C-200's internal memories. Be sure to save them to a different optional USB memory before proceeding.

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




The [Function] piston and [Memory Piston] start flashing.

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




The [Piano] piston starts flashing. When it stops flashing, your registration set (the contents of all eight memories) has been loaded into the C-200's internal memories.



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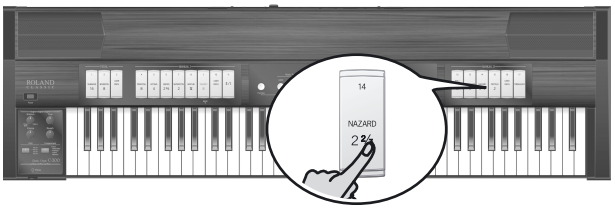
## Choosing different organ voices and setting their volume (Voice Palette)

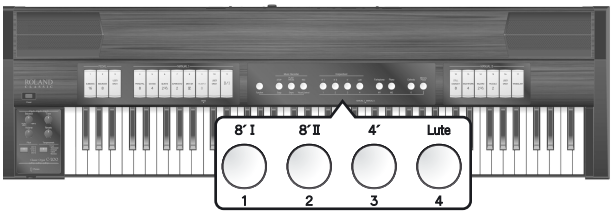
### ■ Selecting a sound variation (Voice Palette)

The C-200 contains 4 different organ voices for each tilt tab. You can specify which variation sound will be heard when you activate a given tilt tab.
In addition, each division (PEDAL, MANUAL I and MANUAL II) contains a tilt tab called [USER/ORCH] to which you can assign either one of the 4 available organ variations or one of the 8 available orchestral sounds. See p. 45 for a complete list of the available voices. To select a different voice for one of the tilt tabs, proceed as follows:

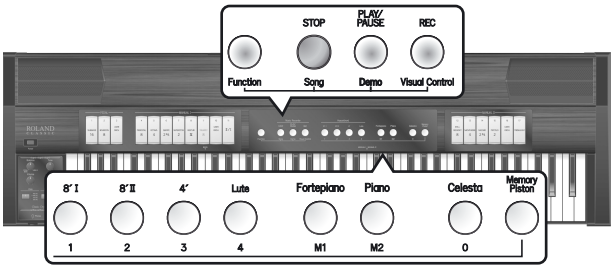
**1. Press and hold the lower part of the tilt tab for which you wish to select a different voice.**



*If you press a tilt tab other than [USER/ORCH]*: After a few seconds, the tilt tab flashes and one of the 4 pistons at the center of the front panel lights steadily to indicate which organ voice is currently assigned to that tilt tab. (The other 3 pistons flash.)




*If you press the [USER/ORCH] tilt tab*: After a few seconds, the tilt tab flashes and one of the 12 pistons on the front panel lights steadily to indicate which voice is currently assigned to that tilt tab. (The other 11 pistons flash.)




The first 4 pistons ([Function], [STOP], [PLAY/PAUSE] and [REC]) allow you to select an organ sound. The 8 remaining pistons to the right allow you to select an orchestral sound.

**2. To choose a different voice, press the desired piston.**
The piston you press lights, while the remaining pistons flash. You can play on the keyboard to audition the voice you selected. See p. 45 for the available sounds.

**3. If you are satisfied with the newly selected voice, you can press the lower part of the flashing tilt tab you selected earlier.**
(If you are not satisfied, you can return to the previously selected voice by pressing the upper part of the tilt tab.)

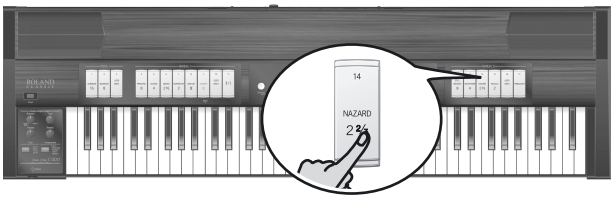
**4. Repeat steps (1)~(3) above to change the voicing of other tilt tabs.**

**NOTE**
If you want to use the newly selected voice each time you press this tab even after switching the C-200 off and back on again, save your settings to the Global area (see p. 33). Your settings can also be saved to one of the 8 memories (see p. 30).

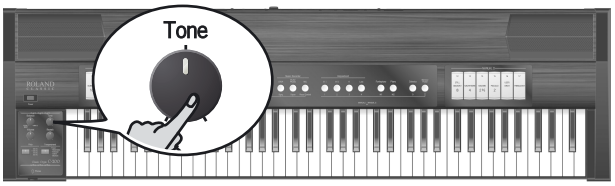
### ■ Changing the volume of each Palette voice

You can also set the volume of the newly selected voice (see above) to set the desired balance with respect to the remaining organ voices you may be using simultaneously (by switching on other tilt tabs).

**1. Press and hold the lower part of the tilt tab for which you wish to change the volume setting (the tilt tab flashes).**



**2. To change the volume of the currently selected voice, rotate the [Tone] knob.**




**3. Press the lower part of a tilt tab that flashes.**
That tilt tab now lights steadily.

**NOTE**
The volume settings of the various voices can be stored in the C-200's Global area (see p. 33).



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## Saving your settings to the Global area

Some of the settings you make can be saved to the C-200's Global area. The C-200 recalls those settings each time you switch it on.

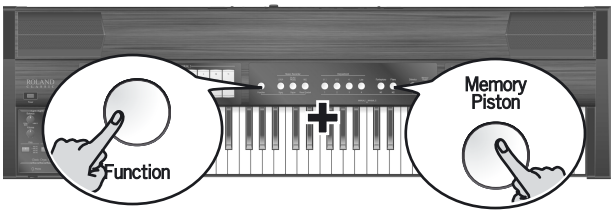
More specifically, the following can be saved to the Global area: Voice Palette, volume of each Palette, split point, expression assign and Auto Power Off setting.

To save your settings, proceed as follows:

**NOTE**

If the [Memory Piston] currently lights, press it to switch it off before proceeding.

**1. While holding down the [Function] piston, press the [Memory Piston].**




The [Function] piston and [Memory Piston] flash to indicate that the C-200 is saving your settings. You can now release these two pistons.

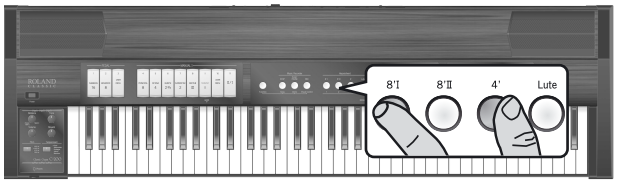
**NOTE**

Do not power off the C-200 while the [Function] piston and the [Memory Piston] flash. Always wait until it goes dark.

