

JVC

Stereo keyboard

KB-700

**OWNER'S MANUAL
BEDIENUNGSANLEITUNG
MANUEL DU PROPRIETAIRE
MANUAL DEL USUARIO
GEBRUIKSAANWIJZING**


Thank you for purchasing JVC's KB-700 Stereo Keyboard. To use the KB-700 correctly and extend its life, be sure to read these instructions carefully. After reading, retain this manual for future reference.

IMPORTANT

A voltage selector is provided on the rear as shown in the illustration on page 3. Before connecting the mains supply plug, check that it is set to correspond to your local power voltage (120 V, 220 V or 240 V). For areas where the voltage is between 110 V and 127 V, set to the 120 V position.

**IMPORTANT (In the United Kingdom)
Mains Supply (AC 240 V~, 50 Hz only)**

Do not make any connection to the Larger Terminal coded E or Green. The wires in the mains lead are coloured in accordance with following code:



Blue to N (Neutral) or Black
Brown to L (Live) or Red

If these colours do not correspond with the terminal identifications of your plug, connect as follows:
Blue wire to terminal coded N (Neutral) or coloured Black. Brown wire to terminal coded L (Live) or coloured Red.
If in doubt – consult a competent electrician.

WARNING

There are high voltages inside this unit. Before removing the bottom cover, be sure to unplug the mains power supply cord.

CAUTION

To prevent electric shock, do not remove screws, covers or cabinet. No user-serviceable parts inside. Refer servicing to qualified service personnel.

Note

Disconnect the mains plug from the supply socket when not in use.

WARNING: TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

Eftersom denna apparat använder det sekundär strömknappsystem, konsumeras en liten mängd ström (ungefär 1 W) även om POWER knappen står på ON. För att stänga av strömen helt och hållet, drag ut strömkontakten från AC mynningen.

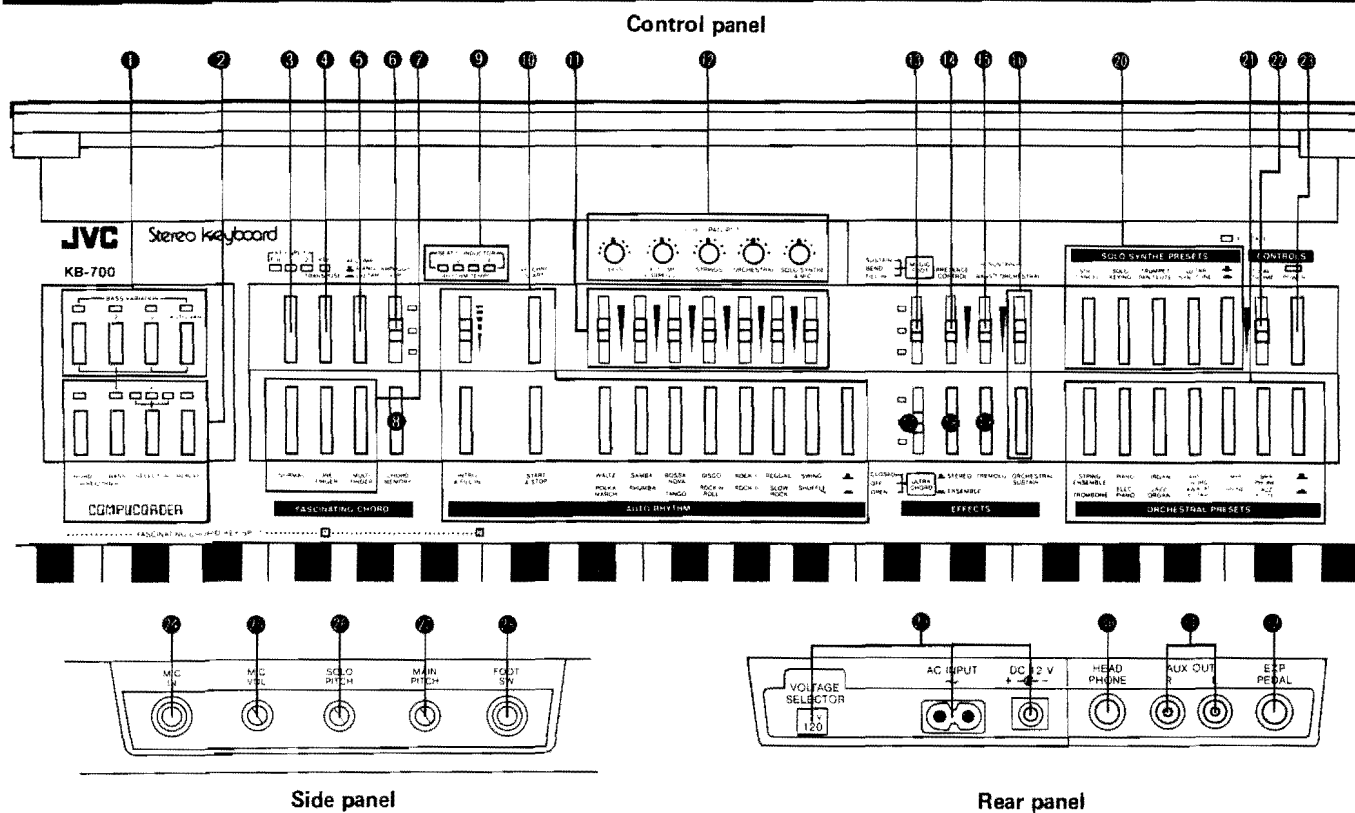
FEATURES

- Sound quality is the most striking feature of JVC Stereo Keyboards; this is a development based on our long experience in audio. The KB-700 has 12 Orchestral Preset Voices and 4 Solo Synthesizer Preset Voices.
- **Key Split**; this allows the keyboard to be divided into two parts. The melody keys played by the right hand can be enhanced with the preset voices while the left hand provides the string and bass accompaniment.
- **Fascinating Chord** automatic accompaniment is the easiest way a professional sound can be achieved with 4 bass line patterns, 3 arpeggio patterns, 2 rhythmic accompaniments (piano or guitar) and string chords.
- **Auto Rhythm** – 14 different rhythms plus 2 Intro & Fill In patterns.
- **Key Transpose** lets you transpose any key so that you can play in C – this is convenient for playing with other instruments or vocalists.
- **CompuCorder** stores the chord and bass progressions for up to 64 bars in each of 3 tracks so that up to 192 bars can be replayed from memory.
- **Ultra Chord** adds harmony to a melody line played by the right hand.
- In addition to the JVC-developed two-speaker stereo effect, effect controls are provided for Ensemble, Presence, Tremolo, Orchestral Sustain and Bass Sustain.
- **Magic Foot** switch controls Sustain, Intro & Fill In and Pitch Bending.
- **Stereo Pan Pot Mixer** lets you create any acoustic image with 7 sound level controls and 5 panoramic potentiometers giving all the functions of a recording studio.
- **MIC** input terminal allows the connection of an external audio source – a microphone, another electric musical instrument, a tape deck or a stereo system.
- Stereo output terminals are provided for the connection to other equipment and for recording.

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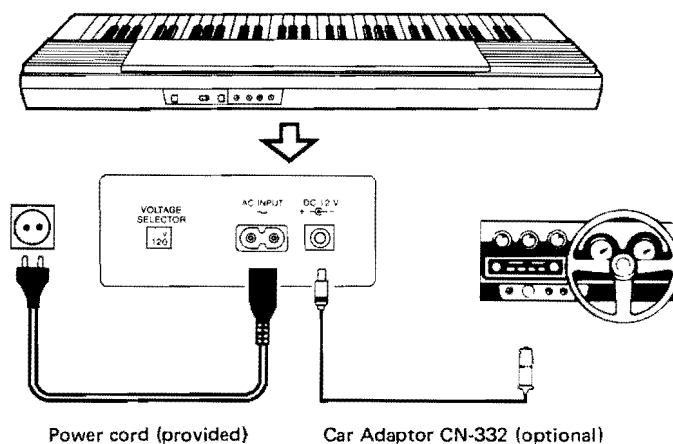
NAMES OF SECTIONS



