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

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Roland **MIDI2**

JUNO-D Limited Edition Owner's Manual

Thank you, and congratulations on your choice of the Roland JUNO-D Limited Edition. In addition to the patches (sounds) provided on the existing JUNO-D, the JUNO-D Limited Edition adds 66 different new patches.

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 2-3) and "IMPORTANT NOTES" (p. 4-5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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Manual abstract:

45). @@@@The manual should be saved and kept on hand as a convenient reference. 202 Copyright © 2004 ROLAND CORPORATION All rights reserved. No part of this publication may be reproduced in any form without the written permission of ROLAND CORPORATION. USING THE UNIT SAFELY For the U.K. IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE. BLUE: NEUTRAL 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.

Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly. Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers other adverse effects respect to the home furnishings, as well animals or pets. to damage or caused with and all its to domestic The symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle.

In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger. The symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled. The symbol alerts the user to things that must be carried out.

The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the powercord plug must be unplugged from the outlet. 001 007 · Before using this unit, make sure to read the instructions below, and the Owner's Manual.

002c · Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.

..... 008c · Do not open (or modify in any way) the unit or its AC adaptor. .

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012c · Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: · The AC adaptor or the power-supply cord has been damaged; or · If smoke or unusual odor occurs · Objects have fallen into, or liquid has been spilled onto the unit; or · The unit has been exposed to rain (or otherwise has become wet); or · The unit does not appear to operate normally or exhibits a marked change in performance.

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.. 013 · Always grasp only the output plug or the body of the AC adaptor when plugging into, or unplugging from, this unit or an outlet. ..

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.... 103b · At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire. ...

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... 104 · In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe

operation of the unit.

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014 · Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. ...

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..... 106 · Never climb on top of, nor place heavy objects on the unit. .

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107d · Protect the unit from strong impact. (Do not drop it!)

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.. 015 · Never handle the AC adaptor body, or its output plugs, with wet hands when plugging into, or unplugging from, an outlet or this unit.

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.... 108b · Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices.

Be especially careful when using extension cords--the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

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..... 016 · Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. .

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..... 109b · Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 16). ...

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... 110b - Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.



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... 3 **IMPORTANT NOTES** 291a In addition to the items listed under "USING THE UNIT SAFELY" on page 23, please read and observe the following: Power Supply 301 Maintenance 401a · Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet. 302 · For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth. 402 · Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

· The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern. 307 Repairs and Data 452 · Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices. Placement 351 · Using the unit 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. 352a · Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up, and lending of the software included in the applied CD-ROM is prohibited. 801 · Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD-ROM discs may not be read properly.

Keep your discs clean using a commercially available CD cleaner. 204 * Microsoft and Windows are registered trademarks of Microsoft Corporation. 206j * Windows® is known officially as: "Microsoft® Windows® operating system." 207 * Apple and Macintosh are registered trademark of Apple Inc. 209 * MacOS is a trademark of Apple Inc.

220 * All product names mentioned in this document are trademarks or registered trademarks of their respective owners. 5 Contents **IMPORTANT NOTES** ...

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31). [0][9] (DIRECT ACCESS buttons) In Patch mode, use these buttons to switch between the sound categories printed on the panel (p. 20). In Performance mode, use these buttons to directly select a performance by specifying the lowest digit of the performance number (p. 55). However, if the [NUMERIC] or [PART SELECT] buttons are lit, the [0][9] buttons will change to the corresponding function. [PHRASE/ARPEGGIO] button Switches phrase/arpeggio function on/off. To make settings for the phrase/arpeggio, make this button light and then press [PARAM] (p. 23). [CHORD MEMORY] button Switches chord memory function on/off. To make settings for the chord memory function, get this button to light and then press [PARAM] (p. 24). G [VALUE -/+] buttons Use these buttons to switch the number of an item (patch, performance, various parameters, etc.) in the display, or to increase/decrease a value. While one of these buttons is first held down and the other is pressed, the value then changes rapidly. Or, if you hold down [SHIFT] while using these buttons, the value will change in larger steps. D DISPLAY This displays information regarding the operation you are performing. E [RHYTHM GUIDE] button Switches Rhythm guide function on/off (p. 36).

11 Panel descriptions PAGE/CURSOR []/[] / JUMP []/[] buttons PAGE/CURSOR: JUMP: Use these buttons to move between pages or to move the cursor (p. 42). In grouped pages, you can hold down [SHIFT] and use these buttons to move between groups (p. 42). · If balance/LFO is selected (BALANCE/LFO indicator lit) [BALANCE] knob Adjusts the LOWER and UPPER volume balance (p. 26). [LFO RATE] knob Adjusts the rate of the LFO effect, such as vibrato (p. 27). While one of these buttons is first held down and the other is pressed, the page or cursor then moves rapidly. [LFO DEPTH] knob Adjusts the depth of the LFO effect, such as vibrato (p. 27). [EXIT] button Press this button to return to the main screen of a mode, or when you want to cancel the current operation. [KEY MODE] button Switches the Key Modes (p. 44). [ENTER] button Use this button to finalize a value or execute an operation. [FILTER LFO] button This determines whether the LFO changes the filter cutoff frequency (ON), or the pitch (OFF) (p. 27). [SHIFT] button By holding down this button and pressing another button, you can access a secondary function of that button (printed below the button in square brackets). [CUTOFF] knob Changes the tone's Cutoff Frequency value (p. 29). [TAP TEMPO] button Adjusts the tempo according to the timing at which you tap this button. You can also use VALUE [-]/[+] to adjust the tempo if desired (p. 37). [RESONANCE] knob Changes the tone's Resonance value (p. 29). I H PATCH MODIFY section [DESTINATION TONE] button Selects either UPPER or LOWER as the tone to be edited. Pitch bend/Modulation lever This allows you to control pitch bend or apply vibrato (p. 29). Patch Modify select button Selects whether the three knobs located at the right will edit the envelope or the balance and LFO.