## Layering harpsichord sounds

The C-200 allows you to play up to three harpsichord sounds simultaneously, creating a richer sound.

**1. Simultaneously press the Harpsichord pistons for the sounds you want to layer, making their indicators light.**




**NOTE**

You cannot use four harpsichord sound simultaneously.

**2. To return to only one harpsichord sound, press only the desired Harpsichord piston.**



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# Using the C-200's internal recorder

The C-200 contains a "Song Recorder" function you can use to record your own performances that you can save (and play back) as many songs as the optional USB memory device connected to the USB Memory port will hold, for a maximum of 99 songs. The recorder not only memorizes the notes you play, but also the sounds you use (organ, harpsichord, fortepiano, piano, etc.).

## Recording

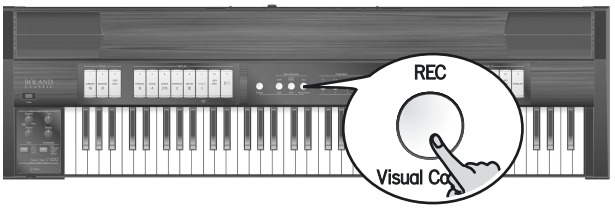
**1. Select the sound(s) you want to use for your recording.**

See p. 21 and following for details.

**NOTE**

The C-200 has only one internal song memory. If you already recorded another song since switching on the C-200, that song will be erased without warning when you perform the next step. To keep that song, you need to save it before continuing. See "Saving your song to an optional USB memory" on p. 35. Also note that your last recording (in the temporary memory) is erased when you switch off the C-200.

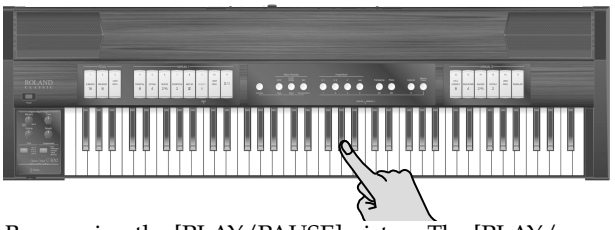
**2. Press the [REC] piston (it flashes red).**




Press the [STOP] piston if decide not to record.

**3. You can now activate the recording in 2 ways:**

- By pressing a key on the keyboard: The [PLAY/PAUSE] and [REC] pistons light and the recording will begin immediately.



- By pressing the [PLAY/PAUSE] piston: The [PLAY/PAUSE] piston lights. The [REC] piston continues to flash during four beats (count-in). After the last flash, the [REC] piston lights steadily and recording starts.

**4. Start playing.**

Feel free to select different sounds and sections while recording. All changes will be performed when you play back your recording.

**NOTE**

While the C-200 is recording, it is impossible to assign different voices to the PEDAL, MANUAL I or MANUAL II tilt tabs (Voice Palette).

**5. Press the [STOP] piston to stop recording and return to the beginning of the song.**

The [PLAY/PAUSE] and [REC] pistons go dark.

The C-200 now processes your recording, which may take a few seconds.

**NOTE**

Once the memory has become full, recording stops automatically.

**NOTE**

Your recording is erased when you switch off the C-200 or load another song. You can, however, save it to an optional USB memory (see p. 35).



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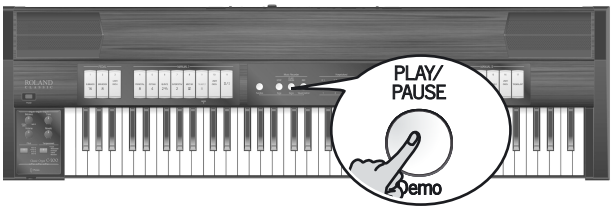
## Playing back your recorded song

To listen to your new (or a previously recorded) song, proceed as follows:

1. **Press the [PLAY/PAUSE] piston (it lights) to start playback.**




To temporarily stop playback, press [PLAY/PAUSE] again (the piston flashes). Press it again to resume playback from where you halted it.

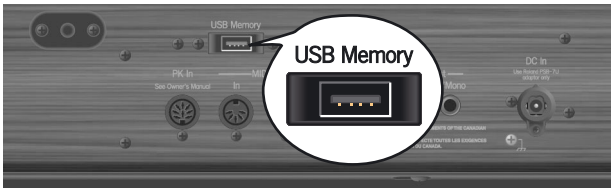
2. **Press the [STOP] piston to stop playback and return to the beginning of your song.**
The [PLAY/PAUSE] piston goes dark.

**NOTE**
The recorded song data are transmitted to the C-200's MIDI Out port.

## Saving your song to an optional USB memory

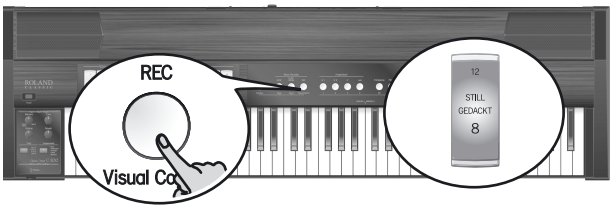
At first, the C-200 uses a temporary memory for the data you record. That memory is erased when you redo your recording, load another song or when you switch off the C-200. Therefore, you need to save recordings you want to keep and play back at a later stage. To this end, the C-200 provides a USB Memory port located on the rear panel. The C-200 allows you to save up to 99 songs to an optional USB memory.

1. **Insert the optional USB memory into the C-200's USB Memory port.**

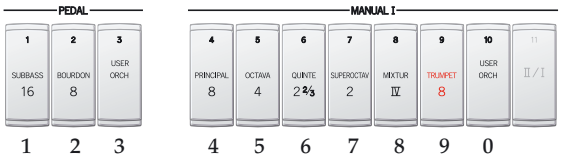



**NOTE**
Carefully insert the USB memory all the way into the port until it is firmly in place.

2. **Hold down the [REC] piston until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing.**




3. **Enter a number between "01" and "99" using the PEDAL and MANUAL I tilt tabs.**

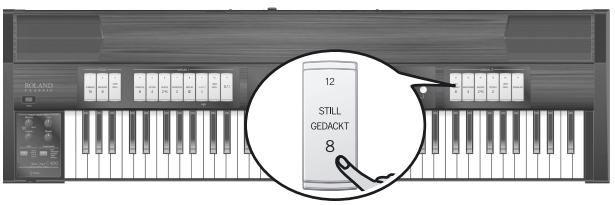



See the numbers on the tilt tabs. (The [USER/ORCH] ("10") tilt tab is used to enter the number "0".)
*Example*: To enter "01", press the [USER/ORCH] and [SUBBASS] tilt tabs. The [USER/ORCH] ("10") and [SUBBASS] ("1") tilt tabs flash sequentially to indicate that you have entered the value "01".
To enter "39", press [USER/ORCH] ("3") and [TRUMPET] ("9") in that order. The [USER/ORCH] ("3") and [TRUMPET] ("9") tilt tabs flash sequentially.
A similar flashing pattern is also used for any other number you select here.

