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You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND FR-3S. You'll find the answers to all your questions on the ROLAND FR-3S in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND FR-3S
User guide ROLAND FR-3S
Operating instructions ROLAND FR-3S
Instructions for use ROLAND FR-3S
Instruction manual ROLAND FR-3S

Roland®

FR-3 FR-3_b
FR-3_s FR-3_{sb}



Owner's Manual



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Manual abstract:

Dit product beantwoordt aan de richtlijn EMC 89/336/EEC van de Europese Unie. For the USA FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT 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. @@ Increase the separation between the equipment and receiver. @@@@This device complies with Part 15 of the FCC Rules. @@Unauthorized changes or modification to this system can void the users authority to operate this equipment. This equipment requires shielded interface cables in order to meet FCC class B Limit. For

Canada NOTICE This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada. For the U.K. IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE. NEUTRAL BLUE: BROWN: LIVE As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows: The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED. Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug. This product must be disposed of separately at your local waste recycling centre. Do not dispose of in household waste bin. The technology used in the FR-3s, FR-3sb, FR-3 and FR-3b is covered by U.

S. Patent No. 6.946.594. r ENGLISH ENGLISH Owner's Manual ENGLISH Thank you for purchasing the Roland FR-3 V-Accordion. The FR-3 is an amazingly versatile electronic instrument that can emulate the sounds of a vast array of accordions. You may know that the term "accordion" refers to a portable musical instrument of the free reed family, that its sound is controlled by air flow from the bellows, and that there are almost as many types as there are countries. The accordion family indeed includes instruments called "Aeloine", "Aerophone", "Bayan", "Buzika", "Concertina", "Drängkammarorgel", "Fisarmonica", "Hanuri", "Melodeon", "Pedalowka", "Schwyzerorgeli", "Squeeze Box", "Sun Fin Chin", and many others. The major advantage of the FR-3 is that it allows you to change sounds without changing instruments.

Apart from the financial benefit (the FR-3 costs far less than what you have to pay for the emulated originals), this also means that you can use your familiar playing style and techniques while covering a host of different musical genres. To get the most out of the FR-3 and to ensure many years of trouble-free service, we urge you to read through this Owner's Manual thoroughly. Before using this instrument, carefully read the "Important notes" (p. 9). They provide information concerning the proper operation of the FR-3. Be sure to keep this manual in a safe place for future reference. This manual applies to four instruments: FR-3s & FR-3 (the keyboard versions) FR-3sb & FR-3b (the button versions) For reasons of space, we will use the term "FR-3" to refer to all four of them, and only use "FR-3s" and "FR-3sb" functions that are only available on the versions with speakers. ENGLISH Copyright © 2006 ROLAND EUROPE. All rights reserved. No part of this publication may be reproduced in any form without the written permission of Roland Europe S.

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..... 63 5 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Features \ Features 1. Features Stand-alone electronic instrument Though the FR-3 is a fully electronic instrument, you do not need to connect the FR-3s/FR-3sb to an amplifier in order to produce sounds.

Its onboard amplification system is powerful enough for small venues, restaurants, etc. (The FR-3/FR-3b has no internal amplification.) The digital advantage

The V-Accordion includes all functions and sounds of a traditional accordion, thus conveying a truly natural feel and sound. Yet it also provides the advantages only an electronic musical instrument can give you: · reduced overall weight; · possibility to choose among a wide variety of sounds; · tuning stability over time and wear resistance of all mechanical parts; · you can sound in a different key than the one you are playing in (transpose function); · you can play with headphones, i.e.

without disturbing your neighbors or family. Sophisticated MIDI control The FR-3 is the most versatile and "musical" MIDI controller to date, going far beyond the control possibilities of a MIDI keyboard with optional performance functions or of MIDI'fied wind instruments. PBM (Physical Behavior Modeling) The FR-3 V-Accordion is based on Roland's sound generation technology called "PBM" (Physical Behavior Modeling) whose sonic result is very close to the sound of traditional accordions. Superb performance flexibility The V-Accordion allows you to control external MIDI-compatible instruments. The Treble keyboard and chord/bass buttons are velocity-sensitive, while the bellows controller provides more articulation possibilities than any other MIDI keyboard, MIDI wind instrument, etc.

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.. · This instrument, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the FR-3 and consult an audiologist.

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.....ord to heat up and eventually melt through. · Never handle the adapter or its plugs with wet hands when plugging into or unplugging from, an outlet or this unit.

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.. · If you need to move the FR-3, take note of the precautions listed below. Make sure to have a firm grip, to protect yourself from injury and the instrument from damage. · Disconnect the adapter.

· Disconnect all cords coming from external devices.

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Maintenance · For everyday cleaning wipe the FR-3 with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a mild, non-abrasive detergent. Afterwards, be sure to wipe the instrument thoroughly with a soft, dry cloth. · Never use benzene, thinner, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation. Repairs and data · Please be aware that all data contained in the instrument's memory may be lost when it is sent for repairs.

In certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data. Roland assumes no liability concerning such loss of data. Additional precautions · When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the FR-3. Damage or malfunction may result if you attempt to use the FR-3 in this condition.

Therefore, before using the FR-3, you must allow it to stand for several hours, until the condensation has completely evaporated. · Please be aware that the memory contents can be irretrievably lost as a result of a malfunction or the improper operation of the instrument. Therefore, be sure to archive important settings using the FR-3's Bulk Dump function (see p. 52). · Use a reasonable amount of care when using the instrument's buttons, other controls and jacks/connectors. Rough handling can lead to malfunctions.

