

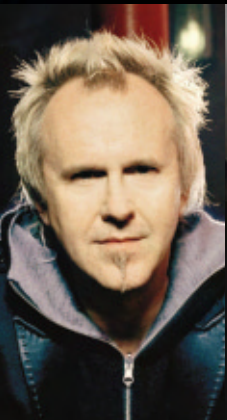
Roland®

Fantom G

Experience



**Impressions of the Fantom-G
live workstations from
world-leading artists.**



Howard Jones



Rick Wakeman



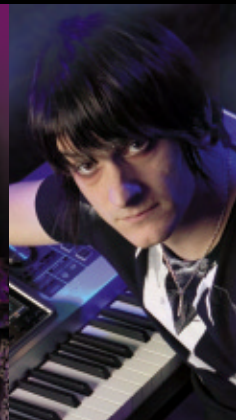
Jordan Rudess



Valdez Brantley



Paul Mirkovich



Shiny Toy Guns



Dreams realized-introducing the world's first live workstation!

Roland's most powerful onstage workstation also has unrivalled studio- and music-production capabilities. The ability to switch between modes optimized for stage or studio means, from sound source and effects through to operation control, you are always instantly prepared in either environment. The Fantom-G is also the first electronic musical instrument to provide SuperNATURAL™ sounds via ARX-series expansion boards. Explore a new dimension of musical creativity with the Fantom-G live workstation.

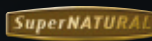
Fantom G6/G7/G8



■ Powerful wave source system with a stunning collection of newly developed sounds

■ All fundamental built-in sounds have been significantly upgraded, including the stereo multi-sampled 88-key piano

■ The luxurious wide-format 8.5-inch color VGA TFT-LCD monitor significantly eases workflow

■ New soundsets with dedicated programming and effects engines on each ARX-series SuperNATURAL™ expansion board 

■ Compatible with sounds edited using VSTI and AU tools via computer. Librarian software also supplied

■ Highly refined sampling functions outperform dedicated sampling units

■ V-LINK capability provides a new visual dimension you can control in real time during live performance

■ The jog dial and front-panel controls let you quickly and easily get on with the process of music creation

■ Stylish, slim-line aluminum body, high-quality components

■ Multi-effects can be applied to single sounds; simultaneous use of up to 22 effects


■ Three modes – LIVE, STUDIO, and SINGLE – optimize the instrument for specific playing environments

■ Skip Back sampling function lets you instantly capture improvised playing before it gets lost in the moment

■ Whether you're performing live or creating music in a studio, the 16-key dynamic pad is a convenient and powerful tool

■ The Favorite function lets you immediately recall settings for live performance



■ PHA II Ivory Feel keyboard (Fantom-G8) Fantom-G6 and -G7 feature flagship synth-action keyboard 

■ USB memory port for fast, convenient storage and retrieval of project data

■ Onstage and in the studio, the Fantom-G instantly brings your favorite real-time controller assignments to your fingertips with each patch

■ Compatible with USB two-button wheel mouse (sold separately) for ultra-fast editing

■ Standard/XLR combo jacks for audio recording; condenser mics and guitar or bass can be directly connected

■ Choose from five different modes that change the behavior of the pitch bend lever. Opens new possibilities to expressive keyboard performance!

■ Arpeggio and Chord Memory controls enable a wide variety of playing techniques

■ 152-track sequencer: 24 stereo audio tracks, 128 MIDI tracks

■ USB audio and MIDI compatibility for complete compatibility with DAW applications

■ Coaxial digital audio in/out

Fantom-G Navigation and Controls



For Live Performance

Immense potential consolidated in a single live workstation

LIVE mode organizes sound sources and effects for incredible ease and convenience on stage. Using 8-part multi-timbral mode, you can freely adjust settings for layers and splits, maximizing expression onstage. The high quality of the sound sets give you a radically refreshed stage sound, while the new-generation keyboard action and SuperNATURAL™ expansion sets gives you the musical palette for newfound expressiveness. Every feature of the Fantom-G has been designed to completely revitalize your live performance!



