

# Roland

# **G-70**

## **MUSIC WORKSTATION**

**OS 2** Version 2 **G70** 1/2



This document contains all information about additions and changes introduced with system versions 2 and 3. Depending on the system version you are currently using, you may only need to read part of this document.

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## OS Version 2

OS version 2.0 of the G-70 introduces the following enhancements and additions. Some explanations in this document need to be supplemented with the information in the Version 1.x owner's manual.

### Playing realistic guitar parts (Guitar mode)

Your G-70 provides a Guitar mode that allows you to play extremely realistic guitar parts via the keyboard. As you will see, this mode relies on a special approach, which is nevertheless very musical and surprisingly logical once you have come to grips with the underlying principle.

When you activate the Guitar mode, the UP1 part acts as main guitar, while the UP2 part is used as additional guitar that doubles the notes of the main guitar part. This means that, while the Guitar mode is active, UP1 and UP2 cannot be used for other melodic purposes. Though, with a little practice, you can also use it in realtime, the Guitar mode will prove invaluable for song and Style recording.

- 1) Simultaneously press the EASY SETTING **[ARR]** and **[PIANO]** buttons.



**Note:** You can also select this page by pressing **[MENU]** button → **[GUITAR MODE]**. In that case, you may need to switch the Guitar mode on using the **[Off/On]** switch icon (see below).

The indicators of these two buttons light and the display changes to:



The **[Off/On]** switch icon allows you to switch the Guitar mode on or off. If you selected this page by pressing EASY SETTING **[ARR]** + **[PIANO]**, it is already set to on.

If you now return to the main page by pressing the **[EXIT]** button, the display changes:



The UPPER1 field below "GUITAR MODE" shows the name of the currently selected guitar sound. You cannot select other guitar sound for UPPER 1 simply by pressing this field: press the "GUITAR MODE" field to jump to the page shown above, then change the settings you don't like. (UPPER2's guitar sound is assigned automatically and can never be changed.)

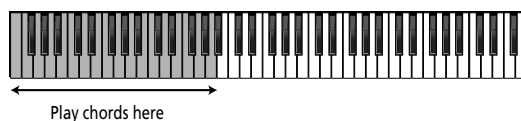


Pressing the ① field on the main page takes you to the GUITAR MODE page. Note that this field can either contain an electric guitar or an acoustic one to indicate the kind of instrument you selected.

This field duplicates the function of the EASY SETTING **[ARR]** + **[PIANO]** buttons. (See also below.)

#### First steps

- 2) Press the **[ELECTRIC]** or **[ACOUSTIC]** switch icon to specify whether you need an electric or an acoustic guitar. Your choice is reflected by the big guitar picture in the upper right part of the display.
- 3) Play a chord in the keyboard area called "CHORD" in the display.

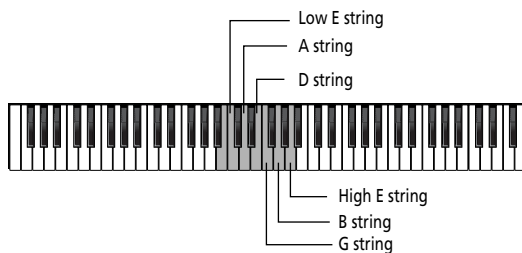


(You can release those keys right away if you like.)

**Note:** The keys in the "CHORD" area (unlike the ones of the "ARPEGGIO" and "STRUMM" areas, see below) also trigger other Keyboard parts you may have switched on. Depending on the Keyboard parts you switch on, those keys may play the MBS, LW2, LW1 (left half) and the UP3 part (right side, in the Upper3 Split area). Even the Arranger's chord recognition remains active.

The notes you play in the "CHORD" area are not played by the G-70's Guitar section. They only specify what you will hear when you...

- (4) Press the first "C" key to the right of the "CHORD" area.



This sounds the note a guitarist would play on the low E string. The key you are pressing now belongs to the "ARPEGGIO" section.

- (5) Now press the "D" to the right of the "C" you used above.

This sounds the note a guitarist would play on the A string.

- (6) Continue with the "E", "F", "G" and "A" keys to sound the remaining guitar notes for the chord you specified.

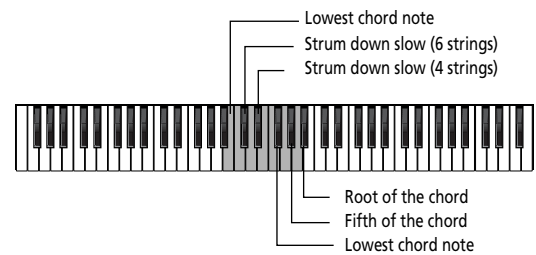
Let us summarize all this: the six keys you have pressed so far are assigned to the virtual guitar strings. This allows you to play guitar arpeggios that use the chord information you supplied in the "CHORD" area. The exact phrasing of your arpeggios depends on the order in which you press the keys.

If you start pressing these "string" keys right after switching on the G-70 (and before specifying a chord), the Guitar mode sounds the basic pitches of the six strings (i.e. E-A-D-G-B-E). As soon as you play a chord in the "CHORD" area, however, the G-70 memorizes and uses it until you play a different chord.

- (7) Play a different chord in the "CHORD" area and again use the "string" keys (in the "ARPEGGIO" area) to sound the constituent notes.

## Additional ARPEGGIO functions

The keys indicated in the previous illustration correspond to the natural behavior of a guitar. But there are other things you can do in the "ARPEGGIO" area (most of these functions involve the black keys of the "ARPEGGIO" area):



- (1) Play a chord in the keyboard area called "CHORD" in the display.

- (2) Press one of the following keys to use the "effect" assigned to it:

- **Lowest chord note (B3 & F#4)**—These keys allow you to sound the lowest note of the chords you play in the "CHORD" area. Here's an example: if you play a "C" chord using the C-E-G keys, this function sounds a C. If you play that same chord using G-C-E, this function sounds a G.
- **Strum down slow (6 strings) (C#4)**—This key causes all six strings to sound more or less at the same time. Later on, you will discover there is also a "fast" variety where all strings are hit almost simultaneously. "Down", by the way, means that the simulated plectrum (or thumb/finger) moves from the upper part of the guitar (the low E string) towards the floor.
- **Strum down slow (4 strings) (E♭4)**—This is similar to the above, except that only four notes are played.
- **Fifth of the chord (A♭4)**—This key plays the fifth of the last chord you specified (the G of a "C" chord, for example). Consider combining it with the next function for popular guitar licks based on the alternation between the root and the fifth. (You can also play them together, of course.)
- **Root of the chord (B♭4)**—Unlike the B3 or the F#4, this key always sounds the root note of the last chord you specified, i.e. a C for a "C" chord, an E for an "E" chord, etc.

## Leaving the G-70's Guitar mode

To leave the Guitar mode, press any EASY SETTING (**ARR**, **ORGAN** or **PIANO**) or KBD MODE button (**SPLIT** or **WHOLE**), or the **Off/On** switch icon on the GUITAR MODE page (to select "Off").

Alternatively, you can select a User Program that doesn't use the Guitar mode.

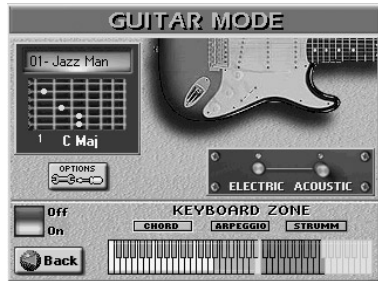
## Selecting guitar sounds

Now that you know how to use some of the Guitar functions, let's try these techniques with different sounds. Additional playing techniques are discussed under "Using the available STRUMM techniques" on p. 4.

- Simultaneously press the EASY SETTING [ARR] and [PIANO] buttons.

**Note:** You can also select this page by pressing [MENU] button → [GUITAR MODE]. In that case, you may need to switch the Guitar mode on using the [Off/On] switch icon (see below).

The indicators of these two buttons light and the display changes to:



The [Off/On] switch icon allows you to switch the Guitar mode on or off. If you selected this page by pressing EASY SETTING [ARR] + [PIANO], it is already set to on.

- Press the [ELECTRIC] or [ACOUSTIC] switch icon to specify whether you need an electric or an acoustic guitar.

This is an important choice to make, because it determines which guitar sounds can be selected (electric or acoustic ones).