· Never strike or apply strong pressure to the display. · When connecting/disconnecting cables, grasp the connector itself--never pull on the cable. This way you will avoid causing shorts or damage to the cable's internal elements. · A small amount of heat will radiate from the instrument during normal operation. This is perfectly normal.

· To avoid disturbing your neighbors, try to keep the instrument's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially late at night). · When you need to transport the instrument, package it in the box (including padding) that it came in. Otherwise, you will need to use equivalent packaging materials or a flightcase. · Use Roland cables to make audio connections.

If using some other make of connection cable, please note the following precautions. Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low or impossible to hear. For information on cable specifications, contact the manufacturer of the cable. Placement · Using the FR-3 near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference. · This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers. · Do not place the FR-3 near devices that produce a strong magnetic field (e.

g., loudspeakers). · Install the FR-3 on a solid, level surface. · Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call or while conversing. Should you experience such problems, relocate such wireless devices so they are at a greater distance from this unit or switch them off. · Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle or otherwise subject it to temperature extremes. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light) or powerful spotlights to shine upon the same area of the unit for extended periods of time.

Excessive heat can deform or discolor the unit. · To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

· Do not allow rubber, vinyl or similar materials to remain on the instrument for long periods of time. Such objects can discolor or otherwise harmfully affect the finish. · Do not put anything that contains water (e.g., flower vases) on the instrument.

Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth. · Do not allow objects to remain on top of the keyboard or buttons. This can be the cause of malfunction, such as keys or buttons ceasing to produce sound.

9 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Important notes \ Important notes Precautions for optional batteries · The temperature range for use of the batteries depends on the battery type being used. Please see the documentation that came with the batteries. · Do not use or store batteries at high temperature, such as in strong direct sunlight, in cars during hot weather or directly in front of heaters. This may cause battery fluid leakage, impaired performance and shorten the batteries' service life. · Do not splash fresh or saltwater on a battery or allow the terminals to become damp. This may cause heat generation and formation of rust on the battery and its terminals. · If newly purchased batteries exhibit rust, generate heat or seem abnormal in any other way, do not use them. Take them back to your dealer. · Keep the batteries out of reach of babies or small children. · Be sure to carefully instruct any person on the proper way of handling a battery.

· Never dispose of the battery in a fire. Never heat it. Doing so may melt the insulation, damage the gas release vents or protective devices, cause combustion through chemical reaction with generated hydrogen, ejection of battery fluid, bursting or fire. · Do not use batteries with the positive (+) and negative (-) terminals reversed, as this may drain the batteries or cause abnormal chemical reactions. · Do not strike or drop the batteries. Strong impact can cause leakage of battery fluid, heat generation, bursting or fire. · Never try to connect several batteries in parallel as this may cause leakage of battery fluid, heat generation, bursting or fire. · Do not alter or remove protective mechanisms or other parts. Never disassemble the batteries. · If any fluid from a battery comes in contact with the eyes, flush the eyes immediately, washing them thoroughly with clean water from a tap or other source and consult a doctor. Strong alkaline fluid can damage the eyes and lead to permanent loss of eyesight. · If skin or clothing comes in contact with any fluid from the battery, wash the area immediately with clean water from a tap.



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Battery fluid can cause skin damage. · When a battery is no longer usable, dispose of it in accordance with all applicable local laws and regulations. · If a battery leaks fluid, changes color or shape or changes in any other way, do not use it, otherwise it may cause heat generation, bursting or fire.

Strap holder precaution · Never unscrew the strap holder rings to avoid damaging the FR-3's plastic housing, which eventually compromises overall stability and safety. r 10 V-Accordion r Panel descriptions 3. Panel descriptions Treble control panel A POWER button Press this button to switch the V-Accordion on (the button lights) and off (button dark). B SORDINA switch This MELLOW/BRIGHT switch allows you to switch the simulation of the wooden resonance chamber on ("BRIGHT") and off ("MELLOW"). C VOL knob This knob allows you to set the V-Accordion's overall volume.

D BAL knob This knob allows you to set the balance between the Bass and the Treble sections. Turn it towards "BASS" to decrease the Treble section's volume. Turn it towards "TREBLE" to decrease the Bass section's volume. E SET register This register has three functions: if you press and then release it, you can select the desired Set (from among 10 available Sets). After pressing [SET], you can use the Treble registers to select one of the following Sets: 1 2 3 4 5 CLASSIC JAZZ I FOLK D FOLK F FOLK 6 7 8 9 0 SP FOLK BANDONEON ALPINE CAJUN TEX MEX F Treble registers The Treble section provides the following 10 switches ("registers") that allow you to select various footages (see p. 21). Treble registers 1 2 3 4 5 Bassoon Bandon Harmon Organ Master 6 7 8 9 0 Musette Violin Oboe Clarinet Piccolo If you hold down [SET] or [ORCHESTRA], the Treble registers can also be used to select and/or set various parameters. Note: The Treble register assignments change when you select Set 5 "F FOLK". See page 22 for details. By pressing and holding it, you gain access to the parameter and MIDI functions printed below the remaining registers that allow you to change several settings.

Press it together with register [1÷] or [2÷+] to change octaves. G ORCHESTRA register The [ORCHESTRA] register serves three purposes: after pressing it, you can use the Treble registers to select one of the 10 on-board orchestral sounds for the Treble section. Activate it, then press one of the registers 1-0 to select the desired sound ("TROMBONE", "TRUMPET", "T SAX", "A SAX"). See the red legends below the registers. Press it again to assign registers 1-0 to the Treble section. Press and hold this register to activate the demo song function (see p. 18) and select a demo song using registers [1÷] (previous) or [2÷+] (next). Press and hold it while pressing register [7], [8], [9] or [0] to select an Orchestra mode (see p. 25). 11 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Panel descriptions \ Bass control panel H METRONOME button Press this button to switch the metronome on and off (see p.

