

KORG

SV2

STAGE VINTAGE PIANO

User Manual

WARNING:
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT
EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.



The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

Le symbole d’éclair dans un triangle équilatéral est destiné à avertir l’utilisateur de la présence d’une tension dangereuse non isolée au sein du produit. Cette tension est suffisante pour constituer un risque d’électrocution.

Der Blitz in einem gleichwinkligen Dreieck bedeutet, dass das Gerät nicht isolierte Spannungen erzeugt, die einen Stromschlag verursachen können.

La freccia all’interno di un triangolo equilatero avverte l’utente che all’interno del prodotto sono presenti elementi “con tensione elettrica pericolosa”, dall’intensità sufficiente a indurre uno shock elettrico alle persone.

El símbolo del rayo significa que existen voltajes peligrosos y sin aislar en el interior de la unidad, que pueden ser de magnitud suficiente para constituir un riesgo de electrocución para las personas.

在等边三角形内带箭头的闪电标志旨在提醒用户，产品的机壳内存在无绝缘的“危险电压”，足以对人身构成触电危险。



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

Le point d’exclamation dans un triangle équilatéral avertit l’utilisateur de la présence d’importantes consignes de manipulation ou d’entretien dans la documentation accompagnant ce produit.

Das Ausrufezeichen in einem gleichwinkligen Dreieck soll den Anwender auf wichtige Bedienungshinweise aufmerksam machen, die in der beiliegenden Dokumentation enthalten sind.

Il punto esclamativo all’interno di un triangolo equilatero avverte l’utente della presenza di importanti istruzioni relative al funzionamento e alla manutenzione nella documentazione che accompagna il prodotto.

El signo de admiración indica al usuario que existen instrucciones de funcionamiento y mantenimiento importantes en el manual que acompaña al producto.

在等边三角形内带惊叹号的标志是提醒用户，设备附带的文件资料内有重要的操作和维护说明。



This symbol is intended to identify Class II equipment with functional earthing (grounding).

Ce symbole désigne du matériel de classe II à double isolation (fonctionnelle et matérielle).

Dieses Symbol weist auf ein Gerät der Schutzklasse II mit Funktionserde hin.

Questo simbolo identifica i dispositivi di Classe II predisposti con la messa a terra.

Este símbolo se utiliza para identificar equipo Class II que dispone de toma de tierra funcional.

左边标志识别带功能性接地的等级II设备。

この記号は、機能接地接続を備えているクラスII機器であることを示すものです。

Important safety instructions

1. Read these instructions.
 2. Keep these instructions.
 3. Heed all warnings.
 4. Follow all instructions.
 5. Do not use this apparatus near water.
 6. Clean only with dry cloth.
 7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
 8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
 9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
 10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
 11. Only use attachments/accessories specified by the manufacturer.
 12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- The ventilation should not be impeded by covering the ventilation openings with items, such as newspapers, table-cloths, curtains, etc.
 - No naked flame sources, such as lighted candles, should be placed on the apparatus.
 - Do not install this equipment in a confined space such as a box for the conveyance or similar unit.
 - **WARNING** – This apparatus shall be connected to a mains socket outlet with a protective earthing connection.
 - Turning off the standby switch does not completely isolate this product from the power line, so remove the plug from the socket if not using it for extended periods of time, or before cleaning. Please ensure that the mains plug or appliance couple remains readily accessible.
 - Mains powered apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
 - Install this product near the wall socket and keep the power plug easily accessible.
 - The marking plate is located at the bottom of the instrument. The model number, serial number, power requirements, etc., are located on this plate.



13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

Serial number

Please record the model number, serial number, and date of purchase below. Keep this manual, as use these information as a record of your purchase.

Model _____

Serial No. _____

Purchase Date _____

IMPORTANT NOTICE TO CONSUMERS

This product has been manufactured according to strict specifications and voltage requirements that are applicable in the country in which it is intended that this product should be used. If you have purchased this product via the internet, through mail order, and/or via a telephone sale, you must verify that this product is intended to be used in the country in which you reside.

WARNING: Use of this product in any country other than that for which it is intended could be dangerous and could invalidate the manufacturer's or distributor's warranty.

Please also retain your receipt as proof of purchase otherwise your product may be disqualified from the manufacturer's or distributor's warranty.

NOTICE REGARDING DISPOSAL (EU ONLY)

If this symbol is shown on the product, manual, battery, or package, you must dispose of it in the correct manner to avoid harm to human health or damage to the environment. Contact your local administrative body for details on the correct disposal method. If the battery contains heavy metals in excess of the regulated amount, a chemical symbol is displayed below the symbol on the battery or battery package.



In case of electromagnetic radiations a temporary deterioration of the quality of audio performances may occur. A deterioration that might arise can be a sound signal emitted. This will stop when the electromagnetic disturbance ceases.

THE FCC REGULATION WARNING (FOR USA)

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

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

If items such as cables are included with this equipment, you must use those included items.

Unauthorized changes or modification to this system can void the user's authority to operate this equipment.

DECLARATION OF CONFORMITY (FOR USA)

Responsible Party: KORG USA INC.

Address: 316 SOUTH SERVICE ROAD, MELVILLE

Telephone: 1-631-390-6500

Equipment Type: STAGE VINTAGE PIANO

Model: SV2-73, SV2-73S, SV2-88, SV2-88S

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

PERCHLORATE (CALIFORNIA, USA ONLY)

Perchlorate Material - special handling may apply. See www.dtsc.ca.gov/hazardouswaste/perchlorate

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THE PIANO

Precautions

Automatic power-off

To avoid wasting power, and to extend the life of the valve, SV-2 will by default automatically enter standby mode after two hours of non-active use (playing, pressing buttons or moving knobs). Please save any edited data before taking a prolonged pause.

Replacing the valve

Valves, like light bulbs, have an indeterminate lifespan. When the valve fails, please contact an Authorized KORG Service Center to replace it. **DO NOT TRY TO REPLACE THE VALVE YOURSELF**, as you risk seriously damaging the instrument and risk receiving an electric shock. In addition, this action will void the warranty.

Data handling

Data in memory may sometimes be lost due to improper use. Be sure to save important data to the supplied Editor/Librarian software. KORG will not be responsible for damages caused by data loss.

Cleaning

If the exterior becomes dirty, wipe it with a clean, dry cloth. Do not use liquid cleaners such as benzene or thinner, or cleaning compounds or flammable polishes.

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Disclaimer

The information contained in this manual have been carefully revised and checked through. Due to our constant efforts to improve our products, the specifications might differ to those in the manual. KORG is not responsible for any differences found between the specifications and the contents of the instruction manual - all specifications being subject to change without prior notice.

Liability

KORG products are manufactured under strict specifications and voltages required by each country. These products are warranted by the KORG distributor only in each country. Any KORG product not sold with a warranty card or carrying a serial number disqualifies the product sold from the manufacturer's/distributor's warranty and liability. This requirement is for your own protection and safety.

Service and user's assistance

For service, please contact your nearest Authorized KORG Service Center. For more information on KORG products, and to find software and accessories for your keyboard, please contact your local Authorized KORG distributor. For up-to-date information, please point your web browser to our [web site](#).

Keep your keyboard up-to-date

Your instrument can be constantly updated as new versions of the operating system are released by KORG. You can download the operating system from our [web site](#). Please, read the instructions supplied with the operating system.

Introduction

Welcome aboard!

Many thanks, and congratulation on purchasing the KORG SV-2 Stage Vintage Piano. We're sure it'll give you countless hours of great vintage piano and keyboard tones that will **feel** as good as they sound!

To maximize your chances of enjoying a long and happy relationship with your SV-2, please read this manual at least once, and (as they say), "use the product as directed". Keep the manual for future reference after you've read it; you'll want to re-read it later at some point to pick up cool tips you may have missed the first time around.

This guide refers to both the 88- and 73-keys versions of the SV-2, and to the versions with and without integrated speakers. There is no other difference between the four instruments, apart for the keybed length, the speakers (and the weight!).

Before starting to play...

What's in the box

After you buy your SV-2, please check all the following items are included in the package. If some of them are missing, immediately contact your KORG dealer.

- SV-2 Stage Vintage Piano
- Quick Guide
- Music stand
- KORG DS-2H damper pedal (supporting half-pedalling)
- Standard IEC AC power cable

What you can download

Point your web browser to our web site (www.korg.com), to download the SV-2 Editor software, a MIDI driver, up-to-date software, various support materials.

What you can add

After having purchased SV-2, you might want to add these other fine options:

- The elegant KORG ST-SV1-BK keyboard stand, recommended for safety and comfort, perfectly matching your piano design.
- One of the sturdy pedals and footswitches from the KORG catalogue, like the DS-1H damper, the PS-1 and PS-3 footswitches, the EXP-2 foot controller, the XVP-10 or XVP-20 volume/expression pedals.
- Our practical and robust CB-SV carrying bag.

Contacts

Your KORG dealers not only deliver this instrument, but also carry hardware and software accessories, as well as useful information on how to use these products. Ask them for any help you should eventually need.

Our international web site is www.korg.com. A list of all KORG Distributors can be found in our dedicated web page (www.korg.com/us/corporate/distributors/).

Main Features

Wide range of vintage sounds

- SV-2 is a **grand piano** and **vintage keyboard** instrument, mixed with a **vintage instrument amplifier**, **stompbox** and **studio effects simulator**. It is a toolbox full of classical and vintage keyboard sounds, a **full database** of attic keyboard instruments for the performing musician.
- SV-2 has a **wide range of sounds**, including four concert grand pianos, vintage electric pianos, synthesizers, upright pianos, as well as historic keyboard instruments like the harpsichord and the pipe organ. Sounds can be modified to your taste and saved into the sixty-four “Favorite” memories.

Ease of use, pleasure to play

- Selecting sounds is as **easy** as using a knob to select the base sound, and one for a variation of the base sound. And editing sounds (in realtime!) is just a matter of turning a couple of knobs.
- The high-quality, realistic KORG RH3 keyboard (made in Japan) features four zones with different weights. This gives you the **same realism and feeling as a grand piano keyboard**. You can choose from eight different **touch curves** to adjust how the sound will respond to your keyboard playing dynamics.
- Up to three **layered timbres** per sound, or a **split** letting you play up to two timbres with your right hand and one with the left, lets you play like the perfect one man band.
- When the amplifier simulator is not involved, there is **smooth transitioning** from a sound to another.
- Eight alternative **tuning curves** allow for precise tuning of vintage instruments and grand piano alike.
- The **transpose** function lets you change the pitch of the instrument, and the **master tune** function allows you to make fine tune adjustments.

The same pedals of a grand piano, and more

- The damper pedal simulates the **natural string resonance** and noises found in the pedal of an acoustic piano; it also lets you vary the amount of the effect by how far you press down on it (“**half-pedal**” function).
- The SV-2 provides connections for the same **three pedals** as a grand piano. Also, you can use the pedals to control volume, rotary slow/fast change, or the wah effect. Pedals are **automatically assigned** to controlling the right effect without any additional programming.

High-quality vintage effects

- The SV-2 features **Valve Reactor** technology that uses an actual valve to create the sound of an authentic tube power amp, delivering the response and tone of classic amps.
- The SV-2 uses sophisticated **modeling** technology to create classic amp, cabinet, and effect sounds. You can experiment by mixing them, and create an amazing range of sounds, many of which have never been heard before.
- Since **high-quality effects** are built in, the SV-2 is all you need to create a completely finished sound. You can choose one type for each pedal, amp model, modulation and reverb/echo/delay effect, and use these sections simultaneously.
- The SV-2 provides **control switches** that let you do things like set the delay time via TAP TEMPO, switch effects on/off, or switch the speed of a rotary speaker... again, must-have features for live performance.

Easy connection

- Featuring an **USB** digital interface and **MIDI IN** and **OUT** connectors, the SV-2 offers you plenty of potential and numerous options to expand your system. The USB port also carries MIDI data, so that you can connect the SV-2 directly to your personal computer with a single cable and without the need of a dedicated MIDI interface. A dedicated KORG USB MIDI Driver (for Windows; Mac directly supported) is freely available for full use of the SV-2's MIDI features, and can be downloaded from our [web site](#).
- The **Local Off** button immediately configures your SV-2 as a master keyboard for working with a sequencer, a DAW or a notation software.

Enhanced editing

- While integrated editing is kept to a minimum for maximum ease of use, sophisticated editing is available by using the **SV-2 Editor** (that can be downloaded from our [web site](#)).
- Thanks to SV-2 Editor, you can access to **lot of additional timbres** that could not fit the control panel. Make your own sounds with your preferred programs!
- SV-2 Editor gives you access to a **plethora of parameters** that are not available on the control panel. You can layer different timbres, set the split, calibrate the pedals and program other global parameters in the easiest way.
- By using this software, you can create multiple **collections** of sounds to be loaded before different shows. And you can also create huge **libraries of favorite sounds**, that can be exchanged with other users.

Listen the natural way

- The **amplification system** integrated in the **“S” models** has been jointly developed by KORG and K-array, a renowned manufacturer of unique audio solutions.
- The sound of the super high-fidelity integrated speakers is clear and detailed even at the lowest volume level, for the pleasure of the late-night rehearsing musician. On the opposite side of the dynamic range, the passive radiator can deliver the most powerful sound.

Real eXperience

Are You eXperienced?

The SV-2 sounds feature KORG's Real eXperience technology, giving unprecedented realism and detail to sounds. While existing sampling techniques have resembled an audio snapshot, our technology is more of a hologram, accurately reproducing every dimensional detail of the sound. Grand piano, electric piano and clavi's are all sampled with the hammer and natural release sound, to preserve the natural imaging of the sound. Different dynamic levels are captured to extend the instrument's expressive vocabulary.

Take for example the grand piano. The SV-2 uses the sound of the key being released and the hammer returning, as well as the damper resonance of the strings to create all of the subtle shadings that create a superior instrument sound. This attention to detail defines the sound of the new SV-2, providing an instrument that can interpret every nuance of touch into a meaningful musical gesture.

This technique applies to all other sounds as well. For example, electric pianos, clavi's and organs are reproduced in complete realism, and do not sound synthetic and deprived of any life-like quality. These sounds react under your fingers exactly as the real instrument, and results in a more impressive performance when playing on stage.

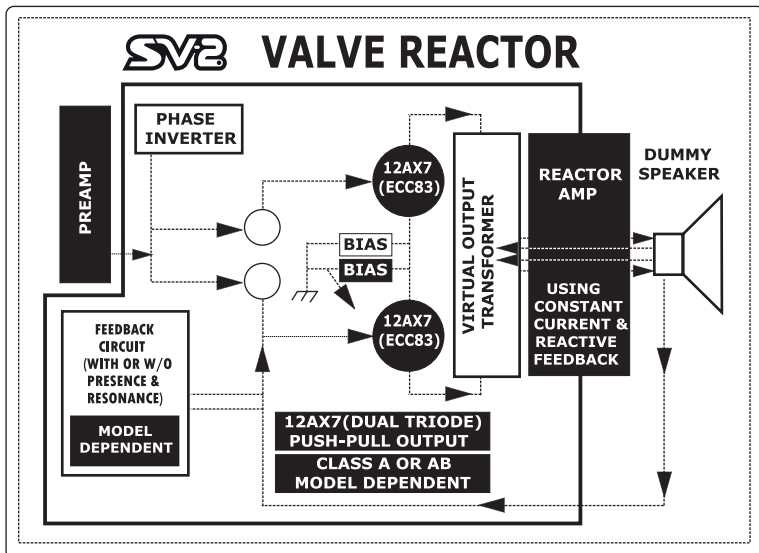
Valve Reactor Technology

The Power (amp) and the Glory!

The Valve Reactor circuitry in the SV-2 has been tuned-up especially for live performance. Since conventional modeling effects for line recording are not used directly with a speaker, they do not include a power amp circuit, output transformer, or speaker. In other words, they only have a preamp circuit.

A real valve amp sound, however, is produced not just by the preamp, but also by the tone and distortion of the power amp, and by the constant changes in impedance that are created by the power amp driving the speakers. The SV-2 contains an actual low-wattage valve power amp circuit, a virtual output transformer that uses solid-state components to simulate an output transformer, and a dummy speaker circuit that simulates the varying impedance of a real speaker. This means that although it's low-power, the SV-2 has the same circuit structure of an actual all-valve amp.

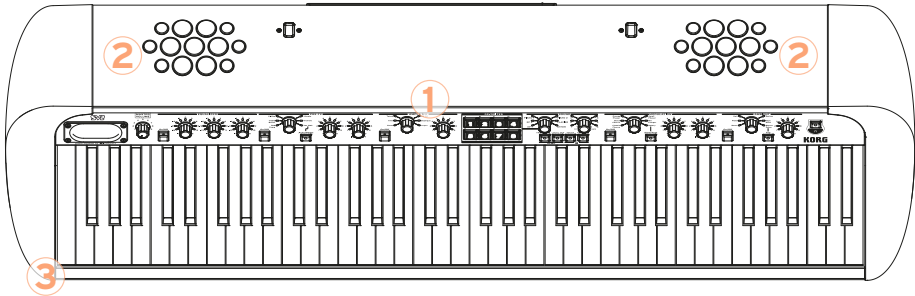
This is great when playing live, because the sound arriving to the main mixer is the same of a real analogue amp captured by high-quality mics.



Controls and connections

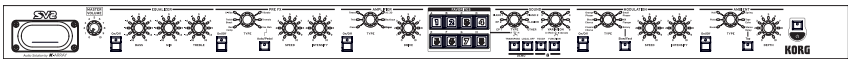
Front panel

The front panel is where you access your SV-2 controls.



1 Control panel

This strip contains the buttons, knobs and the other controls of the piano. The functions are explained in detail later in this manual.



2 Speakers (only SV2-73S and SV2-88S)

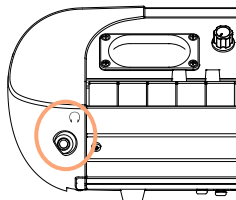
In the models with integrated speakers, this is where the sound comes from.

3 HEADPHONES jack (stereo)

Connect a pair of headphones to this connector (Ⓜ). You can use headphones with an impedance of 16-200 Ohms (50 Ohms suggested). When connecting the headphones, the integrated speakers are automatically deactivated.

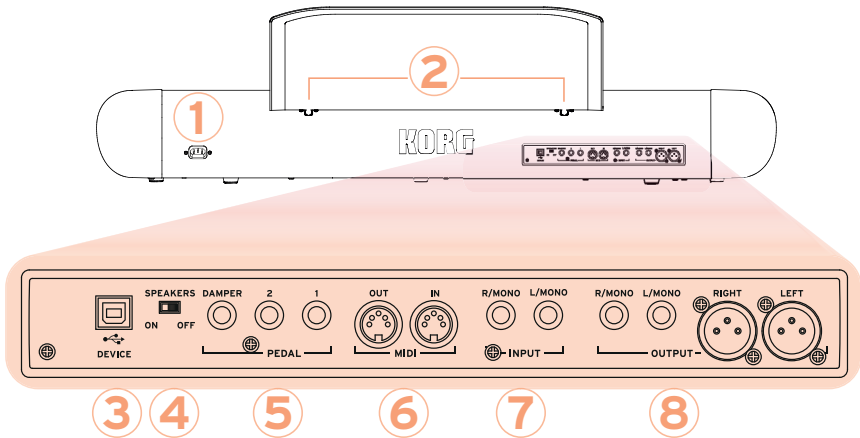
Adjust the output level with the **MASTER VOLUME** knob.

HINT: Use a headphone splitter to connect more than one pair of headphones.



Rear panel

The back panel is where you can find most of the connections.



1 AC IN POWER connector

Connect the included IEC power cable here.

2 MUSIC STAND holes

A music stand comes standard with your SV-2. Insert its legs into these two dedicated holes.

3 USB DEVICE connector

Use this connector to connect a computer for sequencing (this doubles the MIDI ports), or for using the SV-2 Editor software for fine editing. Before using this connector, please install on your Windows PC the KORG USB-MIDI Driver (the relevant instructions are provided together with the MIDI Driver, that can be downloaded from our [web site](#)).

4 SPEAKERS ON/OFF switch (only models with integrated speakers)

Use this switch to turn the integrated speakers on or off.

5 PEDAL jacks (DAMPER, 1, 2)

Connect the supplied KORG DS-2H pedal, or the optional DS-1H, to the DAMPER jack. This jack always operates as a damper pedal.

Connect a footswitch (like the optional KORG PS-1 or PS-3) to the **PEDAL 1** jack. The footswitch can operate as a sostenuto pedal, or as a rotary slow/fast switch (when the rotary effect is selected).

Connect a footswitch (like the optional KORG PS-1 or PS-3) or a volume/expression pedal (like the optional KORG XVP-10, XVP-20, or EXP-2) to the **PEDAL 2** jack. The footswitch operates as a soft pedal. The volume/expression pedal operates as a volume control (this is the default setting) or as a wah filter control (when the wah effect is selected). To control the wah effect turn the **Auto/Pedal** LED on in the **PRE FX** section (Pedal mode).

While the KORG DS-2H pedal comes already calibrated, the volume/expression pedal usually requires calibration to make use of the full range of values. Calibration can also be used to choose a footswitch polarity. To calibrate the pedals (and set their polarity), see “Calibrating the pedals” on page 41.

