

Roland®

groovebox MC-505

Quick Start

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's Manual p. 2), "USING THE UNIT SAFELY" (Owner's Manual p. 3), and "IMPORTANT NOTES" (Owner's Manual p. 13). 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 manual should be saved and kept on hand as a convenient reference.

Introduction

Thank you, and congratulations on your choice of the Roland MC-505 Groovebox.

The MC-505 is an updated and enhanced model of the MC-303 Groove Box, which made a sensational debut onto the dance scene in 1996. In addition to the latest sounds and patterns, the MC-505 packs powerful functionality into a compact package. Additionally, it features the synth engine, and a sequencer with superb real-time capabilities. The MC-505 is truly a "music editing instrument" designed for the dance scene.

Even if you are totally unable to play an instrument, the MC-505 is all you need to easily construct sophisticated dance music. It will be indispensable for any DJ, and could also become the ideal sound module for composing dance music.

In order to take full advantage of the MC-505's functionality and enjoy trouble-free operation, please read this manual carefully.

How to Read This Manual

Your new MC-505 comes with two manuals: "Quick Start" and "Owner's Manual."

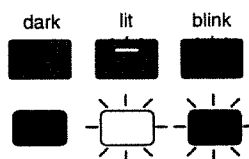
"Quick Start" covers just the basics—just enough to get you off to a good start on the MC-505.

Please read this first.

The "Owner's Manual" provides detailed explanations of the MC-505's numerous functions, and includes other supplementary information.

In order to present the information as clearly as possible, the following conventions are followed in "Quick Start" and "Owner's Manual."

- Button names are enclosed in square brackets like this: [PLAY].
- When we direct you to use something such as PAGE [<] [>], it means that you should press one or the other button, whichever is appropriate in your case.
- An asterisk (*) at the beginning of a paragraph indicates a cautionary statement.
- Other pages that you can refer to for further information are shown like this: (p. **).
- The extinguished/lighted/blinking state of an indicator is shown as follows:



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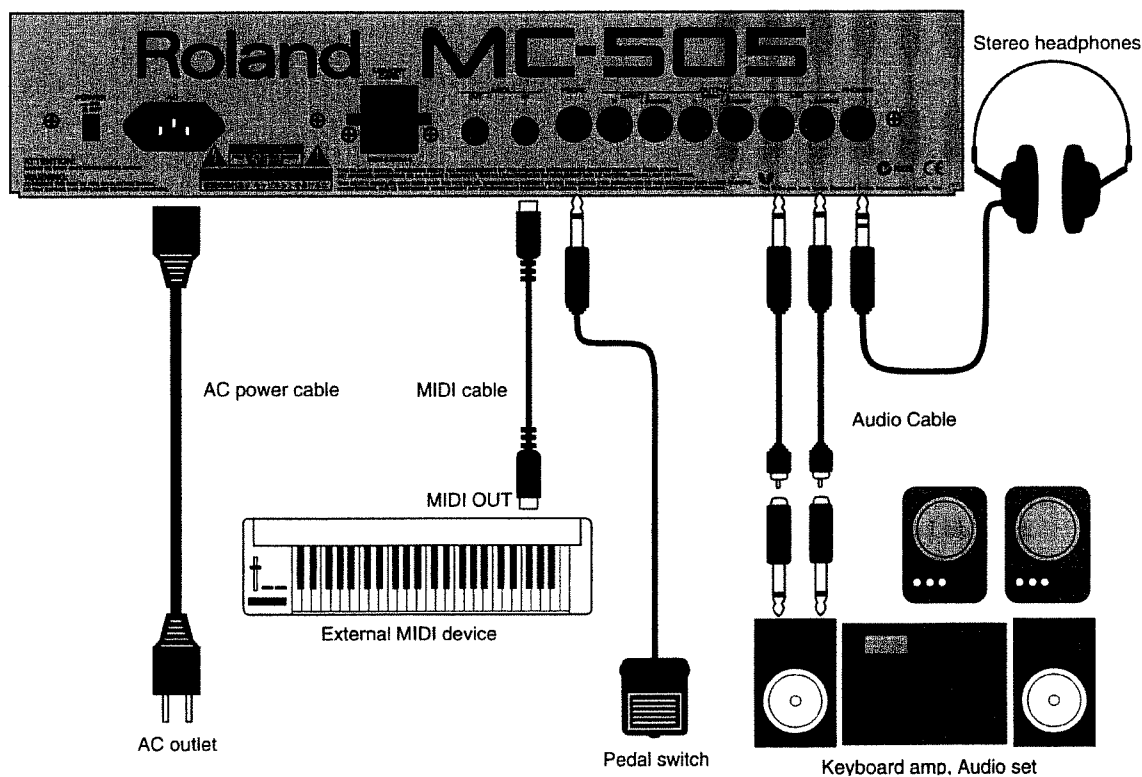
Preparing to Play

Connections

The MC-505 does not contain an amp or speakers. In order to hear sound, you will need to provide a keyboard amp, stereo system, or headphones. Refer to the following diagram and connect the MC-505 to your external equipment.



Audio cables, MIDI cables, headphones, and pedal switches are not included. These may be purchased separately from your dealer.



1

Before hooking anything up, make sure that the power on all your gear is turned OFF.



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 included power cable to the MC-505, and plug it into an AC outlet.

3

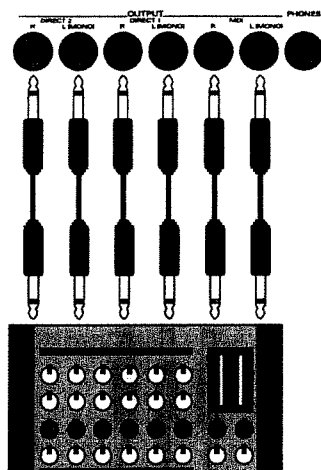
Connect audio cables and MIDI cables as shown in the illustration.

As necessary, connect headphones and pedal switches.



In order to take full advantage of the MC-505's sound we recommend that you play it in stereo. If you are using a monaural system, be sure to connect to the L (MONO) MIX OUTPUT.

If you wish to output sound from the DIRECT 1/DIRECT 2 jacks, connect the appropriate OUTPUT jack to your keyboard mixer or other equipment.



At the factory settings, no sound will be output from the DIRECT 1/DIRECT 2 jacks.



How do I output sound from the DIRECT 1/DIRECT 2 jacks?

- ☛ “Applying EFX/Specifying the Output Destination for Each Part (Part EFX/Output Assign)” (Owner’s Manual; p. 104)
- ☛ “Adjusting the Effects/Specifying the Output Destination for Each Rhythm Tone” (Owner’s Manual; p. 76)

Turning the Power On

1

Before you turn the power on, make sure of the following points.

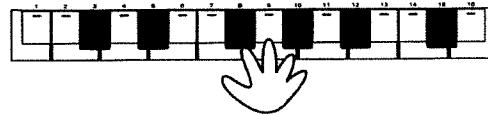
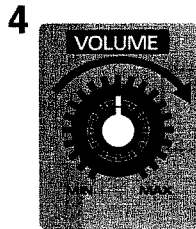
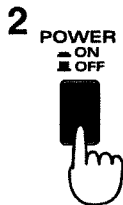
- Connections with external devices have been made correctly.
- The volume controls on the MC-505 and on the connected amp system are set to their lowest positions.



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 MC-505.



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 or other equipment.

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

Set the volume of your amp system to an appropriate level.

Turning the Power Off

-
- 1 Before you turn off the power, make sure of the following points.

- The volume controls on the MC-505 and on the connected amp system are turned all the way down.

-
- 2 Turn off the power of the connected amp system.

-
- 3 Turn off the [POWER] switch on the MC-505.

Restoring the Original Settings (Factory Preset)

If you wish to reset the sound settings and pattern data to the condition they were in when your unit was shipped from the factory, use the Factory Preset operation. You can restore all settings to the factory presets all at once; or you can choose to restore only a specified type—either the Patch settings or the System settings.

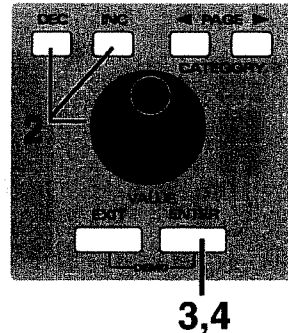
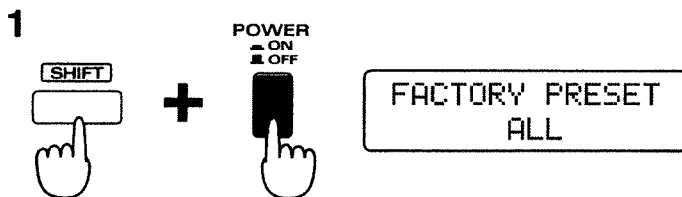


If the MC-505 contains important data that you wish to keep, use the Bulk Dump operation to save it to an external MIDI sequencer or similar device; or use the User Backup operation to save the data onto a memory card.



☞ “Saving Pattern and Patch Data on an External Sequencer (Bulk Dump)” (Owner’s Manual; p. 177)

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



1 Hold down [SHIFT] while you press the [POWER] switch.

Hold down [SHIFT] until the Factory Preset page appears in the display.

2 Use [INC] [DEC] or the [VALUE] dial to select the category of data that you wish to restore to the factory condition.

The following 3 types can be selected:

ALL: All internal settings will be restored to the factory condition.

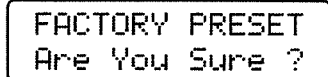
PATCH: User Patches in internal memory will be restored to the factory condition.

SYSTEM: System settings will be restored to their factory condition.

Press [EXIT] to return to the normal display (Pattern P:001 is selected).

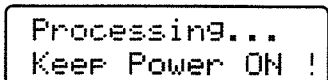
3 Press [ENTER].

A page asking you to confirm that you wish to go ahead will appear.



4 Press [ENTER] once again to start the Factory Preset operation.

While this operation is being carried out, the following display will appear:



As soon as the Factory Preset restorations have been completed, the normal display will automatically reappear.

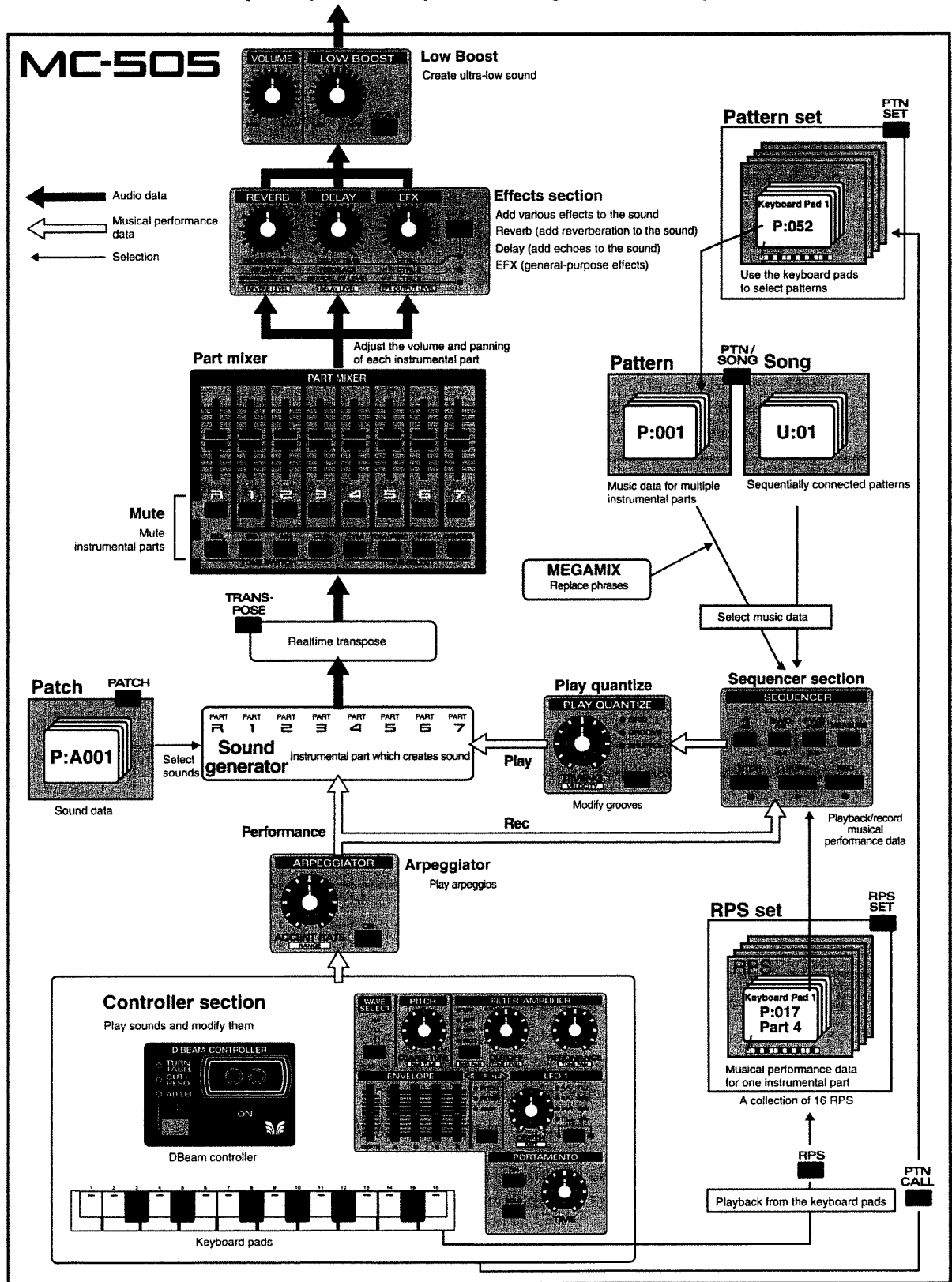


If you select “ALL” and execute the Factory Preset operation, approximately four minutes will be required for the operation to be completed.

Once you have executed the Factory Preset operation, you must not turn the power off until the normal display has reappeared.

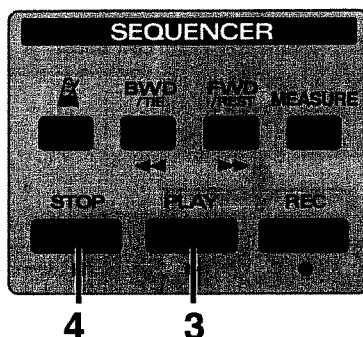
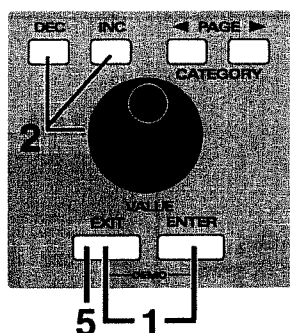
How the MC-505 Is Organized Internally

This illustration should help you better understand the role of each section of the MC-505. The pathways followed by the various signals are shown by the arrows.



