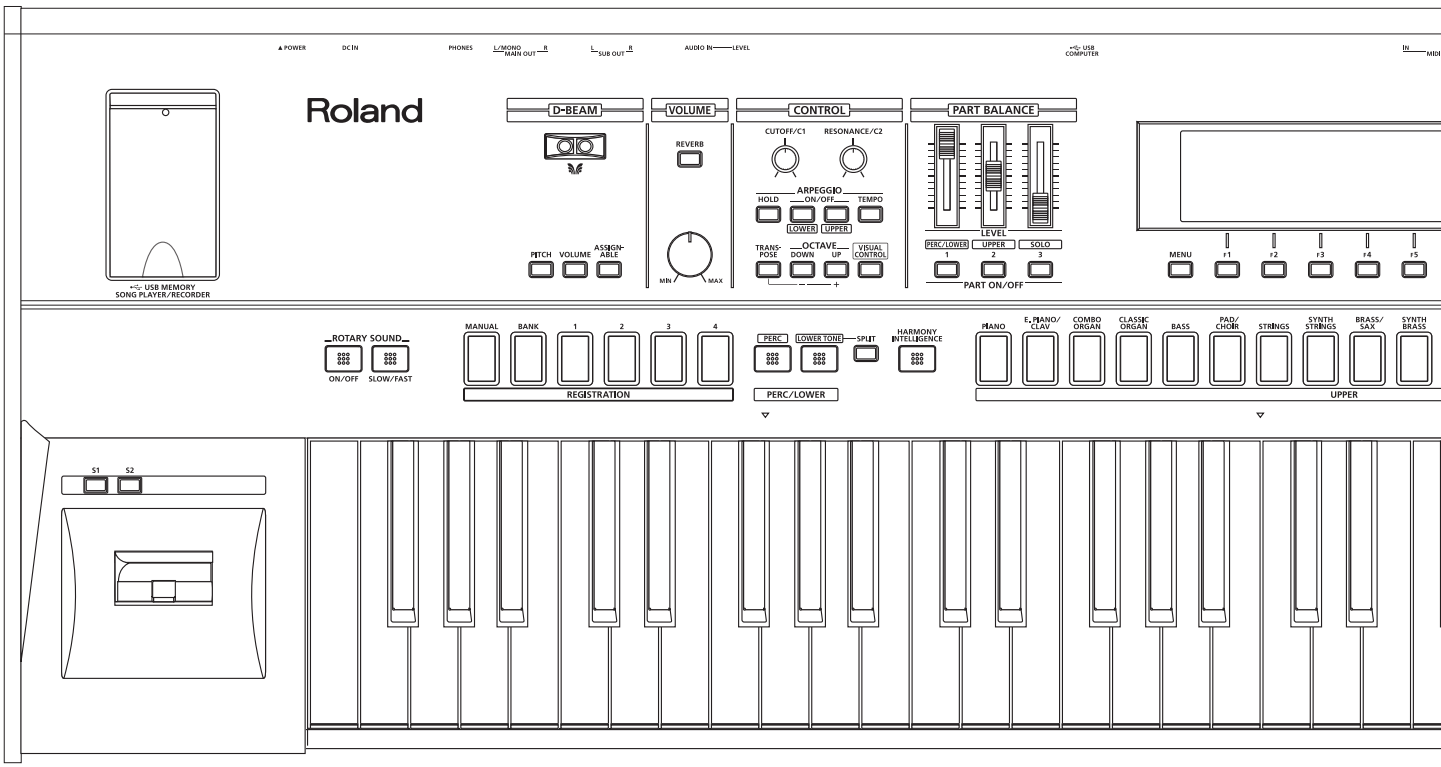


JUPITER-50

Owner's Manual

Roland

How to obtain a PDF of the owner's manual

PDF files of the owner's manual and supplementary material for this product can be obtained from the Roland website.

- JUPITER-50 Owner's Manual (this document)
- Parameter List *
- MIDI Implementation *

*These are not included with the product; you may download them as necessary.

Visit the following URL, choose "owner's manuals," and search for the model name "JUPITER-50."

http://www.roland.com/support/en/

USING THE UNIT SAFELY

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

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⃠symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ●symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

Do not disassemble or modify by yourself

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

Do not repair or replace parts by yourself

Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Do not use or store in the following types of locations

- Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
- Damp (e.g., baths, washrooms, on wet floors); or are
- Exposed to steam or smoke; or are
- Subject to salt exposure; or are
- Humid; or are
- Exposed to rain; or are
- Dusty or sandy; or are
- Subject to high levels of vibration and shakiness.