· If envelope is selected (ENV indicator lit) [ATTACK] knob Adjusts the attack speed of the sound (p. 28). [DECAY] knob Adjusts the speed at which the sound decays while you continue holding the key (p. 28). [RELEASE] knob Adjusts the length of the release after you take your finger off the key (p. 28). 12 Panel descriptions Rear panel fig.04-02 A B C D E F GH A MIDI connectors (IN, OUT) These connectors can be connected to other MIDI devices to receive and transmit MIDI messages (p. 92). Use MIDI cables (sold separately) to make connections. IN: OUT: MIDI messages from an external device are received at this connector. MIDI messages are transmitted from this connector to an external device. E Cord hook To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the DC IN jack, anchor the power cord using the cord hook, as shown in the illustration. fig.CordHook. e Cord Hook The cord of the supplied AC Adaptor To the Power Outlet B PEDAL jacks CONTROL: An optional expression pedal (such as the EV-5), pedal switch (the optional DP-2 or DP-8), or foot switch (the optional BOSS FS-5U) can be connected to this jack (p. 14). HOLD: An optional pedal switch (such as the DP-2 or DP-8) or foot switch (the optional BOSS FS-5U) can be connected to this jack for use as a hold pedal (p. 14). F DC IN jack Connect the AC adaptor here (p. 14). Be sure to use only the supplied AC adaptor. G POWER switch This switch turns the power on/off (p. 15). If you are using DP-8, set the DP-8's function switch to "Switch." C OUTPUT jacks These jacks output stereo (L/R) audio signals to your amp or mixer. For mono output, use the L jack. H Ground terminal 927 Depending on the circumstances of a particular setup, you may D PHONES jack This is the jack for connecting headphones (sold separately) (p. 14). experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device or the metal portions of the devices connected to it.

This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. Unsuitable places for connection · Water pipes (may result in shock or electrocution) · Gas pipes (may result in fire or explosion) · Telephone-line ground or lightning rod (may be dangerous in the event of lightning) 13 Getting ready Connecting the JUNO-D to external equipment The JUNO-D does not contain an amp or speaker. You'll need to listen to it through powered monitors, a mixer and connected monitors, a stereo system, or through headphones. Connect as follows when using the JUNO-D as a stand-alone device. fig.q01-01.e Stereo headphones AC adaptor Audio cable Roland Pedal switch (DP-2, DP-8) or foot switch (BOSS FS-5U) Expression pedal (EV-5) or pedal switch · 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.

· To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration. · Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.



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· Audio cables, MIDI cables, and stereo headphones are not included. You will need to purchase these items from your dealer.

· Mixer etc. Monitor speakers (powered) Audio set etc. Power amp 921, 924, 925 1. 2. Before starting the connection procedure, make sure that the power to all devices has been turned off.

Connect the supplied AC adaptor to the JUNO-D, and then plug its other end into a power outlet. In order to take full advantage of the JUNO-D's performance, we recommend using a stereo amp/speaker system. If you are using a mono system, make your connections to the OUTPUT jack L (MONO). · CONTROL PEDAL jack can also accommodate pedal switches. 14 Getting ready 3. Connect the JUNO-D and the external device as shown in the figure. Use audio cables to connect audio equipment, such as an amp or speakers. If you are using headphones, plug them into the PHONES jack. Connect pedal switches or expression pedals as necessary. If you want to know how to make the connections with another external device, refer to: Using the JUNO-D to play an external MIDI sound module (p. 93) Playing the JUNO-D's sound generator from an external MIDI device (p.

94) Recording to an external sequencer (p. 96) Turning on/off the power Turning on the power 1. Before turning on the JUNO-D's power, check the following: · Are all devices connected properly? · Are the volume controls of the JUNO-D and any other connected equipment turned to the minimum position? · Is the AC adapter correctly connected to the JUNO-D? 941, 942 2. Press the power switch on the rear panel of the JUNO-D to turn on the power. fig.q01-02 Once the connections have been completed (p. 14), 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. 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.

