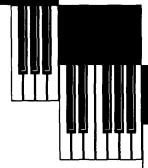
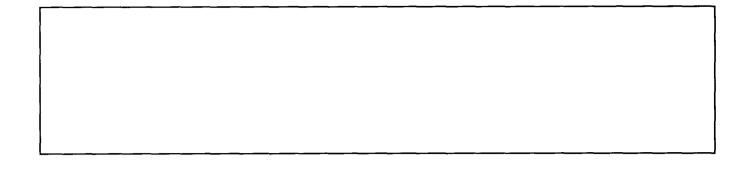
KORG



OWNER'S MANUAL







IMPORTANT SAFETY AND INSTALLATION INSTRUCTIONS

INFORMATION RELATING TO POSSIBLE PERSONAL INJURY, ELECTRIC SHOCK AND FIRE HAZARD POSSIBILITIES HAS BEEN INCLUDED IN THIS LIST.

- **WARNING** When using electronic products, basic precautions should always be followed, including the following:
- Read all Safety and Installation Instructions, Explanation of Graphical Symbols, and assembly instructions (where applicable) BEFORE using your Korg electronic product. Check unit weight specifications before you attempt to move this instrument!
- 2. Main Power Supply Verification: Your Korg electronic product has been manufactured specifically for the main supply voltage used in your area. If you should move, or if any doubt exists, please contact your dealer for instructions. The main supply voltage required by your electronic product is printed on the name plate located on the bottom of the instrument.
- 3. This product is equipped with a three prong polarized line plug. If you are unable to insert the plug into the outlet, contact an electrician to have your obsolete outlet replaced. Do NOT defeat the safety purpose of the plug.
- 4. WARNING Do NOT place objects on your electronic product's power cord or place the unit in a position where anyone could trip over, walk over, or roll anything over cords of any kind. Do NOT allow your electronic products or its bench to rest on or be installed over cords of any type. Improper installation of this type create the possibility of a fire and/or personal injury hazard.
- 5. Environment Your electronic product should be installed away from heat sources such as a radiator, heat registers and/or products that produce heat. Additionally, the unit should not be located in a position that exposes the cabinet to direct sunlight, or air currents having high humidity or heat levels.
- Your Korg electronic product should be placed so that its location or position does not interfere with its proper ventilation.
- Some Korg electronic products may have benches that are either a part of the products or supplied as an optional accessory. Some of these

- benches are designed to be dealer assembled. Please make sure that the bench is stable before using it. The bench supplied by Korg was designed for seating only. No other uses are recommended.
- 8. Do not operate for a long period of time at a high volume level or a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
- Do not use your Korg electronic product near water or in wet environment, as for example, near a swimming pool, spa, or in a wet basement.
- 10. Care should be taken so that objects do not fall, and/or liquids are not spilled, into the enclosure through openings.
- 11. Your Korg electronic product should be serviced by a qualified service person when:
 - a. The power-supply cord or plug has been damaged; or
 - b. Objects have fallen, or liquid has been spilled into the product; or
 - c. The product has been exposed to rain; or
 - d. The product does not operate, exhibits a marked change in performance; or
 - The product has been dropped, or the enclosure of the product has been damaged.
- 12. When not in use, always turn your Korg electronic product "OFF." The power-supply cord of the product should be unplugged from the outlet when it is to be left unused for a long period of time.
- 13. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.
- 14. Electromagnetic Interference (RFI). This series of Korg electronic products utilizes digital (high frequency pulse) technology that may adversely affect Radio/TV reception or the operation of other devices that utilize digital technology. Please read FCC Information on back cover for additional information.

PLEASE KEEP THIS MANUAL FOR FUTURE REFERENCE!

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4

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Before You Begin

- Location To prevent damage to the C-50G/FP's cabinet or electronics, do not use or store it for extended
 periods where it may be exposed to:
 - direct sunlight
 - o extreme temperature or humidity
 - sand or dust
 - o large impacts or excessive vibration

Power Connections

- Connect the C-50G/FP only to electrical outlets matching the specifications on the name plate at the bottom of the unit.
- O To help prevent noise and poor sound quality, avoid connecting the C-50G/FP to the same electrical circuit as motors or large appliances, or overloading the electrical circuit with too many extension cords.
- O Always start with the volume at a low level and gradually increase it—especially when the C-50G/FP is connected to external equipment.
- Interference To minimize the risk of radio frequency interference:
 - O Keep the C-50G/FP away from fluorescent light fixtures and other sources of radio-frequency noise that may disrupt operation of the main microprocessor.
 - O Never use the C-50G/FP in the immediate vicinity of a radio, television set or similar equipment, as the equipment may pick up radio-frequency noise from the instrument's microprocessor.
 - o If the C-50G/FP's operation becomes erratic or unpredictable, or it fails to respond to control changes, reset the microprocessor by turning off the C-50G/FP, waiting a few seconds, and then turning it on again.
- External Connections Use only RCA-type pin plugs for audio connections to and from external audio devices.
 Use only standard MIDI cables for MIDI connections.
- Handling Never apply excessive force to keys, switches, terminals, and other components.
- Instrument Placement Although the C-50G/FP can be placed in virtually any area and render high quality sound, try experimenting with different positions within a room. Be particularly aware that sounds emanate both upwards (when lid is raised) and downwards. Hard floors will thus have a different sound color than heavy carpeting.

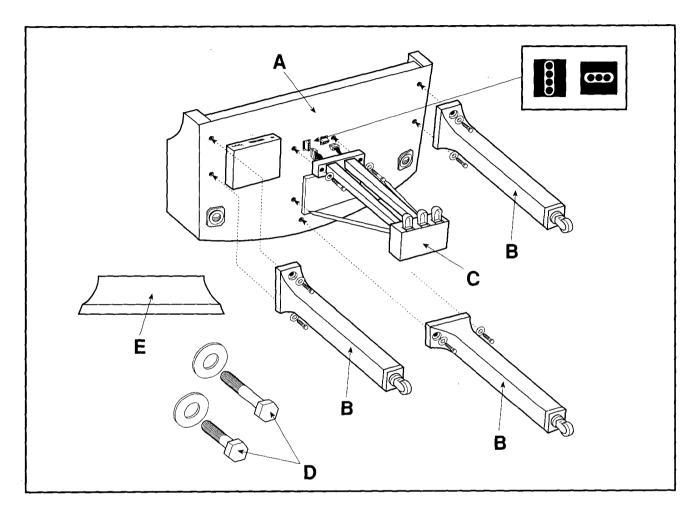
Cleaning

- O Wipe the exterior of the C-50G/FP with a clean, dry cloth to remove dust and dirt.
- O Never use harsh cleansers, organic solvents, or flammable polishes. (Note: See section entitled "Care of the Cabinet," page 42.)
- Warranty Have your warranty certificate validated by the manufacturer and keep it in a safe place until the warranty period expires.
- Manual This manual is your guide to using the C-50G/FP properly and effectively. Be sure to read it thoroughly, and keep it in a safe place for future reference.

Assembling the C-50G/FP

Important:

This instrument weighs in excess of 250 lbs. Do <u>NOT</u> attempt to move or assemble this piano without the aid of an assistant. Serious injury and/or damage could result.



Tools required: 9/16" socket wrench or nut driver, phillips head screwdriver.

Follow the directions below to unpack and set up your C-50G/FP Piano.

- 1. Carefully unpack the piano and check for any hidden damage. Refer damage claims to your local dealer from whom you purchased the instrument.
- 2. Check the contents carefully against the following list of parts (Note: several inner cartons are used for various parts of this instrument; do not throw any packing materials away until you are sure you have all necessary parts):
 - (a) Piano Body
 - (b) Three (3) piano legs (packed in two separate inner cartons)
 - (c) Pedal Lyre (with two support dowels)
 - (d) Hardware (Six 1-1/2" bolts with washers; Two 2-1/2" bolts with washers)
 - (e) Music Desk Assembly (with 4 mounting screws)
 - (f) Piano Bench (comes disassembled)
 - (g) Owners Manual, Warrantee Card, and Service Center List.

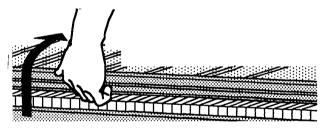
- 3. Make sure piano fallboard cover is *open* and top lid is secured shut. With the help of an assistant, carefully place the piano on its curved back panel. Make sure to use a carpeted surface, or use enclosed soft packaging materials.
- 4. Remove three large piano legs (b) from two separate inner cartons; attach legs to bottom of piano using six 1¹/₂" bolts and flat washers.
- 5. Remove Pedal Lyre (c) from carton, and place in position in center underpart of piano. Attach left and right connectors from Pedal Lyre to matching receptacles on piano bottom (see insert diagram). Locate two round pedal support dowels and place in holes provided in Pedal Lyre and piano bottom. With dowels in place, attach Pedal Lyre to piano using two 2½ bolts and flat washers.
- 6. With the aid of an assistant, *carefully* lift the piano and set it on its legs. Be sure that the weight of the piano never rests on the rear case leg.
- 7. Remove Music Desk assembly (e) from its carton and install on top of piano using four supplied phillips head mounting screws.
- 8. Unpack and assemble separately packed bench (f) using hardware and instructions found in bench carton.

Your piano is now ready to be played and enjoyed!