Sound Engine

High-quality, expressive sounds provide new impact

A colossal new sound engine has been developed for the Fantom-G series, with double the wave capacity of the predecessor. The acclaimed stereo multi-sampled 88-key piano sound of the Fantom-X has been resampled and improved for the Fantom-G. Potent upgrading extends to synth, drums, bass, strings, and other fundamental sound sets

as well. The new wind-instrument sounds, such as flute and oboe, are particularly expressive. In LIVE mode you can use eight independent parts to freely create layers and splits. While playing live, with the Patch Remain function, sound release and effects are seamless. All you desire for expression during live performance is fully supported right from the sound source.



■ Patch List Screen



■ Patch Pro Edit Screen



■ Patch Zoom Edit Screen



■ Sample Edit Screen



Howard Jones

■ Profile

There are few artists who came to prominence in the eighties who are as prolific and hard working as Howard Jones. He seems to be constantly out on tour or creating diverse and superbly crafted albums in his studio in Somerset England. In 2007 alone he released 3 albums and played over 60 concerts around the world including UK, USA, Australia, Denmark, Sweden, Italy and Dubai.

Howard signed to WEA records in 1983 and had a string of hits including 'New Song', 'What is Love', 'Hide and Seek', 'Like to Get To Know You Well', 'Pearl in the Shell', 'Things Can Only Get Better', 'Life in One Day', 'Look Mama', 'Everlasting Love' and 'No One is To Blame'. To date Howard has sold over eight million albums.

Recently most of Howard's concerts are acoustic where he uses his superb ability as a songwriter combined with his well honed skills as a piano player to great effect. This is interspersed with the occasional electric show which sees him performing at the very cutting edge of technology.

This is not a tweak of the Fantom series but no less than a major evolution of electronic keyboards. The hi res large screen presents information in a rich and exciting graphic way, like we are used to on our studio computers but with the bullet proof Roland reliability that you can be confident of on the road.



SuperNATURAL™ Expansion Board ARX Series

SuperNATURAL expansion boards bring sound to life

Fantom-G provides two ARX slots for adding SuperNATURAL expansion boards to the already powerful synth lineup. SuperNATURAL is Roland's unique behavior-modeling technology that enables a new level of organic, emotional expression previously unattainable in synthesizers. Applied to traditional-instrument sounds, SuperNATURAL enables the delicate, natural tonal changes and playing nuances of real musical instruments. It's also a powerful tool for electronic and non-traditional sounds, breathing amazing new life and expression into synthesis.

■ The ARX-01 Drums expansion board enables detailed and realistic customization of drum kits. The ARX-02 Electric Piano expansion provides a gorgeous selection of famous EPs, allowing you to customize sounds in ways that were not possible with the original instruments. More SuperNATURAL boards will follow these two remarkable releases.

SuperNATURAL



■ ARX-01: Drums Screen



■ ARX-02: Electric Piano Screen



Rick Wakeman

■ Profile

Keyboardist Rick Wakeman (who also played with the Strawbs and several other acts as a session player in the 1960s) began releasing solo albums while still a member of Yes, one of the most influential progressive rock bands of all time. The ever-inventive composer and player has released over 100 albums since the '70s (nine in 1991 alone) and played on many more. With elaborate stage-shows and a musical style that balances progressive rock with new age and just about every other keyboard-based pop style in between, he's carved a unique niche for himself. Between releasing albums, he also scores films, has hosted a weekly radio program, and is a familiar face on British chat shows.

Technology has been racing away

and everyone has forgotten what the instruments are really for. When I used the Fantom-X Series for the first time on a recent tour of Canada, I was impressed with how suitable they were for live performance.

Having such a large screen on the Fantom-G Series will significantly improve their suitability for live performance. Small screens are a nightmare as you are forever changing screens to see what you did previously. Large screens are also much easier to see out of the corner of your eye when playing several keyboards on stage and need to quickly check your settings. I love the new faders. Unlike knobs, you get a much clearer indication of what sound you are going to get. There are a lot of younger players who want to do a bit more than press a preset and I am pleased that this has been incorporated not just for studio use but also for stage.