Use only Stand that is recommended

This unit should be used only with a rack or stand that is recommended by Roland.

⚠WARNING

Do not place in an unstable location

When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

Precautions regarding placement of this unit on a stand

Be sure to follow the instructions in the Owner's Manual carefully when placing this unit on a stand (p. 30).

If it is not set up properly, you risk creating an unstable situation which could lead to the unit falling or the stand toppling, and may result in injury.

Use only the included AC adaptor and the correct voltage

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

Use only the included power cord

Use only the attached power-supply cord. Also, the included power cord must not be used with any other device.

⚠WARNING

Do not bend the power cord or place heavy objects on it

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

Avoid extended use at high volume

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

Don't allow foreign objects or liquids to enter unit; never place containers with liquid on unit

Do not place containers containing liquid on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.

⚠ WARNING

Turn off the unit if an abnormality or malfunction occurs

Immediately turn the unit off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:

- The AC adaptor, the power-supply cord, or the plug has been damaged; or
- If smoke or unusual odor occurs; or
- Objects have fallen into, or liquid has been spilled onto the unit; or
- The unit has been exposed to rain (or otherwise has become wet); or
- The unit does not appear to operate normally or exhibits a marked change in performance.

Adults must provide supervision in places where children are present

When using the unit in locations where children are present, be careful so no mishandling of the unit can take place. An adult should always be on hand to provide supervision and guidance.

Do not drop or subject to strong impact

Protect the unit from strong impact.

(Do not drop it!)

Do not share an outlet with an unreasonable number of other devices

Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

Do not use overseas

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

Do not use a CD-ROM in an audio CD player or DVD player

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

⚠ CAUTION

Place in a well ventilated location

The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

Use only the specified stand (s)

This unit is designed to be used in combination with specific stands (KS-18Z, KS-G8, KS-12) manufactured by Roland. If used in combination with other stands, you risk sustaining injuries as the result of this product dropping down or toppling over due to a lack of stability.

Evaluate safety issues before using stands

Even if you observe the cautions given in the owner's manual, certain types of handling may allow this product to fall from the stand, or cause the stand to overturn. Please be mindful of any safety issues before using this product.

Grasp the plug when connecting or disconnecting the AC adaptor

Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

Periodically clean the AC adaptor's plug

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

Manage cables for safety

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

Avoid climbing on top of the unit, or placing heavy objects on it

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

Do not connect or disconnect the AC adaptor with wet hands

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

Disconnect everything before moving the unit

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

⚠ CAUTION

Unplug the AC adaptor from the outlet before cleaning

Before cleaning the unit, turn it off and unplug the AC adaptor from the outlet (p. 29).

If there is a possibility of lightning strike, disconnect the AC adaptor from the outlet

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

Take care not to get fingers pinched by lid

Be careful so you don't get your fingers pinched when you handle any moving parts such as the following. Adult supervision is recommended whenever small children use the unit.

- USB memory cover (p. 25)

Keep small items out of the reach of children

To prevent accidental ingestion of the parts listed below, always keep them out of the reach of small children.

- Included Parts
  Screw that secures the USB memory cover (p. 69)
  Allen wrench (p. 69)

Handle the ground terminal carefully

If you remove the screw from the ground terminal, be sure to replace it; don't leave it lying around where it could accidently be swallowed by small children. When refastening the screw, make that it is firmly fastened, so it won't come loose.

IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter or a motor (such as a refrigerator, washing machine, microwave oven, or air conditioner). Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- To prevent malfunction and equipment failure, always make sure to turn off the power on all your equipment before you make any connections.
- With the factory settings, the JUPITER-50 will automatically be switched off four hours after you stop playing or operating the unit. If you don't want the unit to turn off automatically, change the "Auto Off" setting to "OFF" as described on p. 79.