Fallboard

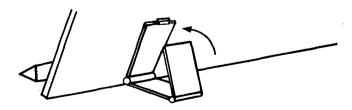
The Boston-style Fallboard folds out and down to cover the entire keyboard. To avoid damaging it and the keyboard:

- Always grasp the fallboard in the middle when opening or closing.
- Never force the fallboard in or out.



Music Desk

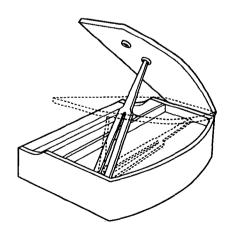
To prop up the music desk, pull down the upper flaps of each hinge and fit them into the provided slots.



Raisable Top Lid

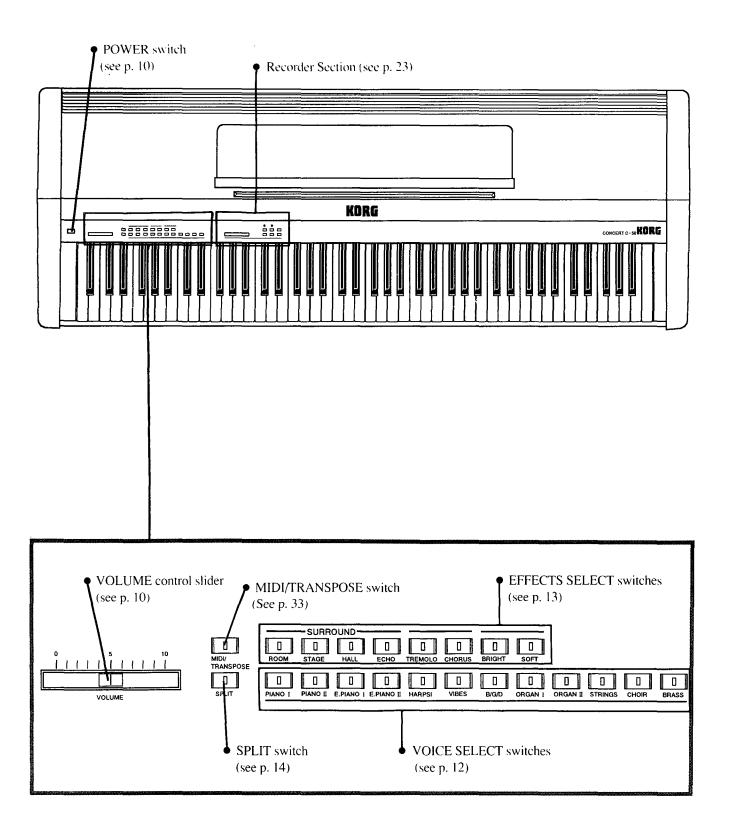
The top lid of your C-50G/FP can be raised and left open, as with fine acoustic grand pianos. There is a two level prop which allows the lid to be fully open or slightly open. Better sound brilliance and dispersement can be achieved with the lid opened, as there are two additional speakers located under the lid.

Note: Make sure to use the proper cupped receptacle in the lid for the prop chosen, such that the prop is perpendicular to the lid.



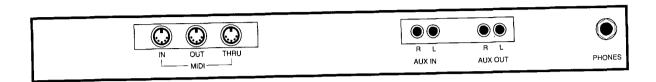
Control Functions

Front Panel



Lower Panel

The following describes connections made to the Lower Panel, which is located under the instrument slightly back of the left side of the keyboard.



• MIDI (IN/OUT/THRU):

These connectors accept optional MIDI cables for connecting the C-50G/FP to external synthesizers, sequencers, home computers and other MIDI Devices. The purpose of MIDI is to allow your C-50G/FP to exchange different types of MIDI performance data, and to store and retrieve the contents of the C-50G/FP's internal Digital Recorder's memory. (See MIDI Section, page 33.)

• AUX IN (L/R):

These RCA jacks are for connecting audio signals from external synthesizers, drum machines and other equipment to the C-50G/FP's internal amplifier-speaker system.

Note: The C-50G/FP's front panel VOLUME slider has no effect on external instruments connected to the AUX IN jacks. Adjust the volume of the connected instrument using its volume control(s).

<u>Do NOT connect any equipment which does not have a playback or output volume control!</u>

• HEADPHONES:

This jack accepts a standard set of stereo headphones. It allows you to play the instrument at any volume level without disturbing others; the internal speakers are turned off when headphones are connected.

• AUX OUT (L/R):

These RCA jacks are for connecting the C-50G/FP to the AUX (or LINE IN) jacks on audio mixers, tape recorders, home audio systems, etc. Connecting the instrument to an external amplification-speaker system is an example of the usage of these jacks.

Note: The C-50G/FP's front panel VOLUME slider controls the output level of the AUX OUT jacks.

Getting Started

1. Plug in the instrument.

Plug the C-50G/FP's supplied AC power supply cord into the receptacle located at the rear of the Pedal Lyre. Plug the other end into an appropriate power outlet. (See "Before You Begin" on p. 3.)

2. Press the POWER switch and wait two seconds.

Note: When the C-50G/FP is turned on, it defaults to the PIANO I voice.



Slide the volume control to the left to lower the output level, and slide it to the right to increase the output level.

Note: This control determines the output level for the built-in speakers, headphone jack and the AUX OUT jacks.

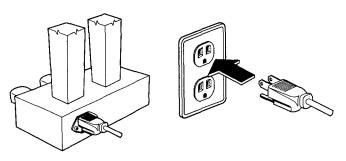
Note: It is a good idea to always start with the volume at a low level and gradually increase it...especially when the C-50G/FP is connected to external equipment.

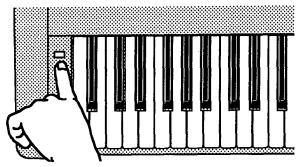
4. Play the AUTO DEMO Sequences!

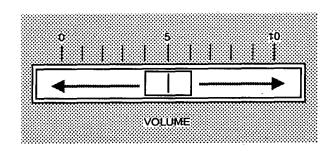
Press RESET and START / STOP on the Digital Recorder panel to begin Playback. Adjust Volume and Tempo Sliders as desired. Press START / STOP again to stop playback.

Note: If anything has been recorded into the Digital Recorder since purchase, the Demo Sequences will no longer be there.

(See page 23 for further information.)







5. Select Different Sounds

Selecting different sounds is as easy as pressing the VOICE SELECT switches.

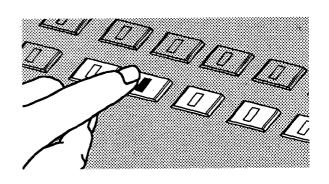
Note: The LED indicators in the switches light to

indicate the currently selected voice(s).

Note: It is possible to select and play up to two

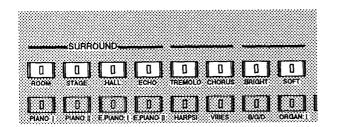
voices at the same time. (See #7 below.)

(See page 12 for further information.)



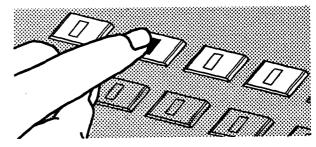
6. Add Digital Effects

Adding, changing, and deleting Effects is as easy as pressing the EFFECTS SELECT switches.



(See page 13 for further information.)

Note: The LED indicators in the switches light to indicate which effect(s) are on.



7. Play two sounds at the same time (by changing Voice Modes)

The C-50G/FP provides three different Voice Modes, two of which, LAYER and SPLIT, produce two different sounds at the same time.

(You have been using SINGLE mode thus far, which produces one sound over the entire range of the keyboard.)

Press and hold one Voice Select Switch, then press a second -

This produces the LAYER. Mode, which combines two selectable sounds over the entire range of the keyboard.

• Press the SPLIT Switch -

This produces the SPLIT Mode, which divides the keyboard into two zones, upper and lower, each with its own selectable sound.

(See page 14 for further information.)

Now you are ready to further explore the features and operation of your C-50G/FP Piano!

Using the Front Panel Controls

Selecting Different Voices

Following are the Voices available in the C-50G/FP by depressing the VOICE SELECT switches:

PIANO I : Bright acoustic grand piano.
 PIANO II : Rich acoustic grand piano.

• E. PIANO I : Electric piano.

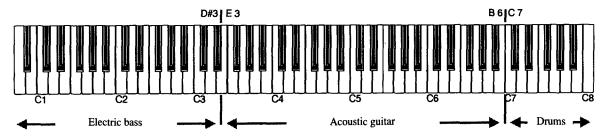
E. PIANO II : Synthesized electric piano.
 HARPSI : Traditional harpsichord.
 VIBES : Jazz vibraphone.

• ** B/G/D : Combination of three sounds—electric bass, acoustic guitar, and drum

kit across three zones of the keyboard. (See illustration below.)

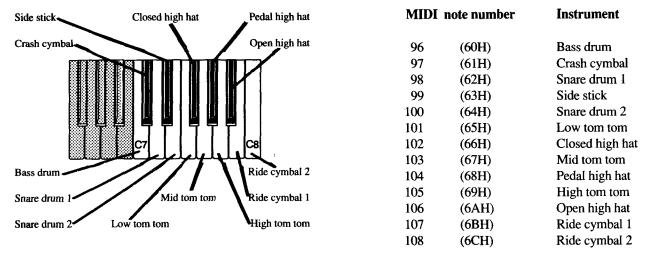
ORGAN I : Jazz organ sound.
ORGAN II : Pipe organ sound.
* STRINGS : String section.
* CHOIR : Full-voice choir.
* BRASS : Brass section.