- Select the desired sound (see the upper left corner) with the [DATA/ENTRY] dial or the [DEC]/[INC] buttons.

The possibilities are:

ELECTRIC	ACOUSTIC
01: Jazz Man	01: V Nylon
02: Open Hard	02: V Steel 2
03: O.H. DstFX	03: V Steel 3
04: Open Hard2	04: V Steel 4
05: O.H.2 OvdFX	05: V Steel 5
06: V Jazz Gtr	06: V 2 Guitars
07: V Cln Half	07: V Nyl+Steel
08: V Dist. 3	08: V Nyl+Stee2
09: V Warm Drv	
10: V Power 3	
11: Dist Guitar	

### About the chord indications

The GUITAR MODE page contains a "window" that shows you how the chords you play on the keyboard are transformed into guitar chords. The small numbers refer to the lowest fret being used. An "x" means that the string in question doesn't sound (guitarists sometimes use only four or three strings for their chords). And finally: the strings are shown from high E (top) to low E (bottom) – that's how guitar tablatures are usually printed. The guitar neck has therefore been turned upside down.

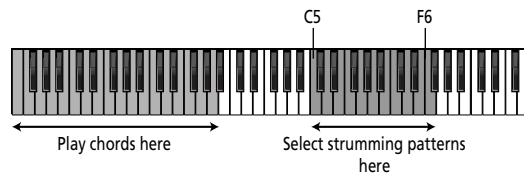


### Using the available STRUMM techniques

While the "ARPEGGIO" area essentially provides functions that allow you to "compose" your own guitar parts in realtime, the "STRUMM" area contains a series of presets for various strumming techniques. "Strum-

ming", as you may know, means that all guitar strings are played more or less simultaneously using a plectrum or one's fingers.

All functions discussed below use the chords you specify in the "CHORD" area (see above). Here are the keys that make up the "STRUMM" section:



The keys to the right of the "STRUMM" area can be used to play the UP3 part. This allows you to alternate between a guitar part and another instrument. (The LW1, LW2, and MBS parts can always be played via the "CHORD" area. The only thing you need to do is to switch them on.)

**Note:** As stated earlier, UP1 and UP2 are not available in Guitar mode, because they are used as guitar parts.

**Note:** The G-70's Arranger can also be used and controlled while Guitar mode is active, so that the chords you play with your left hand are used both by the G-70's Arranger and its Guitar mode functionality.

- Select the required guitar type (ELECTRIC or ACOUSTIC) and the desired sound. See "Selecting guitar sounds".
- Play a chord in the keyboard area called "CHORD" in the display.
- Press one of the following keys to specify how your virtual guitar should be played.

The lowest "STRUMM" key is called "C5", the black key next to it "C#5", etc.

Some of the keys mentioned below produce two effects: one when you press ("⇩") them, another when you release ("⇧") them. Entries without those symbols are "one-way" and therefore only trigger an effect when you press them.

- Down fast (C5)—This key causes all six strings to sound at the same time. This is the fast version of the strumming pattern mentioned earlier. (The slow version can also be played using the F#5 key.)
- ⇩ Down fast/ ⇧ up fast (C#5)—Pressing this key triggers a fast downward strum. "Down" means that the simulated plectrum (or thumb/finger) moves from the lowest to the highest string (i.e. towards the lower part of the guitar). Releasing this key will trigger an upward strum (in the opposite direction).
- Up fast (D5)—This key causes all six strings to sound at the same time, this time from the highest to the lowest string.
- ⇩ Down fast mute/ ⇧ up fast (E♭5)—Here is another downward strum that is muted almost instantly when you press this key. Guitarists achieve this effect by putting their hand on all strings. When you release this key, your virtual guitar plays an upward strum, which is not muted.
- ⇩ Down fast/ ⇧ up fast mute (E5)—This is the opposite of the previous pattern: the upward strum is muted, while the downward is not.

- **Down fast mute (F5)**—This key triggers a downward strum that is muted almost instantly.
- **Down slow (F#5)**—This key yields the same effect as the C#4 (in the "ARPEGGIO" area).
- **Down fast mute + knock (G5)**—Here is a more elaborate technique, especially suited for acoustic guitars: a downward strum that is muted almost instantly and accompanied by a "knocking" sound.
- **Up slow (Ab5)**—This is a slow upward strum.
- **Down slow mute (A5)**—Here's a slightly slower downward strum that is muted.
- **Down fast 4/ up fast mute 4 (Bb5)**—Here again is a two-way technique. This one, however, only uses the highest 4 strings.
- **Power chords 3 (B5)**—This pattern is intended for electric guitar sounds, usually also with some distortion. Only the lowest 3 strings are "played".
- **Down fast 4 (C6)**—Here's another downward strum that only uses the highest 4 strings.
- **Down fast 4/ up fast 4 (C#6)**—Again a combined strumming pattern. Here, too, only the highest 4 strings are used.
- **Up fast 4 (D6)**—An upward strum based on 4 strings.
- **Down fast mute 4/ up fast 4 (Eb6)**—Again 4 simulated strings that are strummed in two directions. The downward strum is muted.
- **Down fast 4/ up fast mute 4 (E6)**—This is the opposite of the previous pattern: here, the fast upward strum is muted.
- **Down fast mute (F6)**—And finally a "one-way" pattern that produces a fast downward strum, which is muted.

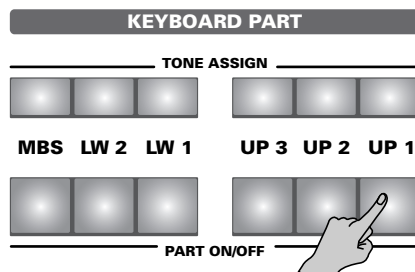
To leave the Guitar mode, press any EASY SETTING (**ARR**, **ORGAN** or **PIANO**) or KBD MODE button (**SPLIT** or **WHOLE**), or the **Off/On** switch icon on the GUITAR MODE page (to select "Off").

Alternatively, you can select a User Program that doesn't use the Guitar mode.

### Playing question and answer phrases

It is also possible to temporarily "remove" the Guitar function from the keyboard and to play the UP3 in the entire right half (i.e. to temporarily deactivate the ARPEGGIO and STRUMM areas). After some practice, this should allow you to alternate between a guitar and another melodic instrument part.

- (1) Use the PART ON/OFF buttons to switch on the part you want to play instead of the Guitar section. UP3 would be an obvious choice.
- (2) While the Guitar mode is active, switch off the PART ON/OFF **UP1** button.



The EASY SETTING **ARR** and **PIANO** indicators flash to signal that the Guitar mode is being bypassed.

- (3) Play on the keyboard.  
Now, the UP3 part sounds (UP1 and UP2 are not available).
- (4) Switch on the PART ON/OFF **UP1** button to restore the G-70's Guitar mode and play the next guitar bit.

## Guitar Mode Options

There are additional functions you can set to fine-tune your virtual guitar's behavior. Using the DOUBLING section, you can even add a second guitar sound.

- (1) On the "GUITAR MODE" page, press the **[OPTIONS]** field.



The display changes to:



- (2) Press the switch icon of the parameter you want to switch on or off. Use the **[DATA/ENTRY]** dial (or **[DEC]/[INC]** buttons) to set the STEREO WIDTH parameter.

Here is what the parameters mean and do:

- **RETRIGGER**—This parameter allows you to specify whether the arpeggio notes of the key(s) you are pressing in the "ARPEGGIO" or "STRUMM" area are replayed again when you play another chord in the "CHORD" area. This function is on by default.
- **CHORD OFF MUTING**—Switch this function on when you want to mute the virtual guitar strings by releasing all keys in the "CHORD" area. That way, your left hand can be used for occasional "mute" instances whose effect is similar to the one obtained with any of the "mute" patterns in the "STRUMM" area.
- **"V" NOISES**—Guitar parts usually also contain gentle squeaking and sliding noises. Use this function to add such noises to your virtual guitar parts (or to switch them off if you don't like them).
- **ADAPT CHORD**—Switch this parameter on if your virtual guitar should adapt its chord voicings to the inversions you play in the "CHORD" area. As you know, each chord can be played in a variety of ways on a keyboard and a guitar. Though the Guitar mode always voices its chord in a typical guitar fashion (even when this parameter is off), you may need even more flexibility than this basic system can provide. In that case, switch on this parameter and try out different inversions to discover how that affects your guitar.
- **AUTO SUSTAIN**—When this function is on (default setting), all guitar notes you trigger using the "ARPEGGIO" keys have a longer decay. If you switch it off, the notes are a lot shorter.