6 MIDI connectors (IN, OUT)

By using MIDI you can control the SV-2 from a sequencer, or control an external MIDI device from the SV-2. When using the SV-2 to control an external MIDI device, or to record into a sequencer, press the **LOCAL OFF** button to turn its LED on; this disconnects the keyboard from the internal sounds (but not from MIDI).

MIDI OUT transmits MIDI data. Use it when you want to control a connected external MIDI device or computer. Use a standard MIDI cable to connect it to the MIDI IN connector of the other device.

MIDI IN receives MIDI data. Use it when you want to control the SV-2 from a connected external MIDI device or computer. Use a standard MIDI cable to connect it to the MIDI OUT connector of the other device.

7 INPUT jacks (L/MONO, R/MONO)

Connect a line-level source, like a keyboard/synthesizer, a CD or audio player, to these jacks. For mono connections, use either of them.

8 OUTPUT jacks (L/MONO, R/MONO)

These are analog output jacks, available either in 1/4" unbalanced jacks, or XLR balanced jacks. Either use the unbalanced 1/4" jacks for shorter run, or the XLR balanced jacks for longer runs, like when playing on stage. In any case, they are perfect replica the one of the other.

If you need mono output, connect either of the **MONO 1/4"** jacks. XLR jacks cannot be used for mono output.

HINT: XLR balanced outputs are recommended whenever possible.

WARNING: If you connect the XLR jacks to a mixer or similar device, be sure to turn off the phantom power of that device. The SV-2 might be damaged if you fail to do so.

Making the connections

In this section you will learn how to connect your SV-2 to an audio amplification system, to the pedals and to MIDI devices.

- 1 Turn both your SV-2 and all connected devices off.

NOTE: You must turn off the power of all your equipment before you make connections. If you ignore this warning, you may damage your speaker system!

- 2 If you're connecting the SV-2 to a mixer or speaker system, connect the **OUTPUT** jack(s) to the line input jack(s) of your mixer/recorder or speaker system.

If you're making connections in mono, use any of the **MONO OUTPUT** jacks. However, to take the fullest advantage of the SV-2's sound, we strongly recommend that you use stereo connections.

- 3 If you're listening through headphones, connect your headphones to the **HEADPHONES** (🎧) jack.

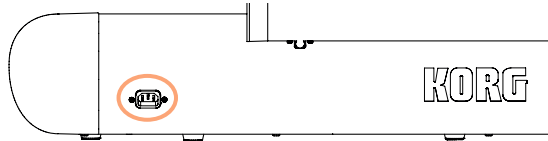
The **integrated speakers** will automatically turn off. Signal from the **OUTPUT** jack(s) will still be heard even if headphones are plugged in. If you only want to hear signal from headphones you should turn off or lower down any equipment the SV-2 is connected to.

- 4 Turn the **MASTER VOLUME** knob on the front panel of the SV-2 all the way to the left, setting the volume to '0'.
- 5 Plug the supplied IEC AC power cable into the SV-2's rear panel **AC power inlet**, and plug the other end into an AC wall socket.
- 6 Connect the pedals to the relevant **PEDAL** connectors on the rear panel.
- 7 Connect the **MIDI** or **USB** cable to your SV-2 and to the other device.
- 8 Plug any external CD/audio player or synthesizer into the rear panel **INPUT** jacks.
- 9 Turn on the **POWER** switch to power up the SV-2.
- 10 Turn on the power switch of your mixer or speaker system.
- 11 To adjust the volume, turn up the volume controls on your mixer or speakers, and use the SV-2's front panel **MASTER VOLUME** knob to adjust the volume to a desired level.

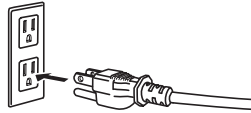
Turning the SV-2 on

Turning the power on and off

- 1 Connect the included IEC power cable to the **POWER** connector on the back of the instrument.



- 2 Connect the **power plug** to an **AC power outlet**.



- 3 Press and release the **POWER** switch in the control panel to turn the instrument on. The valve will light up and start warming up. After a few seconds, the instrument will turn on.



The SV-2 contains a 12AX7 (ECC83) valve (“vacuum tube”).

WARNING: The valve cover or the valve may break if either is subjected to impact. If the valve cover breaks, please have it replaced. Failure to replace a damaged valve cover may lead to the valve itself becoming damaged.

NOTE: When you turn on your KORG SV-2, you may notice a brief flash in the tube. This is a characteristic of certain tubes we use and if it occurs, it only happens when your SV-2 is turned on and the tube is not yet warm. This does not affect the performance of either the tube or the SV-2.

- 4 To turn the instrument off, keep the **POWER** switch pressed for about one second.

Automatic power off

With the factory settings, this instrument will automatically power off after two hours of inactivity to save power. To avoid power-off and reset the countdown, play the keyboard or use any button or knob on the control panel (apart for the **MASTER VOLUME** knob; pedals and MIDI message will not reset the countdown as well).

To avoid losing your changes, please save any edited data before taking a prolonged pause.

If desired, you can turn this function off (or on again), by following these instructions:

- 1 Press the **FUNCTION** button. Its LED, and one of the LEDs around the **SPEED** knob (in the **PRE FX** section) will start blinking.
- 2 Use the **SPEED** knob to enable/disable the Auto Power-Off.

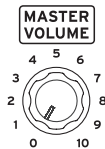
SPEED knob value	Auto Power-Off status
0	Disabled
10	Enabled

- 3 Press the **FUNCTION** button again to save your choice and return to the normal operations.

Adjusting the master volume

You can set the overall volume of the SV-2.

- Turn the **MASTER VOLUME** knob clockwise to increase the volume, counter-clockwise to decrease it.

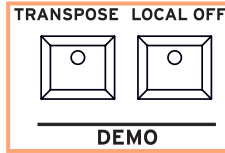


This knob controls the overall volume of the instrument, both of the integrated speakers, the **LEFT** and **RIGHT** outputs, and the **HEADPHONES** jack.

WARNING: Always keep the volume at a comfortable level. Excessive volume may cause permanent hearing damage.

Listening to the demos

Listen to the built-in demo songs to appreciate the power of the SV-2. There are several demo songs to choose from.



- 1 Press the **TRANSPOSE** and **LOCAL OFF** buttons together. Their LEDs will start blinking.
- 2 At this point, if you wait a few seconds all the demo songs will be played back.
- 3 Otherwise, you can select one of the available demo songs. There is one demo for each of the factory sounds.
 - Use the **TYPE** and **VARIATION** knobs in the **SOUND** section to select a demo song.
 - You can press the **VARIATION** knob, to make its LED turn green, and listen to a second bank of demo songs. Press the **VARIATION** knob again to turn its LED orange again, and return to the first bank.

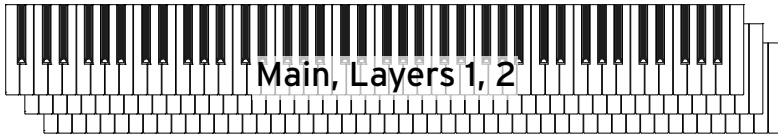
You can select any demo even after the automatic playback has started.

- 4 Adjust the listening volume with the **MASTER VOLUME** knob.
- 5 Stop the demo by pressing the **TRANSPOSE** and **LOCAL OFF** buttons again.

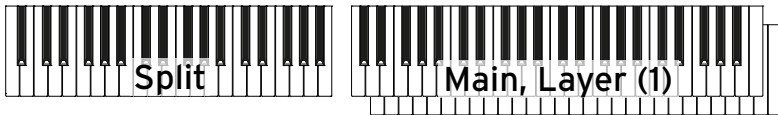
Playing the sounds

What do we mean by 'sound'?

In SV-2, a sound is a 'timbre' or a set of timbres that can be heard when you play the keyboard. Each sound can be made of up to three 'programs', each one with a different timbre or a set of accessory 'noises', like the mechanics of the keyboard, hammer-slap, etc. One or two layers can be added to the main program, and be heard as a second or third timbre mixing with the main timbre. Take for example the case of the universally known "piano plus strings" sound: there are a program of piano, one of piano noises, one of strings.



There are sounds where the keyboard is split in two halves, with one or two programs on the right half. The third program is moved to the left half, and can be used to play an accompaniment (an upright bass, a synth pad, or the like).



Factory and favorite sounds

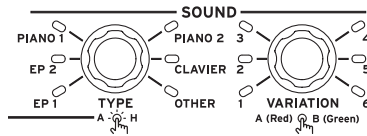
SV-2 has 72 **factory sounds**, and every one of these sounds can be "custom tweaked" using just the knobs on the front panel. You can then save the changes into the 64 **FAVORITES** locations of **favorite sounds**. (More detailed editing can be performed using the SV-2 Editor software).

Please note that, in general, going from one sound to another happens with a smooth transition, so that you can keep the notes pressed and hear the new sound only at the next note change. However, if one of the sounds has the amplification section turned on and makes use of the valve, this is not possible.

Selecting the factory sounds

How to select a sound

The **SOUND** section is where you can select the factory sounds.

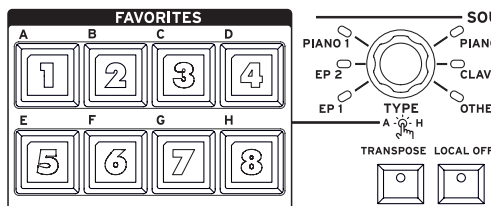


- 1 Use the **TYPE** knob of the **SOUND** section to select a base type of sound (one of six).
- 2 Use the **VARIATION** knob of the **SOUND** section to select one of the variations of the base sound (one of six). Notice that the LED next to the knobs lights up to show the selected sound and variation.
- 3 Press the **VARIATION** knob to select the second bank of variations (the LED color will change to green). Use the same **VARIATION** knob to select one of the variations in the second bank (one of six).
- 4 When you want to return to the first bank of variations, press the **VARIATION** knob again (the LED color will return orange again).

Selecting the favorite sounds

How to select a favorite sound

The **FAVORITES** section is where you can select the favorite sounds, containing your own custom sounds.



- 1 To select a favorite sound in the current bank, press the corresponding **FAVORITES (1-8)** button.

If you want to see which bank is selected, press the **TYPE** knob and see which **FAVORITES (A-H)** button is blinking. Press it again to exit from the bank select mode (or wait until it turn off).

- 2 To select a favorite in a different bank, press the **TYPE** knob. The currently selected bank is shown by the **FAVORITES (A-H)** button that is blinking. Press the **FAVORITES (A-H)** button corresponding to the bank to be selected. Then press the **FAVORITES (1-8)** button corresponding to the favorite to be selected.

How to return to the latest selected factory sound

After having selected a favorite sound, you can select a factory sound again, by using the procedure seen above.

However, you can immediately jump to the latest selected factory sound. Press the **VARIATION** knob in the **SOUND** section to select it.

The sounds

The following table contains the names and a brief description of each of the included sounds.

When the name of the sound is a straight one (like “MK I Suitcase”) it is a simple sound extended to the full keyboard. When it has an ‘&’ in the middle (like “FM Piano & Pad”), it is made of a main program an one or two layers. When it has a ‘/’ in the middle (like “Pad/Mini Lead”), the keyboard is splitted between different programs.

Factory sounds

You can select a factory sound from an external MIDI device by sending to SV-2 a Control Change #00 message with a value of 0, a Control Change #32 message with a value of 0, then a Program Change (PC) message to select the sound.

Sound	Var	PC	Notes
EP 1 (Vintage)			
MK I Suitcase	A1	0	Two versions of the iconic MK I, a must-have for any keyboard player.
MK I Stage	B1	6	
MK II Suitcase	A2	1	Two flavors of the magnificent MK II, in the portable and the heavier versions.
MK II Stage	B2	7	
MK V Stage	A3	2	The MK V Stage (the only one that went in production), well known for its bell-like sound.
MK V Bright	B3	8	
Dyno EP	A4	3	The typical Dyno Piano sound, perfect for ballads in the soft version, ready for a solo in the bright one.
Dyno EP Bright	B4	9	
Wurly	A5	4	The standard punchy sound of Wurly metal reeds. The pop sound of the '60s and the '70s.
Wurly Classic	B5	10	
Wurly Dark	A6	5	A darker and a brighter version of the Wurly.
Wurly Bright	B6	11	
EP 2 (Various)			
FM Piano 1	A1	12	The FM electric piano sound that made the '80s. As heard in countless records at the beginning of the digital music age.
FM Piano 3	B1	18	
FM Piano 2	A2	13	
FM Piano & Pad	B2	19	The FM piano + layered pad is another staple of the era.

Sound	Var	PC	Notes
Pianet T	A3	14	The Pianet, the German electro-mechanical vintage keys. The euro version of the electric piano.
Pianet N	B3	20	
Hybrid Piano	A4	15	Hybrid combinations of pianos, to explore new piano soundscapes.
Hybrid Tine	B4	21	
Wurly & Strings	A5	16	Different combinations of electric pianos and strings. Choose between reeds and FM.
FM & Strings	B5	22	
MK II & Pad	A6	17	Different combinations of electric pianos and pads. Again, choose between tines and FM.
FM & Pad	B6	23	
Piano 1 (Acoustic)			
German Grand	A1	24	The king of the acoustic pianos – the German grand so universally beloved by classical, jazz and pop pianists.
German Classic	B1	30	
Italian Grand	A2	25	The Italian grand piano, a finest choice for the classical and jazz repertoire.
Italian Bright	B2	31	
Japanese Grand	A3	26	Another must-have – a Japanese grand, preferred by many classical, jazz and pop artists.
Japanese Bright	B3	32	
Austrian Grand	A4	27	The Austrian emperor's grand – a milestone for classical programs, and the preferred by some jazz artists.
Austrian Classic	B4	33	
Japanese Upright	A5	28	A big Japanese upright piano, with a very resonant sound.
Upright Bright	B5	34	An intimate, yet bright piano sound, frequently used by popular pop bands.
German Upright	A6	29	This is the distinctive, mellower sound of a German upright piano.
Rock Piano	B6	35	An aggressive upright for rock and rockabilly tunes.
Piano 2 (Various)			
Electric Grand	A1	36	Electro-acoustic piano produced in the '70s, with a unique mellow sound very popular within gigging musicians.
German Mono	B1	42	A mono version of the German grand. To be used when playing through a small amplifier or a mono monitoring system.
KORG M1 Piano	A2	37	The KORG piano heritage. From the popular M1 synth workstation that made an era, and from our pioneering SG-1D digital piano.
KORG SG-1D	B2	43	
Digital Piano	A3	38	An innovative, accurate and expressive piano sound, created in the late '80s with a popular digital keyboard/synthesizer.
Electra Piano	B3	44	A popular electronic piano from the '70s, used by many famous classic rock and prog-rock musicians.

Sound	Var	PC	Notes
Tack Piano	A4	39	Tack and Honky-Tonk pianos, to enjoy rag-time and stride genres.
Honky-Tonk	B4	45	
Piano & Strings	A5	40	Layered piano and strings or pad. Perfect for evocative ambient music.
Piano & Pad	B5	46	
Piano & Synth	A6	41	Layers of piano and synth or brass. Two mixes calling back to the age of the fusion jazz.
Piano & Brass	B6	47	
Clavier			
Clav AC	A1	48	The classic electric clavichord, two flavors with mics in phase.
Clav AD	B1	54	
Clav BC	A2	49	Two different configurations of the Clavi registers, with mics in reversed phase and an edgier sound.
Clav BD	B2	55	
Harpsichord	A3	50	Back to late-Renaissance and Baroque with the grandpa of the piano. Standard 8" and 8"+4" double octave registrations.
Harpsichord Oct.	B3	56	
Perc. Organ	A4	51	True classic electro-mechanical organ emulation, with percussion, in a clean and a distorted version.
Rock Organ	B4	57	
Jazz Organ	A5	52	Jazz registration of the classic electro-mechanical organ.
Vox Organ	B5	58	A perfect emulation of "Connie", the VOX Continental transistor organ.
Church Organ	A6	53	The full power of a majestic pipe organ.
Pipe Organ	B6	59	Softer and emotional registrations of a pipe organ, for the more meditative moments.
Other			
Full Strings	A1	60	Two different flavors of classical strings sounds.
Classic Strings	B1	66	
Tape Strings	A2	61	The synthetic Mello strings from the '70s.
Strings & Voices	B2	67	Real strings with added voices.
Warm Pad	A3	62	Dark and bright version of the typical synth pads.
Bright Pad	B3	68	
Orchestra	A4	63	A powerful orchestral Tutti.
Pizzicato & Glock	B4	69	Pizzicato orchestral strings and glockenspiel.
Brass	A5	64	A real brass section.
Synth Brass	B5	70	The synth brass counterpart.
Pad/Mini Lead	A6	65	Two solo synths playing on top of a soft synth pad.
Pad/SynthLead	B6	71	

Favorite sounds

You can select a favorite sound from an external MIDI device by sending to SV-2 a Control Change #00 message with a value of 0, a Control Change #32 message with a value of 64, then a Program Change (PC) message to select the sound.

Sound	Pos	PC
Demo Shop		
German Grand	A1	0
Italian Grand	A2	1
EP MK II	A3	2
Wurly	A4	3
Clav	A5	4
FM Piano	A6	5
Piano & Strings	A7	6
Bass/EP	A8	7
Piano		
German Grand	B1	8
Italian Grand	B2	9
Japanese Grand	B3	10
Austrian Grand	B4	11
Japan Upright	B5	12
German Upright	B6	13
Rock Piano	B7	14
Tack Piano	B8	15
Electric Pno		
EP MK I	C1	16
EP MK II	C2	17
EP MK V	C3	18
Dyno EP	C4	19
Wurly Amp	C5	20
Wurly Tremolo	C6	21
FM Piano	C7	22
Hybrid EP	C8	23

Sound	Pos	PC
Claviers		
Clav AC	D1	24
Clav BC	D2	25
Perc. Organ	D3	26
Jazz Organ	D4	27
Church Organ	D5	28
KORG M1 Piano	D6	29
Electric Grand	D7	31
Harpichord	D8	32
Layer		
Piano & Strings	E1	32
Piano & Pad	E2	33
Piano & EP	E3	34
Piano & Vibes	E4	35
MK II & Pad	E5	36
Strings & Pad	E6	37
Piano & FM	E7	38
FM & Strings	E8	39
Split		
Ac. Bass/Piano	F1	40
El. Bass/Piano&Str	F2	41
Fretless/EP	F3	42
Slap/EP	F4	43
Slap/Clav	F5	44
EP Bass/Vox Organ	F6	45
Jazz Piano Trio	F7	46
Organ Dual Manual	F8	47

Sound	Pos	PC
Other		
Full Strings	G1	48
Strings Octave	G2	49
Orchestra Tutti	G3	50
Brass	G4	51
Warm Pad	G5	52
Synth Brass	G6	53
Pad/SynLead	G7	54
Synth Bass	G8	55

Sound	Pos	PC
Legacy SV1		
SV1 Grand Piano 1	H1	56
SV1 Grand Piano 2	H2	57
SV1 Tine EP Amp	H3	58
SV1 Reed EP1	H4	59
SV1 Clav AC	H5	60
SV1 Clk.Tonewheel	H6	61
SV1 Full Strings	H7	62
SV1 Synth Brass	H8	63

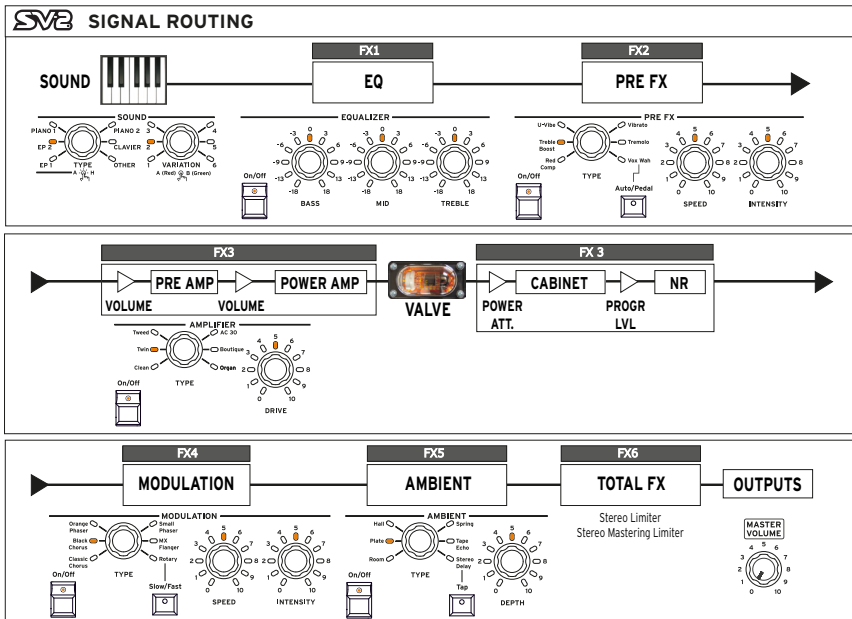
Using the effects

The effects

You can select the various effects and amp models by turning the corresponding **TYPE** knobs. You can change the effect settings by using the **DEPTH**, **INTENSITY**, **SPEED**, **DRIVE** knobs. If you press the knob, the original value of the parameter will be recalled. Deeper editing can be done through the SV-2 Editor software.