31). It can also be used to transmit Start/ Stop messages to external MIDI devices. I CHORUS knob Use this knob to set the level of the chorus effect (see p. 22). J REVERB knob Use this knob to set the level of the reverb effect (see p. 22). Bass control panel K L K Bass registers These switches allow you to select the desired bass mix. They include the following footages: Bass registers M N M ORCH FREE BS/ORCH CHORD registers By pressing these three registers, you activate (or switch off) one of two Orchestra sections: ORCH CHORD (if the Free Bass section is off) or ORCH FREE BS (if the Free Bass section is on). "ORCH CHORD" allows you to assign an orchestral sound to the chord buttons. "ORCH FREE BS" can be used to select an orchestral bass sound for the Free Bass section.

See p. 28 for details. N FREE BASS registers Press the first three ("FREE BASS") registers (viewed from the top) simultaneously to enter Free Bass mode. Press the first three registers again to return to normal bass mode. Free Bass registers 1 2 3 4 2' 4' 8-4' 16'/8'/8-4'/4'/2' 5 6 7 8'/4'/2' 16'/8'/8-4' 16'/2' L ORCH BASS registers Press the last three ("ORCH BASS") registers (viewed from the top) simultaneously to enter Orchestra Bass mode (see p. 27). Doing so switches off the accordion bass sound and selects an orchestral sound. Press the last three registers again to return to normal bass mode. 1 2 3 4 Low High Low + High Low + High Low 5 6 7 Low Low + High High Low + High Low High r O Display The display keeps you informed about the FR-3's status and helps you locate the functions you may wish to set. CHORD/ BASS FREE BS TREBLE O 12 ORCHESTRA V-Accordion r Connection panel Connection panel P Q R S P DC IN socket This is where you need to connect the supplied power adapter (PSB-4U).

Note that you can also purchase 10 optional batteries and use the FR-3 without the adapter. Q MIDI OUT/IN socket This socket can be used to receive or transmit MIDI data. Its function depends on the setting of the "Mid" parameter (see p. 48). R OUTPUT L/MONO (TREBLE) & R/MONO (BASS) sockets These sockets can be connected to an amplifier, a mixing console or a wireless system. If you use both connectors, the FR-3's output is stereo. In that case the signals of the Treble section is transmitted to the L/MONO socket, while the R/MONO socket transmits the bass (and chord) signal. If you only use one jack (connected to the "L" or "R" socket), the FR-3's output is mono. Note: On the FR-3s/FR-3sb, connecting jacks to these sockets does not mute the internal speakers. S PHONES socket This is where you can connect stereo headphones (Roland RH-25, RH-50 or RH-200).

On the FR-3s/ FR-3sb, connecting a pair of headphones mutes the internal speakers. Important remark After connecting any cable to the FR-3, be sure to never place it on the side when not using it. · Always stand the V-Accordion on its rubber feet (and in the corresponding direction) to avoid damaging the plugs. · Always handle and move the FR-3 with care and pay special attention to the cable slack to avoid damaging or bending the cables. · If you place the

FR-3 on your lap, ensure that the audio and adapter cables run between your legs (not sideways) to avoid damaging or bending the cables.

13 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ Setting up 4. Setting up Connections The FR-3 has a compartment for 10 optional AA-type batteries. Consider purchasing such batteries when performing on stage, or to use the FR-3s/FR-3sb as a stand-alone instrument (taking advantage of its internal speakers). An FR-3/FR-3b with optional batteries still needs to be connected to an amplifier.



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Using the OUTPUT sockets If you are using optional batteries and need to connect the FR-3 to a PA system or mixer, we recommend using a wireless system to avoid having to use excessively long signal cables.

The FR-3s/FR-3sb is equipped with an internal speaker system and thus does not need to be connected to an amplifier at all. The FR-3/FR-3b, on the other hand, does require an audio connection. You can also use a pair of headphones (Roland RH-25, RH-50, RH-200 or RH-300). In the case of the FR-3s/FR-3sb, connecting headphones switches off the internal speakers. Note: The same connections apply to the FR-3sb and FR-3b. To a wall outlet OUTPUT L/MONO + R/MONO INPUT L+R Use either a long signal cable (10m or more) or an optional wireless system (recommended). Note: To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. Securing the adapter and/or MIDI cable Proceed as follows to ensure that the adapter cable or a MIDI cable doesn't come loose while you are playing. (1) Remove the padding at the back of the FR-3. The padding is attached with several clips and can be removed simply by unclipping it.

The FR-3's sounds have been arranged in such a way as to provide a natural stereo image. If you connect the V-Accordion to a mixing console, set the PAN parameter of the input to which the OUTPUT L socket (Treble section) is connected to "3 o'clock" and the PAN control of the channel to which the OUTPUT R socket (Bass section) is connected to "11 o'clock" to preserve this balance. Something like this: T B/C . This setting can be changed, however (see "Stereo Width" on p. 41). r Note the guide next to the right clip closest to the connection panel. 14 V-Accordion r Attaching the straps (2) Connect the small plug of the adapter cable to the DC IN socket and wind the cable around the guide: (3) Reinstall the padding, taking care to secure the adapter cable and/or MIDI cable you have just installed. You can also connect the MIDI cable to the MIDI OUT/ IN socket and wind it around the guide like the adapter cable. When finished, the FR-3 should look as follows: (4) Reverse these steps to remove and disconnect the adapter when you want to stop playing. Attaching the straps Proceed as follows to attach the straps to your FR-3: (1) Unpack the straps.