3. 4. Turn on the power of the connected audio devices. Play the JUNO-D's keyboard and gradually raise the volume controls of the JUNO-D, or the connected audio equipment to an appropriate volume level. fig.

q01-03 Turn up the JUNO-D's volume level carefully. Excessive volume can damage connected audio devices, your hearing, or annoy your neighbors. 15 Getting ready Turning off the power 1. Before you turn off the power, make sure of the following points. · Are the volume controls of the JUNO-D and the other connected equipment turned to the minimum position? · Have you saved the sounds or other data you've created? (p.

48, p. 53, p. 59) 2. 3. Turn off the power for all connected audio devices. Turn off the JUNO-D's power switch. Adjusting the display contrast (LCD CONTRAST) The characters in the display may be difficult to view immediately after turning on the power or after extended use; this may also be because of where and how the display is situated. Follow the steps below to adjust the display's contrast. fig.q01-04 1 2 3 1.

2. Press [SYSTEM] so it is lit. Use PAGE/CURSOR [fig.q01-05]/[] to select "LCD Contrast." The LCD CONTRAST setting is saved automatically, and is retained even while the power is off. 3. Use VALUE [-]/[+] to set the value (110). 16 Reset to default factory settings (Factory Reset) This restores all data in the JUNO-D to the factory-set condition (Factory Reset). fig.q02-01 1 2 3 4, 5 Be sure not to turn off the power while Factory Reset is being performed.

If the power is turned off or interrupted while data is being written to memory, the internal data may become corrupted. 1. 2. 3. Press [PATCH] so it is lit and you are in Patch mode.

Press [UTILITY] so it is lit. Use PAGE/CURSOR [fig.q02-02_40]/[] to select "5:FACTORY RESET." If there is important data you've created that's stored in the JUNO-D's internal memory, you must note that all such data will be discarded when a Factory Reset is performed. If you want to keep the existing data, save it using an external sequencer (p.

98). 4. Press [ENTER]. fig.q02-03_40 Press [EXIT] to cancel the factory reset. 5. Press [ENTER] again to execute the Factory Reset. When the display indicates "COMPLETED," the factory reset operation has been completed. Factory Reset can be executed not only from Patch mode, but also from the Utility functions of Performance mode (p. 61).

17 Listening to the demo songs The JUNO-D contains Demo songs. Here's how to listen to the demo songs and experience the superb sounds and effects of the JUNO-D. fig.q03-01 1 2 3 4 1. Press [DEMO]. fig.q03-02_40 2. Use VALUE [-]/[+] to select the song that you wish to hear. If you want to listen to all of the songs played in order, select "All Songs." 3.

Press [ENTER] to start demo song playback. The selected song is played back repeatedly. When "All Songs" is selected, the entire selection of song is played back repeatedly. While the demo songs are playing back, playing the keyboard will not produce sound. 4.

Press [EXIT] to stop playback. To return the keyboard to performance mode, press [EXIT] again or press [DEMO] again so the indicator goes out. 981a, 982 · Unsaved settings changes may be lost when you start Demo Play. Carry out the write procedure as required to save such data before listening to the demo songs (p. 48, p.

53, p. 59). · All rights reserved. Unauthorized use of this material for purposes other than private, personal enjoyment is a violation of applicable laws. · No data for the music that is played will be output from MIDI OUT. Demo songs list The JUNO-D comes with 3 demos. "T" © Roland Corporation Short, sweet © Roland Corporation Catch Me © Roland Corporation 18 Quick Start 19 Try out the sounds Selecting a patch On the JUNO-D, the sounds you use for normal playing are called patches. A patch is analogous to an instrument held by a member of an orchestra. Each patch consists of two tones; an upper tone and lower tone. You can assign the two tones to their own region of the keyboard (p.

44), and make independent settings for each tone (p. 46). Selecting a patch by category The JUNO-D allows you to rapidly select and call up a patch by specifying the type of patch. All the patches are organized into 10 category groups. Button Category Group PIANO (Pf) [1] [2] Category PNO EP KEY AC.PIANO EL.PIANO KEYBOARDS Contents [3] [4] [5] [6] [7] [8] [9] [0] Acoustic Piano Electric Piano KBD & Other Keyboards ORGAN (Ky) (Clav, Harpsichord, etc.) BEL BELL Bell, Bell Pad MLT MALLETT Mallet ORG ORGAN Electric and Church Organ ACD ACCORDION Accordion HRM HARMONICA Harmonica, Blues Harp GUITAR (Gt) AGT AC.



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GUITAR Acoustic Guitar EGT EL.GUITAR Electric Guitar DGT DIST.