Effects and the amp simulation can also be turned on or off by pressing the corresponding **On/Off** button. Changes can be saved, together with a sound, into one of the **FAVORITES** locations.

We will experiment with the effects, by going from the beginning of the effect chain, where the most mind-boggling stompbox effects are located, to the end, with the creamiest, most reassuring touch-up effects are contained. Just consider this effect chain as the effect chain of a classic instrument amplifier.

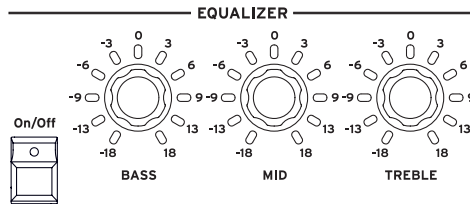


NOTE: With some of the effects, the name of the actual parameter you will be editing may differ from what is printed on the piano panel. The name that appears in the SV-2 Editor is the real name, as reported in the following tables. E.g., with the Pre FX Compressor, the **SPEED** and **INTENSITY** knobs control the Sensitivity and Level parameters respectively.

Editing the effects

Equalizer

Use the three knobs of the **EQUALIZER** section to access the three-band equalizer and adjust the overall tonal characteristics of the sound coming from the SV-2. To reset an EQ band to the original value, press the corresponding knob.

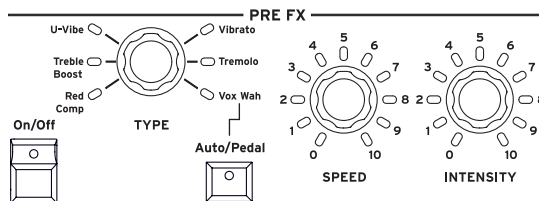


- 1 Use the three **EQUALIZER** knobs to adjust the low, mid and high frequencies.
- 2 After having changed a knob position, you can return to the original settings by pressing the corresponding knob.

WARNING: Extreme EQ settings may produce a very loud signal.

Pre FX

The SV-2 includes a stompbox simulator, that recreates the sound of a pedal effect inserted before the amplifier's input. Use the **PRE FX** section to select one of the six pedal effect models the SV-2 offers. Pedal effects are connected before the amp.



- 1 Use the **TYPE** knob of the **PRE FX** section to select a different stompbox effect (compressor, booster, U-Vibe, vibrato, tremolo or wah).
- 2 You can change the speed of the modulation of the U-Vibe or tremolo effects by using the **SPEED** knob, and the intensity of the modulation by using

the **INTENSITY** knob. To return to the original settings, press the **SPEED** or **INTENSITY** knob.

NOTE: The booster stompbox may produce a very loud signal.

- If the wah effect is selected, the **Auto/Pedal** can be used. When the button's LED is off (**Auto** mode), the wah effect's filter is set automatically depending on the sound and playing dynamics. When on (**Pedal** mode), you can control the filter with an expression pedal connected to the **PEDAL 2** connector; if no pedal is connected, the wah is set to a fixed frequency.

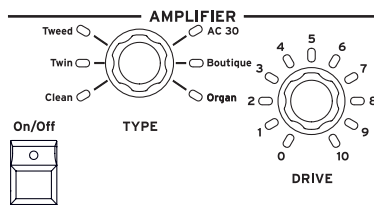
NOTE: Before using an expression pedal to control the wah, it is advisable to calibrate it. See "Calibrating the pedals" on page 41.

PRE FX type	SPEED knob	INTENSITY knob
Red Comp	Sens	Level
Treble Boost	Drive	Level
U-Vibe	Speed	Depth
Vibrato	Type	Mix
Tremolo	Speed	Depth
VOX Wah	Manual Wah	Type (V-847, V-848)

NOTE: The Manual Wah control only works when the Auto/Pedal button is in Pedal mode.

Amplifier

With the **AMPLIFIER** section you can select the model of amp (including cabinet). This lets you select from six types of classic amp models, including the legendary VOX AC30. Each amp model also includes a cabinet simulator that can be edited with the SV-2 Editor.



- Use the **TYPE** knob of the **AMPLIFIER** section to select a different amplifier.

The operating mode of the preamp and power amp, the response of the tone controls, and their placement within the circuit will change depending on the type of amp you select here, precisely replicating the exact gain and tonal character of the original amp. The all-important power amp stage (class A

or AB) and negative-feedback circuit (or lack thereof) are also carefully simulated.

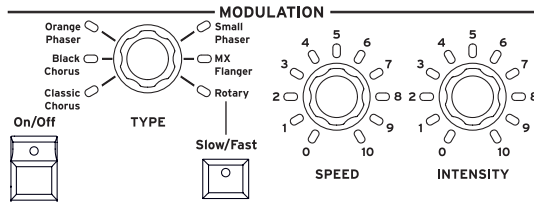
- You can change the preamp's volume (therefore, its overdrive saturation) by using the **DRIVE** knob. To return to the original setting, press the **DRIVE** knob.

NOTE: Extreme DRIVE settings may cause unwanted distortion. If this happens, lower its setting.

AMPLIFIER type	DRIVE knob
Clean	PreVol
Twin	PreVol
Tweed	PreVol
AC30	PreVol
Boutique	PreVol
Organ	Drive

Modulation

In the **MODULATION** section you can select a modulation effect. This selects one of six modulation effect models. Effects are placed after the amp and cabinet model.



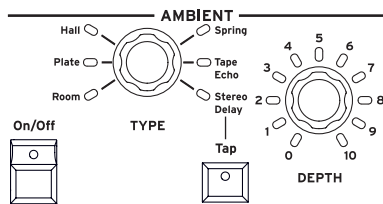
- Use the **TYPE** knob of the **MODULATION** section to select a different modulating effect (chorus, phaser, flanger or rotary speaker).
- You can change the speed of the modulation (or horn rotation) by using the **SPEED** knob, and the intensity (or horn acceleration) by using the **INTENSITY** knob. To return to the original settings, press the **SPEED** or **INTENSITY** knob.
- If the rotary effect is selected, use the **Slow/Fast** button to change the rotor's speed.

HINT: If you select the rotary effect, and a footswitch pedal is connected to the PEDAL 1 jack on the back of the instrument, you can use the pedal to switch the rotor speed between the SLOW and FAST settings.

MODULATION type	SPEED knob	INTENSITY knob
Classic Chorus	Speed	Depth
Black Chorus	Speed	Intensity
Orange Phaser	Speed	Depth
Small Phaser	Speed	Color (type 1, 2)
MX Flanger	Speed	Depth
Rotary	Horn Speed	Horn Accel

Ambient

The **AMBIENT** section is where you can select a reverb, delay or echo effect. This selects one of four reverb, one echo, or one delay effect models. Effects are placed after the amp and cabinet model, and after the modulation effect.



- 1 Use the **TYPE** knob of the **AMBIENT** section to select a different reverb, echo or delay effect.
- 2 Use the **DEPTH** knob to adjust the effect's intensity. To reset it to the original value, press the **DEPTH** knob.
- 3 If the stereo delay effect is selected, input its time by "tapping" it four times on the **TAP** button. The LED flashes at tempo, so that you can understand visually if the tempo is right. If the tempo was not entered correctly, the LED does not flash.

AMBIENT type	DEPTH knob
Room	Mix
Plate	Mix
Hall	Mix
Spring	Mix
Tape Echo	Mix
Stereo Delay	Mix

Turning the effects on/off via MIDI

You can turn the effects on or off from an external MIDI device by sending to SV-2 a Control Change message. The following table shows the MIDI messages corresponding to each effect, and the value corresponding to the On and Off status.

Effect	CC#	Value	
		On	Off
Equalizer	102	127	0
Pre FX	103		
Amplifier	104		
Modulation	105		
Ambient	106		

Saving or resetting the changes

Recalling the original settings

Each time you move a knob, its value is changed. Press the same knob to recall the original value for the corresponding parameter.

To recall the default value of a parameter, select the effect type again to reset all its parameters.

To recall all the default parameters, select the sound again, and all the effects and parameters will be reset.

Switching to a different sound or effect while editing

When selecting a different effect in a section, all changes to the previous effect are preserved. You can return to the edited effect, and all changes will still be there. (In case you want to return to the original value, press the corresponding parameter's knob).

On the contrary, when you select a different factory or favorite sound, all parameters are reset and changes are lost.

Saving the changes to a sound

If you like the sound you just created by exploring through the knob positions, save it as a favorite sound.

- 1 Press the **TYPE** knob to see which bank of favorites sounds is selected. The currently selected bank is shown by the **FAVORITES (A-H)** button that is blinking.
- 2 If you want to select a different bank, press the **FAVORITES (A-H)** button corresponding to the bank to be selected.
- 3 Keep pressed the **FAVORITES (1-8)** button corresponding to the favorite where you want to save your settings, until its LED starts blinking.

4 Press the same button again, to confirm saving.

If you do not want to save the changes, just wait a few seconds until the button's LED turns off, without pressing any button.

HINT: Use the favorite banks to organize the sounds in separate sets, for example a different set for a particular style or show.

NOTE: The favorite sound is written over the previous contents of that location. The favorite sound that was in that location will be erased.

NOTE: If you switch to a different sound or turn off the power without storing the sound and effects you edited, your changes will be lost.

Advanced settings

The advanced settings buttons

The group of buttons named **TRANPOSE**, **LOCAL OFF**, **TOUCH** and **FUNCTION** give access to a series of advanced features that you may need to adapt the piano to your habits.



Adjusting the master tune

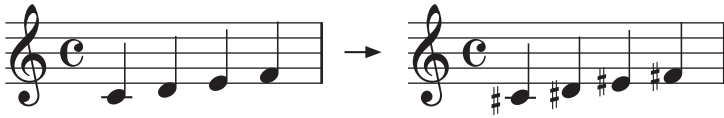
You can fine tune the instrument, to adapt to another instrument that cannot be tuned.

- 1 Press the **FUNCTION** button.
After you press this button, its LED starts blinking. Also, one of the LEDs around the **INTENSITY** knob in the **PRE FX** section starts blinking.
- 2 Use the **INTENSITY** knob to edit master tuning. By default, the SV-2 is tuned to the standard Western tuning (A = 440Hz). Use the **INTENSITY** knob to change this, by lowering or raising the pitch. The LEDs around the knob show the nearest value of the pitch detuning.
- 3 To reset tuning to the original A = 440Hz, press the **INTENSITY** knob.

Transposing

In some cases, a song may be written in a difficult key (e.g., many black keys), or you may wish to shift the pitch to match another instrument or vocalist. In such cases, you can transpose (shift the pitch) so that you can use an easier fingering, or use the same familiar fingering to play at a different pitch. This is called the Transpose function.

For example if you transpose upward by one semitone, playing the notes shown at the lower left will produce the pitches shown at the right.

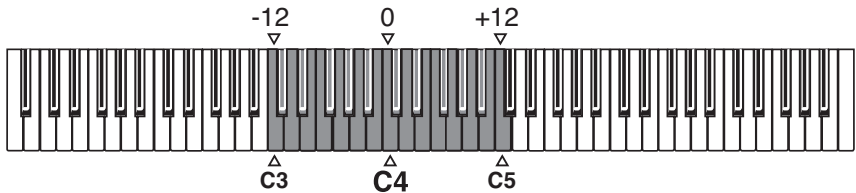


Turning transposition on or off

- 1 Press the **TRANPOSE** button to turn the transposition on. If a transposition has already been set, the LED of this button will turn on, otherwise it will remain dark.
- 2 Press the **TRANPOSE** button again to turn transposition off. The LED will go dark.

Setting the transposition interval

- 1 Keep the **TRANPOSE** button pressed for about one second, until its LED starts blinking.
- 2 Press the **note** corresponding to the desired transposition. Transposition will be activated, and the LED will stay on.



Key	Effect
C3 - B3	12 - 1 semitones below
C4 (Middle C)	Standard pitch
C#4 - C5	1 - 12 semitones higher

If no note is played after some seconds, the transpose programming will end.

- 3 Press the **TRANPOSE** button again to turn transposition off. The LED will turn off.

NOTE: When the instrument is turned off, transposing is reset.

Choosing a tuning curve

You can choose a tuning curve, to adapt it to the instrument.

- 1 Press the **FUNCTION** button.

After you press this button, its LED starts blinking. Also, the LED of one of the eight **FAVORITES** button starts blinking.

- 2 Use the **FAVORITES** buttons to select a different tuning curve:

Favorite #	Tuning Curve
1	Equal
2	Grand Piano 1 Stretch
3	Grand Piano 2 Stretch
4	Electric Piano Stretch
5	Electric Grand Stretch
6	Upright Stretch
7	User #1
8	User #2

NOTE: Curves User #1 and User #2 can only be programmed by using the SV-2 Editor.

NOTE: The tuning curve is memorized when saving a favorite sound.

Adjusting the program levels

Some Sounds can be made of up to three programs, whose volume level you can adjust as you like.

- 1 Press the **FUNCTION** button.

After you press this button, one of the LEDs around each of the knobs in the **EQUALIZER** section starts blinking. If a program is in mute, no LED can be seen around the corresponding knob.

- 2 Use the knobs to edit the program levels. The LEDs around the knob show the nearest value of the program's volume.
- 3 By pressing a knob, the original value will be recalled. If you want to recall the original value, select the same factory or favorite sound again.
- 4 By keeping a knob pressed for about one second, the corresponding program is turned on or off (muted).

NOTE: The program levels are memorized when saving a favorite sound.

Changing the split point

You can change the split point, that is the note where the keyboard is divided between different timbres. When you save the changes into a favorite sound, the split is saved with it.

Please note that you can switch from a layered to a splitted sound, and vice versa, by using the SV-2 Editor.

- 1 Keep the **LOCAL OFF** button pressed for about one second, until its LED starts blinking.
- 2 Press the **note** corresponding to the desired split point. The split point will be changed, and the LED will turn off.

If no note is played after some seconds, the split programming will end.

NOTE: The split point is memorized when saving a favorite sound.

Changing the touch sensitivity

The keyboard sensitivity, or touch, can be programmed.

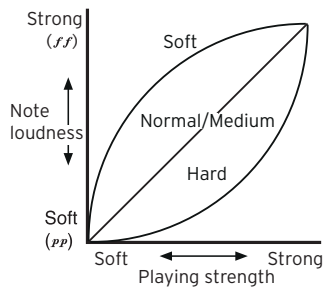
- 1 Press the **TOUCH** button.

After you press this button, its LED starts blinking. Also, the **FAVORITE** button corresponding to the selected touch curve starts blinking.

- 2 Press the **FAVORITE** button corresponding to the desired touch curve.
- 3 Press the **TOUCH** button to confirm and return to the normal operations.

Favorite #	Touch Curve	Note
1	Normal	Normal piano touch.
2	Soft 1	Loud notes can be produced even by playing lightly.
3	Soft 2	
4	Medium 1	Loud notes can be produced by playing normally.
5	Medium 2	
6	Hard 1	Loud notes can be produced only by playing very hard.
7	Hard 2	
8	Fixed	Fixed dynamic. Use the SV-2 Editor to choose the desired dynamic level.

This is the diagram of the touch curves:

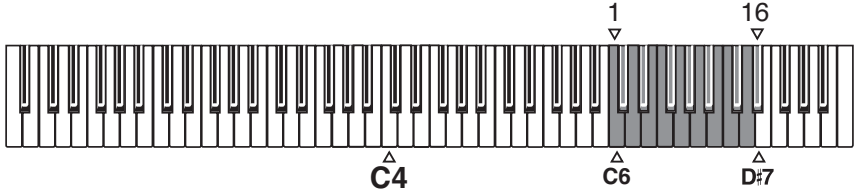


NOTE: The touch sensitivity is memorized when saving a favorite sound.

Choosing a MIDI channel

Choose a MIDI channel over which the SV-2 can transmit and receive data to another instrument or a computer.

- 1 Press the **FUNCTION** button.
- 2 After you press this button, its LED starts blinking. Press one of the notes from C6 and D#7 to choose a transmit/receive MIDI channel:



Note	Channel	Note	Channel	Note	Channel	Note	Channel
C6	1	E6	5	G#6	9	C7	13
C#6	2	F6	6	A6	10	C#7	14
D6	3	F#6	7	A#6	11	D7	15
D#6	4	G6	8	B6	12	D#7	16

- 3 When you are done editing the above settings, press the **FUNCTION** button to exit.

The Local Off

You can turn the Local Off function on or off.

- Press the **LOCAL OFF** button to turn its LED on.

When you turn the LED of this button on, the keyboard is disconnected from the internal sounds. By playing the keyboard, you cannot hear any sound from the internal tone generator. However, notes continue to be sent to the **MIDI OUT** port (or the **USB** port), and can be received by a computer.

The computer sends them back again to the SV-2's **MIDI IN** port (or the **USB** port), and then to the internal tone generator. This routing allows you to record and play at the same time, without duplicate notes.

- Press the **LOCAL OFF** button to turn its LED off.

When you turn the LED of this button off, the keyboard can play the internal sounds.

NOTE: When the instrument is turned off, local off is reset.

Don't panic!

In case MIDI notes remain stuck for problems in MIDI communication, keep the **EQUALIZER's** section **On/Off** button pressed until the stuck notes are silenced. This is commonly called the MIDI Panic function.

Calibrating the pedals

You can calibrate the pedals connected to the **DAMPER**, **PEDAL 1** and **PEDAL 2** connectors in the back panel. By calibrating a pedal, you let the SV-2 understand its polarity and the full range of values sent.

- 1 Connect all pedals to be calibrated to the SV-2. Remember that **DAMPER** expects the included KORG DS-2H damper pedal (or, as an alternative, the optional DS-1H, or any footswitch pedal), **PEDAL 1** expects a footswitch pedal, and **PEDAL 2** can be used to connect either a footswitch or a volume/expression pedal.
- 2 Set any volume/expression-type pedal to its lowest setting.
- 3 Turn the SV-2 off.
- 4 Keep the **Auto/Pedal** button pressed, and turn the SV-2 on.
- 5 When the **Auto/Pedal** LED starts to flash, release the button.

If you do nothing in the next few seconds, the **Auto/Pedal** LED will turn off, and the SV-2 will complete the start-up sequence.

- 6 While the **Auto/Pedal** LED is flashing, press the button again. SV-2 enters calibration mode.
- 7 Now calibrate **PEDAL 1** (a footswitch). Completely depress the pedal, then release it. When you have finished calibrating the pedal connected to the **PEDAL 1** jack, **FAVORITES** button **#1** will turn on.
- 8 Then, calibrate **PEDAL 2**. The procedure is different, depending on the use of a footswitch or a volume/expression pedal:
 - If you connected a footswitch, completely depress it, then release it.
 - If you connected a volume/expression pedal, push it all the way forward to its maximum position.

When you have finished calibrating the pedal connected to the **PEDAL 2** jack, **FAVORITES** button **#2** will turn on.

- 9 Finally calibrate the **DAMPER** pedal. Completely depress the pedal, then release it. When you have finished calibrating the pedal connected to the **DAMPER** jack, **FAVORITES** button **#3** will turn on.
- 10 When finished calibrating:
 - If you calibrated all three pedals connected, SV-2 automatically exits calibration mode and continue the start-up sequence.
 - If you calibrated only one or two pedals, press the **Auto/Pedal** button again to exit calibration mode and continue the start-up sequence.

Locking the control panel

We have shown you how to change the sounds and effects. Now we will tell you how to prevent to make any change! This can be useful if you want to avoid inadvertently changing the settings while playing.

- 1 Press the **TOUCH** and **FUNCTION** buttons together to lock the control panel. Their LEDs will start blinking.

The only controls that will remain accessible are the **MASTER VOLUME** knob and the **POWER** switch.

- 2 Press either the **TOUCH** or **FUNCTION** button to unlock the control panel.

NOTE: When the instrument is turned off, locking is reset.

Factory restore of all settings

After making several changes, you might want to restore the original, factory status of the SV-2 (including the favorite sounds and global settings):

- 1 Turn the instrument off.
- 2 Keep the **FUNCTION** button pressed.
- 3 Without releasing the **FUNCTION** button, turn the instrument on.
- 4 When its LED starts flashing, release the **FUNCTION** button.
- 5 Press the **FUNCTION** button again to confirm the restore operation.
- 6 At the end, all settings will be reset.

Checking the operating system version

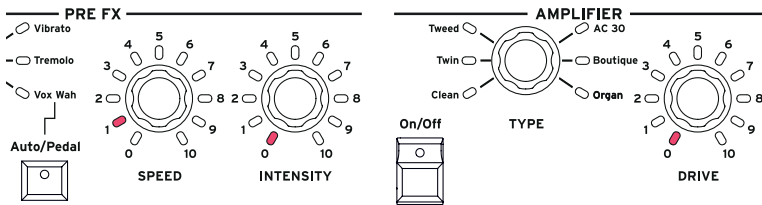
You may want to check the operating system version, to see if you have the latest version installed.

- 1 Turn the SV-2 on.
- 2 When the instrument is on, press the **SPEED** and **INTENSITY** knobs in the **PRE FX** section.