**NOTE**
The C-200 uses the number you selected as file name to save your song to the optional USB memory.

**NOTE**
Never remove a USB memory while the C-200's power is on. Doing so may corrupt the C-200's data or the data on the USB memory.

4. **Press the lower part of the [STILL GEDACKT 8] (ENTER) tilt tab to save your recording.**




The C-200 saves the song, and the tilt tabs of the last configuration you have been using light. The song is saved to the "C200/SONG" folder on the USB memory. If that folder does not yet exist, it will be created automatically.



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**NOTE**

If the file name with a number you selected already exists, the [STILL GEDACKT 8] tilt tab and the [STOP], [PLAY/PAUSE], and [REC] pistons start flashing. You can overwrite the "old" song on your USB memory by pressing [STILL GEDACKT 8] again.
To select a different number, enter it using the PEDAL and MANUAL I tilt tabs and press [STILL GEDACKT 8] again.

**NOTE**

Never remove the USB memory while the C-200 is saving data.

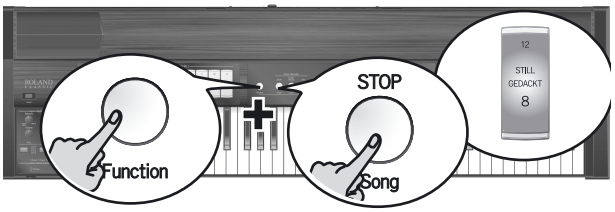
**NOTE**

Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

## Playing back songs on an optional USB memory

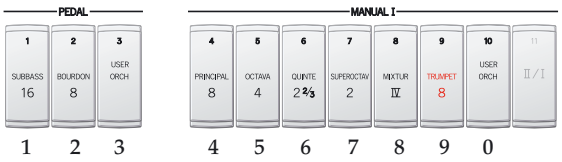
You can play back the songs stored on an optional USB memory connected to the C-200. Given the possibility to work with external USB memories, you might be tempted to copy Standard MIDI Files to that device (using your computer, for instance) and play them back using the C-200.
The C-200 does not conform to the GS standard or General MIDI format. Songs not specifically prepared with/for the C-200 may therefore use the wrong sounds.

**1. While holding down the [Function] piston, press the [STOP/Song] tilt tab until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing.**




You can also simply hold down the [PLAY/PAUSE] piston until the [STILL GEDACKT 8] (ENTER) tilt tab starts flashing.

**2. Enter a number between "01" and "99" using the PEDAL and MANUAL I tilt tabs.**




See the numbers on the tilt tabs. (The [USER/ORCH] ("10") tilt tab is used to enter the number "0".)
*Example*: To enter "01", press the [USER/ORCH] and [SUBBASS] tilt tabs. The [USER/ORCH] ("10") and [SUBBASS] ("1") tilt tabs flash sequentially to indicate that you have entered the value "01".

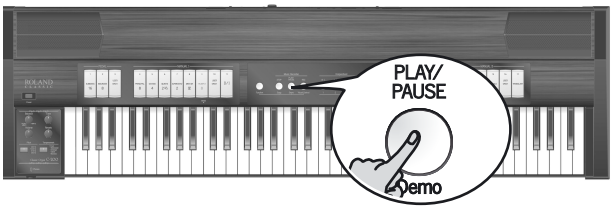
**3. Press the lower part of the [STILL GEDACKT 8] (ENTER) tilt tab to confirm your selection.**

The song you selected is loaded, and the tilt tabs of the configuration used in that song light up.

**NOTE**

If you select a song number that doesn't exist on the USB memory, [STOP], [PLAY/PAUSE], and [REC] start flashing. In that case, enter a different number and repeat step (3) above.

**4. Press the [PLAY/PAUSE] piston to start playback.**




The [PLAY/PAUSE] piston lights and playback starts.

**5. Press [PLAY/PAUSE] again to temporarily halt playback (it flashes). Press it again to continue playback from that point.**

**6. Press [STOP] to stop playback and return to the beginning of the song.**

**NOTE**

Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.



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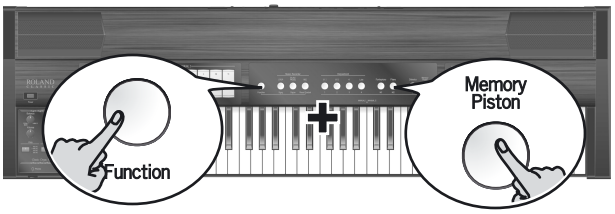
# Loading the factory settings

If necessary, you can erase all settings you have saved inside the C-200 and instead load the settings the C-200 contained when you first bought it.

**NOTE**

The following procedure will erase all settings you have made up to this point.

1. **While holding down the [Function] piston, press the [Memory Piston].**

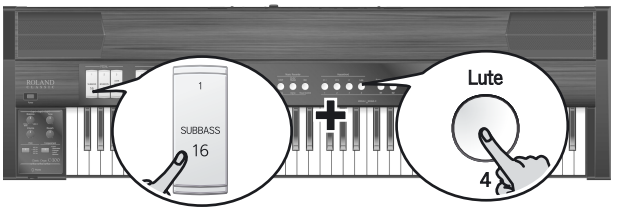



The [Function] piston and [Memory Piston] start flashing.

2. **Release the [Function] piston and [Memory Piston].**

Be sure to proceed with step (3) within ±10 seconds. If you wait longer, the [Function] piston and [Memory Piston] go dark. After that, you need to return to step (1) if you still want to load the factory settings.

3. **While holding down the lower part of the [SUBBASS 16] tilt tab, press the [Lute] piston.**




The [Lute] piston starts flashing.