GUITAR Distortion Guitar ORCH (Oc) STR STRINGS Strings ORC ORCHESTRA Orchestra Ensemble HIT HIT&STAB Orchestra Hit, Hit WND WIND Winds (Oboe, Clarinet, etc.) FLT FLUTE Flute, Piccolo WORLD (Wr) PLK PLUCKED Plucked (Harp, etc.) ETH ETHNIC Other Ethnic FRT FRETTED Fretted Inst (Mandolin, etc.) BRASS (Br) BRS AC.BRASS Acoustic Brass SBR SYNTH.
BRASS Synth Brass SAX SAX Sax VOCAL & BPD BRIGHT PAD Bright Pad Synth PAD (Vo) SPD SOFT PAD Soft Pad Synth VOX VOX Vox, Choir SYNTH (Sy) HLD HARD LEAD Hard Synth Lead SLD SOFT LEAD Soft Synth Lead TEK TECHNO SYNTH Techno Synth PLS PULSATING Pulsating Synth FX SYNTH FX Synth FX (Noise, etc.) SYN OTHER SYNTH Poly Synth BASS (Bs) BS BASS Acoustic & Electric Bass SBS SYNTH.BASS Synth Bass RHYTHM & DRM DRUMS Rhythm Set SFX (Rh) PRC PERCUSSION Percussion SFX SOUND FX Sound FX BTS BEAT&GROOVE Beat and Groove CMB COMBINATION Other Patches 20 Try out the sounds fig.q04-02 1 2 3 1. 2.

3. Press [PATCH] so it is lit and you are in Patch mode. Use [0][9] to specify the category group of the patch you want to select. Use VALUE [-]/[+] to select sounds within the category group. You can turn [NUMERIC] on and use the [0][9] numeric keys to input a patch number directly. Press [ENTER] to finalize the number (p. 43). The rhythm sets are included in [0] (p. 22). Selecting sounds by category In Patch mode, the direct access buttons [0][9] act as category select buttons.

Since the patches you select for [0][9] (each category) will be remembered even when the power is turned off, you can select ten favorite patches from the panel and recall those patches instantly just by pressing [0][9]. Patch list (p. 111) 21 Quick Start Try out the sounds Selecting patches while listening to phrases (Patch Audition) Without playing keyboards, you can audition the sounds using phrases that have been pre-programmed to be suitable for the character of each patch. fig.q04-03 1 3 1. Press [AUDITION]. The currently selected patch will begin sounding. 2. 3. Select patches as described in Selecting a patch by category (p.

20). Press [AUDITION] once again or press [EXIT] to stop the patch audition. Selecting a rhythm set The JUNO-D provides rhythm sets that let you play different percussion instrument sounds or special effects from each key. fig.q04-04 1 2 3 1.

2. 3. Press [PATCH] so it is lit and you are in Patch mode. Press [0] to select "RHYTHM & SFX." Use VALUE [-]/[+] to switch rhythm sets. There are patches other than rhythm sets in the Rhythm & SFX category group. Rhythm sets have "KIT," "MENU," or "GM2" in their names. With [0] pressed, you can turn [NUMERIC] on and use the [0][9] buttons to input a rhythm set number directly. Press [ENTER] to finalize the number (p. 43). Rhythm set list (p. 117) 22 Try out the sounds Playing arpeggios (Phrase/Arpeggio) An arpeggio is a "broken chord" where each note is played separately. The Phrase/Arpeggio function lets you produce an arpeggio simply by holding down a chord, and is also a convenient way to input a performance into an external sequencer. Since the JUNO-D provides arpeggio templates that are suitable for the various sounds you select, you can produce appropriate arpeggios immediately. You can also select Phrase Template which allows you to play arpeggio using only one key, without pressing a chord (p.

62). fig.q04-05 1 1. 2. 3. 2, 6 4 5 In Patch mode, press [1] to select piano sounds. Press [PHRASE/ARPEGGIO] so it is lit. Play the keyboard. The instrument will play an arpeggio, according to the notes you have just voiced. Changing the way in which the arpeggios are sounded Then, try to change the way in which the arpeggios are sounded.

Settings that specify how arpeggios are sounded are provided as templates. By switching templates, you can change the way in which the arpeggios are sounded. 4. Press [0][9]. fig.

q04-06_40 Play a phrase by pressing one key. Play an arpeggio by pressing a chord. It switches to an arpeggio template suitable for the selected sound. Pressing [0] will select the user template. fig.

q04-07a User template (p. 24) Arpeggio template list (p. 121) Preset (Arpeggio/Phrase) templates User templates 23 Quick Start Try out the sounds 5. When you press [EXIT], the Arpeggio function will remain on and you will return to the previous screen. If you want to select an arpeggio template once again, press [PHRASE/ARPEGGIO] so it goes out, and then press [PHRASE/ARPEGGIO] once again so it is lit. The selected arpeggio template remains stored in memory even while the power is off. 6. To finish playing arpeggios, press [PHRASE/ARPEGGIO] again so the indicator goes out. User template The user template lets you set the various arpeggio template parameters as desired. On the JUNO-D you can store eight different user templates.

With [0] pressed, use VALUE [-]/[+] to select other user templates you have created. For further information on how to make user templates, refer to Creating your own arpeggio template (User Template) (p. 62). Playing a chord at the touch of a finger (Multi-chord Memory) Chord Memory is a function that lets you play a chord simply by touching just one key to which a "Chord Form" has been registered. On the JUNO-D you can register different chord forms to each key and save these chord forms as sets (multi-chord memory) and recall them when desired. If you save typical chord progressions as user chord sets, these are a convenient way to get immediate results, such as when inputting music into the external sequencer. fig.q04-08 1 1. Press [CHORD MEMORY] so it is lit. fig.

q04-09_40 Twelve chord forms have been assigned from C to B. The Chord Memory function will be turned on, and the chord set name will be displayed. 2. Play the keyboard. The chord of the specified structure will sound according to the note name of the key you played.