- **HOLD PEDAL**—This function only works if you connect an optional DP-2, DP-6, or BOSS FS-5U footswitch to the HOLD FOOTSWITCH socket. The pedal's behavior depends on whether **[AUTO SUSTAIN]** is on or off. When **[AUTO SUSTAIN]** is on, while **[HOLD PEDAL]** is also on, pressing the Hold pedal temporarily bypasses the **[AUTO SUSTAIN]** setting, and thus causes the guitar notes to have a short decay.

If **[AUTO SUSTAIN]** is off, while **[HOLD PEDAL]** is on, pressing the Hold pedal temporarily produces a normal Hold/damper effect.

**Note:** This Hold function is added to the one that allows you to hold notes played by the active Keyboard parts (MBS, LW2, LW1 and/or UP3), if they have been assigned to that footswitch.

- **DOUBLING**—This section allows you to add a second guitar to the main guitar part. That added guitar uses the same sound as your main guitar. The purpose of this added guitar is to create the impression that the guitar part is played by two musicians.
- **STEREO WIDTH**—(0~50) This parameter allows you to specify the distance between the two guitars in the stereo sound field. The higher the value, the further they are panned to the left and right sides respectively.

- (3) Press the **[Back]** field to return to the "GUITAR MODE" page, or the **[EXIT]** button to return to the main page.

**Note:** All GUITAR MODE settings can be written to a User Program and recalled at a later stage.

## Style Converter

The G-70's Style Converter is an easy and intuitive tool for creating your own Music Styles based on one of your own songs or a Standard MIDI File created by someone else. In either case, it is enough to play back the Standard MIDI File once to transfer its data into the G-70's song RAM memory where you can use the Style Converter. You may want to edit the song before converting parts of it into a Music Style.

### General considerations

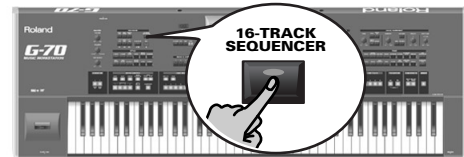
Here are a few guidelines for converting song parts to a Music Style:

- The Music Style created using the Style Converter can be used in Arranger mode (not in 16-track Sequencer mode).
- Music Styles are accompaniment patterns. If the new Style should be generally usable (i.e. for any song of a given genre), try avoid chord changes in the "basic" patterns (MAIN [1]~[4]). Remember that you can transpose your Styles in realtime by playing different chords in the chord recognition area. Also, it is usually wiser not to include the melody in your conversion.
- Try to isolate the passages and parts that are really typical of the song.
- Transitions, rolls, etc., should be converted to Fill-Ins. The intro should be converted to an Intro pattern.
- For a really professional result, you will also have to take advantage of the G-70's Style Composer to ensure that your new Style also "works" for minor and seventh chords.
- Though pattern length (and memory capacity) is no issue, try to work in small but meaningful units. Here's an example: most songs rely on a structure based on 4-measure blocks. Converting 6 measures is thus a bit odd (though perfectly possible).
- Prepare a simple pattern for MAIN [1] and increasingly complex accompaniments for the remaining patterns.
- Always set the correct KEY (page 9). Only then will the Style really work as expected when used with the G-70's Arranger.
- Your new Style resides in the G-70 Style RAM memory. Do not forget to save it *before selecting* another Style (in Arranger mode) or switching off the G-70.

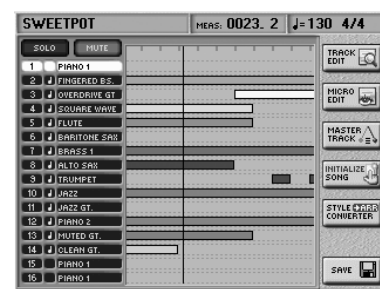
Commercially available Standard MIDI Files are protected by a copyright. Please note that the Style Converter should only be used to create Music Styles for private use. Roland assumes no responsibility for copyright infringements that may result from the use of the Style Converter.

### Using the Style Converter

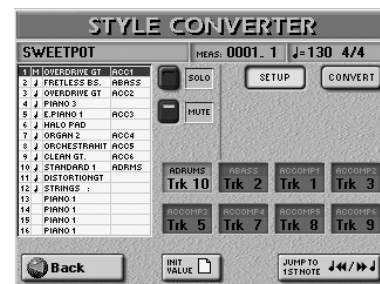
- (1) Select and load a (different) song.  
This is not necessary if you want to use the song you have just recorded or played back.  
In any case, you should listen to it and try to isolate the eight tracks whose parts should be included in your new Music Style.
- (2) Press the RECORDER [16-TRACK SEQUENCER] button.



The display changes to:



- (3) Press the [STYLE CONVERTER] field in the right column.



- (4) You may also have to press the [SETUP] button icon to select the page shown above (if "CONVERT" is currently active).

This page allows you to select the song tracks that should become Style tracks. Remember that a song may contain up to 16 tracks, while a Music Style "only" provides eight.

The default assignments of song tracks to the Style tracks (see the illustration above, last column in the list) are made automatically. Though based on common sense, they may not yield the desired accompaniment pattern. As a rule, you should always listen carefully.

- (5) To correct one or several of the default assignments, proceed as follows:
  - Press one of the green fields to select the Style track. Those are the tracks that make up your Music style to be.
  - Next, use the [DATA/ENTRY] dial or the [DEC]/[INC] buttons to select a song track in the list to the left.

**Note:** If you assign several song tracks to the same Style track, a bullet ("●") appears next to the Style track name in the table to indicate that the Style track in question is already assigned to another song track. (Though this is perfectly possible, the result is usually not convincing.)

If necessary, press the **[INIT VALUE]** field to return to the default assignments if that produces the best result after all.

### Auditioning the tracks

Press the **[Jump to 1st note]** field to jump to the first note of the selected song track (the one that appears on a blue background). Playback starts automatically from that point and you will hear all song tracks. Press the **RECORDER [PLAY/STOP ▶/■]** button to stop playback (or to start it again).

**Note:** If the selected track contains no data at all, playback is started from the very first song measure.

### Muting tracks

Sometimes, it may be necessary to mute certain parts so as to concentrate on what the other tracks do, and to decide which tracks should be converted into a Music Style. To do so, press the **[MUTE]** field and then the lines of the song tracks you don't want to hear. Such tracks are flagged with an "M".

Press the **[MUTE]** field again to switch off the function of the same name.

### Solo

To listen to one track in isolation, press the **[SOLO]** field and the field of the track you want to solo, then start playback. This mutes all other tracks, while the selected track is flagged with an "S".

Press the **[SOLO]** field again to switch off the function of the same name.

- Press the **[CONVERT]** field to jump to the following page.



Here, you can listen to the selected tracks, specify which excerpt should be extracted and set the patterns that should contain the selected data. The most logical order for proceeding is as follows:

- Press the **RECORDER [TOP ◀]** button, followed by **[PLAY/STOP ▶/■]** to start song playback. **[FWD]** and **[BWD]** are also available for rewinding and fast-forwarding.
- While listening to the song, press the **[MARK A]** field at the beginning of first measure to be converted, and **[MARK B]** when the G-70 reaches the last measure you need.

Alternatively, you can stop playback, press the **FROM [A]** or **[B]** "display" field and enter the measure number with the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons.

- Stop playback by pressing **[PLAY/STOP ▶/■]**.
- Switch on the **[LOOP]** button icon.

This function allows you to listen to the selected excerpt (between **[A]** and **[B]**) repeatedly.

That way, you can check whether the last notes of your pattern-to-be allow for a smooth transition to other Music Style patterns, or sound natural when the pattern is repeated. Sometimes, quantizing the last few notes of an excerpt may be helpful to avoid including notes that were played a little ahead of the beat (and therefore sound on the last beat you convert).

- Press the **RECORDER [PLAY/STOP ▶/■]** button to start playback. The selected passage is repeated over and over until you stop playback.
- If necessary, use the **[MUTE]** and **[SOLO]** fields to temporarily switch off or isolate certain tracks. This is only for checking purposes. The on/off status does not affect the selection that will be converted.