4. **Wait until the [Function] piston, [Memory Piston] and [Lute] piston go dark.**

5. **Switch off the C-200, wait a few seconds, then switch it back on again to use the factory settings.**



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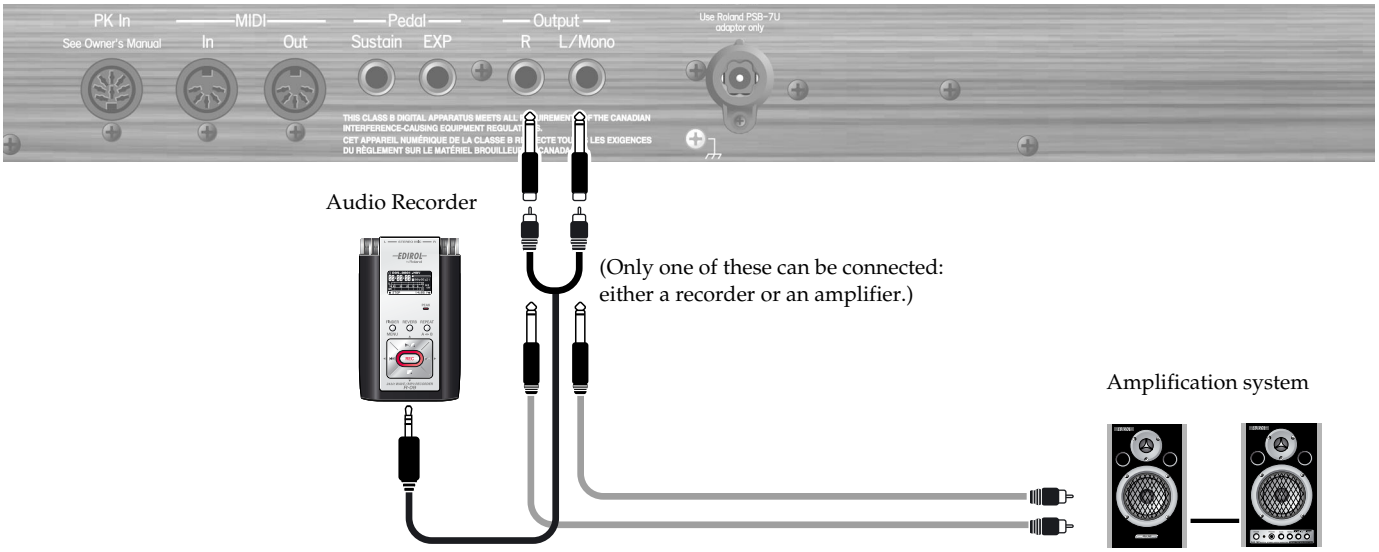
# Playing through external amplifiers/Recording your performance using an audio device

You can connect an external amplifier or a mixing console to the Output jacks for performance on stage, or connect a recorder to record your playing.




**NOTE**

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

## ■ Turning the power on

1. **Set the volume of the C-200 and the connected audio device to the minimum level.**
2. **Switch on the C-200's power.**
3. **Switch on the connected device.**
4. **Adjust the volume of the C-200 and the external audio device.**

## ■ Recording a performance from the C-200 onto an audio recorder

1. **Start recording on the connected device.**
2. **Perform on the C-200.**
3. **When you've finished performing, stop recording on the connected device.**

## ■ Turning the power off

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



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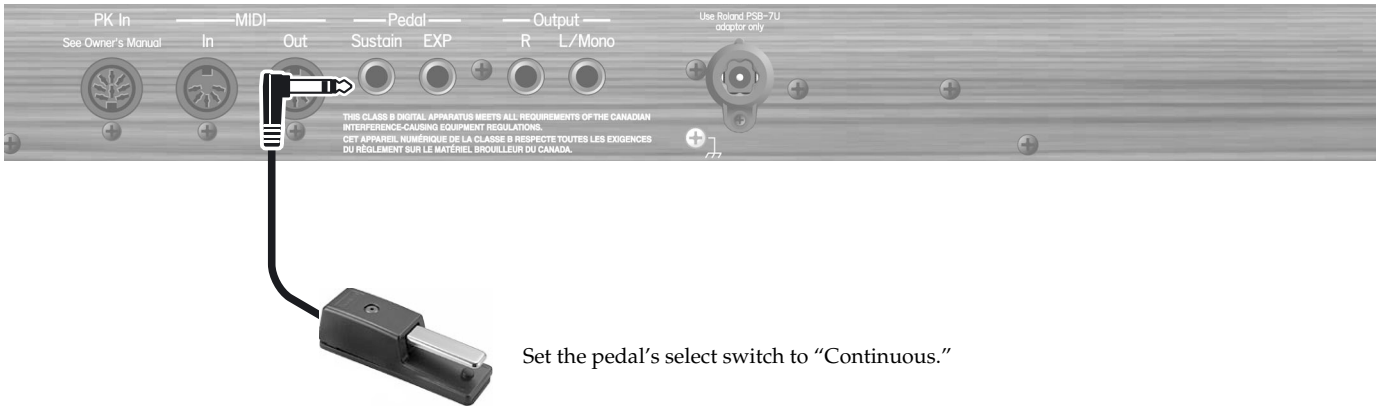
# Using an optional sustain pedal

An optional sustain pedal can be connected to the C-200's Sustain socket and used as the damper pedal of a piano.
If you press the pedal while performing, the decay will extend even after you take your fingers off the keyboard. This function is only available when you select a Harpsichord, the Fortepiano, Piano, Celesta or an orchestral sound.



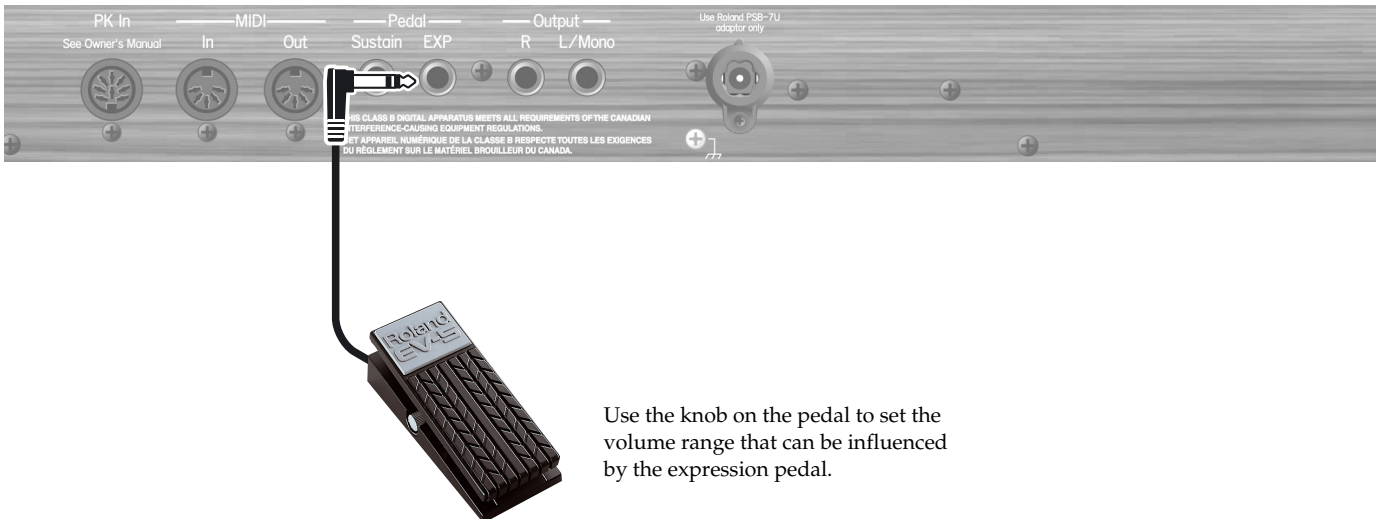

Set the pedal's select switch to "Continuous."