24 Try out the sounds Switching chord sets fig.q04-10 5 3. Use VALUE [-]/[+] to select a Chord Set. The user chord set appears after the preset chord sets. 3 4 4.

When you press [EXIT], the Multi-chord Memory function will remain on and you will return to the previous screen. If you want to select a chord set once again, press [CHORD MEMORY] so it goes out, and then press [CHORD MEMORY] once again so it is lit. The selected chord set remains stored in memory even while the power is off. 5. To turn off the Multi-chord Memory function, press [CHORD MEMORY] again so the indicator goes out. Multi-chord set list (p. 123) You can create your own chord set by saving chords you have created. For further information, refer to Creating an original chord set (User Chord Set) (p. 64). 25 Quick Start Then, try to change chord sets.

Applying various effects to the sound Changing the tone with the knobs (Patch Modify) Using the five panel knobs, you can change the tone in real time.



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On the JUNO-D, each patch consists of two tones; the upper tone and the lower tone (p. 40). The way that the tones are sounded (Single/Split/Dual) is saved in each patch, and you can change this using [KEY MODE] (p. 44). Patch Modify applies +/- adjustments relative to the settings of the original tone. Depending on the tone you select, this may not always produce a noticeable change in the sound. Selecting the tone that you want to modify (DESTINATION TONE) Use the [DESTINATION TONE] button to specify whether you will modify the upper or the lower tone. fig.q05-01 For a rhythm set, Patch Modify applies to the set as a whole.

· UPPER lit: Only the upper tone will be modified · LOWER lit: Only the lower tone will be modified · Both lit: Both the upper and lower tones will be modified Adjusting the volume balance of the two tones You can use a knob to control the volume balance of the upper tone and lower tone. fig.q05-02 1 2 1. 2. Press the patch modify select button to make the BALANCE/LFO indicator light.

Turn the [BALANCE] knob. Turning this to the right increases the volume of the upper tone, while turning it to the left increases that of the lower tone. You cannot change the volume balance for rhythm sets. 26 Applying various effects to the sound Vibrato and Wah effects (LFO) The LFO, short for "low frequency oscillator," makes changes to the sound in periodic fashion. Changing the pitch with the LFO produces the "vibrato effect," and by changing the filter cutoff frequency with the LFO, you get what is called the "wah effect.

"fig.q05-03 1 2, 5 4, 7 3, 6 1. 2. Press the patch modify select button to make the BALANCE/LFO indicator light. Make sure that [FILTER LFO] is off (unlit). When [FILTER LFO] is off, the two LFO knobs will adjust the vibrato effect. If it is on (lit), press [FILTER LFO] once again so it goes out. 3. Turn the [LFO DEPTH] knob. Turning this to the right (clockwise) increases the depth of the undulating sound, while turning it to the left (counterclockwise) makes the undulation shallower and milder.

[FILTER LFO] does not take effect on a rhythm set. 4. Turn the [LFO RATE] knob. Turning this to the right (clockwise) increases the speed of the undulating sound, while turning it to the left (counterclockwise) slows the undulation down. 5. Press [FILTER LFO] so it is lit. When [FILTER LFO] is on, the two LFO knobs will adjust the wah effect. 6. Turn the [LFO DEPTH] knob. Turning this to the right (clockwise) increases the depth of the undulating sound, while turning it to the left (counterclockwise) makes the undulation shallower and milder.

7. Turn the [LFO RATE] knob. Turning this to the right (clockwise) increases the speed of the undulating sound, while turning it to the left (counterclockwise) slows the undulation down. 27 Quick Start Applying various effects to the sound Changing the sound's volume (ENVELOPE) The volume continues to change from the time a key is pressed to when it is released. A: Attack Time: The time from when the keyboard is pressed until the maximum tonal change is reached. D: Delay Time: The time from when the maximum tonal change is reached until the Sustain Level is reached. S: Sustain level: Volume that is sustained while you hold down the key R: Release Time: The time from when the keyboard is released until the sound disappears. Use the ENVELOPE 3 knobs to change the A, D, and R times. * Each tone has its own Sustain level, which cannot be modified. The "envelope" is the curve that shows how the volume of an instrument changes from the beginning of a note to its end.

Each musical instrument has a distinctive type of envelope, but this can change depending on how the instrument is played, and is an important factor in the character of the sound. For example, when a trumpet is blown strongly it produces a piercing sound with a rapid attack, but when blown softly it produces a gentler and more muted attack. fig.q05-04.e Volume A: Attack time D: Decay time R: Release time Sustain Level A D Sound ends R Time Note-on fig.q05-05 Note-off 1 2 3 4 1. 2. Press the patch modify select button so the ENV indicator is lit. Turn the [ATTACK] knob. Turning this to the right (clockwise) increases the time it takes for the sound to rise, while turning it to the left (counterclockwise) shortens this time.