This is not a makeover of the previous model. This is a giant step forward.



New Keyboard System

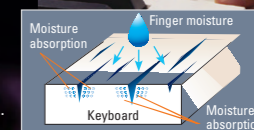
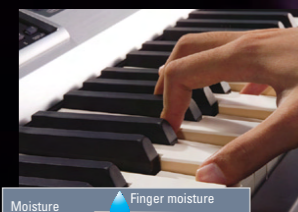
Superior keyboard action, tested by world-leading players

The Fantom-G8 is luxuriously appointed with Roland's top-of-the-line PHA II keyboard, featuring Ivory Feel keys, Progressive Hammer Action. This amazing keyboard technology reproduces the real feel of ivory for the natural keys and ebony for the sharps, providing the stability and comfort of a real acoustic-piano keyboard. The natural keys are designed to absorb moisture, ensuring a secure, slip-proof

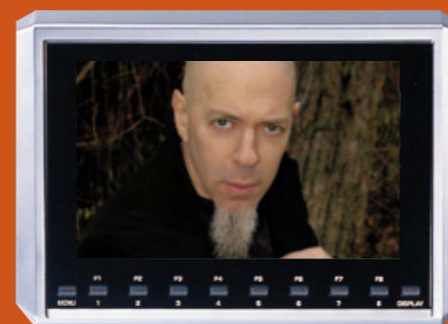
feel that your fingers will absolutely love. The flagship synth-action keyboards of the Fantom-G6 and -G7 are Roland's direct response to field research from world-leading keyboard players – incorporating their feedback after testing a variety of prototype designs. Whichever Fantom-G you choose, you'll enjoy a keyboard action that is a true joy to play.

* New moisture-absorbing Ivory Feel key material ensures playing comfort and non-slip performance. Your hands become one with the instrument.

PHA II
IVORY FEEL



*Image



Jordan Rudess

■ Profile

Jordan Rudess is one of today's top keyboard virtuosos. He has worked with the Dixie Dregs, David Bowie, Enrique Iglesias, Tony Williams, Jan Hammer, Paul Winter Consort and for the last 9 years has been the keyboardist in Dream Theater. In October of 2007 Jordan's newest solo album, "The Road Home" was released on Magna Carta Records. This year Jordan has been busy with the Dream Theater "Chaos in Motion" tour, which will take him around the globe, before finishing up in the USA in the summer of 2008.

One of the things that gives synthesizers expression is the ability to bend pitch with a controller. On Roland's new Fantom keyboard, there is a level of player control that far exceeds any existing synthesizer that I have worked with. It opens up new avenues of expression.

When I perform on a keyboard I need to be able to cycle through many layered and split patches. Roland has reached a new musical height with their Live Mode. No matter how complex a Live Mode patch and its effects happen to be, I'm now able to seamlessly change from one big layered or split patch to the next, without any interruption in the sound. This is the first keyboard instrument to make this dream of mine come true.

There are really some amazing effects inside this instrument. One day while listening to John Petrucci fine tune his distorted guitar sound I was experimenting with the new Fantom and realized that with the modeled amplifier effects I could easily achieve incredible rocking organ and guitar tones that used to either not be possible on other equipment, or take multiple processors to make happen.

Perhaps the most important thing to me in a workstation keyboard is having tons of great sounds in the onboard ROM. The new Fantom really delivers the goods here. It has a fantastic and expansive collection of waveforms at its core, that truly represents the next level of keyboard workstation.