(2) Put the FR-3 on a stable surface. The connection panel must face down. (3) Slide the upper end of one strap through the holder ring (see the illustration). The upper end is the part with the velcro portions and the clip. (5) Close the security clip to ensure that the strap cannot come loose.

(6) Repeat steps (3)~(5) for the other strap. The upper strap ends should look as follows: (4) Fasten the strap's upper part to the velcro layer below it. (7) Turn the FR-3 around (with the connection panel on the left side, see below). 15 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up | Switching the power on and off (8) Slide the lower end of one strap through the holder ring as shown. (10) Turn the strap end around and insert it into the lower eyelet, then pull it tight.

(9) Slide the strap end through the upper eyelet of its plastic buckle (see the illustration). (11) Slide the plastic clip over the loose and long lower strap ends to secure the strap. Note: You may want to adjust the length first to suit your preference. (12) Repeat steps (8)~(11) for the other lower strap end. Switching the power on and off The power-on procedure depends on whether or not you are using optional batteries. Note: If you decide to use rechargeable AA batteries, be aware that they cannot be recharged simply by leaving them in the FR-3's compartment and connecting the adapter. You will need an external charging unit. Note: Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices. (2) Connect the FR-3's DC INLET socket to a wall outlet that meets the specifications (see p.

57). If you are using the supplied adapter If the FR-3 is powered by the supplied adapter, proceed as follows: (1) Connect the supplied adapter to the FR-3's DC IN socket. r To a wall outlet The adapter should only be connected to a power source of the type marked on its label. For details on the power consumption, please refer to page 57. (3) Turn down the output volume of the receiving audio device. You can also simply switch it off. (4) Connect the FR-3's OUTPUT sockets to the external audio device (amplifier, mixing console, etc.). 16 V-Accordion r Using batteries and no external amplification (FR-3s/FR-3sb only) (5) Press the FR-3's [POWER] button to switch it on. (6) Switch on the receiving audio device.

(7) Start playing (see "First steps" on page 19). Note: This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally. If you are using batteries and an audio connection to an external device The FR-3/FR-3b needs to be connected to an amplification system of some sort (unless you want to use headphones). Note: You can also purchase a wireless transmitter from thirdparty suppliers and connect it to the FR-3's OUTPUT sockets.

--To switch off you system-- (8) Turn down the output volume of the receiving audio device or switch it off. (9) Press the FR-3's [POWER] button again so that its indicator goes dark. (1) Turn down the output volume of the receiving audio device. You can also simply switch it off. (2) Connect the FR-3's OUTPUT sockets to the external audio device using two 1/4" guitar cables.

Note: You can also connect headphones to the PHONES socket, in which case you do not need to establish an audio connection. Using batteries and no external amplification (FR-3s/FR-3sb only) Note: See page 54 for how to work with batteries. (1) Press the FR-3s/FR-3sb's [POWER] button (it lights) to switch it on. (3) Press the FR-3's [POWER] button (it lights) to switch it on. (4) Switch on the receiving audio device. (5) Start playing (see "First steps" on page 19). --To switch off your system-- (6) Turn down the output volume of the receiving audio device, or switch it off. (7) Press the FR-3's [POWER] button again so that it goes dark. Note: You can also connect headphones. (2) Start playing (see "First steps" on page 19).

(3) Press the [POWER] button again so that it goes dark when you are finished. 17 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up | Switching the power on and off Listening to the demo songs One of the most striking aspects of your V-Accordion may be that it can play all by itself! It contains a series of demo songs that illustrate its wide variety of sounds and applications.



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Here is how to listen to the demo songs: (1) Switch on the FR-3. See "Switching the power on and off" on p. 16. (2) Press and hold the [ORCHESTRA] register until the display looks as follows: CHORD/ BASS FREE BS TREBLE (3) Use registers [1] and [2] ("VALUE /+") to select the demo song you want to listen to. _1 TROMBONE TRUMPET UP VALUE ORCHESTRA DOWN Playback starts automatically with the first demo song (there are 25 demo songs in all). At the end of the first song, the FR-3 starts playing songs "2", "3" etc. You can also directly jump to the song you're interested in: (4) Use the [VOL] knob to change the volume if it is too loud or too soft. Note: All demo songs are copyright ©2006 by Roland Europe.

Public performance or recording of these songs is prohibited. (5) Press [ORCHESTRA] again to leave the demo song mode. r 18 V-Accordion r First steps First steps The sections of your FR-3 Before showing you how to use the FR-3, let's briefly look at the various "sections" of your instrument, as that will help you understand how your V-Accordion works. The FR-3 is a "virtual" accordion. That term was borrowed from synthesizers that recreate the sounds of other synthesizers using a different technology (hence the term "virtual analog synthesizer", for example).

The FR-3 recreates the sounds of various accordion instruments (the "virtual" part) and can even generate orchestral sounds, like trumpet, flute, etc. (the synthesizer part). The sections outlined in the illustration to the right contain several functions you can set. Let us agree to call those functions "parameters". The parameters allow you to change certain aspects of the FR-3's sound: you can set the Musette detuning system, the levels of various sections, add digital effects, and more.

Your settings can be saved. There is thus no need to set the parameters time and again. Note, however, that they always apply to all Sets. The accordion sections are combined into "Sets". Those Sets have been programmed at the factory and cannot be changed. The FR-3's internal structure looks as follows: Set 10 GLOBAL Metronome Reverb Chorus Level Touch :: Bass, Chord, Free Bass, Orchestra Bass, Orchestra Chord, Orchestra Free Bass section Treble section Orchestra section Registers of the bass, chord, Free Bass and Orchestra Bass/Chord/Free Bass sections Orchestral 1~10 Orch. Bass 1~7 Orch. Chord 1~7 Orch. FB 1~7 Set 3 Set 2 Set 1 There are 10 Treble registers, 7 Bass, and 7 Free Bass registers. In addition, each section can play an orchestral sound (piano, guitar, etc.): Orchestra (10 sounds), Orchestra Bass (7), Orchestra Chord (7), and Orchestra Free Bass.