### Initializing the Style RAM memory

The **[INITIALIZE STYLE]** field on this page is usually used only once: before converting the first song tracks. If you don't use this field, the tracks you convert are added to the Style data already present in the G-70's Style RAM area. If you need to start from scratch, however (to create an entirely new Style)...

- Press the **[INITIALIZE STYLE]** field.



- Press the **[TEMPO]** and use the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons to enter the desired value.
- Press the two **TIME SIGNATURE** fields (one after the other) and use the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons to enter the desired value. **Note:** This is your first and last chance to specify the new Style's time signature. The only way you can do this is by initializing the Style RAM area. So be sure to set this value before your very first conversion. (The Style's time signature can also be changed using the Style Composer, however, but that forces you to change modes.)
- After setting everything to your liking, press the **[EXECUTE]** field to initialize the Style RAM area. (Press **[CLOSE]** to leave this page without initializing the data in RAM.)

This takes you back to the "CONVERT" page:



(13) Now select the destination pattern, i.e. specify whether the selected excerpt should become a MAIN pattern, an Intro, etc.

(14) Press the available "display" fields and use the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons to enter the desired value.

The parameters discussed below can be set for each track and pattern individually. Though flexible, this system also means that you need to be careful so as to achieve usable results.

- **Key**—(C, C#, D, Eb, F, F#, G, Ab, A, Bb, B) Use this parameter to tell your G-70 what key the track (or tracks) is (or are) in. Specifying the right key before converting the data is crucial for realtime use of a pattern. The chord recognition system of the Arranger is indeed based on the assumption that all patterns are in the key of C. Thus, whenever you play a C (in INTELLIGENT mode) or a C chord in the chord recognition area, the G-70 uses the original notes of the pattern (no realtime transposition). If that pattern is in F# and if you forgot to tell the G-70 that it is, F# is what you will hear when you play a C or C chord.

**Note:** There is no need to specify the key for ADR tracks.

- **Tempo (20~250)**—Allows you to specify the default tempo of the Music Style.
- **Track (ADrum, ABass, ACC1~6, ALL)**—This is where you can specify the tracks that should be extracted and turned into a Music Style phrase. In most instances, you will probably select "ALL". You could, however, also extract each track separately.
- **Mode**—Allows you to select the mode of your pattern: "Major" (major), "m" (minor) or "7th" (seventh). Choose the mode that matches the chord being used in the excerpt. You can also decide to use the same phrase for all three modes. The G-70 then attempts to transform them in a musically useful way for the chords you play in realtime. By selecting an option indicated by "=", you create several patterns at once.
- **Division**—Allows you to specify the pattern type that should be created: Main 1, Main 2, Main 3, Main 4, Main ALL, Fill Up1, Fill Up2, Fill Up3, Fill Up ALL, Fill Dw1, Fill Dw 2, Fill Dw 3, Fill Dw ALL, Intro 1, Intro 2, Intro 3, Intro 4, Intro ALL, End 1, End 2, End 3, End 4 or Ending ALL.

## ■ EXECUTE

(15) After setting everything to your liking, press this field to launch the conversion.

If you don't want to convert the Standard MIDI File phrases into a Music Style, press the **[Back]** field to return to the 16-track Sequencer's main page.

(16) Now save your Music Style:

- Press the **[DISK & MEDIA]** button.



The display changes to:



- Press **[SAVE]**, followed by **[STYLE]**.



This page allows you to save the current Style to the internal memory, a memory card or a floppy disk.

- Press the **[INTERNAL MEMORY]**, **[EXTERNAL MEMORY]**, or **[FLOPPY]** field to select the area where you want to save the Music Style.
- Enter the name for the file.  
If necessary, you can also supply the required COUNTRY and GENRE information for use with the STYLE FINDER function.

**Note:** The G-70 supports both upper- and lower-case letters for file names. Choose whichever is more convenient (or clearer).

(17) Press the **[EXECUTE]** field to save the data.

If the selected memory area already contains a Music Style of that name, you are asked whether it is OK to overwrite it.



- Press the **[YES]** field to overwrite the file. This replaces the Music Style in question with the new version.
  - Press the **[NO]** field to return to the SAVE STYLE page, change the name, then press **[EXECUTE]** again.
- (18) Press the **[EXIT]** button to return to the main page.



## Recording Harmonist and Guitar parts (16-track Sequencer)

Several new functions have been added to the 16-track Sequencer environment, the most important being the possibility to record Vocal Harmonist and Guitar-mode data.

- (1) Press the **RECORDER [16 TRK SEQUENCER]** button.
- (2) Press the **[INITIALIZE SONG]** field.  
The display changes to:



### ■ Assigning the Vocal Harmonist to track 16 by initializing the song RAM memory

The **[VOCAL HARMONIST... ON TRACK 16]** field allows you to decide whether or not the Vocal Harmonist's settings should be used in your new song. Switch this button icon on if you want to assign the Vocal Harmonist to track 16 (in which case track 16 can no longer be used as "regular" track). Otherwise, leave this parameter in the "Off" position.

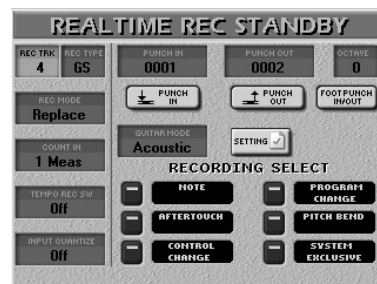
To record changes to the Vocal Harmonist (like switching **[ENSEMBLE]** on/off), and/or the notes for the **AUTO PITCH** part, the **VOCODER**, etc., select track 16, start recording and do everything you normally do when you operate the Vocal Harmonist in real time.

### Preparations

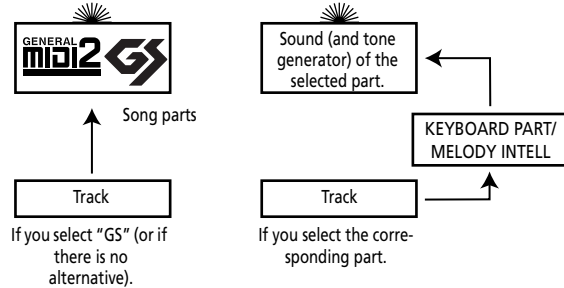
- (3) Press the **RECORDER [REC ●]** button.



The display changes to:



- (4) Press the **[REC TRK]** field and use the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons to select the track you want to record to.
- (5) Press the **[REC TYPE]** field and use the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons to specify how the track should behave (some are always "GS tracks"):



Track	REC TYPE
1~3	GS (cannot be changed)
4	GS*, UP1**
5	GS (cannot be changed)
6	GS*, UP2
7~10	GS (cannot be changed)
11	GS*, LW1**
12	GS*, MBS**
13	GS*, UP3**
14	GS*, LW2**
15	GS*, MELODY INTELL**
16	GS or "VH" (see below)

[\*] The track uses a "normal" sound (that is not produced by the HARMONIC BARS section). This can be an internal sound or a sound of the SRX-series expansion board you installed.

[\*\*] The track uses the same sound as the Keyboard part it is linked to. In the case of the UP1, LW1 and MBS parts, this can also be the corresponding Harmonic Bar part. The important thing to remember is that whenever you assign a different sound to the connected Keyboard part, the track in question automatically switches to that sound as well.

- **VH**—Sets "REC TRK" to "16" and allows you to record setting changes (including Pitch Bend) as well as the notes used for generating Vocal Harmonist voicings. This would allow you to "automate" the Vocal Harmonist's behavior.

**Note:** Your singing is not recorded (because the sequencer only handles MIDI data).

- (6) To record a guitar part onto the selected track (not available for track 10):
  - Press the **[GUITAR MODE]** "display" and use the **[DATA/ENTRY]** dial to select "Acoustic" or "Electric". (Select "Off" if you want to use the track for something else.)
  - Press the **[SETTINGS]** field to jump to the GUITAR MODE page and set up your "guitar". See page 2 for details.
  - Press the **[EXIT]** button to return to the REALTIME REC STANDBY page.
  - Skip to step (8).

**Note:** The "DOUBLING" function (Guitar Mode Options) is not available here, because only one track can be recorded at any one time.