For Studio

Perfect for the stage, perfect for the studio

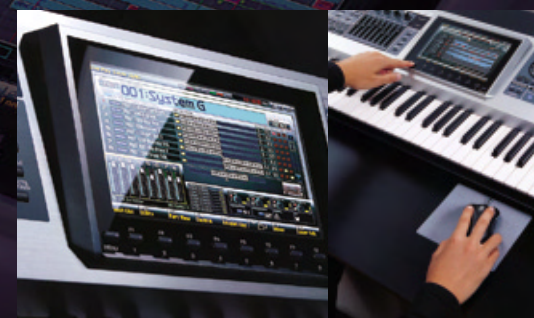
With STUDIO mode, all facets of the Fantom-G are optimized for the composing and music-creation process. You get access to 16-part layers and up to 22 simultaneous studio-quality effects. The newly developed sequencer provides 24 audio tracks and 128 MIDI tracks. The oversize 8.5-inch wide VGA color TFT panel, combined with USB mouse capability, adds new dimensions of comfort and convenience.

Large LCD & Mouse Operation

Fantom-G revitalizes your music-composition workflow

In a world's first for a hardware synthesizer, the Fantom-G sports an 800 x 480-pixel color display, which puts the enormous creative potential of the instrument conveniently at your fingertips. In addition, the Fantom-G allows a standard USB mouse to be plugged in for navigation and control. Using a two-button wheel mouse, you can edit with amazing speed and

ease. Together with a host of logically arranged clustered controls, including the jog wheel, sliders, 16 touch-pads, and other tactile controls, you get hands-on control that surpasses any computer-based DAW. The Fantom-G provides a creative environment that's quick, friendly, and inspiring.



The Fantom-G is so dynamic it leaves you in awe!

It is relentless precision! The Fantom-G puts the heart back in music. The Fantom-G is the ideal tool for me. Everything I need is all here. This thing is amazing. Finally...an instrument that handles everything I need. It's great to have one instrument that does it all. I start and end with the Fantom-G. It does not matter if I'm in the studio or playing to sell-out crowds, my hands are always on the Roland Fantom-G. I've played everything in my career...and the Fantom-G is the most expressive and powerful synth in history....by far.

Valdez Brantley

Profile

Valdez Brantley is a Grammy nominated Musical Director, Programmer, and Producer. His special talents include mastering Keyboards and numerous other instruments. He has worked with Usher Raymond, Mary J. Blige, Ne-yo, Chris Brown and a host of other artists. He has worked on the Roland V-Synth GT and now the Roland Fantom-G7. His future endeavors include scoring movies and producing music for video games.



Super Sequencer

24 stereo audio tracks and 128 MIDI tracks onboard

The Fantom-G is the first Roland instrument to feature Roland's newly designed power sequencer. In conjunction with the large-size LCD, this pro-level composition tool provides 152 tracks (including 24 stereo audio tracks and 128 MIDI tracks) in a fully intergraded audio/MIDI graphical environment. The sequencer can store up

to a million notes for seemingly endless creative capacity. The display can be split to provide simultaneous edit and mix views. A mouse can be also incorporated for computer-like speed and ease. During playback, you can view the time count on the display, with tempo-view down to the sub-decimal level. Everything about this next-generation sequencer is designed for clean, fast workflow.



■ Song Edit Screen

■ Tempo resolution can be set to sub-decimal levels



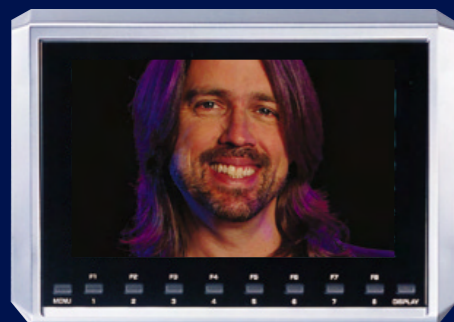
■ Supports real-time display of frame units



■ MIDI Track Output Assign Screen



■ Audio Track Mixer Screen



Paul Mirkovich

■ Profile

Paul Mirkovich is a musical director, keyboardist, singer, programmer, arranger, composer, and songwriter whose career has spanned over 20 years. In 2005, Paul became a familiar face to world-wide television audiences as the music director for two seasons of the popular CBS "Rock Star" series. He has toured the world extensively with major established artists and has played live for millions. His credits include Cher, Janet Jackson, INXS, RockStar INXS, Anastasia, Whitesnake, Foreigner and many others.