- * These voices use keyboard velocity to change the attack and decay of the sound. With this function, staccato playing produces a sound with rapid attack and decay, while legato playing results in slower attack and decay.
- ** The B/G/D Voice is assigned to the keyboard as in the following diagram:



Note: The TRANSPOSE function changes the regions. (See p. 19)

The Drum voices are assigned as follows:



Selecting Digital Effects

The C-50G/FP offers the following three groups of high quality digital effects, which may be combined to create many different sonic environments (Note: The limit is one effect per group):

1. SURROUND

The four switches in this group add measured amounts of reverberation to simulate the ambience of different sized rooms.

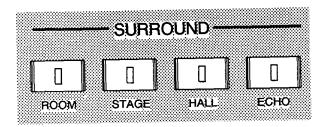
• ROOM : Small room.

• STAGE : Medium-sized hall or

auditorium stage.

• HALL : Large concert hall.

• ECHO : Delayed reflections.



2. Modulation

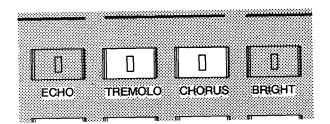
The two switches in this group add modulation to produce a richer, fuller sound.

• TREMOLO: Rapid alternation between left

and right audio channels.

• CHORUS : Slight detuning to make one

instrument sound like many.



3. Equalizer

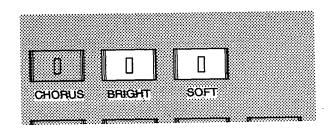
The two switches in this group add effects based on an equalizer, an electronic circuit that makes the sound brighter or softer.

• BRIGHT: Emphasizes the high

frequencies.

SOFT : De-emphasizes the high

frequencies.



- Lines above the EFFECT SELECT switches divide them into three independent groups: SURROUND,
 Modulation and Equalizer effects. Pressing a switch changes the setting for that group only.
 You may combine effects from as many or as few groups as you wish.
- Pressing a switch with a lit LED indicator turns off the corresponding effect—and the effect group.
- Each C-50G/FP Voice...and Voice Combination (see SPLIT and LAYER Modes, page 14)...can have its own unique combination of effects. Any changes that you make via the EFFECT SELECT switches affect only the currently selected voice or voices. The new effect settings for that voice remain in effect through all subsequent voice changes until you change them—even if you turn off the C-50G/FP.

Selecting Voice Modes

The C-50G/FP provides three different Voice Modes, two of which, LAYER and SPLIT, produce two different sounds at the same time.

SINGLE: This, the normal performance mode, uses one sound over the entire range of the keyboard.

LAYER : This mode combines two selectable sounds over the entire range of the keyboard.

• SPLIT : This mode divides the keyboard into two zones, upper and lower, each with its own

selectable sound.

Note: The LED indicators in the switches light to indicate which voice or voices are

currently in use.

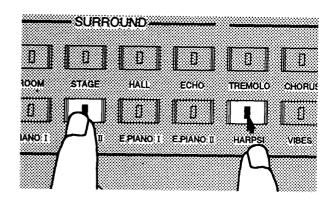
SINGLE - Press a single VOICE SELECT switch.

Every note across the keyboard will sound the selected voice (for example, PIANO I).

LAYER - Hold down one VOICE SELECT switch and press another (for example, PIANO II and HARPSI-CHORD).

Every note over the range of the keyboard will sound both selected voices simultaneously.

Note: Since the LAYER mode uses two voices simultaneously, a maximum of 16 notes, instead of the normal 32, can be played at a given time.

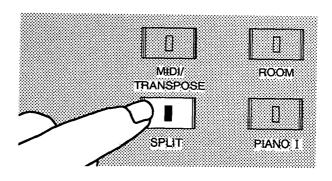


SPLIT - Press the SPLIT Mode switch.

This automatically assigns the voices last selected in SPLIT mode to the <u>upper</u> and <u>lower</u> keyboard zones.

To select a new voice for the <u>upper</u> keyboard zone, simply press the desired VOICE SELECT switch.

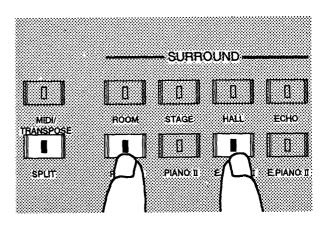
To select a new voice for the <u>lower</u> keyboard zone, hold down the VOICE SELECT switch for the upper keyboard zone voice, then press the VOICE SELECT switch for the lower zone voice. (See "Changing Voice Modes," next pg.)



- To <u>cancel</u> the <u>LAYER mode</u> and return to SINGLE mode, simply press a single VOICE SELECT switch.
- To <u>cancel the SPLIT mode</u> and return to SINGLE mode, press the SPLIT switch to turn off its LED indicator.
 Note: The C-50G/FP returns to the previously selected <u>upper</u> keyboard zone VOICE.

Changing Voices in Two-Voice (Split and Layer) Modes

- In LAYER mode: to change voices, simply select a new voice or pair of voices by pressing any two VOICE SELECT Switches.
- In SPLIT mode: to change the upper keyboard zone voice, simply press another VOICE SELECT switch.
- to change the lower keyboard zone voice, hold down the VOICE SELECT switch for the upper keyboard zone voice, then press the VOICE SELECT switch for the lower zone voice.



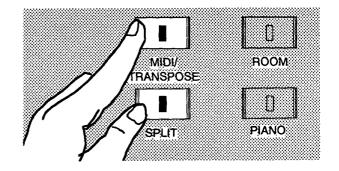
Changing the Split Point in SPLIT Mode

The split point marks the boundary between the upper and lower zones of the keyboard. To change the Split Point:

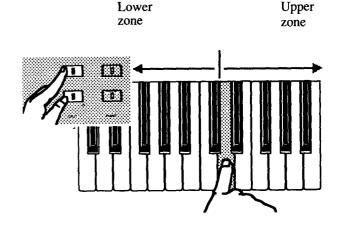
- 1. Switch to the SPLIT Mode...if not already there.
- 2. Hold down the MIDI/TRANSPOSE switch, press and hold the SPLIT switch, and then press the key corresponding to the lowest key for the upper zone.

Any changes that you make affect only the Note: current Split combination. You can specify different Split Points for different Voice combinations, using the above procedure.

Note: The new split point and volume balance settings remain in effect through all subsequent voice changes until you change them.



Split Point (lowest key in upper zone)



Lower

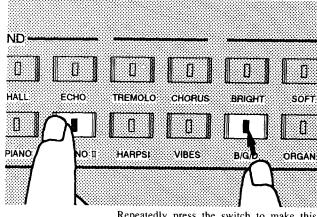
Adjusting the Relative Volume in Two-Voice Modes

Since the LAYER and SPLIT modes both use two voices, you may wish to adjust the relative loudness of the voices:

- 1. Switch to the SPLIT or LAYER mode...if not already there.
- Hold down the VOICE SELECT switch corresponding to the voice that you wish to make softer.
- Make the other voice louder by pressing the corresponding VOICE SELECT switch as often as necessary to achieve the desired balance.

Example: When selecting PIANO II and B/G/D:

Hold down this switch to make this voice softer



Repeatedly press the switch to make this voice louder.

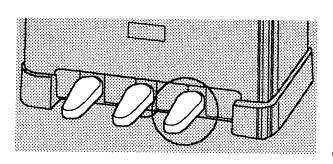
Note:

Any changes that you make affect only the current voice. The new split point and volume balance settings remain in effect through all subsequent voice changes until you change them. When turning the unit on again, the volume balance settings and the split point are retained in memory.

Using the C-50G/FP Pedals

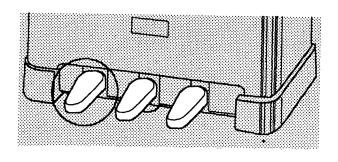
DAMPER

This pedal simulates the effect of the damper pedal on an acoustic piano. When the pedal is depressed on an acoustic piano, small felts, called dampers, are lifted from the strings. This allows all strings to vibrate, whether the key for those strings has been struck or not. When the pedal is released, strings vibrating without keys depressed are damped.



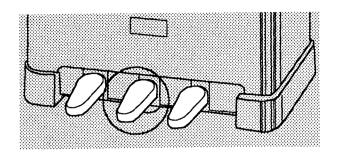
SOFT

This pedal simulates the effect of the soft pedal on an acoustic piano. When the pedal is depressed on an acoustic piano, the sound produced is softer, as the hammers strike one fewer string per key.



SOSTENUTO

This pedal simulates the effect of the sostenuto pedal on an acoustic piano. When this pedal is depressed on an acoustic piano, dampers for keys held down when the pedal is depressed are suspended above the string until the pedal is released. This allows certain strings to vibrate freely while other strings are struck and damped by depressing and releasing keys.

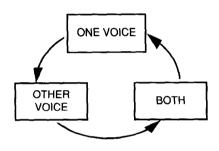


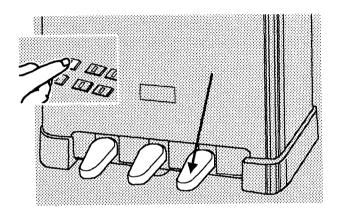
Using the Pedals with LAYER and SPLIT Modes

In the LAYER and SPLIT modes, the pedals may be used with just one voice or with both. To change between the three possible pedal settings:

- 1. Hold down the MIDI/TRANSPOSE switch.
- 2. Press the Damper pedal.