The operating system version is always given in the format "x.y.z", for example "1.0.0" for major release 1, minor revision 0, patch (fix) 0.

The number shown around the **SPEED** knob gives you the first part (x), the number shown around the **INTENSITY** knob gives you the second part (y), while the number shown around the **DRIVE** knob in the **AMPLIFIER** section gives you the third part (z) of the operating system version number.

The following example shows OS v1.0.0:



THE EDITOR

Welcome to the Editor!

What you can do with the Editor

The KORG SV-2 Editor for the SV-2 Stage Vintage Piano is where you can create your own sounds. While we were very careful in keeping the editing capabilities of the piano itself at a minimum, to make it clean and easy to use, we don't want to prevent you from accessing the most advanced editing functions 'under the hood'. Enter the SV-2 Editor: a graphic user interface for your SV-2, providing full access to all parameters.

When finished editing, your sounds and favorite settings can be written to the SV-2 or to a file on your computer. The SV-2 Editor file format is the same in Windows and Mac, so you can effortlessly transfer the files between these platforms. The SV-2 Editor is a useful librarian for managing all your sounds and settings.

So, by using the SV-2 Editor you can comfortably view and edit all sound parameters and general settings of your SV-2. With it, you can:

- edit existing sounds (starting from factory or favorites)
- edit the global settings, including the tuning curves
- create your own sets, each one for a different show
- create libraries of sounds, to be exchanged with other SV-2 users
- load additional libraries supplied by KORG or other vendors
- combine sounds from different libraries
- change the order of the favorite sounds
- replace sounds you don't plan to use, with others you like better

Installing the software

The software that comes with your SV-2

Before you start using the SV-2 Editor, you are asked to install some software in your computer. Nothing to worry about! The installers themselves are self-explanatory, and no malicious data is installed. Your computer will continue to work as well as before, and our software will live peacefully side by side with all other software in your computer.

This software can be updated as new versions are released by KORG. You can download the new versions from our web site (www.korg.com). Please note that the SV-2 Editor and the piano's program lists should be kept in line. If a message warns they aren't, please update the editor.

System Requirements

To install the SV-2 Editor, you need a personal computer meeting the following specifications:

- PC running under Microsoft® Windows® 7/8/10 (either 32 or 64 bit).
- Mac running under macOS Sierra 10.12.6 (or higher). Older versions of macOS may be compatible, but are not officially supported.
- Minimum video resolution of 1024 x 768 pixels.

For the latest information on OS support, please see our dedicated web page (<https://www.korg.com/support/os/>).

Installing the KORG USB-MIDI Driver

Before installing the SV-2 Editor, you must install on your Windows PC the KORG USB-MIDI Driver, that you can download from our web site (www.korg.com). Please refer to the instructions you can find with the software.

Installing the SV-2 Editor

To install SV-2 Editor, please follow these simple steps. (Please note that while the screenshots may vary, the installer is functionally the same on Windows and the Mac).

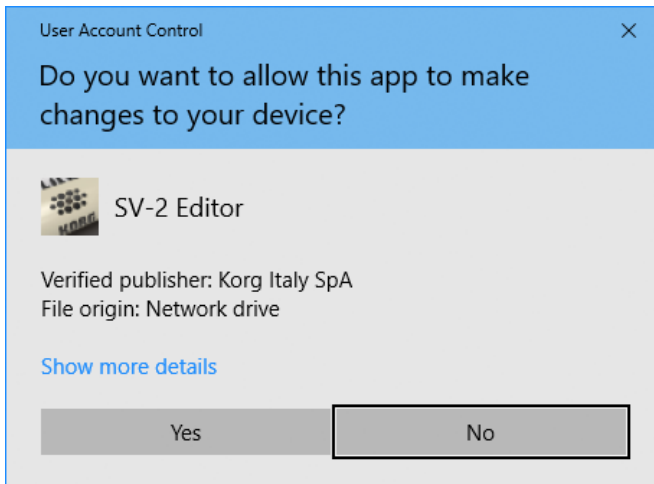
Installing the software

- 1 Download the SV-2 Editor Installer from our web site (www.korg.com), and launch it.

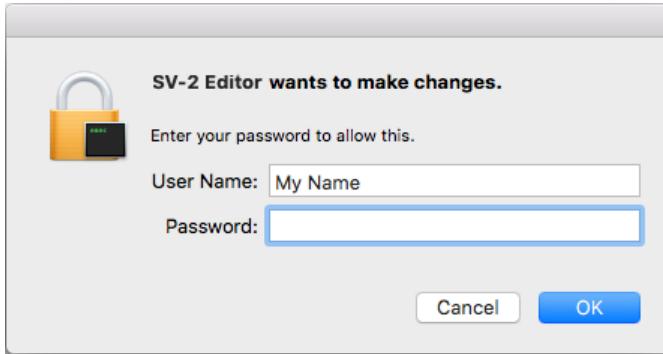


SV-2 Editor Installer

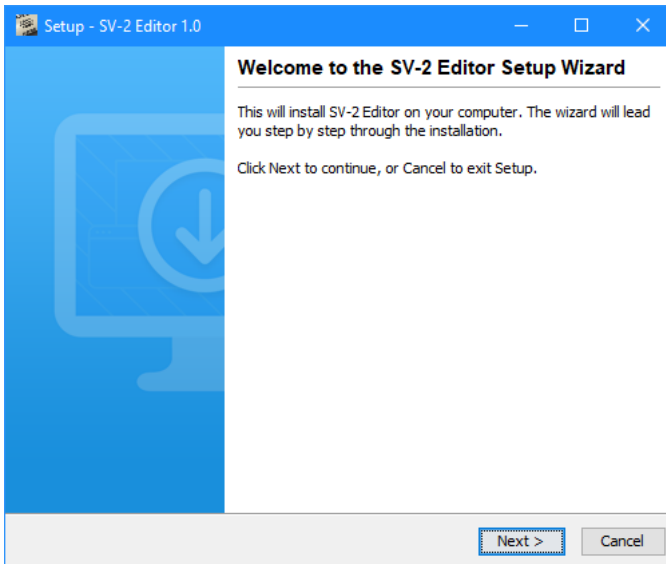
- 2 The computer asks your authorization for installing new software. On Windows, click **Yes** to confirm.



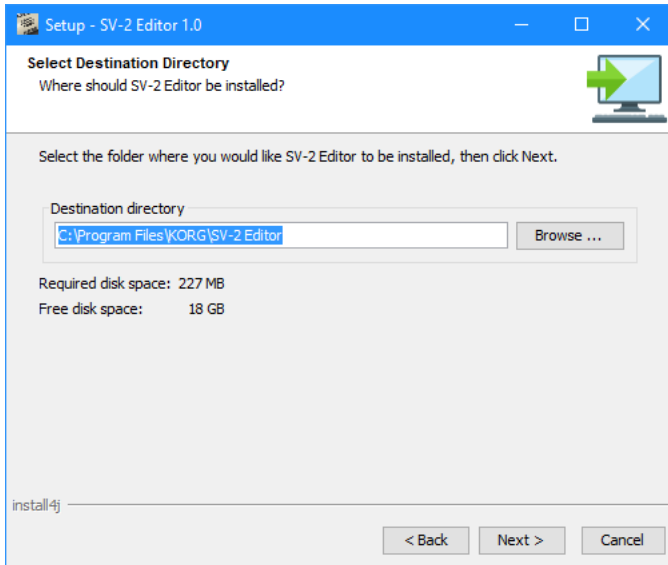
On the Mac, enter your Mac username and password, and click **OK** to confirm.



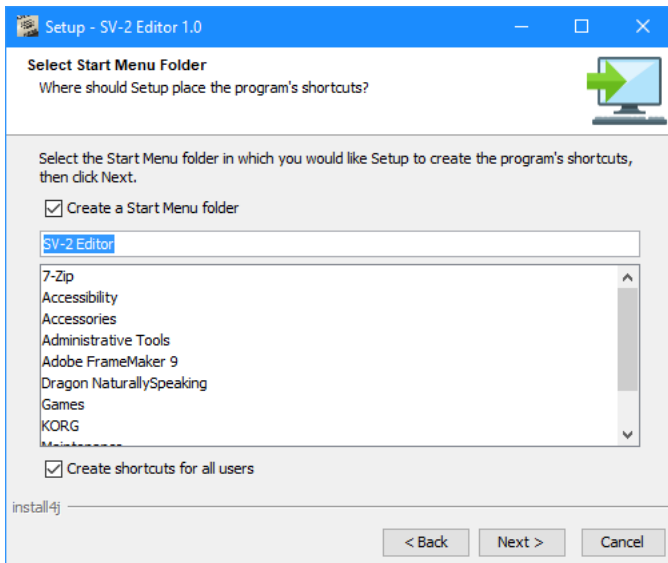
- 3 A welcome dialog appears. Click **Next >** to continue, or **Cancel** to exit.



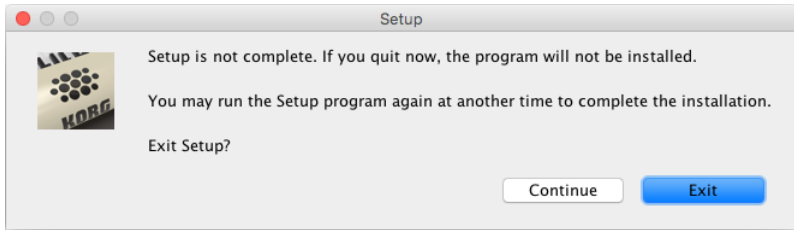
- 4 A dialog appears, showing you the destination directory (folder) for the SV-2 Editor application. Click **Browse** to choose a different location, or **Next >** to confirm and continue.



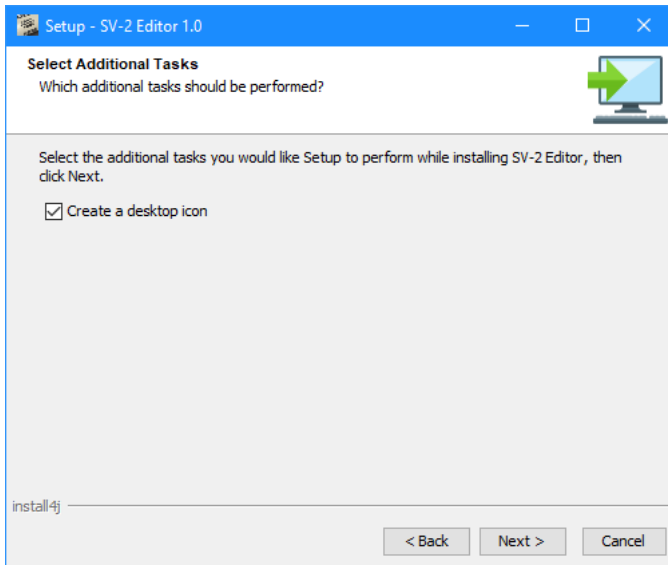
- 5 In Windows, choose a location where to place the SV-2 Editor's icon in the **Windows** menu.



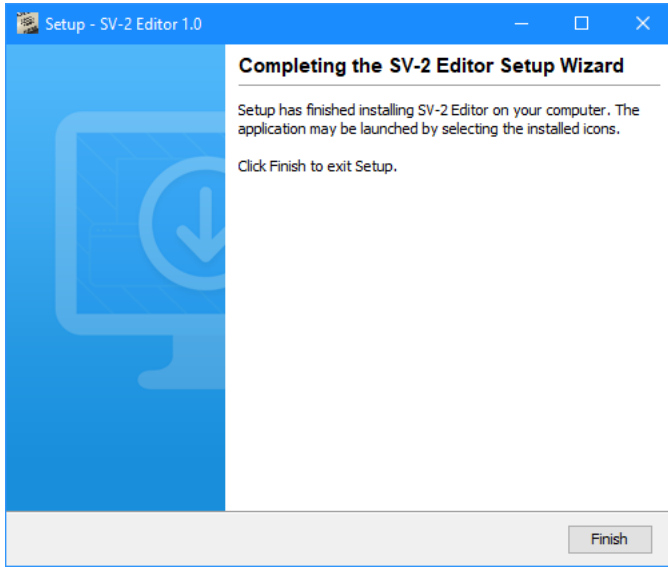
- 6 If you click **Cancel** to stop the installation procedure, a warning appears. Click **Exit** to stop the installation, or **Continue** to resume and continue.



- 7 After you click **Next >**, the needed files are installed. A progress bar shows the process going on.
- 8 In Windows, you are then asked if you want to create an icon on the desktop. Click **Next >** to confirm.

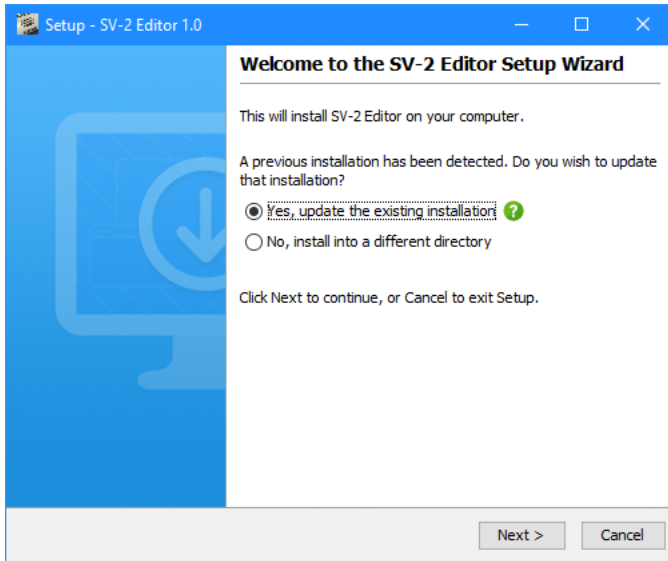


- 9 When done, a confirmation dialog appears. You can click **Finish** to exit the installer.



Updating the software

When a new version of the software is released, just run the installer, and let it update the files. The procedure is completely automatic.



Running SV-2 Editor

Connecting your SV-2 via USB

Before using the SV-2 Editor, you must connect your SV-2 to a personal computer via a standard USB cable.

Please note that not all USB hubs are compatible with SV-2. In case you experience troubles when connecting the piano to your computer, remove the hub and directly connect the piano to an USB port of your computer.

Turning your SV-2 on

For all the features of the SV-2 Editor to work, the SV-2 must be connected and turned on before you run the software. Otherwise, only the **Backup** page will be available to manage your backup sets.

The computer or the SV-2 may enter sleep mode while using the editor, and connection between them may be interrupted. In this case, please wake them, then exit and relaunch SV-2 Editor. You may set your computer and SV-2 so that they don't go to sleep while working with the SV-2 Editor.

Also, please note that your computer might exit from sleep mode when you turn the SV-2 on. This is a normal behavior, since the USB port is sensing the SV-2 returning to an active state.

Launching SV-2 Editor

Locate the application's icon into your hard drive, and double click it.



SV-2 Editor

When you launch SV-2 Editor, the content of the SV-2's memory is transferred to the Editor. Please wait a few seconds for the transfer to complete.



NOTE: An error message might warn you that the programs in the piano and the ones in the editor do not match. In this case, please update the SV-2 Editor.

Getting to know the SV-2 Editor

Main screen

When you run the SV-2 Editor, you can see the main screen, as in the following illustration.



The layout is very clean, and you can easily identify the various logical sections described below.

Menus

Use menus from the top menubar to find commands to manage your data on disk, transmit data to the SV-2, or set the application's preferences. These are explained later in this manual.

File Edit Option About




Sound name

The name of the selected sound always appears in the top center of the editor.



Compare button

You can use the **Compare** button to listen to the original sound, to compare it with the edited sound.

- When no parameter has been edited, the button is dimmed and therefore not available. 
- When one or more parameters have been edited, the button becomes solid and available. SV-2 can detect the status of a parameter. If you move the knobs to the original value of the parameters, the button is dimmed again and not available. 
- If you click the button to momentarily recall the original settings, the button starts flashing. In this situation, you can listen to the original sound, and any editing is prevented. Click the **Compare** button again to return to the edited sound. 

Pages

There are four pages to choose from, and you access them by using the corresponding tabs on top of the editing area. The parameters they contain are explained later in this manual.



The pages are:

- The **Sound** page, where you can edit the selected sound. Here you can select the programs, adjust their volume and equalization, layer or split them on the keyboard.
- The **FX** page, where you can edit the effects in the sound.

- The **Global** page, where you can edit the global settings.
- The **Backup** page, where you can exchange data with your SV-2, as well as manage libraries of sounds.

NOTE: Only the Backup page will be available if the SV-2 is not turned on or connected.

Side drawer

All editing happens on the selected sound or tuning curve. Please select it in the lists appearing in the side drawer you can access on the right of the screen.



Knobs

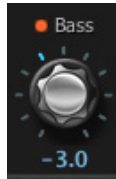
Use the knobs to edit the value of the corresponding parameter. Click a knob, then drag up to increase the value, down to decrease it.

When a knob is selected, it becomes orange. While in this status, you can also use the Up or Right, and the Down or Left arrows in your computer's keyboard to change the value with more precision.

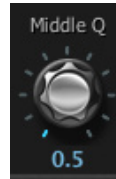
Double click a knob to recall the default value of the corresponding parameter. This is like pressing a knob on the SV-2's control panel.



When a knob in the editor replicates a knob on the control panel of the SV-2, a red dot appears over it.



Replicates a control panel's knob



Knob not available on the control panel

NOTE: The name of a parameter may be different than the name of the real knob on the SV-2's control panel.

Editing workflow

While it is very easy to understand how to use the SV-2 Editor, and you are free to use the editing procedures that you prefer the best, please carefully follow these steps to connect the SV-2 to a computer and to transfer data between them.

- 1 Connect your SV-2 to your computer using an USB cable.
- 2 Turn the SV-2 on.
- 3 Launch the SV-2 Editor, and wait for the content of the SV-2's memory to be transferred into the Editor, and appear in the side drawer.

Also, you can load data saved on disk (this might be data you edited in the past, or that you download from the web).

- 4 Go to the **Sound**, **FX** or **Global** page and edit your data.

Changes are immediately mirrored to the SV-2, so that you can listen to them when playing the keyboard. However, they are not saved into the SV-2 memory.

- 5 Click the **Write Favorite** button in the side drawer to save the changes into the SV-2's memory.
- 6 If you want to create a backup set with all the edited data, click the **Backup All Data** button in the side drawer.

A **Save** dialog appears. Enter a name for the new backup set, choose a place where to save it in the disk, then confirm.

- 7 Exit from the SV-2 Editor.
- 8 If you want, disconnect the USB cable.
- 9 Enjoy your new sounds!

Side drawer

The side drawer mirrors the internal memory of the SV-2. This is like the **Sound** and **Favorites** sections of the SV-2's control panel, with the addition of a list of the available **Tuning Curves**.

Sounds, Favorite and Tuning Curve lists

These lists are where you can select a factory or favorite sound, or a tuning curve to edit. Also, you can access commands to save the current changes to the SV-2's user memory after editing.



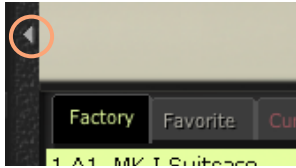
Selecting a list

Click the relevant label on top of the drawer to view the corresponding list.



Making the side drawer appear or disappear

To make the drawer appear or disappear, click the small arrow next to the top left side of the drawer:



Selecting an item in the list

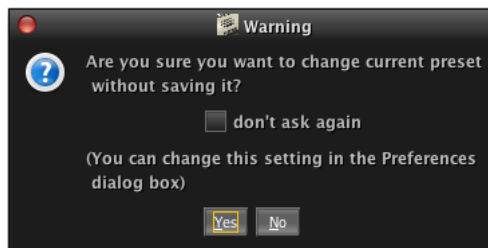
When a list is shown, click an item to select it.

If you type the first letter of an item, it will be selected in the list. Type the letter again, and the next item whose name begins with that same letter will be selected.

For example, type 'W', and the first occurrence of 'Wurly' will be selected. Type it again, and the next occurrence (say, 'Wurly Dark') will be selected.

When selecting a different sound...

Depending on the preferences you have set, when you choose a different sound, and there are unsaved changes, a message may warn you that changes will be lost:



Click **Yes** to delete the changes and select a different sound, **No** to cancel and review your changes.

NOTE: You can make this dialog appear or not, by checking the “don't ask again” checkbox. Also, you can set this behavior in the Preferences (see page 118).

List commands

At the bottom of the side drawer there are two buttons, you can use to save your changes to the SV-2 internal memory or to the computer disk.

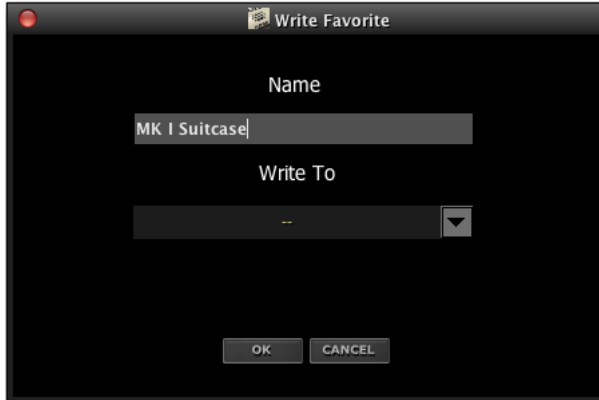


Write Favorite

Click this button to save the changes you made to the current sound (the one selected in the list) into a favorite location inside the SV-2's memory.

