

Roland®

JX-305

GROOVESYNTH

Quick Start

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (Owner's Manual p. 2, 3, 9). 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, Quick Start and Owner's Manual should be read in its entirety. The manuals should be saved and kept on hand as a convenient reference.

Introduction

Thank you, and congratulations on your choice of the Roland JX-305 Groovesynth.

The JX-305 is a keyboard which features a powerful sound synthesis engine, and a sequencer with superb realtime capabilities.

This could easily become the only instrument you need for covering a wide range of activities—from composition, to live performances on stage.

In order to take full advantage of the JX-305's functionality and to ensure years of enjoyment, please read this manual carefully.

How to Use Manuals

The documentation for the JX-305 consists of two manuals: "Quick Start" and "Owner's Manual." In order to present information clearly, these manuals use the following conventions.

- Button names are enclosed in square brackets, like this: [STOP/PLAY].
 - Indications such as PAGE [<] [>] mean that you should press either one of the buttons.
 - Paragraphs beginning with an asterisk (*) provide additional, cautionary material that you should be aware of.
 - Page references in the text are given like this: (p. **).
- The dark/lit/blinking status of an indicator is illustrated as follows.



How to Use the Quick Start

By reading the explanations provided in the Quick Start, even beginners can start enjoying the JX-305 right away. The JX-305 contains a rich array of functionality, so once you have read this manual, you can refer to the Owner's Manual when you need a more detailed explanation.

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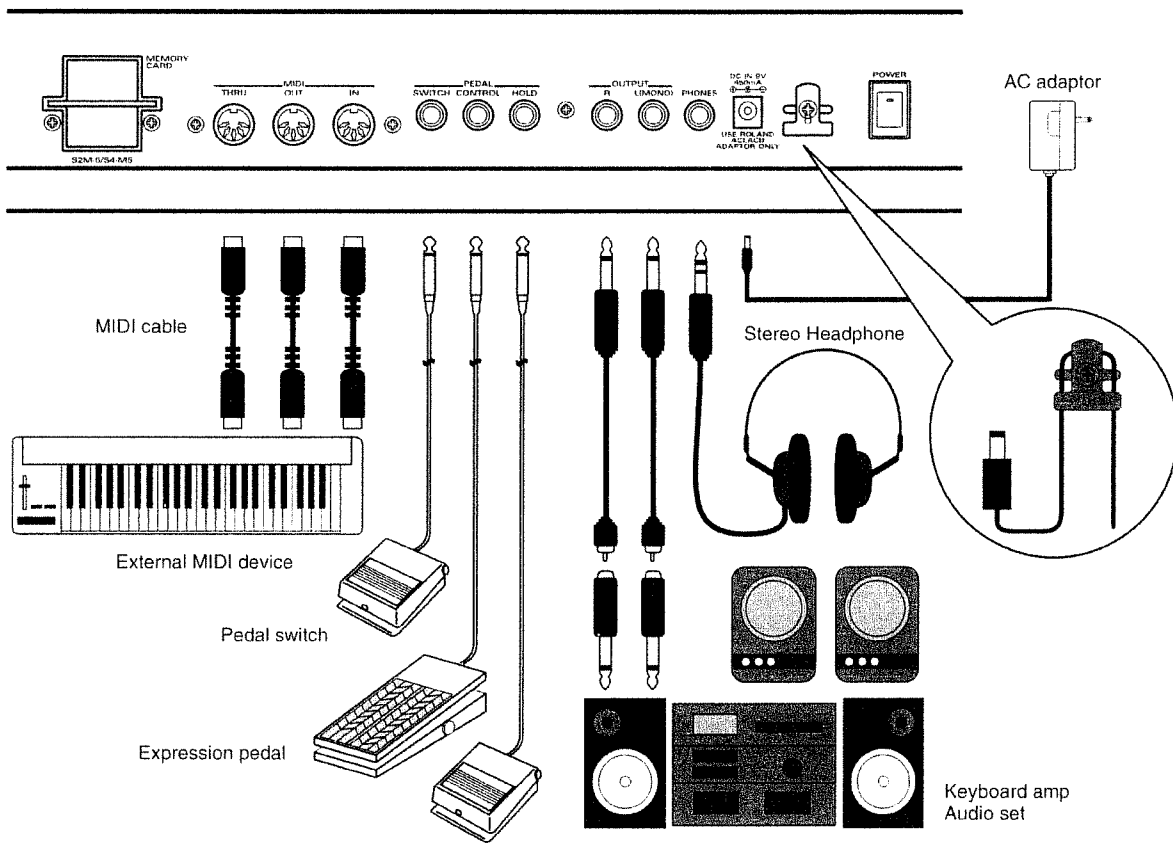
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Connections

The JX-305 does not contain an amp or speaker. In order to produce sound, you will need to provide a keyboard amp or audio system, or a set of headphones. Refer to the following diagram, and connect the JX-305 to the external devices.

NOTE

Audio cables, MIDI cables, headphones, pedal switches, and expression pedals are not included. They can be purchased separately from your dealer.



1

Before you make connections, make sure that the power of all devices is turned off.

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

2

Connect the provided AC adaptor to the JX-305.

NOTE

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.

3

Plug the AC adaptor into an AC outlet.

4

Connect audio cables and MIDI cables as shown in the diagram.

As needed, you can also connect headphones, a pedal switch and an expression pedal.



In order to take full advantage of the JX-305's potential, we recommend that you listen in stereo. If you will be listening in monaural, be sure to make connections using the L (MONO) OUTPUT jack.

Turning on the Power

1 Before you turn on the power, check to make sure that:

- External devices are connected correctly.
- The volume controls on the JX-305 and on any connected amp system, etc., are placed at the minimum position.

NOTE

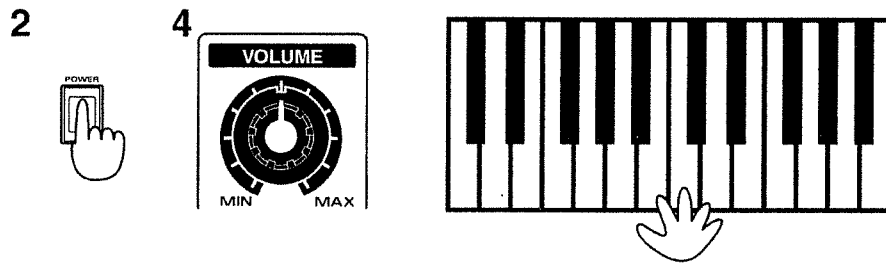
Once the connections have been completed (p. 3), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

Always make sure to have the volume level turned down before switching on power. Even with the volume all the way down, you may still hear some sound when the power is switched on, but this is normal, and does not indicate a malfunction.

2 Turn on the [POWER] switch located on the rear panel of the JX-305.

NOTE

This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.



3 Turn on the power of the connected amp system.

4 While playing the keyboard, rotate the [VOLUME] knob to adjust the volume.

Also adjust the volume of your amp system to an appropriate level.

Turning Off the Power

1 Before turning off the power, make sure of the following point.

- The volume controls of the JX-305 and of the connected amp system, etc., are turned to the minimum position.

2 Turn off the power of the connected amp system.

3 Turn off the [POWER] switch of the JX-305.

Restoring the Factory Preset Condition (Factory Preset)

If you wish to restore the sound settings and pattern data, etc., to the factory preset condition, use the Factory Preset operation. You can choose to restore all settings to the factory condition in a single operation, or to restore just a specified portion of the settings (such as the patch settings or system settings).

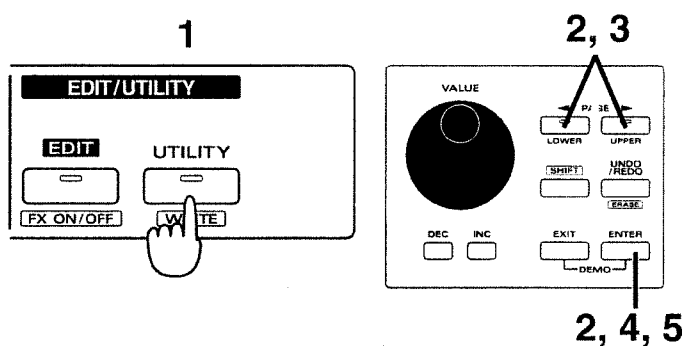


If the internal memory of the JX-305 contains important data, use the Bulk Dump operation to save the data on an external MIDI sequencer, or use the User Backup operation to save the data on a memory card.



☞ “Saving Pattern and Patch Data on an External Sequencer (Bulk Dump)” (Owner’s Manual, p. 176)

☞ “Saving All Internal Settings to a Card (User Backup)” (Owner’s Manual, p. 160)



1 Press [UTILITY].

The indicator will light.

2 Press PAGE [<] [>] several times to select “FACTORY PRESET,” and press [ENTER].

```
UTILITY:
FACTORY PRESET++
```

3 Use PAGE [<] [>] to select the type of data that you wish to restore to the factory condition.

```
FACTORY PRESET:
ALL +
```

The following three types can be selected.

ALL: All settings of the JX-305’s internal memory will be restored to the factory preset condition.

PATCH: User patches in internal memory will be restored to the factory preset condition.

SYSTEM: System settings will be restored to the factory preset condition.

If you press [UTILITY] once again, you will return to the normal screen (where pattern P:A11 is selected).

If you press [EXIT] you will return to the previous screen.

4 Press [ENTER].

The Execute screen will appear in the display.

```
FACTORY PRESET:
Are You Sure ?
```

5 Press [ENTER] once again, and the Factory Preset operation will be executed.

During execution, the following screen will appear.

```
Processing...
Keep Power ON !
```

When the factory preset operation is completed, the normal screen will reappear automatically.

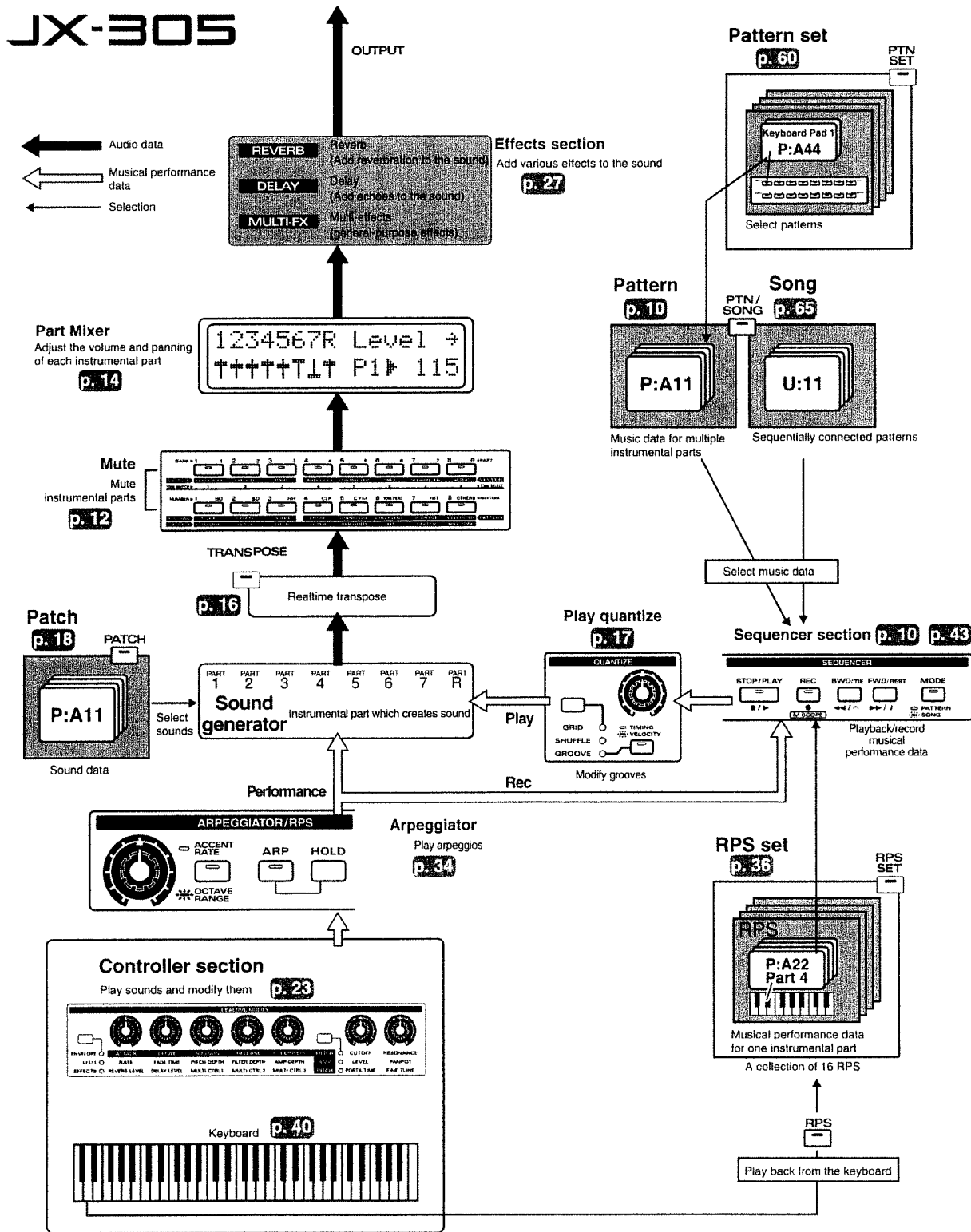


If you select "ALL" and carry out the procedure, approximately one minute will be required for the operation to complete.

After initiating the Factory Preset procedure, never turn off the power until the normal screen reappears.

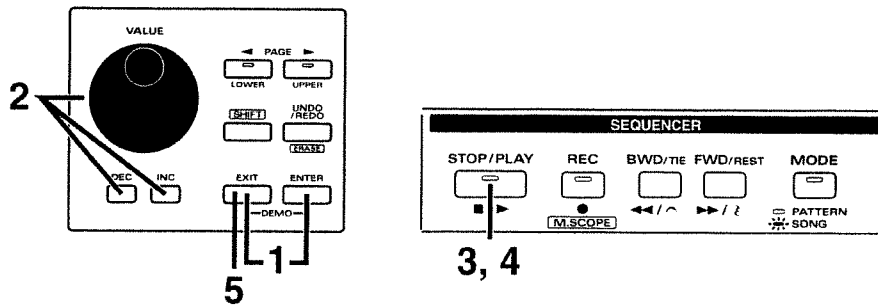
Internal Organization of the JX-305

The following diagram shows the function of each section within the JX-305, and how signals flow between these sections.



Listening to the Demo Songs

You will first want to listen to the demo songs, which take advantage of the JX-305's high quality sounds and patterns.



1 Simultaneously press [EXIT] and [ENTER].

The Demo Song screen will appear, and the LCD will show the demo song number and name.

2 Use [INC] [DEC] or the [VALUE] dial to select the demo song that you wish to hear.

1: A mixture	Copyright © 1998 Idces Music Software Composed by Katsumi Nagae
2: Psy Trance	Copyright © 1997 Roland Corporation
3: NU-NRG	Copyright © 1997 Roland Corporation
4: Detroit Techno	Copyright © 1997 Roland Corporation
5: Industrial	Copyright © 1997 Roland Corporation
6: Drum'n'Bass	Copyright © 1997 Roland Corporation
7: Hip Hop	Copyright © 1997 Roland Corporation
8: House	Copyright © 1997 Roland Corporation

3 Press [STOP/PLAY] to begin demo playback.

A noise-like sound may be heard when 7: Hip Hop is played back, but this is not a malfunction.

4 To stop the demo song, press [STOP/PLAY].

5 To exit the demo song screen, press [EXIT].



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No data for the music that is played will be output from MIDI OUT.



Profiles of the people who composed the demo songs and patterns...