Note: The changes are cyclical. (See illustration.)





Note: Although the pedal settings are selected with the damper pedal, the setting selected affects all three pedals.

Note: The LED indicators in the VOICE SELECT switches light to indicate the voice or voices that use the pedals.

Note: The individual pedal settings for the LAYER and SPLIT modes remain in effect through all subsequent mode changes until you turn off the C-50G/FP. When the C-50G/FP is turned on, the pedals always start with the BOTH setting for the LAYER and SPLIT modes.

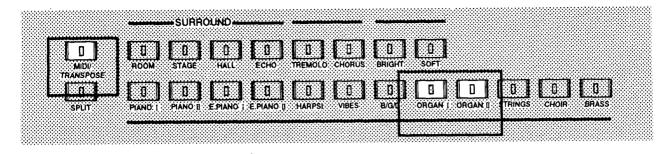
Changing the Harpsichord Temperament

In recent history, musical instruments have used a tuning system called *Equal Temperament* which divides each octave into 12 equal steps, called half-steps or semitones. Before the 19th century, however, musical instruments made use of many different temperaments that were based on scales with different sized semitones.

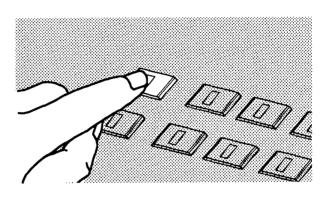
The C-50G/FP's Harpsichord voice can be assigned an alternate temperament for realistic performance of early music. The two alternate temperaments are:

- Kirnberger
- Werckmeister

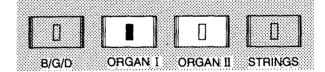
Note: The temperament setting applies only to the Harpsichord voice. All other voices use Equal Temperament tuning at all times.



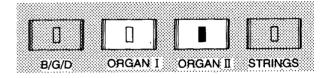
1. Hold down the MIDI/TRANSPOSE switch to display the current harpsichord temperament. The temperament is indicated by the lit or unlit ORGAN I and ORGAN II Select switches.



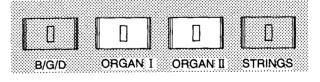
ORGAN I only:
 Kirnberger Temperament



ORGAN II only:
 Werckmeister Temperament



Neither:Equal Temperament



2. While holding down the MIDI/TRANSPOSE switch, press the appropriate VOICE SELECT switch (ORGAN I or ORGAN II) to choose the desired temperament. The LED indicator representing the selected temperament will light.

Note: The temperament setting remains in effect through all subsequent uses of the harpsichord voice until you change it or turn off the C-50G/FP. When the power is turned on, the C-50G/FP defaults to the Equal Temperament setting.

Changing Pitch: TRANSPOSE and TUNE

The TRANSPOSE function shifts the pitch of the keyboard up or down in semitones, or half-step intervals. The TUNE function moves the pitch up or down in smaller increments, called cents.

When the power is turned on, the C-50G/FP is tuned to the standard key (C) and pitch (A4 = 440 Hz). Note:

TRANSPOSE Function

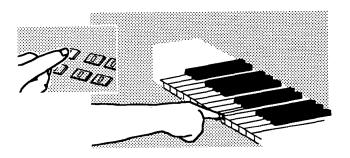
The TRANSPOSE function changes the general key of the instrument, shifting the pitch up or down in semitones. The range of transposition is up a perfect fourth (5 semitones) and down a tri-tone (6 semitones). This function eliminates the need to change fingering when changing keys. and makes it easy, for example, to transpose to match a vocalist's range.

To Transpose the keyboard:

- Hold down the MIDI/TRANSPOSE switch.
- Press a key between F#6 and F7 to select the interval of transposition.

Note:

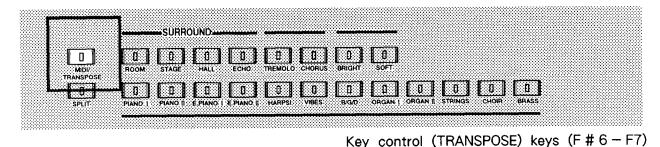
The difference between the selected key and C7 becomes the new interval of transposition. Selecting a key below C7 transposes the key down. Selecting a key above C7 transposes the key up.

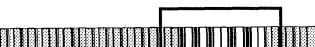


Note:

The LED indicator in the MIDI/TRANSPOSE switch remains lit while the keyboard is in any key other than the original (C).

To Cancel the Transposition and restore the original key (C), just press the MIDI/TRANSPOSE switch and release.



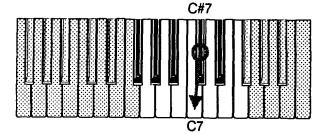


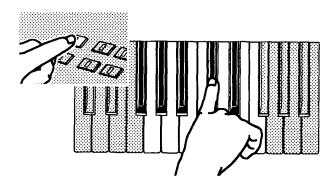
Example: Transposing up one half-step

While holding down the MIDI/TRANSPOSE switch, press C#7. This transposes the pitch of the instrument so that a piece played in the key of C will sound as if it is being played in C#.

Transposing up one half-step.

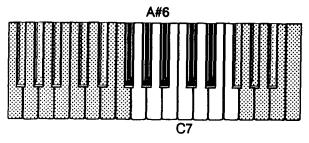
The C7 key sounds as C # 7.

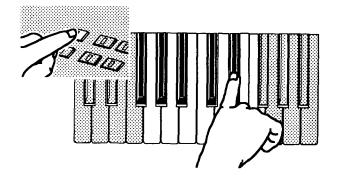




Transposing down one whole step.

The C7 key sounds as A # 6.



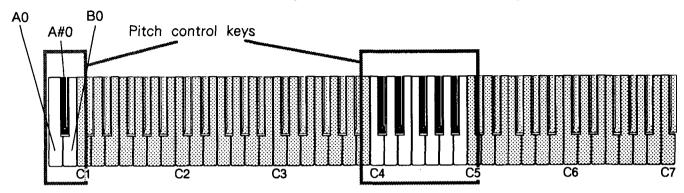


Example: Transposing down one whole step.

While holding down the MIDI/TRANSPOSE switch, press A#6. This transposes the pitch of the instrument so that a piece played in the key of G will sound as if it is being played in F.

TUNE Function

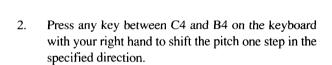
The TUNE function, which uses a much smaller increment of pitch, called cents, provides the ability to fine-tune the C-50G/FP to another instrument. The range is 40 cents on either side of the standard pitch.



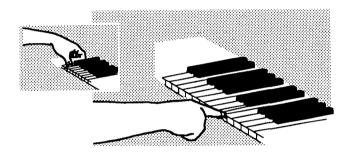
To fine-tune the keyboard:

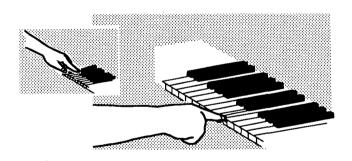
1. Specify the tuning direction—up or down—by holding down the appropriate key combination at the lower end of the keyboard with your left hand:

UP Lowest two white keys (A0 and B0)
DOWN Lowest white and lowest black keys
(A0 and A#O)



Note: One step is approximately 1.2 cents. The value can be changed over a range of +/- 40 cents. (1 cent is 1/100 of a semitone.) The tuning will automatically return to the original setting (A4 = 440 Hz) when the power is turned off.



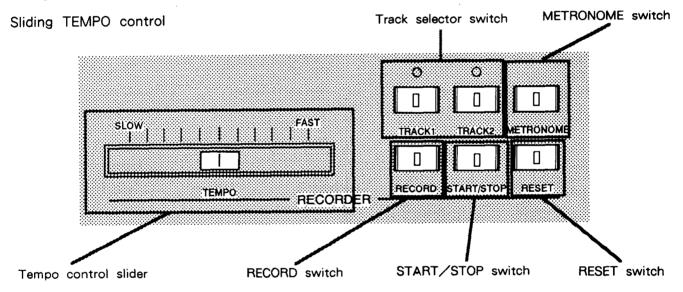


Using the Built-In Digital Recorder

The C-50G/FP's DIGITAL RECORDER section provides two-track, sixteen-channel capacity for recording and playing back keyboard performances. The Recorder does not record actual sound, but instead records digital information representing the keys you play. Although it operates similarly in concept to a standard analog tape recorder, its digital design allows powerful features that surpass the capabilities of most tape recorders:

Independent Tempo control versus Pitch: With the C-50G/FP's Digital Recorder, it possible to vary tempo without changing pitch; or to change pitch without changing tempo. This feature allows, for example, a piece to be recorded at a slow tempo, and then played back at a faster tempo without changing the pitch.

16 Independent Tracks: You can record two parts separately, one Track at a time, and play back the Tracks together or separately. You can also simultaneously listen to the playback of one Track while recording the other, and even merge (or bounce) the data from both Tracks onto a single Track, thus freeing the other Track for additional recording. The recorder can merge a total of 15 times, providing a total of 16 Tracks, each with its own voice (program) setting.



Recorder Controls

TEMPO:

The TEMPO slider changes the playback tempo (but not the pitch). Slide it to the left for slower playback, and to the right for faster playback.

Note: This control has no effect on the recording speed. The recorder samples the keyboard 360 times per second and records exactly what you play.

TRACK1, TRACK2:

These Track Select switches specify the playback/record track(s). Pressing them individually or together prepares the recorder for playback. Pressing TRACK1 or TRACK2 with the RECORD switch will prepare a track to record.