- 1 **Bass Variation selectors** (see pages 9 – 10)
To select the automatic accompaniment bass patterns.
- 2 **Compucorder** (pages 13 – 14)
To store accompaniment chords and bass lines in memory.
- 3 **Key Split mode selector** (page 5)
This selects the keys allocated for the left hand accompaniment and right hand melody. LEDs indicate the mode and dotted lines the key split position.
- 4 **Key Transpose switch** (page 12)
This is used to transpose from any key to the key of C.
- 5 **Accompaniment tone selector** (pages 9 – 10)
To select piano or guitar tone for automatic accompaniment rhythmic chords.
- 6 **Arpeggio Variation selector** (pages 9 – 10)
To select the automatic accompaniment arpeggio pattern.
- 7 **Fascinating Chord mode selectors** (pages 9 – 10)
To select the automatic accompaniment mode.
- 8 **Chord Memory switch** (pages 9 – 10)
To continue the automatic accompaniment after the fingers are removed from the keyboard.
- 9 **Beat Conductor** (page 8)
LEDs which show the tempo and beat of the rhythm.
- 10 **Auto Rhythm controls** (page 8)
This section includes the Rhythm Tempo slide control, the Start & Stop switch, the Synchro Start switch, the Intro & Fill In switch, the 7 rhythm selectors and the upper/lower selector for selecting one of fourteen rhythms.
- 11 **Stereo Pan Pot Mixer** (page 4)
This section consists of 7 slide controls to adjust the sound level of each of the keyboard's seven sounds.
- 12 **Stereo Pan Pots** (page 4)
Five potentiometers under the plastic cover adjust the position of the acoustic image.
- 13 **Magic Foot selector** (page 15)
To select the function of the foot switch.
- 14 **Presence Control** (page 7)
To regulate the stereo and ensemble effects.
- 15 **Sustain control – Bass** (page 7)
To adjust the time the bass is sustained.
- 16 **Sustain control – Orchestral** (page 7)
To adjust the time the Orchestral Presets are sustained.
- 17 **Ultra Chord mode selector** (page 11)
Two types of harmony can accompany the right-hand melody.
- 18 **Stereo/Ensemble selector** (page 7)
The Ensemble effect gives a softer, richer tone.
- 19 **Tremolo switch** (page 7)
The Tremolo effect can be used to enhance the Organ and Jazz Organ voices.
- 20 **Solo Synthesizer Preset voices** (page 6)
One of four voices can be selected using the two voice selectors and the upper/lower selector. Solo Keying and Solo Cancel switches are also provided in this section.
- 21 **Orchestral Preset voices** (page 6)
One of twelve voices can be selected using six voice selectors and the upper/lower selector.
- 22 **Total Volume control** (page 3)
To adjust the overall volume.
- 23 **Power switch** (page 3)
The LED lights when the power is on.
- 24 **Microphone Input jack** (page 16)
- 25 **Microphone Volume control** (page 16)
- 26 **Solo Pitch control** (page 16)
- 27 **Main Pitch control** (page 16)
- 28 **Foot switch terminal** (page 15)
- 29 **Power supply section** (page 3)
- 30 **Headphone jack** (page 16)
- 31 **Stereo Auxiliary Output terminals** (page 16)
- 32 **Expression pedal terminal** (page 15)

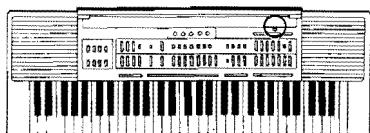
PREPARATIONS

1 Power can be supplied to the KB-700 in any of three ways; from AC mains, from a 12 V car battery or from eight R20 batteries.



Mains supply

- Be sure that the voltage selector is set correctly. Insert a screwdriver into the slot and move the switch so that the voltage in your area is displayed in the selector. (See "IMPORTANT" on page 1)
- The AC STAND-BY lamp lights when the power cord is connected to an AC mains socket.

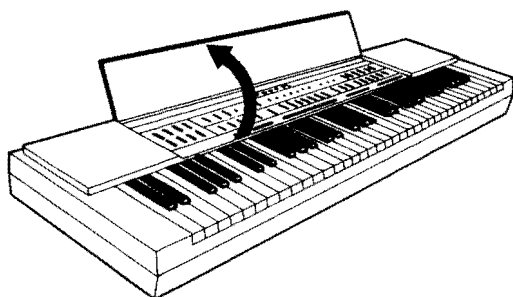


Car battery .

- To avoid trouble due to incorrect polarity, use the specified CN-332 adaptor.

2 Setting up the music stand

Flip up the transparent board covering the control panel; this serves as the music stand. Do not press it too far back.



Batteries

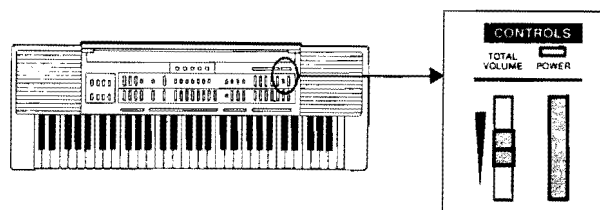
- To insert batteries, turn the KB-700 upside down, open the battery compartment and insert eight R20 batteries.
- If the power indicator flickers when no sound is being produced, it indicates that the batteries are almost exhausted; in this condition, the KB-700 will be unable to achieve its full potential.
- When the KB-700 is not to be used for a long time or when it is used with mains power supply, remove the batteries to prevent damage due to corrosion.

3 Switch on the power

Press the front of the POWER switch and adjust the overall volume with the TOTAL VOLUME control. Slide up to increase the volume and down to decrease.

Press the front of the POWER button to switch on the power; the LED will light.

- Adjust the overall volume to avoid distorted sound from the KB-700 and equipment connected to the output terminals. When the KB-700 is connected to a stereo system, the TOTAL VOLUME control of the KB-700 should be set to its mid point and the volume controlled from the stereo system.



STEREO PAN POT MIXER

This consists of seven mixer slide controls and five panoramic potentiometers under the plastic cover.

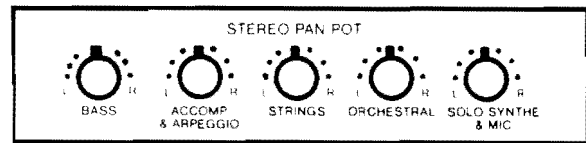
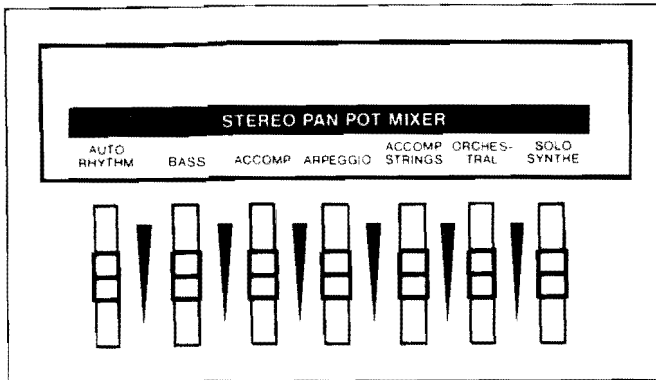
Mixers These control the volumes of each of the KB-700's sound systems: auto rhythm, bass, rhythmic accompaniment chord, arpeggio, accompaniment strings, orchestral presets and solo presets. Their arrangement can be seen at a glance.

Slide up each control to increase the level and down to decrease.

The Mixer controls should be used to adjust the balance; use the TOTAL VOLUME control to adjust the overall volume.

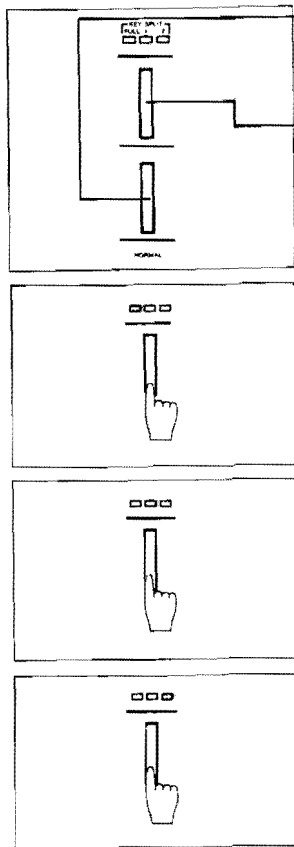
Pan Pots These adjust the balance of various voices – bass, rhythmic accompaniment chords and arpeggios, accompaniment strings and orchestral preset strings, orchestral presets (excluding String Ensemble) and solo synthesizer presets and microphone – between the left and right channels.

Turn clockwise to move the sound to the right and counterclockwise to move the sound to the left.



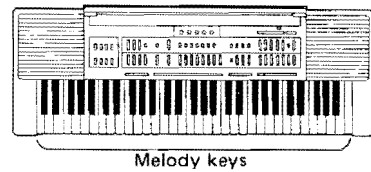
KEY SPLIT

The 61-key keyboard of the KB-700 can be divided in two ways into left and right sections, each of which can have different tones. With the right hand playing the melody and the left the accompaniment, this allows the KB-700 to be used as a two-keyboard spinet-type electronic organ.