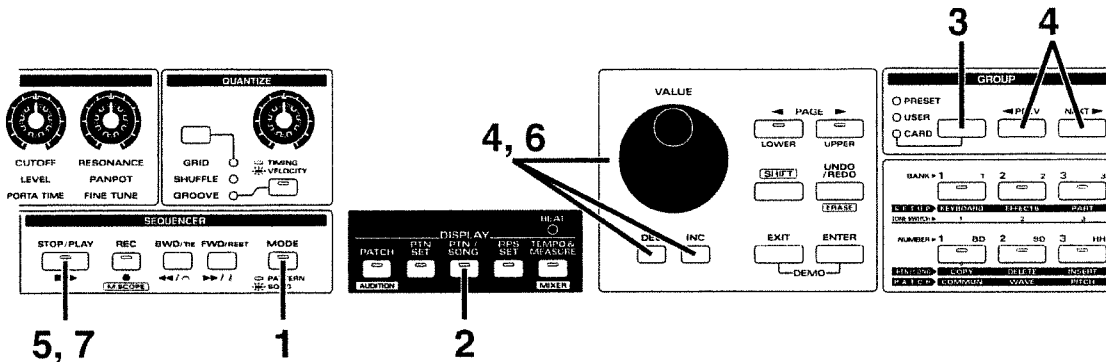
☞ "Profiles of Demo song/Pattern Composers" (p. 70)

Playing Back a Pattern

Music Data Played Back by the Sequencer (Patterns)

On the JX-305, a “pattern” refers to music data of various genres that is played back by the sequencer. The JX-305 contains many preset patterns. Simply by switching patterns, you can enjoy a variety of performances. Try playing back some phrases and check out how they sound.

Selecting a Pattern

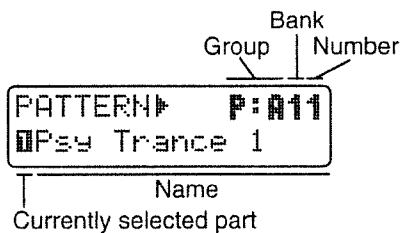


1 In the SEQUENCER section, make sure that the [MODE] indicator is dark.

If it is lit, press [MODE] to make the indicator go dark.

2 In the DISPLAY section, press [PTN/SONG].

The indicator will light, and the group, bank (1–8), number (1–8) and name of the currently selected pattern will be displayed.



3 In the GROUP section, press [PRESET/USER/CARD] several times to select “PRESET.”

NOTE

The card group can be selected only if an optional memory card is inserted.

4 Select the pattern, either by pressing [INC] [DEC], or by rotating the [VALUE] dial.

By pressing [<PREV] [NEXT>] you can switch groups A–L.

5 Press [STOP/PLAY] to play back the pattern.

6 While a pattern is playing, you can use [INC] [DEC] or the [VALUE] dial to select the pattern that will play back next.

You can also use [<PREV] [NEXT>] to switch only the group.
The display will show the group, bank, number and name of the newly selected pattern. When the currently playing pattern reaches its end, playback will automatically continue with the next selected pattern.
Go ahead and select and play back various patterns.



For some patterns P:E33 and following, the pattern is only one measure long. In the case of such patterns, you may not be able to select the next pattern during playback. In this case, you can either stop the pattern before selecting the next pattern, or hold down [SHIFT] and use PAGE [<] [>] to select pattern.



When the pattern changes, or when it is close to repeating, the following display will appear to remind you of this. During this time it is not possible to select the next pattern.

```
PATTERN▶ P:A12
P:A11▶P:A12
```

Current pattern Next pattern

7 To stop pattern playback, press [STOP/PLAY].



To learn more about patterns...
☞ "Playing Patterns" (Owner's Manual, p. 30)
To change the playback tempo of a pattern...
☞ "Adjusting the Tempo" (Owner's Manual, p. 31)
To see what patterns are available...
☞ "Preset Pattern List" (Owner's Manual, p. 204)

Changing patterns instantly

By holding down [SHIFT] and pressing PAGE [<] [>] while pattern is playing back, you can switch immediately to the previous or next pattern. Since in this case the pattern will play back the optimal tempo for that pattern, this is a convenient way to audition patterns consecutively.

Changing a value rapidly

When selecting a pattern, you can hold down [SHIFT] and use [INC] [DEC] or the [VALUE] dial to change the value in large steps. This is convenient when you wish to select a pattern rapidly. This function can also be used when selecting patches or when modifying parameter values.

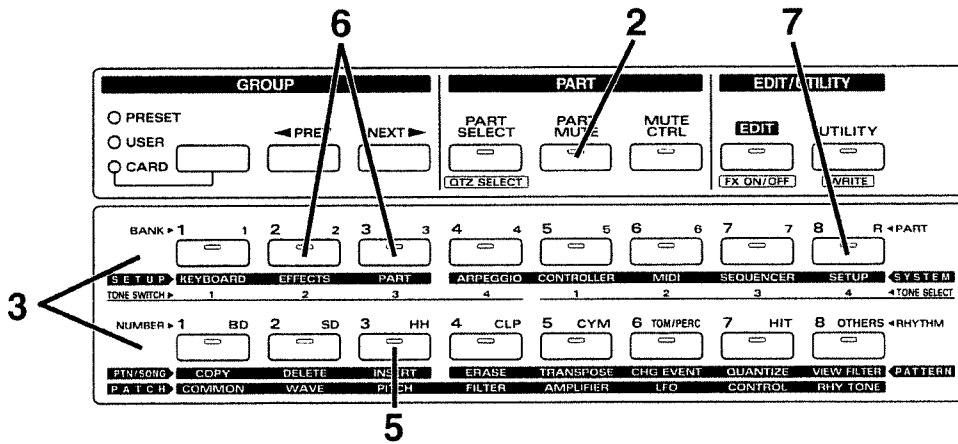
Category Jump

When selecting a preset pattern while pattern playback is stopped, you can hold down [SHIFT] and use [<PREV] [NEXT>] to successively select the pattern in each category. This function can also be used when selecting preset patches.

Muting Playback of a Specific Part (Part Mute/Rhythm Mute)

The JX-305 has eight instrumental “parts” which are used for playing patterns. Each of these “parts” correspond to a musician, meaning that an eight member ensemble is available.

Of these eight parts, you can temporarily silence (mute) unwanted parts, and modify the structure of the pattern. By modifying the instrumentation in real time, a single pattern can be played with a different “feel.” Try changing the makeup of the pattern ensemble to add variety to the performance.



1 Select pattern P:D23 (p. 10).

2 Press [PART MUTE].

The indicator will light, and you will be able to use PART [1]–[R] to mute each part, and to use RHYTHM [BD]–[OTHERS] to mute each rhythm group within the rhythm part.

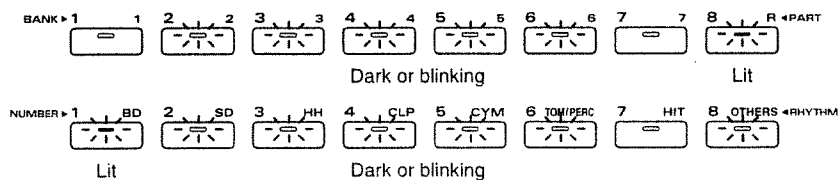
The PART [1]–[R] and RHYTHM [BD]–[OTHERS] indicators will show the current muting status.

Blinking ... Playback data is muted.

Lit ... Playback data is not muted.

Dark ... No playback data exists.

3 Except for PART [R] and RHYTHM [BD], press all buttons that are lit, to set them to the following status.



4 Press [STOP/PLAY].

The pattern will play back with only the bass drum of the rhythm part sounding.

5 At the beginning of the measure, press RHYTHM [HH].

The indicator will light, and the hi-hat will play back in addition to the bass drum.

6 In the same way, press PART [2] and PART [3].

The indicators will light, and the synth bass (part 2) and chord backing (part 3) will be added.

7 Press PART [R].

The indicator will begin blinking, and the entire rhythm part will be muted. Using this procedure, try muting on/off for other instruments or rhythm instruments. Simply by varying the order or combination of your muting, you can create many variations.

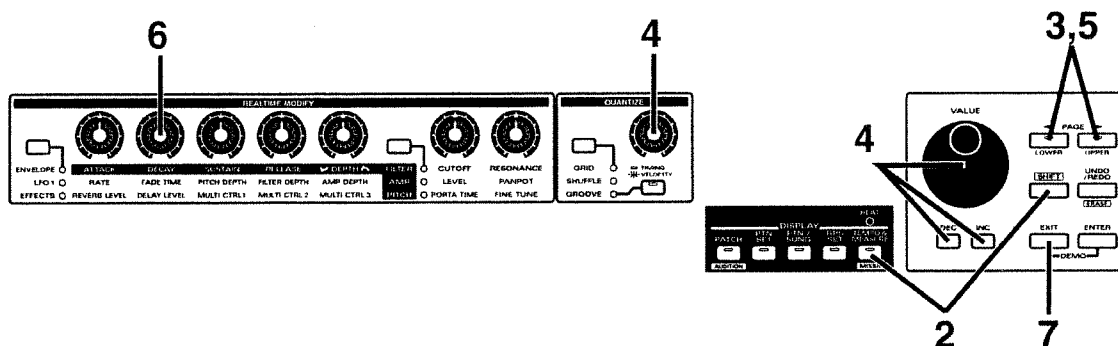


If you would like to learn more about pattern muting...

☞ "Muting a Specific Part (Part Mute/Rhythm Mute)" (Owner's Manual, p. 32)

Adjusting the Volume and Pan for Each Instrument (Part Mixer)

Next, let's use the eight front panel knobs to adjust the settings of each instrumental part.



1 Select pattern P:A21 and play it back (p. 10).

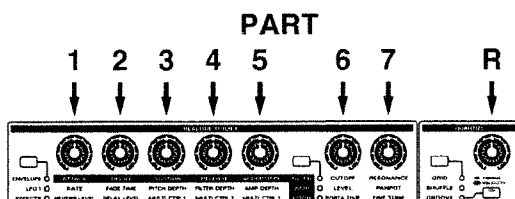
2 Hold down [SHIFT] and press [MIXER].

The indicator will blink, and the Part Mixer page will appear in the display.

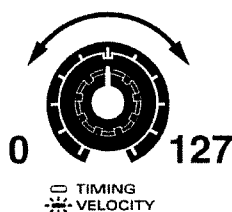
```
1234567R Level +
11111111 P1 100
```

3 Use PAGE [<] [>] to select "Level."

Now you can use the eight knobs of the REALTIME MODIFY section and QUANTIZE section to adjust the volume of each part. The knobs correspond to each part as shown in the following diagram.



4 In the QUANTIZE section, rotate the [TIMING/VELOCITY] knob to adjust the volume of the entire rhythm part.



Rotating the knob clockwise will increase the volume.
Rotating the knob counterclockwise will decrease the volume.
At this time, you can use [INC] [DEC] or the [VALUE] dial to modify the value in steps of one.

5 Use PAGE [<] [>] to select "Pan."

Now you can use the eight knobs of the REALTIME MODIFY section and QUANTIZE section to adjust the stereo location of each part.

6 In the REALTIME MODIFY section, rotate the [DECAY] knob to adjust the stereo location of the bass (part 2).



Rotating the knob clockwise will move the sound toward the right.
Rotating the knob counterclockwise will move the sound toward the left.



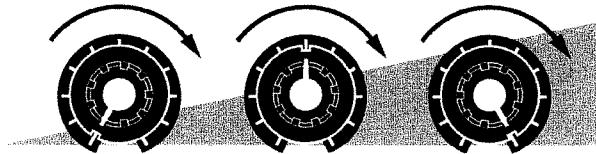
In addition to the volume and pan, you can also use the knobs to adjust the pitch of each instrumental part and the depth of the effects, etc.
☞ "Changing the Settings of Each Part" (Owner's manual, p. 33)

Changing settings simultaneously

By operating two or more knobs simultaneously, you can simultaneously change the settings of two or more instrumental parts.

Fade-in effect

First, rotate the knob counterclockwise to set the volume to zero. Then, as the pattern plays back, rotate the knob gradually clockwise, and that pattern will fade-in.



7 Press [EXIT] to exit the Part Mixer page.

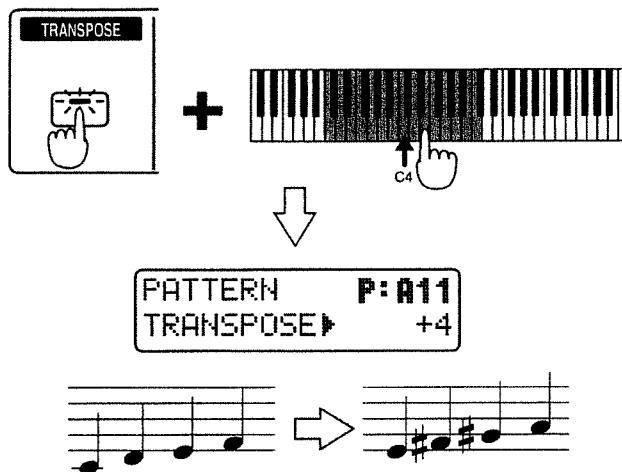
Transposing a Pattern (Realtime Transpose)

Try using Realtime Transpose to transpose the pattern while it plays back.

1 Select pattern P:A11 and play it back (p. 10).

2 Hold down [TRANSCOPE] and press a note to set the amount of transposition to 4 (a major third upward).

The transpose value can be set in the range of -12--+12 semitones around the C4 note. While you continue holding the button, the display will show the transpose setting.



The key will be transposed at the moment you press the note. Try using this procedure to transpose to various keys.

3 To restore the original key, press [TRANSCOPE] once again to make the button indicator go dark.



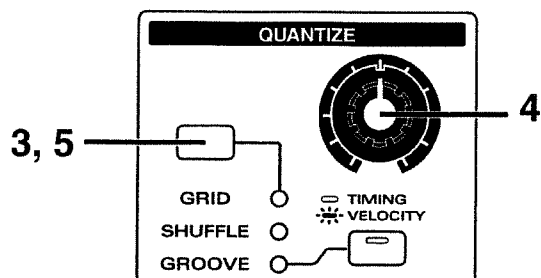
To learn more about Realtime Transpose...

☞ "Transposing During Playback (Real-Time Transpose)" (Owner's Manual, p. 32)

Modifying the Groove of a Pattern (Play Quantize)

By using Play Quantize, you can modify the groove of a pattern while that pattern is playing back.

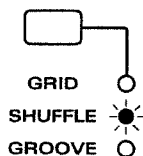
Check out what happens when you modify the groove of the drums and bass.



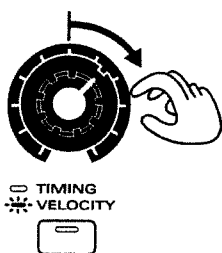
1 Select pattern P:C78 and play it back (p. 10).

2 Mute parts 3–6, and defeat muting for part 7 (p. 12).

3 In the QUANTIZE section, press [GRID/SHUFFLE/GROOVE] several times, until the SHUFFLE indicator has lighted.



4 Rotate the [TIMING] knob to adjust the groove of the performance.



Slowly rotate the knob from the center position toward the right. After a while, you will notice that the drums and bass take on a “bouncy” feeling. A nice-feeling sense of swing should be produced when the knob is in the position shown in the diagram.

5 To restore the original groove, press [GRID/SHUFFLE/GROOVE] several times, until all three indicators are extinguished.



To learn more about Play Quantize...