Listen to the Demo Songs

First, try listening to some demo songs that utilize the MC-505's high-quality sounds and patterns.



1 Simultaneously press both [EXIT] and [ENTER].

You should now be in the Demo play page, where the display will indicate the demo song numbers and song names.

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

1: Psy Trance	Copyright © 1997 Roland Corporation
2: NU-NRG	Copyright © 1997 Roland Corporation
3: Detroit Techno	Copyright © 1997 Roland Corporation
4: Industrial	Copyright © 1997 Roland Corporation
5: Drum'n'Bass	Copyright © 1997 Roland Corporation
6: Hip Hop	Copyright © 1997 Roland Corporation
7: House	Copyright © 1997 Roland Corporation

3 Press [PLAY] and demo playback will begin.

A noise-like sound may be heard when 6: Hip Hop is played back, but this is not a malfunction.

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

5 To exit the Demo Song page, press [EXIT].



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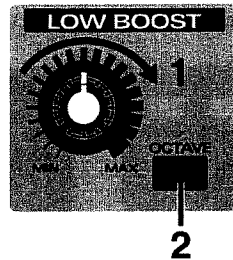
No data for the music that is played will be output from MIDI OUT.



Profiles of the people who composed the demo songs and patterns...
☞ "Profiles of Demo song/Pattern Composer" (p. 64)

Using “Low Boost” to Adjust the Low Range

Next, try out Low Boost and listen to how it gives the sound a powerful low end.



-
- 1** Rotate the [LOW BOOST] knob in the LOW BOOST section to adjust the volume of the low range.

You may wish to press [PLAY] and make adjustments while listening to the pattern. The low range will be increasingly emphasized as you rotate the knob clockwise. To stop the pattern, press [STOP].



If you turn the knob too far clockwise, the low range may distort. Limit your adjustment to avoid distorting the sound.



🔊 “Playing Back Various Pattern” (p. 10)

-
- 2** Press [OCTAVE] in the LOW BOOST section.

The indicator will light, and an additional sound one octave lower than the original sound will be added. Use this as desired.



For some patches, the result of turning [OCTAVE] on may not be obvious. The effect will be clear when you are playing a bass-type patch in a low pitch range.

Recommended patches

P:A079 House Bass
P:A092 FM Super Bs
P:A096 Def Bass 1
P:A097 Def Bass 2
P:A098 Sin Bass

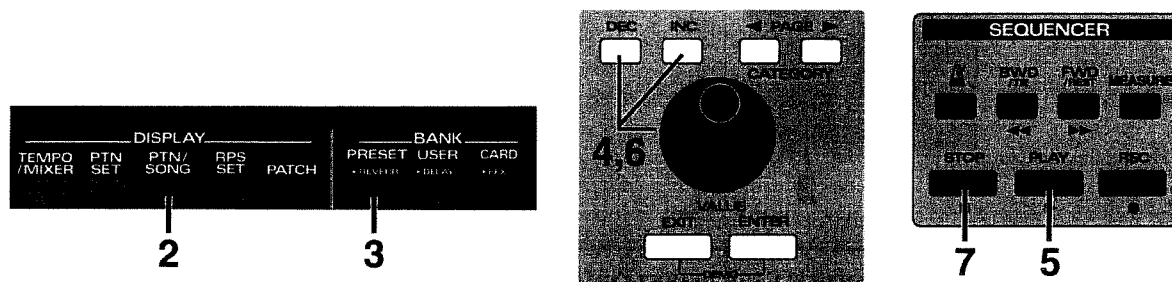
If the sound is cracked or distorted, rotate the [LOW BOOST] knob toward the left to adjust the amount of low-frequency boost. In particular when the sound is being output at a high volume from speakers, the ultra-low range that is produced by turning [OCTAVE] on may damage the speakers, so please exercise caution regarding excessive low range.



🔊 “Try Out the Sounds” (p. 18)

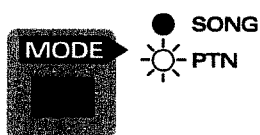
Playing Back Various Patterns

The MC-505 contains a large number of preset patterns. You can enjoy a variety of performances simply by selecting patterns, one after the other. While you listen to the patterns play, try selecting various patterns to hear what the MC-505 offers.



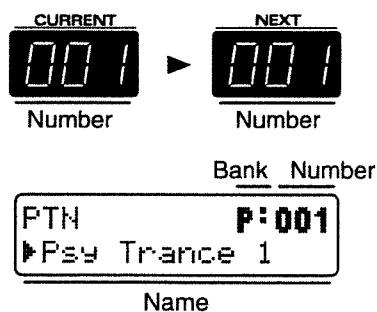
1 Make sure the PTN indicator in the MODE section is lit.

If not, press [MODE] to get the PTN indicator to light.



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

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



3 Press [PRESET] in the BANK section to select the pattern bank (Preset Bank).

4 Use [INC] [DEC] or the [VALUE] dial to select the number (001-714).

Each time you press [PRESET], the number will change in steps of 100.

The preset patterns are grouped by category as follows.
Techno P:001–P:098, **Drum’n’Bass** P:099–P:132, **Hip Hop** P:133–P:181,
House P:182–P:216, **Jazz** P:217–P:228, **Reggae** P:229–P:237, **Latin** P:238–P:248,
RPS patterns P:249–P:714

If patterns P:232 are selected, a noise-like sound will be heard even when playback is stopped, but this is not a malfunction.

5 Press [PLAY] to begin pattern playback.

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

The display will indicate the bank, number and name of the newly selected pattern. When the currently playing pattern finishes, playback will continue with the next-selected pattern. Select and play back various patterns.



Some patterns P:249 and following contain only one measure. For these patterns, it may not always be possible to select the next pattern during playback. In this case, you can either stop the pattern before selecting the next pattern, or use PAGE [<] [>] to select patterns.

7 To stop pattern playback, press [STOP].



To learn more about patterns...

☞ “Playing Patterns” (Owner’s Manual; p. 19)

To change the playback tempo of a pattern...

☞ “Adjusting the Tempo” (Owner’s Manual; p. 20)

To see a list of available patterns...

☞ “Preset Pattern List” (Owner’s Manual; p. 203)

Changing patterns instantly

By pressing PAGE [<] [>] while a 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.

Modifying a value rapidly

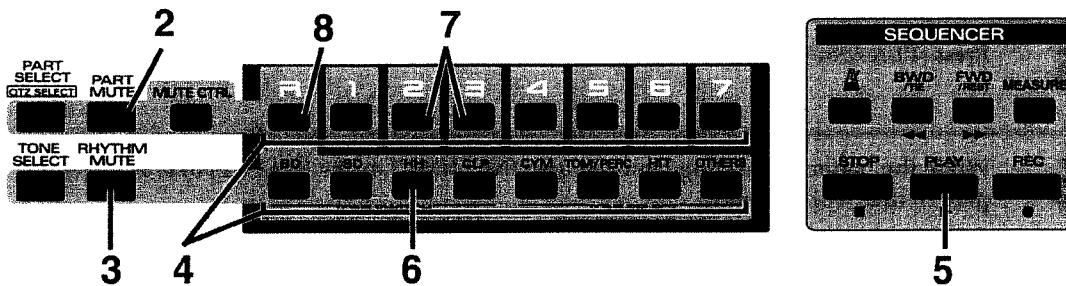
When selecting a pattern number, you can hold down [SHIFT] and use [INC] [DEC] or the [VALUE] dial to change the number in steps of 10. This is convenient when you wish to select a pattern rapidly. This function can also be used when selecting patches, or when modifying parameter values.

Category Jump

When selecting preset patterns while pattern playback is stopped, you can use PAGE [<] [>] to select only the patterns at the beginning of each category. This function can also be used when selecting preset patches.

Using the Mute Function to Change the Instrumentation

Normally, a pattern consists of several instrumental parts. On the MC-505, you can mute the performance of unwanted parts, thus altering the instrumentation for the pattern. By modifying the instrumentation in realtime, a single pattern can be played with a different "feel." Here's how you can change the instrumentation for a pattern to create additional variety.



1 Select pattern P:203 (p. 10).

2 Press [PART MUTE].

The indicator will light, and you can use the PART buttons [R]–[7] to mute each part.

3 Press [RHYTHM MUTE].

The indicator will light, and you can use the RHYTHM buttons [BD]–[OTHERS] to mute rhythm instrument groups in the Rhythm Part.

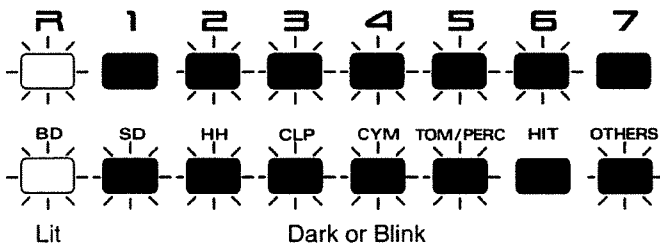
The current mute status is shown by the [R]–[7] and [BD]–[OTHERS] indicators.

Blinking: The music performance data is muted.

Lit: The music performance data is not muted.

Dark: No music performance data exists.

4 Press all buttons that are lit except for [R] and [BD], to set the following status.



5

Press [PLAY].

The pattern will play back with only the bass drum of the Rhythm Part sounding.

6

Press [HH] at the beginning of the measure.

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

7

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

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

8

Press [R].

The indicator will begin blinking, and the entire Rhythm Part will be muted. Continuing in this way, try switching mute on/off for other instruments or rhythm instruments. Simply by varying the muting order and combinations, you can create a wide range of variation.

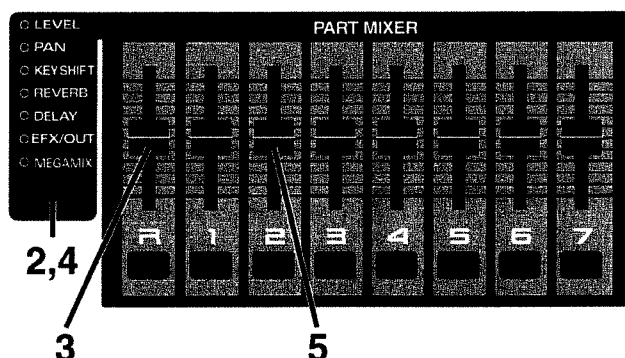


To learn more about pattern muting...

☞ "Muting Patterns" (Owner's Manual; p. 21)

Using the "Part Mixer" to Adjust the Volume and Pan for Each Instrument

Next, try using the eight sliders located in the center of the front panel to adjust the settings of each instrumental part.



1 Select pattern P:009 and play it (p. 10).

2 Press [MIXER SELECT] in the PART MIXER section several times, until the LEVEL indicator has lighted.



3 Move Part Slider [R] to adjust the volume of the entire Rhythm Part.

Raising the slider will increase the volume.

Lowering the slider will decrease the volume.

In the same way, try adjusting the volume of the other instrumental parts.

4 Press [MIXER SELECT] in the PART MIXER section several times, until the PAN indicator has lighted.



5

Move Part Slider [2] to pan the bass (Part 2) to different locations on the stereo sound field.

Raising the slider will localize the sound more toward the right.

Lowering the slider will localize the sound more toward the left.

If the result is difficult to hear, mute other parts.

In the same way, try adjusting the localization for the other instrumental parts.



In addition to the volume and pan, you can also adjust things such as the pitch and effect depth for each instrumental part.

☞ “Using the Part Mixer to Modify Pattern Settings” (Owner’s Manual; p. 24)

☞ “Adjusting the Reverb Volume for Each Part (Part Reverb Level)” (Owner’s Manual; p. 80)

☞ “Adjusting the Delay Volume for Each Part (Part Delay Level)” (Owner’s Manual; p. 84)

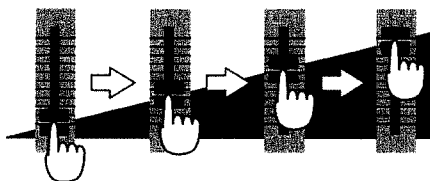
☞ “Applying EFX/Specifying the Output Destination for Each Part (Part EFX/Output Assign)” (Owner’s Manual; p. 104)

Modifying settings all at once

By simultaneously moving two or more sliders, you can simultaneously modify the part settings of multiple parts.

Fade-in effect

By first lowering a slider to zero volume, and then gradually raising it as the pattern plays, you can “fade-in” that part.



Graphic display

Press [TEMPO/MIXER], and the display will graphically indicate the current location of each slider.



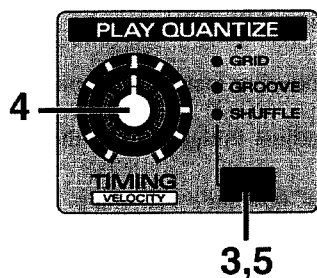
At this time, you can use [INC] [DEC] to modify the value in steps of one.

Selecting parameters in the opposite direction

Hold down [SHIFT] and press [MIXER SELECT], and the indicator will advance in the direction opposite to normal.

Using “Play Quantize” to Modify the Groove of a Pattern

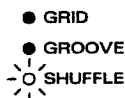
Play Quantize allows you to modify the groove of a pattern while it plays.
Now, try modifying the groove of the drums and bass.



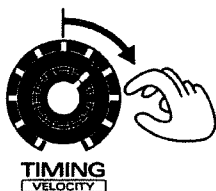
1 Select and play back pattern P:184 (p. 10).

2 Mute Part 3–6. Turn off muting of Part 7 (p. 12).

3 Press [QUANTIZE] in the PLAY QUANTIZE section several times to make the SHUFFLE indicator light.



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



Gradually rotate the knob clockwise, away from the center detent. In a while you will notice that the drums and bass take on a “bouncy” feel. A nice feel of swing will be produced when the knob is placed at the position shown in the illustration.

5 To return to the original groove, press [QUANTIZE] several times so that all three indicators go dark.



To learn more about Play Quantize...