**NOTE**

Use only the specified sustain pedal (DP-series, sold separately). By connecting any other sustain pedal, you risk causing malfunction and/or damage to the unit.

# Using an optional expression pedal

An optional expression pedal can be connected to the C-200's EXP jack and used to set the volume of the organ and orchestral sounds you are using. It has no effect on the Harpsichord, Fortepiano, Piano or Celesta section.




Use the knob on the pedal to set the volume range that can be influenced by the expression pedal.

**NOTE**

Use only the specified expression pedal (EV-5 or EV-7, sold separately). By connecting any other expression pedal, you risk causing malfunction and/or damage to the unit.



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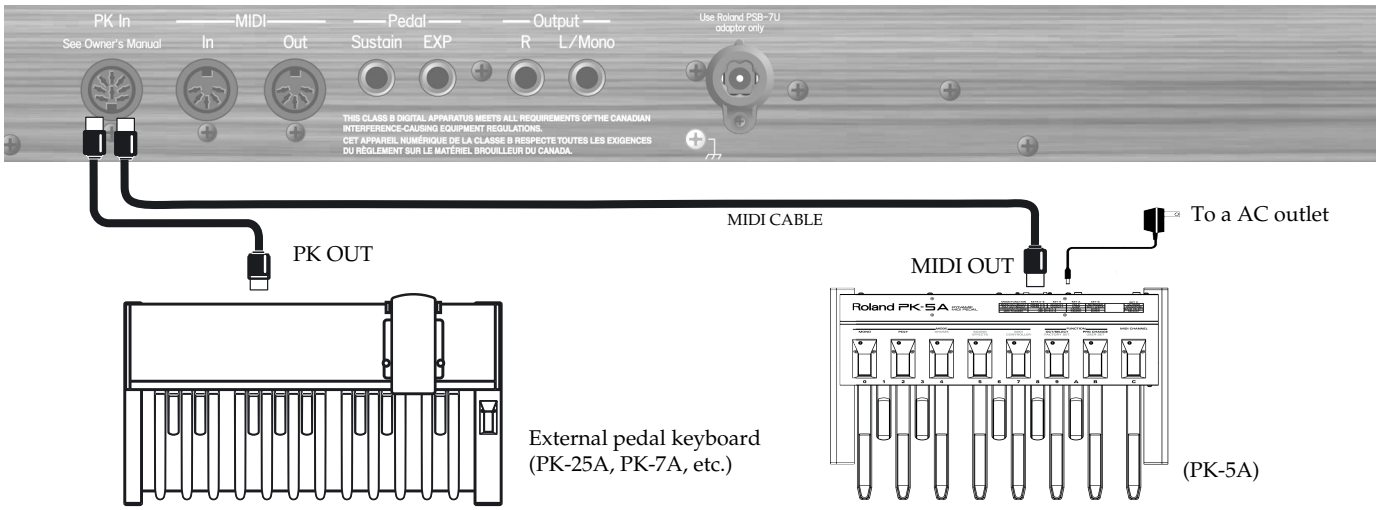
## Connecting a pedal keyboard

By connecting a MIDI pedal keyboard to the C-200, you can play the C-200's PEDAL division with your feet. (It can then no longer be played via the keyboard, p. 23).




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

### ■ Connecting an optional pedal keyboard that has a PK OUT socket

1. **Before making any connections, make sure that all devices are turned off.**
2. **Using the special cable supplied with the pedal board, connect the C-200's PK In connector to the PK OUT connector of your pedal keyboard unit.**
   See the illustration above.

MEMO

If the special cable is connected, it is not necessary to turn the power of the pedal keyboard unit on/off.

3. **Turn on the power on the C-200.**
   The left side of the C-200's can no longer be used to play the PEDAL part. You must therefore play it using the pedal board. In return, the PEDAL part can now be played polyphonically.

### ■ Connecting a MIDI pedal keyboard unit (PK-5A)

1. **Before making any connections, make sure that all devices are turned off.**
2. **Use a commercially available MIDI cable to connect the C-200's PK In connector to the MIDI OUT connector of your MIDI pedal keyboard unit.**

NOTE

Do not forget to connect the pedal keyboard's adaptor to a suitable wall outlet.

3. **Turn on the MIDI pedal keyboard unit.**
4. **Turn on the power on the C-200.**
   The left side of the C-200's keyboard can no longer be used to play the PEDAL part. You must therefore play it using the pedal board. In return, the PEDAL part can now be played polyphonically.



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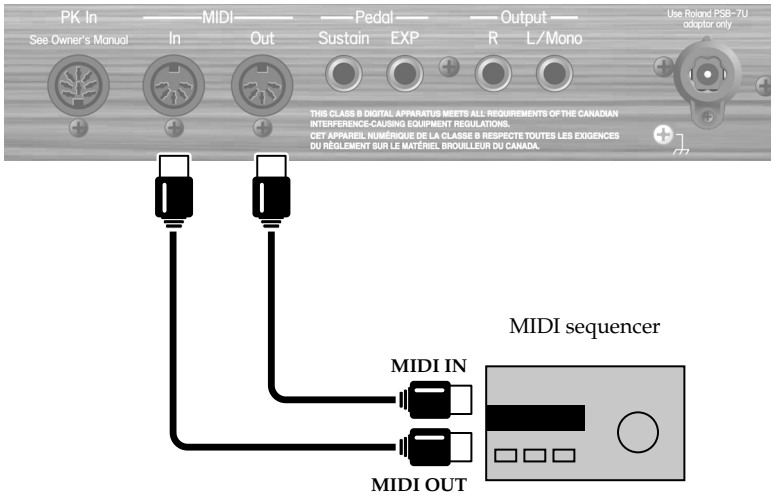
# Connecting the C-200 to MIDI equipment

You can use the C-200's MIDI Out socket to connect external devices, like a sequencer, you want to control. You can use the MIDI In socket to connect external devices, like a sequencer.