NOTE: You can only save into favorite locations; factory locations are always protected.

- 1 Click this command. The **Write Favorite** dialog appears:



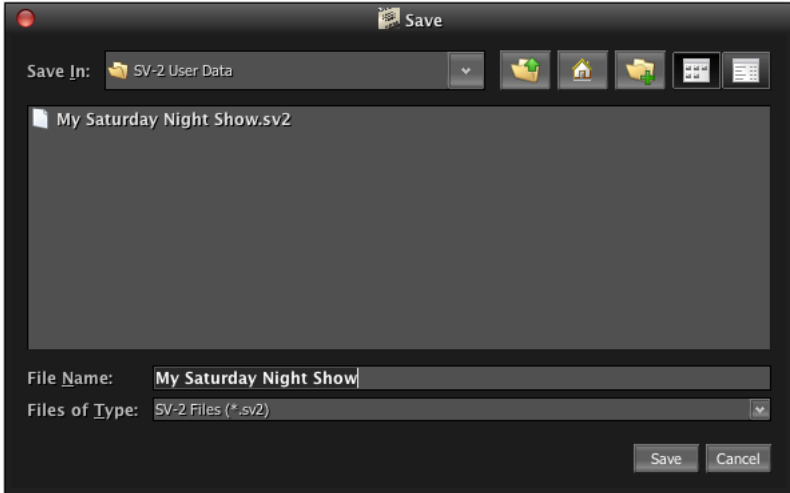
- 2 Type a **Name** for the favorite sound.
- 3 Use the **Write To** pop-up menu to choose a target location where to save the favorite sound.
- 4 Click **OK** to confirm saving, or **Cancel** to cancel saving.

WARNING: If confirming, the data at the target location will be overwritten.

Backup All Data

Click this button to get all data from the SV-2's memory, and save them to disk as a backup set (a file with the *.sv2 extension). This is useful to preserve all edited sounds on your computer's disk for archival and future use.

- 1 Click this command. A **Save** dialog appears:



- 2 Assign a **File Name** to the new backup set.
- 3 Choose a location where to save it.
- 4 Click **Save** to confirm, or **Cancel** to exit without saving.

Sound page

The **Sound** page is where you can edit the selected sound, by turning programs on or off, adjusting the volume, equalizing them and settings the pedals.

The edited sound can be saved as a favorite sound inside the SV-2's memory, by clicking the **Write Favorite** button in the side drawer (see "Write Favorite" on page 62).



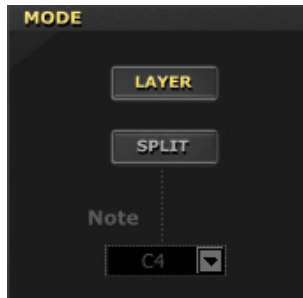
Activating or deactivating the programs

Use the **On** button on the left of the program area to activate or deactivate each one of the programs.

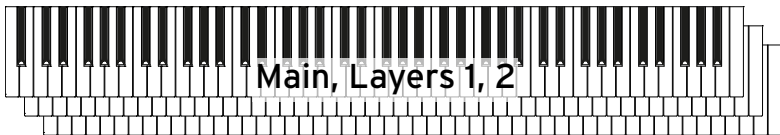


Joining or splitting the keyboard

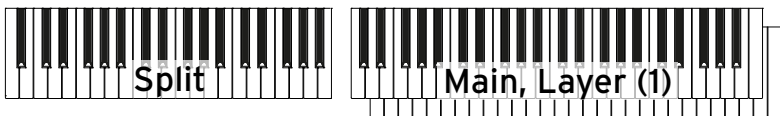
Use the buttons in the **Mode** section to join or split the keyboard.



- Choose **Layer** to get up to three programs along the full keyboard.



- Choose **Split** to divide the keyboard at the split point, with one program on the left and up to two on the right hand.



When the split is activated, you can use the **Note** menu to choose the point where the keyboard is divided.

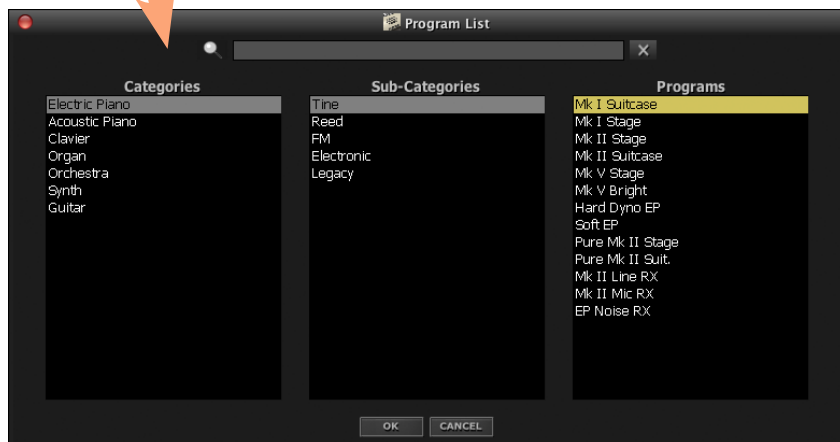
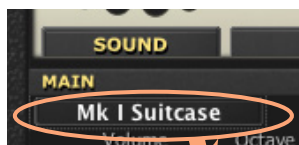
The Basic section

You can choose a program for each of the three components of a sound. A program is a basic timbre, that alone or together with other one or two programs makes a sound.



Choosing a program

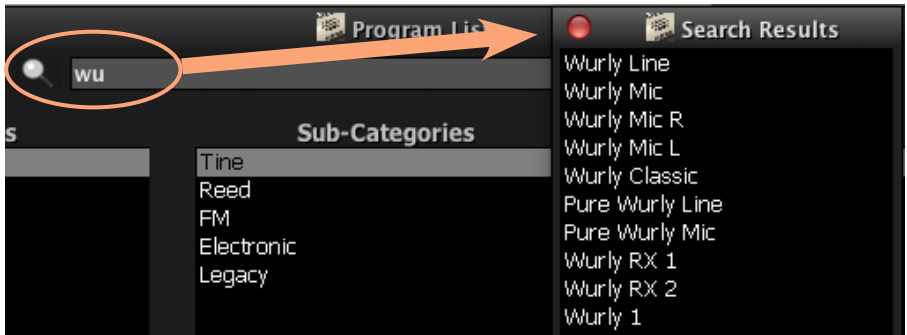
To select a program, click the **name of the assigned program** (in the example: "MK I Suitcase") to open the program list.



The **Program List** is shown as a tree view. Choose one of the **Categories**, then one of the **Sub-Categories** inside it, then one of the **Programs**.

We also included a Legacy sub-category, containing the sounds of our old SV-1 that we didn't include in the factory banks. This is useful to create sounds you loved in SV-1 and we didn't include.

You can search a program by typing its name (or part of it) in the **Search** field over the browser. All the matching results will appear in the **Search Results** list. Click one of the **items** in the list to select it.



When a program has been selected, click **OK** to confirm selection (or **Cancel** to exit without selecting anything). Alternatively, you can double-click the program name to immediately select it, and make the list automatically disappear.

For a list of all the programs, see “Programs” on page 122.

Adjusting the program's volume

Use the **Volume** knob to adjust the program's volume.

Parameter	Values	Notes
Volume	0...127	Adjusts the program volume.

Adjusting the octave and detuning

Use the **Octave** knob to set the octave, and the **Detune** knob to fine tune the program in cents.

Parameter	Values	Notes
Octave	-3...3	Transposes the program one or more octaves up or down.
Detune	-64...63	Detunes the program up or down. -64 is one quarter tone down, 63 is one quarter tone up.

Bypassing the effects

While editing a sound, you may want to listen to the program dry, without any effect applied. Also, you may want the program to be left dry in the sound (for example, the piano's mechanical noises).

If so, click on the **FX Bypass** button to turn it on. This will exclude all the effects shown in the **FX** page from the program.

EQ section

Here you can adjust and turn the equalization on or off for the program. Use the **On** switch to turn equalization on/off.



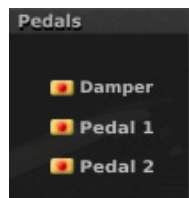
Use the equalization knobs to adjust the tone color of the program.

HINT: You can add a more detailed equalizer as an effect for the whole sound in the FX page. Contrary to this one, that one will be applied to all the programs at the same time.

Parameter	Values	Notes
Bass	-18...18	Adjusts the bass frequencies gain.
Middle	-18...18	Adjusts the middle frequencies gain.
Treble	-18...18	Adjusts the treble frequencies gain.

Pedals section

Here you can turn the pedals on or off for the program.



Touch control section

The keyboard sensitivity, or touch, can be programmed for the sound as a whole. Use the **TOUCH** knob to select one of the touch curves.

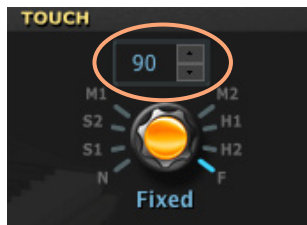


Setting	Touch Curve	Note
N	Normal	Normal piano touch.
S1	Soft 1	Loud notes can be produced even by playing lightly.
S2	Soft 2	
M1	Medium 1	Loud notes can be produced by playing normally.
M2	Medium 2	
H1	Hard 1	Loud notes can be produced only by playing very hard.
H2	Hard 2	
F	Fixed	Fixed dynamic value. See below how to set it.

The selected touch curve can be saved into each favorite sound inside the SV-2's memory, by clicking the **Write Favorite** button in the side drawer.

Setting the fixed touch value

When the Fixed curve is selected, you can enter the fixed value in the field that becomes active over the knob.

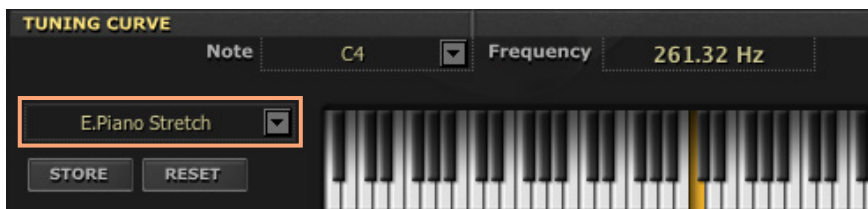


Tuning Curve section

SV-2 comes with several preset tuning curves, that you can apply to your sound as an alternative to the standard Equal tuning. Alternative tuning curves reproduce the original tuning chosen by the original keyboard manufacturers, to better suit the sound of their instruments.

Selecting a tuning curve

You can select a tuning curve from the pop-up menu on the left of the keyboard diagram:



The selected tuning curve can be saved into each favorite sound inside the SV-2's memory, by clicking the **Write Favorite** button in the side drawer.

Note: When editing a tuning curve, you edit the exact note selected. Editing is not reflected to all the other octaves.

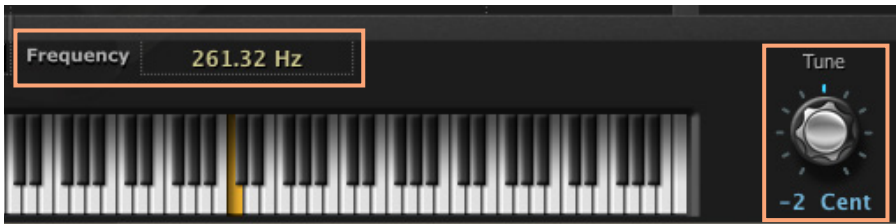
- 1 Touch the name of the selected **tuning curve** to open the pop-up menu.
- 2 Choose one of the available curves.

Tuning Curve	Note
Equal Temperament	Equal tuning, the standard scale for modern Western music. It is made of 12 identical semitones.
G.Piano 1 Stretch	Simulates the 'stretched' tuning of an acoustic or electric piano. Basically an equal tuning, the lowest notes are slightly lower, while the highest notes are slightly higher than the standard.
G.Piano 2 Stretch	
E.Piano Stretch	
Electric Grand	
Upright Stretch	
User 1/2	Custom scales made by the user. We may have already programmed them, to give you a starting point.

Editing a User tuning curve

You can edit each tuning curve, and save the edited curve into either of the two available User locations. User tuning curves can then be reached from the **Curve** list in the side drawer.

- 1 Select a tuning curve to edit from the pop-up menu on the left of the keyboard diagram (as seen above).
- 2 Click a **key** to be edited on the keyboard (or choose it from the **Note** pop-up menu).
- 3 Use the **Tune** knob to change the note tuning. The note variation is made in cents with this knob, and the resulting pitch is shown in Hertz (Hz) in the **Frequency** field.



- 4 Repeat the above for each note you want to edit.
- 5 Click the **Store** button to save the changes. The **Save Tuning Curve** dialog appears:



Choose a **User** location, and assign it a name. Then click **OK** to confirm saving, or **Cancel** to exit the save procedure without saving.

At the end, the new tuning curve will appear in the **Curve** list in the side drawer.

- 6 If you want to delete all the changes and return to the Equal Temperament, click the **Reset** button.

FX page

The FX page contains parameters for all the effects applied to the sounds as a whole. This is like the various effect sections on the control panel of the SV-2. However, more parameters are available in the Editor.

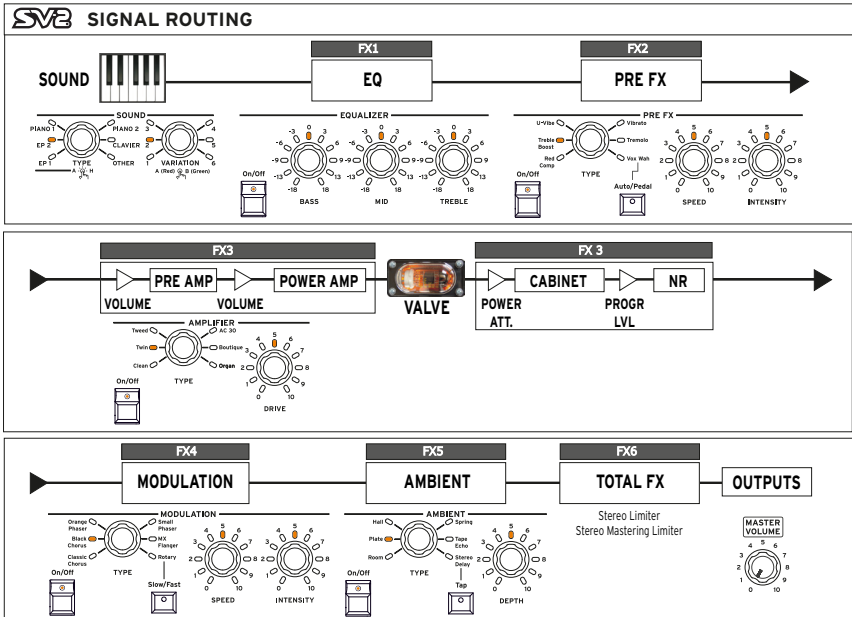
The edited effects can be saved into each favorite sound inside the SV-2's memory, by clicking the **Write Favorite** button in the side drawer (see "Write Favorite" on page 62).



The effect chain

The EQ and pedal (“stompbox”) effect are placed before the amp model and cabinet, and the modulation and ambient (reverb/echo/delay) are placed after the cabinet model. Finally, a limiter takes care of dynamics.

Modulation, delay, echo and reverb effects are placed after the amp module, since they are effects that are usually added after capturing the signal from the cabinet with the microphones.



The effect chain cannot be modified. However, each section can be individually turned on or off. Use the **On** button next to each effect to turn the corresponding section on or off.

All the effects are applied to the sound as a whole, FX3, including all the programs whose **FX Bypass** switch is set to off in the **Sound** page.

Equalizer section

This is an EQ with fully parametric mids, placed before the Pre FX. This equalizer is applied to all the programs of the sound.



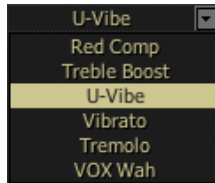
Parameter	Values	Notes
Bass	-18...18 [dB]	Adjusts the bass frequencies gain.
Middle Freq	50 Hz...10.0 kHz	Sets the frequency of the middle band.
Middle Q	0.5...10.0	Sets the bandwidth of the middle band. The higher the value, the narrower the band becomes.
Middle (Gain)	-18...18 [dB]	Adjusts the middle frequencies gain.
Treble	-18...18 [dB]	Adjusts the treble frequencies gain.

Pre FX section

The Pre FX is placed before the amp.

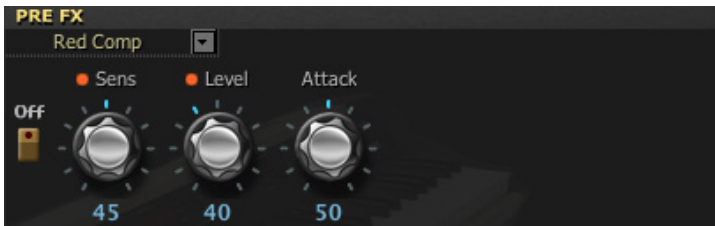
Choosing a Pre FX pedal effect

Click the name of the selected Pre FX effect, then choose a different item from the list.



Red Compressor

Gotta play a clean chordal passage that needs to be nice, smooth and even? Then, look no further: Compressor is the pedal for you. Modeled on a red compressor pedal that is hugely popular due to the clean sound it can produce. Perfect for pop and funk music.



Parameters	Values	Notes
Sens	0...99	Adjusts the sensitivity of the compressor (i.e. when its "smoothing" effect kicks in). The amount of compression will increase the more you turn this control up.
Level	0...100	Adjusts the output level. Usually, this is used to compensate for the gain loss caused by compression.
Attack	0...99	Adjusts the speed needed for the compressor to kick in. Faster speeds might chop the beginning of notes out.

Treble Boost

This effect is modeled after the VOX VBM-1, one of the highest rated boost/overdrive effects ever, designed to achieve the famous “guitar orchestra” effect. This effect was able to provide a transparent boost to your signal, or a harmonically rich overdrive that’s great on organs. What you end up with is a bigger, more focused rendition of your original sound. Its three controls have a very broad range, and this makes the unit capable of providing a variety of overdriven sounds.



Parameters	Values	Notes
Drive	0...99	Adjusts the amount of distortion (boost). At the minimum setting, the sound is very clean and has a great headroom.
Level	0...100	Adjusts the output level.
Tone	0...99	Adjusts the tone.

U-Vibe

Modeled on the Uni-Vibe, the most famous chorus/vibrato pedal effect unit. This effect simulates a rotating speaker and produces a wonderfully seductive and “watery” tone. Interestingly enough, the guy responsible for this great pedal is also responsible for the birth of the remarkable Valve Reactor Technology used in your SV-2.



Parameters	Values	Notes
Speed	1.00...10.00 Hz	Adjusts the speed of the U-Vibe effect.
Depth	0...100	Adjusts the depth of the U-Vibe effect.
Mix	0...100	Adjusts the mix between the direct sound and the effect. '0' is no effect, '50' is chorus, and '100' is vibrato.

Vibrato

This effect simulates the chorus and vibrato circuitry (also called the Vibrato Scanner) of a vintage organ. When the Preset mode is selected, the knobs have no effect, and you can use the **Type** knob to select the type of vibrato or chorus. When the Custom mode is selected, you can use the **Depth** and **Speed** knobs to create either of these sounds, for an even broader range of possibilities than the original unit! The **Mix** knob allows you to create vibrato (pitch modulation) by outputting just the effect sound.



Parameters	Values	Notes
Mode	Preset, Custom	Selects either preset or custom settings.
Type	V1, C1, V2, C2, V3, C3	Selects the effect type when in Preset mode. V1/V2/V3 are variations of vibrato, and C1/C2/C3 are variations of chorus (modeled after the original Vibrato Scanner).
Vib/Ch Mix	0...100	When in Custom mode, sets the mix level between Vibrato and Chorus.
Depth	0...100	When in Custom mode, adjusts the modulation depth.
Speed	0.02...20.00 Hz	When in Custom mode, adjusts the modulation speed.
Mix	0...100	When in Custom mode, adjusts the mix between the direct signal and the effect.

Tremolo

This models the popular tremolo circuit that's built into the Twin amp model. The **Spread** setting lets you produce a panning effect that spreads to the left and the right.



Parameters	Values	Notes
Speed	0.10...10.00 Hz	Adjusts the tremolo speed.
Depth	0...100	Adjusts the tremolo depth.
Spread	0...100	Adjusts the left/right spaciousness.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

VOX Wah

This effect is modeled on two legendary VOX wah pedals: the V847 and the V848 Clyde McCoy model. Thanks to their unique “throaty” tone, these are the only wah pedals many professionals will consider stepping on. When used wisely, this pedal can either make your melody lines cry like a baby or howl like a man possessed!