☞ “Changing the Groove of a Pattern (Play Quantize)” (Owner’s Manual; p. 113)

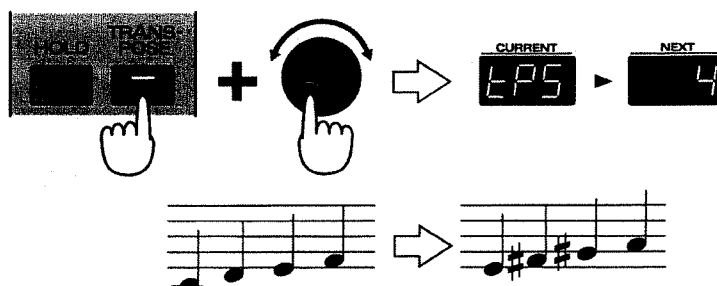
Using “Real-Time Transpose” to Transpose a Pattern

Here’s how you can use Real-Time Transpose to transpose the pattern during playback.

1 Select pattern P:019 and play it (p. 10).

2 Hold down [TRANPOSE] in the KEYBOARD PAD section, and use the [VALUE] dial or [INC] [DEC] to set the transposition to “4” (major third up).

While you continue holding the button, the display will indicate the transpose setting.



When you release the button, the pattern will be transposed upward a major third. In this way, try transposing to various keys.

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



To learn more about Real-Time Transpose...

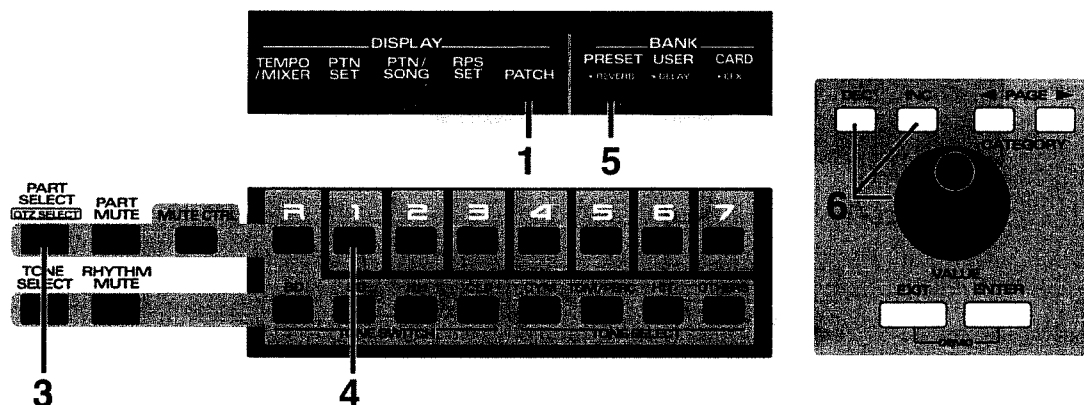
☞ “Transposing During Playback (Real-Time Transpose)” (Owner’s Manual; p. 22)

Try Out the Sounds

The MC-505 has eight instrumental parts for playing patterns. Since a “Part” is analogous to a musician playing an instrument, you can create eight-person ensembles. Of the eight Parts, the instruments used by Parts 1–7 are called “Patches,” and the instrument used by the Rhythm Part (which plays percussion) is called a “rhythm set.” Select various patches and rhythm sets to hear their sounds.

For a complete list of the patches and rhythm sets that you can select, refer to the Preset Patch List (p. 192) and Preset Rhythm Set List (p. 196) in the Owner’s Manual.

Selecting and Playing a Patch

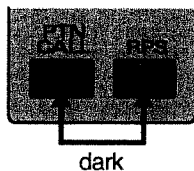


1 In the DISPLAY section, press [PATCH].

The indicator will light.

2 Make sure that the [PTN CALL] and [RPS] indicators in the KEYBOARD PAD section are extinguished.

If they are lit, press the button to make them go dark.

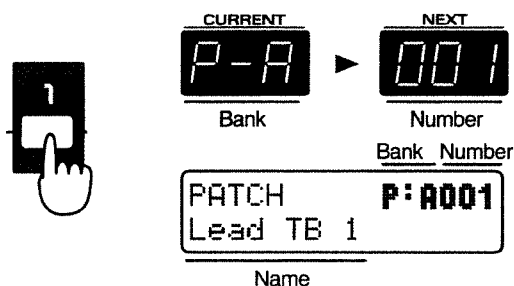


3 Press [PART SELECT].

Only one of the indicators for PART [R]–PART [7] will light. Select the Part (1–7) that is to play the patch. For this example, try selecting Part 1.

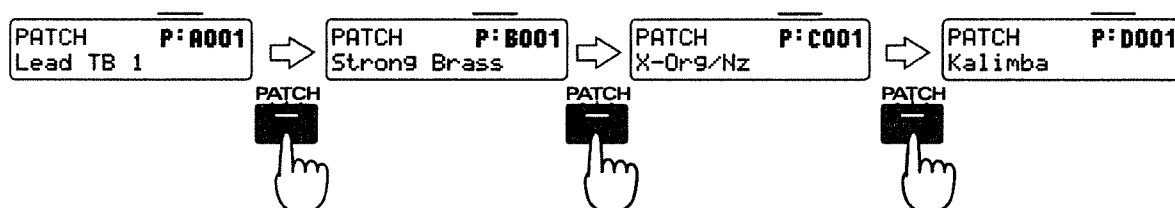
4 Press PART [1] to select Part 1.

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



5 Press [PRESET] in the BANK section to select the patch bank (A-D).

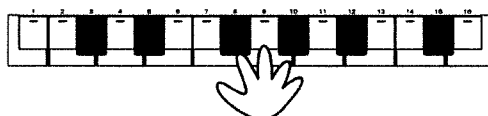
Each time you press [PRESET], the preset patch bank will change.



6 Use [INC] [DEC] or the [VALUE] dial to select the number (001-128).

7 Play the keyboard pads to hear the sound of the selected patch.

You can also hear the selected patch by playing a MIDI keyboard, if you have one connected.

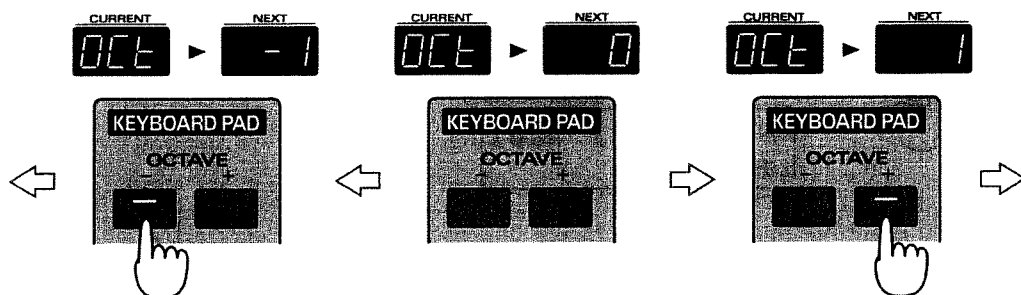


In this way, select and play various patches to hear their sound.

Changing the pitch range

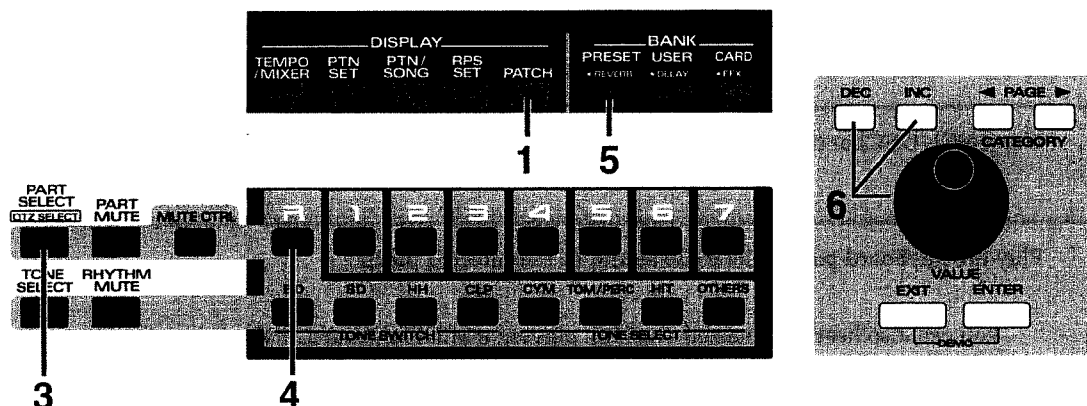
If you wish to play notes that are above or below the range of the keyboard pads, use the Octave Shift function.

Each time you press OCTAVE [+] in the KEYBOARD PAD section, the keyboard range will be raised one octave. Each time you press OCTAVE [-], the keyboard range will be lowered one octave. You can press the OCTAVE [-] [+] buttons simultaneously to return immediately to the normal key range.



Selecting and Playing a Rhythm Set

Next, try using a rhythm set to play some percussion instruments. Unlike a patch, each note in a rhythm set will sound a different rhythm instrument (percussion or sound effect).



1 Press [PATCH] in the DISPLAY section.

The indicator will light.

2 Make sure that the [PTN CALL] and [RPS] indicators in the KEYBOARD PAD section are extinguished.

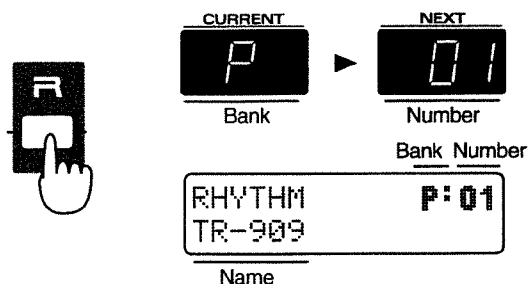
If they are lit, press the button to make them go dark.

3 Press [PART SELECT].

The indicator will light.

4 Press PART [R] to select the Rhythm Part.

The indicator will light, and the display will show the bank, number and name of the rhythm set currently selected for the Rhythm Part.

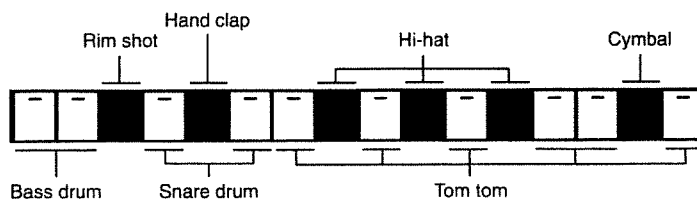


5 Press [PRESET] in the BANK section to select the rhythm set bank.

6 Use [INC] [DEC] or the [VALUE] dial to select the number (01–26).

7 Play the keyboard pads or your MIDI keyboard to hear the sounds of the selected rhythm set.

In this way, try selecting and playing various rhythm sets. At this time, setting Octave Shift to “-1” will clarify the difference between the various rhythm sets. When Octave Shift is “-1,” each rhythm set will sound the following rhythm instruments.



There will be no sound even if you play the B1 note (when Octave Shift is “-3,” keyboard pad [13]) or below, or the D7 note (keyboard pad [4] when Octave Shift is “+3”) or above.



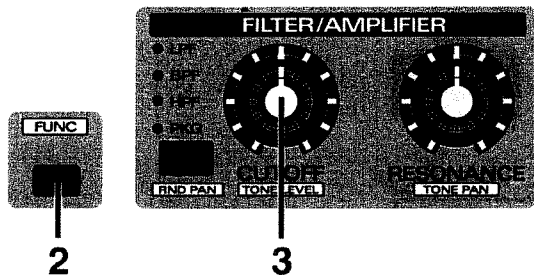
To learn more about patches/rhythm sets...

- ☞ “About the Sound Generator” (Owner’s Manual; p. 14)
- ☞ “Using the Keyboard Pads to Play Sounds” (Owner’s Manual; p. 22)
- ☞ “Selecting Sounds (Patch)” (Owner’s Manual; p. 23)

Using the Knobs to Modify the Sound (Real-Time Modify)

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

Using “Cutoff Frequency” to Modify the Brightness



1

Use [PART SELECT] and PART [1] to select Part 1, and select patch P:A035 (p. 18).

Play the keyboard pads, and the selected patch will sound.
Leave the Octave Shift setting at “-2.”

2

Make sure that the [FUNC] indicator is dark.

If it is blinking, press the button to make it go out.

3

As you play the keyboard pads, rotate the [CUTOFF] knob in the FILTER/AMPLIFIER section.

Rotating the knob clockwise will brighten the sound.
Rotating the knob counterclockwise will soften the sound.

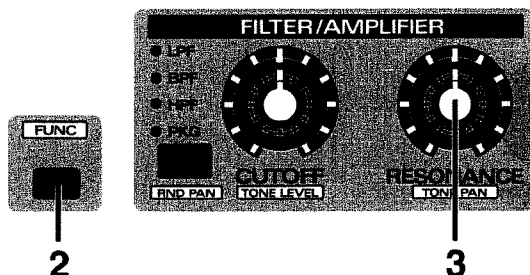


To learn more about Cutoff Frequency...

☞ “Brightening the Sound (Cutoff Frequency)” (Owner’s Manual; p. 40)

Using “Resonance” to Add Character to the Sound

Next, you can try adding some unique character to the sound.



-
- 1** Use [PART SELECT] and PART [1] to select Part 1, and select patch P:A034 (p. 18).

Play the keyboard pads, and the selected patch will sound.
Leave the Octave Shift setting at “-2.”

-
- 2** Make sure that the [FUNC] indicator is dark.

If it is blinking, press the button to make it go dark.

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

Rotating the knob clockwise will add a distinctive character to the sound.
Rotating the knob counterclockwise will remove the distinctive character.



Depending on the cutoff frequency setting, rotating the [RESONANCE] knob too far clockwise may cause the sound to suddenly distort. Normally, you should avoid rotating this knob clockwise any further than necessary.

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

-
- 4** Select pattern P:014 and mute all parts other than the Rhythm Part and Part 2 (p. 12).

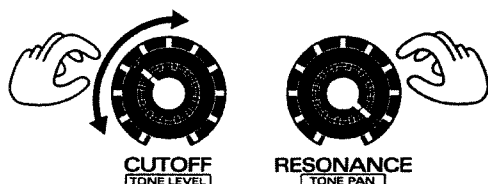
-
- 5** Use [PART SELECT] and PART button [2] to select Part 2.

-
- 6** Press [PLAY] to play back the pattern.

The Rhythm Part and the patch for Part 2 will play back.

7

Put the [RESONANCE] knob in the position illustrated below, then move the [CUT-OFF] knob back and forth in rhythm with the pattern playback.



The patch being sounded by Part 2 will produce a “twang-twang” or “meow-meow” sound that is typical of what a synth might produce.

Cutoff frequency and resonance are often used together on synthesizers to create tonal change.

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

NOTE

If the sound distorts, rotate [LOW BOOST] counterclockwise to adjust the amount of boost so that the sound does not distort.