**What is MIDI?**

"MIDI" stands for "Musical Instrument Digital Interface," and is a worldwide standard for exchanging performance data between electronic musical instruments and computers. The C-200 provides MIDI connectors that can send and receive performance data to and from an external device. By connecting the C-200 to other devices via these connectors, you can take advantage of a wide range of possibilities.

## ■ Connecting a MIDI sequencer to the C-200




**NOTE**

- To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.
- Before you carry out any operations using the C-200's panel, stop the MIDI sequencer.

**NOTE**

The C-200's MIDI channels are fixed. Refer to the MIDI implementation chart on p. 47 for the channel assignments and the MIDI data the C-200 can manage.



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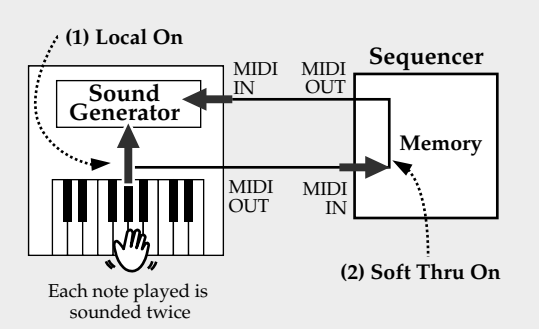
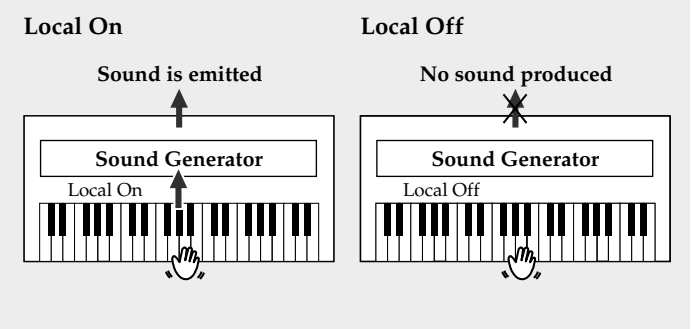
## Local On/Off setting

If you've connected the C-200 to a MIDI sequencer, you should set the C-200 to the Local Off state.

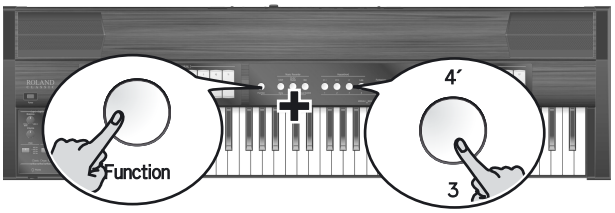
Most sequencers enable their Thru function, so that the notes that you play on the keyboard or that are played back by the recorder will reach the sound generator section by both routes (1) and (2) if the C-200 is in the Local On state, causing notes to be sounded in duplicate, or to be cut off unnaturally.

To prevent this, choose the "Local Off" setting so that route (1) is disconnected.




◆ **While holding down the [Function] piston, press the Harpsichord [4′] piston to switch off the Local function.**




Repeat this operation to select Local On again.

* *If you've selected Local Off and no sequencer is connected, you won't hear any sound when you play the C-200's keyboard.*

MEMO

The Local On setting is selected when you turn on the power.



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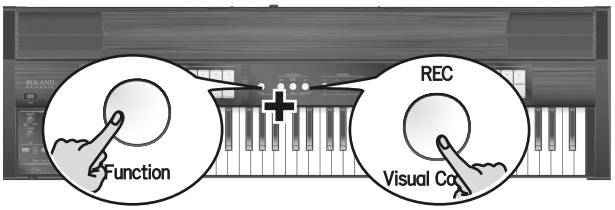
## Using the Visual Control function

"Visual Control" is a function that allows music and images to be performed together. When MIDI Visual Control- or V-LINK compatible devices are connected via MIDI, you'll be able to easily switch clips are linked to the expressive elements of your performance.

### ■ Turning Visual Control on/off

1. **Connect the C-200's MIDI Out socket to the MIDI In socket of your optional MIDI Visual Control/V-LINK video device.**
2. **While holding down the [Function] piston, press the [REC/Visual Control] piston switch on the Visual Control function.**




3. **To turn Visual Control off, once again hold down [Function] and press the [REC/Visual Control] piston.**

### ■ Selecting clips on an optional MIDI Visual Control/V-LINK-compatible device

Visual Control messages are transmitted on MIDI channel "16".

1. **Press a key in the highest octave (G#6~G7) to select the desired clips on the external optional MIDI Visual Control/V-LINK-compatible device.**

Visual Control key range

| Press key | MIDI Visual Control/V-LINK | MIDI Message |
|---|---|---|
| G#6 | Switch images (Clip 1) | CF 00 |
| A6 | Switch images (Clip 2) | CF 01 |
| A#6 | Switch images (Clip 3) | CF 02 |
| B6 | Switch images (Clip 4) | CF 03 |
| C7 | Switch images (Clip 5) | CF 04 |
| C#7 | Switch images (Clip 6) | CF 05 |
| D7 | Switch images (Clip 7) | CF 06 |
| D#7 | Switch images (Clip 8) | CF 07 |
| E7 | Switch images (Clip 9) | CF 08 |
| F7 | Switch images (Clip 10) | CF 09 |
| F#7 | Switch images (Clip 11) | CF 0A |
| G7 | Switch images (Clip 12) | CF 0B |

**NOTE**
When the Visual Control Function is active, the G#6~G7 keys are temporarily unavailable for playing notes.

**NOTE**
Visual Control messages are transmitted on MIDI channel "16".



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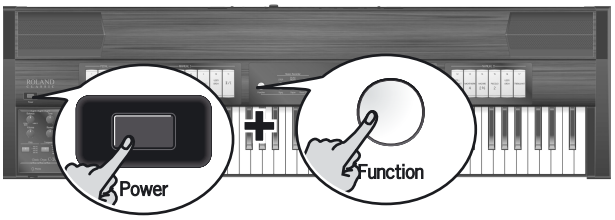
# Auto Power Off function

The C-200 has an Auto Power Off function that automatically switches off the instrument after approximately 240 minutes of inactivity. The following procedure allows you to switch this function off.

1. **Switch on the C-200 while holding down the [Function] piston.**




The C-200 activates function edit mode.

