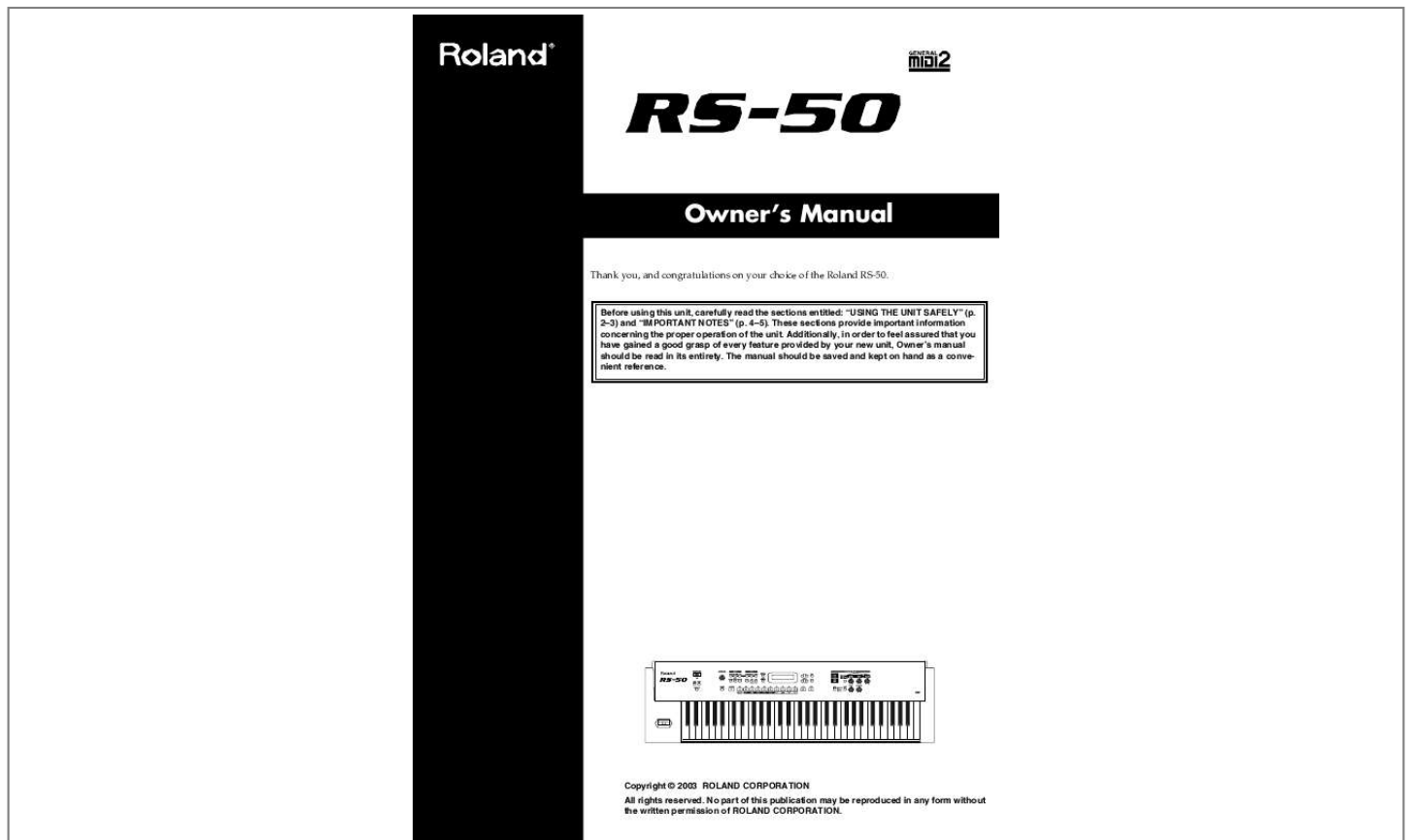




# Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND RS-50. You'll find the answers to all your questions on the ROLAND RS-50 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND RS-50  
User guide ROLAND RS-50  
Operating instructions ROLAND RS-50  
Instructions for use ROLAND RS-50  
Instruction manual ROLAND RS-50



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**Manual abstract:**

45). @@@@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. @@@@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.

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. 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.

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

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..... 003 · Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all

servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. ...

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.... 004 · Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock. ...

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... 009 · Never use or store the unit in places that are: · Subject to temperature extremes (e.g. , direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are · Damp (e.g., baths, washrooms, on wet floors); or are · Humid; or are · Exposed to rain; or are · Dusty; or are · Subject to high levels of vibration. ...

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.... · Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! ....

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*.. 010 · This unit, 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 unit, and consult an audiologist. ....*

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*. 2 011 · Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.  
101b · The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. ....*

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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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. 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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... 023 · Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. .