Parameters	Values	Notes
Close	0...99	Adjusts the tone when the wah pedal is closed.
Open	0...99	Adjusts the tone when the wah pedal is open.
Manual	0...99	Adjusts the openness (position) of the wah when in Pedal mode.
Model	V847, V848	Selects either V847 or V848 Clyde McCoy model as the wah type.
Auto Sens	0...100	Sensitivity of the wah when in Auto mode.

NOTE: The Manual wah control only works when the Auto/Pedal button is in Pedal mode on the control panel.

NOTE: When this effect is selected, you can control the wah with an expression pedal connected to the PEDAL 2 jack.

USEFUL TONE HINT: A great tonal trick that's employed by many players, including some who are household names, is to find a "sweet spot" within the range of their wah pedal and then leave it there. This is often called **stuck-wah** and, when used tastefully, can be very effective as it produces a very distinctive sound that will cut through any mix.

Amplifier section

It wasn't easy to select the amps to model, since there's a plethora of great sounding amps to choose from. After countless hours of searching, discussing and listening sessions, we came out with a top list. As you're about to discover, the ones we went with are not only the cream of the crop but also offer up the widest possible array of the greatest tones.

The operating mode of the preamp and power amp, the response of the tone controls, and their placement within the circuit will change depending on the type of amp you select here, precisely replicating the exact gain and tonal character of the original amp. The all-important power amp stage (class A or AB) and negative-feedback circuit (or lack thereof) are also carefully simulated.

About the Gain and Volume knobs

Before the amp, the program's **Volume** controls in the **Sound** page let you balance each program against the other(s), and adjust the amount of signal reaching the pre-amp. These controls contribute to the amount of drive in the pre-amp.

The amp models provide two knobs that affect the volume (or gain): **Pre Volume** and **Amp Volume**. Each control has its own specific job, and the sound of a particular amp model can vary over an amazingly wide range just depending on the settings of these knobs. We have made the relationship between preamp and power amp work as in the original amps.

With the **Pre Volume** control, low settings will tend to produce more of a preamp distortion, while high settings will add the distinctive distortion and warmth of the Valve Reactor. The **Amp Volume** control will instead adjust the amp's output. The **Power Attenuator** in the cabinet section is placed between the output of your amp and the input of your speaker cabinet, and will prevent unwanted distortion at the cones.

The Total FX's **Gain** or **Out Ceiling** control, in the **FX** page, control the level of the sound, and allows you to balance all your sounds to each other in the instrument.

NOTE: Setting the Pre Volume to high levels will result in heavy distortion, so be careful with this knob!

Tube Talk

Brits call 'em valves while their US cousins call 'em tubes... as the saying goes: England and America are merely two countries divided by a common language! Anyway, call 'em what you will, these wondrous glass bottles lie at the tonal heart of each of our models. As all the amps we've modelled hail from one of the two countries just mentioned, in honour of their heritage, the descriptions of all English amps will employ the words "valve" and "valves", while the American ones will be tubular!

QUESTION: What's the difference between an ECC83 preamp valve and a 12AX7 preamp tube?

ANSWER: Nothing! They're the same exact thing - namely the most popular preamp tube in ampland. ECC83 is the British name, 12AX7 (a.k.a. 7025) is the American.

Power Amp Accuracy

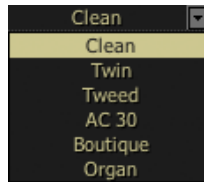
What happens in the power stage of any good tube amp is of **paramount importance** to the way the amp sounds, feels and behaves. The way the power amp operates (Class A or Class AB), the power tubes used (EL84s, EL34s, 6L6s, 6V6s), the exact nature of the negative feedback loop circuitry (if one even exists) and how the power stage interacts (a relationship called damping) with the speaker(s) it is driving - all these things play a vital role in the creation of **tone**.

That is why we have fitted your SV-2 with our patented **Valve Reactor Technology** - a modeling breakthrough that is unique to VOX (a member of the KORG family) and infuses our critically acclaimed Valvetronix range of amps with life and feel. This revolutionary technology emulates a tube power-amp by using real tubes in a real tube amp circuit and ensures that all the important bases inherent in a tube amp are faithfully and accurately covered. For example: if you choose amp model AC30 - an amp with a Class A power stage, EL84 output tubes and no negative feedback, that's exactly what your **Valve Reactor** power amp reconfigures itself to be.

This all said, let's take a look at each of our amp models...

Choosing an Amp model

Click the name of the selected Amp model, then choose the desired item from the list.



Clean

The Clean's clean sound is very tight "n" twangy, with a deep, taut, piano-like bass. When pushed hard the bass tends to crumble. The original amp doesn't have a Presence control but does have a Bright switch. The Presence control on your SV-2 emulates this switch when "off" and "on," plus all points in-between!



Parameters	Values	Notes
Pre Vol	0...100	The degree of distortion is determined by the level of input signal and the setting of Pre Volume. Raising the Pre Volume setting will cause the entire volume level to increase. Use the Amp Volume parameter to adjust the volume level.
Amp Vol	0...100	
Bass	0...100	Adjusts the bass frequencies.
Middle	0...100	Adjusts the middle frequencies.
Treble	0...100	Adjusts the treble frequencies.
Presence	0...100	Boosts the upper frequencies above the normal treble control range for added high-end.

Twin

This was a blackface guitar amplifier made in Southern California during the early '60s. Its high-wattage into 2 x 12" speakers earned it a shimmering tone. This amp's medium output and powerful sound was a favorite in rock, blues, jazz or country clubs.

Original's tube compliment: 4 x 12AX7, 2 x 12AT7 in the preamp, solid state rectifier, 4 x 6L6 tubes in the power amp.

For illustration and parameter's description, please refer to Clean.

Tweed

This is the amp that started it all. With its smooth, fat distortion and harmonically rich clean tones, coming from 40 Watt and 2 x 12" speakers, this quickly became a favorite of the greatest bands of the '60s. It is what you can call "the classic tone". Its nickname came from the use of lacquered tweed fronted with vintage brown/gold grille cloth, that gave it that sophisticated look.

Original's tube compliment: 4 x 12AX7 in the preamp, 2 x 5U4 rectifier tube, 2 x 6X4 tubes in the power amp.

For illustration and parameter's description, please refer to Clean.

AC30

This amp is based on the Normal channel of a 1959 30 Watt, 2x12, AC30. The AC30's Normal channel boasts the bare minimum of knobs.

NOTE: The Presence parameter becomes Tone Cut in the AC30 model. It works in reverse, by cutting the high frequencies.

Original's valve compliment: 4 x ECC83s, 1 x ECC82 in the preamp, 1 x GZ34 rectifier, 4 x EL84s in the power amp.

For illustration and parameter's description, please refer to Clean.

Boutique

For this model, we styled the Overdrive channel of a very expensive, hand-wired, custom preamp made by a renowned Californian builder. Its beautifully deep and rounded low-end, delightfully transient midrange attack and sweet treble, with an harmonically rich overdrive, the lushest clean tone, woody attack and blooming sustain, make it an instant pleasure to play.

Original's tube compliment: 2 x 12AX7s in the preamp, 1 x 12AX7s rectifier, 4 x EL34s (or 6L6s) in the power amp.

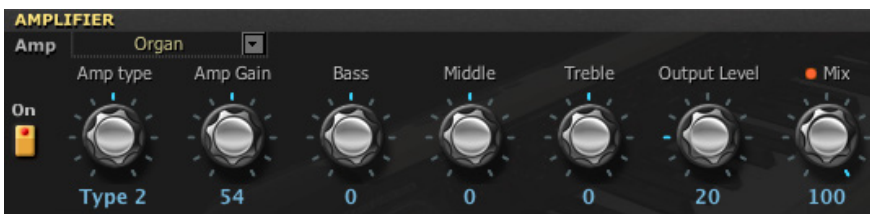
For illustration and parameter's description, please refer to Clean.

Organ

This is a detailed model of the amp of a classic tone-wheel organ. With the addition of the 3-band EQ, this amp simulation will allow you to create a very versatile distortion. This amp model is especially suitable for organ sounds.

You can select one of two amp models, or a direct line out from the organ's preamp. **Type 1** is a standard powered amp for organ, producing a warm, fat tone. **Type 2** yields a less colored tone, with more high frequencies than Type 1. **Pre Amp** is the sound of a direct line out from the organ, without the amp gain (but with all the other controls).

HINT: When the Organ amp is select, you should choose Bypass as the cabinet. This would prevent to have at the same time the organ's own cabinet and a guitar cabinet. However, you are free to experiment with any combination.



Parameters	Values	Notes
Amp Type	Type 1, Type 2, Pre Amp	Type of amp model. Pre Amp bypasses the amp gain.
Amp Gain	0...100	This adjusts the gain when Amp Type is set to Type 1 or Type 2. It does not apply if the Amp Type is set to Pre Amp. If an Expression pedal is connected to the PEDAL 2 connector, you can use it to control the amount of overdrive and distortion. With higher Amp Gain values, you can reach heavy distortion; with Amp Gain = 0, the amp will always remain clean.
Bass	-10...10	Adjusts the bass frequencies.
Middle	-10...10	Adjusts the middle frequencies.
Treble	-10...10	Adjusts the treble frequencies.
Output Level	0...100	Amp's output level.
Mix		Adjusts the mix between the direct signal and the effect. You can make the sound less aggressive by lowering the amp's sound in the mix.

Cabinet section

Now let's look at the cabinet models. Please note that these will be automatically recalled when selecting an amp model from the SV-2 front panel. This is the only place where you can edit the amp/cabinet combo!



Cabinet and speaker accuracy

There's not much point in having incredibly accurate amp models if the speaker cabinet models on offer aren't of the same exacting standards. As you may know, in real life, the output stage of a tube amp works in close harmony with the varying impedance curve of the speaker(s) it is driving. This intimate and vital relationship plays a major role in producing the warm, punchy sound and pleasing feel that we all know and love.

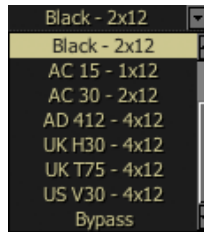
In a nutshell, modeling a speaker cabinet is not just a case of frequency response, but is a combination of frequency response, transient response (how a speaker reacts to the strength of how a note is played), and the all-important interaction of the amp's output to the speaker's impedance curve.

In addition, other vitally important factors that have to be taken into account when modeling a cabinet are the actual physical dimensions of the enclosure (cabinet), the unique tonality of said enclosure (which will be affected by both the type and thickness of the wood it is made of) and whether it boasts an open, semi-open or closed-back design.

Special circuitry and unique modeling technology ensures that all of these factors are well taken care of in the cabinet models built into your SV-2.

Choosing a Cabinet model

Click the name of the selected Cabinet model, then choose a different item from the list.



Tweed - 1x12

This speaker is the other half of our Tweed amp. As the name suggests it is a single 12" speaker, uses an Alnico magnet and made in the USA by one of the US's revered names in vintage loudspeakers.



Parameters	Values	Notes
Power Att	0...100	This is a power attenuator, and sets the level of the power amp. Changing it also influences the sound's character.
NR Sens	0...100	Adjusts the noise reduction level.

Tweed - 4x10

Keeping with the US made Alnico magnet speakers, this cabinet partnered our Twin amp. It is an open backed cab using four 10" 8 Ohm speakers, wired in parallel for a total of 2 Ohms impedance. Although originally intended for bass guitar, this speaker rocks for many different styles.

For illustration and parameter's description, please refer to Tweed - 1x12.

Black - 2x10

Although we did not model the amp that goes exactly with this cabinet, we loved the tone of this mid-60s Fullerton, California made open backed 2x10" 35 Watt combo featuring ceramic magnets (of US origin). Great for blues, jazz and country.

For illustration and parameter's description, please refer to Tweed - 1x12.

Black - 2x12

Like the above, we did not model the amp that goes exactly with this cabinet, but we loved it very much and included it. Featuring two 12" ceramic magnet speakers, again made in USA in the mid '60s. They are 8 Ohm units wired in parallel for a 4 Ohm total load. These speakers have been featured on countless recordings of many styles of music, but very predominantly country and blues based rock.

For illustration and parameter's description, please refer to Tweed - 1x12.

AC15 - 1x12

This is a 1x12" open backed combo using the famed VOX Blue Alnico speaker, manufactured by Celestion in Ipswich, England. The one we used was a modern re-issue that was housed in the VOX AC15TB combo. This speaker, which is 8 Ohms impedance, 15 Watts power handling, is amazingly full-bodied for a 1x12 open back cab, and, of course, helps bring the famous VOX chime to the forefront.

For illustration and parameter's description, please refer to Tweed - 1x12.

AC30 - 2x12

Obviously, double the power - double the speakers. 2x12" VOX Blue Alnicos, wired in series for 16 Ohms, adds even more of that great VOX tone. This time we modelled some great sounding originals from way back in the '60s. As speakers get old their tone changes, so this configuration adds a different slant on how these speakers sound.

For illustration and parameter's description, please refer to Tweed - 1x12.

AD412 - 4x12

This cabinet is one of VOX's latest products. The cabinet itself features custom designed Celestion speakers using Neodymium magnets, one of the first, if not the first, cabinet to use this technology. It also uses some special cabinet acoustic design technology that is also a first for VOX and 4x12s in general.

For illustration and parameter's description, please refer to Tweed - 1x12.

UK H30 - 4x12

This is an older, heavy-duty cabinet (with 30 Watt speakers, from the late '60s) made by the same famous UK amp company as the UK T75 4x12. Many of these cabinets have been used on countless classic rock recordings throughout the past.

For illustration and parameter's description, please refer to Tweed - 1x12.

UK T75 - 4x12

This 4x12" model is of a famous, UK built, black box loaded with modern, 75 Watt British speakers. Normally seen stacked, this is probably the biggest selling guitar cabinet ever and is eminently suitable for most rock styles.

For illustration and parameter's description, please refer to Tweed - 1x12.

US V30 - 4x12

This black beast of a cabinet hails from a home in California, but it uses four UK made "Vintage" named speakers. It is renowned for its deep bass and high-end detail.

For illustration and parameter's description, please refer to Tweed - 1x12.

Bypass

When the cabinet is bypassed, no cabinet simulation can be heard. This should be selected when using the Organ amplifier, that will use the **Rotary Speaker** model's own cabinet (found in the **Modulation** section).

What goes with what?

Basically, with your SV-2 you can mix any amp model to any cabinet model, and create many varied tones. But to give you a starting point, here is a listing of historically accurate matches:

AMP MODEL	HISTORICALLY ACCURATE CABINET MODEL
Clean	Black - 2x12
Twin	Tweed - 4x10
Tweed	Tweed - 1x12
VOX AC30	AC30 - 2x12
Boutique	US V30 - 4x12, or UK T75 - 4x12
Organ	Bypass (uses the Rotary Speaker's cabinet)

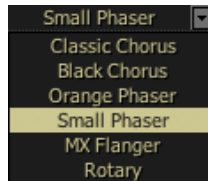
Due to the flexibility of your SV-2, mixing and matching all of the amp and cabinet models can be done with the turn of a switch, without any risk of blowing the speakers up. This capability can lead to some very interesting combinations.

Modulation Effects section

This section enables you to add a modulation effect after the miked cabinet. You can choose one of six types.

Choosing a Modulation effect

Click the name of the selected Modulation model, then choose a different item from the list.



Classic Chorus

This models a chorus unit best-known for being built into a guitar amp, but also available as a stompbox. When in Mono mode it is a vibrato, when in Stereo mode it is a chorus. You can use the Speed and Depth knobs for an even broader range of possibilities than the original unit!



Parameters	Values	Notes
Speed	0.10...10.00 Hz	Adjusts the modulation speed.
Depth	0...100	Adjusts the modulation depth.
Manual	0...99	Adjusts the center frequency of the sweep. If Depth is set to 100, Manual will not function.
Mode	Mono, Stereo	Selects the output mode. When in stereo mode, the effect is panned right, and the dry sound panned left.

Black Chorus

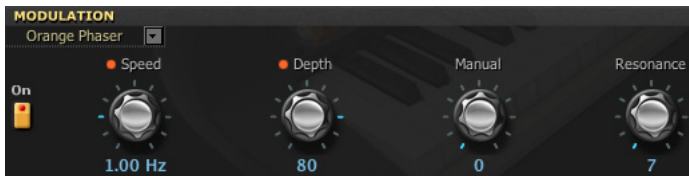
This stereo chorus + pitch modulator & flanger was originally intended for use with guitars, but many keyboard-players have discovered it, especially to give an extra “touch” on electric pianos.



Parameters	Values	Notes
Speed	0.10...10.00 [Hz]	Adjusts the modulation speed.
Intensity	0...99	Adjusts the modulation intensity.
Type	Chorus, Pitch Mod, Flanger	Chooses the type of effect.
Width	0...100	Adjusts the width. It does not work when in mono mode.
Mode	Mono, Stereo	Selects the output mode.

Orange Phaser

This device has been a favorite into many recordings. This is useful to add sparkle, animate chord passages, and widen and fatten the sound.



Parameters	Values	Notes
Speed	0.10...10.00 Hz	Adjusts the modulation speed.
Depth	0...100	Adjusts the modulation depth.
Manual	0...99	Adjusts the center frequency of the sweep. If Depth is set to 100, Manual will not function.
Resonance	0...100	Adjusts the phaser's resonance, changing the height and sharpness of the phaser's frequency response peaks.

Small Phaser

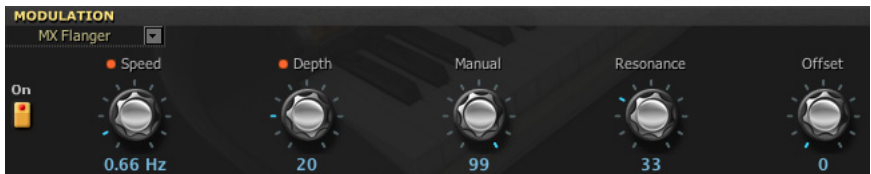
This classic phaser, made in New York City during the 70s, has a notable warm and rich tone, with liquid transparency.



Parameters	Values	Notes
Speed	0.10...10.00 Hz	Adjusts the modulation speed.
Color	0, 1	This changes the sound of the phaser between a full and robust phase shift when set to '0', to a more pronounced instance phase shift when set to '1'.

MX Flanger

A model of a truly classic analogue flanger. This amazing stompbox's bucket-brigade technology provided a sweeping, whooshing sound, perfect for chords played with clavi and electric piano.



Parameters	Values	Notes
Speed	0.10...10.00 Hz	Adjusts the modulation speed.
Depth	0...100	Adjusts the modulation depth.
Manual	0...99	Adjusts the center frequency of the sweep. If Depth is set to 100, Manual will not function.
Resonance	0...100	Adjusts the amount of resonance.
Offset	0...100	Adjusts the starting position of the LFO.

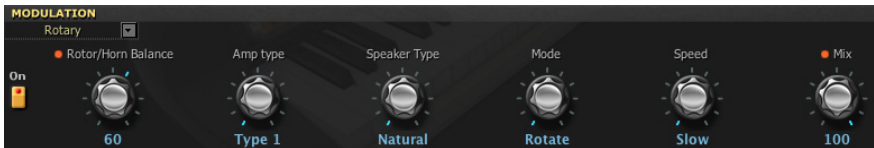
Rotary

This models a stereo rotary speaker. When you choose the Slow or Fast speed, it will take a certain amount of time for the specified speed to be reached - just like on an actual rotary speaker. This is because it takes several seconds for the motor that creates the rotation to accelerate or decelerate.

The selected speaker type can have a significant effect on the overall tone - something particularly noticeable at fast rotary speeds. **Natural** is based on new analysis of a classic vintage rotary speaker. **Resonant** has more mid-frequency bite than Natural, similar to a popular rotary speaker effects pedal. **Bright** is based on Natural, but with less high-end roll-off for a brighter sound. **Original** is the same as the original KORG CX-3 speaker simulator.

The **+Direct** versions add a bit of the direct signal mixed back in, resulting in greater extension of both high and low frequencies.

HINT: Some speaker types have sharp resonances in their frequency responses, which may cause higher volumes with specific sounds and notes. If the volume is already high, this can cause clipping at the outputs. If this happens, simply turn down the amp level and/or the program volume.



Parameters	Values	Notes
Rotor/Horn Balance	Rotor, 1...99, Horn	Adjusts the balance between the low-frequency rotor and the high-frequency horn.
Amp Type	Type 1, Type 2	Type of amp model. This should usually be the same as the Organ amp, but you are free to experiment by choosing a different amp type here.
Speaker Type	Natural, Natural+Direct, Resonance, Resonance+Direct, Bright, Bright+Direct, Original	This selects the model used for the speaker simulator. The +Direct versions add a bit of the direct signal.
Mode	Rotate, Stop	This lets you start or stop the motion of the rotary speaker. Even when stopped, the speaker will still affect the timbre.
Speed	Slow, Fast	Switches the speaker rotation speed between slow and fast.
Mix	0...100	Adjusts the mix between the direct signal and the rotary speaker.

NOTE: When this effect is selected, you can control the rotary slow/fast switch with a footswitch connected to the PEDAL 1 jack.

Ambient Effects section

Here you can adjust the settings of a reverb, echo or delay effect inserted after the modulation.