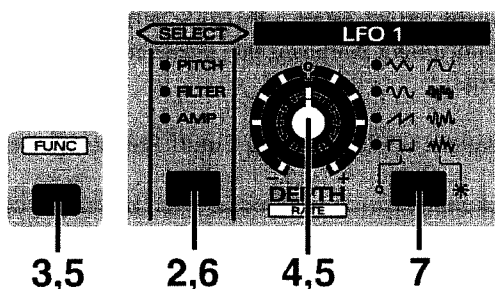
MEMO

To learn more about resonance...

☞ “Adding a Distinctive Character to the Sound (Resonance)” (Owner’s Manual; p. 41)

Using “LFO1” to Modulate the Sound

You can use LFO1 to create cyclic change in the sound. Try using LFO1 to change the sound by modulating the pitch, as follows.



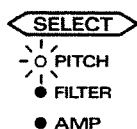
1

Use [PART SELECT] and PART [1] to select Part 1, and select patch P:A035 (p. 18).

Play the keyboard pads, and the selected patch will sound.
Leave the Octave Shift setting at “-1.”

2

Press [ENV SELECT] several times to make the PITCH indicator light.



3

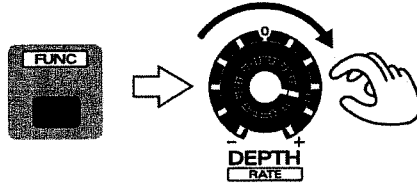
Make sure that the [FUNC] indicator is dark.

If it is blinking, press the button to make it go dark.

4

Place the [DEPTH] knob in the LFO1 section at the position shown in the illustration.

As you rotate the [DEPTH] knob, the modulation of the sound will increase/decrease.

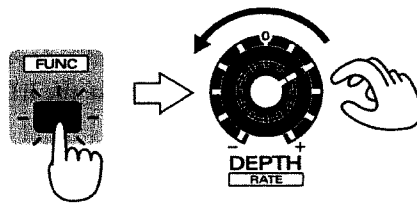


When the knob is in the center position, there will be no modulation.

5

Press [FUNC] to make the indicator blink, and rotate the [RATE] knob to the location shown in the illustration.

As you rotate the [RATE] knob, the modulation speed of the sound will change.
As the knob is rotated toward the right, the modulation will become faster.



6

While playing the keyboard pads, rotate the [DEPTH] and [RATE] knobs to hear how the sound is modulated.

The pitch will cyclically rise and fall.

If you use [ENV SELECT] to select FILTER and rotate the [DEPTH] knob, the brightness of the sound will cyclically change.

If you use [ENV SELECT] to select AMP and rotate the [DEPTH] knob, the volume will cyclically change.

7

Press [WAVEFORM] in the LFO1 section to change the waveform, and the way in which the sound is modulated will change.

Try out various waveforms.



To learn more about LFO1 settings...

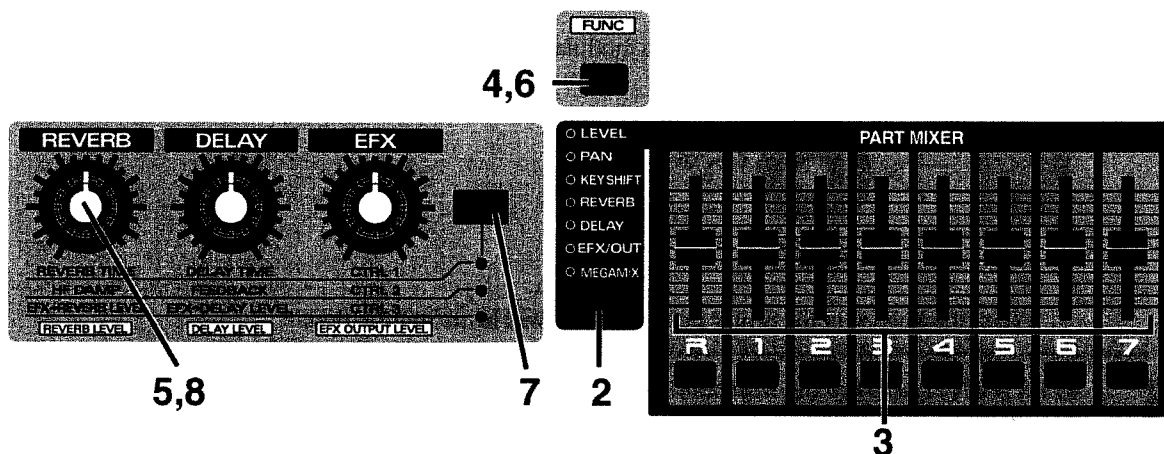
▶ “Applying Cyclic Changes to the Sound (LFO)” (Owner’s Manual; p. 50)

Applying Effects to the Sound (Effects)

You will probably want to try out the three built-in effects units, and apply effects to the sound of a patch.

Using “Reverb” to Add Depth to the Sound

Using Reverb will add reverberation, and give depth to the sound.



1 Select and play back pattern P:239 (p. 10).

2 Press [MIXER SELECT] in the PART MIXER section several times to make the REVERB indicator light.

- LEVEL
- PAN
- KEY SHIFT
- REVERB
- DELAY
- EFX/OUT
- MEGAMIX

3 Move Part Sliders [R]–[7] to adjust the depth of reverb for each part.

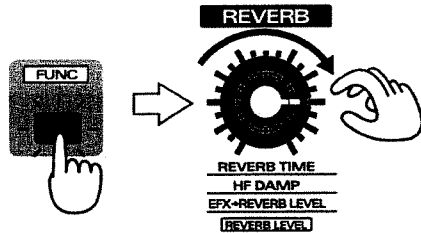
Raising the slider will increase the reverberation.
Lowering the slider will decrease the reverberation.



If the [REVERB LEVEL] knob is rotated fully left, no reverb will apply even if the part sliders are raised.

4 Press [FUNC] to make the indicator blink.

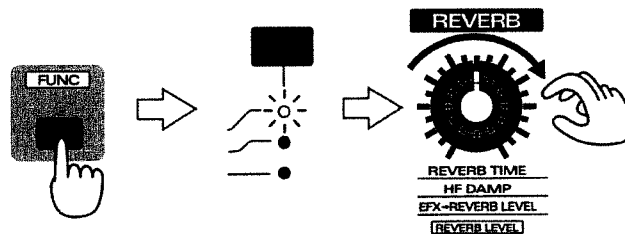
-
- 5** As you rotate the [REVERB LEVEL] knob in the REVERB section, the overall reverb depth for all parts will change.



-
- 6** Press [FUNC] to make the indicator go dark.

-
- 7** Press [EFFECT SELECT] several times to make the top indicator light.

-
- 8** As you rotate the [REVERB TIME] knob, the length of reverberation will change.

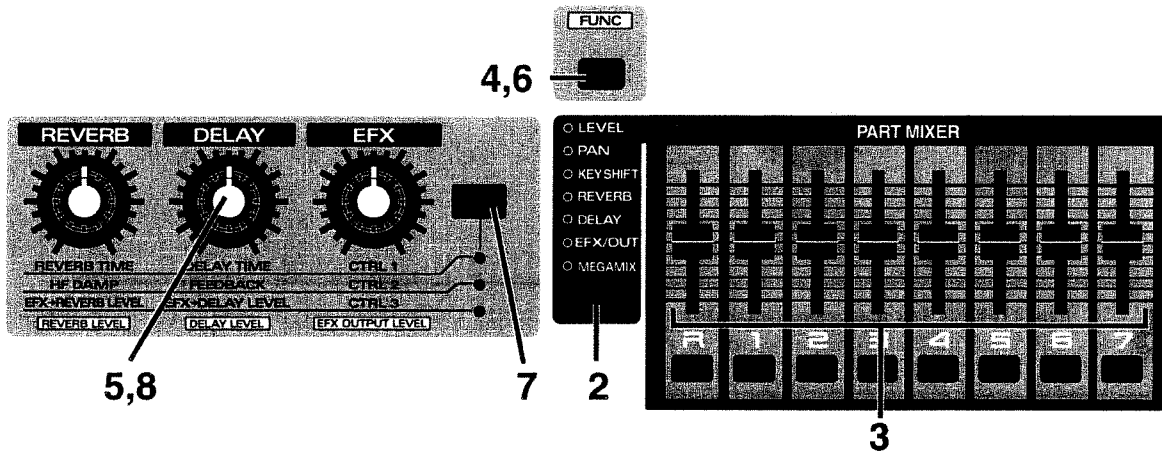


To learn more about reverb settings...

☞ "Adding Reverberation to the Sound (Reverb)" (Owner's Manual; p. 79)

Using "Delay" to Add an Echo Effect

By using Delay, you can create a repeating echo effect.



1 Select and play back pattern P:001 (p. 10).

2 Press [MIXER SELECT] in the PART MIXER section several times to make the DELAY indicator light.

- LEVEL
- PAN
- KEYSHIFT
- REVERB
- DELAY
- EFX/OUT
- MEGAMIX

3 Move Part Sliders [R]–[7] to adjust the amount of delay for each part.

Raising the slider will make the repeated sounds louder.

Lowering the slider will make the repeated sounds softer.

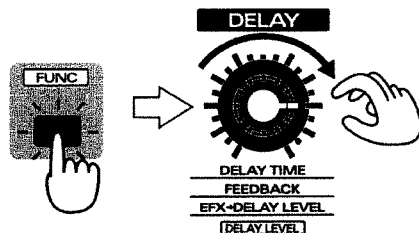
The effect will be easily heard if you temporarily halt the pattern or mute the parts other than the part to which delay is being applied.



If the [DELAY LEVEL] knob is rotated all the way to the left, no delay will be applied even if the part sliders are raised.

4 Press [FUNC] to make the indicator start blinking.

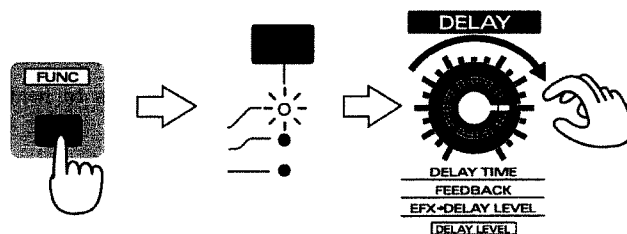
-
- 5** When you rotate the [DELAY LEVEL] knob in the DELAY section, the overall amount of delay for all parts will change.



-
- 6** Press [FUNC] to make the indicator go dark.

-
- 7** Press [EFFECT SELECT] several times to make the top indicator light.

-
- 8** As you rotate the [DELAY TIME] knob, the spacing of the repeated sounds will change.



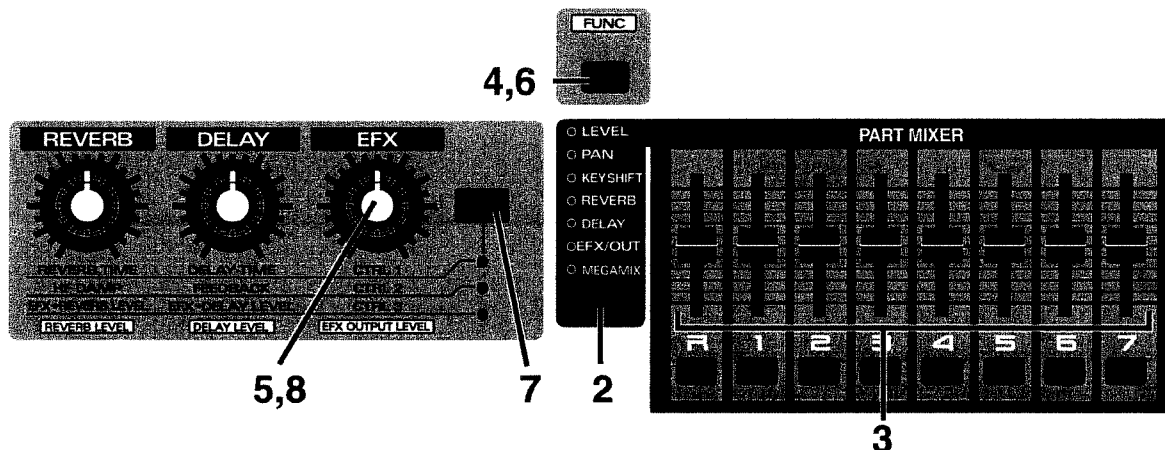
To learn more about delay settings...

“Adding an Echo to the Sound (Delay)” (Owner’s Manual; p. 82)

Using “EFX” to Apply Various Types of Effect

EFX is an effects processor that can be used to apply a wide variety of effects, depending on the selected type.

In the following example, we will select the “Distortion” effect and distort the sound.



1 Select and play back pattern P:079 (p. 10).

Immediately after this is selected, distortion will be applied only to part 4.

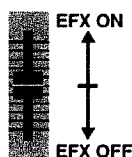
2 Press [MIXER SELECT] in the PART MIXER section several times to make the EFX/OUT indicator light.

- LEVEL
- PAN
- KEYSHIFT
- REVERB
- DELAY
- EFX/OUT
- MEGAMIX

3 Use Part Sliders [R]–[7] to turn EFX on/off for each part.

Raising the slider above the center position will apply EFX, causing the sound to distort (EFX will be ON for that part).

Lowering the slider below the center position will cause EFX to not be applied (EFX will be OFF for that part).



The effect will be easily heard if you mute unneeded parts, or apply EFX to various parts, one part at a time.



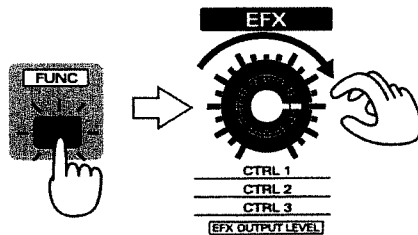
With the [EFX OUTPUT LEVEL] knob in the full left position, raise the part slider above the middle position (i.e., turn EFX on), and the sound of that part itself will no longer be heard.

4

Press [FUNC] to make the indicator blink.

5

Rotate the [EFX OUTPUT LEVEL] knob in the EFX section, and the volume of the distorted sound of all parts will change.



6

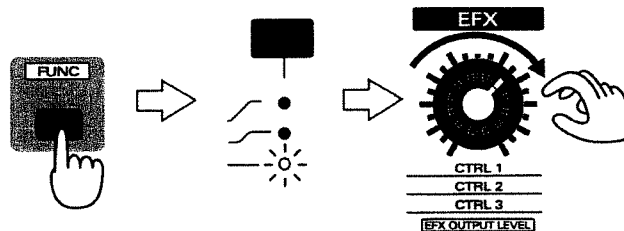
Press [FUNC] to make the indicator go dark.