* The settings you were editing will be lost when the unit is turned off. If you want to keep your settings, you must save your settings before turning the unit off.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Do not put anything that contains water on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up USB flash drives, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

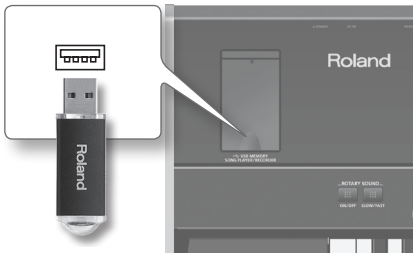
Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on USB flash drives.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or USB flash drives once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing others nearby, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you.
- The sound of keys being struck and vibrations produced by playing an instrument can be transmitted through a floor or wall to an unexpected extent. Please take care not to cause annoyance to others nearby.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.
- The usable range of D-BEAM controller will become extremely small when used under strong direct sunlight. Please be aware of this when using the D-BEAM controller outside.
- The sensitivity of the D-BEAM controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location.
- When operating an expression pedal, or opening and closing the USB memory cover, please take care not to pinch your fingers or toes between a moving part and the main unit. In places where small children are present, make sure that an adult provides supervision and guidance.

Before Using External Memories

Using External Memories

- Carefully insert the USB flash drives all the way in—until it is firmly in place.



- Never touch the terminals of the USB flash drives. Also, avoid getting the terminals dirty.
- USB flash drives are constructed using precision components; handle the memories carefully, paying particular note to the following.
  - To prevent damage to the cards from static electricity, be sure to discharge any static electricity from your own body before handling the cards.
  - Do not touch or allow metal to come into contact with the contact portion of the cards.
  - Do not bend, drop, or subject cards to strong shock or vibration.
  - Do not keep cards in direct sunlight, in closed vehicles, or other such locations.
  - Do not allow cards to become wet.
  - Do not disassemble or modify the cards.

Handling CDs / DVDs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD, DVD discs may not be read properly. Keep your discs clean using a commercially available disc cleaner.

Copyrights

- It is forbidden by law to make an audio recording, video recording, copy or revision of a third party's copyrighted work (musical work, video work, broadcast, live performance, or other work), whether in whole or in part, and distribute, sell, lease, perform, or broadcast it without the permission of the copyright owner.
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- The copyright of content in this product (the sound waveform data, style data, accompaniment patterns, phrase data, audio loops and image data) is reserved by Roland Corporation.
- Purchasers of this product are permitted to utilize said content for the creating, performing, recording and distributing original musical works.
- Purchasers of this product are NOT permitted to extract said content in original or modified form, for the purpose of distributing recorded medium of said content or making them available on a computer network.

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- MPEG Layer-3 audio compression technology is licensed from Fraunhofer IIS Corporation and THOMSON Multimedia Corporation.
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01 How the JUPITER-50's Sound Generator is Structured

The JUPITER-50 is Roland's new synthesizer that inherits the powerful SuperNATURAL sounds and unrivaled real-time performance capabilities of the JUPITER-80.

It comes with a generous collection of the latest SuperNATURAL sounds created using Behavior Modeling Technology, making possible expression that is richer and more natural than ever before.

This section explains the sounds of the JUPITER-50.

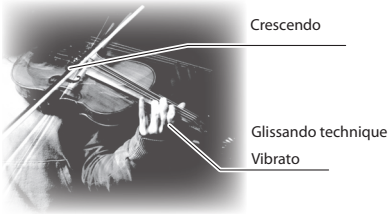
SuperNATURAL

These are proprietary Roland sounds created using Behavior Modeling Technology, which enables natural and rich expression that was difficult to achieve on earlier sound generators.

Behavior Modeling Technology

Not only physical modeling of the instruments, Roland takes it a step further by modeling the instrument's distinctive behavior that responds to how the performer plays, resulting in true-to-life, expressive sounds in realtime.

SuperNATURAL Acoustic Tones



These are SuperNATURAL acoustic tones that can reproduce not only the sound of an acoustic instrument, but also the expressiveness of the techniques used when playing it.

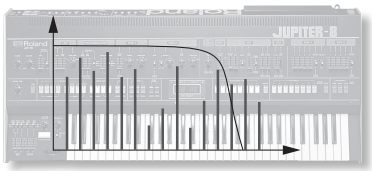
A dedicated sound engine optimized for each tone is used to automatically analyze the phrase played by the musician, and take account of the differences between chordal and melodic playing.

SuperNATURAL acoustic tones represent a completely new sound generator technology, which uses Behavior Modeling Technology to model even the distinctive response that is specific to each musical instrument.

For example, the SuperNATURAL acoustic tone "violin" lets you obtain—via conventional keyboard playing—a solo violin sound that's imbued with the same realistic expression that you might enjoy if an actual violinist were playing.