- (7) Assign the desired sound to the recording track you selected.
 

You can play on the keyboard to check whether the sound matches the mood of the part you wish to record.

You can select sounds of an SRX-series expansion board for any track you like. Some boards contain loops (or grooves) whose tempo is automatically synchronized to the song tempo.
- (8) Specify how the data will be added to the track during recording (**REC MODE**):  
(See the Owner's Manual for the rest of the procedure.)

## Melody Intelligence

This function has become more flexible:

Selecting a Harmony Type also means that the G-70 automatically assigns a suitable sound to the MELODY INTELL part (e.g. a trumpet and sax sounds for *Big Band*, etc.). More specifically, the following sounds are added to the UP1 part (which also plays certain "intelligent" melody notes):

Type	UP1 sound	MEL INT sound
DUET	Trumpet	Brass 1
ORGAN	Chorus Or	Chorus Or
COMBO	Clarinet	Trombone
STRINGS	Strings	St Slow Str
CHOIR	St. Choir Aahs	St. Choir Aahs
BLOCK	Vibraphone w	Piano 1w
BIG BAND	Trumpet	St.Tenor Sax
COUNTRY	Jazz Gt.	JC Chorus Gt.
TRADITIONAL	The Grand X	—
BROADWAY	Celesta	Theater Org.
GOSPEL	Trem. Organ	St.Choir Aahs
ROMANCE	Strings	Nylon StrGt
LATIN	The Grand X	—
COUNTRY GUITAR	Jazz Gt.	Nylon StrGt
COUNTRY BALLAD	The Grand X	—
WALTZ ORGAN	Theater Org.	Trem.Organ
OCTAVE TYPE 1	The Grand X	—
OCTAVE TYPE 2	The Grand X	—

If a second sound is available (this depends on the selected TYPE), the display looks as follows:



- (9) If the desired option is not displayed, use the [PAGE 1]~[PAGE 3] fields to select another page.  
**Note:** For "Traditional", "Latin", "CntryBallad", "OctaveType1" and "OctaveType2", only the UP1 part is used. All other Melody Intelligence types use both the UP1 and the MELODY INTELL part, however.

As shown in the table above, selecting a different TYPE also means that the sound assigned to the UP1 part changes. Most TYPES add a second sound to it (called "2ND TONE").

- (10) Press the blue [2ND TONE] field and use the G-70's standard procedure to select a different sound for the additional harmony notes.

**Note:** This function is not available for TYPES that provide no ("—") MELODY INTELL sound.

**Note:** While the [MELODY INTELL] button on the front panel is off, the 2ND TONE name appears on a gray background (if available). In this state, you cannot select a different sound. Switch on the [MELODY INTELL] button (and the function of the same name) if you need to select another sound for 2ND TONE.

**Note:** All MELODY INTELL settings can be written to a User Program and recalled at a later stage.

## Linking MELODY INTELL type selection to the Styles (Style Melody Intell Link)

By default, the G-70 automatically loads the MELODY INTELL type that is suited for the Styles you select. If you don't need this automatic selection, here is how to switch it off:

- (1) Press the [MENU] button.



The display changes to:



- (2) Press the [UTILITY], then the [GLOBAL] field.



- (3) Press the [STYLE MELODY INTELL LINK] field to switch it off. If it is on, the G-70 assigns a suitable MELODY INTELLIGENCE type to each Style you select.  
(4) Press the [EXIT] button to return to the main page.

## Using the Style Cover function

A new field has been added to most pages that has the following function:



### Freeze Data

Press this field to "commit" your orchestration changes and change them to MIDI messages the Style Composer can read. Changes you don't commit are ignored by the Style Composer. Note that "freezing" data is only necessary if you intend to edit a Style using the Style Composer, or to ensure that the settings can no longer be modified by accident.

## Volume and status of the Style parts

When you press the **STYLE** button below the display, the following page appears:



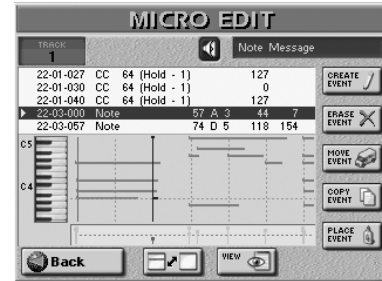
- Start Arranger playback (don't forget to select the desired pattern), then press the **SOLO** field of the Style part you want to listen to in isolation. Only one Style part can be soloed. Pressing another **SOLO** field causes the corresponding part to be played back in isolation. This setting cannot be saved: it is merely meant to help you find the part whose volume you want to change or that you want to switch off (see below).

**Note:** If the Solo function is on while you save a User Program, all tracks except the soloed one will be set to off, so that only the soloed track will be audible when you recall the User Program.

## Editing song data using Microscope Edit

### ■ Graphic representation of your data (piano roll)

To get a better idea of where your data are located and how they are distributed, press the field. The display then changes to:



Except for a (perhaps) clearer representation of the data on the selected track, all other operations are the same as in standard view. Press again to see more values again.

### ■ About the "Note" messages

After selecting the Gate Time entry, pressing the **DATA/ENTRY** dial calls up the following pop-up:



Here, you can either set the required length as a CPT value (♩ = 120CPT) or use the note icons to avoid lengthy calculations. The maximum duration a note event can have is 65,535 clocks.

### ■ CREATE EVENT

Press this button icon to add a new event to the selected track. The following pop-up appears:



### Adding notes

If you press the **[NOTE]** field, the display changes to:



This pop-up window allows you to enter up to 10 notes for each position (see the **[BAR]**, **[BEAT]**, **[CPT]** fields). The velocity values of the keys you press are also adopted.

- To enter chords: press and hold the key of at least one constituent note, then press the remaining keys. Any key you press after releasing the keys of notes already entered in the "table" replaces the "old" notes.
- Press one of the note icons to specify the duration of the note(s) shown in the "table". This is possible both before and after playing the required note(s) on the keyboard.
- Press the **[EXECUTE]** field to confirm your settings and add the new note (or chord).

## Song and Style Makeup Tools

Changes made to a song or Style using the Makeup Tools can now be "computed" into that file and therefore become "regular" song or Style data:

### Before saving your settings

Before saving your "made-up" song or Style to the internal memory, a card or a floppy disk, you can (but you don't have to) "commit" your changes, thereby turning them into "regular" song or Style data. (MAKEUP TOOLS settings are SysEx data only the G-70 understands.)

This may come in handy for two reasons:

- To be able to edit the "final" version of your song or Style with the 16-track Sequencer, Style Converter or Style Composer. Those functions ignore the "cosmetic" SysEx data you add using the MAKEUP TOOLS.
- To play back your new song version on another sequencer or your computer. (The Styles can only be read by the G-70 anyway.)

To commit your changes, press the **[FREEZE DATA]** field on any of the pages discussed so far:



The display responds with "Operation Complete" when the data have been converted. **Careful!** this operation cannot be undone.

**Note:** This operation is unnecessary for files you only want to use with the G-70.

## Recording Styles from scratch

The G-70's Guitar mode also allows you to record guitar parts for your Music Styles:

### Getting ready for the first track

#### Recording a guitar part

To record a guitar part onto the selected track (only available for the Accomp tracks):

- Press the **[GUITAR MODE]** "display" and use the **[DATA/ENTRY]** dial to select "Acoustic" or "Electric". (Select "Off" if you want to use the track for something else.)
- Press the **[SETTINGS]** field to jump to the GUITAR MODE page and set up your "guitar". See page 2 for details.
- Press the **[EXIT]** button to return to the STL COMPOSER REC STANDBY page.  
**Note:** The "DOUBLING" function (Guitar Mode Options) is not available here, because only one track can be recorded at any one time.

## Style Track Edit functions

This section has been expanded:

#### GLOBAL CHANGE



#### ■ INC/DEC

Use these fields to increase or decrease the existing values for the entire selected track(s).

- **Alteration Mode (Nearest, Degree, ---)**—This message type is only available for melodic Style tracks (i.e. not for ADrums or ABass tracks). Style tracks you only just recorded do not contain it. It allows you to use a revolutionary system for adapting the recorded notes to a more natural behavior (also known as "voicing"). There are two options:

**Degree:** This setting refers to the "old" system for real-time conversion of track information during Style playback. Based on the fundamentals of the chords you play during Arranger playback, it often leads to odd jumps of certain parts.