Note: The bi-colored LED indicators above the TRACK SELECT switches turn red to indicate recording and green for playback. A flashing red LED indicator warns that the recorder has already filled at least 90%

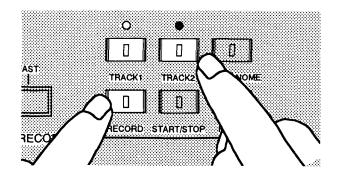
of the available recording memory. Alternation between red and green by both LED indicators warn that the recorder is about to irreversibly alter both Track 1 and Track 2. (See "Merging Tracks" section, p. 29.)

Note: The recorder does not start actual playback/record until you press the START/STOP switch or, for recording only, a key on the keyboard.

RECORD:

Pressing the RECORD switch in combination with one of the TRACK SELECT switches puts the corresponding Track on Record Standby, ready to start recording when you press either the START/STOP switch or a key on the keyboard.

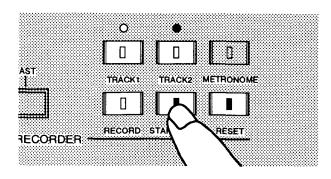
Note: The LED indicator above the TRACK SELECT switch turns red to indicate that the Track is ready to record.



START/STOP:

Alternately pressing the START/STOP switch starts and stops playback or record. The terms "stop" and "start" can also be interpreted as "pause" and "continue," since pressing this switch does not "rewind" the recorder back to the beginning of the Track. (See RESET below.)

Note: The LED indicator in the START/STOP switch lights when the recorder is actually recording or playing back a Track.

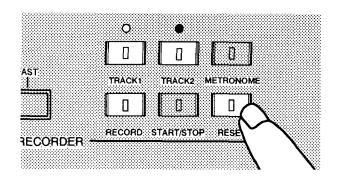


RESET:

This switch "rewinds" the recorder to the beginning of the Track or Tracks.

Note: The LED indicator in the RESET switch lights whenever the recorder is anywhere other than the beginning of the Track.

Note: The RESET switch has no effect when in the Record mode (actually recording data).



Note: Although the RESET function differs from that of a tape recorder's rewind switch, the term "rewind" will be used to refer to the resetting of all Tracks for the rest of this manual.

METRONOME:

This switch activates the built-in metronome. The LED indicator in the METRONOME Switch lights to indicate activation of the Metronome.

Note: The metronome is also available for use during regular keyboard use, not just during recording.

(See "Using the Built-In Metronome" on page 31.)

Basic Record/Playback Procedures

Recording a Track

To record a Track:

 Hold down the RECORD switch and press one of the TRACK SELECT switches to specify the record Track.

Note: The LED indicator above the TRACK SELECT switch turns red to indicate that the Track is ready to record.

2. To start Recording, either press the START/STOP switch or start playing.

Note: The LED indicators in the START/STOP switch and the RESET switch light to indicate that the recorder is running.

3. To Stop Recording, press the START/STOP switch again.

Note: The LED indicator in the START/STOP switch goes out to indicate that the record function has been stopped somewhere in the middle of the Track.

4. At this point you may either:

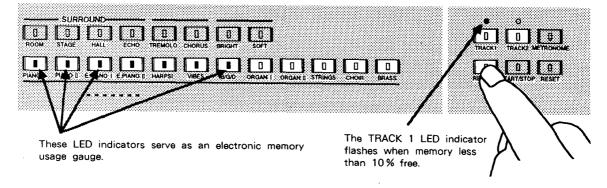
- a. Press START/STOP to continue recording from where you left off; OR,
- b. Press the RESET switch to rewind the recorder, turn off the LED in the RESET switch, and put the recorder back on standby, ready to record the same Track all over again.
- Press the RECORD switch to terminate recording; press the RESET switch to "rewind" the recorder.
- Use the above procedure to record the other Track, or play back the current Track with the procedure given below.

Note: Voices cannot be changed during the recording of a Track. If a voice change is made while recording, it will be ignored in playback.

Reading the MEMORY USAGE Gauge

The recorder's memory capacity is finite. To determine how much memory remains, hold down the RECORD switch and read the LED indicators in the VOICE SELECT switches. Together they form a rough Memory Usage Gauge similar to a car's gasoline gauge or a tape recorder's VU meter. The number of LED indicators that light increases as the Tracks accumulate more data.

Note: When less than 10% of total memory remains, the red LED indicator above the TRACK1 Select switch begins to flash.



Playing Back a Track

The procedure for playing back a Track is similar to the procedure for recording a Track.

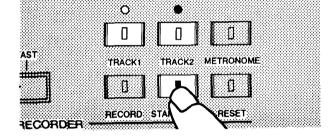
1. Press one of the TRACK SELECT switches to specify the Track to be played back.

Note: The LED indicator above the TRACK SELECT switch turns green to indicate that the Track is ready to play back.

Note: Do <u>not</u> press the two TRACK SELECT switches simultaneously. This would put the Merge function on standby and possibly result in the alteration or erasure of the recorded data. (See the "Merging Tracks" section, p. 29.)



Note: The LED indicator in the START/STOP switch lights to indicate that the recorder is playing back. The LED in the RESET switch lights almost immediately to indicate that the recorder is no longer at the beginning of the Track.



O

TRACKI

RECORDER

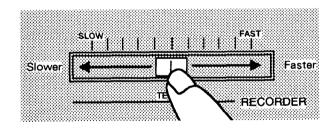
TRACK2

n

RECORD START/STOP

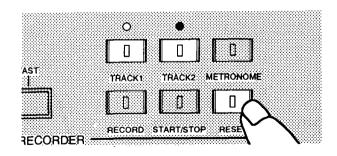
3. (Optional) Adjust the tempo.

Note: The TEMPO control slider remains operational throughout this entire procedure.



4. Press the START/STOP switch again to stop playback.

Note: The LED indicator in the START/STOP switch goes out, and the LED indicator in the RESET switch remains lit to indicate that the recorder is stopped somewhere in the middle of the Track (or Tracks).



- 5. At this point you may either:
 - a. Press START/STOP again to continue playback from the point where the recorder was stopped; OR,
 - b. Press the RESET switch to "rewind" the recorder to the beginning, then press START/STOP to begin playback from the beginning of the Track.

Advanced Digital Recorder Procedures

The techniques below represent easy-to-use procedures for more advanced recording and playback functions. The first two techniques show how to record two separate parts of a single performance. Below, "parts" can mean anything from just the left and right hand parts of a simple piece to the first or second part of a four-hand composition. Since the parts are recorded onto independent Tracks, they can also use different voices. Together, these techniques allow you to listen to one Track while recording another, building a performance in which two separate parts form a seamless whole. Since repeated recording of entire Tracks is unnecessarily time-consuming, the recorder allows you to start re-recording anywhere on the Track. (See "Cuing a Track for Re-recording" section, p. 28.) Once the two parts have been finished, they can be merged onto a single Track, thus freeing one Track for additional recording. (See "Merging Tracks" section, p. 29.)

Simultaneously Playing Back Both Tracks

To play back both Tracks at the same time, press TRACK1 and then TRACK2 buttons <u>separately</u>, then press START/STOP. (Note: there is, however, a 32 note limit on the total number of simultaneous notes.

Simultaneous Recording and Playback

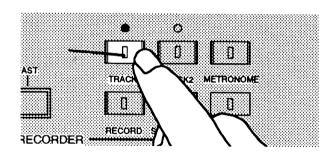
This function allows you to listen to a previously recorded Track while recording a new Track.

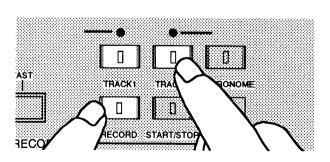
Note: Although there are two possible arrangements, using Track 2 for playback and Track 1 for recording is usually safest because Tracks are always combined, or "merged," to Track 2, leaving Track 1 clear and ready for additional recording. (See "Merging Tracks" section, p. 29.)

- 1. Press the TRACK SELECT switch for the Track that contains the previously recorded data.
- 2. Hold down the RECORD switch and press the other TRACK SELECT.
- 3. (Optional) Press the RESET switch to "rewind" the recorder.

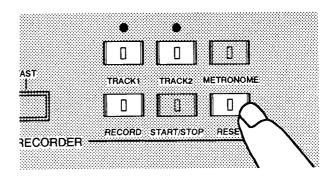
Note: Alternatively, you may choose to continue playback/record from the current position. (See next procedure.)

4. Continue using a combination of the standard playback/record procedures described above.





5. After recording, simultaneously play back both Tracks to review the results.

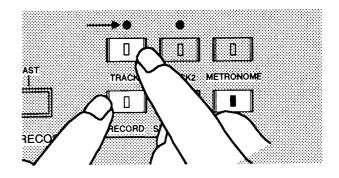


"Punching In" (Cuing a Track for Re-Recording)

As mentioned above under "RECORDER Controls," pressing the START/STOP switch does not rewind the recorder; this switch functions more or less as a "PAUSE/CONTINUE" switch during playback/record. (Depressing RESET is what actually "rewinds" the recorder to the beginning of the Tracks.) This Pause/Continue function gives us the ability to switch from playback to recording in the middle of a recorded passage (commonly called "Punching In"), in order to correct an error or make changes, and thus save having to re-record the entire track.