3. Turn the [DECAY] knob. Turning this to the right increases the time it takes for the sound to reach the Sustain Level, while turning it to the left shortens this time. 4. Turn the [RELEASE] knob. Turning this to the right increases the time it takes for the sound to disappear, while turning it to the left shortens this time. 28 Applying various effects to the sound The sound generator section of the JUNO-D contains a filter that can cut or boost specific frequency regions of the sound. [CUTOFF] specifies the frequency (cutoff frequency) at which the filter will begin to modify the sound, and [RESONANCE] boosts the region near the cutoff frequency to add a distinctive character to the sound. fig.q05-06 1 2 1.

Turn the [CUTOFF] knob. Turning this to the right (clockwise) brightens the sound, while turning it to the left (counterclockwise) makes the sound seem darker. 2. Turn the [RESONANCE] knob. Turning this to the right makes the sound more distinctive, while turning it to the left reduces these characteristics. Using a lever to modify the sound Changing the sound's pitch in real time (Pitch Bend Lever) While playing the keyboard, move the lever to the left to lower the pitch, or to the right to raise the pitch. fig.q05-07.j Pitch Bend You can set up to a two-octave pitch bend range, adjustable in semitones. For further information, refer to Pitch Bend Range (p.

47). Independently for each patch, you can specify whether the effect is to be applied to the upper or the lower tone (p. 46). Adding a vibrato effect to the sound (Modulation Lever) While playing the keyboard, move the lever away from you to add a vibrato effect. fig.q05-08.j Modulation When you want to use the Modulation Lever to add effects other than vibrato, refer to Mod (Modulation Assign) (p. 89). 29 Quick Start Changing the brightness of the sound and adding special qualities (CUTOFF/RESONANCE) Applying various effects to the sound Using a pedal to modify the sound With an external pedal, such as an expression pedal (the optional EV-5), pedal switch (the optional DP-2/8) or foot switch (the optional BOSS FS-5U) connected to the CONTROL PEDAL jack, you can then use the pedal to make changes in the tone. Just as with the Modulation lever, you can select the function affected when the pedal is pressed.

For further information, refer to Pedal (Pedal Control Assign) (p. 90). fig.q05-09 If you are using DP-8, set the DP-8's function switch to "Switch.



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" * When you want to apply the effect that causes the sounds being played to continue playing (called the "hold effect"), connect a pedal switch (the optional DP-2/8) or foot switch (the optional BOSS FS-5U) to the PEDAL HOLD jack. Shifting the keyboard range in one-octave steps (Octave Shift) Octave Shift is a function that shifts the pitch of the keyboard in one-octave units. This lets you shift the range of the keyboard to the most convenient range for playing. This is also convenient in a situation below. When playing sounds outside the keyboard's range While the JUNO-D features a 61-key keyboard, with some songs you may want to play notes even higher or lower. Also, when playing a Rhythm Set etc.

there may be percussion instruments that the JUNO-D's keyboard is not able to access. In such cases, you can use the Transpose function to play these notes. fig.q05-10 1 1. Use OCT [-]/[+] to transpose the pitch.

You can transpose the pitch of the keyboard in 1 octave units (-3 +3 octaves) 30 Applying various effects to the sound Moving the key range in half-steps (TRANPOSE) This function moves the key range in half-step units. This is convenient in situations like the ones below. Quick Start When matching the vocalist's register Sometimes melodies may extend outside a vocalist's register. Therefore, if you want to perform with the song changed to a different key, you can play the song in a new key while still using the same fingering as before. When changing from a difficult key to one that is easy to play You can use simple fingerings to play difficult songs that include numerous sharps or flats.

When playing with the tone of a transposed instrument You can play the patches of a transposed instrument just as it is written in the score. fig.q05-11 1 1 1. While holding down [SHIFT], press OCT [-]/[+]. You can transpose your performance over a range of -5+6 semitones. Waving your hand over the D Beam (D Beam Controller) The D Beam controller can be used simply by waving your hand over it. Of the three buttons, one is assigned to the solo synth, another to the active expression effect, and the third button can be assigned to the function of your choice. You can also create effects in which the sound changes instantaneously, in a way that would not be possible by operating a knob or the bender lever. fig.q05-12 2 1 1.

Press [SOLO SYNTH], [ACTIVE EXPRESS], or [ASSIGNABLE] so it is lit. If you select [ASSIGNABLE], the function assigned to the D Beam controller will appear in the display. fig.q05-13_40 31 Applying various effects to the sound 2. While playing the keyboard to produce sound, place your hand over the D Beam, and slowly move it up and down. An effect will be applied to the sound, depending on the function that is assigned to the D Beam controller. 3. To turn off the D Beam controller, press the button once again to turn it off. The usable range of the D Beam controller The following diagram shows the usable range of the D Beam controller. Waving your hand outside this range will produce no effect.

fig.q05-14 Either [SOLO SYNTH], [ACTIVE EXPRESS], or [ASSIGNABLE] will blink while the D Beam controller is responding. When your hand leaves the usable range of the D Beam controller, the button will stop blinking, and will remain lit. * The sensitivity of the D Beam controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location (p. 34). Also, the usable range of the D Beam controller will become extremely small when used under strong direct sunlight. Please be aware of this when using the D Beam controller outside. Effects that can be used with the D Beam controller SOLO SYNTH This lets you generate passages that sound as if you are playing the keyboard rapidly. For example, if you hold down the four notes C, D, E, and G with your right hand and move your left hand over the D Beam, a phrase such as "C D E G C D E G .