☞ “Changing the Groove of a Pattern (Play Quantize)” (Owner’s Manual, p. 40)

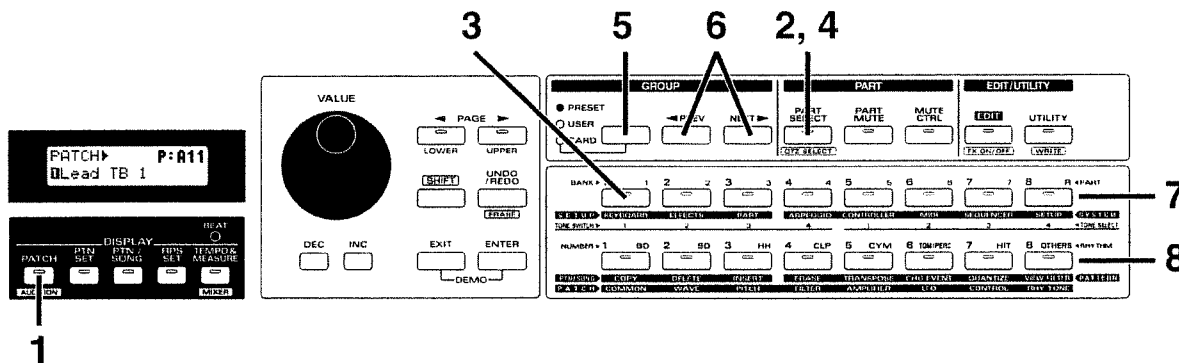
Playing Various Sounds

The JX-305 comes with a large number of built-in sounds. The instruments used by parts 1–7 are called “Patches,” and the instruments used by the Rhythm part which play the percussion sounds are called “Rhythm Sets.” Go through and check out the patches and rhythm sets, so you’re familiar with the sounds that are available.

For details on the patches and rhythm sets that can be selected, refer to the Preset Patch List (Owner’s Manual, p. 190), and the Preset Rhythm Set List (Owner’s Manual, p. 195).

Selecting and Playing Sounds (Patches)

Patches are selected by specifying the group (A–J), bank (1–8), and number (1–8).



1 In the DISPLAY section, press [PATCH].

The indicator will light.

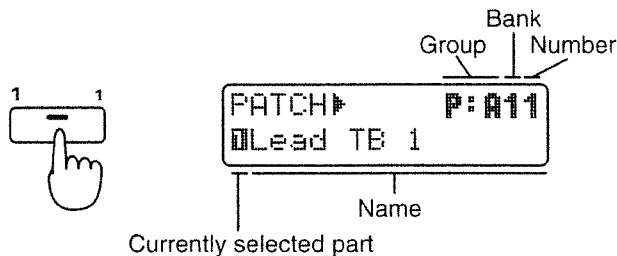
2 Press [PART SELECT].

Of the PART [1]–[R] indicators, only one will light.

Select one of the parts 1–7 that you will use to play a patch. For this example, you can select part 1.

3 Press PART [1] to select part 1.

The indicator will light, and the display will show the group, bank, number and name of the patch that is currently selected for part 1.



4 Press [PART SELECT] once again.

The [PART SELECT] indicator will go dark, and you will be able to use BANK and NUMBER [1]–[8] to select a patch.

5 In the GROUP section, press [PRESET/USER/CARD] several times to select “PRESET.”

6 Use [<PREV] [NEXT>] to select the patch group A–J.

7 Use BANK [1]–[8] to select the bank.

8 Use NUMBER [1]–[8] to select the number.

9 Play the keyboard to hear the selected patch.

Use this procedure to select and play various patches.

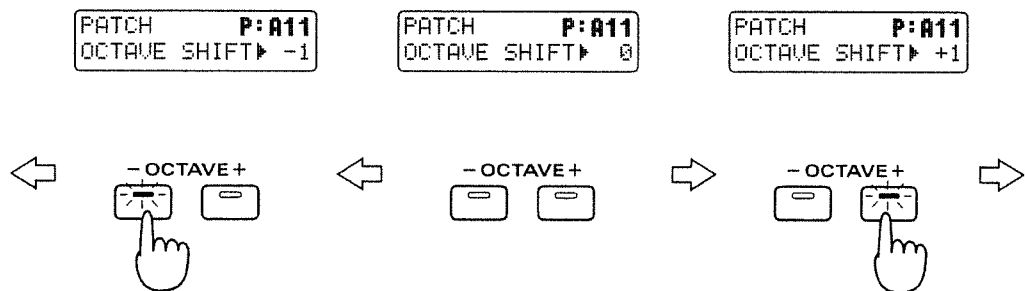


You can also select patches by using [INC] [DEC] or the [VALUE] dial instead of the group/bank/number buttons.

Shifting the keyboard range

If you wish to play notes that are higher or lower than the range of the keyboard, use the Octave Shift function.

When you press OCTAVE [-] [+], the pitch range will be shifted upward or downward, and the button indicator will light (-3–+3).



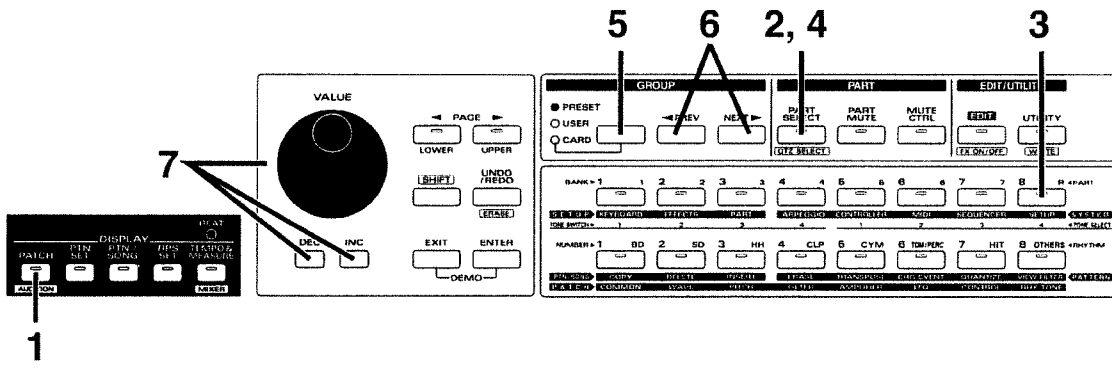
Each time you press OCTAVE [+], the range will rise one octave.

Each time you press OCTAVE [-], the range will fall one octave.

While you are pressing an OCTAVE button, the display will indicate the current setting.

Playing a Rhythm Set

Next, try using a rhythm set to play percussion instruments. A variety of different “Rhythm Tones” (percussion instruments or sound effects) will sound, depending on the note that you play.



1 In the DISPLAY section, press [PATCH].

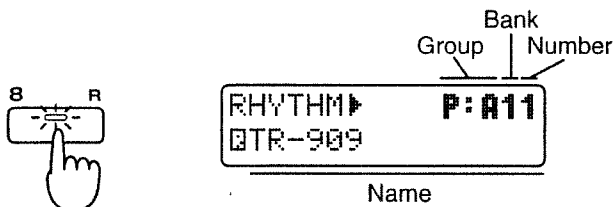
The indicator will light.

2 Press [PART SELECT].

The indicator will light.

3 Press PART [R] to select the rhythm part.

The indicator will light, and the display will show the group, bank, number and name of the rhythm set that is currently selected for the rhythm part.



4 Press [PART SELECT] once again.

The [PART SELECT] indicator will go dark. At this time, you can use BANK [1]–[4] and NUMBER [1]–[8] to select a rhythm set.

5 In the GROUP section, press [PRESET/USER/CARD] several times to select “PRESET.”

6 Press [<PREV>] [>NEXT<] to select rhythm set group A or B.

7 Either by pressing [INC] [DEC] or by using the [VALUE] dial, select the rhythm set.

8

Play the keyboard, and you will hear the selected rhythm set.

Use this procedure to select and play various rhythm sets.



If you wish to play a rhythm tone located outside the range of the keyboard, use Octave Shift to shift the range of the keyboard (p. 19).



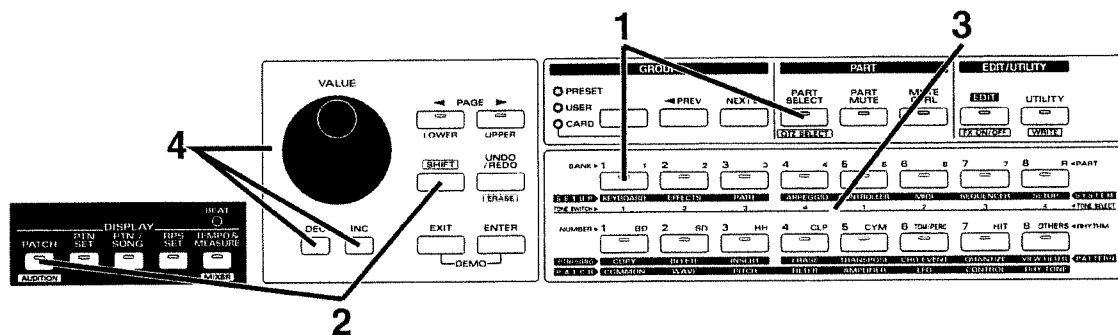
To learn more about patches and rhythm sets...

☞ "How the Sound Generator Is Organized" (Owner's Manual, p. 13)

☞ "Playing the Keyboard" (Owner's Manual, p. 18)

Listening to the Sound Processed by Effects (Audition)

The JX-305 has three effects processors. 32 templates (16 for patches, 16 for rhythm sets) are provided, which combine settings for these three effects processors with patches. The Audition function uses these templates to let you compare the sound of patches processed by the effects units. Templates can be selected using the sixteen buttons, BANK and NUMBER [1]–[8].



1 Use [PART SELECT] and PART [1] to select part 1.

For parts 1–7, use one of the patch effects templates. For part R, use one of the rhythm set effects templates.

2 Hold down [SHIFT] and press [AUDITION].

The [AUDITION] indicator will begin blinking, and the display will show the effect type and patch of the currently selected template.



3 Use the BANK and NUMBER buttons [1]–[8] to select the template. For this example, you can select the BANK [2] template.

The Compressor effect and the Ac.Piano 1 patch are specified for the BANK [2] template.

4 You can use [INC] [DEC] or the [VALUE] dial to change only the patch without changing the effects settings.

Try applying the effects to various patches.
To exit the Audition function, press [EXIT].



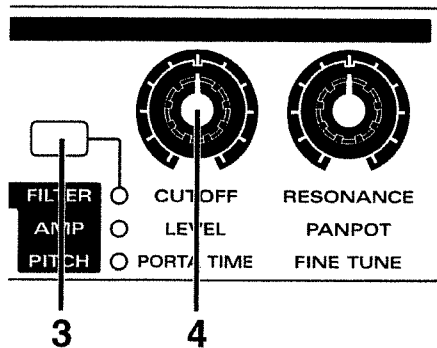
To learn more about the Audition...

☞ "Listening to Sound Processed by the Effects (Audition)" (Owner's Manual, p. 29)

Using the Knobs to Modify the Sound (Realtime Modify)

Try using the front panel knobs to modify the sound in real time.

Modifying the Brightness of the Sound (Cutoff Frequency)



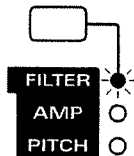
1 In the DISPLAY section, press [PATCH].

The indicator will light.

2 Use [PART SELECT] and PART [1] to select part 1, and select patch P:A53 (p. 18).

Play the keyboard, and you will hear the selected patch.

3 In the REALTIME MODIFY section, press [FILTER/AMP/PITCH] several times, until the FILTER indicator has lighted.



4 While playing the keyboard, rotate the [CUTOFF] knob.

Rotating the knob toward the right will make the sound brighter.
Rotating the knob toward the left will make the sound mellower.

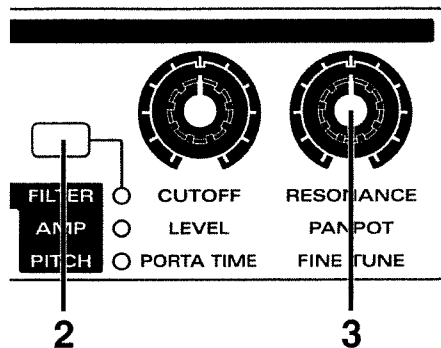


To learn more about the cutoff frequency...

☛ "Brightening the sound (Cutoff Frequency)" (Owner's Manual, p. 62)

Giving a Distinctive Character to the Sound (Resonance)

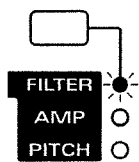
Here's how to give a distinctive character to the sound.



-
- 1** Use [PART SELECT] and PART [1] to select part 1, and select patch P:A52 (p. 18).

Play the keyboard, and the selected patch will sound.

-
- 2** In the REALTIME MODIFY section, press [FILTER/AMP/PITCH] several times, until the FILTER indicator has lighted.



-
- 3** While playing the keyboard, rotate the [RESONANCE] knob.

Rotating the knob clockwise will give the sound a more distinctive character.
Rotating the knob counterclockwise will make the sound more natural.

NOTE

Depending on the Cutoff Frequency value, rotating the [RESONANCE] knob toward the right may cause the sound to distort suddenly. Normally, it is best to avoid rotating the knob toward the right more than necessary.

Next, try playing back a pattern while using Cutoff Frequency and Resonance to modify the sound.

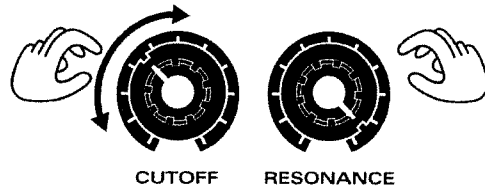
-
- 4** Select pattern P:A26, and mute all parts other than the rhythm part and part 2 (p. 12).

-
- 5** Press [PART SELECT] and PART [2] to select part 2 (p. 18).

6 Press [STOP/PLAY] to play back the pattern.

The rhythm part and the patch of part 2 will play back.

7 Rotate the [RESONANCE] knob to the location shown in the diagram, and rotate the [CUTOFF] knob as the pattern plays back.



The sound of the patch of part 2 will exhibit the tonal changes (“twang-twang” or “meow-meow”) that are characteristic of electronically altered sound.

Using cutoff frequency and resonance to produce a tonal change is something that is commonly done with synthesizers.

Use [PART SELECT] and PART [R] to select the rhythm part, and try making the rhythm part change in the same way.

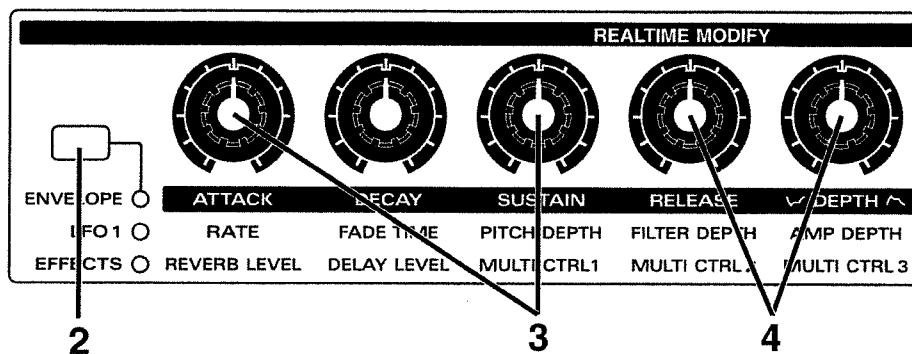


To learn more about resonance...

☞ “Adding a distinctive character to the sound (Resonance)” (Owner’s Manual, p. 63)

Modulating the Sound (LFO 1)

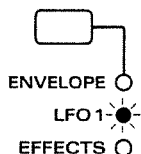
By using LFO 1 you can apply cyclic change to modulate the sound. Try using LFO 1 to change the sound by modulating the pitch.



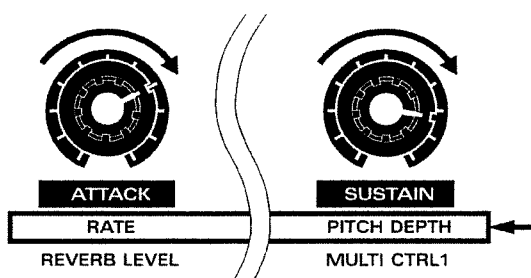
1 Press [PART SELECT] and PART [1] to select part 1, and select patch P:A53 (p. 18).

Play the keyboard, and the selected patch will be heard.

-
- 2** In the REALTIME MODIFY section, press [ENVELOPE/LFO 1/EFFECTS] several times, until the LFO 1 indicator has lighted.



-
- 3** Rotate the [PITCH DEPTH] knob and the [RATE] knob to the positions shown in the diagram.



-
- 4** Play the keyboard, and notice that the sound is modulated.