The (accordion) registers behave like on an acoustic accordion, i.e. they allow you to change the footage combinations. Those registers also double as sound selection buttons when one of the sections (Treble, Bass, Chord or Free Bass) plays an orchestral sound. Oh, and... the Sets can be selected by pressing the [SET] register and a numbered register ([1]~[0]). As stated above, the Sets have been programmed at the factory and cannot be changed. Most of these settings can be saved.

Treble 1~10 Bass 1~7 Free Bass 1~7 There are 10 Set memories that contain useful settings right out of the box. You cannot replace them with your own settings. They are influenced, however, by certain GLOBAL settings. The GLOBAL parameters apply to all Sets and all sections. Sets are like the trunk of a car that contains several instruments (bandoneon, musette, etc.

). The instruments themselves can be recalled via the registers. 19 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ First steps How to read the display With the exception of the display and the additional buttons and knobs, the FR-3 looks like a conventional accordion. The display contains important clues about the settings that are currently in effect. The above applies to situations where no orchestral What's shown in the display depends on how you are sound is used.

using your FR-3 and what you are doing. I Sets After pressing the [SET] register, the display looks more or less as follows: CHORD/ BASS FREE BS TREBLE IOrchestral sections If you do select an orchestral sound, the display looks as follows: CHORD/ BASS FREE BS TREBLE St1 ORCHESTRA A dot (see "2.") means that the section in question plays an orchestral sound. 240 . ORCHESTRA "St" flashes to signal that you need to press a register ([1]~[0]) to select a Set memory. "0" (TEX MEX), by the way, refers to Set number "10". Each Set represents one accordion type whose sound can be modified by switching the desired registers on and off. This is identical to the behavior of an acoustic accordion. Unlike an acoustic accordion, however, your FR-3 can simulate different instrument types. Note: If you don't select a Set, the "St" message stops flashing.

If you then press a Treble register, only the sound of the right hand (Treble) changes. D As printed below the display (D), a dot to the right of a figure means that the section in question (BASS in the example above) does not play an accordion but an orchestral sound. Our example therefore means: · You have assigned orchestral sound "2" ("Bowed") to the Bass section. · The chord buttons are assigned to accordion register "4". · The Treble section plays register "10" (which is called "0"). Both the chord buttons and the Treble keyboard play accordion sounds, while the 2 bass rows of the button keyboard play an orchestral sound. If the middle digit flashes and is followed by a dot, the bass buttons play an orchestral sound that is assigned to the Free Bass section.

CHORD/ BASS FREE BS TREBLE IAccordions sections Once you have selected a Set, the display indication changes to something like this (after a few seconds): A BC CHORD/ BASS FREE BS TREBLE 440 ORCHESTRA Carefully look at what is printed above the display: BASS (A) The digit in this column refers to the Bass register you selected last. (It is also displayed in Free Bass mode to remind you of the Bass register you will return to when you leave Free Bass mode.) The digit in this column refers to: · The selected chord register (when Free Bass mode is off) OR · The selected Free Bass register (the middle digit flashes to signal that you are in Free Bass mode) The chord register is always identical to the bass register.

The first two digits are therefore usually the same. When Free Bass mode is active, however, the digit in the middle may differ from the left one (and it flashes). The digit in this column refers to the selected Treble register. The middle digit flashes when the ORCH FREE BS section is active. 430 .

ORCHESTRA See also "Using two different orchestral sounds for the Bass button keyboard" on p.



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29 for details about the left and middle dots. CHORD FREE BS (B) r TREBLE (C) 20 V-Accordion r Touring the FR-3's sections Touring the FR-3's sections
It's time we put the FR-3 through its paces, because that's what you purchased it for. We'll work section by section. Bellows resistance regulator Your FR-3 is
equipped with a bellows resistance regulator knob that allows you to specify the bellows' inertia (the force needed to push and pull it).

Treble section The Treble section can be played using the 37-key "piano" keyboard (FR-3s and FR-3) or the 92 treble buttons (FR-3sb and FR-3b). The sound
it produces is determined by the register (1~0) you pressed last. This section can be used as "accordion", to play an orchestral sound or both. (1) Connect the
FR-3 (if necessary) and switch it on. See pages 14 and 16. (2) Grab the FR-3, press a Treble register and start playing on the keyboard. Though the FR-3 is
an electronic musical instrument, it only produces sound when you move the bellows. As long as you don't move the bellows, you hear nothing at all (like on
an acoustic accordion). Note: If you want to play the FR-3 without moving the bellows, you need to set the "bLC" parameter (see p. 41) to "2" (you can also
select "1" or "3").

Note: When the FR-3 is controlled via MIDI, there is no need to move the bellows. Bellows resistance regulator. Turn to select the bellows' resistance. Air
button. Press to purge remaining air after playing. Located next to one of the bellows clips and mounted onto the air button (which allows you to release
remaining air from the bellows without producing sound), it can be set to one of four positions, each one corresponding to a lighter or stronger inertia.
Choose the setting that feels most comfortable for you. Bass strap The FR-3's bass strap (used to move the bellows in and out) is made of fabric and fitted with
a velcro strip that allows you to adjust its slack: (3) Press the [SET] register. The "St" message starts flashing to signal that you need to press a register.

CHORD/ BASS FREE BS TREBLE St1 ORCHESTRA The "Roland" logo now flashes in blue.