The Fantom-G8 keys feel like I'm playing a real piano,

and the key-action is has great "spring-back". No matter how much as I dig into it, it comes right back. This keyboard feels good.

The screen is huge – and the different modes are clearly laid out. The visual interface shows everything that's going on – all right in your face – and that makes the job easier. I know where things are mapped, I know what sounds are there, I know what the levels are. Its pretty much all there.

The new Live Mode is great, and now that each patch in Live Mode has it's own COSM effects, patches used sound exactly the same as they do in single mode. You don't have to sacrifice effects when using a combination of patches in Live Mode. It sounds amazing!

The seamless switching with this much DSP is incredible. I can hit a pad layer and sustain, go to my next sound without any of the tails getting cut off, and be immediately ready for the next song.

I can be more seamless between songs, making things more interesting and expressive during a show.



Multi FX

Top-quality multi-effects engine: 22 simultaneous

In any mode, each sound in the Fantom-G always has its own PFX (patch multieffects) channel available. Altogether, 76 types of PFX effects are built in, and simultaneously you can apply up 22 effects to a sound. In STUDIO mode, to ensure the quality of chorus, reverb, and other mastering effects, two channels of assignable MFX are provided. There are also inputs for external effects.

In the Fantom-G the reverb goes beyond what was available before. Newly designed from the ground up, this reverb has a distinctively transparent character that's optimal for bringing out the best in vocals and other dynamic sounds with its natural and beautiful spatial presence.



■ PFX Screen



■ Mastering Effect Screen



■ Effect Routing Screen



Shiny Toy Guns

■ Profile

Shiny Toy Guns are an indie/rock/electronica band from Los Angeles, California that was founded in 2003. Guitarist/vocalist Gregori Chad Petree and synth/bass player Jeremy Dawson recruited vocalist Carah Faye Charnow and drummer Mike Martin after moving to Los Angeles. Popular songs include "Don't Cry Out", "You Are the One", and "Le Disko". The group has appeared on David Letterman, Carson Daly and Conan O' Brien. Their album, "We Are Pilots", received a Grammy nomination for best electronic album in 2007

The Fantom-G does most everything you want to do.

You don't need a laptop, you don't need a recording interface, or plug-ins. This is a computer and recording system inside a keyboard, but with less confusion. It's everything, and simple.

My system is starting to look like Paul Shaffer's, but now with the Fantom-G, I won't need as much equipment on the road – and less gear means less things can go wrong. I can sample my other keyboards, and do more effects routing inside the Fantom-G rather than using racks of gear.