The pitch of the sound will cyclically become higher or lower.
Rotating the [PITCH DEPTH] knob will increase/decrease the modulation.
When the knob is in the center position, there will be no modulation.
Rotating the [RATE] will change the speed of modulation.
Rotating the [FILTER DEPTH] knob will cause the brightness to change cyclically.
Rotating the [AMP DEPTH] knob will cause the volume to change cyclically.



To find out more about LFO 1 settings...

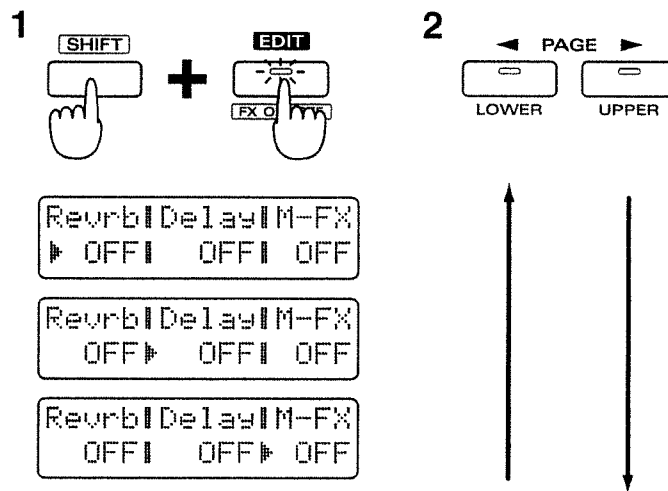
☞ "Applying Cyclic Changes to the Sound (LFO)" (Owner's Manual, p. 71)

Applying Special Effects to the Sound (Effects)

Try out the three effects processors by applying special effects to the sound of a patch.

Switching Effects On/Off

Each of the JX-305's onboard effects processors can be switched "ON" (used) or "OFF" (not used) for the entire instrument.

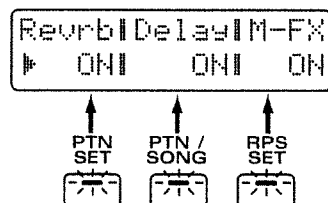


1 Hold down [SHIFT] and press [FX ON/OFF].

The Effect On/Off screen will appear in the display.

2 Use PAGE [<] [>] to select Reverb (Reverb), Delay, or Multi-effects (M-FX), and use [INC] [DEC] or the [VALUE] dial to switch each effect on/off.

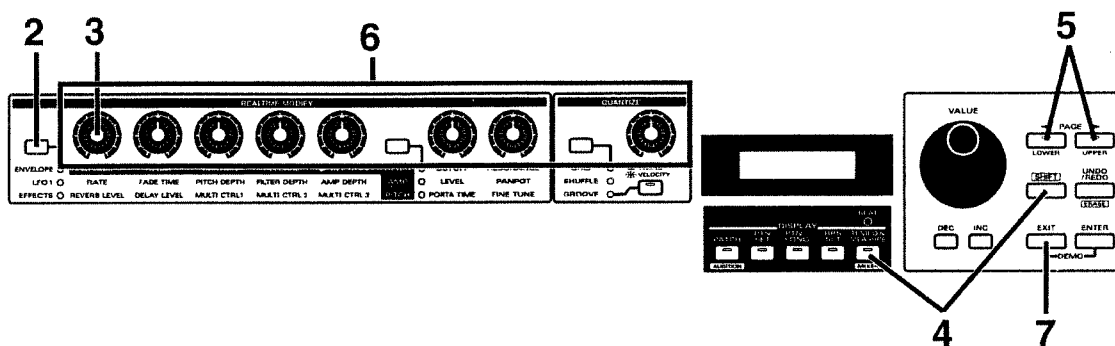
When the effect on/off page is displayed, you can use the [PTN SET], [PTN/SONG] and [RPS SET] buttons of the DISPLAY section to switch reverb, delay, and multi-effects on/off.



3 When you have finished making on/off settings, press [EXIT] to exit this screen.

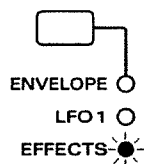
Adding Reverberation to the Sound (Reverb)

You can add depth by using reverb to add reverberation to the sound.

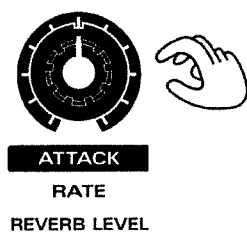


1 Select and play back pattern P:A52 (p. 10).

2 In the REALTIME MODIFY section, press [ENVELOPE/LFO 1/EFFECTS] several times, until the EFFECTS indicator has lighted.



3 Rotate the [REVERB LEVEL] knob to adjust the overall depth of reverb.



Next, we will adjust the reverb depth for each part.

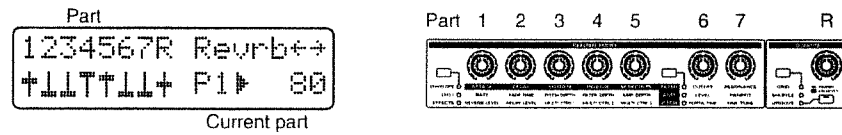
4 Hold down [SHIFT] and press [MIXER].

The display will show the Part Mixer screen.

5 Press PAGE [<] [>] several times to select "Revr.".

- 6** Use the eight knobs of the REALTIME MODIFY section and the QUANTIZE section to set the Part Reverb Level for each part.

The current reverb setting value for each part will be shown graphically in the display.



- 7** Press [EXIT] to exit the Part Mixer screen.

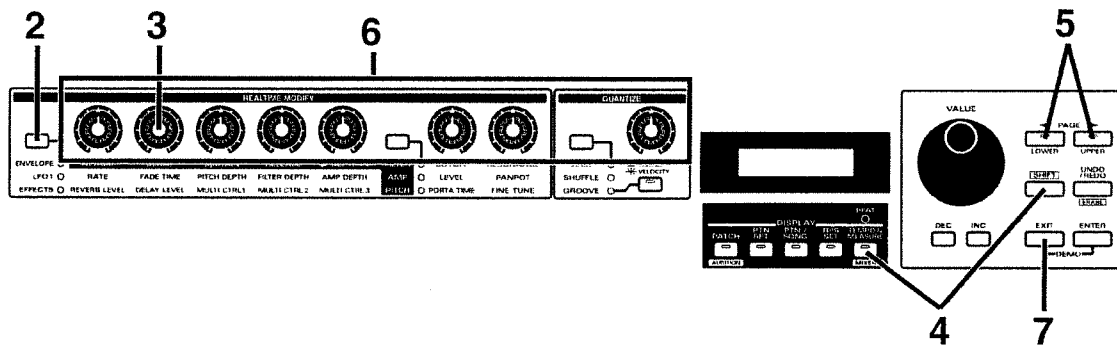


To learn more about reverb settings...

☞ "Adding Reverberation to the Sound (Reverb)" (Owner's Manual, p. 102)

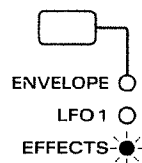
Adding an Echo Effect (Delay)

When delay is applied, the sound will continue repeating in an echo-like manner.

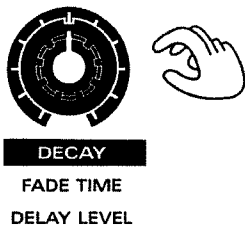


- 1** Select pattern P:D61 and play it back (p. 10).

- 2** In the REALTIME MODIFY section, press [ENVELOPE/LFO 1/EFFECTS] several times, until the EFFECTS indicator has lighted.



-
- 3** Rotate the [DELAY LEVEL] knob to adjust the overall depth of the delay.



Next, adjust the depth of delay for each part.

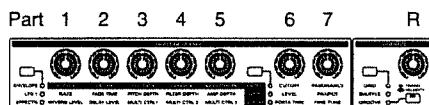
-
- 4** Hold down [SHIFT] and press [MIXER].

The Part Mixer screen will appear in the display.

-
- 5** Press PAGE [<] [>] several times to select "Delay."

-
- 6** Use the eight knobs of the REALTIME MODIFY section and the QUANTIZE section to set the Part Delay Level for each part.

The current value of the delay setting for each part will be graphically shown in the display.



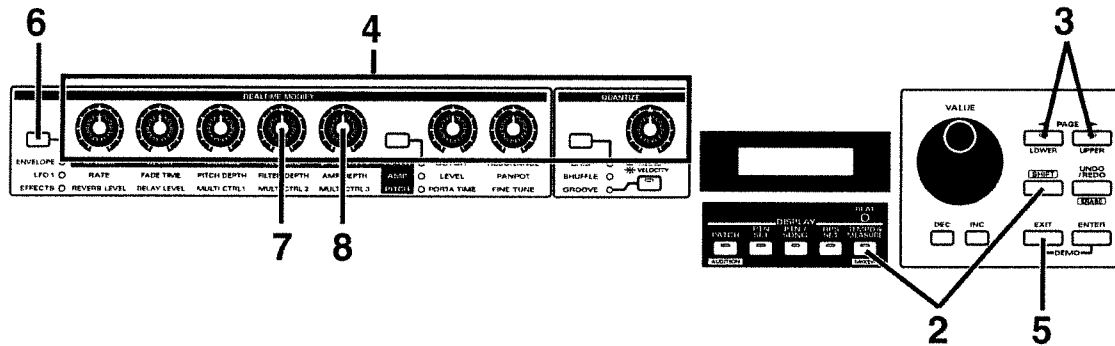
-
- 7** Press [EXIT] to exit the Part Mixer screen.



To learn more about delay settings...
☞ "Adding an Echo to the Sound (Delay)" (Owner's Manual, p. 103)

Applying Various Types of Effects (Multi-Effects)

Multi-effects is an effects unit which can apply a wide variety of effects, depending on the type that you select. For this example, try selecting a “distortion” type effect, and apply distortion to the sound.



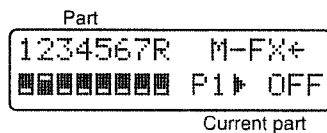
- 1 Select pattern P:B32 and play it back (p. 10).

Immediately after this is selected, distortion will apply only to part 2.

- 2 Hold down [SHIFT] and press [MIXER].

The Part Mixer screen will appear.

- 3 Press PAGE [<] [>] several times to select “M-FX.”



- 4 Use the eight knobs of the REALTIME MODIFY section and the QUANTIZE section to switch multi-effects for each part on/off.

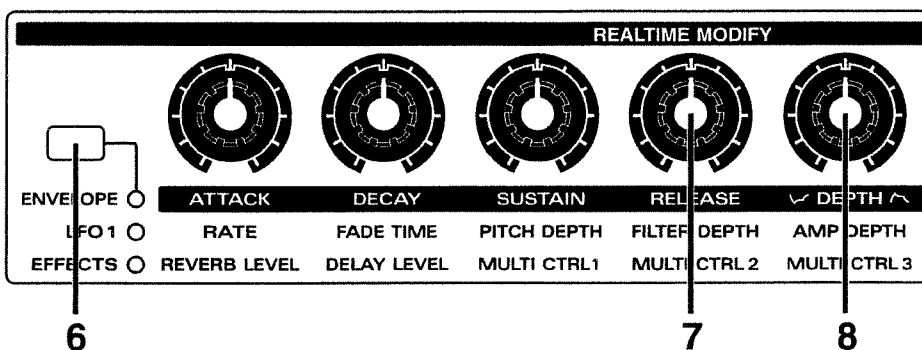
The result of the effect will be especially clear if you mute unneeded parts, or if you apply the multi-effects to individual parts in turn.



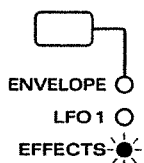
If the multi-effects is turned on for a part when [MULTI CTRL 3] knob is rotated all the way to the left, the sound of that part will not be heard.

- 5 Press [EXIT] to exit the Part Mixer screen.

Next, adjust the tonal quality of the distorted sound.



-
- 6** In the REALTIME MODIFY section, press [ENVELOPE/LFO 1/EFFECTS] several times, until the EFFECTS indicator has lighted.



-
- 7** Rotate the [MULTI CTRL 2] knob to change the tonal quality of the distorted sound.

-
- 8** Rotate the [MULTI CTRL 3] knob to adjust the volume of the distorted sound for all parts.

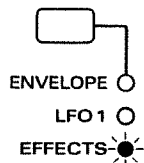


If you rotate the [MULTI CTRL 3] knob all the way to the left, you will hear no sound from the parts for which the multi-effect is turned on.

Selecting the Multi-Effects Type

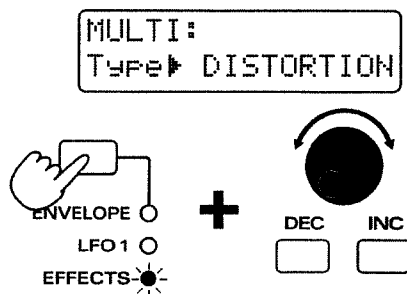
There are twenty-four types of multi-effects, and it's easy to switch between different types.

- 1** In the REALTIME MODIFY section, press [ENVELOPE/LFO 1/EFFECTS] several times, until the EFFECTS indicator has lighted.



- 2** Hold down [ENVELOPE/LFO 1/EFFECTS], and use [INC] [DEC] or the [VALUE] dial to select the type.

While you continue holding [ENVELOPE/LFO 1/EFFECTS], the display will show the currently selected type.
Select various types and hear how they sound.

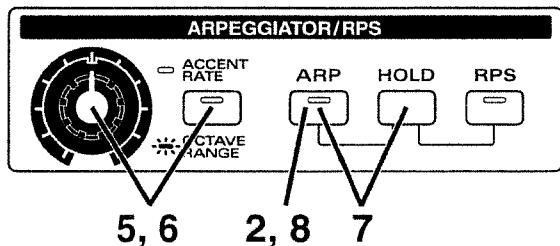


To learn more about multi-effects settings...

☞ "Applying Various Effects to the Sound (Multi-Effects)" (Owner's Manual, p. 106)

Pressing a Chord to Play Arpeggios (Arpeggiator)

The JX-305 lets you play an arpeggio (dispersed chord) easily, simply by holding down a chord.



1 Use [PART SELECT] and PART [1] to select part 1, and select patch P:A31 (p. 18).

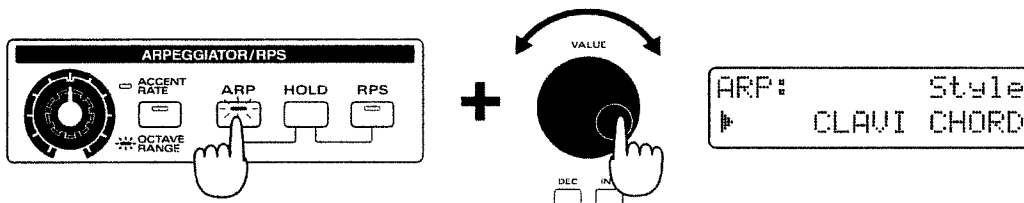
Play the keyboard, and you will hear the selected patch.

2 In the ARPEGGIATOR/RPS section, press [ARP].

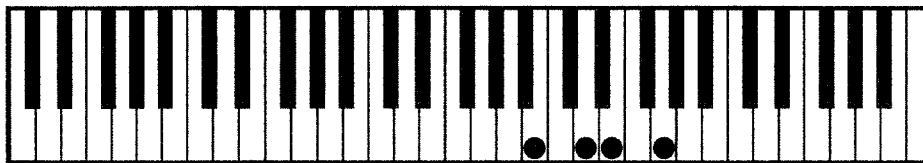
The indicator will light, and the arpeggiator will be turned on.

3 Select the style with which the arpeggio will be played. Hold down [ARP], and use [INC] [DEC] or the [VALUE] dial to select the "CLAVI CHORD" style.

While you continue pressing [ARP], the display will show the currently selected style.



4 Play a chord on the keyboard. Try playing a chord as shown in the following diagram.

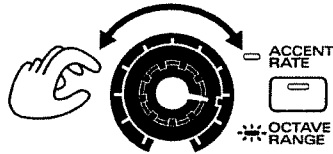


The chord you play will be arpeggiated. Try playing various chords and listen to the results.