2. **Press the [8′ I] piston to disable the Auto Power Off function.**

The [8′ I] piston lights steadily to indicate that the function has been switched off.

| Harpsichord piston (lights steadily) | Auto Power Off |
|---|---|
| 8′ I | Disabled |
| 8″ II (default) | 240 minutes |

3. **Press the [Function] piston to leave function edit mode.**

To reset the Auto Power Off function to 240 minutes, switch off the instruments and repeat this procedure, this time pressing the [8′ II] piston in step (2).

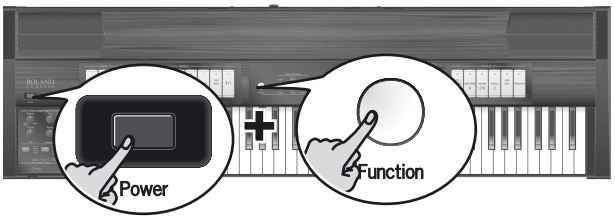
**NOTE**

This setting is automatically saved to the Global area and will be recalled whenever you switch on the C-200.

# Expression pedal assign function

When you connect an optional expression pedal to the C-200 (see p. 39), you can use it to set the level of the MANUAL II division (default). The following function allows you to assign the expression pedal to all organ sections (PEDAL, MANUAL I and MANUAL II).

1. **Switch on the C-200 while holding down the [Function] piston.**




The C-200 activates function edit mode.

2. **Press the [Memory Piston] to assign the expression pedal to the PEDAL, MANUAL I and MANUAL II divisions.**

The [Memory Piston] lights steadily to indicate that the expression pedal now affects the sections mentioned above.

| Piston (lights steadily) | Expression pedal |
|---|---|
| Celesta | MANUAL II |
| Memory Piston (default) | PEDAL/MANUAL I/ MANUAL II |

3. **Press the [Function] piston to leave function edit mode.**

To assign the expression to the MANUAL II section only, switch off the instruments and repeat this procedure, this time pressing the [Celesta] piston in step (2).

**NOTE**

This setting is automatically saved to the Global area and will be recalled whenever you switch on the C-200.



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# Division sound list

## PEDAL division

| Tablet name | Organ voices | | | |
|---|---|---|---|---|
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| **SUBBASS 16** | Subbass 16 | Principal 16 | Bourdon 16 | Open Wood 16 |
| **BOURDON 8** | Bourdon 8 | Octave 8 | Flute 8 | Octava 8 |
| **USER/ORCH** | **User Organ voices** | | | |
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| | Lieb Gedackt 16 | Bombarde 16 | Principals + Mix | Reeds + Mix |
| | **User Orchestral voices** | | | |
| | **VP4** | **VP5** | **VP6** | **VP7** |
| | Bass Pizzicato | Bowed Strings | Violin Cello | String Bass |
| | **VP8** | **VP9** | **VP10** | **VP11** |
| | Orch Strings | Choir | Organ Harp | E. Piano |

## MANUAL I division

| Tablet name | Organ voices | | | |
|---|---|---|---|---|
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| **PRINCIPAL 8** | Principal 8 | Open Diapason 8 | Gamba 8 | Bourdon 8 |
| **OCTAVA 4** | Octava 4 | Principal 4 | Fugara 4 | Flûte à Bec 4 |
| **QUINTE 2 2/3** | Quinte 2 2/3 | Twelfth 2 2/3 | Sharf II | Dolce Cornet II |
| **SUPEROCTAV 2** | Superoctav 2 | Fifteenth 2 | Doublette 2 | Piccolo 2 |
| **MIXTUR IV** | Mixtur IV | Tierce Mixture IV | Rauschqunt. IV | Sesqualtiera II |
| **TRUMPET 8** | Trumpet 8 | Waldhorn 8 | Trumpet 16+8 | Cromorne 8 |
| **USER/ORCH** | **User Organ voices** | | | |
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| | Principal 16 | Unda Maris III | Schwebung II | Dulzian 8 |
| | **User Orchestral voices** | | | |
| | **VP4** | **VP5** | **VP6** | **VP7** |
| | Strings | Choir | Synth Harp | Chime |
| | **VP8** | **VP9** | **VP10** | **VP11** |
| | Trumpet | Oboe | Flute | E. Piano |



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## Division sound list

## MANUAL II division

| Tablet name | Organ voices | | | |
|---|---|---|---|---|
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| **STILL GEDACKT 8** | Still Gedackt 8 | Stopped Diapason 8 | Spitzgeigen 8 | Celeste III |
| **NACHTHORN 4** | Nachthorn 4 | Flute 4 | Spillflute 4 | Flute Trav 4 |
| **NAZARD 2 2/3** | Nazard 2 2/3 | Nasat 2 2/3 | Mixture III | Cymbal III |
| **PICCOLO 2** | Piccolo 2 | Wald Flute 2 | Schwegel 2 | Gemshorn 2 |
| **USER/ORCH** | **User Organ voices** | | | |
| | **VP0 (default)** | **VP1** | **VP2** | **VP3** |
| | Cor d'Amor 8 | Trompette 8 | Vox Humana | Tierce 1 3/5 |
| | **User Orchestral voices** | | | |
| | **VP4** | **VP5** | **VP6** | **VP7** |
| | Strings | Choir | Organ Harp | Chime |
| | **VP8** | **VP9** | **VP10** | **VP11** |
| | Trumpet | Oboe | Flute | E. Piano |

## Other Sounds

| |
|---|
| Harpsichord 8' I |
| Harpsichord 8' II |
| Harpsichord 4' |
| Harpsichord Lute |
| Fortepiano |
| Piano |
| Celesta |