**Nearest:** Refers to a new, more musical, system for real-time shifts of the recorded Style notes during Arranger playback.


Select "---" if the selected pattern should ignore this setting.

**Note:** This parameter is *not* available for: ADrums and ABass tracks, Intro3 & 4 and End3 & 4 patterns.


## Editing individual Style events (Style Micro Edit)

### General notes about STYLE MICRO EDIT

#### ■ Graphic representation of your data (piano roll)


To get a better idea of where your data are located and how they are distributed, press the  field. The display then changes to:



Except for a (perhaps) clearer representation of the data on the selected track, all other operations are the same as in standard view. Press  again to see more values again.

### Editing events

#### ■ About the "Note" messages

After selecting a Gate Time entry, pressing the  dial calls up the following pop-up:



Here, you can either set the required length as a CPT value (♩ = 120CPT) or use the note fields to avoid lengthy calculations. Use the numeric pad to enter

the desired duration. Drum parts usually use the Gate Time value "1" for all notes. Increasing it to "20", for example, has no audible effect on the sound durations. The maximum duration a note event can have is 99,999 clocks, which corresponds to roughly 208 bars.

### About "Alteration Mode" messages

This message type is only available for melodic Style tracks (i.e. not for ADrums or ABass tracks) and needs to be inserted by hand (using CREATE EVENT). Style tracks you only just recorded do not contain it.

### Other edit operations

#### ■ CREATE EVENT




Press this button icon to add a new event to the selected track. The following pop-up appears:




### Adding notes

If you press the  field, the display changes to:



This pop-up window allows you to enter up to 10 notes for each position (see the , ,  fields). The velocity values of the keys you press are also adopted.

- To enter chords: press and hold the key of at least one constituent note, then press the remaining keys. Any key you press after releasing the keys of notes already entered in the "table" replaces the "old" notes.
- Press one of the note icons to specify the duration of the note(s) shown in the "table". This is possible both before and after playing the required note(s) on the keyboard.
- Press the  field to confirm your settings and add the new note(s).

## Disk/Media functions

### Copying User Program sets to floppy disk

It is now also possible to copy User Program sets to floppy disk (in addition to the internal memory and a memory card). This applies to the "Copy" function in Disk/Media mode.

Other changes to this environment are:

### Delete

Use these functions to delete the selected User Program Set, MIDI Set "set", song or Music Style from the internal memory, a memory card or floppy disk.

- (1) If available and necessary, use the sorting functions and/or the Finder.

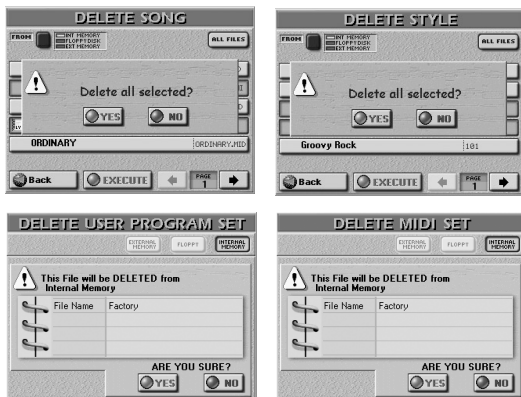
These functions are only available for songs and Styles – and only if you select **[INTERNAL MEMORY]** or **[EXTERNAL MEMORY]**.

If you like, you can select several songs or Styles for deletion by pressing the corresponding lines. Use the **PAGE** fields to change pages.

To delete all songs or Styles on the selected media, press the **[ALL FILES]** field. This disposes of all files on all pages.

- (2) Press the field of the file you want to delete.
- (3) Press the **[EXECUTE]** field.

The display changes to:



If you selected the DELETE page by accident, press **[NO]**. This takes you back to the previously selected page.

- (4) Check again whether you really selected the file you wanted to delete (if possible), then press the **[YES]** field to delete the selected file.

## MIDI

The transmit and receive channels of the Keyboard parts are set as follows:

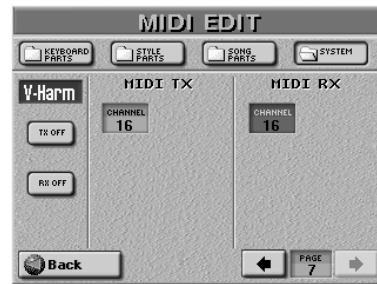
Keyboard part	Recorder track
UP1	4
UP2	6
UP3	13
LW1	11
LW2	14
MBS	12
MELODY INT	15
VOCAL HARMONIST	16

**Note:** The VOCAL HARMONIST only transmits and receives setting changes and MIDI note messages. The audio signals it receives and generates are not converted into pitch information.

### MIDI System parameters

#### V-Harm parameters

The V-HARM parameters allow you to specify whether or not the Vocal Harmonist should send and/or receive MIDI messages. If you need this, be sure to also set the correct MIDI channel.



#### ■ MIDI TX

- CHANNEL—Use this parameter to assign a MIDI transmit channel to the Vocal Harmonist part (1~16). If you don't want these messages to be transmitted, switch off the **[TX ON/OFF]** field. The Vocal Harmonist sends (and receives) only setting changes and note messages that serve as harmony indications. The note data of your singing are not transmitted or received.

#### ■ MIDI RX

- CHANNEL—Use this parameter to assign a MIDI receive channel to the Vocal Harmonist part (1~16). If you don't want these messages to be received, switch off the **[RX ON/OFF]** field.

## Miscellaneous

### Measure indication in the display

When you press the **INTRO** button...

The Arranger plays the introduction of the currently selected Music Style. The "MEASURE" field on the main page now counts backwards ("-4", "-3", etc.) to indicate the Intro's duration.

When you press the **ENDING** button...

While the Ending phrase is playing, the "MEASURE" field on the main page counts backwards ("-4", "-3", etc.) to indicate the pattern's duration.

### Break Mute function for the ASSIGN SW buttons

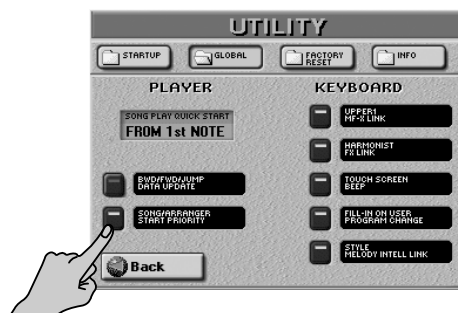
- **Break Mute**—This function can only be accessed via the ASSIGN SW button you assign it to. When you press that button, Arranger playback is muted for the remainder of the current measure. This is great for rock'n'roll songs.

### Scale Tuning for Style parts


On the MENU → TUNING → SCALE TUNE page...

Press the **STYLE PARTS** field if the parts played by the Arranger should be affected by your Scale Tune settings.

### Song/Arranger Start Priority



Normally, when you attempt to start Arranger playback while a song is being played back, the Arranger does not respond. The same is true when you try to start song playback while the Arranger is running. That's because the **SONG/ARRANGER START PRIORITY** function is on and gives priority to the section that is already running. You can, however, switch this system off.

In that case, starting Arranger playback while a song is running will stop the song and launch Style playback. If the Arranger is running while you press **PLAY/STOP** , the song starts and the Arranger stops.

**Note:** This switch does not apply when you record using Arranger backing: there, both sections can work simultaneously.

**Note:** START PRIORITY also applies to situations where you (try to) start Arranger playback using the SYNC **START** function.

### Sounds on an (optional) SRX-series wave expansion board

Some boards contain loops (or grooves) whose tempo is automatically synchronized to the Arranger or song tempo.

## OS Version 3

OS version 3 of the G-70 introduces the following enhancements and additions. Some explanations need to be supplemented with the information in the Version 1.x owner's manual.