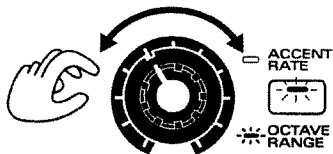
You can also play back a pattern while playing arpeggios.

A variety of different arpeggiation styles are provided, and these can be switched even while you continue playing.

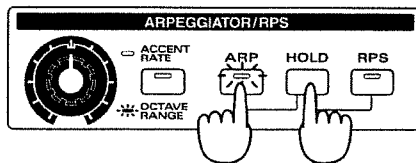
-
- 5** When the [ACCENT RATE/OCTAVE RANGE] indicator is dark, you can rotate the [ACCENT RATE] knob to adjust the accenting of the arpeggios that are sounded. Rotate the knob to the position shown in the diagram.



-
- 6** To change the pitch range in which the arpeggio is played, press [ACCENT RATE/OCTAVE RANGE] to get the indicator to light, and then rotate the [OCTAVE RANGE] knob. Rotate the knob to the position shown in the diagram.



-
- 7** Hold down [HOLD] and press [ARP]. The [ARP] indicator will begin blinking, and the arpeggio will continue sounding even after you take your hand off the keyboard (Hold).



To stop the arpeggio from being sounded by the Hold function, hold down [HOLD] again and press [ARP]. The indicator changes from blinking to lit.

-
- 8** To turn off the arpeggiator, press [ARP]. The indicator goes out.

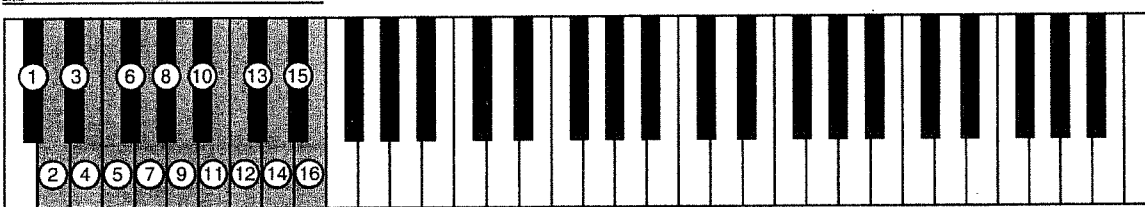


To learn more about arpeggiator settings...

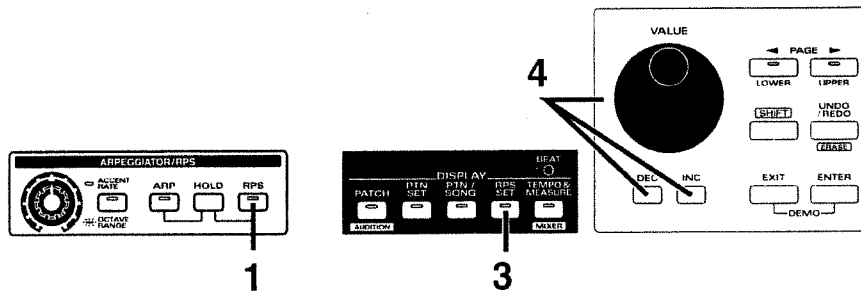
☞ "Pressing Chords to Produce Arpeggios (Arpeggiator)" (Owner's Manual, p. 24)

One-Touch Playback of Recorded Phrases (RPS)

Normally, pressing a key will cause only that note to sound. RPS (Realtime Phrase Sequence) is a function which lets you play back various recorded phrases simply by pressing a single key. Since you can play back different phrases by pressing different keys, this function can be used during a live performance to play a fill-in. You can also combine two or more phrases to create a pattern. On the JX-305, you can assign a phrase to each of sixteen keys, as shown in the following diagram.



Playing Back a Phrase

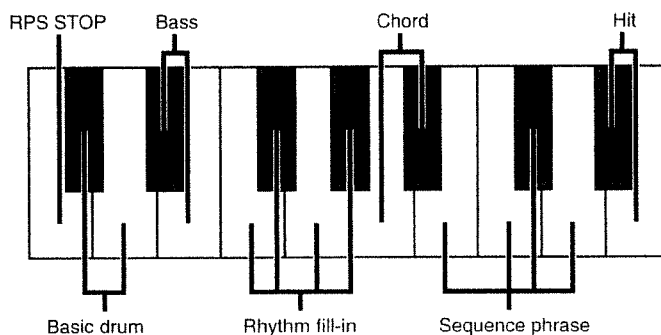


1 In the ARPEGGIATOR/RPS section, press [RPS].

The indicator will light, and the RPS function will be turned on.

2 Press the notes shown in the following diagram to play back phrases.

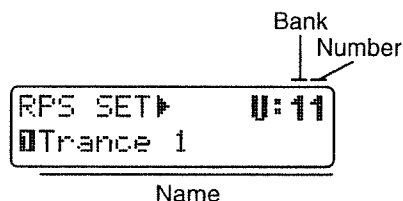
Up to eight phrases can be played simultaneously. With the factory settings, RPS phrases are assigned to the notes of the keyboard as follows.



You can use the RPS function to play back phrases even while a pattern is playing back. When using pattern playback together with RPS, it is best to arrange things so that the two complement each other: for example when playing back a drum RPS you can mute the rhythm part, and when playing back a bass RPS you can mute part 2. Sixteen RPS phrases make up one set, and you can play back other phrases by selecting a different set.

3 In the DISPLAY section, press [RPS SET].

The indicator will light, and the display will show the bank, number and name of the currently selected RPS set.



4 Use [INC] [DEC] or the [VALUE] dial to select the bank and number.

You can also use BANK and NUMBER [1]–[8] to select an RPS set.

NOTE

A certain amount of time is required when switching RPS sets. Also, if you switch RPS sets during pattern playback, the pattern may slow down or become irregular in timing. It is best to switch RPS sets while pattern playback is stopped.

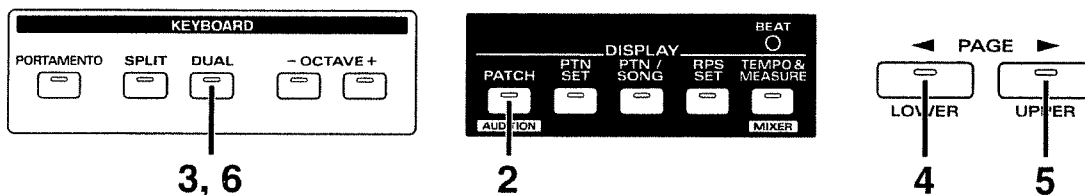
NOTE

Various RPS sets are provided for each musical genre. If the genre of the RPS set and of the pattern are the same (for example if the Drum'n'Bass pattern is used with the Drum'n'Bass RPS set, or the Hip Hop pattern is used with a Hip Hop RPS set), the RPS will play back at the ideal tempo. This is also convenient when using RPS together with a pattern.

Playing Two Sounds on the Keyboard

On the JX-305 you can layer two different sounds, or play different sounds in the left and right hand. This function is called the Key Mode.

Layering Two Sounds on the Keyboard (Dual)



1 Use [PART SELECT] and PART [1] to select part 1 (p. 18).

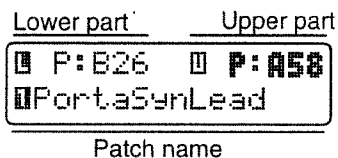
2 In the DISPLAY section, press [PATCH].

The indicator will light.

3 In the KEYBOARD section, press [DUAL].

The indicator will light.

When Dual is selected, the following screen will appear. The part shown in the right of the upper line is referred to as the "upper part," and the part shown in the left of the upper line is referred to as the "lower part."

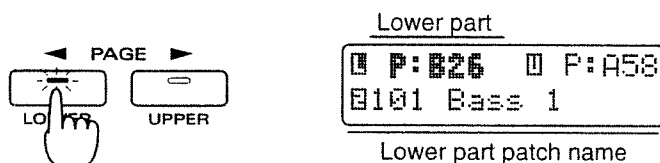


When you play the keyboard, the patch of the lower part and the patch of the upper part will sound together.

Next, you can try switching the patch for each of these parts.

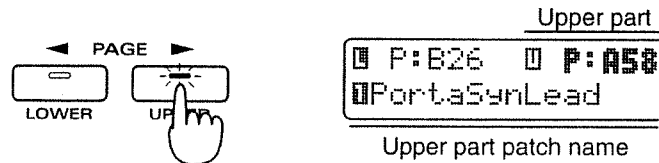
4 Press [LOWER].

The indicator will light, and the group, bank and number of the patch for the lower part will be displayed in bold characters. You can select the patch of the lower part (p. 18). The lower line of the display will show the name of the patch that is currently selected for the lower part.



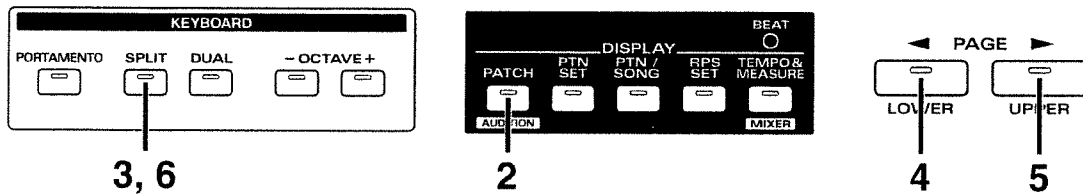
5 Press [UPPER].

The indicator will light, and the group, bank and number of the patch for the upper part will be displayed in bold characters. You can select the patch of the upper part (p. 18). The lower line of the display will show the name of the patch that is currently selected for the upper part.



6 To return to normal playing mode (Single), press [DUAL] once again to make the indicator go dark.

Playing Different Sounds with Left and Right Hands (Split)



1 Use [PART SELECT] and PART [1] to select part 1 (p. 18).

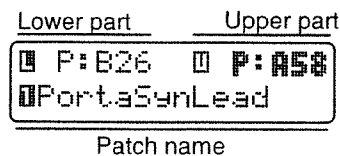
2 In the DISPLAY section, press [PATCH].

The indicator will light.

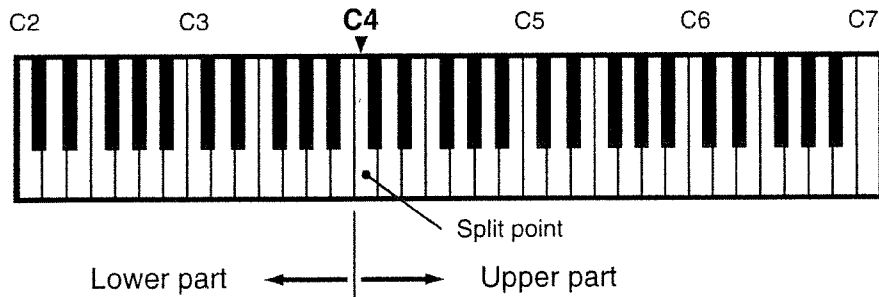
3 In the KEYBOARD section, press [SPLIT].

The indicator will light.

When you select split, the following screen will appear. The part shown in the right of the upper line is referred to as the "upper part," and the part shown in the left of the upper line is referred to as the "lower part."



When you play notes to the left of the split point, the patch selected for the lower part will sound. When you play notes to the right of (and including) the split point, the patch selected for the upper part will sound. In the following illustration, the split point is set to C4.



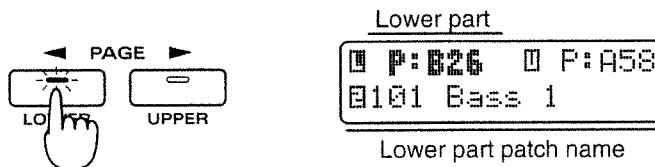
The split point can be changed.
 ☞ "Changing the Split Point" (Owner's Manual, p. 20)

Now, try switching the patch for each of these parts.

4

Press [LOWER].

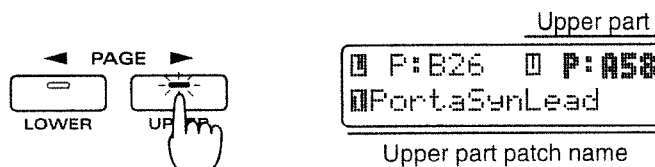
The indicator will light, and the group, bank and number of the patch for the lower part will be displayed in bold characters. You can select the patch of the lower part (p. 18). The lower line of the display will show the name of the patch that is currently selected for the lower part.



5

Press [UPPER].

The indicator will light, and the group, bank and number of the patch for the upper part will be displayed in bold characters. You can select the patch of the upper part (p. 18). The lower line of the display will show the name of the patch that is currently selected for the upper part.



6

To return to normal playing mode (Single), press [SPLIT] once again to make the indicator go dark.



The part which will be used as the upper part/lower part can be changed.
 ☞ "Selecting the Upper Part/Lower Part" (Owner's Manual, p. 20)

Creating a Pattern

On the JX-305, patterns can be recorded in one of the following three ways:

Recording what you play, while you play it:	Real-Time recording
Recording notes one by one, in sequence:	Step recording 1
Recording one note of the scale:	Step recording 2

As practice, why not try creating the simple pattern shown in the following musical example.

The musical score is written in 4/4 time. Part 2 (Bass) is in the bass clef, Part 3 (Chord) is in the treble clef, Part 4 (Lead) is in the treble clef, and Part 5 (Arpeggio) is in the bass clef. The Rhythm part (Drum) is in the bass clef and includes a legend for Tambourine, Closed Hi-Hat, Open Hi-Hat, Bass Drum, and Snare Drum.

In general, you should record in this order: drums → bass → accompaniment → lead. If you record in this order, you will be listening to the drums and bass playback while you record the accompaniment and lead, which can help you keep the rhythm more accurately. For this example, you will record each part in the following order:

- Rhythm Part:** Drums (Step recording 2)
- Part 2:** Bass (Step recording 1)
- Part 3:** Chords (Step recording 1)
- Part 5:** Arpeggios (Real-Time recording using the arpeggiator)
- Part 4:** Lead (Real-Time recording)

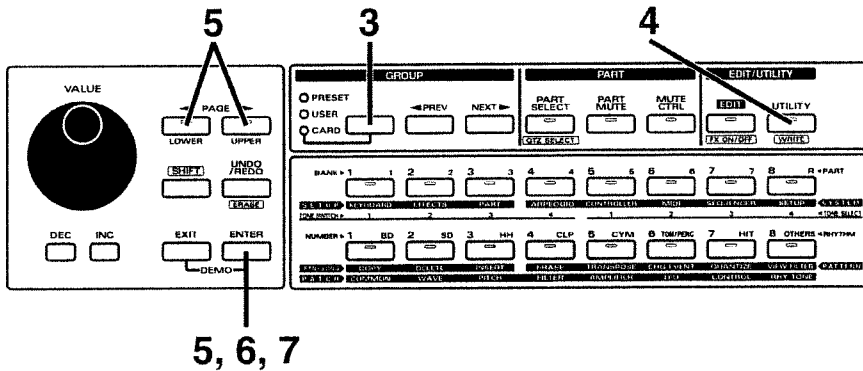
We will leave part 1 empty so that it can be played live, by hand.

Before You Begin Recording

When you record or edit, your operations are done with respect to the “temporary pattern” (TMP)—pattern data that is copied into an area which holds pattern data temporarily.

To create a new pattern from scratch, select TMP and begin recording.

If something has already been recorded in TMP, use the following procedure to set TMP to a state in which it contains no music data: i.e., an empty pattern.



1 Make sure that the [MODE] indicator in the SEQUENCER section is dark.

If it is lit, press [MODE] to make the indicator go dark.

2 Press [PTN/SONG] in the DISPLAY section.

3 In the GROUP section, press [PRESET/USER/CARD] several times to make all indicators go dark, and select TMP (the temporary pattern).

4 Press [UTILITY].

The indicator will light, and the Utility screen will appear.