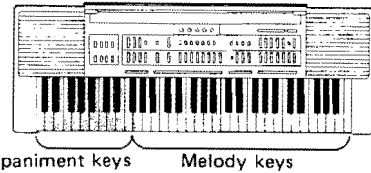


- 1 Press the NORMAL button.
 - This makes sure that the automatic accompaniment mode is released. If an automatic accompaniment mode is engaged, the left of the split keyboard will produce a different tone. See pages 9 – 10 for details.
- 2 Press the KEY SPLIT button to select the desired key split mode. Each time the button is pressed the mode changes in the sequence FULL, 1, 2; this is indicated by the lighting of LEDs.

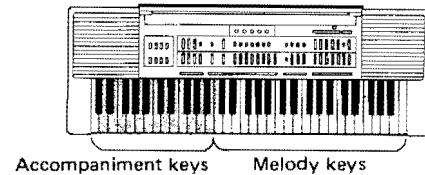
FULL The Key Split is disengaged and the full 61 keys can be used for melody.



1 The keys from bottom C to F# one octave above will be the accompaniment keys (up to dotted line **1**).



2 The keys from bottom C to B one octave above will be the accompaniment keys (up to dotted line **2**).



Tones available from melody keys

: Orchestral preset voices, Solo synthesizer preset voices. (For details, see page 6.)

Tones available from accompaniment keys

: Strings, bass (For details, see below.)

ACCOMPANIMENT STRINGS AND BASS

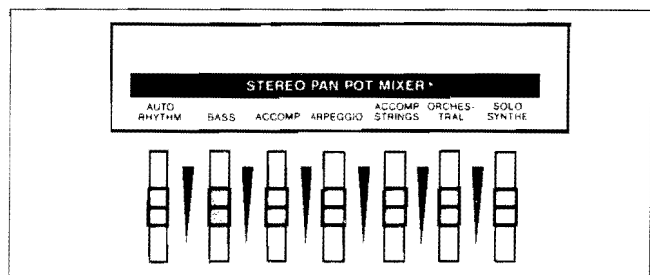
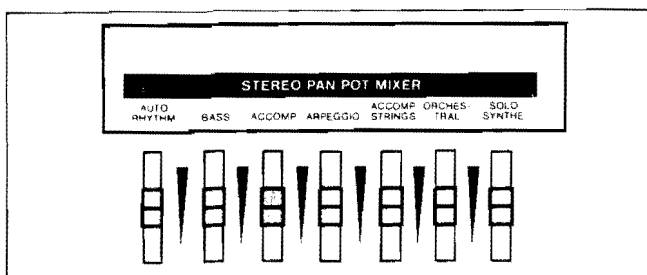
Two voices can be used with the accompaniment keys. Adjust the respective STEREO PAN POT MIXER controls for the required response.

Strings

With the Fascinating Chord switched off, this produces up to 8 notes; with the Fascinating Chord switched on, it produces up to 4 notes.

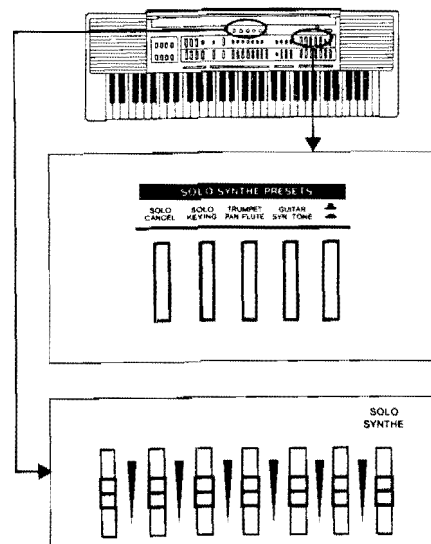
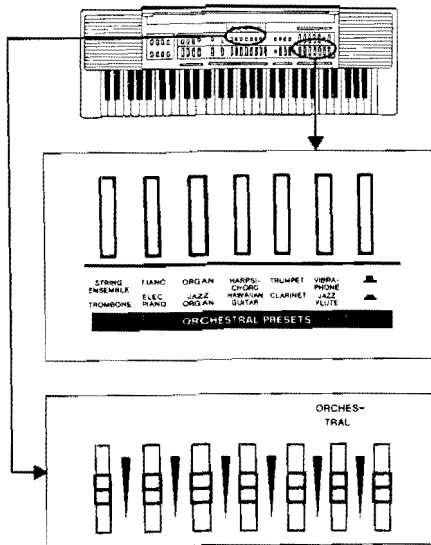
Bass

This is monophonic; only the note corresponding to the lowest key pressed will be produced.



ORCHESTRAL PRESETS AND SOLO SYNTHESIZER PRESETS

The melody keys can be used to produce either one Orchestral Preset voice and one Solo synthesizer preset voice or both at the same time.



ORCHESTRAL PRESETS

These voices are polyphonic and can produce up to eight notes at one time. (When more than eight keys are pressed simultaneously, the eight highest notes will be produced.)

Twelve preset voices can be selected with the six selectors and the upper/lower selector on the right.

The voices are as listed with the selector in its in () and out () positions.

STRING ENSEMBLE	PIANO	ORGAN	HARPSICHORD	TRUMPET	VIBRAPHONE	Upper <input type="checkbox"/>
TROMBONE	ELECTRIC PIANO	JAZZ ORGAN	HAWAIIAN GUITAR	CLARINET	JAZZ FLUTE	Lower <input type="checkbox"/>

Use the ORCHESTRAL slide control of the STEREO PAN POT MIXER to adjust the relative sound level of the Orchestral Preset voice.

SOLO SYNTHESIZER PRESETS

These voices are monophonic and, when more than one key is pressed, only the top one is heard.

Four preset voices can be selected with the two voice selectors and the upper/lower selector on the right.

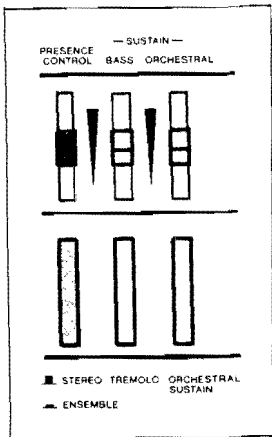
TRUMPET	GUITAR	Upper <input type="checkbox"/>
PAN FLUTE	SYNTHESIZER TONE	Lower <input type="checkbox"/>

SOLO CANCEL When this is pressed, the selected Solo Synthesizer Preset voice is cancelled and is not produced. Pressing this button again reactivates the voice.

SOLO KEYING Since the Solo Synthesizer Presets are monophonic, only the highest note pressed is produced. If the right hand is removed when playing with both hands, the highest note played by the left hand is produced. Solo Keying prevents this; when it is pressed, the highest note pressed by the left hand is not produced as long as the keys pressed by the left hand are not changed.

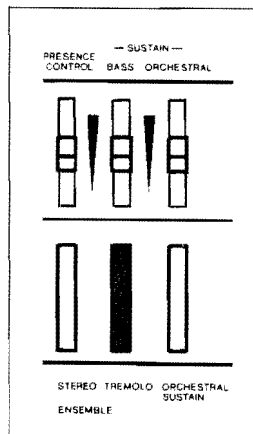
Use the SOLO SYNTHESIZER slide control of the STEREO PAN POT MIXER to adjust the relative sound level of the Solo Synthesizer Preset voice.

EFFECTS



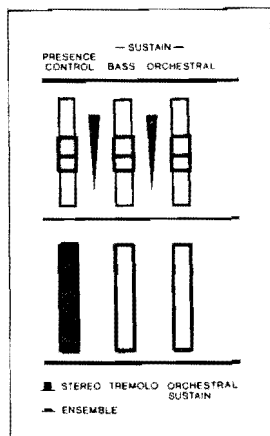
STEREO

When the STEREO/ENSEMBLE button is in its out position, the KB-700 produces stereo sound. The expansion and depth of the stereo effect can be controlled by the PRESENCE CONTROL slider.



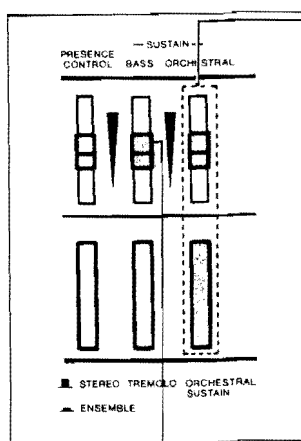
TREMOLO

Pressing this button gives the ORGAN and JAZZ ORGAN ORCHESTRAL PRESETS a tremolo effect, which can now be achieved electronically.