.." will be repeated. For example, you can use the D Beam to play a synth solo on a synth-lead type sound, and hold chords using a long, sustaining sound to create the impression of harp playing. The chord memory function also provides a chord set that contain notes of a specific scale and is designed for use with this function (16. Scale Set). The explanations of each type in this manual are for when the D Beam Polarity is set to "NORMAL" (p. 34). With [SOLO SYNTH] switched on, pressing the keyboard alone will not result in the production of sound. You need to move your hand over the D Beam while you hold down keys.

ACTIVE EXPRESS (Active Expression) You can use the D Beam to add expression to your playing by varying the volume (Expression). If you set Active Expression Switch (p. 46) to "ON" for a patch whose [KEY MODE] is set to "DUAL" (p. 44), this function will control the balance of the two tones (Active Expression). When you use active expression, only the upper tone will be heard at softer volumes; the lower tone will be added as the volume increases. * After you have used the D Beam to control expression the volume will be at 0, so no sound will be heard when you play the keyboard. To return to the normal state in which the sound can be heard, either press [ACTIVE EXPRESS] and turn off its illumination, or switch patches. Preset patches named "AEx..." already have their active expression switch ON and their key mode set to Dual. 32 Applying various effects to the sound ASSIGNABLE Quick Start Specifies a function controlled by the D Beam controller. Use VALUE [-]/[+] and select one of the following functions. Value MODULATION PORTA TIME VOLUME

BALANCE PAN EXPRESSION PORTAMENTO SOSTENUTO SOFT RESONANCE RELEASE TIME ATTACK TIME CUTOFF DECAY TIME LFO RATE LFO DEPTH LFO DELAY CHO SEND LEVEL REV SEND LEVEL MFX PARAMETER1 MFX PARAMETER2 AFTERTOUCH BEND UP BEND DOWN Tx CC# CC01 CC05 CC07 CC08 CC10 CC11 CC65 CC66 CC67 CC71 CC72 CC73 CC74 CC75 CC76 CC77 CC78 CC93 CC91 CC12 CC13 -----Function/Parameter Changed Vibrato Effect Portamento Time (p. 47) Level The volume balance of LOWER and UPPER tones (p.

45) Pan (p. 46) Level Portamento Switch (p. 47) Holds the sound of the key being pressed Softens the Tone Tone Filter Resonance (p. 48) Tone Envelope Release Time (p. 48) Tone Envelope Attack Time (p. 48) Tone Filter Cutoff (p. 47) Tone Envelope Decay Time (p. 48) Tone LFO Rate (p. 47) Tone LFO Depth (p. 47) Tone LFO Delay (p. 47) Chorus Send Level (p. 46) Reverb Send Level (p. 46) The parameter specified by Multi-effect Control 1 (p. 69) The parameter specified by Multi-effect Control 2 (p. 69) Pitch bend effect (center up) Pitch bend effect (center down) In Patch mode, the effect will apply to the patch.

In Performance mode, the effect will apply to the patch assigned to the current part.



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Use [DESTINATION TONE] to specify the tone (p. 26). "TxCC#" refers to the controller number of control change messages sent from the MIDI OUT connector when the D Beam controller is operated. When set to AFTERTOUCH, Channel Aftertouch messages are sent. Set to AFTERTOUCH mainly when you want to control an external sound generator with Aftertouch messages. Receiving these control change messages from the MIDI IN connector produces the same effect as moving the D Beam controller. * When set to MFX PARAMETER1 or MFX PARAMETER2, be sure to note the following. · When the multi-effects Type is set to 01: STEREO EQ (p. 69) or 42: LOFI (p.

83), Level is changed regardless of whether MFX PARAMETER1 or MFX PARAMETER2 is selected. · When the multi-effects Type is set to 23: 2V PCH SHIFT (p. 77), or 24: FB PCH SHIFT (p. 78), the two parameters are changed simultaneously. When making the LFO RATE, LFO DEPTH or LFO DELAY settings, the effect achieved differs depending on whether [FILTER LFO] is on or off.

When [FILTER LFO] is off, the LFO alters the pitch (vibrato effect). When [FILTER LFO] is on, the LFO changes the Filter Cutoff frequency (wah effect). *

33 Applying various effects to the sound Adjusting the sensitivity of the D Beam controllers (D BEAM SENS) The sensitivity of the D Beam controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location. Increasing this value will raise the sensitivity.

1. 2. 3. Press [SOLO SYNTH], [ACTIVE EXPRESS], or [ASSIGNABLE] so it is lit. Press [PARAM]. Use PAGE/CURSOR [fig.q05-16_40]/[] to select "Sens." 4. Use VALUE [-]/[+] to adjust the sensitivity. Value: 110 As you increase this value, the D Beam controller will become more sensitive.