Note: Care must be taken in when recording over old performance data to begin the re-recording in time (or in tempo), or slight discrepancies may occur in inter-track synchronization. The key is switching from playback to recording at the appropriate point in the music:

- 1. Use the regular playback procedure to replay the Track to be altered.
- Press the START/STOP switch to stop playback at the desired transition point.
- Hold down the RECORD switch and press the same TRACK SELECT switch to activate recording.



- 4. Either press the START/STOP switch or start playing.
- 5. Continue recording the new data onto the Track until the song is ended.

It is also possible to record music onto the end of an existing song by playing back the already recorded song to its end and switching to the record function. The procedure is as follows:

1. Use the regular playback procedure to play the selected Track back until the song is ended.

At this point, the START/STOP switch will go out automatically, while RESET will remain lit.

2. Hold down the RECORD switch and press the same TRACK SELEC Γ switch.

The LED above the TRACK switch will change from green to red, indicating it is ready to record.

3. Press the START/STOP switch, or play the keyboard, to start recording new material to be added to the end of the song.

Notes:

- Using the START/STOP switch to stop in the middle of playback and switch to recording will sometimes
 cause the newly recorded material to begin at a slightly different place from where playback was stopped.
- Any voice changes made in the newly recorded material will be ignored when the material is played back. The voice selection made in the original or first recording of the song will be in effect for playback of the entire song, including the appended material.
- When punching in a Track for Re-recording, the data for the remainder of the Track must be completely re-recorded to the end of the Track.

"Multi-Track Recording" (by Merging Tracks)

Although the C-50G/FP's Digital Recorder is basically a two track recorder, it's advanced design allows it to record a total of 16 different parts by continually merging finished Tracks onto one Track. Each Track merged retains its own voice settings, thus providing the equivalent performance of a 16 Track recorder.

For example, you would record a part on Track 1, merge Track 1 data to Track 2 (which clears Track 1), and then record a new part on Track 1.

Note: To produce a 16-Track recording, record the first Track on Track 2.

Note: There is a 32 note limit to the total number of notes that can be played simultaneously.

To Merge the two Tracks:

1. Simultaneously press both TRACK SELECT switches.

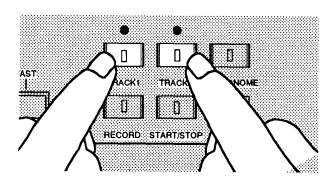
Note:

The LED indicators above the TRACK SELECT switches will alternately flash in red and green to warn against inadvertent merging of the Tracks.

2. Press the START/STOP switch to proceed or a single TRACK SELECT switch to cancel.

Note:

It is impossible to STOP playback, cue and re-record in the middle of a merged Track. However, it is possible to switch to record and add material at the end of a merged Track.



Erasing a Track:

Although there is no erase function, beginning to re-record a Track automatically erases the data for the entire Track.

- 1. Choose a Track to erase.
- 2. Hold down the RECORD switch while pressing the TRACK SELECT switch of the Track to be erased.
- 3. Press START/STOP, wait approximately one second, then press START/STOP again to halt the Recorder.

Note: Do not START the recorder by pressing a key on the keyboard, as note data will be recorded and the Track will not be totally clear.

4. If you intend to record data on another Track, the "erased" Track should not be turn on (problems will occur with synchronization).

Using the Built-In Metronome

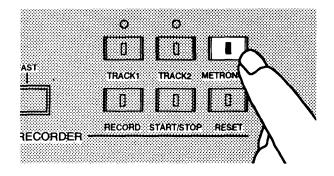
The C-50G/FP's built-in Metronome is capable of accenting particular beats, or groups of beats, allowing it to keep time in different meters.

Note: The Metronome sounds through the C-50G/FP's built-in speakers and headphones. The volume of the Metronome is unaffected by the VOLUME control slider.

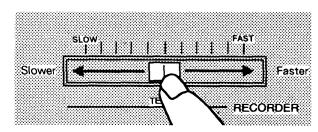
Metronome Controls

METRONOME: Pressing this switch alternately starts and stops the metronome.

Note: The LED indicator in the switch lights to indicate activation of the metronome.

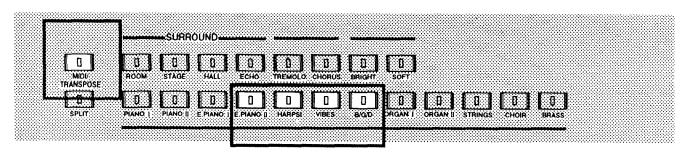


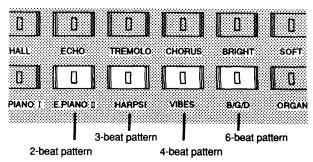
TEMPO: Sliding this control to the left slows the metronome; sliding it to the right speeds it up.



BEAT PATTERN SELECT Switches: These switches, in combination with the MIDI/TRANSPOSE switch, determine the beat pattern.

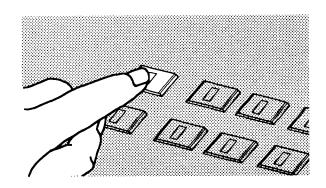
Note: Alternate presses turn the LED indicator in the switches on and off.





MIDI/TRANSPOSE: Holding down this switch activates the PATTERN SELECT switches and lights the LED indicator for the current setting.

Note: If no LED indicator lights, the pattern is unaccented.



Using the Metronome

1. Press the METRONOME switch to start the Metronome.

Note: The LED indicator in the switch lights to indicate that the Metronome is on.

- 2. Use the TEMPO control slider to adjust the tempo.
- 3. Hold down the MIDI/TRANSPOSE switch and press one of the PATTERN SELECT switches to select the appropriate meter.

Note: The LED indicator in the switch lights to indicate the new beat pattern.

4. Hold down the MIDI/TRANSPOSE switch and press the same PATTERN SELECT switch to change back to the unaccented beat pattern.

Note: The LED indicator in the switch goes out.

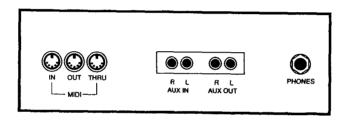
Using the C-50G/FP's MIDI Functions

What is MIDI?

MIDI stands for **Musical Instrument Digital Interface**, an internationally recognized standard for connecting electronic musical instruments, personal computers, and other electronic equipment so that they may communicate with one another and thus work together as a single MIDI network. You may, for example, connect the C-50G/FP to a synthesizer and play both instruments together as an ensemble from a single keyboard. The section below describes how to use the C-50G/FP's MIDI controls. For further details, consult the manuals included with your synthesizer, drum machine, or other MIDI equipment or any of the fine reference materials now available.

MIDI Jacks

The C-50G/FP is equipped with three MIDI jacks which allow connecting various external devices in a number of different and versatile configurations.



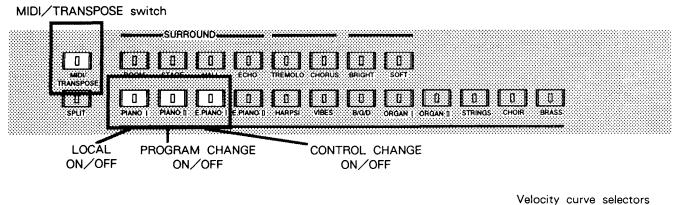
- This jack receives Performance Data (Note data, Program Change, etc.) from external controllers, sequencers and/or drum machines, etc.

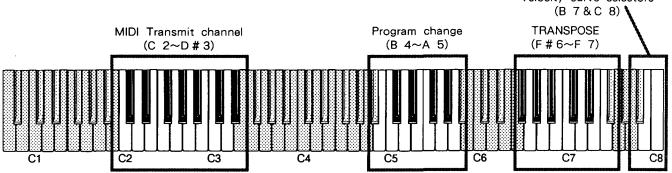
 C-50G/FP's internal voices via this jack. Recorder Data can also be reloaded into the C-50G/FP's memory via this jack.
- THRU This jack simply "retransmits" an exact copy of the data received by the MIDI IN jack. It allows a multiunit configuration known as a "daisy chain" in which several different instruments are linked serially, with all instruments receiving the same data.
- OUT This jack transmits Performance and Recorder Data to external sound modules, sequences, computers, etc. Every note played on the C-50G/FP's keyboard is transmitted via this jack, thus allowing the C-50G/FP to be the "central player" in a multi instrument set-up.

MIDI Controls

Various MIDI functions can be selected by holding down the MIDI/TRANSPOSE switch and pressing certain VOICE SELECT switches and keys on the keyboard.

Note: The current MIDI settings are displayed by the LED indicators. These settings are in effect when the C-50G/FP is turned on.





MIDI Default Values

When the power is turned on, the C-50G/FP defaults to the following MIDI settings.

MIDI transmission channel	1	
MIDI receiving channel	1	(See "MIDI MULTI Function" below.)
LOCAL	ON	
PROGRAM CHANGE	ON	
CONTROL CHANGE	ON	

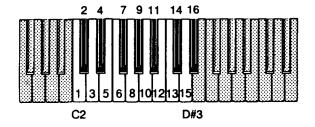
1. Changing the MIDI Transmit Channel

The MIDI standard provides 16 separate channels for the transmission of performance data. MIDI master keyboards (controllers) can therefore control up to 16 individual slaves (or groups of slaves acting in unison) by sending channel messages.

Performance data messages always include a channel number. Each device on the network reads all messages, but only responds to messages that match the connected instrument's MIDI Receive channel.

Note: There are also system messages, which have no channel numbers because they are intended for all devices. The most important are the timing messages that synchronize networks.