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# MIDI Implementation Chart

[Classic Keyboard]
Model: C-200

Date: March 2011
Version: 1.00

| Function... | | Transmitted | Recognized | Remarks |
|---|---|---|---|---|
| Basic Channel | Default<br>Changed | 1, 12, 13, 14, 16<br>X | 1, 12, 13, 14, 11<br>X | 1= Harpsichord, Fortepiano, Piano, Celesta<br>12= MANUAL I, 13= MANUAL II, 14= PEDAL, 11= Reverb, 16= Visual Control |
| Mode | Default<br>Message<br>Altered | Mode 3<br>X<br>***** | Mode 3<br>X<br>***** | |
| Note Number | True Voice | 22~108<br>***** | 0~127<br>O | |
| Velocity | Note ON<br><br>Note OFF | O (Fortepiano, Harpsichord, Piano, Celesta)<br><br>O | O (Fortepiano, Harpsichord, Piano, Celesta)<br>O | |
| After Touch | Key's<br>Ch's | X<br>X | X<br>X | |
| Pitch Bend | | X | X | |
| Control Change | 0,32<br>6<br>7<br>10<br>11<br>64<br>66<br>67<br>91<br>93<br>98, 99<br>100, 101 | X<br>X<br>O<br>X<br>O<br>O<br>X<br>X<br>O (Reverb)<br>X (Chorus)<br>X<br>O | X<br>X<br>O *3<br>X<br>O *3<br>O *4<br>X<br>X<br>O (Reverb) *5<br>X (Chorus)<br>X<br>O | Bank Select<br>Data entry<br>Volume<br>Panpot<br>Expression<br>Hold 1<br>Sostenuto<br>Soft<br>Effect 1 Depth<br>Effect 3 Depth<br>NRPN LSB, MSB<br>RPN LSB, MSB |
| Program Change | True # | O (1~12)<br>***** | X | Only on MIDI channel 16 |
| System Exclusive | | O *1 | O *1 | |
| System Common | Song Position Pointer<br>Song Sel<br>Tune | X<br>X<br>X | X<br>X<br>X | |
| System Real Time | Clock<br>Commands | X<br>X | X<br>O *2 | <br>Only FAh |
| Aux Messages | All Sounds Off<br>Reset All Controllers<br>Local On/Off<br>All Notes Off<br>Active Sensing<br>Reset | X<br>X<br>X<br>X<br>O<br>X | X<br>X<br>X<br>X<br>O<br>X | |
| Notes | | *1 SysEx for voice changes.<br>*2 Received Start sends selected voice and expression status<br>*3 Ignored when received on channel 1<br>*4 Only on MIDI channels 1, 12, 13, 14 (12 and 14 only for orchestral sounds)<br>*5 Only on MIDI channel 11 | | |

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
O: Yes
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO
X: No



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# Specifications

| C-200: Classic Keyboard | |
|---|---|
| **Keyboard** | 76 keys |
| **<Sound Generator>** | |
| **Tones** | MANUAL I division<br>24 organ voices (6 tilt tabs x 4 voices) + 4 User organ voices (USER/ORCH tilt tab)<br>8 orchestral sounds (USER/ORCH tilt tab)<br><br>MANUAL II division<br>16 organ voices (4 tilt tabs x 4 voices) + 4 User organ voices (USER/ORCH tilt tab)<br>8 orchestral sounds (USER/ORCH tilt tab)<br><br>PEDAL division<br>8 organ voices (2 tilt tabs x 4 voices) + 4 User organ voices (USER/ORCH tilt tab)<br>8 orchestral sounds (USER/ORCH tilt tab)<br><br>4 hapsichord sounds (8′ I, 8′ II, 4′, Lute)<br>1 fortepiano sound (Fortepiano)<br>1 piano sound (Piano)<br>1 celeste sound (Celesta) |
| **Coupler** | II/I |
| **Registration memories** | 8 memories (4 x 2 banks) + CANCEL<br>(Settings can be saved to, and loaded from, an optional USB memory) |
| **Effect** | Reverb<br>1 Tremulant tilt tab (on MANUAL II) |
| **Controls** | VOLUME knob, REVERB knob, BALANCE knob TONE knob |
| **Key Transpose** | –6 to +5 (semitone steps) |
| **Temperaments** | 5 types: Equal (default setting), Werckmeister, Kirnberger, Vallotti, Meantone |
| **Pitch** | 4 Types (Versailles: 392 Hz, Baroque: 415 Hz, Modern: 440 Hz, Venetian: 465 Hz) |
| **Master tuning** | 415.3 to 466.2Hz (adjustable in increments of 0.1Hz) |
| **<Others>** | |
| **Song recorder** | 1 track, Controls: STOP, PLAY/PAUSE, REC pistons |
| **Data storage** | Optional USB memory (M-UF-series) |
| **Speakers** | 2 speaker boxes with bass reflex |
| **Connectors** | Phones jack: Stereo 1/4″ phone type<br>Output jacks R, L/Mono: 1/4″ phone jacks<br>MIDI connectos (In, Out)<br>PK In connector<br>Pedal jacks (Sustain, EXP)<br>DC IN connector (use Roland PSB-7U adaptor only)<br>USB memory port |
| **Power Supply** | DC 12 V (supplied PSB-7U AC adaptor) |
| **Power Consumption** | 30W |
| **Dimensions** | 1251 (W) x 444 (D) x 323 (H) mm / 49-1/4 (W) x 17-1/2 (D) x 12-3/4 (H) inches<br>(including the music rest)<br>1251 (W) x 348 (D) x 140 (H) mm / 49-1/4 (W) x 13-3/4 (D) x 5-9/16 (H) inches<br>(without the music rest) |



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| | |
|---|---|
| **Weight** | 12 kg/26 lbs 8 oz. including the music rest |
| **Accessories** | Owner's manual, PSB-7U(S) AC adaptor, Power cord, Music rest |
| **Options** | *Configuration no. 1*<br>Stand CKS-C200<br>Pedal Keyboard PK-25A/PK-7A/PK-5A<br>Bench BNC-23-BK (recommended when using a PK-25A pedal keyboard)<br>Bench BNC-15-BK (recommended when using a PK-5A, PK-7A pedal keyboard)<br>(Note: either bench is suitable if no pedal keyboard is used.)<br><br>*Configuration no. 2*<br>Stand KS-12<br>Bench BNC-29<br><br>*Other Options*<br>EV-series expression pedal, DP-series sustain/hold pedal, Stereo headphones, USB memory (M-UF-series) |

* *In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.*



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**For EU Countries!**

**UK** This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

**DE** Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

**FR** Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

**IT** Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

**ES** Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

**PT** Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

**NL** Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

**DK** Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

**NO** Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

**SE** Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

**FI** Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

**HU** Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

**PL** Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

**CZ** Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

**SK** Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

**EE** See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

**LT** Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

**LV** Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

**SI** Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

**GR** Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

**For China**

# 有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。

本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

**环保使用期限**

此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。

环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。

不当的使用，将会导致有害物质泄漏的危险。

**产品中有毒有害物质或元素的名称及含量**

| 部件名称 | 有毒有害物质或元素 | | | | | |
|---|---|---|---|---|---|---|
| | 铅(Pb) | 汞(Hg) | 镉(Cd) | 六价铬(Cr(VI)) | 多溴联苯(PBB) | 多溴二苯醚(PBDE) |
| 外壳（壳体） | × | ○ | ○ | ○ | ○ | ○ |
| 电子部件（印刷电路板等） | × | ○ | × | ○ | ○ | ○ |
| 附件（电源线、交流适配器等） | × | ○ | ○ | ○ | ○ | ○ |

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。

×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。

因根据现有的技术水平，还没有什么物质能够代替它。

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