### About the G-70's effects

The G-70 contains the following effects processors, not all of which are available for all sections. Please carefully study the following table:

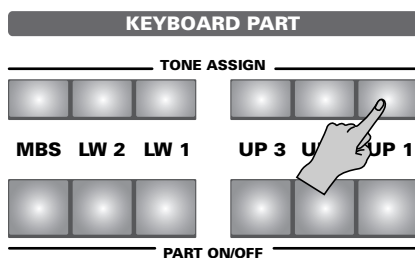
Section	Effects processors	Remarks
Keyboard Effects	Reverb, Chorus	Separate, editable processors.
	MFX	Only for the Keyboard parts.
	EQ	Separate for each Keyboard part
Style/Song Effects	Reverb, Chorus	Shared by these two sections, but separate from Keyboard effects.
	EQ	Separate for each Style/Song instrument and each drum instrument
Mastering Tools	Equalizer, Compressor	Affect all signals transmitted to the MAIN outputs.
Audio Effects	IFX	Affects the signals received via the AUDIO IN sockets.
Harmonic Bars	Overdrive, Vibrato, Rotary Speaker	Exclusive to this section.
VOICE	Reverb, Delay, Compressor, Gate	Talk, Singer, Auto Pitch, Voice FX
HARMONY	Reverb, Delay, Chorus	Vocoder, Small, Ensemble

### Equalizers for the Keyboard parts

The G-70 provides a set of 3-band equalizers that can be set for each Keyboard part individually.

The equalizers can be used to refine the sound image by avoiding unpleasant overlaps in certain frequency ranges. In other words: the equalizers should mainly be used to reduce the level of certain frequencies. Conversely, increasing the level of certain frequencies can be used as an effect.

- Press the TONE ASSIGN button (it must light) of the part whose equalizer you want to set.



- Press the **EFFECTS** button to call up the following page.



- Press the **EQ PART EDIT** field. The display changes to:



If you like, you can still switch parts while this page is displayed. The name of the currently selected Keyboard part is displayed in the upper left corner. The name of the sound assigned to that part appears below it. (You can use the TONE ASSIGN buttons to select a different part if you like.)

- Press the **OFF/ON** button icon to the right of the "display" to switch the equalizer on or off for the selected part. (The **EDIT** field indicates that you can change the parameters on this page. It cannot be switched off.)
- Press the field of the parameter you wish to change.
- Set the desired value with the **DATA/ENTRY** dial or the **DEC/INC** buttons.
  - PART VOLUME**—This parameter duplicates the VOLUME parameter on the mixer page. The reason why it's also available here is that some equalizer settings may lead to rather noticeable level drops or hikes.
  - HI FREQ HZ** (1500, 2000, 3000, 4000, 6000, 8000, 12000)—This parameter allows you to set the cutoff frequency of the high band (this is a shelving filter).
  - HI GAIN DB** (-15~15dB)—Use this parameter to set the level of the selected HI frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.

- **MID FREQ HZ (200~8000Hz)**—This parameter allows you to set the cutoff frequency of the middle band (this is a peaking filter).
- **MID Q (0.5, 1, 2, 4, 8)**—Use this parameter to specify the width of the MID FREQ band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
- **MID GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected MID frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
- **LO FREQ HZ (90, 150, 180, 300, 360, 600)**—This parameter allows you to set the cutoff frequency of the low band (this is a shelving filter).
- **LO GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected LO frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.

- (7) If you like your equalizer settings so much that you also want to use them for other Keyboard parts, proceed as follows:
- Set the EQ parameters to your liking.
  - Press the **[COPY VALUES]** field.
  - Press the **TONE ASSIGN** button of the Keyboard part that should use the same settings.
  - Press the **[PASTE VALUES]** field to assign the equalizer settings to the newly selected part.
- (8) Press the **[Back]** field to return to the previous page, or the **[EXIT]** button to return to the main page.

**Note:** Do not forget to save your settings to a User Program if you want to keep them.

## Using the Makeup Tools

### General procedure

Here's how to access the Song and Style instruments' equalizer. See the owner's manual for the remaining functions.

- (1) Press the **[MAKEUP TOOLS]** button once or twice.



This depends on whether you want to change the settings of the selected song or Style.

- (2) Use the **[←/→]** fields in the lower right corner to select the instrument you want to edit.

## PALETTE

Pressing the **[PALETTE]** field on any of the MAKEUP TOOLS pages takes you to the following page where you can set the most fundamental parameters of the instruments used by the selected song or Style.



### Equalizer

- Press the **EQUALIZER [ON/OFF]** field to switch the equalizer on or off for this instrument. The equalizer can be used to refine the sound image by avoiding unpleasant overlaps in certain frequency ranges. Conversely, increasing the level of certain frequencies can be used as an effect.
- Press the **EQUALIZER [EDIT]** field to change the equalizer settings. The display changes to:



The name of the currently selected instrument is displayed in the upper left corner. You cannot select different instruments here, though.

- Press the **[OFF/ON]** button icon to the right of the "display" to switch the equalizer on or off for the selected instrument. (The **[EDIT]** field indicates that you can change the parameters on this page. It cannot be switched off.)
- Press the field of the parameter you wish to change.
- Set the desired value with the **[DATA/ENTRY]** dial or the **[DEC/INC]** buttons.
  - **INSTR VOLUME**—This parameter duplicates the VOLUME parameter on the PALETTE page. The reason why it's also available here is that some equalizer settings may lead to rather noticeable level drops or hikes.
  - **HI FREQ HZ (1500, 2000, 3000, 4000, 6000, 8000, 12000)**—This parameter allows you to set the cutoff frequency of the high band (this is a shelving filter).
  - **HI GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected HI frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
  - **MID FREQ HZ (200~8000Hz)**—This parameter allows you to set the cutoff frequency of the middle band (this is a peaking filter).

- **MID Q (0.5, 1, 2, 4, 8)**—Use this parameter to specify the width of the MID FREQ band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
- **MID GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected MID frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
- **LO FREQ HZ (90, 150, 180, 300, 360, 600)**—This parameter allows you to set the cutoff frequency of the low band (this is a shelving filter).
- **LO GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected LO frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.

If you like your equalizer settings so much that you also want to use them for other instruments, proceed as follows:

- Set the EQ parameters to your liking.
- Press the **[COPY VALUES]** field.
- Press the **[Back]** field and use the **[←]** **[→]** buttons to select the instrument that should use the same settings.
- Press the **EQUALIZER [EDIT]** field to call up the INSTRUMENT EQUALIZER page.
- Press the **[PASTE VALUES]** field to assign the equalizer settings to the newly selected instrument.
- Press the **[Back]** field to return to the previously selected page.

## DRUM INSTR EDIT

If the instrument icon to the left of the sound name depicts a drum kit, you can also press the **[DRUM INSTR EDIT]** field. Doing so takes you to the following page where you can make more refined settings for specific instruments of the selected Drum Set:



This page effectively allows you to reconfigure your Drum Set (but you cannot select sounds from another Set).

## Equalizer

The equalizer on the DRUM INSTR EDIT page applies to the selected drum instrument only. The little INSTR EQUALIZER display allows you to select one of the following options:

- Instr** The drum instrument uses its own equalizer. Press the **[EDIT]** field to set it to your liking.
- Global** The drum instrument uses the equalizer settings of the Drum Set it belongs to. See page 19.
- Off** The drum instrument is not equalized.

This selection can also be made on the "DRUM INSTR. EQUALIZER" page (see below). There may be times when you want to compare the version "with" drum instrument EQ with the version "without" to check whether you are making any progress.

The G-70 provides two "without" versions: one where the Drum Set's equalizer is used ("Global"), and a second where the Drum Set's equalizer is also bypassed ("Off"). If you select "Gbl" or "Off", the **[EDIT]** field next to the INSTR EQUALIZER display disappears:



In this state, you cannot edit the drum instrument's equalizer, because you chose to bypass it. Careful, though: this setting is *saved along with the other song or Style data* when you press the **[SAVE]** field here.

**Note:** If you hear no difference between "Gbl" and "Off", the Drum Set's equalizer (on the PALETTE page) is set to **[OFF]**.

If you want to take advantage of the drum instrument's equalizer and edit it to your liking...

- Press the **[Instr. Equalizer]** display and use the **[DATA/ENTRY]** dial or the **[DEC]**/**[INC]** buttons to select "Instr".



- Press the **[EDIT]** field to change the equalizer settings. The display changes to:



The name of the currently selected drum instrument is displayed in the upper left corner. You cannot select different instruments here, though.

(The **[EDIT]** field indicates that you can change the parameters on this page. It cannot be switched off.)