Normally, you will leave it at a setting of "5." 5. Press [EXIT] or [PARAM] to return to the previous screen. This setting remains stored in memory even while the power is off. Changing the polarity of the change (D BEAM POLARITY) By changing the D Beam Polarity setting, you can invert the direction of the effect that is applied. 1. 2. 3. Press [SOLO SYNTH], [ACTIVE EXPRESS], or [ASSIGNABLE] so it is lit. Press [PARAM].

Use PAGE/CURSOR [fig.q05-17_40]/[] to select "Polarity." 4. Use VALUE [-]/[+] to change the polarity. Value: NORMAL, REVERSE This setting remains stored in memory even while the power is off.

5. Press [EXIT] or [PARAM] to return to the previous screen. 34 Applying various effects to the sound Using the JUNO-D effects Three separate effects are always available in the JUNO-D. You can independently edit each effect's settings. Quick Start Multi-Effects The JUNO-D contains 47 different multi-effects, including distortion and a rotary speaker simulation.

Chorus Chorus adds a sense of depth and spaciousness to patches. Reverb Reverb adds ambient characteristics that emulate the sound of various physical spaces, such as concert halls or auditoriums. Turning effects on and off (Master Effects Switch) fig.q05-18 1 2 3 3 Turn on a switch to enable the corresponding effect (multi-effect, chorus, reverb). You may wish to turn these switches off when you want to listen to the unprocessed sound while editing it, or if you are using an external effects processor and do not want to use the built-in effects. When shipped from the factory, all three effects are set to ON. 1. 2. Press [PATCH] so it is lit and you are in Patch mode. Press [EFFECTS] so it is lit.

The on/off state of each effect (multi-effect, chorus, reverb) will be displayed. fig.q05-19_40 The On/Off settings for each Effect affect the JUNO-D as a whole (i.e., are system settings). This setting remains stored in memory even while the 3. Use PAGE/CURSOR []/[] to select the effect type, and use VALUE [-]/[+] to turn to switch it on/off. When you play the keyboard in this state, the effects whose master effect switch is turned on will be applied to the patches. When the cursor is located at "Rev" and you want to edit the effect settings, press PAGE/CURSOR[], and the effect parameters will be displayed one after another starting with the multi-effect (MFX) parameters. For further information, refer to Making effects settings (p.

67). 35 Using the Rhythm Guide The Rhythm Guide provides an easy way to produce full-fledged rhythm patterns as easily as using a metronome. The Rhythm Guide can be used only in Performance mode, which lets you perform on the keyboard while using drum sounds simultaneously. Performance mode (p. 55) Selecting a rhythm pattern fig.

q06-22 2, 4 1. 2. 1 3 Press [PERFORM] so it is lit and you are in Performance mode. Press [RHYTHM GUIDE] so it is lit. The rhythm pattern will begin playing.

If you want to change the part that you will play along with the rhythm guide, press [PART SELECT] so it is lit; then use [1][9] to select the part (category) that you want to play from the keyboard. 3. 4. With the display showing the pattern name, use VALUE [-]/[+] to select a rhythm pattern. Once again press [RHYTHM GUIDE] so it is unlit; the rhythm pattern will stop. To select a rhythm pattern without playing it 1. 2. 3. 4. Press [PERFORM] so it is lit and you are in Performance mode.

Press [RHYTHM GUIDE] while holding down [SHIFT]. Use VALUE [-]/[+] to select a rhythm set. Press [ENTER] to play back the rhythm pattern. 36 Using the Rhythm Guide Switching sounds fig.q06-22 23 1. 2. 3. 4. Play the rhythm pattern. Press [PART SELECT] so it is lit.

Press [0] so it is lit to select a rhythm set. 3 Use VALUE [-]/[+] to select the rhythm set that you want to use with the rhythm pattern. Change the tempo fig.q06-22 2 1 3 When you have selected a rhythm pattern, you can specify the tempo. 1.

Press [TAP TEMPO] so it is lit. The current tempo of the pattern will be displayed. fig.q06-02_40 2. 3.

Use VALUE [-] to adjust the tempo. Press [EXIT] to return to the previous screen. BPM stands for Beats Per Minute, and indicates the number of quarter notes that occur in one minute. Pressing a button to modify the tempo (Tap Tempo) You can modify the tempo by the rate at which you press [TAP TEMPO].

1. At quarter-note beats, press [TAP TEMPO] three or more times at the desired tempo. The tempo will be calculated automatically, and set to the interval at which you pressed the button. The button lets you check the tempo and time signature. During the playback of the rhythm pattern, the button will blink in red on the first beat of each measure, and in green on subsequent beats. 37 Quick Start Memo 38 Advanced Use 39 Overview of the JUNO-D How the instrument is organized Basic structure Broadly speaking, the JUNO-D consists of a keyboard controller section and a sound generator section.

fig.r01-01.e Patches On the JUNO-D, the sounds you use for normal playing (e.



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