(4) Press one of the registers [1]~[0] to select a Set memory. The "Roland" logo changes color and stops flashing. (5) Play a few notes to audition the sound.
21 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ Touring the FR-3's sections (6) Press one of the registers [1]~[0] to select another footage. The
display now shows the number of the newly selected Treble register: CHORD/ BASS FREE BS TREBLE Note: For Set [5] (and only for that Set), registers [6]
and [7] provide access to two sounds (a/b).

To select a "b" sound, press the corresponding register twice. (7) If you think the sound is too loud or too soft, you can change the setting of the [VOL] knob.
443 ORCHESTRA The indications printed on the front panel refer to the octaves (vertical direction,) and the number of slightly detuned reeds that are used
(horizontal direction,). The detuned reeds are only available for the central register (8'). 4' 8' 8' 16' 8+' Here is what the footages correspond to: Treble
registers (Sets 1~4, 6~0) 1 2 3 4 5 Bassoon Bandon Harmon Organ Master 6 7 8 9 0 Musette Violin Oboe Clarinet Piccolo (8) If you still can't hear the
Treble notes, set the [BAL] knob to the center position.

This knob is used to set the balance between the Treble and Bass registers. When it is turned all the way to "BASS", the Treble section is inaudible. When you
change the Balance setting, the display briefly confirms your setting ("r1"~"r63", "0" or "b1"~"b63"). (9) Press [SET] and one of the registers [1]~[0] to
select another Set and again play a few notes. I Using the Sordina The [SORDINA] switch allows you to attenuate the sound (make it softer, select
"MELLOW"). On an acoustic accordion, this closes the wooden resonance chamber inside the instrument. The FR-3 simulates this effect electronically (it
contains not a single reed!). SORDINA MELLOW ON The gray dots of registers [6] and [7] mean that you can add a second detuned reed (8') for a fuller
sound. To do so, press the corresponding register again. When you select Set 5 "F FOLK", the footages change as follows.

This is not printed on the front panel, so please refer to the table below: Treble registers (Set 5) Note: The Sordina only applies to the Treble section. 1 2 3
Bassoon Jazzy Arnold Beguine 4 Voix 6a 6b 7a 7b 8 9 0 Av Musette Sos Musette Sw Valse Mr Gus Oboe Clarinet Piccolo I Using the FR-3's digital effects
While playing on the Treble keyboard, you may have noticed that the accordion sounds are enhanced by effects (probably reverb). The FR-3 contains 2 digital
effects: Reverb: This effect creates the impression that you are playing in a concert hall, a church or a room. It adds "depth" to the sound. r 22 4 5 V-
Accordion Bass section r Chorus: This effect creates the impression that several instruments of the same type are playing at the same time (it is similar to
detuning several reeds of a register). The [CHORUS] and [REVERB] knobs allow you to set the volume of these effects. Turn them all the way towards the left
(the small dot) if you don't need the effect in question. The selected value (0~127) is briefly shown in the display. Turn them towards the right (the big dot) to
increase the effect volume. Note: The settings of these knobs apply to all sections and all Sets.

(1) Connect the FR-3 (if necessary) and switch it on. See pages 14 and 16. (2) Grab the FR-3, press a register and start playing on the Bass (button)
keyboard. Though the FR-3 is an electronic musical instrument, it only produces sound if you move the bellows. (3) Press another register to change the
sound.

ORCH BASS ORC FREE BS ORCH CHORD FREE BASS [7] [6] [5] [4] Bass registers [3] [2] [1] 1 2 3 4 2' 4' 8-4' 16'8'/8-4'/4'/2' 5 6 7 8'/4'/2' 16'/8'/8-4'
16'/2' Bass section The Bass section can be played via the "Stradella" buttons. Note: The numbers shown in the illustration above do not appear on the
registers themselves. They have been added for your reference. The buttons in this section allow you to play both bass notes and chords. The chords use the
(sound) register selected for the Bass section hence the name of this section.

The "real" bass notes are assigned to the two highlighted rows. The remaining buttons are used to play chords. The FR-3 is supplied with several reference
caps (concave and with lines) to help you locate the bass and chord buttons without looking at them.



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At the factory, three caps are installed on the black buttons in the following illustration. Feel free to remove them and to slide them over other buttons if that feels more comfortable. ORCH BASS ORCH FREE BS ORCH CHORD FREE BASS The display briefly confirms your setting and indicates which footage you selected: CHORD/ BASS FREE BS TREBLE 443 ORCHESTRA When you use only the accordion sounds, the left (Bass) and middle (Chord) digits are the same, because the bass and chord buttons use the same register (they belong to the same accordion section). (4) If you think the sound is too loud or too soft, you can change the setting of the [VOL] knob. Ab3 E3 Eb3 B3 EM Em E7 Bb3 F#3 BM Bm B7 F3 C#3 C3 Ab3 G3 Eb3 D3 Bb3 A3 F3 E3 C3 FM Fm F7 B3 G3 CM Cm C7 Fdim F#3 D3 C#3 A3 Ab3 E3 Eb3 B3 EM Em E7 Bb3 F#3 BM Bm B7 Edim F3 C#3 C3 Ab3 G3 Eb3 D3 Bb3 A3 F3 FM Fm F7 Fdim Bass buttons F#M F#m C#M C#m AbM Abm EbM Ebm BbM Bbm GM Gm DM Dm AM Am F#M F#m C#M C#m AbM Abm EbM Ebm BbM Bbm F#7 F#dim C#7 C#dim Ab7 Abdim Eb7 Ebdim Bb7 Bbdim G7 Gdim D7 Ddim A7 Adim F#7 F#dim C#7 C#dim Ab7 Abdim Eb7 Abdim Bb7 Bbdim Edim Bdim Cdim Bdim Chord buttons* (*) This can be changed to 3 bass and 3 chord rows. See "Bass & Chord Mode" on p. 42.