ENSEMBLE

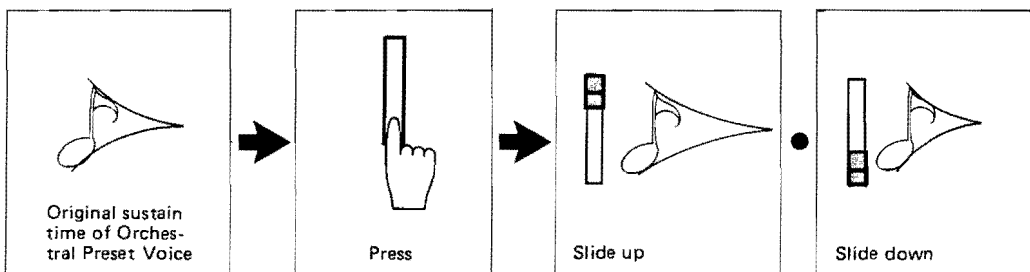
Press the STEREO/ENSEMBLE button to produce the rich sound of many instruments playing together. The depth of this effect can also be controlled by the PRESENCE CONTROL slider.



ORCHESTRAL SUSTAIN

With sustain, sound continues even after the key is released and fades gradually. This effect can only be given to the Orchestral Presets.

Each Orchestral Preset voice has a sustain that makes as close as possible to the natural sound; the ORCHESTRAL SUSTAIN button and SUSTAIN-ORCHESTRAL slide control can be used to vary these predetermined sustain times. (Press the button to activate the function and move the slide control up to lengthen the sustain time and down to shorten it.)



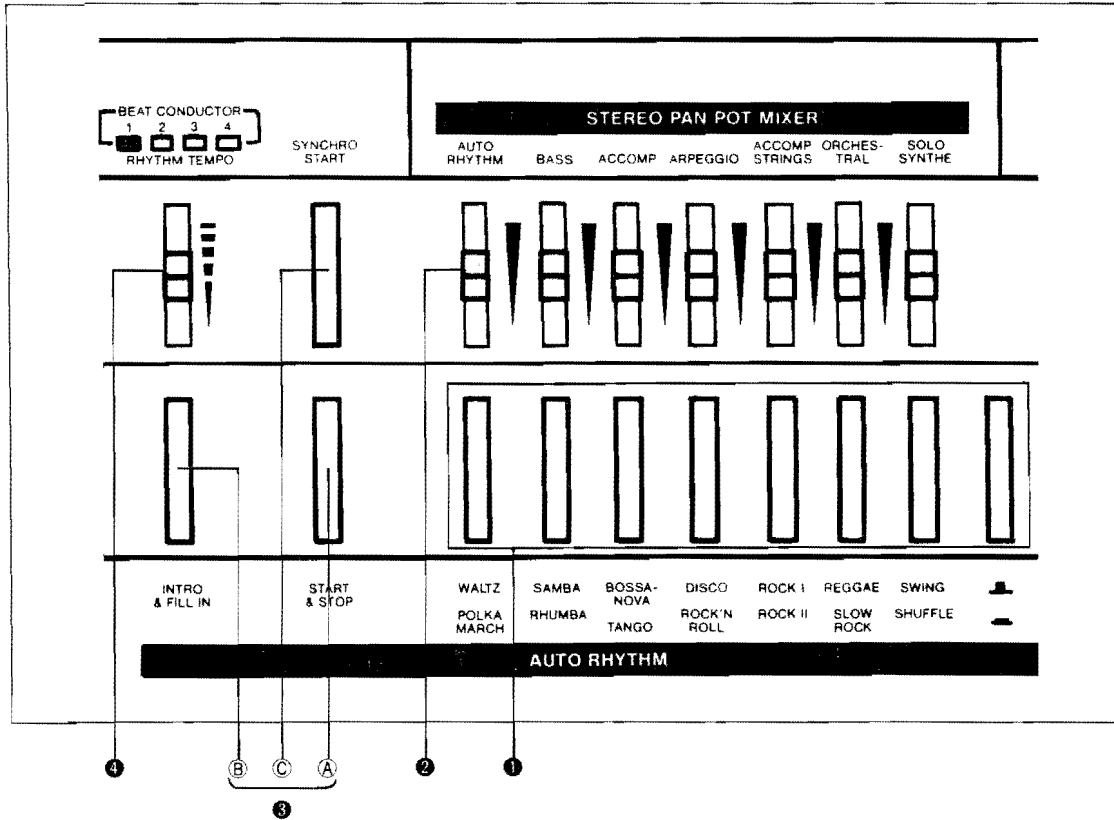
To vary the sustain time in the middle of a tune, preset the new sustain time with the slide control before starting the tune and press the ORCHESTRAL SUSTAIN button in the middle of the tune to switch over to the new sustain time.

BASS SUSTAIN

Slide to adjust the bass sustain time.

AUTO RHYTHM

With the KB-700, the rhythmic effects use both the left and right channels to obtain the required results.

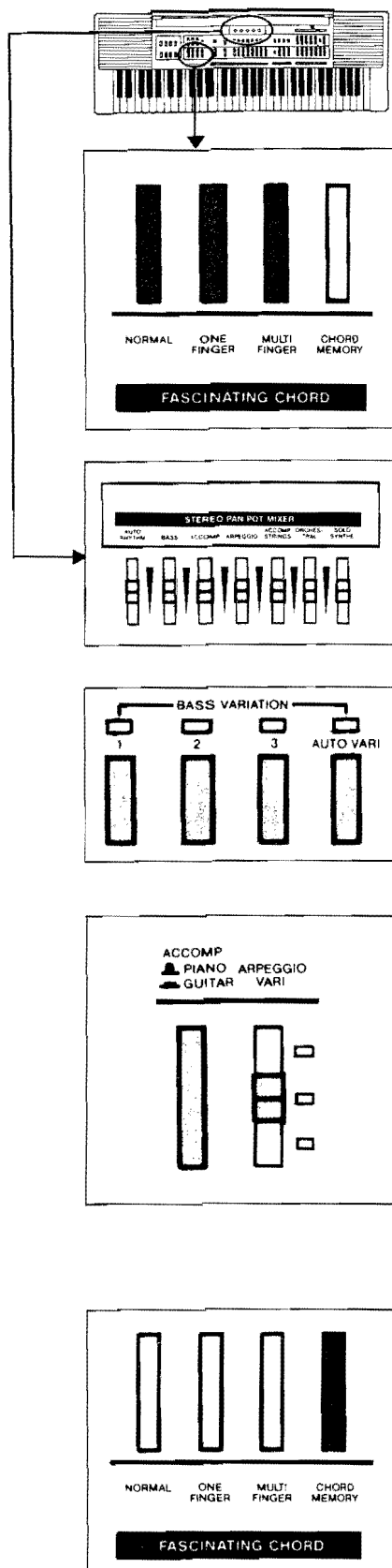


- ① Select one of 14 rhythms using the seven selectors and the upper/lower selector on the right.
- ② Use the AUTO RHYTHM slide control to obtain the required relative volume of the rhythm instruments.
- ③ Start the rhythm by pressing one of buttons A, B or C.
 - Ⓐ **START & STOP**
Press to start a normal rhythmic accompaniment.
 - Ⓑ **INTRO & FILL IN**
Press this for Intro & Fill In for the first bar; normal rhythm starts from the second bar. (See item ⑤)
 - Ⓒ **SYNCHRO START**
When this is pressed, normal rhythm starts when the first accompaniment key is pressed.
- ④ Use the RHYTHM TEMPO slide control to adjust the tempo. Slide up to speed up and down to slow down. The tempo and beat are indicated by the BEAT CONDUCTOR LEDs.
- ⑤ Use the INTRO & FILL IN button to vary the rhythm; it varies the rhythm image of the bar being played and is most effective in the introduction or between choruses.
- ⑥ To stop the rhythm, press the START & STOP button.

WALTZ	SAMBA	BOSSANOVA	DISCO	ROCK I	REGGAE	SWING	Upper ■
POLKA/MARCH	RHUMBA	TANGO	ROCK'N'ROLL	ROCK II	SLOW ROCK	SHUFFLE	Lower ■

FASCINATING CHORD

This is a JVC original automatic accompaniment technique using the latest computer technology.



Press either the **NORMAL**, **ONE FINGER** or **MULTI-FINGER** button to select the mode.

NORMAL The automatic accompaniment is disengaged.

ONE FINGER Chords are produced by playing with just one finger of the left hand.

MULTI FINGER Select this position to play chords with the left hand.

Fascinating Chord is used together with the Split Key function; select Split Key 1 or 2 with the **KEY SPLIT** button (See page 5).

The Fascinating Chord produces the following four types of accompaniment; the sound level of each is adjusted with the corresponding **STEREO PAN POT MIXER** slide control.

- **Bass**

Four bass line patterns are provided for each rhythm. Select one of these with the **BASS VARIATION** buttons.