Fantom G6



Fantom G7



Fantom G8



ARX COSM V-LINK USB AUDIO USB MEMORY Editor Software Included

Specifications

	Fantom G6	Fantom G7	Fantom G8
Keyboard Section	■ Keyboard: 61 keys, with velocity and channel aftertouch	■ Keyboard: 76 keys, with velocity and channel aftertouch	■ Keyboard: 88 keys PHA II Ivory Feel Keyboard with velocity and channel aftertouch
Sound Generator Section	■ Maximum Polyphony: 128 voices, shared with the sampling section ■ Parts: 16 parts (Internal) + 16 parts (External) + 2 parts (ARX) + 24 parts (Audio Track) ■ Wave Memory: 256MB (16-bit linear equivalent) ■ Waveforms: 2,230 ■ Preset Memory: Patches=1,664 + 256 (GM2), Rhythm Sets= 64 + 9 (GM2), Live Sets=512, Studio Sets= 128 ■ User Memory (per one project) : Patches=512, Rhythm Sets= 64, Live Sets= 512, Studio Sets= 128 ■ Effects: Patch Multi-effects (PFX)= max. 16 units (76 types), Multi-effects (MFX)= max. 2 units (78 types),		
Sampling Section	■ Data Format: 16-bit linear, .WAV or .AIFF ■ Sampling Frequency: 44.1kHz ■ Maximum Sampling Time: approx. 360 sec, mono/180 sec, stereo (when sampling memory isn't expanded / 32 MB), approx. 108 min, mono / 54 min, stereo (fully expanded with DIMM / 544 MB) ■ Number of Samples: 2,000 (per one project)		
Sequencer Section	■ Tracks: MIDI tracks (Internal / External / ARX)= max. 128, Audio tracks= max. 24, Tempo track= 1, Beat track= 1 ■ Resolution: 480 TPQN ■ Tempo: 5.00 to 300.00 ■ Songs: 50 (per one project) ■ Phrases: 2,000 (per one project) ■ Notes Capacity: approx. 1,000,000 notes (per one project) ■ Song Length: 9,998 measures		
Other	■ Arpeggiator: 128 ■ Arpeggio Sets: 128 ■ RPS Sets: 32 ■ Rhythm Pattern Sets: 32 ■ Chord Memory :128 ■ Chord Memory Sets: 128 ■ Display: Graphic Type, 8.5", Wide VGA (800 x 480 dots), backlit LCD (Color) ■ Pads: 16 pads, velocity and polyphonic aftertouch sensitive ■ Controllers: Pitch Bend / Modulation Lever, Control Knob x 4, Control Slider x 8, Assignable Switch x 2, D Beam Controller ■ Connectors: Mic / Guitar Input Jacks= 1/4 inch phone type / XLR type (Phantom power) (Hi-Z), Headphones Jack= Stereo 1/4 inch phone type, A (IMX) Output Jacks (L / MONO, R)= 1/4 inch TRS phone type, B Output Jacks (L, R)= 1/4 inch phone type, Input Jacks (L / MONO/MIC, R)= 1/4 inch phone type, Pedal Jacks= Hold Pedal Jack (HalfPedal recognition), MIDI Connectors= IN, OUT, THRU, USB Connectors= USB Computer Connector (supports file transfer or mass storage class, and Audio/MIDI), Digital Audio Interface= COAXIAL INPUT/OUTPUT, AC Inlet ■ Expansion Slots: ARX expansion boards= 2 slots, DIMM= 1 slot, supports PC133, CL=2/3, 3.3 V, 128MB, 256MB, 512MB ■ External Storage Device: USB Flash Memory ■ Dimensions: 1,066 (W) x 411 (D) x 142 (H) mm / 42 (W) x 16-3/16 (D) x 5-5/8 (H) inches ■ Weight: 14.5 kg / 32 lbs. ■ Dimensions: 1,278 (W) x 411 (D) x 142 (H) mm / 50-3/8 (W) x 16-3/16 (D) x 5-5/8 (H) inches ■ Weight: 16.6 kg / 36 lbs. 10 oz. ■ Dimensions: 1,396 (W) x 502 (D) x 183 (H) mm / 55 (W) x 19-13/16 (D) x 7-1/4 (H) inches ■ Weight: 33.6 kg / 74 lbs. 2 oz. ■ Accessories: Owner's Manual, Quick Start, Driver Installation Guide, SoundList, CD-ROM (Editor, USB Audio/MIDI driver), Power Cord ■ Options: Expansion Board: ARX Series, Keyboard Stand: KS-V7, KS-18Z, Pedal Switch: DP series, Foot Switch: BOSS FS-5U, Expression Pedal: EV-5, USB Memory: M-UF1G		

SuperNATURAL™ takes electronic-music instruments to new heights with its cutting-edge sound generation, natural control, and dedicated programming and processing power built into each ARX-series expansion board.



ARX SuperNATURAL Expansion Board

SuperNATURAL combines incredible sounds, effects, and customized user interfaces for inspiring sound creation and performance. More than just waveform expansion, each ARX expansion board lets you manipulate the instruments themselves in new and creative ways with dedicated graphics for each board.



ARX lets you detail each sound element with 24-channel mixing, offering the capabilities of a pro studio.

ARX-01 DRUMS



Reproduce the distinctive qualities of the EP, and use custom editing tools that go beyond traditional sound design.

ARX-02 ELECTRIC PIANO



Fantom G6/G7/G8



For more details, visit <http://www.Roland.com/synth/Fantom/>