Here is what the caps look like: Slide up to remove Reference cap Slide over button The overall sound the Bass section produces is determined by the register you pressed last. This section can be used as "accordion", to play orchestral sounds, or both. (5) If you still don't hear the bass and chord notes you are playing, change the [BAL] knob's setting. This knob is used to set the balance between the Treble and Bass registers. When it is turned all the way to "TREBLE", you won't be able to hear the Bass section. (6) Press the [SET] register. 23 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ Touring the FR-3's sections The "St" message starts flashing to signal that you need to press a register. Note: See page 43 for the assignment of the bass buttons to the available Free Bass notes. (2) Use the Bass registers to select another registration (if necessary). Free Bass registers CHORD/ BASS FREE BS TREBLE 1 2 3 4 Low High Low + High Low + High Low 5 6 7 Low Low + High High Low + High Low High St1 ORCHESTRA The "Roland" logo now flashes in blue. (7) Press one of the registers [1]~[0] to select a Set memory. (3) Press the three FREE BASS registers again to return to the normal Bass mode. Using the FR-3's digital effects While playing on the Bass keyboard, you may have noticed that the accordion sounds were enhanced by effects (probably reverb). It may also have struck you that the effects change whenever you select a different Set. The FR-3 contains 2 digital effects that apply to all sections. See page 22 for details and how to use them. The "Roland" logo changes color and stops flashing. Playing in Free Bass mode The FR-3 also provides a Free Bass mode, which is chiefly used by musicians who prefer to play the lefthand notes (Bass section) differently. You may never need it, but if you wish to experiment with it.

. Note: See page 42 for how to select the note system for Free Bass mode. That setting is shared by all Sets. (1) Simultaneously press the three registers labeled "FREE BASS". ORCH BASS [7] [6] [5] ORC FREE BS ORCH CHORD FREE BASS [4] [3] [2] [1] Note: The numbers shown in the illustration above do not appear on the registers themselves. They have been added for your reference. The digit in the middle starts flashing to indicate that Free Bass mode has been activated: r CHORD/ BASS FREE BS TREBLE 662 ORCHESTRA Flashes Again, the left and flashing middle digits are the same. This time, however, they refer to the currently selected Free Bass register. 24 V-Accordion r Using the orchestral sounds Using the orchestral sounds Your FR-3 contains PCM sounds (samples) of various instruments that are not related to accordion sounds. Those sounds allow you to expand your musical endeavours without using external MIDI devices.

Of course, you are free to add external MIDI tone generators to your setup and to control them from your FR-3. See page 47 for details. Let us first look at how to use the on-board orchestral sounds, however. The FR-3's Orchestra functionality actually comprises four sections: one for the Treble keyboard (called "Orchestra"), another for the Bass buttons (first two rows, called "ORCH BASS"), a third for the chord buttons (remaining rows, called "ORCH CHORD"), and one for Free Bass mode ("ORCH FREE BS"). You can specify for each section whether the orchestral sounds should be used instead of the accordion sounds. Only the Treble keyboard can play both an accordion and an orchestral sound (so that each note you play results in a combination of accordion + instrument sound). The 10 available Orchestra sounds and associated registers are: ORCHESTRA sounds 1 2 3 4 5 Trombone Trumpet T Sax A Sax Clarinet 6 7 8 9 0 Harmonica Violin Flute Jazz Org Blues Org (3) Play a few notes on the Treble keyboard. Note: By pressing register [9] or [0] again after selecting the associated organ sound, you switch on the Rotary effect available for that sound. Orchestral sounds for the Treble section Note: Only one orchestral sound can be selected at any one time. (1) Press the [ORCHESTRA] register.

Selecting the Orchestra mode Depending on the ORCHESTRA MODE setting, the Orchestra part may sound together with the Treble accordion section. That's because there are four ways in which the Orchestra section can be combined with the Treble accordion section. Orchestra mode (which only applies to the Treble section) can be set as follows: (1) While holding down the [ORCHESTRA] register, press [7], [8], [9] or [0] to select the desired mode. The "Roland" logo now lights in red. The display shows the number of the last Orchestra sound you selected.

That number (the right-most digit) is followed by a dot: CHORD/ BASS FREE BS TREBLE 443. ORCHESTRA (2) Press one of the registers to select the desired orchestral sound (see the names below the Treble registers). SOLO [0]: When you switch on the Orchestra section (see step (2) above), you only hear the Orchestra instrument sound. Press [ORCHESTRA] to return to the Treble accordion sound. DUAL [9]: The Orchestra sound is added to the Treble accordion, so that each note you play sounds like an accordion, with the selected instrument playing in unison.

CHORD/ BASS FREE BS TREBLE SO1 ORCHESTRA CHORD/ BASS FREE BS TREBLE dUa ORCHESTRA 25 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ Using the orchestral sounds HIGH [12]: Now it becomes a little CHORD/ more complicated but very inter- BASS FREE BS TREBLE esting indeed.