1 – Basic pattern

2 – Variation of basic pattern

3 – Walking bass

AUTO VARI – three bars of pattern 1, then one bar of pattern 2.

Use the **BASS** slide control to adjust the sound level.

- **Rhythmic accompaniment chords**

These can have two tones, piano or guitar; select with the upper/lower selector (**ACCOMP PIANO/GUITAR**) and adjust the volume with the **ACCOMP.** slide control.

- **Arpeggio**

Three arpeggio patterns are provided. Use the **ARPEGGIO VARI.** switch to select the required pattern and the **ARPEGGIO** slide control to adjust the volume.

- **Accompaniment strings**

This provided a continuous string accompaniment; adjust the volume with the **ACCOMP. STRINGS** slide control.

The rhythmic accompaniment chords and arpeggios are not output until the Auto Rhythm is started.

Up to four notes can be used for accompaniment strings and the bass is within one octave (if different Cs are pressed, the same C pitch will produced).

CHORD MEMORY

When this button is pressed, the automatic accompaniment continues after the accompaniment keys have been released.

Procedures

For people who cannot play left-hand chords.

For people who can play left-hand chords.

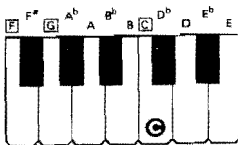
Press ONE FINGER button.

Press MULTI FINGER button.

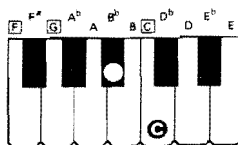
Select Key Split mode 1 or 2. (See page 5.)

Select a rhythm and start it. (See page 8.)

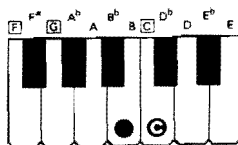
Play one of the left accompaniment keys. (See Note.)



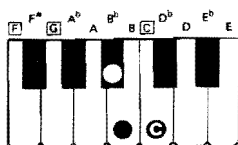
MAJOR CHORDS: Example: C major
Press one of the C keys and the C major chord (Do-Mi-So harmony) is produced, as shown in the figure.



MINOR CHORDS: Example: C Minor
Press the C key together with any black key to the left of it.



SEVENTHS: Example: C7
Press the C key together with any other white key to the left of it.



MINOR SEVENTHS: Example: Cm7
Press the C key together with any black key and any white key to the left (all three keys together)

Play a chord with the left accompaniment keys.

With the left-hand finger(s) pressing the key(s), adjust the sound levels of the accompanying tones using the corresponding slide controls of the STEREO PAN POT MIXER.
— Select the required bass pattern, arpeggio pattern and rhythmic accompaniment tone.

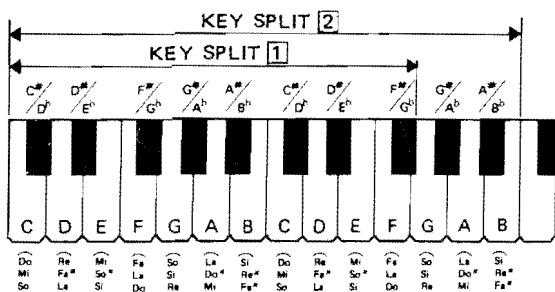
Press the CHORD MEMORY button. Now you can release your left-hand finger(s): The same chord continues until next time you press a left accompaniment key.

Play a melody with right hand, changing chords with the left hand.

To stop the automatic accompaniment and rhythm, press the Auto Rhythm START & STOP button.

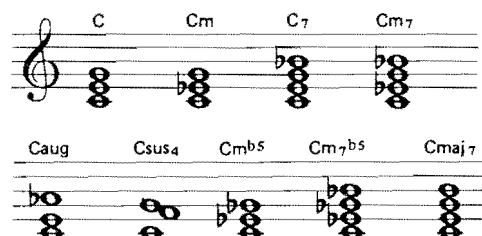
Notes

The figure below shows the one-finger chords (majors) produced by each accompaniment key.



In the Fascinating Chord MULTI-FINGER mode, the KB-700's microcomputer can distinguish and play nine chords in every key. Chords other than these nine basic chords are converted into one of them. (See page 14.)

Example (in the key of C)



ULTRA CHORD

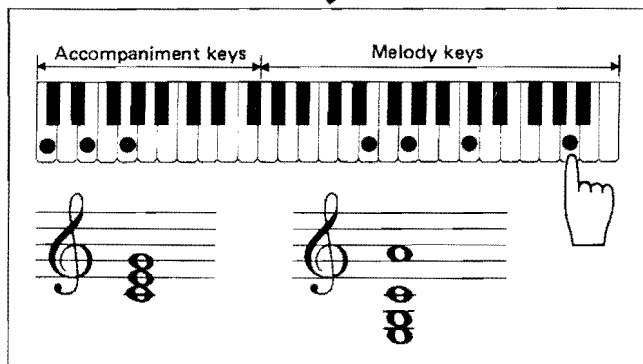
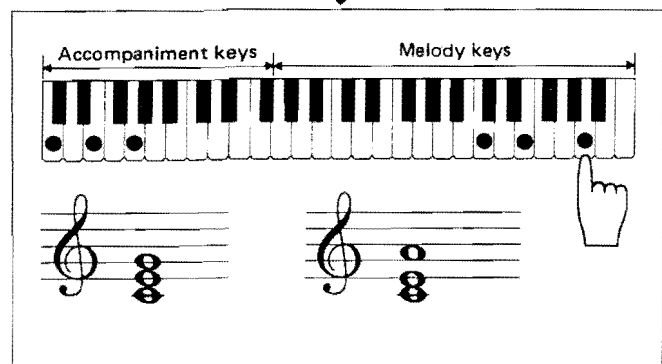
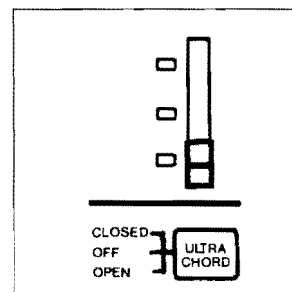
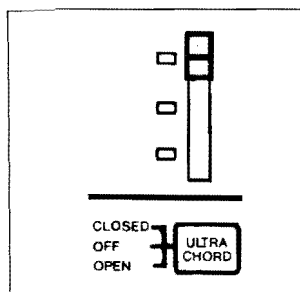
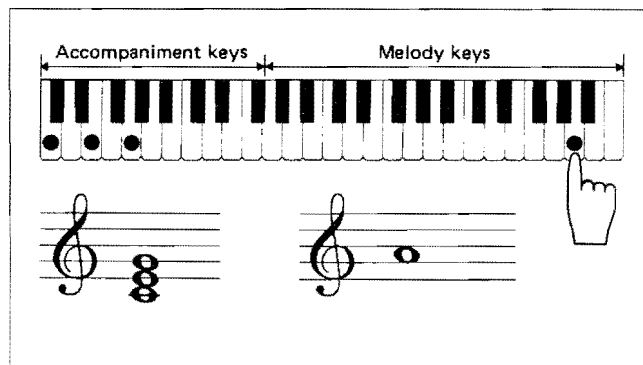
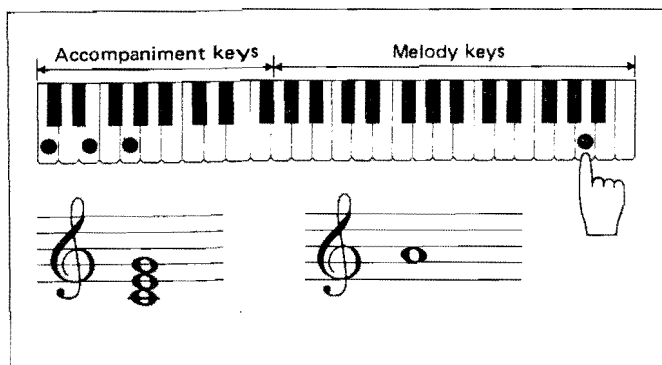
When Key Split mode 1 or 2 is activated, ULTRA CHORD can be used to add harmony to a melody played with the right hand, according to the chord chosen with the accompaniment keys.

- Ultra Chord only functions in the Key Split modes. 1 or 2.

Use the ULTRA CHORD switch (CLOSED/OFF/OPEN) to activate and select the mode.

CLOSED Tight harmony within one octave is produced giving a piano or organ effect.

OPEN A wide harmony covering more than an octave is produced giving a big band sound.