7

Press [EFFECT SELECT] several times to make the bottom indicator light.

8

Rotate the [CTRL3] knob, and the character of the distorted sound will change.



To learn more about EFX settings...

☞ “Applying Various Effects to the Sound (EFX)” (p. 86)

A variety of effect types are provided for Reverb, Delay and EFX. Even while you play, you can easily switch the effect type, or turn an effect on/off for all parts.

Switching the effect type

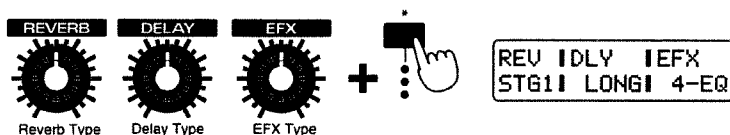
Reverb: Hold down [EFFECT SELECT], and rotate the [REV LEVEL] knob to select the type.

Delay: Hold down [EFFECT SELECT], and rotate the [DELAY LEVEL] knob to select the type.

EFX: Hold down [EFFECT SELECT], and rotate the [EFX OUTPUT LEVEL] knob to select the type. Alternatively, you can hold down [EFFECT SELECT] and rotate the [VALUE] dial.

While you hold down [EFFECT SELECT], the display will indicate the effect type that is currently selected for each effect unit.

Select and try out various effect types.



To learn more about the available effect types...

☞ "Selecting the Type (EFX Type)" (Owner's Manual; p. 86)

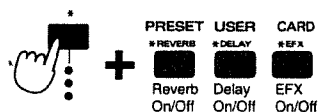
Effect on/off

Reverb: Hold down [EFFECT SELECT] and press [PRESET] in the BANK section.

Delay: Hold down [EFFECT SELECT] and press [USER] in the BANK section.

EFX: Hold down [EFFECT SELECT] and press [CARD] in the BANK section.

While you hold down [EFFECT SELECT], the [PRESET]/[USER]/[CARD] indicators will light to indicate effects that are turned on.



Graphic display

Press [TEMPO/MIXER], and the display will graphically indicate the current positions of each slider (for EFX, the on/off status).



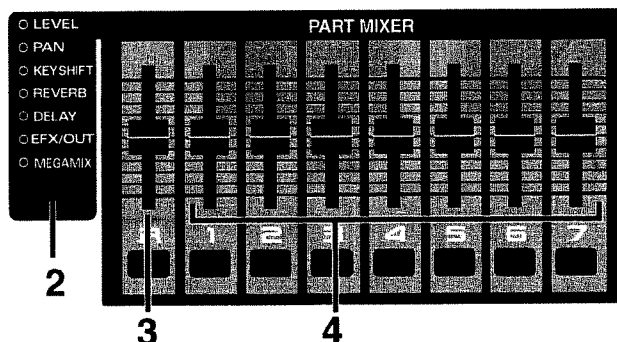
EFX (E): EFX On

DRY (D): EFX Off

At this time, you can use [INC] [DEC] to modify the value in steps of one.

Combining Phrases to Create a New Pattern (MEGAMIX)

Using the Megamix function, you can play back a pattern and replace the musical data of one instrumental part with musical data from a different pattern. You can create a completely new pattern by combining the phrases of instrumental parts, as though you were making a remix.



1 Select and play back the pattern P:011 (p. 10).

Before you begin, defeat muting for all parts (p. 12).

2 Press [MIXER SELECT] in the PART MIXER section several times, until the MEGAMIX indicator lights.

3 Place Part Slider [R] at the position shown in the illustration.

In a short time, the musical data of the Rhythm Part will be replaced by a different phrase.



4 Using the same procedure, move Part Sliders [2]–[7] to replace their phrases.

The replacement phrase will depend on the position of the Part Slider. Try out various different settings.

5 To exit MEGAMIX, press [MIXER SELECT] to make the MEGAMIX indicator go dark.



Since for all patterns, part 1 contains no musical data, phrases will not be exchanged even if you move part slider [1].

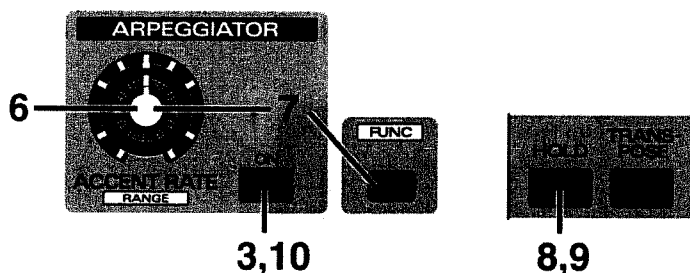


To learn more about MEGAMIX...

See "Combining Phrases to Create a Different Pattern (MEGAMIX)" (Owner's Manual; p. 119)

Playing Arpeggios (Arpeggiator)

The MC-505 lets you easily play arpeggios—simply by pressing chords.



1

Select pattern P:012 (p. 10).

2

Use [PART SELECT] and PART [1] to select Part 1, and select patch P:A017 (p. 18).

Play the keyboard pads, and the selected patch will sound.
Leave the Octave Shift setting at “-1.”

3

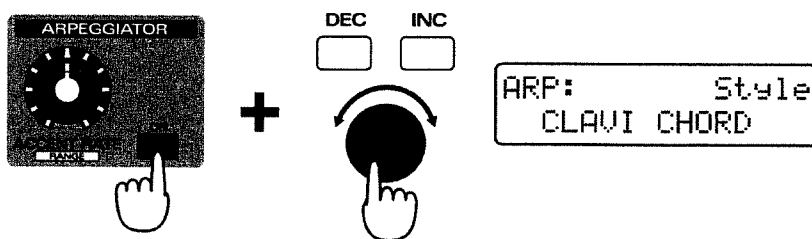
Press [ON] in the ARPEGGIATOR section.

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

4

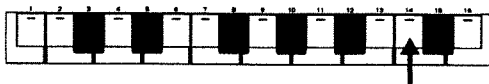
Select the style with which the arpeggio will be played. Hold down [ON], and use [INC] [DEC] or the [VALUE] dial to select the “CLAVICHORD” style.

While you hold down [ON], the display will indicate the currently selected style.



5

Try playing the keyboard pad shown below.

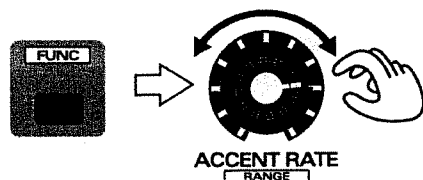


The note you play will be sounded as an arpeggio. Try playing various chords.

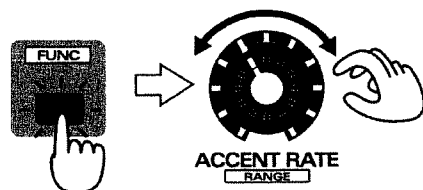
You can also play arpeggios while you play back a pattern.

At two-measure intervals, press keyboard pads in the order of [11] [11] and [12] [11] ...

-
- 6** With the [FUNC] indicator dark, rotate the [ACCENT RATE] knob in the ARPEGGIATOR section to adjust the expression of the arpeggio. Rotate the knob to the location shown in the diagram.



-
- 7** Press [FUNC] to make the indicator blink, and rotate the [RANGE] knob to modify the pitch range in which the arpeggio will be sounded. Rotate the knob to the location shown in the diagram.



-
- 8** Press [HOLD] in the KEYBOARD PAD section. The indicator will light, and the arpeggio will continue playing even after you take your hand off the keyboard pads.

A variety of arpeggio playing styles are provided, and you can easily switch styles while you play.
Select and try out various types.

-
- 9** To stop the arpeggio, press [HOLD] once again to make the indicator go dark.

-
- 10** To turn off the arpeggiator, press [ON] to make the indicator go dark.

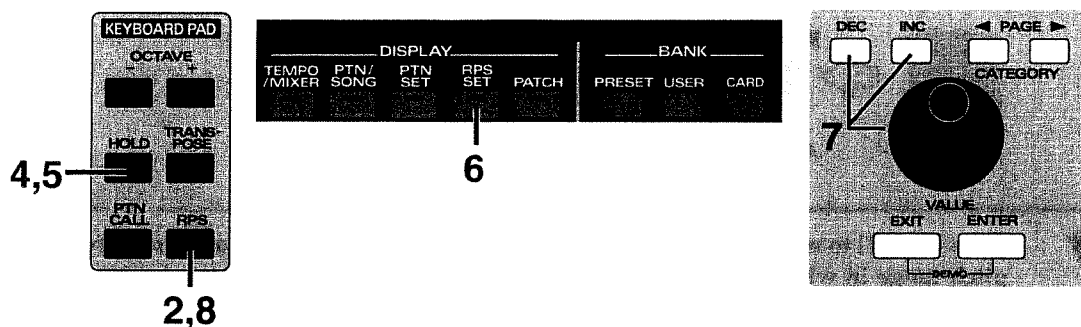


To learn more about arpeggiator settings...

▶ "Pressing Chords to Produce Arpeggios (Arpeggiator)" (Owner's Manual; p. 105)

One-Touch Playback of Phrases (RPS)

Ordinarily, when you press a keyboard pad you get the note for that key. With RPS (Real-Time Phrase Sequence), though, you can play back a variety of phrases by pressing the keyboard pads. Since different phrases can be played for each key, you can use it to create fill-ins during a live performance—or you can combine multiple phrases to create a pattern.



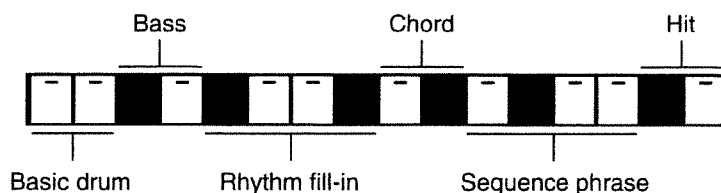
1 Select pattern P:002 (P. 10)

2 Press [RPS] in the KEYBOARD PAD section.

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

3 Press various notes on the keyboard pads to play back the assigned phrases.

Up to 8 phrases can be played back simultaneously.
RPS phrases are assigned to the keyboard pads as follows.



Even while a pattern is playing back, you can use the RPS function to play back phrases. So that the RPS will blend smoothly into the pattern playback, it is a good idea to mute the rhythm part when playing back a drum RPS, and to mute part 2 when playing back a bass RPS.

4 If you press [HOLD] in the KEYBOARD PAD section while playing back RPS, the indicator will light, and the phrase will continue playing back even when you release your hand from the keyboard pad.



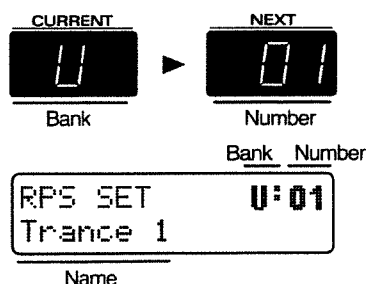
Phrases from a keyboard pad that you press after making [HOLD] light will stop when you release your finger from the keyboard pad.

5 To stop phrase playback, press [HOLD] once again to make the indicator go dark.

Sixteen RPS phrases (one for each keyboard pad) are organized as one set, and you can select a different RPS set to play back different phrases.

6 Press [RPS SET] in the DISPLAY section.

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



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



A brief interval of time is needed for the RPS set to change. Also, if you change RPS sets during pattern playback, the pattern may slow down or falter, so it is best to change RPS sets while pattern playback is stopped.

RPS sets are organized by genre. RPS will play back at the optimal tempo if the selected pattern is also from the same genre. For example when using a Drum'n'Bass RPS set you would select a Drum'n'Bass pattern, or when using a Hip Hop RPS set you would select a Hip Hop pattern. This is also convenient when using RPS along with a pattern.

8 To turn off the RPS function, press [RPS] once again to make the indicator go dark.

Using the OCTAVE buttons to switch

When RPS is on, you can use OCTAVE [-][+] to switch the RPS set, regardless of the screen display.

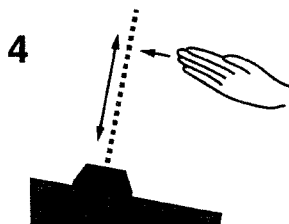
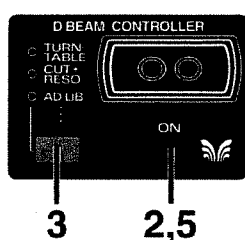


To learn more about RPS settings...
☞ "Using the Keyboard Pads to Play Phrases (RPS)" (Owner's Manual; p. 109)

Using the "DBeam Controller" to Apply Various Effects to a Pattern

By using the DBeam controller, you can apply various effects to a pattern or patch simply by waving your hand over the controller.

* The DBeam has been licensed from Interactive Light, Inc.



Simultaneously Lowering the Tempo and Pitch

By simultaneously lowering the tempo and pitch of the pattern, you can simulate the effect of lowering the pitch on a record turntable.

1 Select and play back pattern P:028 (p. 10).

2 Press [ON] in the D BEAM CONTROLLER section.

The indicator will light, and the DBeam Controller will be on.

3 Press [TYPE SELECT] several times to make the TURNTABLE indicator light.



4 Cover the DBeam Controller with your hand, then slowly move your hand up and down.

The tempo and pitch of all parts will change simultaneously.

The closer your hand approaches the controller, the more the tempo and pitch will drop.

When you take your hand away from the controller, the tempo and pitch will return to their original values.

5 To turn off the DBeam Controller, press [ON] once again to make the indicator go dark.

Modifying the Cutoff and Resonance

Simultaneously modify the cutoff frequency and resonance for all parts, to make a sudden change in the tonal character of the entire pattern.

1 Select and play back pattern P:029 (p. 10).

2 Press [ON] in the D BEAM CONTROLLER section.

The indicator will light, and the DBeam Controller will be on.

3 Press [TYPE SELECT] several times to make the CUT + RESO indicator light.



4 Cover the DBeam Controller with your hand, and slowly raise and lower it.

The cutoff and resonance will change simultaneously for all parts.
When you release your hand from the controller, the cutoff value will be 127 and the resonance value will be 0.

5 To turn off the DBeam Controller, press [ON] once again to make the indicator go dark.

If you wish to return the pattern to its original state, use [INC] [DEC] or the [VALUE] dial to re-select the same pattern. When the pattern begins again, it will return to its original state.



Be aware that depending on the pattern that you play back, the sound may be broken or distorted. If this occurs, either rotate the [LOW BOOST] knob counterclockwise to adjust the low frequency boost amount, or turn [OCTAVE] off.