MIDI transmit channel

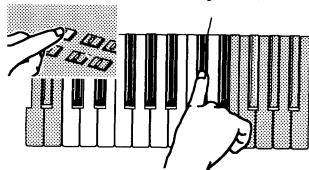


Selecting channel 14

Note: Sequencers and other MIDI recording devices also have an OMNI mode which allows them to simultaneously receive performance data on all channels.

To change the MIDI transmit channel, hold down the MIDI/TRANSPOSE switch and press the appropriate key between C2 and D#3. (See Figure.)

Note: When the power is turned on, the C-50G/FP transmits on channel 1.



Example: Changing to MIDI channel 14

2. Changing LOCAL ON/OFF Setting

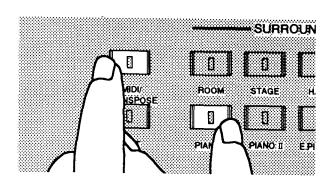
The LOCAL ON/OFF setting allows you to use the C-50G/FP as a "silent" MIDI controller. When LOCAL is set to OFF, the C-50G/FP internal voices will not sound, and only the sounds of the connected MIDI devices will be heard.

To change the setting, hold down the MIDI/TRANSPOSE switch and press the PIANO I switch.

LED off: LOCAL ON LED on: LOCAL OFF

Note: When the power is turned on, the C-50G/FP

defaults to LOCAL Mode ON.

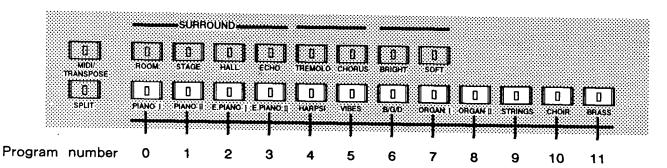


3. Sending a PROGRAM CHANGE Request

A PROGRAM CHANGE request is a channel message that asks devices on that channel to change sound that the other instrument is currently playing.

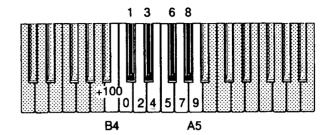
Note: The definition of "program" varies widely between MIDI devices. To verify terminology, consult the manual for the device being controlled.

Pressing a VOICE SELECT switch transmits a Program Change message. The program number can be selected from the VOICE SELECT switches as shown below:



Most synthesizers offer more than twelve programs, so it becomes necessary to use the PROGRAM CHANGE zone of the keyboard to specify the new program number:

Program numbers



- 1. Hold down the MIDI/TRANSPOSE switch.
- 2. If the number is greater than 99, press the "100" key (B#3).

Note: The highest possible program number is 127.

3. Specify the two digits with the keys C4 through A5.

		(Secondary Secondary Secon
	/ v	

Examples:

Program #0 0 0 Program #1 0 1 Program #99 9 9 Program #100 + 100, 0, 0 Program #101 +-100, 0, -1

Program #127 + 100, 2, 7

Note: The above procedure always transmits a PROGRAM CHANGE request—regardless of the PROGRAM CHANGE CANCEL setting. (See "Inhibiting PROGRAM CHANGE Requests" below.)

PROGRAM CHANGE Requests: LAYER Mode

- Changing to LAYER Mode or changing voices within that mode (see page 9) transmits a PROGRAM CHANGE request for only the second VOICE SELECT switch pressed.
- A PROGRAM CHANGE request from another MIDI device affects only the voice whose VOICE SELECT switch appears first on the panel (when reading from the left).

Note: Requests for program numbers outside the C-50G/FP's range (0-11) are ignored.

PROGRAM CHANGE Requests: SPLIT Mode

- Changing to SPLIT Mode or changing voices within that mode (see page 9.) transmits a PROGRAM CHANGE request for only the upper zone of the keyboard. If the new voice combination leaves the upper zone of the keyboard with the same voice, no request is transmitted.
- A PROGRAM CHANGE request from another MIDI device affects only the voice for the upper zone of the keyboard.

Note: Requests for program numbers outside the C-50G/FP's range (0-11) are ignored.

Note: A request for the same program number as the left VOICE SELECT switch is not ignored, but instead

returns the C-50G/FP to the SINGLE mode.

Note: When a VOICE SELECT switch is used to change one of the two voices already selected for the upper

zone of the keyboard, the program number will not be transmitted.

Note: Using external program change messages to change the internal programs of the instrument will not

change the program of the lower zone of the keyboard.

Inhibiting PROGRAM CHANGE Requests

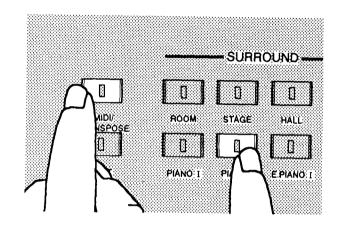
When the PROGRAM CHANGE function is set to OFF, all incoming and outgoing PROGRAM CHANGE messages are ignored.

Note: This function does not affect selection of internal voices from the front panel VOICE SELECT switches.

To switch the function on and off, hold down the MIDI/TRANSPOSE switch and press the PIANO II switch.

LED indicator out: PROGRAM CHANGE ON PROGRAM CHANGE OFF

Note: When the power is turned on, the C-50G/FP always starts with the PROGRAM CHANGE function ON.

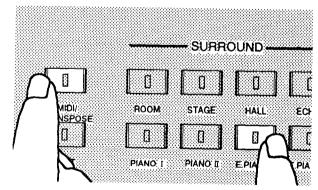


4. Inhibiting CONTROL CHANGE Requests

When the CONTROL CHANGE function is set to OFF, all incoming CONTROL CHANGE requests are ignored, including those generated by the pedals.

To switch the function on or off, hold down the MIDI/TRANSPOSE switch and press the E. PIANO I switch.

LED indicator out: CONTROL CHANGE ON CONTROL CHANGE OFF



Do not press down on the pedal when executing control changes.

Note: External control change is effective for both voices in the LAYER mode and SPLIT mode regardless of the individual internal pedal settings. (Refer to the section, Using pedals in SPLIT and LAYER Modes)

Note: When the power is turned on, the C-50G/FP always begins with the CONTROL CHANGE function ON.

5. Changing the MIDI Velocity Curve

Velocity curves determine how the volume and tone respond to velocity, the speed at which the keys are struck. Since the piano has a curve much different from other instruments, the C-50G/FP offers a choice of two curves for MIDI output:

Piano

Curve duplicating that of an acoustic piano

Synthesizer:

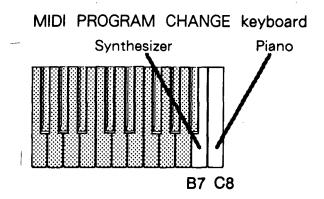
Curve for other instruments or other MIDI sound sources, like synthesizers and tone modules.

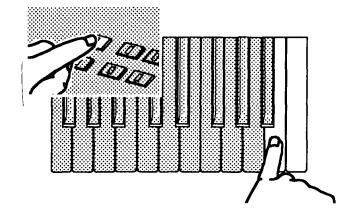
Note: This setting affects only other MIDI sound sources. The C-50G/FP always uses the PIANO velocity curve for its internal voices.

To change the MIDI velocity curve, hold down the MIDI/TRANSPOSE switch and press the appropriate key at the right end of the keyboard:

B7 Synthesizer-like velocity curve C8 Piano-like velocity curve

Note: When the power is turned on, the C-50G/FP defaults to the PIANO velocity curve.

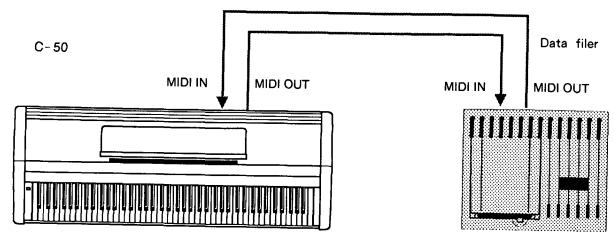




Using the MIDI DATA SAVE/RELOAD Function

The C-50G/FP's MIDI DATA Save/Reload function is used to save the data from the built-in Digital Recorder to an external MIDI Data Filer, a device for storing and retrieving MIDI data.

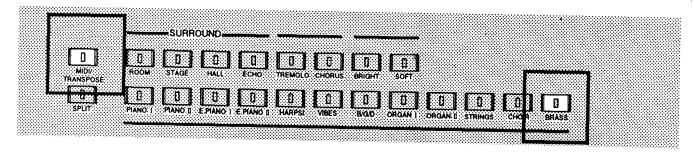
Note: The term "MIDI data filer" applies to both hardware and software devices.



Saving Data to the Data Filer

Use the MIDI/TRANSPOSE switch on the front panel of the C-50G/FP and the BRASS Voice Select switch to initiate the Data Save operation.

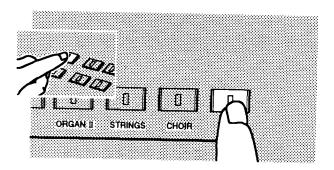
A common data filer application is backing up data—in other words, copying the current recorder data to the filer so that you can always get the original data back after editing or deleting the data in the recorder. For further details, consult the manuals included with your synthesizer, drum machine, or other MIDI equipment.



- Use standard MIDI cables to connect the piano and data filer as shown in the illustration above.
- 2. Set the data filer to receive data.

Note: Consult the manual included with the data filer for the necessary procedures.