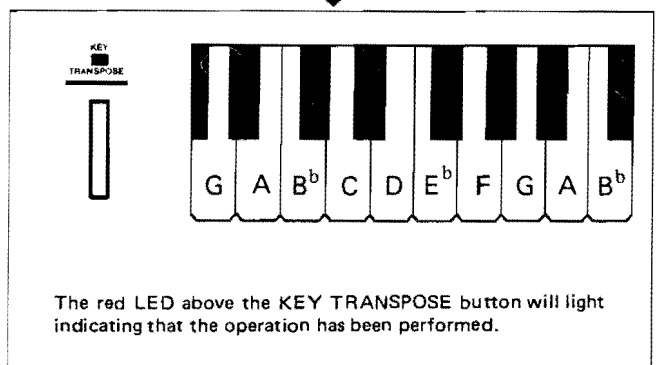
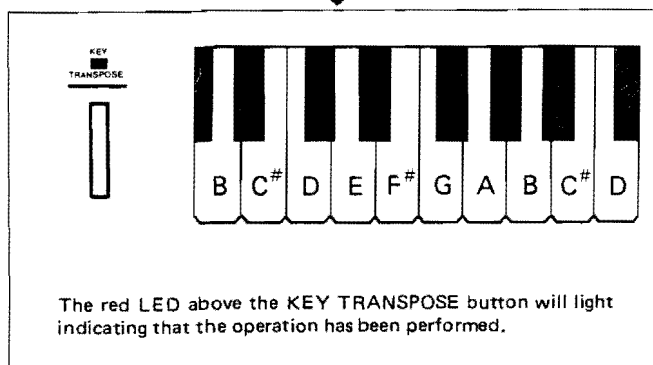
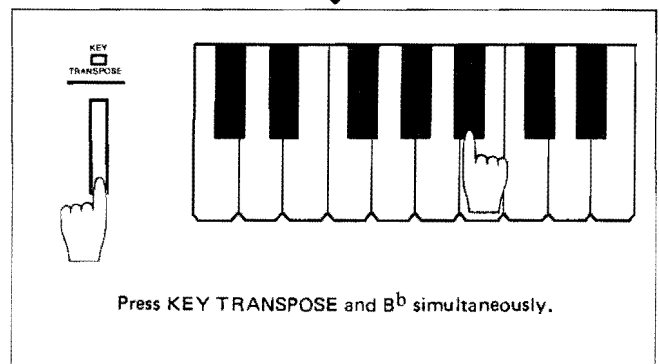
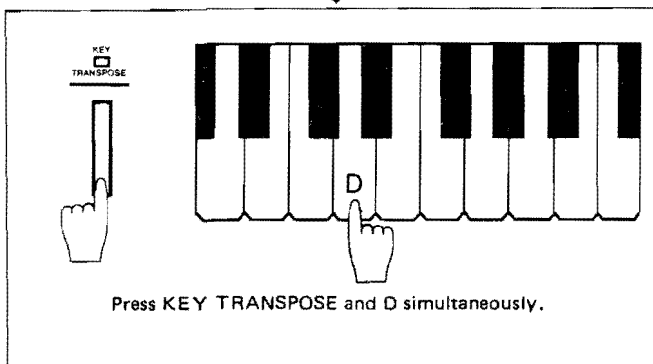
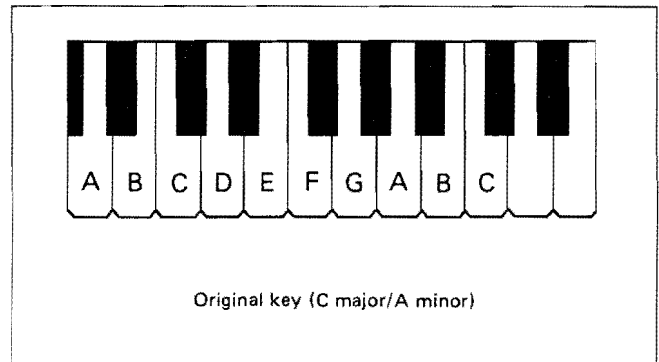
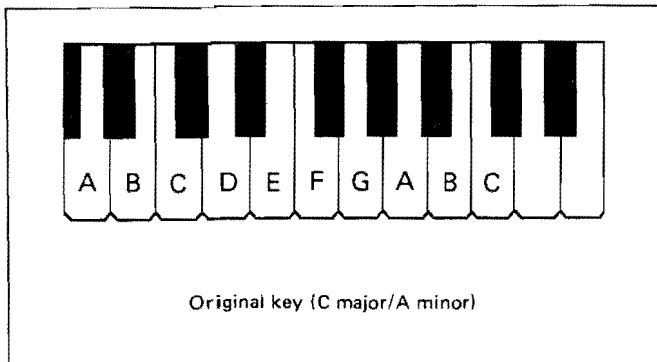
KEY TRANSPOSE

This function makes it possible to transpose the key of any piece; this is convenient when the vocalist sings in a different key from that in which the piece is written; by transposing to the key of C, you can also avoid playing so many black notes.

Press the KEY TRANSPOSE button, and while keeping this depressed, press the note which is to be moved to C.

Example 1: If you want to sing a song written in the key of C in the key of D (i.e. one tone higher than the music), or when you want to play a tune written in D major or B minor (which have two sharps) without playing so many black keys*.

Example 2: If you want to sing a song written in the key of C in the key of B^b (i.e. one tone lower than the music), or when you want to play a tune written in B^b major or G minor (which have two flats) without playing so many black keys*.



(*In the latter cases you may have to rewrite the music)

3 To shift back to the original key, press KEY TRANSPOSE on its own; the LED will go out.

- When G, G[#], A, A[#] or B is transposed to C, the keys produce notes lower than the original; some of the keys on the left of the keyboard will produce no sound in FULL Key Split mode because the KB-700 cannot produce notes lower than C₂, the lowest note of the original keyboard.

COMPUORDER

When used together with the Fascinating Chord and Auto Rhythm, the Compucorder allows the accompaniments for up to three tunes to be stored (RECORDED) and reproduced (REPLAYED).

Once a tune's rhythmic accompaniment is stored in memory, to play back the complete tune, all that is necessary is to play the melody.

The chords and bass patterns are stored in memory so that the rhythm, rhythm tempo, arpeggio, melody voices, effects and volumes can be varied to produce any required effect.

For recording, it is either possible to store chords and basses simultaneously or separately:

To record chords and bass simultaneously

- 1 Stop the rhythm.
- 2 Select ONE FINGER or MULTI FINGER mode of the Fascinating Chord. (See page 9)
- 3 Press the CHORD RECORD and BASS RECORD buttons. (The LEDs above them and one of the SELECTOR's 1/2/3 LEDs will light.)
- 4 Press the SELECTOR button to select the track to be recorded. (The LED corresponding to the selected track lights.)
- 5 Select the accompaniment tone (ACCOMP. PIANO/GUITAR) and rhythm (AUTO RHYTHM) and adjust their sound level using the STEREO PAN POT MIXER slide controls.
- 6 Press one of the BASS VARIATION (1/2/3/AUTO VARI) buttons to select the bass pattern.
- 7 Start the rhythm to start recording. (See "Hints On Playing" below). Play the chord progression to be recorded and, if required, vary the bass pattern using the BASS VARIATION select buttons.
- 8 To stop recording, press the START & STOP button. (The LEDs will turn off.)

- With two chords per bar, it is possible to record up to 64 bars, chords plus bass, on each track. When the recording capacity of a track has been reached, the RECORD LEDs turn off and no more is recorded although the accompaniment can still be heard. To record more than 64 bars, use more than one track and play them back one after the other as described on the next page.

To record the chords, then the bass

– Recording chords –

- 1 Stop the rhythm.
- 2 Select a Fascinating Chord mode. (See 2 to the left)
- 3 Press the CHORD RECORD button.
- 4 Select the track to be recorded. (See 4 to the left)
- 5 Select the accompaniment tone and rhythm. (See 5 to the left)
- 6 Start the rhythm to start recording. (See "Hints On Playing" below) Play the chord progression to be recorded.
- 7 After recording all the chords, press the START & STOP button.

– Recording bass –

- 8 Press the BASS RECORD button and select the bass pattern to be used in the beginning of the tune. (See 6 to the left)
- 9 Starting the rhythm starts replaying the chords that has been recorded, at the same time recording the bass.
- 10 Listening to the replayed chords, press one of the BASS VARIATION (1/2/3/AUTO VARI) buttons every time a change in bass pattern is required.
- 11 When all the recorded chords have been replayed, the LED above the BASS RECORD button goes off.
- 12 To stop recording, press the START & STOP button. (The LEDs will turn off.)

To replay the recorded chords and bass

① Stop the rhythm.



② Press the REPLAY button. (The LED above it and one of the SELECTOR's 1/2/3 LEDs will light.)



③ Press the SELECTOR button to select the track to be replayed. (The corresponding LED lights.)