5 Press PAGE [<] [>] several times to select “INITIALIZE,” and press [ENTER].

6 Select “PATTERN,” and press [ENTER].

The Execute screen will appear.
To cancel the operation without executing, press [EXIT].

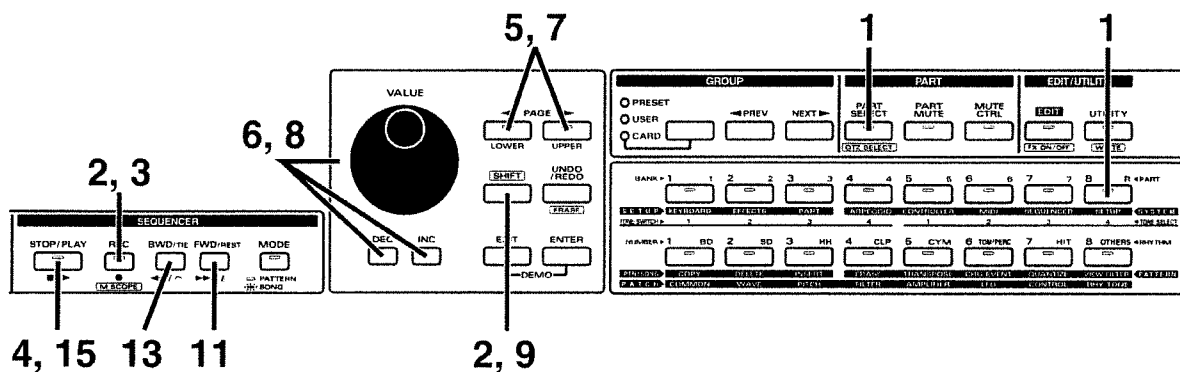
```
PTN INIT      TMP
Are You Sure ?
```

7 Press [ENTER] once again.

The Pattern Initialize operation will be executed, and the normal screen will reappear.
The pattern has been initialized.

Recording the Drums

First, try out Step Recording 2, by recording the drum performance with the rhythm part.



1 Use [PART SELECT] and PART [R] to select the rhythm part, and select the drum set which will play the drums.

Press [PATCH] to switch to the rhythm set select screen, and select P:A15 "Techno 1" (p. 20). After you have selected a rhythm set, press [PTN/SONG] to return to the pattern select screen.

2 Hold down [SHIFT] and press the SEQUENCER section [M.SCOPE] button to access the Microscope screen.

For details on Microscope, refer to "Individually Editing Musical Data (Microscope Edit)" (Owner's Manual, p. 146).

3 Press [REC].

The indicator will begin blinking, and you will be in recording standby condition.
If you are creating a new pattern, you will need to specify the time signature and number of measures for the pattern to be recorded.
For this example, we will leave the settings at their default values to create a pattern of "4/4 time" that is "4 measures long."

4 Press [STOP/PLAY] to begin recording.

Before you input notes, you will specify the note value unit (scale) and the strength of the note (velocity).

5 Use PAGE [<] [>] to access the screen in which you can specify the note value unit.

Note value for input

```
Scale:F | 1- 1.2
qqqqqqqqqqqqqqqqqq
```

6 Use [INC] [DEC] or the [VALUE] dial to select the note value unit.

For this example, select "16th notes."

7 Use PAGE [<] [>] to access the screen in which you can specify the loudness of the notes.

Strength of the note

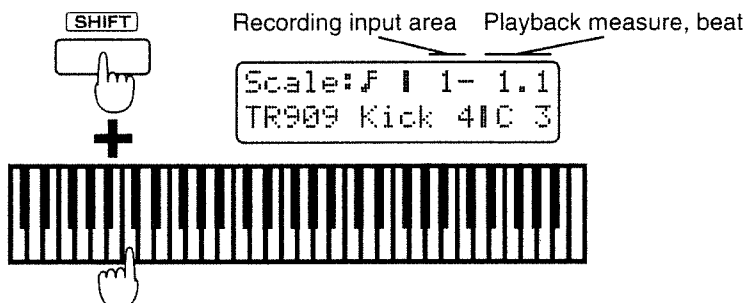
```
Vel: 127 | 1- 1.2
qqqqqqqqqqqqqqqqqq
```

8 Use [INC] [DEC] or the [VALUE] dial to specify the loudness of the notes.

For this example, select "112."

9 Hold down [SHIFT] and play a note to select the rhythm instrument that you wish to input.

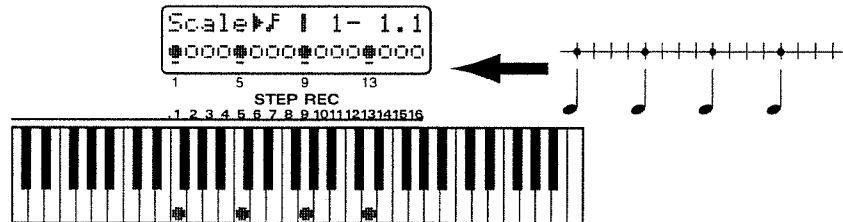
First select the bass drum sound. For this example, you can select "TR909 Kick 4." Set the Octave Shift setting (p. 19) to "0," and hold down [SHIFT] and play the C3 note. You will hear the "TR909 Kick 4" sound. "TR909 Kick 4" is now selected.



Next, specify the timing at which the sound will be heard.

10 Press notes in the locations shown in the following diagram.

The lower line of the display will show a "●" symbol in the locations that you input.



The bass drum has now been input for the first measure. The note that you input will play back in a loop.

11 Press [FWD] once to advance the recording input area to the second measure.

12 In the same way as in step 10, input the bass drum for measures 2-4. Input the bass drum in the same location as you did for measure one.

13 When input is complete, press [BWD] several times to return the recording input area to measure 1.

14 In the same way as described in steps 9-13, input the closed hi-hat → open hi-hat → tambourine → snare drum.

Each rhythm instrument can be selected as follows. The input locations for each rhythm instrument are shown below. The locations are the same for all measures.

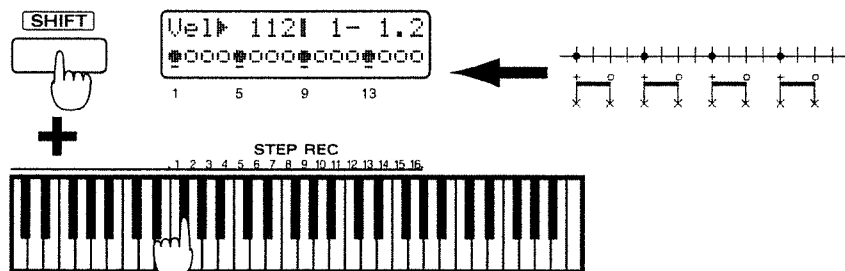
Set the Octave Shift setting to "0."

NOTE

Closed hi-hat "TR909 CHH 1"

Hold down [SHIFT] and play F#3.

Set the strength of the note to "112."



Open hi-hat "TR909 OHH 3"

Hold down [SHIFT] and play A#3.
Set the strength of the note to "112."

The diagram shows a [SHIFT] key being pressed. To its right is a display box containing 'Uel▶ 112▶ 1- 1.2' and a row of 16 circles. Below the circles are the numbers 3, 7, 11, and 15. An arrow points from the display to a drum pattern on a staff with 16 ticks. The pattern has 'x' marks at ticks 3, 7, 11, and 15, and 'o' marks at ticks 1, 5, 9, and 13. Below this is a 'STEP REC' piano keyboard with a hand icon on the A#3 key.

Tambourine "Tambourine 3"

Hold down [SHIFT] and play F#4.
Set the strength of the note to "96" for locations 1, 5, 9, and 13, and to "80" for other locations.

The diagram shows a [SHIFT] key being pressed. To its right is a display box containing 'Uel▶ 96▶ 1- 1.2' and a row of 16 circles. Below the circles are the numbers 1, 5, 9, and 13. An arrow points from the display to a drum pattern on a staff with 16 ticks. The pattern has 'x' marks at ticks 1, 5, 9, and 13, and 'o' marks at ticks 2, 3, 4, 6, 7, 8, 10, 11, 12, 14, 15, and 16. Below this is a 'STEP REC' piano keyboard with a hand icon on the F#4 key.

Snare drum "TR909 Snr 5"

Hold down [SHIFT] and play E3.
Set the strength of the note to "127."

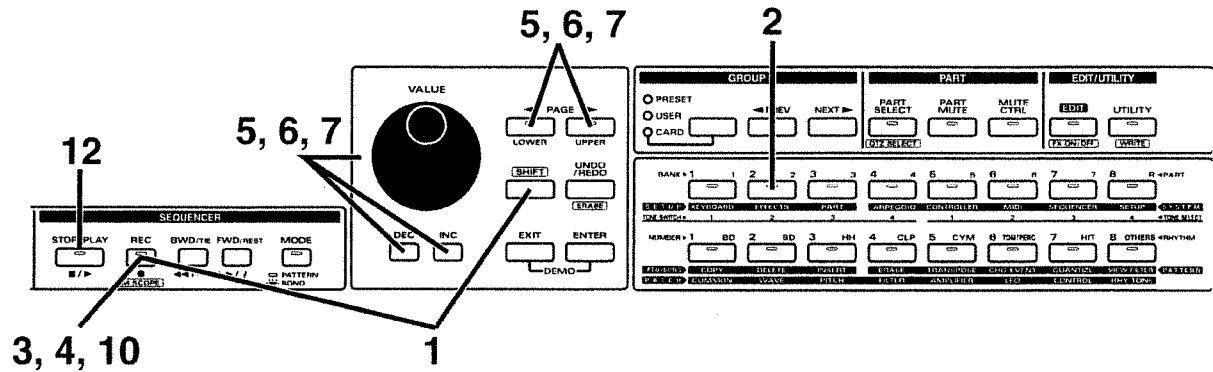
The diagram shows a [SHIFT] key being pressed. To its right is a display box containing 'Uel▶ 127▶ 1- 1.2' and a row of 16 circles. Below the circles are the numbers 5 and 13. An arrow points from the display to a drum pattern on a staff with 16 ticks. The pattern has 'x' marks at ticks 5 and 13, and 'o' marks at ticks 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 14, 15, and 16. Below this is a 'STEP REC' piano keyboard with a hand icon on the E3 key.

This completes the input for the drums.

15 Press [STOP/PLAY] to stop recording.

Recording the Bass and Chords

Next, try using Step Recording 1 to record the bass and chord performances.



1 Hold down [SHIFT] and press [M.SCOPE] to access the Microscope screen.

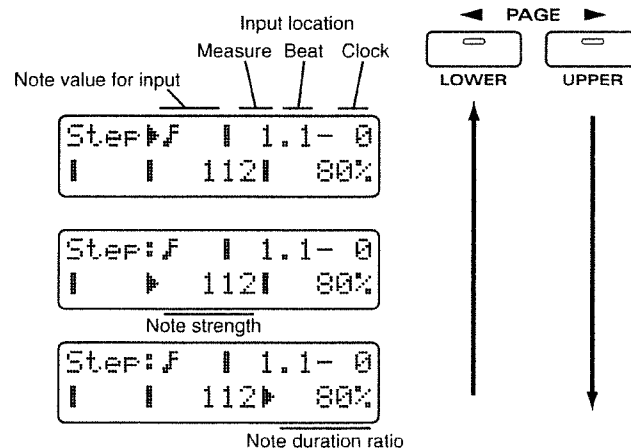
2 Press PART [2] to change the recording part to part 2, and then select the patch that will play the bass.

Press [PATCH] to access the patch select screen, and try selecting P:A28 "Lead TB 4" (p. 18). After selecting the patch, press [PTN/SONG] to return to the Microscope screen.

3 Press [REC]. This puts you in recording standby.

4 Press [REC] again to begin recording.

The display will show the currently selected note length, strength, and duration. Before you input notes, set these parameters.



-
- 5** Use PAGE [<] [>] to move the cursor to the location shown in the diagram, and use [INC] [DEC] or the [VALUE] dial to select the note value.

For this example, select "16th notes."

```
Step:F | 1.1- 0
| | 112| 80%
```

-
- 6** Use PAGE [<] [>] to move the cursor to the location shown in the diagram, and use [INC] [DEC] or the [VALUE] dial to specify the strength of the note.

For this example, select "112."

```
Step:F | 1.1- 0
| | 112| 80%
```

-
- 7** Use PAGE [<] [>] to move the cursor to the location shown in the diagram, and use [INC] [DEC] or the [VALUE] dial to specify the duration of the note relative to the note value.

For this example, select "80%."

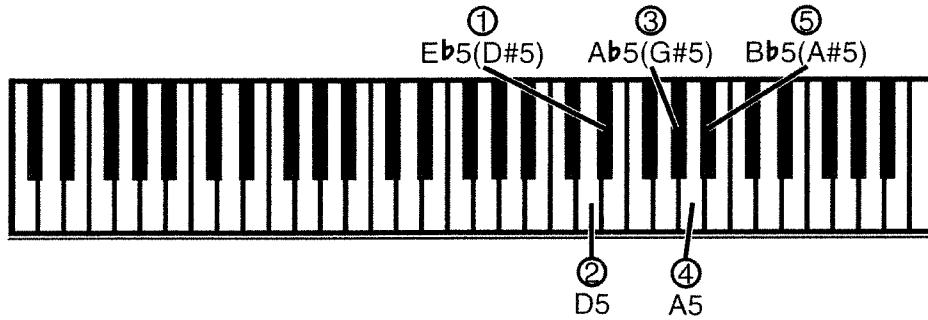
```
Step:F | 1.1- 0
| | 112| 80%
```

-
- 8** Input the first note D2.

When you release the key, the value will be finalized, and you will be able to enter the next note.

-
- 9** Use the following procedure to input the remaining notes.

To enter an 8th note, press [BWD] once and tie two 16th notes together.



1. 1- 0 2. 1- 0

Measures 3-4 are the same phrase as measures 1-2.
This completes the input of the chords.

12 When input is complete, press [STOP/PLAY] to stop recording.

13 Listen to the performance that you recorded.

Press [STOP/PLAY] to play it back.

Recording Arpeggios

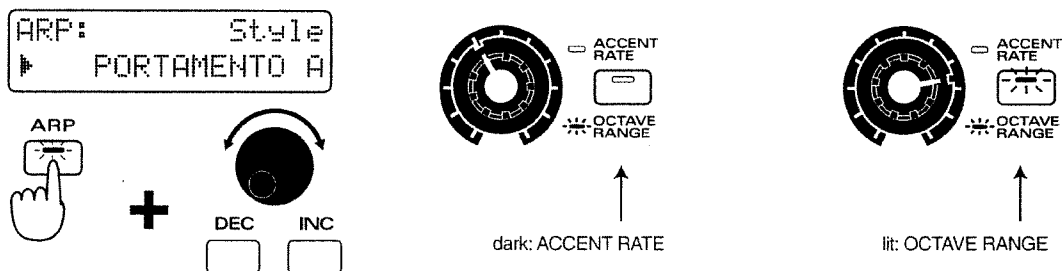
Next, try your hand at using Real-Time Recording to record the performance of the arpeggiator.

1 Use [PART SELECT] and PART [5] to select part 5, and then select the patch that the arpeggiator will play.

For this example, select P:B22, "Analog Seq" (p. 18).

2 In the ARPEGGIATOR/RPS section, press [ARP] to turn on the arpeggiator (p. 34).

Select "PORTAMENTO A" as the arpeggio style, and rotate the [ACCENT RATE] knob and the [OCTAVE RANGE] knob to the locations shown in the diagram.



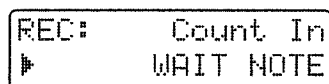
When you finish making settings, press keys to play arpeggios along with the accompaniment that you recorded previously.

3 Press [REC].

The indicator will begin blinking, signifying you are in recording standby mode.

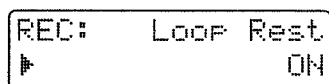
4 Press PAGE [<] [>] several times to select the Count-in setting screen that will specify how recording will begin, and use [INC] [DEC] or the [VALUE] dial to select "WAIT NOTE."