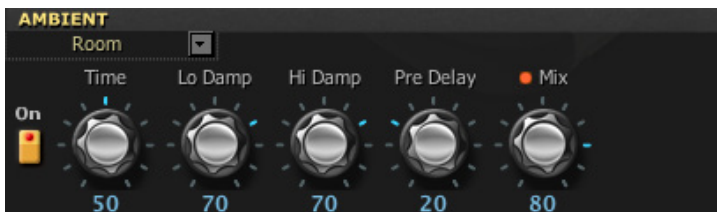
Choosing an Ambient effect

Click the name of the selected Ambient model, then choose a different item from the list.



Room

This models the reverberation of a typical room, with numerous early reflections.



Parameters	Values	Notes
Time	0...99	Sets the reverb time.
Lo Damp	0...100	Adjusts the attenuation of the low-frequency range.
Hi Damp	0...100	Adjusts the attenuation of the high-frequency range.
Pre Delay	0...70	Sets the initial delay before the reverberation begins. By adjusting this setting you can clarify the definition of the original sound.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

Plate

This models a type of reverb unit that works by vibrating a metal plate. It is adjusted to a fairly short reverb time. This reverberation is characterized by a rapid attack, and is suitable for percussive playing.



Parameters	Values	Notes
Time	1...30	Sets the reverb time.
Lo Gain	-15.0...15.0	Adjusts the low-frequency range.
Hi Gain	-15.0...15.0	Adjusts the high-frequency range.
Pre Delay	0...200	Sets the initial delay before the reverberation begins. By adjusting this setting you can clarify the definition of the original sound.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

Hall

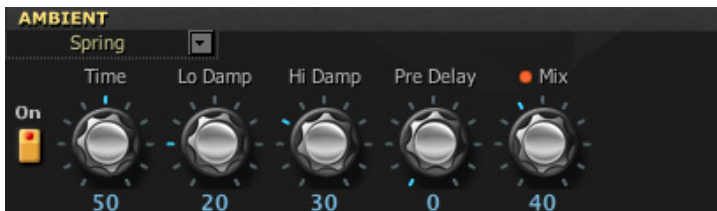
This models the reverberation of a concert hall with numerous reflections.



Parameters	Values	Notes
Time	1...100	Sets the reverb time.
Size	5...100	Sets the size of the space.
Damping	0...100	This sets the cutoff of the high-frequency damping filter. If Damping is set to 100, the high frequencies will decay at the same rate as the low frequencies; at 0, the high frequencies will decay almost instantly.
Rolloff	0...100	This controls a lowpass filter on the output of the effect. Settings around 6-8kHz are good for producing a warm, smooth sound.
Pre Delay	0...1360	Sets the initial delay before the reverberation begins. By adjusting this setting you can clarify the definition of the original sound.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

Spring

This models the spring reverb system used in some guitar and vintage organ amps.



Parameters	Values	Notes
Time	0...99	Sets the reverb time.
Lo Damp	0...100	Adjusts the attenuation of the low-frequency range.
Hi Damp	0...100	Adjusts the attenuation of the high-frequency range.
Pre Delay	0...70	Sets the initial delay before the reverberation begins. By adjusting this setting you can clarify the definition of the original sound.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

Tape Echo

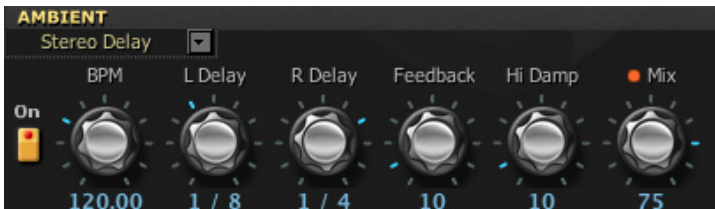
This models one of the most respected analogue tape echo machines ever made. In the original, the “echo” is produced by a playback head and the exact “delay time” is set by varying the tape motor speed. Many professionals prefer these “lo-fi” units because of the warm, dark echoes they produce.



Parameters	Values	Notes
Time	0...2700	Sets the delay time.
Feedback	0...100	Adjusts the amount of feedback.
Tone	0...99	Adjusts the tone of the delay.
Lo Damp	0...100	Adjusts the amount of low-frequency attenuation.
Mix	0...100	Adjusts the mix between the direct signal and the effect.

Stereo Delay

This is a stereo delay. Since it is a full-stereo design, it’s particularly effective when using a stereo audio output.



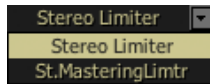
Parameters	Values	Notes
BPM	40.00...300.00	Sets the delay time in BPM (Beats Per Minute).
L Delay	1/32...1/1	Specifies the base note of the left channel delay.
R Delay	1/32...1/1	Specifies the base note of the right channel delay.
Feedback	0...100	Adjusts the amount of feedback. This results in an increase/decrease of the number of repetitions.
Hi Damp	0...100	Adjusts the amount of high-frequency attenuation.
Mix	0...100	Adjusts the mix the direct signal and the effect.

Total FX section

Here you can adjust the settings of a final limiter inserted at the end of the audio signal. Please note that this section is not available from the SV-2 front panel. This is the only place where you can edit it.

Choosing a Total FX effect

Click the name of the selected Total FX model, then choose a different item from the list.



Stereo Limiter

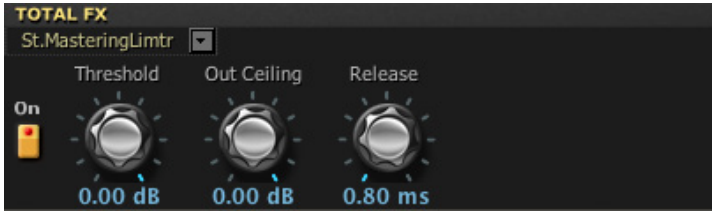
The limiter regulates the output signal level. It is similar to a compressor, except that the limiter compresses only signals that exceed the specified level to lower unnecessary peak signals.



Parameters	Values	Notes
Ratio	1.0 : 1 ... Inf : 1	Sets the signal compression ratio. Compression is applied only when the signal level exceeds the Threshold value.
Threshold	-40...0 dB	Sets the level above which the compressor is applied.
Attack	1...100 [ms]	Sets the attack time. A higher attack time will cause the compression to be applied more slowly, and not react fast enough for louder notes.
Release	1...100 [ms]	Sets the release time. A higher release time will cause the compression to be released more slowly; this may cause the cue of some softer notes to be cut.
Gain	-Inf, -38...+24 dB	Sets the output gain. Use it to compensate for the gain loss caused by compression.

Stereo Mastering Limiter

This is a stereo limiter that is optimized for giving the sound a “produced” feel.



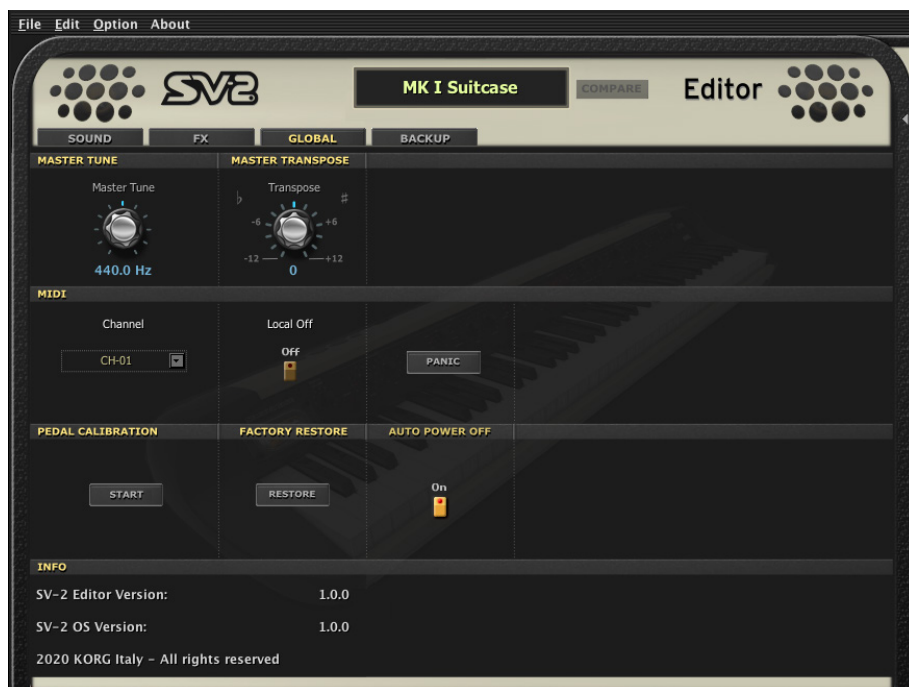
Parameters	Values	Notes
Threshold	-30...0 dB	Sets the level above which the compressor is applied.
Out Ceiling	-30...0 dB	Sets the output gain. Use it to compensate for the gain loss caused by compression.
Release	0.50...1000.00 ms	Sets the release time.

Global page

The **Global** page is where you can edit some general parameters, like the master tuning, master transpose, pedal calibration, MIDI channel for sending and receiving control data, as well as turning the Local Off mode on or off.

In this page you can also reset the piano to the factory status, if you like to start anew.

Master Transpose and Local Off are always reset when turning the instrument off. The MIDI channel and Master Tune values are permanently saved as global settings in the SV-2 when you edit them.



Master Tune and Transpose

You can adjust the fine pitch (Master Tune) and do a coarse transposition in semitones (Transpose).

Master Tune

By default, SV-2 is tuned according to the standard Western tuning (A = 440Hz). You can fine tune the instrument, to match tuning of another instrument you will play with.

Use the **Master Tune** knob for tuning to the pitch of another instrument. Master tuning will be automatically saved to the Global.



To reset tuning to the original A = 440Hz, double click the knob.

Parameter	Values	Notes
Master Tune	415.0...465.0	Changes the tuning of the instrument up or down in Hertz.

Master Transpose

You can transpose the instrument in semitones, to make playing difficult keys easier. Use the **Transpose** knob to globally transpose the SV-2. This is always reset when turning the instrument off.

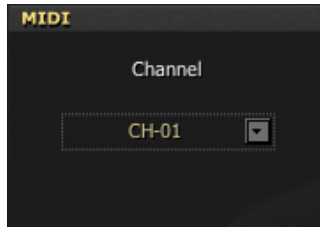


Parameter	Values	Notes
Master Transpose	-12...12	Transpose the instrument one or more semitones up or down. Twelve semitones correspond to one octave.

MIDI

MIDI Channel

Use the **Channel** menu you can specify the MIDI channel over which SV-2 transmits and receives data. The selected channel will be automatically saved to the Global.

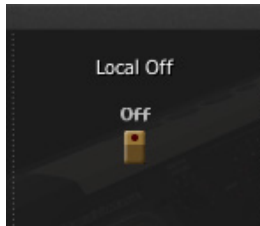


Local Off

When the **Local Off** function is not activated, SV-2 can play its own sounds from the keyboard, and send MIDI data to a computer. This is the standard situation.

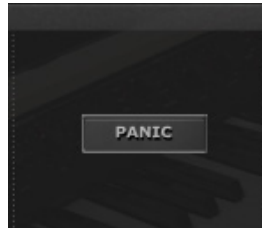
When the **Local Off** function is activated, SV-2 can send MIDI data to a computer, but you cannot use its keyboard to play its own sounds directly. Notes will have to be bounced back by the computer, via the "MIDI Echo" or "MIDI Thru" function. This is useful to avoid double notes when connected to a computer.

This is always reset when turning the instrument off.



Panic

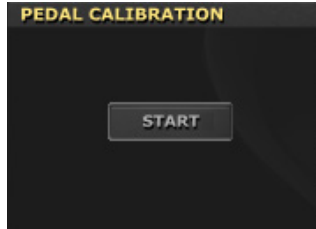
In case MIDI notes remain stuck for problems in MIDI communication, click the **Panic** button until the stuck notes are silenced. This is commonly called the MIDI Panic function.



HINT: The Panic can always be invoked from the piano's control panel by keep the EQUALIZER's section On/Off button pressed until the stuck notes are silenced.

Pedal calibration

You can calibrate the pedals connected to the **DAMPER**, **PEDAL 1** and **PEDAL 2** connectors in the back panel. By calibrating a pedal, you let the SV-2 understand its polarity and the full range of values sent.



- 1 Connect all pedals to be calibrated to the SV-2. Remember that **DAMPER** expects the included KORG DS-2H damper pedal (or, as an alternative, the optional DS-1H, or any footswitch pedal), **PEDAL 1** expects a footswitch pedal, and **PEDAL 2** can be used to connect either a footswitch or a volume/expression pedal.
- 2 Set any volume/expression-type pedal to its lowest setting.
- 3 Go to the **Global** page, and click the **Start** button in the **Pedal Calibration** section. When the "Are you sure?" message appears, click the **Yes** button (or **No** to cancel the calibration procedure). The **Pedal Calibration Mode** dialog appears, and SV-2 enters calibration mode.



- 4 Now calibrate **PEDAL 1** (a footswitch). Completely depress the pedal, then release it. When you have finished calibrating the pedal connected to the **PEDAL 1** jack, **FAVORITES** button #1 will turn on.
- 5 Then, calibrate **PEDAL 2**. The procedure is different, depending on the use of a footswitch or a volume/expression pedal:
 - If you connected a footswitch, completely depress it, then release it.

- If you connected a volume/expression pedal, push it all the way forward to its maximum position.

When you have finished calibrating the pedal connected to the **PEDAL 2** jack, **FAVORITES** button **#2** will turn on.

- 6 Finally calibrate the **DAMPER** pedal. Completely depress the pedal, then release it. When you have finished calibrating the pedal connected to the **DAMPER** jack, **FAVORITES** button **#3** will turn on.

- 7 When finished calibrating:

- If you calibrated all three pedals connected, SV-2 automatically exits calibration mode.
- If you calibrated only one or two pedals, click the **Stop Calibration** button in the **Pedal Calibration Mode** dialog to exit calibration mode.

Factory Restore

After making several changes, you might want to restore the original, factory status of the SV-2 (including the favorite sounds and global settings):

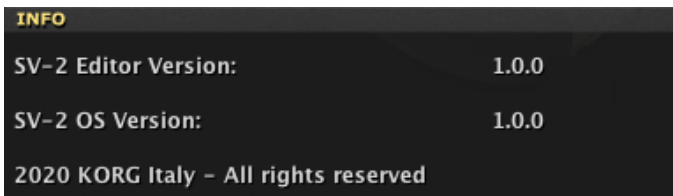


- 1 Go to the **Global** page, and click the **Restore** button in the **Factory Restore** section.
- 2 When the “Are you sure?” message appears, click the **Yes** button (or **No** to cancel the restore procedure).

At the end, all settings will be reset.

Info

The **Info** section is where you can see the release version of the SV-2 Editor and the SV-2 operating system:



Backup page

The **Backup** page is where you can create and edit a backup set for exchange or archival purpose.

The screenshot shows the SVS Editor software interface. At the top, there is a menu bar with 'File', 'Edit', 'Option', and 'About'. Below the menu bar is a title bar with 'MK I Suitcase' and a 'COMPARE' button. The main interface has a toolbar with various icons for file operations and a 'PREVIEW' button. Below the toolbar, there are two tabs: 'New Backup' and 'My Saturday Night Show'. The main area displays a 'FAVORITES' table with columns A through H and rows 1 through 8. Below the table is a 'TUNING CURVES' section with two buttons: 'U1 Detuned' and 'U2 User 2'.

	A	B	C	D	E	F	G	H
A	A.1 German Grand	A.2 Japanese Grand	A.3 EP MK II	A.4 Wurly	A.5 Clav	A.6 FM Piano	A.7 Piano & Strings	A.8 Bass/EP Split
B	B.1 German Grand	B.2 Italian Grand	B.3 Japanese Grand	B.4 Austrian Grand	B.5 Japan Upright	B.6 German Upright	B.7 Rock Piano	B.8 Tack Piano
C	C.1 EP MK I	C.2 EP MK II	C.3 EP MK V	C.4 Dyno EP	C.5 Wurly Amp	C.6 Wurly Line	C.7 FM Piano	C.8 Hybrid EP
D	D.1 Clav AC	D.2 Clav BC	D.3 Perc. Organ	D.4 Jazz Organ	D.5 Full Church Organ	D.6 KORG M1 Piano	D.7 Electric Grand	D.8 Harpsichord
E	E.1 Piano & Strings	E.2 Piano & Pad	E.3 Piano & EP	E.4 Piano & Vibes	E.5 MK II & Pad	E.6 Strings & Pad	E.7 Piano & FM	E.8 FM & Strings
F	F.1 Ac.Bass/Piano	F.2 El.Bass/Piano	F.3 Fretless/EP	F.4 Slap/EP	F.5 Slap/Clav	F.6 EP Bass/Vox Organ	F.7 Jazz Piano Trio	F.8 Organ Dual Manual
G	G.1 Full Strings	G.2 Strings Octave	G.3 Orchestra Tutti	G.4 Brass	G.5 Warm Pad	G.6 Synth Brass	G.7 Pad/SynLead	G.8 Synth Bass
H	H.1 SV1 Grand Piano 1	H.2 SV1 Grand Piano 2	H.3 SV1 Tine EP Amp	H.4 SV1 Reed EP 1	H.5 SV1 Clav AC	H.6 SV1 Clk.Tonewheel	H.7 SV1 Full Strings	H.8 SV1 Synth Brass

TUNING CURVES U1 Detuned U2 User 2

The Backup tools

On top of the backup set's content area there is the bar of the tools.

These tools replicate most of the menu commands, but may be quicker to reach. Use them to manage the items in the current set, and the backup sets themselves.



New



Creates a new, empty backup set. You can have multiple sets open at the same time, each one in a different tab.

Open



Opens an existing backup set from disk. If a set is already open in a tab, a new tab will be opened.

Close



Closes the current backup set. If there are unsaved changes, you are prompted to save or delete them. You can also close any tab by clicking on the small box next to its name.

Save



Saves the current tab. If it is the first time you save it, you are prompted to choose a location and give it a name.

Save As



Lets you choose a location where to save the current tab, and give it a name.

Transmit



Transmits the current backup set to the SV-2.

WARNING: Transferring the backup set will overwrite all the SV-2's memory content. Be sure you have a backup of that data.

Cut



Copies the selected item(s) into the clipboard memory, and removes them from the backup set after pasting.

Copy



Copies the selected item(s) into the clipboard memory, without removing it from the backup set.

Paste



Pastes the cut or copied item(s) from the clipboard memory, to the selected location in the backup set.

Delete



Deletes the selected item(s) from the backup set.

Preview




Click this icon to enter **Preview** mode, and temporarily transfer the current sound to the SV-2, so that you can listen to it on the instrument. This action does not delete anything from the SV-2's memory.

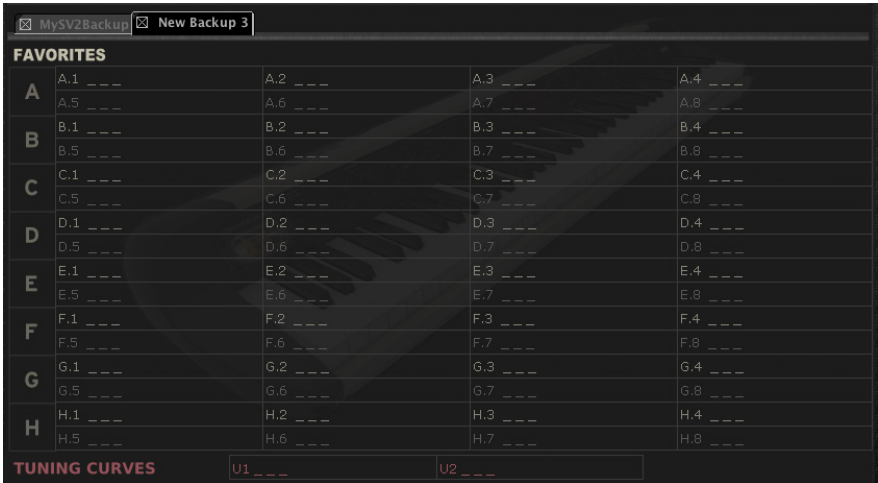
In case you like the sound, save it permanently by clicking the **Write Favorite** button.

To exit from **Preview** mode, select any sound from the **side drawer**.






Creating and editing a backup set

Here is how to create a new backup set.

- 1 Go to the **Backup** page.
- 2 Click the **New**  icon to create a new, empty set of favorite sounds. You will get a grid with eight favorite locations (1-8) for each of the eight banks (A-H). Two User tuning curves locations will also appear.




HINT: You can keep more sets open at the same time, each one living in its own tab.

- 3 Drag either factory or favorite sounds from the **side drawer** to the **empty locations** in the backup set.
- 4 Drag User tuning curves from the **side drawer** to the empty **Tuning Curves** locations in the backup set.
- 5 You can select and drag more items at the same time:
 - To consecutively select all items that are listed between two items, keep the **Shift** key pressed after selecting the first item, then click the last item.
 - To select more non-consecutive items, on the PC keep the **Ctrl** key pressed down while selecting items; on the Mac, keep the **Command** key pressed down while selecting items.
- 6 As an alternative to dragging and dropping, you can copy and paste items by clicking on the **Copy** , **Cut**  and **Paste**  icons, or selecting the corresponding menu commands.
- 7 Click the **Save**  or **Save As**  icon to save the new backup set to disk.