Playing Ad-lib

You can freely play an ad-lib performance along with the pattern.

- 1

Select and play back pattern P:004.
- Mute Part 3, 4 and 6. Turn off muting of part 7.
Use [PART SELECT] and PART [1] to select Part 1.

- 2

Press [ON] in the D BEAM CONTROLLER section.
- The indicator will light, and the DBeam Controller will be on.

- 3

Press [TYPE SELECT] several times to make the AD LIB indicator light.
- TURN-

TABLE

●

CUT+

RESO

○

AD LIB

- 4

Cover the DBeam Controller with your hand, then slowly raise and lower your hand.
- When you cover the controller with your hand,Part 1 will begin sounding. As you raise and lower your hand, the pitch of the sound will change.
The closer you bring your hand to the controller, the higher the pitch will be.
When you take your hand away from the controller, the sound will stop.

- 5

To turn off the DBeam Controller, press [ON] once again to make the indicator go dark.

Changing the key and scale of the ad-lib performance

If you hold down [ON] and press a keyboard pad, the note you pressed will be the tonic of the ad-lib performance. You can hold down [ON] and use PAGE[<] [>] to select the scale of the ad-lib performance. Depending on the key or genre of the pattern that is being played back, you may wish to try changing the key and scale of the ad-lib performance.

Example	PTN	Part	Patch	Key	Scale
	P:189	1	P:C042	A	HBL
	P:096	1	P:A086	A	MIN
	P:133	1	P:D103	A	CHR



If you would like to know about the scales that are available...
☞ "Owner's Manual; p. 126"

Many other effects can be produced using the D Beam Controller.



To learn more about the DBeam Controller...
☞ "Using the DBeam Controller to Apply Various Effects" (Owner's Manual; p. 121)

Creating a Simple Pattern

The MC-505 provides the following three ways to record a pattern.

Recording as you play:	Real-Time Recording
Recording one note at a time in sequence:	Step Recording 1
Recording one note of the scale at a time:	Step Recording 2

Try creating the simple pattern shown in the following musical example.

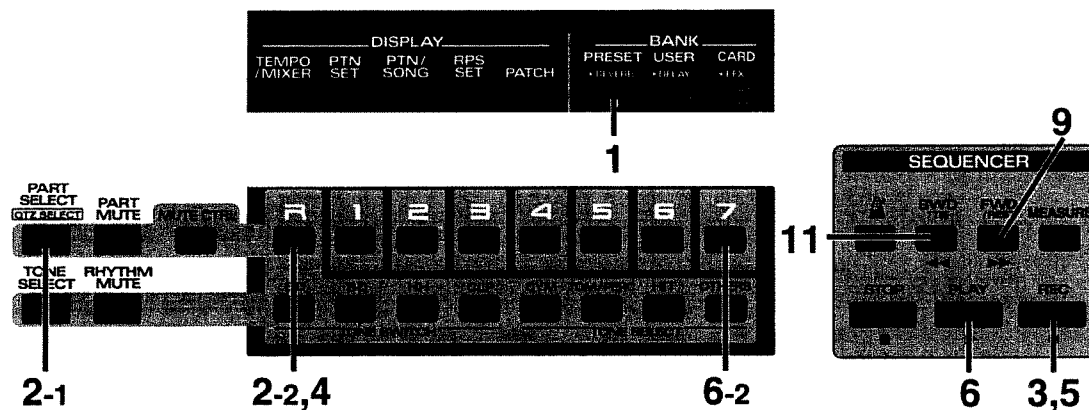
The musical score consists of seven parts, each on a separate staff. Part 2 (Bass) is in bass clef, Part 3 (Chord) is in treble clef, Part 4 (Lead) is in treble clef, Part 5 (Arpeggio) is in bass clef, Part 6 (Sound effects) is in treble clef, Part 7 (Snare Drum fill-in) is in bass clef, and the Rhythm part (Drum) is in bass clef. The Rhythm part includes a legend for Tambourine, Closed Hi-Hat, Open Hi-Hat, Bass Drum, and Snare Drum.

In general, instrumental parts are recorded in this order: drums bass accompaniment lead. When this order is used, you can listen to the drums and bass while you record the accompaniment and melody, which makes it easier to keep time. For this example, you should 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)
- Part 6:** Sound Effects (Real-Time Recording)
- Part 7:** Snare Drum Fill (Real-Time Recording using the arpeggiator and the Part Mixer)

Recording the Drums

First, use Step Recording 2 to record the drums for the Rhythm Part.



- 1** Press [PRESET] in the BANK section, and use [INC] [DEC] or the [VALUE] dial to select U:TMP (temporary pattern) (p. 10). U:TMP is located before P:001.

The "temporary pattern" is a pattern in which data is placed temporarily. When you record or edit, your operations always affect the data that has been copied into this U:TMP pattern. When you wish to create a new pattern, select U:TMP and begin recording.

- 2** Use [PART SELECT] and PART [R] to select the Rhythm Part, and select the rhythm set that you will use to play the drums.

Press [PATCH] to access the Patch Select page, and select P:05 "Techno 1" (p. 18).

Leave the Octave Shift setting at "-1."

After selecting a rhythm set, press [PTN/SONG] to return to the Pattern Select page.

- 3** Press [REC] in the SEQUENCER section.

The indicator will start blinking, and you will be in recording standby mode.

When creating a pattern from scratch, you must specify the time signature and number of measures for the pattern that you wish to record.

For this example, we will use the default settings to create a pattern with a time signature of 4/4 that is 4 measures long.

Next, select the part that you wish to record.

- 4** Press PART [R] to select the Rhythm Part as the part to be recorded.

The indicator will light. Preparations for recording are now complete.

- 5** Press [REC] once again to access the Microscope page.

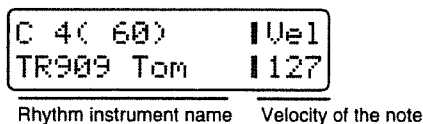
In the Microscope page, you can view and edit the music data that has been recorded.

6

Press [PLAY] to begin recording.

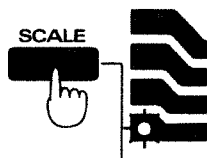
The display will show the name of the currently selected rhythm instrument, and the velocity of the note.

Set these parameters before you input a note.



6-1 Press [SCALE] to select the note value.

Make the lowest indicator light to select "16th note."



6-2 Use the PART [R]–PART [7] buttons to specify the velocity of the note.

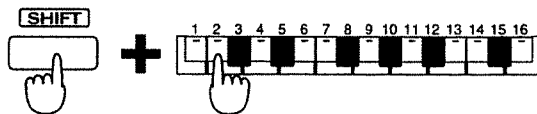
Press PART [7] to select "127."

7

Hold down [SHIFT] and press a keyboard pad to select the rhythm instrument that you wish to input.

First, select the bass drum sound. For this example, try selecting "TR909 Kick 4."

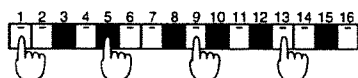
Set the Octave Shift setting at "-1." Then hold down [SHIFT] and press keyboard pad [2] (the C3 key) to play the "TR909 Kick 4" sound. "TR909 Kick 4" is now selected.



8

Press the keyboard pad shown in the illustration to make the indicator light.

This completes input of the bass drum for the first measure. The notes you input will play back as a loop.



9

Press [FWD] once to advance the recording input area to measure 2.




10

Using the same procedure as described in step 8, input the bass drum for measures 2–4. The note locations are the same as in measure 1.

11

When you finish input, press [BWD] several times to return the recording input area to measure 1.

12

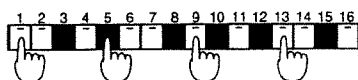
Using the same procedure as steps 7–11, input the remaining rhythm instruments in this order: closed hi-hat  open hi-hat  tambourine  snare drum.

Select each rhythm instrument. Note input locations for each rhythm instrument are as follows. Input the same locations for all measures.

Closed Hi-Hat "TR909 CHH 1"

Set Octave Shift to "-1," and hold down [SHIFT] and play keyboard pad [8] (the F#3 key).

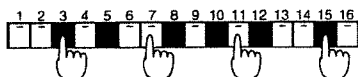
Press PART [6] to set the note velocity to "112."



Open Hi-Hat "TR909 OHH 3"

Set Octave Shift to "-1," and hold down [SHIFT] and play keyboard pad [12] (the A#3 key).

Press PART [6] to set the note velocity to "112."



Tambourine "Tambourine 3"

Set Octave Shift to "0," and hold down [SHIFT] and play keyboard pad [8] (the F#4 key).

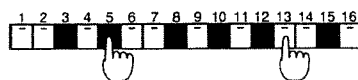
When inputting keyboard pads [1], [5], [9] and [13], press PART [5] to set the strength of the note to "96." When inputting the other pads, press PART [4] to select "80."



Snare Drum "TR909 Snr 5"

Set Octave Shift to "-1," and hold down [SHIFT] and play keyboard pad [6] (the E3 key).

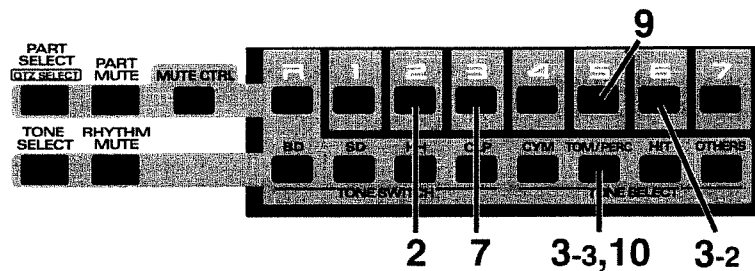
Press PART [7] to set the note velocity to "127."



This completes input for the drums. Proceed to the next step without stopping recording.

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Next, we will use Step Recording 1 to record the bass and chords. Continue the above procedure from step 12.



- 1** Press [PLAY] to return to the Microscope page.

When the pattern is stopped, you can press [REC] twice to enter this page.

- 2** Press **PART [2]** to change the part to be recorded to Part 2, and then select the patch that will play the bass.

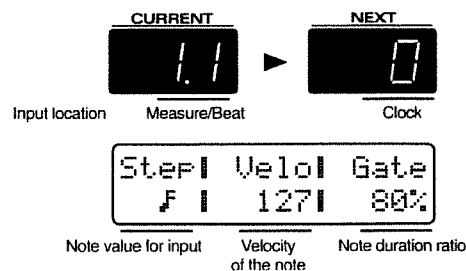
Press [PATCH] to access the Patch Select page, and select P:A016 "Lead TB 4" (p. 18). Set the Octave Shift setting to "-2."

After you select a patch, press [PTN/SONG] to return to the Microscope page.

- 3** Press [REC] to begin recording.

The display will indicate the value, velocity, and duration of the currently selected note.

Set these parameters before you enter a note.



- 3-1** Press [SCALE] to select the note value.

Make the lowest indicator light to select "16th note."

- ### 3-2 Use the PART buttons [R]–[7] to specify the velocity of the note.

Press [6] to select "112."

- 3-3** Use the RHYTHM buttons [BD]–[OTHERS] to specify the duration that the note will be sustained.

Press [TOM/PERC] to select "80%."

8 Press [REC] to begin recording.

Use "16th note" as the note value setting (the same as for the previous part).

9 Use the PART buttons [R]–[7] to specify the velocity of the notes.

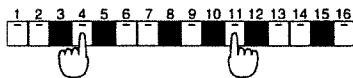
Press [5] to select "96."

10 Use the RHYTHM buttons [BD]–[OTHERS] to specify the duration of the notes.

Press [TOM/PERC] to select "80%."

11 Input the first notes of the chord, D5 and A5.

Set the Octave Shift setting to "+1," and simultaneously press keyboard pads [4] and [11]. When you release the keyboard pads, the values will be finalized, and you will be ready to enter the next note.



12 Use the following procedure to enter the remaining notes.

To enter a dotted 8th note, press [BWD] twice and use a tie to connect 16th notes.

Measures 3–4 are the same phrase as measures 1–2.

This completes input of the chords.

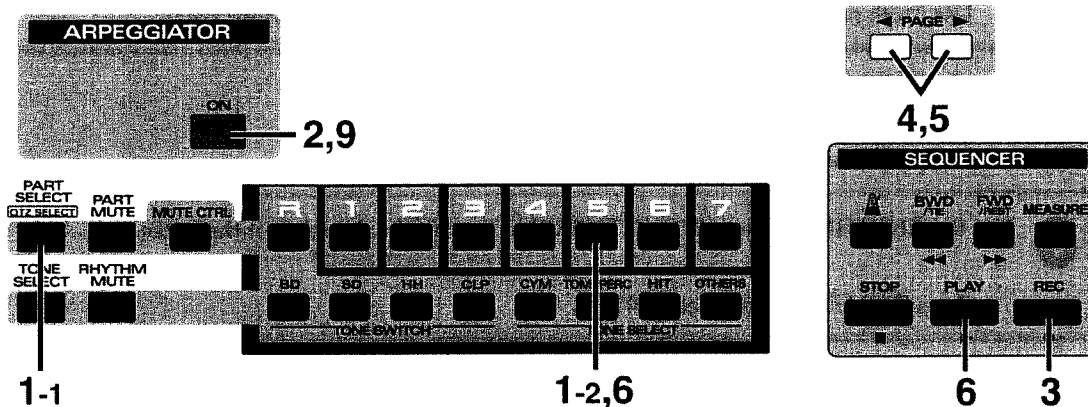
13 When input is complete, press [STOP] to stop recording.

14 Now, listen to the music that you recorded.

Press [PLAY] to play it back.

Recording the Arpeggios

Next, you can use real-time recording to record the arpeggiator.

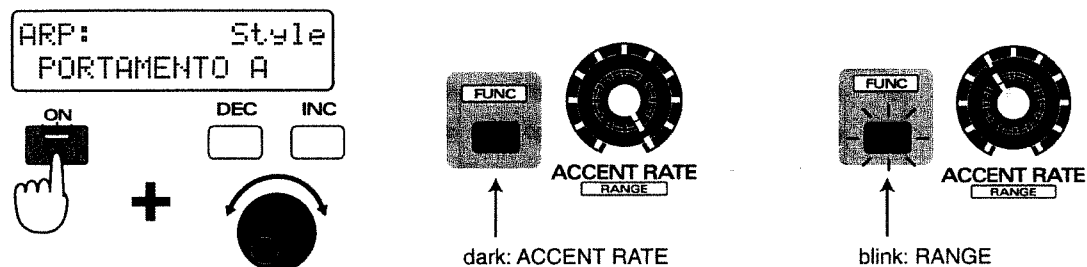


- 1 Use [PART SELECT] and PART [5] to select Part 5, and then select the patch that will play the arpeggios.