When WAIT NOTE is selected, recording will begin the instant that you press a key.



5 Press PAGE [<] [>] several times to select the Loop Rest setting screen, and use [INC] [DEC] or the [VALUE] dial to select "ON."

When Loop Rest is turned on, a one-measure blank will be inserted between repetitions of the pattern during recording.



6 When you are ready, press the following chord.

The arpeggios will begin playing from the beginning of the first measure, and will also be recorded.



NOTE

The arpeggio part in the score is written one octave lower than the notes that you will actually input.

- 7 When the end of the pattern is reached, a one-measure blank will be inserted. Take your hand off the keyboard while the blank measure plays.

The arpeggios that you recorded will play back together with the previously recorded performance.

- 8 If you are satisfied with the result, turn off the arpeggiator.

This completes input of the arpeggios.

Erasing Unwanted Data

If you are not satisfied with the recording, use the following procedure to erase the recorded performance, and try the recording again.

- 1 During Real-Time recording, hold down [SHIFT] and press [ERASE].

The following screen will appear.



- 2 Press and hold [REC] from the beginning of the pattern to the end.

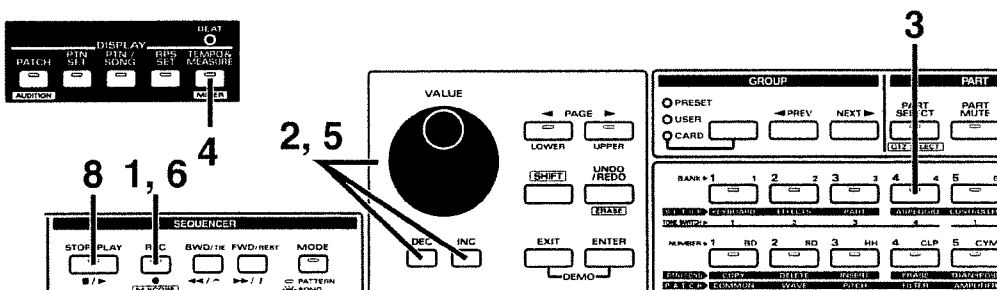
The data that you previously recorded will be erased.

- 3 Press [EXIT] to return to the recording screen.

After erasing the recorded data, re-do the recording. Re-input the arpeggios while the pattern plays back.

Recording the Lead

Next, you can use Real-Time Recording to record the lead.



We will continue from step 8, preceding.

1 Press [REC].

The indicator will begin blinking, and you will be in rehearsal mode. The following screen will appear.

In rehearsal mode, notes played on the keyboard will not be recorded.

```
REHASAL: 4- 2.3
Input QTZ▶  ♯
```

While the pattern is stopped, pressing [REC] → [STOP/PLAY] will begin real-time recording, and during real-time recording you can press [REC] to enter rehearsal mode.

2 Use [INC] [DEC] or the [VALUE] dial to set the Input Quantize setting.

Input Quantize is a function which corrects the slight inaccuracies in timing that produce a "rushing" or "dragging" feel.

For this example select " ♯."

3 Press PART [4] to change the recording part to part 4, and select the patch that will be used to play the lead.

Press [PATCH] to access the patch select screen, and select P:A22, "Dual TB" (p. 18). If it is difficult to tell which sound you yourself are playing, you can use [PART MUTE] and the PART button for each part to mute parts other than the rhythm part. After muting unnecessary parts, press [PART SELECT] to return to the previous state. Next, select a pattern tempo at which you will be comfortable recording.

4 In the DISPLAY section, press [TEMPO&MEASURE].

The indicator will light, and the display will indicate the current tempo value.

```
TEMPO▶ 120.0
MEASURE 4- 2.3
```

5 Use the [VALUE] dial to set the tempo.

Adjust the tempo to a speed at which you will be comfortable playing. After making the setting, press [PTN/SONG] to return to the rehearsal screen. Practice several times along with the previously recorded performance.

Finishing Touches

Finally, you may want to adjust the tempo, the volume and pan for each part, and the effect depth.

1 Press [TEMPO&MEASURE].

2 Use the [VALUE] dial to set the tempo to "136.0."

3 Hold down [SHIFT] and press [MIXER].

The Part Mixer screen will appear in the display.



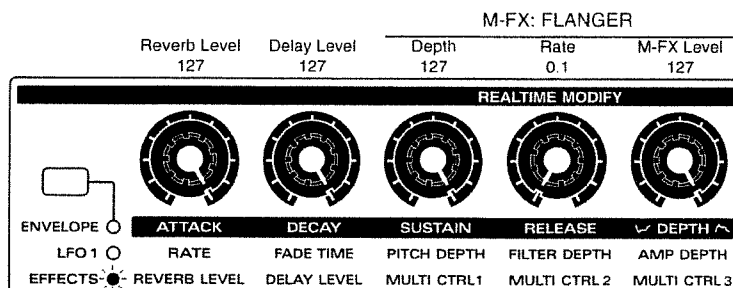
4 After using PAGE [<] [>] to select the parameter, use the eight knobs of the REALTIME MODIFY section and the QUANTIZE section to set the volume, pan, and effect depth for each part to the following values.

PART	1	2	3	4	5	R
LEVEL	115	100	88	115	90	115
PANPOT	0	0	L50	0	30R	0
REVERB	0	25	0	90	35	0
DELAY	0	20	15	78	45	0
M-FX	OFF	OFF	OFF	ON	OFF	OFF

5 Press [EXIT] to exit the Part Mixer page.

6 Make settings for each effect as follows.

Select "FLANGER" as the multi-effects type (p. 33).



The pattern is now complete. Press [STOP/PLAY] and listen to the performance that you recorded.

Saving a Pattern

Here's how to save the completed pattern:

1 Make sure that the pattern is stopped.

2 Make sure that the PTN/SONG page is displayed.

If not, press [PTN/SONG].

The page that is displayed with the Write operation will depend on the status of the DISPLAY section.

- For [PATCH]: the Patch Write page will appear (Owner's manual, p. 82).
- For [PTN SET]: the Pattern Set Write page will appear (p. 63).
- For [PTN/SONG]: the Pattern Write page will appear. In Song mode, the Song Write page will appear (p. 68).
- For [RPS SET]: the RPS Set Write page will appear (Owner's manual, p. 52).
- For [TEMPO&MEASURE]: the Pattern Write page will appear. In Song mode, the Song Write page will appear (p. 68).

3 Hold down [SHIFT] and press [WRITE].

The [WRITE] indicator will begin blinking.

The following screen will appear, and the "▸" (cursor) will appear at the left of the number.



If you decide not to save the pattern, press [EXIT].

4 Press [PRESET/USER/CARD] to select "USER."

5 Use [INC] [DEC] or the [VALUE] dial to select the bank and number into which the pattern will be saved.

For this example, select U:A11.

6 Press PAGE [>].

The cursor will move to the beginning of the second line.

```
PTN WRITE  U:A11
Temporary
```

7 Assign a name to the pattern.

Use [INC] [DEC] or the [VALUE] dial to specify the desired characters.
The following characters can be selected.
space, A-Z, a-z, 0-9, ! " # \$ % & ' () * + , - . / : ; < = > ? @ [¥] ^ _ ` { |

8 Repeat steps 6-7 to input the name.

You can press PAGE [<] to move the cursor toward the left.

9 Press [ENTER].

The Execute screen will appear in the display.
If you decide not to save the pattern, press [EXIT].

```
PTN WRITE  U:A11
Are You Sure ?
```

10 Press [ENTER] once again.

```
Processing...
Keep Power ON !
```

The Pattern Write operation will be executed, and the normal screen will reappear.
The pattern has now been saved.

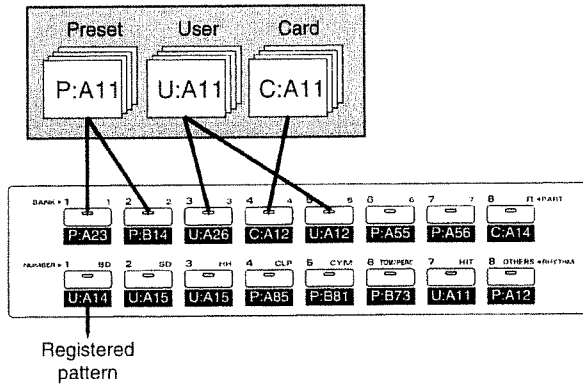


Never turn off the power while the Pattern Write operation is in progress.

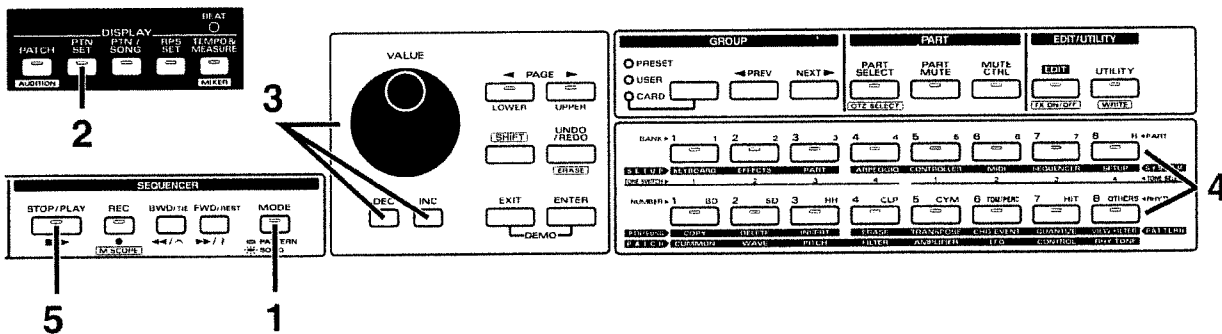
Combining Frequently Used Patterns (Pattern Set)

A Pattern Set is a collection of sixteen patterns, combined into one group. You can use the sixteen BANK and NUMBER [1]–[8] buttons to recall a pattern instantly. It is a good idea to collect frequently-used patterns into a Pattern Set.

Pattern set example



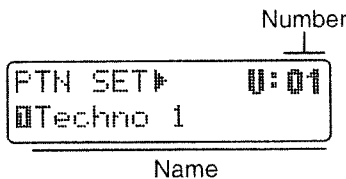
Recalling a Pattern



1 In the SEQUENCER section, press [MODE] to make the indicator go dark.

2 In the DISPLAY section, press [PTN SET].

The indicator will light, and the display will show the number and name of the currently selected pattern set.



3 Use [INC] [DEC] or the [VALUE] dial to select the number of the pattern set.

4 Use BANK and NUMBER [1]–[8] to recall the pattern.

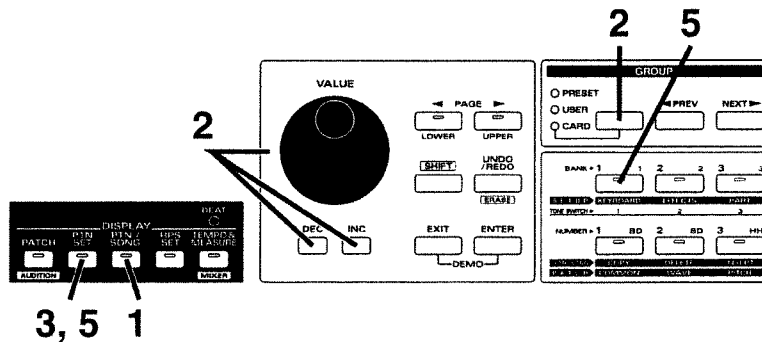
5 Press [STOP/PLAY] to play back the pattern.

Registering Patterns to Be Recalled

You should register the pattern P:C77 in a pattern set.

A pattern can be registered with modified settings for its mute status, key mode, and part mixer settings.

For this example, you can register a pattern set as shown in the table on p. 62.

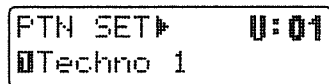


1 Press [PTN/SONG].

2 Use [PRESET/USER/CARD] and [INC] [DEC] or the [VALUE] dial to select pattern P:C77 and play it back (p. 10).

3 Press [PTN SET].

The indicator will light, and the number and name of the currently selected pattern set will appear in the display.

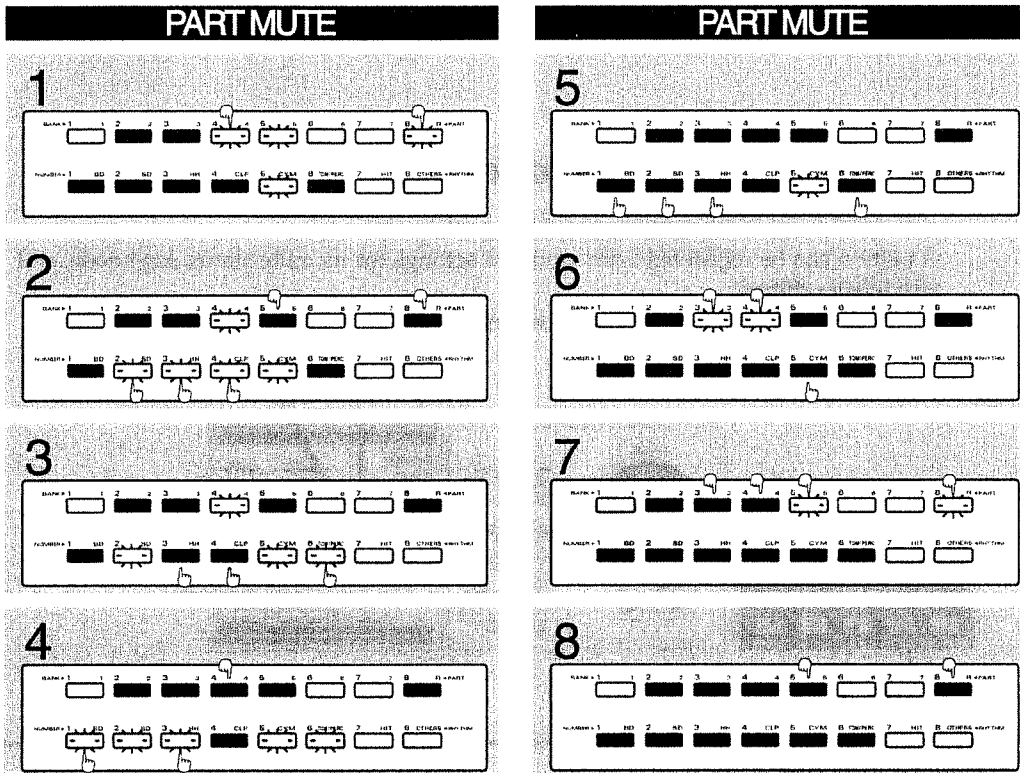


4 As shown in the structure table, mute the rhythm part and part 4 (p. 12).

5 Hold down [PTN SET] and press BANK [1].

Pattern P:C77 has now been registered in BANK [1].

6 As shown in the table, modify the mute state of pattern P:C77 and use the same procedure to register it in the pattern set.



This completes registration of the patterns.
Use BANK [1]-[8] to recall the patterns that were registered, and press [STOP/PLAY] to play back the pattern.

Saving a Pattern Set

Here's how to save the completed pattern set:

1 Make sure that the pattern is stopped.

2 Make sure that the PTN SET page is displayed.

3 Hold down [SHIFT] and press [WRITE].

The indicator will begin blinking.

The following screen will appear, and "▄" (the cursor) will appear at the left of the number.

If you decide not to save the pattern set, press [EXIT].

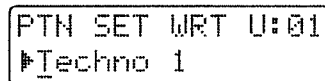


4 Use [INC] [DEC] or the [VALUE] dial to specify the pattern set number into which the pattern set will be saved.

If you will simply save the pattern set in U:01, proceed to the next step.

5 Press PAGE [>].

The cursor will move to the beginning of the second line of the display.



6 Assign a name to the pattern set.

Use [INC] [DEC] or the [VALUE] dial to select characters.

The following characters can be selected.

space, A-Z, a-z, 0-9, ! " # \$ % & ' () * + , - . / : ; < = > ? @ [¥] ^ _ ` { | }

7 Repeat steps 5-6 to input the pattern set name.

By pressing PAGE [<] you can move the cursor back toward the left.