Select the accompaniment tone (ACCOMP. PIANO/GUITAR), rhythm (AUTO RHYTHM) and preset voices (ORCHESTRAL PRESETS, SOLO SYNTH PRESETS) to be used.

④ *Since what is actually recorded are the chords and bass, other elements can be freely selected when replaying.



Start the rhythm. The accompaniment recorded in the selected track will be replayed repeatedly.

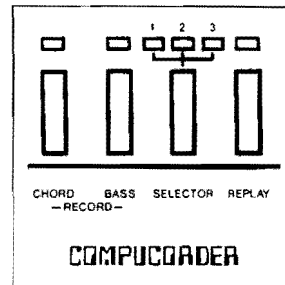
⑤ Play the melody to the accompaniment. All the keyboard can now be used for melody (FULL KEY SPLIT mode).



⑥ To stop replaying, press the START & STOP button.



⑦ To disengage Compucorder, press the REPLAY button so that the LED above it goes off.



To insert the Compucorder's replay into a part of a performance (to start Compucorder's replay in the middle of a tune)

- 1 Follow items ①, ② and ③ to the left.
- 2 Press the REPLAY button again so that the LED above goes off.
- 3 Start the rhythm and start playing without Compucorder.
- 4 At the point you want to start the accompaniment replayed by Compucorder, press the REPLAY button: The LED above lights and the accompaniment starts.
- 5 When you want to finish the accompaniment replayed by Compucorder, press the REPLAY button again: The LED above goes off, the accompaniment stops but the rhythm continues.
If you want to finish the performance then, press the START & STOP button: The rhythm also stops.

To replay a tune with more than 64 bars which has been recorded on more than one track.

If the SELECTOR button is pressed while replaying a track, the replay of the track stops and the next track is replayed from the beginning (in the order track 1 - 2 - 3 - 1 - . . .). Using this function, it is possible to skip from one track to the next and thus to play its full capacity (64 + 64 + 64 = 192 bars) continuously.

- While the recording is made in a Key Split mode (1 or 2), melody can be played on the full keyboard (FULL).
- When the recording has been made in the MULTI-FINTER mode of the Fascinating Chord, some replayed chords may be different from those played originally; this is because the microcomputer recorded chords other than the nine basic chords (majors, minors, sevenths, minor sevenths, augmented, suspended fourths, minor diminished fifths, minor sevenths diminished fifths, major sevenths) by converting them into one of these nine basic chords. (See page 10)

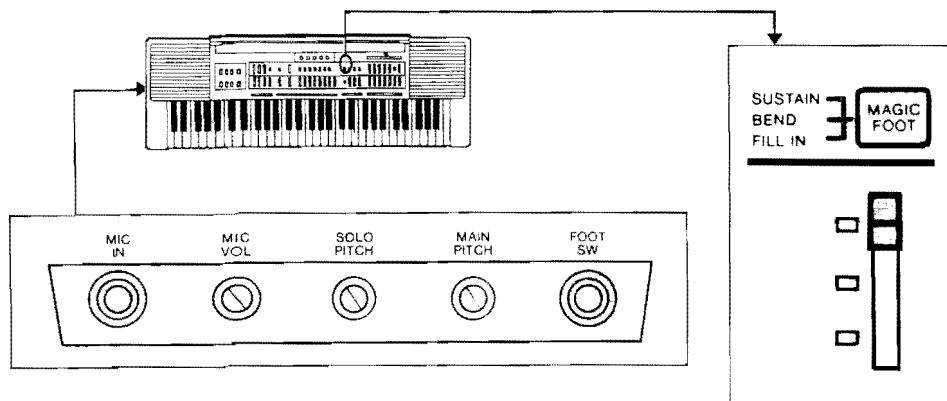
HINT ON PLAYING

1. It is easier if the recording is done at a slower tempo, then playing it back at the faster, required, tempo.
2. If the rhythm is started using the SYNCHRO START button instead of the START & STOP button, recording can be started when one of the accompaniment keys is pressed.
3. If the CHORD MEMORY button is pressed, recording of the same chord continues even after the key is released.

MAGIC FOOT SWITCH AND EXPRESSION PEDAL

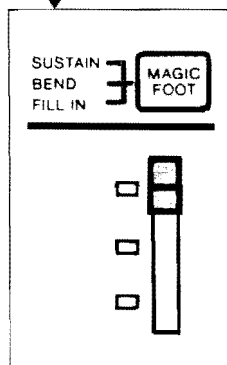
MAGIC FOOT

By connecting the foot switch provided to the FOOT SW terminal on the side panel, Sustain, Pitch Bending or Intro & Fill In can be controlled by foot. The function controlled by the foot switch depends on the setting of the MAGIC FOOT (SUSTAIN/BEND/FILL IN) selector.



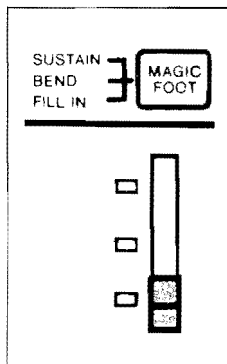
1 SUSTAIN

The foot switch has the same function as the ORCHESTRAL SUSTAIN button. When using this function with the foot switch, the ORCHESTRAL SUSTAIN button should be switched off.



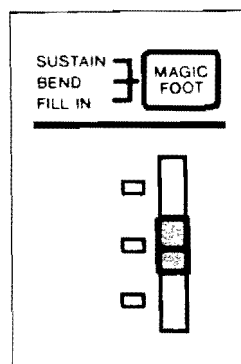
3 INTRO & FILL IN

The foot switch has the same function as the INTRO & FILL IN button. Press the foot switch to insert the Intro & Fill In rhythm in the middle of a tune or to start a tune with the Intro & Fill In rhythm.



2 BEND

This allows the pitch to be lowered by half a tone; it is particularly convenient when used to give a gliding effect of a Hawaiian guitar. This is usually used with the Solo Synthesizer Preset voice but, by pressing the SOLO CANCEL button, it works with all the tones produced by the KB-700.

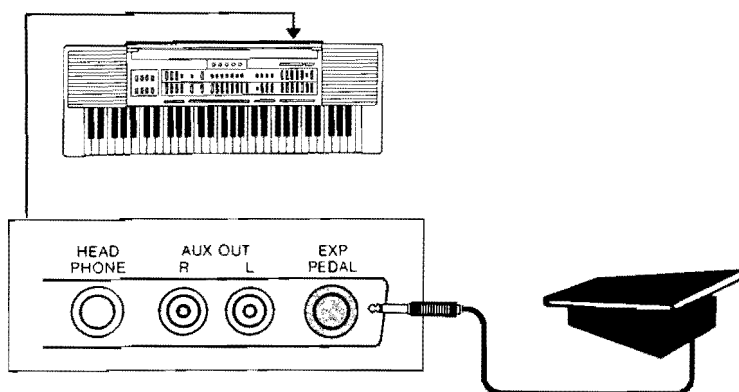


EXPRESSION PEDAL

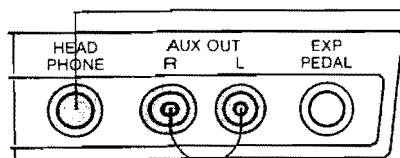
By connecting the optional Expression Pedal to the EXP PEDAL terminal on the rear panel, the overall volume can be controlled by foot.

The volume increases or decreases according to the amount by which the Expression Pedal is depressed.

- Use the KX-1 or KX-2 Expression Pedal.



CONNECTION TERMINAL AND PITCH CONTROLS



HEADPHONE

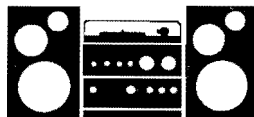
By connecting stereo headphones you can enjoy private listening which will not disturb other people.



AUX OUT

Connect to the input terminals of a stereo system, etc. for recording or to listen with the better tone provided by the stereo system's speakers. To cut off the sound from the KB-700's speakers, insert a headphone plug (or shorting plug, etc.) into the HEADPHONE terminal.

Stereo system



Connection cord CN-160
(stereo phono plugs – stereo phono plugs)
(Extension cord: CN-163)

CN-160

Mono radio cassette recorder



Connection cord CN-132
(stereo phono plugs – mono miniplug)

CN-132

Victron, guitar amp, etc.