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.... 118 · DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result. ..

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.... · Should you remove the ground terminal screw, make sure to put it in a safe place out of children's reach, so there is no chance of them being swallowed accidentally. ....

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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 use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).



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302 · 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 · 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 · 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. · Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data 452 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 · This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers. 352b · 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 in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, 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, and Roland assumes no liability concerning such loss of data.

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*126 8 Main Features A broad range of new, high-quality sounds Careful attention has been paid to refining the most important sounds for a live keyboard, such as piano, organ, strings, and brass. In addition, the latest cutting-edge sounds are also included. The General MIDI score conforming to General MIDI /General MIDI 2 is also supported with high-quality sounds. General MIDI General MIDI is a set of recommendations which seeks to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and music files that meet the General MIDI standard bear the General MIDI logo ( ).*

*Music files bearing the General MIDI logo can be played back using any General MIDI sound generating unit to produce essentially the same musical performance.*



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*Quick and easy sound editing* To edit the sounds (patches) of the RS-50, you simply choose from the wide range of "tones" (pre-programmed instrumental sounds) and edit them. Editing is easy; you can adjust the brightness (filter), attack and decay, modulation (LFO), and effects, or layer two tones to create a rich sound. General MIDI 2 The upwardly compatible General MIDI 2 ( ) recommendations pick up where the original General MIDI left off, offering enhanced expressive capabilities, and even greater compatibility. Issues that were not covered by the original General MIDI recommendations, such as how sounds are to be edited, and how effects should be handled, have now been precisely defined. Moreover, the available sounds have been expanded. General MIDI 2 compliant sound generators are capable of reliably playing back music files that carry either the General MIDI or General MIDI 2 logo. In some cases, the conventional form of General MIDI, which does not include the new enhancements, is referred to as "General MIDI 1" as a way of distinguishing it from General MIDI 2. Numerous phrase/arpeggio templates In addition to an arpeggio function, the instrument also features "phrase templates," which allow you to activate performance techniques geared toward a particular sound as well as typical phrases simply by pressing a key--great tools for music production. Multi-chord memory function The Chord Memory function lets you play a registered chord by pressing a single key.

You can register different chord forms to each key, and recall multiple chords together. Several sets of chord progressions that typically appear in one song have been registered as presets. Compact and easy to carry The RS-50 is compact, light, and easy to carry. It's an instrument with great sounds and professional-level functionality that can be easily carried between your bedroom and the stage or studio. Dedicated sound editor is included The dedicated sound editing program "RS Editor" (Mac and Windows versions on a hybrid CD-ROM) is included, allowing you to use your computer to create and rearrange sounds quickly and easily. D Beam controller The D Beam controller gives you control over a variety of effects, simply by moving your hand. In conjunction with the visual element, this can be a powerfully impressive addition to a live performance. Rhythm Guide function As an alternative to the metronome, you can use more realistic rhythm patterns as enjoyable backing for your playing. 9 Panel descriptions Front panel fig.04-01.

1 A B C D E I F A D BEAM CONTROLLER You can apply a variety of effects to sounds simply by moving your hand (p. 31). EDIT Section [PARAM] (Parameter) button This button accesses sound or performance settings (parameters). The settings that are accessed will depend on the selected mode (Patch/Performance) or state. [SOLO SYNTH] (Solo Synthesizer) button You can generate passages that sound as if you are rapidly playing the keyboard. [EFFECTS] button This button switches effects (MFX, chorus, reverb) on/off, and accesses effect-related settings. [ACTIVE EXPRESS] (Active Expression) button This lets you use the D Beam controller for Active Expression. [UTILITY] button In Patch/Performance modes, this button accesses various utility functions, such as those for copying data or initializing sound generator settings. [ASSIGNABLE] button This lets you assign a desired function to the D Beam controller (p. 33).

B [VOLUME] knob Adjusts the overall volume that is output from the rear panel OUTPUT jacks and PHONES jack (p. 15). Others [SYSTEM] button This button accesses settings that affect the entire RS-50, such as tuning, display contrast, and MIDI message reception. [PART SELECT] button When this button is lit in Performance mode, you can use the direct access buttons to select a part to play from the keyboard or to edit (p. 43). C MODE Section [PATCH] button Switches the RS-50 into the Patch mode (p. 42). [AUDITION] button You can repeatedly listen to an audition phrase for the currently selected patch (p. 22). [PERFORMANCE] button Switches the RS-50 into the Performance mode (p.

42). [DEMO] button Accesses the demo playback function (p. 18). 10 Panel descriptions fig.04-01.r G H [WRITE] button Saves patch/performance settings or system settings. F [NUMERIC] button When this button is lit, the direct access buttons will function as a numeric keypad. This lets you directly input or specify a numerical value for the displayed item (patch number or parameter). [-/+OCT] (Octave Shift) / [-/+TRANPOSE] (Transpose) buttons -/+OCT: -/+TRANPOSE: These buttons adjust the pitch of the keyboard in octave steps (maximum +/-3 octaves) (p. 30).