For this example, select P:A074 "Analog Seq" (p. 18).
Set the Octave Shift setting to "-1."

- 2 Press [ON] in the ARPEGGIATOR section to turn on the arpeggiator (p. 34).

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



When the settings are completed, press the keyboard pads to play arpeggios along with the already-recorded accompaniment.

- 3 Press [REC].

The indicator will begin blinking, and you will enter recording standby mode.

- 4 Press PAGE [<] [>] several times to access the Count In page (to specify how recording will start).

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 keyboard pad.

REC: Count In
WAIT NOTE

5

Press PAGE [<] [>] several times to access the Loop Rest setting page.

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

When Loop Rest is turned on, a one-measure space will be inserted between patterns when recording.

REC: Loop Rest
ON

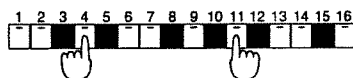
6

Press PART [5] to select Part 5 as the part being recorded.

7

When you are ready, press the next chord.

The arpeggio will play from the beginning of the first measure, and will simultaneously be recorded.



NOTE

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

8

When you reach the end of the pattern, a one-measure space will be inserted. Release your hand during the blank measure.

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

9

If the arpeggios were recorded to your liking, turn off the arpeggiator.

This completes input of the arpeggios. Proceed to the next step without stopping recording.

If your recording did not turn out as you would like, use the following procedure to delete the recorded data, and then try recording again.

1

During recording, press [REALTIME ERASE].

The following display will appear.



REALTIME ERASE
NOTE

2

Continue pressing [REC] from the beginning of the pattern until the end.

The performance that you recorded will be erased.

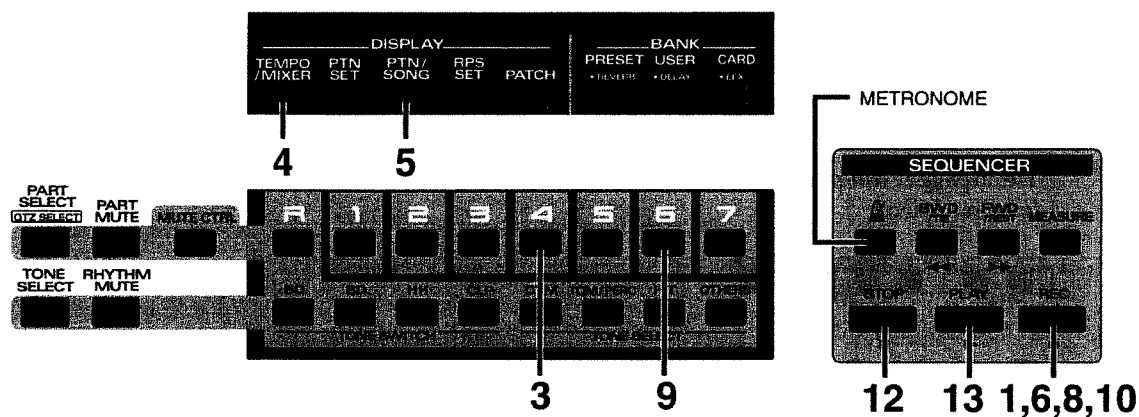
3

Press [REALTIME ERASE] or [EXIT] to return to the recording page.

After you have erased the data, try recording again. Re-play the arpeggios as you listen to the pattern playback.

Recording the Lead and Sound Effects

Next try using real-time recording to record the lead and sound effects.



Continue from step 9 of the previous procedure.

1

Press [REC].

The indicator will begin blinking, and you will be in Rehearsal mode. The following display will appear.

In rehearsal mode, recording will not occur even if you play the keyboard pads.

NOW REHEARSAL
Input QTZ= ♪

When the pattern is stopped, press [REC]->[PLAY] to begin real-time recording, and then press [REC] during real-time recording to enter rehearsal mode.

2

Use [INC] [DEC] or the [VALUE] dial to make Input Quantize settings.

Input Quantize is a function that corrects inaccuracies in the timing of your playing, such as "dragging" or "rushing."

For this example, select "♪."

3 Press PART [4] to change the part being recorded to Part 4, and then select the patch that will play the lead.

Press [PATCH] to access the Patch Select page, and select P:A010 "Dual TB"(p. 18).

Set the Octave Shift setting to "0."

If you find it difficult to tell which sound you are playing, you can use [PART MUTE] and the Part buttons to mute the parts other than the rhythm part. After muting the unneeded parts, press [PART SELECT] to return to the previous state.

Next, adjust the tempo of the pattern so that you can record comfortably.

4 Press [TEMPO/MIXER].

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



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

Select a tempo at which you can play comfortably.

When you finish making the setting, press [PTN/SONG] to return to the Rehearsal page.

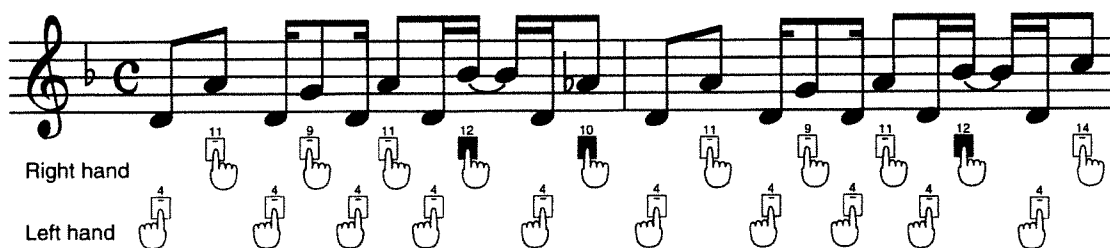
Press [METRONOME] in the SEQUENCER section to turn the metronome on.

(To stop the metronome, press [METRONOME] again.)

While you listen to the previously recorded performance, practice several times.

6 When you are ready, press [REC] to select Recording mode.

7 Listen to the previously recorded performance, and play along on the keyboard pads from measure 1.

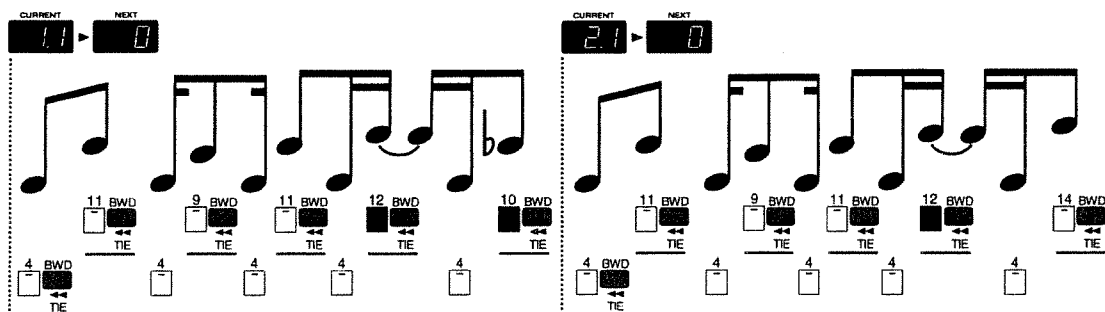


After your playing has been recorded, the recorded performance will play back from the next repetition.

This completes input of the lead.

If the recording did not turn out as you desired, use the same procedure as described for arpeggio recording to erase the recorded data and re-record (p. 49).

If repeated attempts are unsuccessful, you can also use Step Recording 1 to record the lead. Input as shown in the following diagram (p. 45).



Press [HIT] and select "100%" as the percentage that the note will be held.

Next, you can record the sound effects.

8 Press [REC] to select Rehearsal mode.

9 Press PART [6] to change the part being recorded to Part 6, and select the patch that will play the sound effects.

Press [PATCH] to access the Patch Select page, and select P:C010 "Smooth Jet" (p. 18).

Leave the Octave Shift setting at "-1."

When settings are complete, press [PTN/SONG] to return to the Rehearsal page.

10 When you are ready, press [REC] to enter Recording mode.

11 Listen to the previously recorded performance, and play the keyboard pads from measure 1.



When you have finished your input, the performance you recorded will play back beginning from the next repetition of the pattern.

Pad input is now complete.

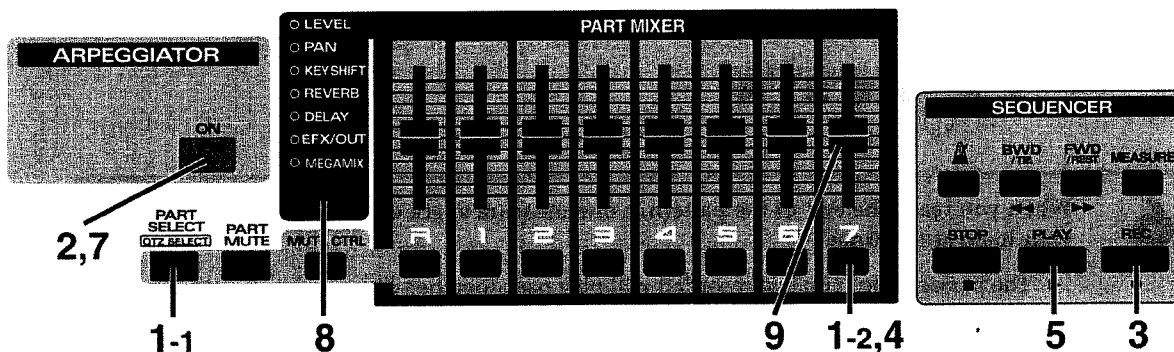
12 When you finish recording, press [STOP] to stop recording.

13 Listen to the performance that you recorded.

Press [PLAY] to play back. If the recording is satisfactory, continue to the next step.

Recording a Snare Drum Fill-in

Next, try your hand at some real-time recording by recording some snare drum fills using arpeggios, and also some movements of the Part Mixer.

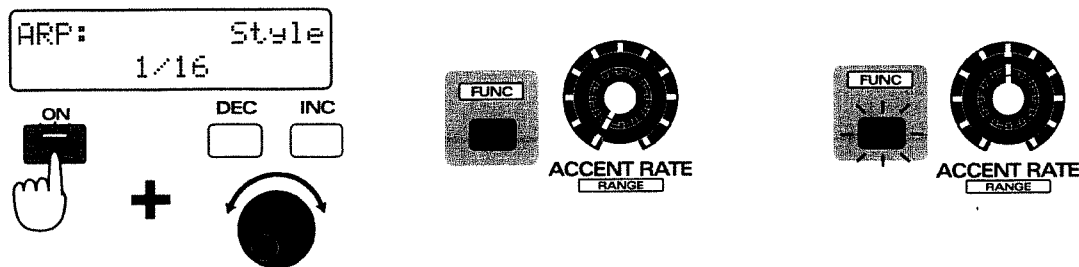


- 1 Use [PART SELECT] and PART [7] to select Part 7, and then select the patch that will play the snare drum.

Drum sounds are normally played by the Rhythm Part, but here we will use Part 7 and select the snare drum patch P:D093 "TR909 Snare" (p. 18). Leave the Octave Shift setting at "0."

- 2 Press [ON] in the ARPEGGIATOR section to turn on the arpeggiator (p. 34).

Select "1/16" as the arpeggio style, and place the [ACCENT RATE] knob and [RANGE] knob at the positions shown in the illustration.



When you have made the settings, listen to the previously recorded performance while you press the keyboard pads to play arpeggios. When you are finished recording, mute all parts other than the Rhythm part.

- 3 Press [REC].

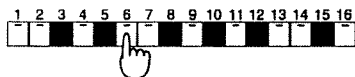
The indicator will begin blinking, and you will enter Recording Standby mode. As for the previous recording, set Count In to "WAIT NOTE," and Loop Rest to "ON" to specify how recording will occur.

- 4 Press PART [7] to select Part 7 as the part being recorded.

5

When you are ready, press [PLAY] to begin recording.

Along with the previously-recorded performance, press keyboard pad [6] on the second measure. The snare drum will play, and will also be recorded.



6

When you reach the end of the pattern, a one-measure space will be inserted, so release your hand at this time.

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

7

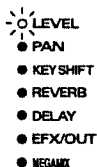
If you are satisfied with the recording, turn off the arpeggiator.

This completes the input of the snare drum fill-in.

Next, we will use the Part Mixer to gradually fade-in the snare drum from the beginning of the second measure, and record the movement of the slider.

8

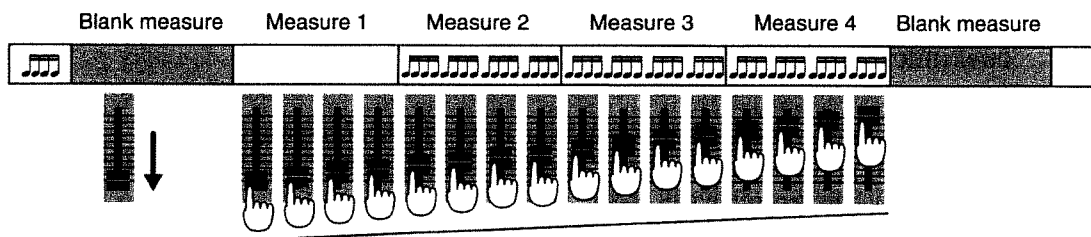
Press [MIXER SELECT] several times to make the LEVEL indicator light.



9

Raise Part Slider [7] to record the slider movement (volume of Part 7).

While the blank measure is playing, quickly lower Part Slider [7] to the lowest position, and gradually raise it, beginning at the start of the first measure. Time the movement of the slider so that it reaches the maximum position at the end of the fourth measure.



If the recording did not turn out as you had intended, try the same operation once again from the beginning of measure 1. The movement of the slider will be newly recorded, replacing the previously recorded slider movement.

This completes recording of all parts. Press [STOP] to finish recording.

Adding the Finishing Touches

Finally, adjust the volume, pan and effect depth of each part.