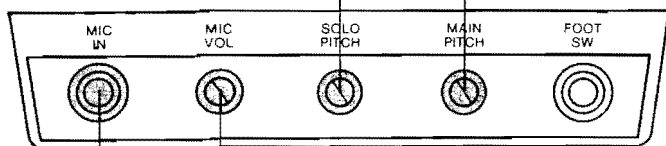


Plug Adaptor AP-100
(mono mini plug – mono phone plug)

CN-132 + AP-100
(Plug Adaptor)

VICTRON G series: to AUX IN jack
VICTRON M series: to EXP IN jack
(The volume of the KB-700 can be controlled with the Victron's Expression Pedal)

- If the output volume of the KB-700 is too high, sound from the connected equipment may be distorted. To prevent this, set the TOTAL VOLUME control to about the mid-point and control the volume with the volume control of the connected equipment.



SOLO PITCH

Use this to adjust the overall pitch of Solo Synthesizer Presets.

MAIN PITCH

Use this to adjust the pitch of voices other than Solo Synthesizer Presets.

With both controls, the standard pitch is A = 442 Hz. Turn clockwise to raise the pitch and counterclockwise to lower the pitch.

MIC IN

Connect the monaural input from a microphone, other electric instrument, etc. Adjust the level with the MIC VOL control.



With a microphone: The KB-700's various effects (Ensemble, Presence Control, etc.) can be used to enhance vocals.



With an electric guitar, synthesizer, etc.: The KB-700 can be used to give additional stereo effects.



With the tape deck, stereo system, etc.: Playback is through the KB-700's speakers. This lets you play or sing along with professional musicians. By recording this performance you can make multi-track recordings.

TROUBLESHOOTING

What seems to be a malfunction is not always serious; in case of trouble, check the following before calling for service.

Sound is not audible.	Is the corresponding slide control of the STEREO PAN POT MIXER in its bottom position? (see page 4)
Neither arpeggio nor rhythmic accompaniment chords are audible.	Those sounds are produced only during automatic accompaniment (Fascinating Chord ONE FINGER, MULTI-FINGER or Compucorder REPLAY mode) and when the Auto Rhythm is started. (pp.9-10, 13-14)
SOLO SYNTH PRESETS are not audible.	Is the SOLO CANCEL button depressed? (p. 6)
The input to the MIC IN terminal is not audible.	Is the MIC VOL control adjusted correctly? (p. 16)
The Fascinating Chord automatic accompaniment cannot be stopped.	The CHORD MEMORY button may be depressed. (p. 9)
The Fascinating Chord automatic accompaniment stops automatically.	The SYNCHRO START button may be depressed and the CHORD MEMORY button not: In this case, the rhythm and accompaniment continue only when an accompaniment key is depressed. (p.9)
The KEY SPLIT button does not function.	Is the KB-700 using the Fascinating Chord or Compucorder? A Key Split mode (1 or 2) is always engaged during a Fascinating Chord mode (ONE FINGER or MULTI FINGER). (p. 9) The Key Split is always in the FULL mode when replaying with Compucorder. (p. 14)
The SOLO SYNTH PRESETS are out of tune.	The adjustment of SOLO PITCH control may not match that of the MAIN PITCH control. (p. 16)
Bass and arpeggio of the Fascinating Chord MULTI FINGER mode are not in tune with the chords.	Possibly the chord played by the left hand is other than the nine basic chords of the microcomputer. (pp. 14, 10)
Chords replayed by the Compucorder are sometimes different from those played originally when recording.	Possibly the chords may be other than the nine basic chords of the microcomputer. (pp. 14, 10)
Chords are not recorded by the Compucorder.	In recording, the Compucorder employs both the Fascinating Chord and Auto Rhythm functions. It is thus necessary to start the rhythm for recording. (p. 13)
The Ultra Chord harmony is not audible.	The Ultra Chord effect functions only when a chord is played by the accompaniment keys, except when replaying Compucorder with which chords are played automatically. (p. 11)
The Tremolo does not function.	The Tremolo effect is executed only with the Organ and Jazz Organ ORCHESTRAL PRESETS. (p. 7)
Sound is distorted.	The TOTAL VOLUME control may be too high; set a little lower. (p. 3) When sound from connected equipment is distorted, also check the TOTAL VOLUME control of the KB-700. Keep the TOTAL VOLUME around the mid position and increase the volume with the controls of the connected equipment. (p. 16)

SAFETY PRECAUTIONS

- Power should be supplied to the KB-700 from an ordinary household AC outlet. To avoid malfunctions or accidents, use only the power cord provided.
- Carefully handle all power and connection cords:
 - To disconnect, be sure to grasp the plug, not the cord.
 - Never handle cords with wet hands.
 - Avoid unnecessary or excessive bending of the cords.
 - Do not damage the cords.
 - Never splice cords.
 - Disconnect the power cord immediately in the event of an electrical storm.
- Even with the power switched off, the KB-700 uses a small amount of current. If you do not use the instrument for a long period of time, disconnect the power cord for safety.
- Do not open the KB-700, or attempt any adjustments or repairs of its internal components; a serious accident or malfunction could result.
For maintenance and repairs, leave the matter to a qualified JVC dealer.
- To prevent accidents or malfunctions, avoid using the KB-700 under the following conditions:
 - Prolonged exposure to direct sunlight.
 - In environments where the temperature exceeds 40°C or falls below -5°C.
 - Under high-humidity conditions.
 - Near a heater, stove, fireplace or other heat source.
 - In extremely dusty environments, or places subject to vibrations.
 - Near a TV set.
- Never leave the instrument in a car on a hot day as malfunctions or external damage may result.
- To clean the KB-700, use a dry cloth, or one moistened with water or a neutral detergent.
Never use benzine or thinner, as they may crack, discolor, or otherwise damage the surface finish.

SPECIFICATIONS

Number of keys : 61

Key Split mode	Accompaniment keys	Melody keys
FULL	0	61
1	19	42
2	24	37

Solo Synthesizer : 4, with upper/lower selector

Presets

Upper	Lower
Trumpet	Pan flute
Guitar	Synthesizer tone

Controls: SOLO CANCEL, SOLO KEYING

Orchestral Presets : 12, with upper/lower selector

Upper	Lower
String Ensemble	Trombone
Piano	Electric Piano
Organ	Jazz Organ
Harpichord	Hawaiian Guitar
Trumpet	Clarinet
Vibraphone	Jazz Flute

Accompaniment tones : Bass, String ensemble

Effects : MAGIC FOOT selector (SUSTAIN/BEND/FILL IN), ULTRA CHORD selector (CLOSED/OFF/OPEN), SUSTAIN controls (ORCHESTRAL, BASS), PRESENCE CONTROL, STEREO/ENSEMBLE selector, TREMOLO switch, ORCHESTRAL SUSTAIN switch

Stereo Pan Pot Mixer : 5 Pan pots (BASS, ACCOMP & ARPEGGIO, STRINGS, ORCHESTRAL, SOLO SYNTH & MIC)
7 Mixer controls (AUTO RHYTHM, BASS, ACCOMP, ARPEGGIO, ACCOMP STRINGS, ORCHESTRAL, SOLO SYNTH)

Auto Rhythm : 14, with upper/lower selector

Upper	Lower
Waltz	Polka/March
Samba	Rhumba
Bossa-Nova	Tango
Disco	Rock 'n' Roll
Rock I	Rock II
Reggae	Slow Rock
Swing	Shuffle

Controls: START & STOP, SYNCHRO START, INTRO & FILL IN, RHYTHM TEMPO, BEAT CONDUCTOR

Fascinating Chord : 3 modes (NORMAL, ONE FINGER, MULTI-FINGER), CHORD MEMORY, ACCOMP selector (PIANO/GUITAR), ARPEGGIO VARIATION selector (1/2/3), BASS VARIATION selectors (1, 2, 3, AUTO)
KEY SPLIT selector (FULL/1/2), KEY TRANSPOSE switch

Compucorder : RECORD (CHORD, BASS), SELECTOR, REPLAY

Other switches & controls : Power switch, Total volume control, Mic volume control, Solo synthesizer presets pitch control, Main pitch control

Terminals & jacks : AC input, DC input, Stereo auxiliary output, Mic input, Expression pedal, Foot switch, Headphones

Speakers : 14 cm x 2

Amplifier output : 4 W x 2 (AC operation)

Weight : 9.3 kg (without batteries)

Dimensions : 950(W) x 330(D) x 99(H) mm

Rated power supply : AC 120/220/240 V switchable, 50/60 Hz
DC 12 V (car battery or R20 batteries x 8)

Rated power consumption : 45 W

Battery life : 2 hours of continuous operation at maximum output

Provided accessories : AC cord, foot switch, owner's manual, dust cover

Options : KC-20 Soft Carrying Case
KS-10 Stand
KX-10 Expression Pedal
KX-20 Expression Pedal
HP-717 Stereo Headphones
HP-M7 Stereo Headphones
HP-V1 Stereo Headphones/Microphone Headset
MD-260 Microphone

Design & specifications are subject to change without notice.