8

Press [ENTER].

The execute screen will appear in the display.
If you decide not to save the pattern set, press [EXIT].

```
PTH SET WRT U:01
Are You Sure ?
```

9

Press [ENTER] once again.

```
Processing...
Keep Power ON !
```

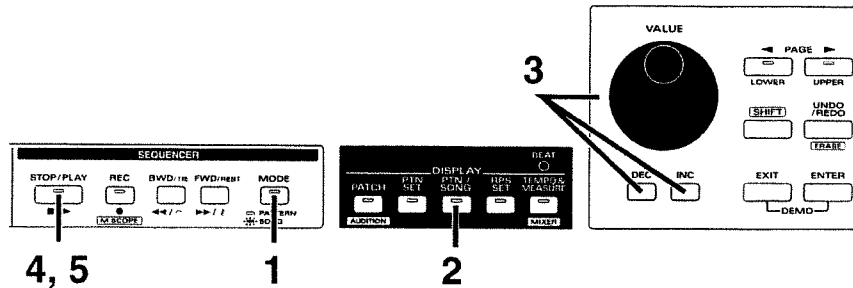
The Pattern Set Write operation will be executed, and you will return to the normal screen.
The pattern set has now been saved.

Never turn off the power during the Pattern Set Write operation.

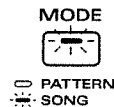
NOTE

Playing Back a Song

A sequence of patterns in playback order is called a “song.” Here’s how to play back a song.

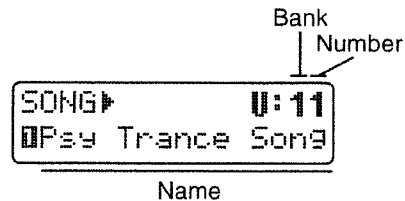


- 1** In the SEQUENCER section, press [MODE] and confirm that its indicator has lighted.



- 2** Make sure that the [PTN/SONG] indicator is lit.

If it is dark, press [PTN/SONG] to make the indicator light. The bank, number and name of the currently selected song will appear in the display.



- 3** Use [INC] [DEC] or the [VALUE] dial to select the number.

With the factory settings, U:11–U:34 contain songs.

- 4** Press [STOP/PLAY] and the song will begin playing back.

When the song begins playing back, the patterns will automatically be selected in the recorded order. It is not possible for you to change patterns manually. Other than this, operation is the same as for pattern playback.

When the last pattern finishes playing, playback will stop automatically.

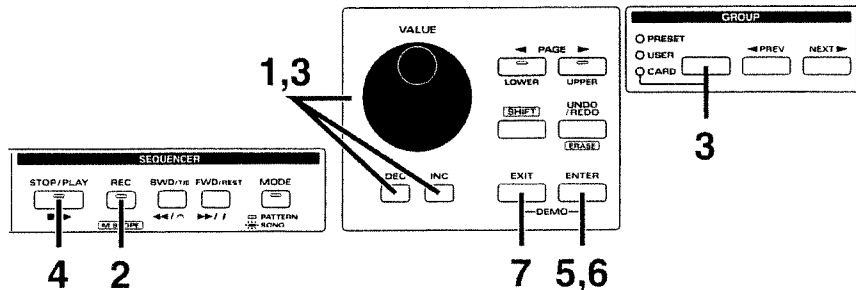
- 5** If you wish to stop playback during the song, press [STOP/PLAY].

Creating a Song

Try creating a simple song using the pattern (U:A11) that you created in “Creating a Pattern.”

First, you need to decide on the structure of the song. When playing back the same pattern repeatedly, the settings for muting and the part mixer settings can be modified little by little to create a sense of development in the song.

For this example, we will create a song that is structured as shown on the table of p. 67.

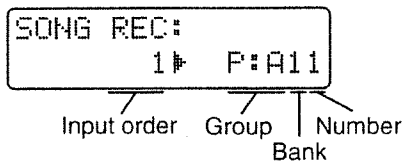


First, you need to select the song to be recorded.

1 Use [INC] [DEC] or the [VALUE] dial to select song U:35.

2 Press [REC].

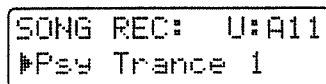
The indicator will light and you will be in recording mode. The following screen will appear.



3 Use [PRESET/USER/CARD] and [INC] [DEC] or the [VALUE] dial to select pattern U:A11.

4 Press [STOP/PLAY] to audition pattern U:All.

While the pattern is being auditioned, the name of the pattern being auditioned will be shown in the display.



While listening to the pattern, you can mute unneeded parts.

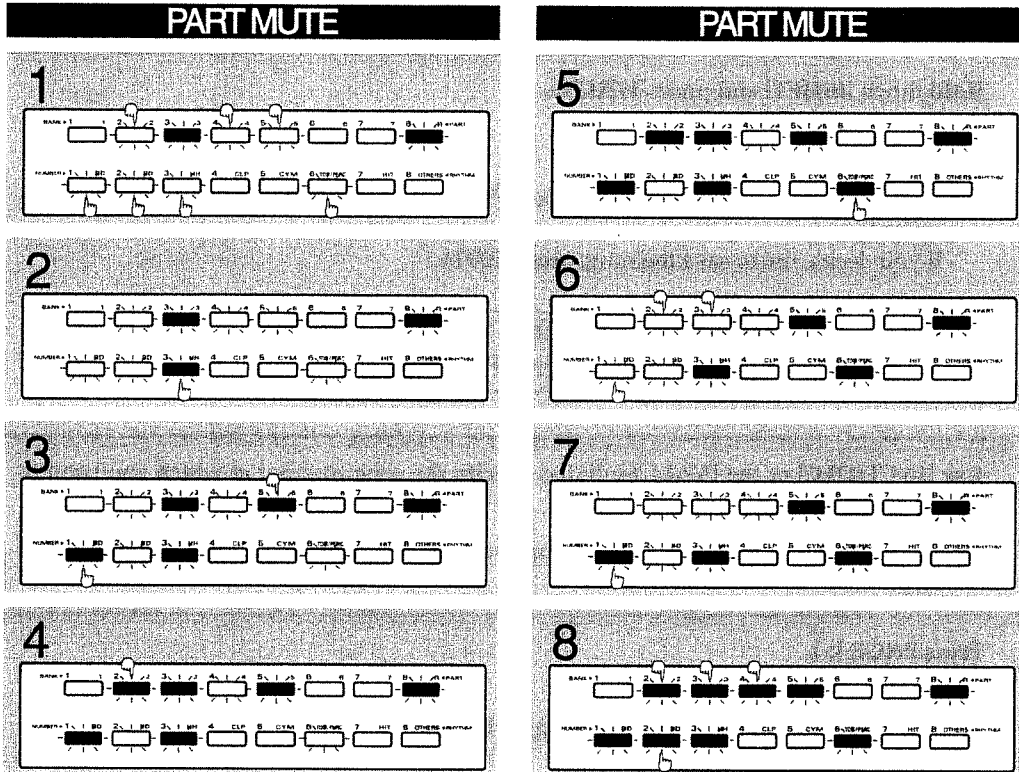
As shown in the song structure table, we will mute all parts other than the rhythm part and part 3.

Press [STOP/PLAY] once again to stop playback.

5 Press [ENTER], and pattern U:A11 will be specified as the pattern that will be played back first.

The display will now allow you to specify the pattern to be played back second.

6 Use the same procedure to modify the muting state of pattern U:A11 as shown in the song structure table, and register it as the next pattern.



7 When you finish registering the eighth pattern, press [EXIT].

While the pattern is being auditioned, press [STOP/PLAY] to stop pattern playback, and then press [EXIT].

The recording is now complete.
Press [STOP/PLAY] to play back the song.

Saving a Song

Here's how to save the completed song:

1 Make sure that the song is stopped.

2 Make sure that the PTN/SONG page is displayed.

3 Hold down [SHIFT] and press [WRITE].

The indicator will begin blinking.

The following screen will appear, and "▶" (the cursor) will appear at the left of the number.

If you decide not to save the song, press [EXIT].

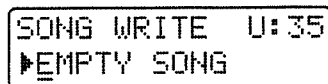


4 Use [INC] [DEC] or the [VALUE] dial to specify the song number at which you want to save the song.

If you wish to save the song in the currently selected U:35, simply proceed to the next step.

5 Press PAGE [>].

The cursor will move to the beginning of the second line in the display.



6 Assign a name to the song.

Use [INC] [DEC] or the [VALUE] dial to select the characters you need.

The following characters can be selected.

space, A-Z, a-z, 0-9, ! " # \$ % & ' () * + , - . / : ; < = > ? @ [¥] ^ _ ` { | }

7 Repeat steps 5–6 to input the song name.

By pressing PAGE [<] you can move the cursor back toward the left.

8 Press [ENTER].

The Execute screen will appear in the display.
If you decide not to save the song, press [EXIT].

```
SONG WRITE  U:35  
Are You Sure ?
```

9 Press [ENTER] once again.

```
Processing...  
Keep Power ON !
```

The Song Write operation will be carried out, and the normal screen will reappear.
The song has now been saved.

NOTE

Never turn off the power while the Song Write operation is in progress.

Profiles of Demo Song/Pattern Composers

MASA

Masa has been creating musical effects, commercials, and music for events since the early 90's. He also performs live, mainly at psychedelic-trans parties.

In the spring of 1996, he released the album "Just Inside" from East-West. Interest in his work is increasing, and new releases are appearing under a variety of labels, including Tokyo Tekno Tribe Records (Japan's first psychedelic-trans label) and Psy-Harmonics in Australia.

Web site: www.ifnet.or.jp/~masa-k/

DJ Q'HEY

DJ Q'Hey started his DJ career in 1989. Influenced heavily by the European movement, he is devoted to house/techno music. He plays at many of the clubs in Tokyo, and has also composed quite a few songs. He is planning to release "In The Edge Of No Control EP" as the first single on his own label "Moon Age Recordings," which will soon begin operations.

He is now engaged in fostering the dance scene in Taiwan, and producing and playing at various parties. He also writes regular disc reviews for music magazines, and writes articles introducing web sites that deal with techno music, and related things.

Web site: www.moon-age.com/

YOJI BIOMEHANIKA

Yoji Biomehanika is a new energy master who has gone international. While choosing Osaka as the base of his activities, he has released a great number of original tracks in Europe, and has thus far gained the respect of many overseas techno creators. Lately, his OZAKA OOZ "REAL NIGHTMARE" was praised by the U.K.'s great master, Paul Oakenfold. It was compiled along with Ryuichi Sakamoto on the CD "Perfecto Fludlo," which Paul produced.

He organizes an event, "OZAKA3000" at Club Neo in Osaka on weekends, and has successfully invited numerous top new-energy artists, including Jon The Dentist, Rachel Auburn, John Truflove and Chris Liberator, which has helped to expand the Japanese music scene.

HEIGO TANI

Heigo Tani is a DJ, musician and musical instrument freak, who shares a techno unit called ATOM/Co-Fusion/AS TWO MEN with DJ WADA, and has released records from Japan (Subrim Records), New York (Tribal America), Germany (Plastic City), UK (Positiva UK), etc. He is also a member of the two-man techno unit called "urn" which has been using the Internet for their activities. They use the Internet for live performances while synchronizing two MC-303's.

Web site: www.softbank.co.jp/music/urn/

Ryeland Allison

Ryeland makes electronics groove at the speed of sound, including computer controlled transistor rhythm. Busy Bee on the Quake Coast fashioning Distorted Reality, Cyberian sounds, and during twilight: his dynamism plunders vibrancy at once among peace-loving frequencies. He jiggles remote to youth righteousness, enclosing his testament to ambrosial positive relatives, buzzing all serviceable results.

He is honoured to introduce this to you.

Vince LaDuca (Twister)

Vince LaDuca is an engineer and dance music producer/artist from Los Angeles, California. He holds engineering credits from Motown Records, Ruthless Records, and Warner Brothers Records. In addition, he has written and produced 12-inch dance singles released on Uzziel Records - a label he started in 1995. Vince currently works as a Product Specialist for Roland Corp. U.S. He is also releasing singles on the Bassex/Black Licorice Record Label.

DJ khuv

DJ khuv started his DJ career in 1991.

After doing dub-jazz, rare group, etc., he began to play jungle in 1994. After arriving in the U.K., he accidentally went to L.T.J. BUKEM's party "speed" in 1995, and this caused him to shift to Drum 'n' Bass. He plays at parties he personally organizes from time to time, and in various clubs.

He believes in spontaneous mixing, likes sound-art core, and doesn't stick to a particular musical style. He is planning to release two singles in early 1998. Supported by yousuke "flatter" hirabayashi (sketch room).

DJ KENT (Yotsukaido Nature)

DJ Kent is a DJ in several clubs in Tokyo, including Yotsukaido Nature where he is in charge of production together with another member, KZA. He is planning to release an album in early 1998.

A • L • M • A

While they have produced collaborative works before (such as for the MC-303), A•L•M•A and DJ;ATOM got together officially this time. DJ;ATOM carried out the tasks of research and review, and A•L•M•A took care of the data entry. Many are anxious to hear what they come up with next.

GIGBAG

GIGBAG left Japan for the U.S. in 1982, then started his professional activities while he was still in the Berklee College of Music. He gained popularity as a bassist in Boston, Europe and Asia. After returning to Japan in 1991, he joined Roland, where he participated in the creation of music data, demo songs, and the like. He resigned from Roland in 1996 to establish "Presto," a new company. He is now the chief producer and executive director of Presto.

DJ;ATOM

DJ;ATOM started his DJ career in 1974. He has worked as a DJ and planner for discos and clubs in numerous places throughout Japan, including Roppongi, Yokohama, and Okinawa. At present, he runs the "High Times" record shop, which specializes in Dance & Black music. He also serves as resident DJ at the "Planet Cafe" club on Fridays and Saturdays, and produces FM radio programs.

SOULMATES MUSICA

soulmates are a sound design and graphics design team.
member yhuji suzuki, hironobu fujiyoshi, isamitsu fujiyoshi

URL: <http://uhp10.solan.chubu.ac.jp/>

Jeff Fields

A musician, arranger and composer, Jeff Fields is very familiar with Latin music. Jeff received a degree in Jazz Performance on trumpet at Arizona State and went on to continue studies in composing and arranging at the Dick Grove school of music in Los Angeles, California. Jeff has played trumpet with well known artists such as Tito Puente, Poncho Sanchez, Toshiko Akyoshi and Elaine Elias. Jeff works at Roland Corporation U.S. as the Product Coordinator for musical instruments.

Scott Tibbs

Scott Tibbs has performed and conducted for several orchestral groups, including the Atlanta Symphony Orchestra, throughout the United States, Canada, Latin America and Japan. His diverse compositional output ranges from numerous film, theater and television projects to the symphonic concert stage. For the past four years, he has been teaching music composition and theory at UCLA where he has received a Ph.D degree in composition. He has performed with well-known artists Dizzy Gillespie, Bill Cosby, Jerry Seinfeld and Bobby Shew, among numerous other talents.

Idecs Inc.

Through the SMF data creations they offer, this professional sound production unit continues to generate new excitement throughout the realm of music files. The overwhelming quality of their music has created for them an enormous following among consumers of music files. Additionally, their other activities within the realm of music reach into almost every area—whether it be composing, arranging, producing, or education.

Katsumi Nagae

Began musical studies at the age of five, and formed a band during his school days. He began serious musical activity by appearing in popular contests. Then, while working as a keyboard instructor for music schools and music dealers, he also became active in music production. In addition to software production for various manufacturers, he is also active as a synthesizer programmer for many Japanese artists. Recently, he has been active in fostering the development of budding music programmers at the Idecs Music Academy.

Kazuhito Kamio

Having been active as a keyboard player and synthesizer programmer, he began participating in Idecs from 1994. Currently he is active in SMF data production and synthesizer sound programming. He is also active as an instructor at the Idecs Music Academy to foster the next generation of programmers.

JX-305 Groovesynth