Hold down the MIDI/TRANSPOSE switch and press the BRASS switch to start transmission.



4. Wait for the data filer to indicate the end of the transmission.

Note: The time required depends not only on the amount of data, but also on the data filer. There is considerable variation between different data filer models. Refer to the manual included with the data filer for further details.

Note: Never interrupt either the piano or the data filer while they are working, since such interruptions can cause errors in data transmission.

Reloading Data from the Data Filer

- 1. Use standard MIDI cables to connect the piano and data filer as shown in the accompanying Figure.
- 2. Turn on the power of both units.
- 3. Set up the data filer to transmit piano data previously stored.

Note: As there is considerable variation between data filers, consult the manual included with the data filer for additional procedures.

4. Wait for the data filer to indicate the end of the transmission. (Never interrupt either the piano or the data filer while they are working, sincē such interruptions can cause errors in data transmission.)

Note: The piano keyboard and panel remain inoperative until the transmission is complete.

Note: The data which was stored once in the data filer cannot be bounced or merged after loading it again to the recorder of the C-50G/FP. If you intend to use the merge function, be careful to perform all merging operations BEFORE storing data in the data filer.

Note: Changes made in the pedal settings (refer to the section, Using Pedals with SPLIT and LAYER Mode, page 17) cannot be stored in the data filer.

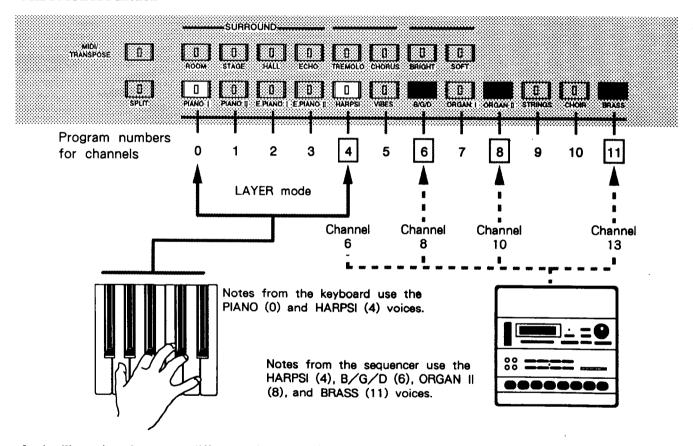
MIDI MULTI Function

The LAYER and SPLIT modes allow you to use two different voices at the same time. However, the MIDI MULTI FUNCTION allows you to control *all* twelve of the C-50G/FP's built-in voices from the built-in Digital Recorder or from external MIDI devices, such as sequencers and other MIDI recorders.

Note: The total number of notes sounding at any given time must not exceed the total number of sound sources (32) available on the piano. In LAYER mode, each key sounds two different voices, reducing the total number of available voices to sixteen.

Note: The piano gives higher precedence to the notes played first—that is, ignores additional notes until the older ones are released. In contrast, most synthesizers drop older notes in favor of newer ones.

MIDI MULTI Function



In the illustration above, two different voices are being played on the C-50G/FP in the LAYER mode, while four additional parts, each with its own voice, are being played from a sequencer. The sequencer begins by sending PROGRAM CHANGE requests for program numbers 4, 6, 8 and 11 over MIDI channels 6, 8, 10 and 14. The result is a rich blend of four of the eight available voices.

Additional variations are possible:

- Each channel operates independently not only for note and voice messages, but for pedal movements and other CONTROL CHANGE messages as well.
- Channel 1 always uses the voice—or, with the LAYER or SPLIT modes, voices—specified on the panel.
 When the power is turned on, the C-50G/FP always begin with the following voice assignments for each channel:

CHANNEL 1	CHANNEL 2	CHANNEL 3	CHANNEL 4	CHANNEL 5	CHANNEL 6	CHANNEL 7	CHANNEL 8
Front panel setting	PIANO I	PIANO II	E.PIANOI	E.PIANO II	HARPSI	VIBES	B/G/D
CHANNEL 9	CHANNEL 10	CHANNEL 11	CHANNEL 12	CHANNEL 13	CHANNEL 14	CHANNEL 15	CHANNEL 16
ORGAN I	ORGAN II	STRINGS	CHOIR	BRASS	PIANO I	PIANO II	E.PIANO I

Care of your C-50G/FP Cabinet

The cabinet for your C-50G/FP Piano is crafted of the finest woods and finished in a lustrous lacquer finish that will render years of beauty and functionality.

• To Clean the Cabinet - Use a soft dry cloth and clean in the direction of the grain of the wood.

Never use any abrasive cleaners or other substances which may damage the finish on your wood cabinet.

Never use liquid waxes or similar substances, which will build up and dull the finish of your instrument.

• Major Damage to the finish should be referred to a professional cabinet repair facility for restoration.

MIDI Implementation Chart

Function	า	Transmitted	Recognized	Remarks
Basic channel	Default	1		
	Changed	1 – 16	1 – 16	
	Default	×	3	
Mode	Message	×	×	
	Altered	******		
		15 – 113	0 – 127	
Note number	: True voice	******	21 - 108	
Velocity	Note ON	1 – 127	1 – 127	
	Note OFF	×	×	
After touch	Key's	×	×	
,	Channel's	×	×	
Pitch bender		×	0	* 1
	6	×	0	Data entry(MSB) *
	7	×	0	Volume *
	38	×	0	Data entry(LSB) *
	64	0	0	Damper Pedal *
Control change	66	0	Ö	Sostenuto Pedal *
	67	0	0	Soft Pedal *
	96	×	0	Data increment *
	97	×	0	Data decrement *
	100	×	Ö	LSB *
	101	×	0	MSB *
Program change		0 – 127	0 – 11	*4
<u>.</u> .	: True #	******	0 - 11	
System exclusive		0	0	Device Inquiry Sequence Data Dump
	: Song pos	×	×	<u> </u>
System common	: Song sel	.×	×	
	: Tune	×	×	
System Realtime	: Clock	×	×	
	: Commands	×	×	
Aux Messages	: Local ON/OFF	×	0	
	: All notes OFF	×	O 123 – 127	
	: Active sensing	0	0	
	: Active sensing : Reset	О ×	O x	

備考 *1 Range will be changed 0-1200 cent by Pitch bend sensitivity of RPC

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

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

○ : Yes × : No

 $^{*\,2}$ Pitch bend sensitivity, Mater fine tune

^{*3} Receive if CONTROL CHANGE set to ENABLE

^{*4} Transmit/receive if PROGRAM CHANGE set to ENABLE

Specifications

Keyboard : 88 keys (A0-C8) with velocity sensitivity

• Voices : Piano 1, Piano 2, Electric Piano 1, Electric Piano 2, Harpsichord,

Vibes, Bass/Guitar/Drums, Strings, Organ 1, Organ 2, Choir, Brass

Polyphony : 32 Note

• Effects : Advanced Surround Sound (Room, Stage, Hall, Echo, Tremolo,

Chorus, Bright, Soft)

• Recorder : Tempo, TRACK1, TRACK2, Metronome, Record, Start, Stop, Reset

Controls : MIDI Transpose, Split, Power, Volume

Pedals : Damper, Soft, Sostenuto

• Power Amplifier : 100w x 1, 50W x 2 channels (Tri-channel, Electronic Crossover)

• Speakers : 12in. x 1, 5in. x 4 (27cm x 1, 11cm x 4)

• Connections : HEADPHONES, AUX IN (L, R), AUX OUT (L, R), MIDI IN-OUT-THRU

Power Supply : Local Voltage — AC, 50/60 Hz

Power Consumption : 585 W

• Color and Gain : Satin Ebony (C-50G) or Cherry French Provincial (C-50FP)

• Dimensions : $57\text{in. (W)} \times 35^{1/2} \text{in. (D)} \times 34^{1/2} \text{in. (H)} (1436^{1/2} \times 894^{1/2} \times 869^{1/2} \text{mm})$

• Weight : 259 lbs. (118 kg)

Accessories : (included) Key Cover, Music Stand, Power Cable

Note: Design and specifications are subject to change without prior notice.

FCC REGULATION WARNING

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

- Reorient the receiving antenna
- Relocate the equipment with respect to the receiver
- Move the equipment away from the receiver
- Plug the equipment into a different outlet so that equipment and receiver are on different branch circuits.

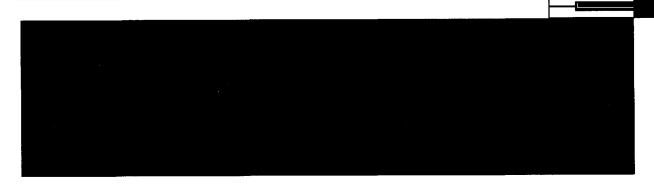
If necessary, the user should consult the dealer or an experienced radio/television technician for additional suggestions. The user may find the following booklet prepared by the Federal Communication Commission helpful: "How to identify and Resolve Radio - TV interference Problems." This booklet is available from the US Government Printing Office, Washington, D.C. 20402, stock No. 004 - 000-0003454.

CANADA		

This apparatus complies with the "Class B" limits for radio noise emissions set out in radio interference regulations.

NOTICE

KORG products are manufactured under strict specifications and voltages required by each country. These products are warranted by the KORG distributor in each country. Any KORG product sold without a warranty card or not carrying a serial number disqualifies the product from the manufacturer's/distributor's warranty and liability. This requirement is for your own protection and safety.





KORG INC.

89 Frost Street, Westbury, New York 11590