In addition, you can use pitch bend, modulation lever, and assignable buttons ([S1], [S2]) to freely simulate the richly expressive performance that is characteristic of acoustic instruments.

SuperNATURAL Synth Tones



These are SuperNATURAL synth tones, which realistically reproduce sounds ranging from vintage analog synths to digital synths. Each synth tone consists of three sets of OSC, FILTER, AMP, and LFO, meaning that powerful synth sounds can be created using just a single synth tone.

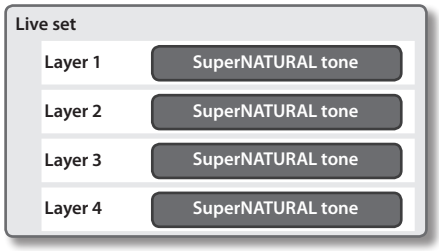
In addition, the behaviors of the oscillators and filters of analog synths have been analyzed, allowing their distinctive sounds to be reproduced. The JUPITER-50 contains more than 1,500 preloaded sounds, which cover every type of synth sound from analog to digital.

Layer Four SuperNATURAL Tones in a Live Set

The JUPITER-50 lets you layer up to four SuperNATURAL tones to create a sound, and save this as a "Live Set."

You can use a Live Set to perform truly impressive and expressive sounds.

To play a Live Set, you need to assign it to the Upper Part.

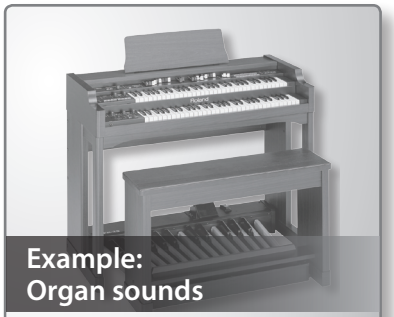


SuperNATURAL Acoustic Tone

Example: Piano sounds

These are the ultimate piano sounds, with a natural decay and no gradations in their tonal changes.

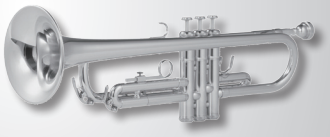
You can adjust parameters such as Stereo Width and Hammer Noise.



Example: Organ sounds

These inherit the combo organ sounds of instruments such as the VK series or the V-Combo.

You can use harmonic bars to create your own sound.



Example: Trumpet sounds

These reproduce the dynamic tonal changes that are characteristic of brass instruments. You can express the transitions that take place in the harmonics when the pitch changes dramatically, as well as half-valve sounds when playing a trill.

Example: Sitar sounds

You can use legato playing to express the distinctive ornamentation notes, as well as the various sound effects (such as the chikari strings) that are heard below note number 47 (B2). The [S1] button plays a tambura phrase.

SuperNATURAL Synth Tone

Synthesizer sounds

Based on analysis of how the oscillators and filters of analog synthesizers behave, the SuperNATURAL synth tones provide realistic and expressive reproductions of every type of sound, ranging from vintage analog synthesizers to digital synthesizers.

Behavior Modeling Technology

Performance information

- The phrase you play
- The speed at which you play
- Chordal playing
- Legato
- Staccato