Copying data from a backup set to the internal memory






You can copy favorite sounds and User tuning curves from a backup set to the internal memory of the SV-2. You can only paste the sounds into the favorite locations.

- 1 Go to the **Backup** page.
- 2 Click the **Open**  icon to open a backup set from disk.
- 3 Drag sounds from the backup set to the side drawer's **Favorite** list.
- 4 Drag User tuning curves from the backup set to the side drawer's **Curve** list.
- 5 You can select more items at the same time (see above). Also, you can use the tool icons or menu commands to copy or move items.

WARNING: Transferring data from the backup set will overwrite all the SV-2's memory content. Be sure you have a backup of that data.



Mixing data from two or more backup sets

You can copy data from other backup sets to create a new composite backup set.

- 1 Create a new backup set, as seen above (we will call this the Backup Set A).
- 2 Click the **Open**  icon to open a second backup set from disk. It will open into a new tab (we will call this the Backup Set B).
- 3 Select any item from Backup Set B, and click the **Copy**  icon to copy it.
- 4 Return to Backup Set A (the one you are editing).
- 5 Select a location, and click the **Paste**  icon to paste the original item from Backup Set B to Backup Set A (the one you are editing).
- 6 Click the **Save**  or **Save As**  icon to save Backup Set A to disk.

Changing the order of the favorite sounds

You can rearrange the favorite sounds that come with the SV-2. You might want to do so to create your own set list, because you don't like the order we choose, or because there are sounds you are not using all that often, and prefer to replace them with sounds you find more useful.

- 1 Click the **Backup All Data** button in the side drawer to create a new backup set, and choose a location where to save it into your computer's disk. Assign it a meaningful name.
- 2 Go to the **Backup** page, and open the backup set you just created.
- 3 Do all the editing you like: move the favorite sounds around, delete some of them, load sounds from different backup sets as explained above.
- 4 Save the edited backup set. We suggest you choose the **Save As**  icon and assign the set a new name, to keep the previous version as a safety backup.
- 5 When done, click the **Transmit**  icon to copy the new backup set into the SV-2's memory.

WARNING: Transferring the backup set will overwrite all the SV-2's memory content. Be sure you have a backup of that data (you should, if you didn't overwrite the first backup you created at the beginning of this procedure).

- 6 The data inside your SV-2 is changed and replaced with your preferred set.

HINT: You could simply exchange items between the favorite sounds area and the side drawer, without creating a backup file. Creating a backup file will however give you a chance to recover overwritten data.

Menu

From the menubar you can access commands to manage your data on disk, or to transmit data to the SV-2.

File menu

This menu contains data management commands.

New

Creates a new, empty backup set. You can have multiple sets open at the same time, each one in a different tab.

Open

Opens an existing backup set from disk. If a set is already open in a tab, a new tab will be opened.

Save

Saves the current tab. If it is the first time you save it, you are prompted to choose a location and give it a name.

Save As...

Lets you choose a location where to save the current tab, and give it a name.

Close

Closes the current backup set. If there are unsaved changes, you are prompted to save or delete them. You can also close any tab by clicking on the small box next to its name.

Transmit

Transmits the current backup set to the SV-2.

WARNING: Transferring the backup set will overwrite all the SV-2's memory content. Be sure you have a backup of that data.

Quit

Exit from the SV-2 Editor. If there are unsaved changes, you are prompted to save or delete them.

Edit menu

This menu lets you manage data in the Editor.

Cut

Copies the selected item(s) into the clipboard memory, and removes them from the source after pasting. You can cut from the backup set or from the Curve list in the side drawer. You can't cut from the Favorite list, to avoid leaving an empty location.

Copy

Copies the selected item(s) into the clipboard memory, without removing them from the source. You can copy from the backup set or from any list in the side drawer.

Paste

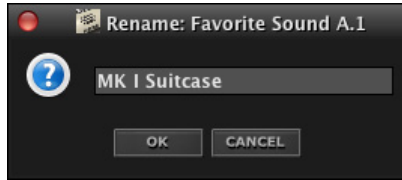
Pastes the cut or copied item(s) from the clipboard memory, to the selected location in the backup set or in the Favorite or Curve list of the side drawer.

Delete

Deletes the selected item(s) from the backup set or the Curve list in the side drawer. You can't delete from the Favorite list, to avoid leaving an empty location.

Rename

Only available in the **Backup** page. Choose this command to open the **Rename** dialog, and edit the name of the selected sound.



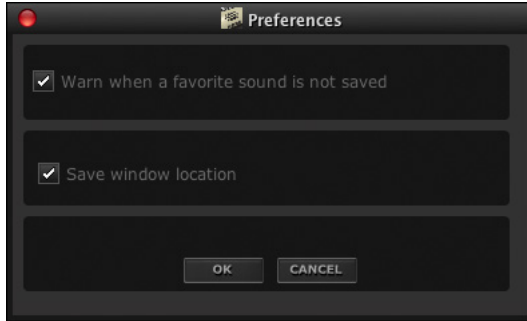
As an alternative, double-click the name of the sound to open this dialog.

Option menu

This menu contains the preference command.

Preferences

Choose this command to open the Preference dialog.



Warn when a favorite sound is not saved

If the **Warn when a favorite sound is not saved** checkbox is checked, a warning message advises you when you are selecting a different sound while there are unsaved changes in the current favorite sound.

Save window location

If the **Save window location** checkbox is checked, the position of the SV-2 Editor window is remembered on the next launch.

About menu

Here you can find information about the piano operating system and editor version.

Info

This contains copyright notices, the SV-2 OS version, and the SV-2 Editor version number.



Keyboard shortcuts

This table shows the shortcuts corresponding to each menu command.

Command	Shortcut	
	Windows	Mac
File menu		
New	Ctrl-N	Cmd-N
Open	Ctrl-O	Cmd-O
Save	Ctrl-S	Cmd-S
Save As...	Ctrl-Shift-S	Cmd-Shift-S
Close	Ctrl-W	Cmd-W
Transmit	Ctrl-T	Cmd-T
Quit	Ctrl-Q	Cmd-Q
Edit menu		
Cut	Ctrl-X	Cmd-X
Copy	Ctrl-C	Cmd-C
Paste	Ctrl-V	Cmd-V
Delete	Del	Del
Rename...	Ctrl-R	Cmd-R
Option menu		
Preferences...	-	-
About menu		
Info...	-	-

APPENDIX

Programs

The following list contains the programs you can select from the **Sound** page to make a sound.

Electric Piano

Tine

Mk I Suitcase
Mk I Stage
Mk II Stage
Mk II Suitcase
Mk V Stage
Mk V Bright
Hard Dyno EP
Soft EP
Pure Mk II Stage
Pure Mk II Suit.
Mk II Line RX
Mk II Mic RX
EP Noise RX

Reed

Wurly Line
Wurly Mic
Wurly Mic R
Wurly Mic L

Wurly Classic
Pure Wurly Line
Pure Wurly Mic
Wurly RX 1
Wurly RX 2

FM

FM El. Piano 1
FM El. Piano 2
FM El. Piano 3
FM El. Piano 4
FM El. Piano 5
FM El. Piano 6
FM El. Piano 7
FM El. Piano 8
FM El. Piano 9
FM El. Piano 10
FM El. Piano 11
Dark FM EP
Hybrid Glass EP

Soft FM EP
FM & Pad

Electronic

Rubber EP
Plecta Hybrid
Pianet N
Pianet T
Pianet RX

Legacy

Vintage EP 1
Vintage EP 2
Vintage EP 3
Hard Tine EP 1
Hard Tine EP 2
EP + Res.
Soft Dyno EP 1
Soft Dyno EP 2
Hard Dyno EP 1
Hard Dyno EP 2

Belly EP
EP & Glock
Wurly 1
Wurly 2
Wurly 3
Wurly 4
Wurly 5
FM E.Piano 1
FM E.Piano 2
FM E.Piano 3
FM E.Piano 4
FM E.Piano 5
FM E.Piano 6
Pianet 1
Pianet 2
Pianet 3

Acoustic Piano

Grand

Hamburg Grand
Italian Grand
Japan Grand
Austrian Grand
Hamburg No Res
Italian No Res
Japan No Res
Austrian No Res
Hamburg Classic
Hamburg Jazz
Italian Classic
Italian Jazz
Japan Classic

Japan Jazz
Austrian Classic
Austrian Jazz
Rock Piano
Hamburg RX
Italian RX
Japan RX
Austrian RX
It.Grand & Stack
Grand & FM Stack
Grand & Strings
Piano-EP Stack
Piano-Syn Stack
Midi Grand&Pad

Hamburg Mono
Italian Mono
Japan Mono
Austrian Mono
Hamburg RX Mono
Italian RX Mono

Upright

Japan Upright
German Upright
Japan Upr. Bright
Japan Upr. Dark
Japan Upr.DarkDet
Japan Upright Det
Japan Honky

Jap. Upr. No Res
Saloon Piano
Germ.Upr. Bright
Germ.Upr. Dark
Germ.Upr.DarkDet.
Germ.Upr. Det.
German Tack
Honky Tonk
Japan Upr. Mono
Japan Upr. RX
Jap. Upr. RX Mono
Electric Grand
Elect. Grand 80
Elect.Gr.80 NoRes

Electronic

Korg M1 Piano
 Grand&DigitBody
 Korg SG-1D
 80's Synth Piano
 ElectraPiano

Legacy

Grand Piano 1
 Grand Pno1 BigRes
 Grand Pno1 NoRes
 Grand Pno 1 Mono
 Grand Pno 1 RX
 Grand P. 1 MonoRX

Grand Piano 2
 Grand Pno2 Bright
 Grand Pno2 NoRes
 MIDI Grand
 Piano&FM PAD
 Grand Pno 2 RX
 Upright Piano

Upright PnoBright
 Saloon Upright
 Elect. Grand 70
 M1 Dance
 ElectraPiano Brit

Clavier**Clav**

Clav AC Det
 Clav AD Det
 Clav BC Det
 Clav BD Det.
 Clav AC
 Clav AD
 Clav BC

Clav BD
 SV1 Muted Clav
 SV1 Clav Treble
 SV1 Clav Medium
 SV1 Clav Bright
 SV1 Clav Brilliant
 Clav RX

Harpsichord

Harpsichord
 Harpsichord 8+4'
 Harpsi Stereo

Legacy

SV1 Clav AC
 SV1 Clav BC
 SV1 Clav BC Soft

SV1 Clav BD
 SV1 Clav BD Soft
 SV1 Clav AD Soft
 SV1 Clav BC
 SV1 Clav AC Soft
 SV1 Clav AD

Organ**Tonewheel**

Click Organ
 Basic Organ
 Jazz Organ
 Full Organ 1
 Dark Organ
 Clean Organ
 Gospel Organ
 Amped Organ
 Jimmy Organ
 Org.Perc.2 2/3'
 Org.Perc. 4'
 Organ Leakage

US Organ
 Italian Organ
 Vox Organ
 US Organ RX
 Italian Organ RX

Church

Tutti A
 Tutti B
 Sesquialtera
 Plenum A
 Plenum B
 Plenum C
 Plenum D
 Plenum E
 Pipe Cornet

Viola+Cornet
 Principal 8'
 Pipe Flute 8'
 Gamba 8'
 Trumpet Pipes
 Pipe Octave
 Pipe Super Oct.
 Pipe Fifth
 Principal+Flute
 Nazard A
 Nazard B
 Flute8'+Flute4'
 Flute8'+Flute2'
 Gamba+Flute
 Celeste

Terziana

Larigot

Legacy

UltraDark Organ
 Rock Organ
 Perc. Organ 2 2/3
 Full Organ 2
 Full Organ 3
 Dirty Organ
 Mixed Organ
 Ballad Organ
 Dist. Organ
 Org.Perc.2 2/3Lek
 Pipe Organ

Electronic

Elect. Organ

Orchestra**Strings Ensemble**

Real Strings
 Cinematic Ens.
 Ballad Strings
 Soft Strings
 Soft Ballad Strng

BriteBallad Strng
 String Ensemble
 Tape Strings 1
 Solina Strings

Classic Ensemble

Real Quartet 1

Real Quartet 2
 Classic Harp
 Real Pizzicato
 Orchestra/Vocal
 Full Choir
 Hmm Choir

Closed Mouth
 Synth Voices
 Soprano Choir
 Fresh Breath
 Heaven

Brass/Woodwind

Swing Horns
 Ballade Brass
 Tight Brass 1
 Tight Brass 2
 French Section
 French Horns
 Soft Horns
 Sax Ens. Legato

Mallets

Vibraphone
 Marimba
 Xylophone
 Celesta
 Orgel
 Glockenspiel

Full/Tutti

Movie Action
 OrchestraTutti

Legacy

Strings 1
 Strings 2
 Strings 3
 Strings 4
 Strings 5
 Strings 6
 Strings 7
 Strings 8
 Tape Strings 2

Tape Strings 3
 Tape Strings 4
 Choir 1
 Choir 2
 Choir 3
 Choir 4
 Choir 5
 Choir 6

Synth**Pad**

Dark Pad
 80's Mellow
 80's Super Pad
 Symphonic Ens.
 Matrix 12 Pad
 Big Panner
 Air Clouds
 Vintage Sweep
 Super Sweep
 Fresh Air
 Pods In Pad
 G.P. Stack
 Ghost Pad

Brass

JP8
 Poly6 + JP8
 Polysix
 Polysix & Sub

FatSynth OctSub

Lead

Next Dance
 Trance Filter
 Vintage Monster
 Dance Basic
 EDM Synth
 Square Solo
 Triangle Solo
 Saw Solo
 Square & Pulse
 Rich Lead
 16-8-4 & Sub32
 PolySaw Detune
 PolySaw 2 Oct.
 PolySaw 3 Oct.
 Power Saw
 OB Lead
 Big & Raw

Synth Pianoid

Bass

Bass Phat Saw
 Robert Bass
 Fifth Bass
Fantasy
 Evolving Pad
 Rhythmsphere
 Far Memories
 Jurassic Pad
 Moon Cycles
 Movie Stack
 Eastern Depths
 Aerosonic
 My Sequencer
 Halo
 Metallic Pad
 Blend
 Blend+Sub

Sub Synth
 Nature Pad
 Pad Sequence

Legacy

Warm Pad
 Classic Pad
 Pad & Voices
 Pad & Strings
 SoliStrings Dark
 SoliStrings Brigh
 Analog Pad
 Analog Strings
 Obscure Pad
 Soft SynBrass
 Synth Brass
 Jump Brass
 Reso Synth
 Sine Lead
 Saw Lead

Guitar**Acoustic Guitar**

Nylon Guitar
 Concert Guitar
 Natural Steel
 Acoustic Steel

Acoustic Bass

Upright Bass
 Upright & Ride 1
 Upright & Ride 2

Electric Bass

JB Finger Bass
 JB Finger Slap
 JB Slap Bass
 JB Fretless Bass
 Stein Bass

Legacy

Double Bass
 Electric Bass
 Fretless Bass

Saved settings

The following table shows which settings are saved and where, and which are reset when turning the instrument off.

Parameter	Sound	Global	Reset
Master Tune		✓	
Master Transpose			✓
Tuning Curve	✓		
Program Levels	✓		
Split Point	✓		
Touch Curve	✓		
MIDI Channel		✓	
Local Off			✓
Pedal Calibration		✓	
Auto Power Off		✓	

Troubleshooting

If you suspect a malfunction, please check the following points first. If this does not resolve the problem, please contact your dealer or KORG Distributor.

Problem	Possible remedy
The instrument will not turn on	Check that the AC cable is not damaged, and it is correctly connected to the piano and the outlet.
No sound	Make sure that the volume is not set on 0. If it is, bring it up to an adequate level.
	Make sure the volume/expression pedal is not set to minimum.
	In the models with speakers: Check if the SPEAKER switch is turned on; check if there is a jack inserted in the PHONES connector.
	Make sure that the Local Off function is not turned on. If it is, turn it off.
	If you are listening in headphones, make sure the jack is correctly plugged into the HEADPHONES connector.
	Make sure there isn't one of the following control settings: <ul style="list-style-type: none"> • Pre-FX Comp: Intensity = 0 • Pre-FX Boost: Intensity = 0 • Amp Models: Drive = 0
Something missing	If you are using the XLR outputs, make sure you have connected both outputs. Mono output is not possible with the XLR jacks.
Weak sound	If the sound is weak when using the Amp section, the valve may be exhausted. Please refer to the nearest KORG Authorized Service Center for replacement.
Noisy audio	Cables may be too long, or get interference from other devices on the stage. Use the XLR connectors instead.
	If the AMPLIFIER is turned on, you might be listening to the natural noise of the amp's valve circuitry.

Specifications

Specifications	SV-2
Keyboard	
Keys	SV2-73/SV2-73S: 73 keys / SV2-88/SV2-88S: 88 keys. Velocity sensitive KORG RH3 (Real Weighted, Hammer Action 3)
Touch selection	Eight curves
Tuning	Master Transpose, Master Tuning, Tuning curves
Sounds	
Sound generation	EDS-X (Enhanced Definition Synthesis - eXpanded)
Polyphony	128 notes (max)
Multitimbricity	Layer, Split
Factory sounds	72 factory sounds (6 base sounds x 2 sets of 6 variations)
Favorite sounds	64 favorite sounds (8 banks x 8 variations) for saving customized settings
Effects	
Equalizer	Bass, Mid, Treble
Pre FX	Red Compressor, Treble Boost, U-Vibe, Vibrato, Tremolo, VOX Wah (with auto and pedal control)
Amp Models	Clean, Twin, Tweed, AC30, Boutique, Organ. Cabinet models including the Valve Reactor Technology with a 12AX7 (ECC83) valve
Modulation FX	Classic Chorus, Black Chorus, Orange Phaser, Small Phaser, MX Flanger, Rotary (slow/fast also with pedal control)
Ambient	Room, Plate, Hall, Spring, Tape Echo, Stereo Delay (with tap tempo)
Total FX	Stereo Mastering Limiter, Stereo Limiter
Other Controls	
Volume	Master Volume Knob
Panel Switches	Transpose, Local Off, Touch, Function
Demo	72 demo songs, one for each factory sound
Connections	
MIDI	In / Out
Headphones	1 (on the front panel)
Audio outputs	L, R (2 x XLR, Balanced) L/Mono, R/Mono (2 x 1/4" Jack, Unbalanced)
Audio inputs	L/Mono, R/Mono (2 x 1/4" Jack, Unbalanced)

USB	USB 2.0 Hi-Speed, Type B connector (doubles the MIDI interface)
Damper pedal	KORG DS-2H, supplied
Pedal 1	Footswitch (like KORG PS-1, PS-3)
Pedal 2	Volume/expression (like KORG XVP-10, XVP-20, EXP-2) or footswitch (like KORG PS-1, PS-3)
Amplification	
Speakers	2 x 2.5" with 2 x 3" passive radiator
Amplification power	2 x 15W
Physical	
Power supply	Internal switching adapter, AC 100~240V, 50/60Hz
Power consumption	Models without integrated speakers: 16 Watt Models with integrated speakers: 25 Watt
Dimensions (W x D x H) (excluding music stand)	SV2-73/SV2-73S: 45.00 x 13.66 x 6.18 inch (1143 x 347 x 157 mm) SV2-88/SV2-88S: 53.39 x 13.66 x 6.18 inch (1356 x 347 x 157 mm)
Weight (excluding music stand)	SV2-73: 37.92 lbs (17.2 kg) / SV2-73S: 40.34 lbs (18.3 kg) SV2-88: 44.86 lbs (20.35 kg) / SV2-88S: 47.29 lbs (21.45 kg)
Other	
Included accessories	Power cable, Quick Guide, music stand, damper pedal (KORG DS-2H)
Optional accessories	ST-SV1-BK piano stand, DS-1H damper pedal, XVP-10, XVP-20, EXP-2, volume/expression pedals, PS-1, PS-3 footswitch pedal, CB-SV carrying bag.

Specifications are subject to change without notice due to continuous product development and improvement.

MIDI Implementation Chart

Function	Transmitted	Recognized	Remarks
Basic Channel	1-16	1-16	Memorized
	Changed	1-16	
Mode	3	3	
	Messages	X	
	Altered	*****	
Note	21-108 / 28-100	0-127	SV2-88/SV2-88S:21-108 / SV2-73/SV2-73S:28-100
Number	*****	0-127	Some sounds will not play across the entire range.
Velocity	Note On 0 9n, V=1-127	0 9n, V=1-127	
	Note Off 0 8n, V=0-127	0 8n, V=0-127	
Aftertouch	Key's	0	
	Channel's	0	
Pitch Bend	X	0	
	0, 32	0	Bank Select (MSB, LSB) *1
	1, 2	0	Modulation, Breath *2
	6, 38	0	Data Entry (MSB, LSB)
	7	0	Volume
	11	0	Expression *2
Control	64, 66, 67	0	Damper, Sostenuto, Soft
Change	100, 101	0	RPN (LSB, MSB)
	102-107	0	EQ, Pre FX, Amp, Mod, Ambient, Total FX On/Off *3

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