- Press the field of the parameter you wish to change.
- Set the desired value with the **[DATA/ENTRY]** dial or the **[DEC]/[INC]** buttons.
  - **INSTR VOL**—This parameter duplicates the VOLUME parameter on the DRUM INSTR EDIT page. The reason why it's also available here is that some equalizer settings may lead to rather noticeable level drops or hikes.
  - **INSTR EQ**—This parameter duplicates the little display in the INSTR EQUALIZER section of the DRUM INSTR EDIT page. It allows you to make comparisons and to specify which equalizer (if any) should be applied to the selected drum instrument. The various parameter fields (HI FREQ HZ, etc.) always show the "Instr" settings. They are not updated when you select "Glbl" (and thus don't show the Global equalizer settings), nor do they disappear when you select "Off".
  - **HI FREQ HZ (1500, 2000, 3000, 4000, 6000, 8000, 12000)**—This parameter allows you to set the cutoff frequency of the high band (this is a shelving filter).
  - **HI GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected HI frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
  - **MID FREQ HZ (200~8000Hz)**—This parameter allows you to set the cutoff frequency of the middle band (this is a peaking filter).
  - **MID Q (0.5, 1, 2, 4, 8)**—Use this parameter to specify the width of the MID FREQ band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
  - **MID GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected MID frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
  - **LO FREQ HZ (90, 150, 180, 300, 360, 600)**—This parameter allows you to set the cutoff frequency of the low band (this is a shelving filter).
  - **LO GAIN DB (-15~15dB)**—Use this parameter to set the level of the selected LO frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.

If you like your equalizer settings so much that you also want to use them for other drum instruments, proceed as follows:

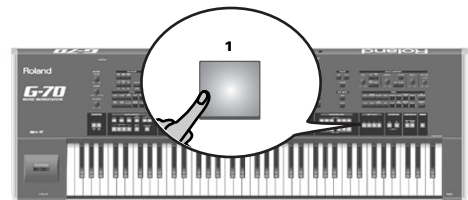
- Set the EQ parameters to your liking.
- Press the **[COPY VALUES]** field.
- Press the **[Back]** field and use the **[←]**/**[→]** buttons to select the drum instrument that should use the same settings.
- Press the **EQUALIZER [EDIT]** field to call up the INSTRUMENT EQUALIZER page.
- Press the **[PASTE VALUES]** field to assign the equalizer settings to the newly selected drum instrument.
- Press the **[Back]** field to return to the previously selected page.

If necessary, press the **[SAVE]** field to save your settings.

## One Touch

The easiest way to select suitable Tones for the Keyboard parts while working with the Arranger is by using the ONE TOUCH feature. The One Touch memories are in fact small User Programs.

- (1) Press the desired ONE TOUCH button.



There are four One Touch memories per Music Style. Their settings are included in the Style data themselves and can thus be copied to other G-70 units simply by copying the Music Style files.

**Note:** System version 3 no longer recognizes One Touch settings created with earlier versions (2.xx or 1.xx). Such settings are not loaded along with other data, and discarded when you update your G-70 to version 3.

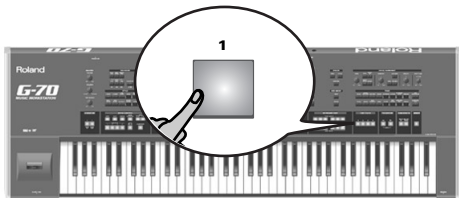
**Note:** One Touch memories usually switch on the SYNC START function. If you don't want the Arranger to start as soon as you play a note or chord, switch off the **[SYNC START]** button.

- (2) Select a Music Style and start Arranger playback by pressing the **[START/STOP]** button. Start playing to the accompaniment. You will notice that the sounds of all Keyboard parts match the mood of the selected Style.
- (3) Select a different Style and again play a solo line. The active Keyboard part (probably UP1) now uses a different sound (even Keyboard parts that are off change sounds).
- (4) Press another ONE TOUCH button to use that registration.
- (5) Press the same button again if you no longer need the One Touch setting.

## One Touch (details)

You may find yourself using the One Touch function at regular intervals, because it automates quite a few tasks. The G-70's One Touch memories are actually "miniature User Programs" that go way beyond anything you may know from other arranger instruments.

- (1) Press a ONE TOUCH button.



There are four One Touch memories per Music Style. Their settings are included in the Style data themselves and can thus be copied to other G-70 units simply by copying the Music Style files.

- (2) Select a Style and start Arranger playback.
- (3) Play a melody to the accompaniment.  
You will notice that the sound of the UP1 (or any other Keyboard part) matches the style and mood of the selected Style.
- (4) Select a different Style and again play a solo line: the active Keyboard parts now use different sounds.
- (5) Press another ONE TOUCH button.
- (6) Press the same button again if you no longer need the One Touch setting.  
As you see, the One Touch memories apply to all Keyboard parts.

**Note:** If a One Touch memory is active while you recall a User Program, the One Touch function is switched off.

### ■ If you select a One Touch memory while another one is already active

In that case, the G-70 immediately selects of the settings of that memory and thus changes the registration.

## Programming your own One Touch settings (WRITE)

The G-70 allows you to save your own ONE TOUCH settings for the selected Style. This may come in handy for CUSTOM Styles for which there are no "presets".

These customized One Touch settings are stored within the Styles themselves.

- (1) Press and hold a ONE TOUCH [1]~[4] button.  
The display changes to:



- (2) Press the [WRITE] field (it lights in red).
- (3) Press the [1]~[4] field that should contain your new One Touch settings.  
The display now shows the following message:



The target One Touch memory you chose for writing is automatically selected.

- (4) Press the [EXIT] button to return to the main page.

## Accessing the 'Patches' of SRX-series expansion boards via MIDI

As you will notice, the CC00 value is always "93". The CC32 value, on the other hand, depends on (a) the board you installed and (b) the number of sounds it contains.

**Note:** Drum Sets of the SRX-series expansion board use the CC00 value "92". The CC32 value to use can be found in the documentation that came with the expansion board you installed.

The MIDI standard can only handle 128 program change numbers, which is why boards with more than 128 Patches use several consecutive CC32 values.

	Patches	CC00	CC32
SRX-1	1~41	93	00
SRX-2	1~50	93	01
SRX-3	1~128	93	02
SRX-4	1~128	93	03
SRX-5	1~128	93	04
SRX-5	129~256	93	05
SRX-5	257~312	93	06
SRX-6	1~128	93	07
SRX-6	129~256	93	08
SRX-6	257~384	93	09
SRX-6	384~448	93	10
SRX-7	1~128	93	11
SRX-7	129~256	93	12
SRX-7	257~384	93	13
SRX-7	385~475	93	14
SRX-8	1~128	93	15
SRX-8	129~256	93	16
SRX-8	257~384	93	17
SRX-8	385~448	93	18
SRX-9	1~128	93	19
SRX-9	129~256	93	20
SRX-9	257~384	93	21
SRX-9	385~414	93	22
SRX-10	1~100	93	23
SRX-11	1~30	93	24
SRX-12	1~50	93	26
SR-G01	1~76	93	25

**Note:** If you are using the leaflet supplied with the board to locate sounds, please see the "Patch List" and "Rhythm Set Key Assign" lists labeled "For RD-700...", "RD-series", or "G-70".

**Note:** You can select sounds of an SRX-series expansion board for any track you like. Some boards contain loops (or grooves) whose tempo is automatically synchronized to the Arranger or song tempo.

## Miscellaneous

### Electromagnetic radiations

Electromagnetic radiations may cause a deterioration of audio performances. Such possible deterioration consists in an audio signal being emitted. On ceasing the electromagnetic noise, the emission of the audio signal will simultaneously stop.

### Switching the G-70 on/off

After switching off the G-70, be sure to wait 2~3 seconds before switching it back on.

### Improved ACV management

Starting with version 3, the G-70 uses an updated version of Roland's ACV ("Adaptive Chord Voicing") system. This version corresponds to the one employed in the E-80.

### Additional Music Assistant registrations

Version 3 now provides more internal Music Assistant registrations (in excess of 650).

**Note:** The Styles, Music Assistant registrations, User Programs and other musical data contained in this instrument or distributed on other media, or in any other electronic way, are the intellectual property of Roland Europe S.p.A. Their use is allowed for private purposes in combination with Roland Europe S.p.A.'s products only.

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