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If you select this mode and play just one note, you will hear the orchestral sound. If you keep holding that key/button ORCHESTRA while pressing another (lower) key/button to its left, the upper note is played by the Orchestra sound. Lower notes, however, are played by the Treble accordion sound. This is perfect for situations where you need to play chords and a solo line using different sounds. Something like this: Played by the accordion HIg (FR-3sb/FR-3b) Played by the Orchestra sound (2) Again play a few notes and listen to the result. ISetting the volume of the (Treble) Orchestra sound There may be times (in DUAL, HIGH or LOW mode) when the ORCHESTRA sound is too loud or too soft with respect to the Treble accordion sound. In that case, you can change its volume: @@(2) Use register [3÷] or [4÷@] to select the following parameter: Played by the Orchestra sound (FR-3s/FR-3) Played by the accordion Played by the Orchestra sound (FR-3sb/FR-3b) CHORD/ BASS FREE BS TREBLE Played by the accordion OCL ORCHESTRA LOW [11]: This is the opposite of HIGH and can be used in situations where the melody (or counter-melody) lies above the notes you wish to hold. CHORD/ BASS FREE BS TREBLE IOU ORCHESTRA By doing so, you enter a mode called "PARAM LIST" where you can set the available parameters (see also p. 37).

"O L" is short for "Orchestra Level", i.e. the volume setting of the Orchestra section. (3) Use register [1÷] or [2÷+] to set the desired value. CHORD/ BASS FREE BS TREBLE Played by the accordion (FR-3s/FR-3) Played by the Orchestra sound Std ORCHESTRA This is actually a balance parameter with a setting range of 40~"Std"~+40. "Std" means that the Orchestra part uses its "normal" volume. Negative values () make the Orchestra part softer, while positive values (+) make it louder. r Note: Press registers [1] and [2] simultaneously to return to the factory setting of the currently selected parameter. You can now decide whether or not to save your settings: Saving your changes 26 V-Accordion r Orchestral sounds for the Bass section (4) Press and hold the [SET] register until the display looks as follows: Orchestral sounds for the Bass section The orchestral bass part can be used instead of the Bass section (thus replacing the accordion sound assigned to the bass rows). There are no clever modes (DUAL, SOLO, etc.

) here. Furthermore, the ORCH BASS part does what its name implies: it only applies to the bass rows (the ones closest to the bellows) and has no effect on the chord buttons. (1) Simultaneously press the three registers labeled "ORCH BASS". ORCH BASS Wrt Yes (This means "Write".) (5) Press register [2/+] to save the settings.

The display now looks as follows: If you don't want to save your changes, press [1÷]. In that case the display briefly shows the "No" message. If don't save, your changes remain in effect until you switch off the FR-3. (If the FR-3 is powered off automatically, see page 42, your changes are lost as well.) (6) Press [SET] again to confirm your intention (save or ignore).

The display now looks as follows and then once again displays the numbers of the registers currently in effect: [7] [6] [5] ORC FREE BS ORCH CHORD FREE BASS [4] [3] [2] [1] The display shows the number of the last orchestral bass sound you selected. That number (the leftmost digit) is followed by a dot: CHORD/ BASS FREE BS TREBLE don ISwitching off the Orchestra part To return to a state where only the Treble accordion section sounds: (7) Press the [ORCHESTRA] register. Now, the FR-3 is a normal accordion again. To activate the Orchestra part again, perform steps (1) and (2) on page 25. 143 . ORCHESTRA (See "Using two different orchestral sounds for the Bass button keyboard" on p. 29 for details about the dot.) Note that in this situation, the leftmost digit differs from the one in the middle. The leftmost digit refers to an orchestral sound, while the middle one represents the accordion register, which is still used by the chord rows of the button keyboard. Note: The numbers shown in the illustration above do not appear on the registers themselves.

They have been added for your reference. (2) Use the Bass registers to select the desired sound. ORCH BASS sounds 1 2* 3 4 Acoustic Bowed* Fingered Fretless 5 6* 7 Picked Tuba* Tuba Mix Note: While ORCH BASS mode is active, you cannot assign a different accordion register to the chord rows. You need to leave ORCH BASS mode, select the desired accordion register, then return to ORCH BASS mode. Note: The dynamics of sounds marked with an asterisk (*) can only be controlled by bellows movements. Those sounds are not velocity sensitive. For the other sounds, see also "Orch. Bass/Free Bass/Chord Touch" on p. 41. 27 FR-3s/FR-3/FR-3sb/FR-3b V-Accordion Setting up \ Using the orchestral sounds ISetting the volume of the ORCH BASS sound There may be times when the orchestral bass sound is too loud or too soft with respect to the other available sections.

In that case, you can change its volume: @@(2) Use register [3÷] or [4÷@] to select the following parameter: Orchestral sounds for the Chord section The orchestral chord part can replace the accordion sound played by the chord rows of the button keyboard. There are no clever modes (DUAL, SOLO, etc.) here. The ORCH CHORD part does what its name implies: it only applies to the chord rows and has no effect on the bass buttons. (1) If the digit in the middle of the display ("CHORD/ FREE BS") is flashing, select the FR-3's Bass mode by pressing the three FREE BASS registers.

The ORCH CHORD part is not available in Free Bass mode (because there are no chord buttons in that mode). (2) Simultaneously press the three registers labeled "ORCH CHORD". ORCH BASS CHORD/ BASS FREE BS TREBLE ObI ORCHESTRA [7] [6] [5] ORC FREE BS ORCH CHORD FREE BASS [4] [3] [2] [1] By doing so, you enter a mode called "PARAM LIST" where you can set the available parameters (see also p. 37). "ObL" is short for "Orchestra Bass Level", i.

e. the volume setting of the orchestral bass section. (3) Use register [1÷] or [2÷+] to set the desired value. CHORD/ BASS FREE BS TREBLE The display shows the number of the last orchestral chord sound you selected. That number (the digit in the middle) is followed by a fixed dot: CHORD/ BASS FREE BS TREBLE 143 . ORCHESTRA -10 ORCHESTRA This is actually a balance parameter with a setting range of 40~"Std"~+40. "Std" means that the ORCH BASS part uses its "normal" volume. Negative values () make the ORCH BASS part softer, while positive values (+) make it louder.



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