Pressing either of these buttons while holding down [SHIFT] allows you to transpose the keyboard in semitone steps (-5+6) (p. 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.



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[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, microphones connected to it, or the metal portions of other objects, such as guitars. 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 RS-50 to external equipment The RS-50 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 RS-50 as a stand-alone device. fig.q01-01.e Stereo headphones AC adaptor to AC power outlet Pedal switch (DP-2, DP-8) or foot switch (BOSS FS-5U) Audio cable Roland 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. · 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 RS-50, and then plug its other end into a power outlet.

In order to take full advantage of the RS-50'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 RS-50 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 RS-50 to play an external MIDI sound module (p. 93) Playing the RS-50'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 RS-50's power, check the following: · Are all devices connected properly? · Are the volume controls of the RS-50 and any other connected equipment turned to the minimum position? · Is the AC adapter correctly connected to the RS-50? 941, 942 2. Press the power switch on the rear panel of the RS-50 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. 3. 4. Turn on the power of the connected audio devices.



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Play the RS-50's keyboard and gradually raise the volume controls of the RS-50, or the connected audio equipment to an appropriate volume level. fig.q01-03 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. Turn up the RS-50'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 RS-50 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 RS-50'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 RS-50 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 RS-50'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 RS-50 contains Demo songs.

Here's how to listen to the demo songs and experience the superb sounds and effects of the RS-50. 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 RS-50 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 RS-50, 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 RS-50 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 Mallet Mallet ORG ORGAN Electric and Church Organ ACD ACCORDION Accordion HRM HARMONICA Harmonica, Blues Harp GUITAR (Gt) AGT AC.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.



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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 RS-50 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. 116) 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 RS-50 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. 120) 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 RS-50 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 RS-50 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 4 3. Use VALUE [-]/[+] to select a Chord Set. The user chord set appears after the preset chord sets. 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. 122) 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.

On the RS-50, 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.



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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 RS-50 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." \* 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 RS-50 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 RS-50'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 (TRANSPPOSE) 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.



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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 be considerably reduced 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 as an Active Expression function.

If you assign the Active Expression function to a patch that consists of dual tones (a patch whose [KEYMODE] is set to "DUAL"), you can create tonal changes for greater expressiveness, and to emphasize the forte passages in your playing. The patches suitable for active expression have "AEx" in their names. If the Active Expression Switch (p. 46) of the patch is turned OFF, this will be conventional expression (volume change). You will hear no sound if you play the keyboard when Active Expression has set the volume to 0. 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. 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.



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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 RS-50 effects Three separate effects are always available in the RS-50. You can independently edit each effect's settings. Quick Start Multi-Effects The RS-50 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 RS-50 as a whole (i.e., are system settings). This setting remains stored in memory even while the power is off.

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 RS-50 How the instrument is organized Basic structure Broadly speaking, the RS-50 consists of a keyboard controller section and a sound generator section. fig.r01-01.e Patches On the RS-50, the sounds you use for normal playing (e.g., from the keyboard) 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, or play them together to produce a richer sound (p. 44). Detailed settings can be made independently for each of the two tones (p. 46). Sound Generator Section Rhythm sets Rhythm sets are groups consisting of various percussion instrument sounds. Since percussion instruments generally do not play melodies, there is no need for a percussion instrument sound to be able to play a scale on the keyboard. It is, however, more important that as many percussion instruments as possible be available to you at the same time. Therefore, each key (note number) of a rhythm set will produce a different percussion instrument.

fig.r01-04.e Play Keyboard Controller Section (controllers such as keyboard, pitch bend lever, etc.) Rhythm Set Keyboard controller section This section consists of the keyboard, pitch bend/modulation lever, panel knobs and buttons, and D Beam controller. It also includes any pedals that may be connected to the rear panel.

The performance information generated when you do things such as press/release a key, or depress the hold pedal is sent to the sound generator section and/or an external sound device. Note Number 98 (D7) Note Number 97 (C#7) Note Number 36 (C2) Note Number 35 (B1) Sound generator section According to the performance data it receives from the Keyboard Controller section, this section generates and outputs sounds from the output jacks and headphone jack. Up to sixteen parts can each play different sounds (patches), with a simultaneous total of up to 64 notes. This section also includes three effects (reverb, chorus, multieffects). Rhythm sets Performance A performance is a set of sounds containing patches for the sixteen parts used when you use the Rhythm Guide or when using the RS-50 with an external MIDI device.

Classification of RS-50 sound types When using the RS-50, you will notice that a variety of different categories come into play when working with sounds.



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