1

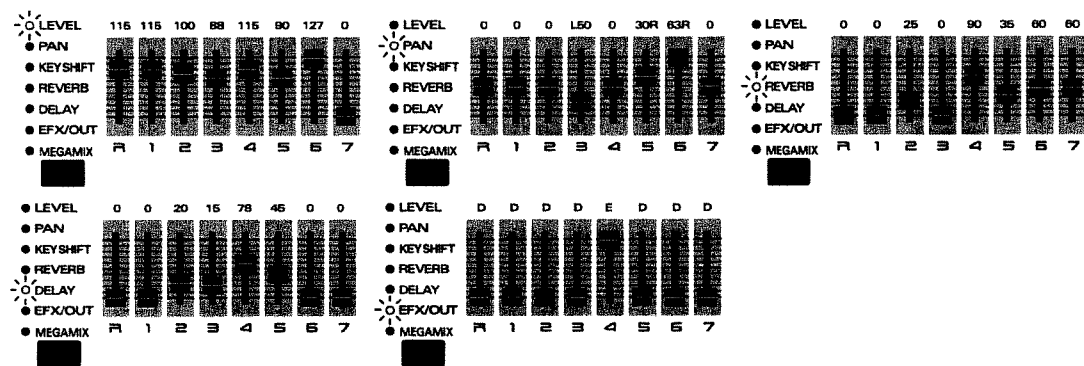
Press [TEMPO/MIXER] to access the Tempo and Part Mixer page.

2

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

3

Press [MIXER SELECT] to select the desired parameter, and move the part sliders to adjust the volume, pan, and effect depth for each part, as follows (p. 14).



4

Make settings for each effect as follows.

Use [EFFECT SELECT] and the appropriate knob to select the type (p. 32)

REVERB DELAY EFX + [EFFECT SELECT]

REV IDLY IEFX
STG1 LONGIFLANG

First make the top indicator light

First make the middle indicator light

First make the bottom indicator light

First make the [FUNC] indicator light

The pattern is now complete. Press [PLAY] to listen to the recorded performance.

Saving the Pattern

You should now 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].

3 Press [WRITE].

The following display will appear, and “_” (cursor) will appear below the pattern number.



PTN-Write U:001
Temporary

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

4 Press [USER] to select the User bank as the destination to which to save.

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

For this example, select U:001.

6 Press PAGE [>].

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

PTN-Write U:001
Temporary

7 Assign a name to the pattern.

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

The following characters can be selected.

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

8 Repeat steps 6-7 to input the pattern name.

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

9

Press [ENTER].

The execution page will appear in the display.
If you wish to cancel the operation, press [EXIT].

PTN-Write U:001
Are You Sure ?

10

Press [ENTER] once again.

Processing...
Keep Power ON !

The Pattern Write operation will be carried out, and the usual display will reappear.
The pattern has now been saved.

NOTE

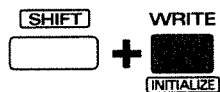
Never turn off the power while the Pattern Write operation is in progress.

Re-Recording from the Beginning

To re-record from the beginning, follow the steps below to set U:TMP (the temporary pattern) so it contains no playback data (an empty pattern).

1

With U:TMP selected, hold down [SHIFT] and press [INITIALIZE].

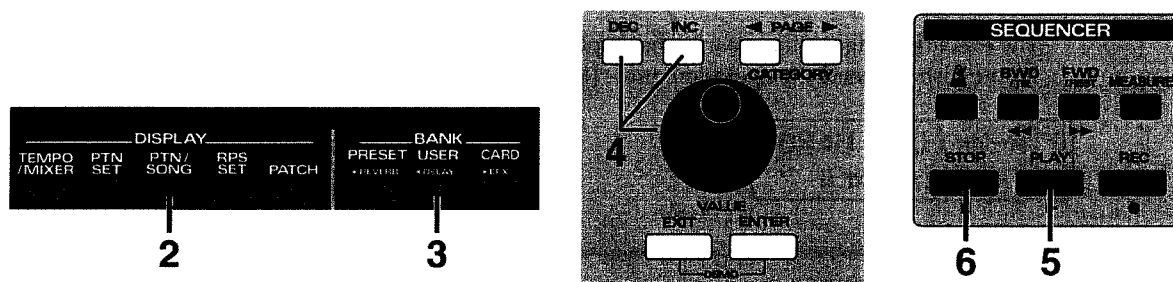
 PTN-Init U:TMP
Are You Sure ?

2

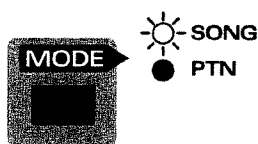
Press [ENTER], and the temporary pattern will be initialized.

Playing Back a Song

Two or more patterns arranged in the order they are to be played back is referred to as a "song." Here's how to play back a song.

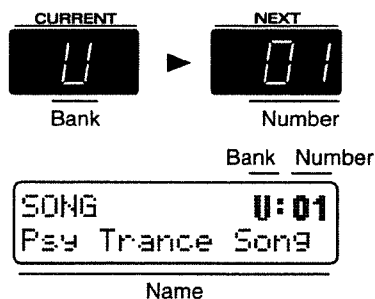


- 1 Press [MODE] to make the SONG indicator light.



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

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



- 3 Press [USER] in the BANK section to select the User bank.



In the case of songs, only the User bank can be selected.

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

With the factory settings, U:01–U:20 contain songs.

5

Press [PLAY], and the song will begin playing.

When song playback begins, patterns will change automatically in the recorded order. It will not be possible for you yourself to select patterns. All other operations are the same as for pattern playback.

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

6

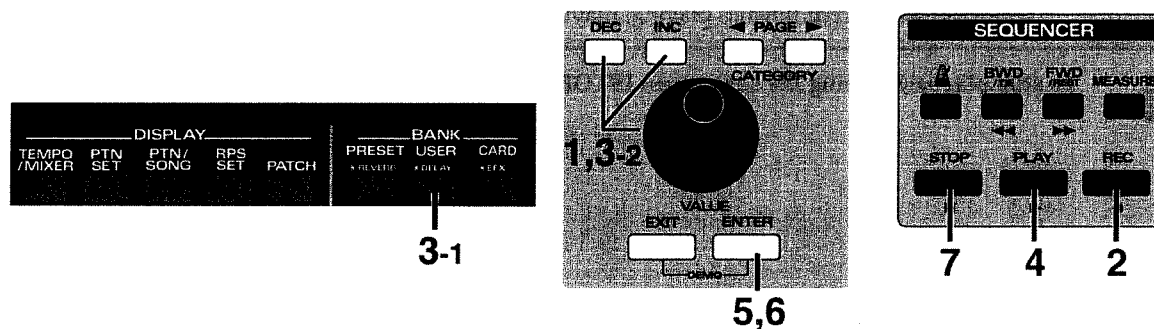
To stop playback during the song, press [STOP].

Creating a Simple Song

The following shows you how to use the pattern (U:001) that you made in “Creating a Simple Pattern” to create a simple song.

First, think about the structure of the song. When repeatedly playing back the same pattern, it will be good to make gradual changes in the mute status and the Part Mixer settings to create a sense of development.

Here we will create a song with the structure shown in the chart on p. 63.

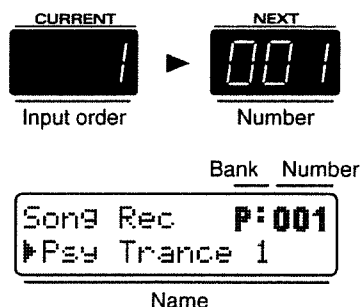


First, select the song that you wish to record.

1 Use [INC] [DEC] or the [VALUE] dial to select song U:21.

2 Press [REC] in the SEQUENCER section.

The indicator will begin lit, and you will enter Recording mode.
The following display will appear.



3 Press [USER] and use [INC] [DEC] or the [VALUE] dial to select pattern U:001.

4 You can press [PLAY] to audition the pattern U:001.

While listening to the pattern, mute unwanted parts.
As shown in the structure chart, mute the parts other than [R] and [3].
Press [STOP] and playback will stop.

5 Press [ENTER], and pattern U:001 will be specified as the pattern that will play back first.

The CURRENT display number will change to "2," and the input page for the second pattern to be played back will appear.

6 Using the same procedure, modify the state of pattern U:001 as shown in the song structure table, and press [ENTER] to enter each occurrence.

7 After finalizing the 14th pattern, press [STOP] several times to exit the recording page.

Recording is now complete.
Press [PLAY] to play back the song.

Saving the Song

You should now save the completed song.

1 Make sure that the song is stopped.

2 Make sure that the [PTN/SONG] display is selected.

3 Press [WRITE].



SONG-Write U:21
EMPTY SONG

The following display will appear, and an "_" (cursor) will appear underneath the song number.

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

4 Use [INC] [DEC] or the [VALUE] dial to select the song number in which the song will be saved.

If you wish to save the song in U:21, simply continue with the next step.

5 Press PAGE [>].

SONG-Write U:21
EMPTY SONG

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

6

Assign a name to the song.

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

The following characters can be selected.

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

7

Repeat steps 6-7 to input the song name.

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

8

Press [ENTER].

The execution display will appear.

If you decide to cancel the operation, press [EXIT].

SONG-Write U:21
Are You Sure ?

9

Press [ENTER] once again.

The Song Write operation will be carried out, and the normal display will reappear.

Processing...
Keep Power ON !

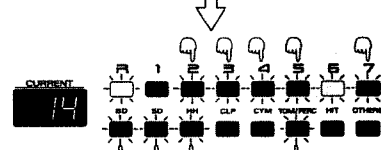
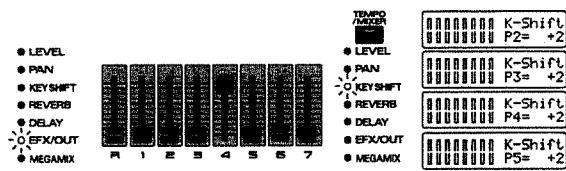
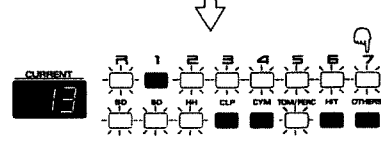
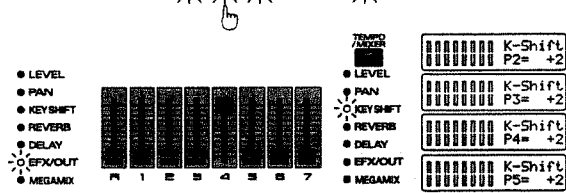
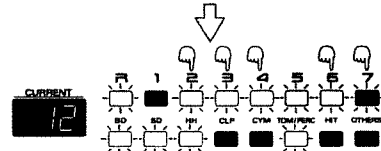
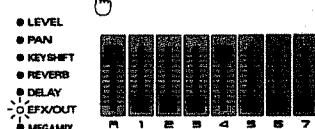
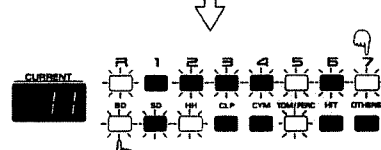
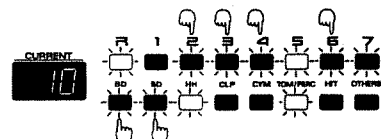
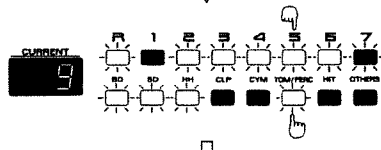
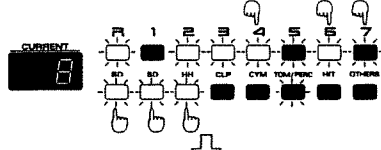
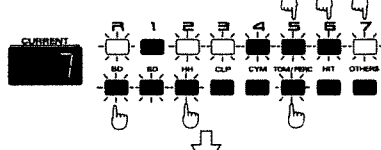
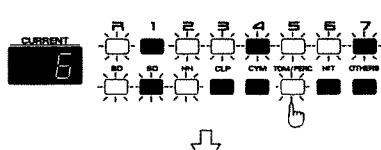
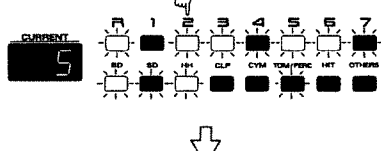
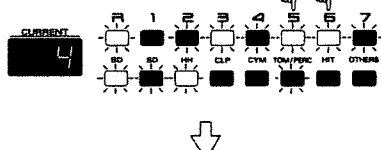
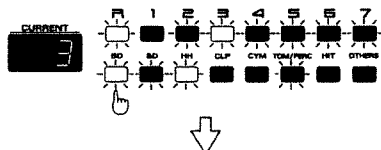
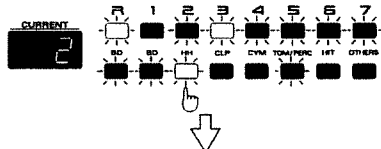
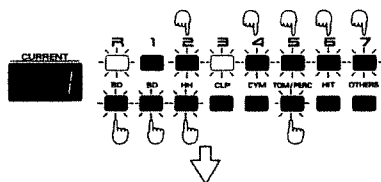


Never turn off the power while the Song Write operation is in progress.

How to make the Key Shift setting in numbers 12 and 13 of the song structure chart

1. Use [MIXER SELECT] to select KEY SHIFT.
 2. Press [TEMPO/MIXER] to access the Part Mixer page.
 3. Use [PART SELECT] and [2] to select part 2.
 4. Use [INC] [DEC] to set the Key Shift of part 2 to "+2."
 5. Use the same procedure to set the Key Shift to "+2" for parts 3-5 as well.
-

Song Structure Chart



Profiles of Demo Song/Pattern Composer

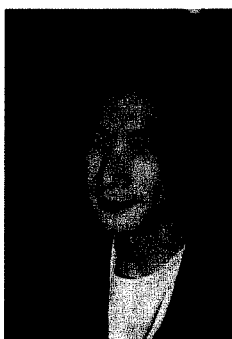
MASA



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

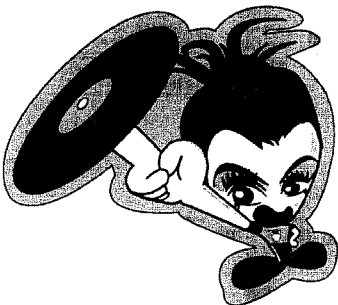


DJ Q'Hey started his DJ career in 1989. Influenced heavily by the European movement, he is devoted to house/techno music. He plays at many of the clubs in Tokyo, and has also composed quite a few songs. He is planning to release "In The Edge Of No Control EP" as the first single on his own label "Moon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

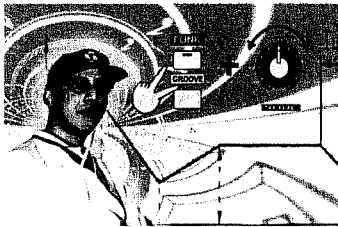
He is also a member of the two-man techno unit called "urn" which has been using the Internet for their activities. They use the Internet for live performances while synchronizing two MC-303's.

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. Since touring with his mother's band at the age of 11, Vince has seen the evolution of electronic musical instruments and now he is proud to contribute with the MC-505. Enjoy!

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.