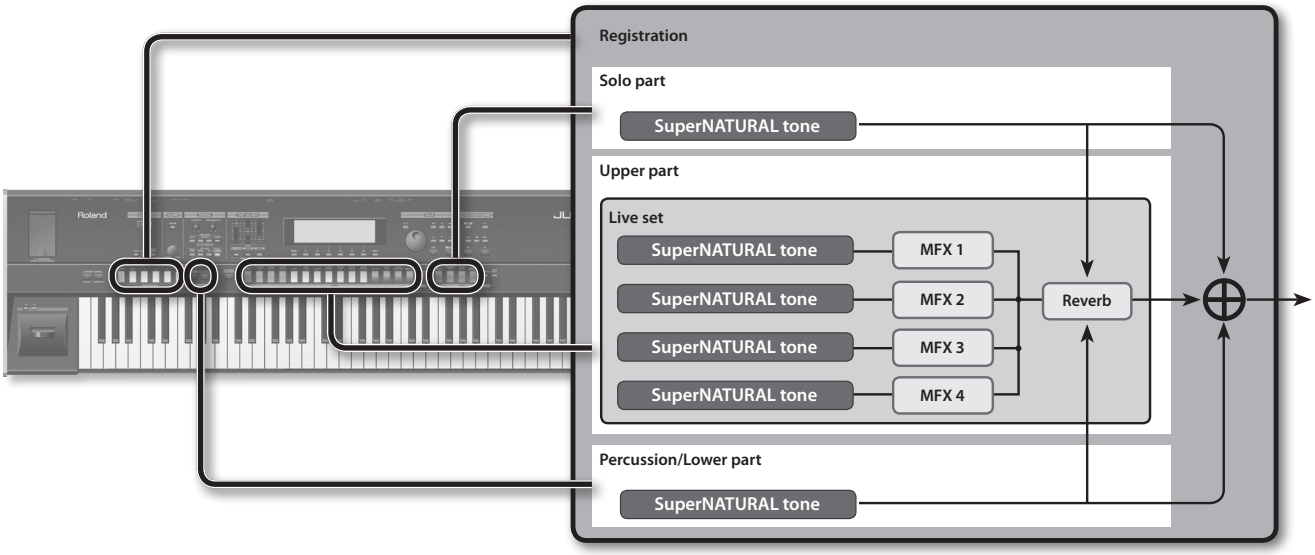
Controller information

- Pitch bend lever
- Modulation lever
- D-BEAM controller
- Assignable buttons (S1, S2)
- Control pedals (1, 2)

02 About the JUPITER-50's Sounds

The Structure of the JUPITER-50's Sound Generator

The JUPITER-50's sound generator consists of three parts, and settings for these three parts are collectively managed as a "registration."



What is a Live Set?

The smallest unit of sound in the JUPITER-50's sound generator is called a "Tone"; this consists of a SuperNATURAL sound.

A Live Set consists of up to four of these tones layered, producing the richly expressive sounds that you'll mainly be playing on the JUPITER-50.

You can freely create and save Live Sets, and select them as the sound for the Upper Part.

What is a Registration?

In addition to the Upper Part, the JUPITER-50 lets you assign SuperNATURAL tones to a Percussion/Lower Part and to a Solo Part, allowing you to use sounds for a total of three parts.

The combination of sounds assigned to each part, along with the JUPITER-50's settings, are collectively called a "registration."

By calling up a registration, you can instantly switch sounds as appropriate for the song you're playing, or switch setups for live performance or studio recording.

Selecting Favorite Sounds (Live Sets)

When you press the [MANUAL] button, only the Upper Part will be on, and a piano sound will be selected (with the factory settings).

At this time if you select a tone for the Solo Part or the Percussion/Lower Part, the selected part will automatically turn on, allowing you to layer the sounds.

MEMO

You can also use the [MANUAL] button to easily put the JUPITER-50 in a state in which only the Upper Part will sound. This button is convenient when you want to check the sound of a specific Live Set, or when you want to create a registration from scratch.

Now, try using the [MANUAL] button to audition the sounds of Live Sets.

Playing a Violin Sound

Selecting a Violin Sound Live Set

1. **Press the [MANUAL] button.**
2. **Press the UPPER [STRINGS] button.**
3. **Press the UPPER [STRINGS] button, once again.**
   A list of the Live Sets assigned to Strings will be displayed.
4. **Turn the value dial to select "1782 Violin 3," and press the [ENTER] button.**
   This selects the violin sound you'll be playing.

Switching to a Different Performance Technique

1. **While playing the keyboard, press the [S1] button.**
   Now you can play sforzando.
2. **While playing the keyboard, press the [S2] button.**
   Now you can play pizzicato.

Changing the Dynamics of Your Playing

1. **While playing the keyboard, move the pitch bend/modulation lever away from yourself.**
   This allows you to smoothly control dynamics and vibrato.

Playing a Guitar Sound

Selecting a Guitar Sound Live Set

1. **Press the [MANUAL] button.**
2. **Access the Live Set list for "GUITAR."**
3. **Turn the value dial to select "2000 FlamencoGuitar1," and press the [ENTER] button.**

Strumming

1. **Play consecutive chords on the keyboard.**
   You'll be playing alternate up and down strokes.

   MEMO

   It is effective to use the Hold pedal.

Switching to a Different Performance Technique

1. **While playing the keyboard, press the [S1] button.**
   This allows you to play using the rasgueado technique.
2. **While playing the keyboard, press the [S2] button.**
   This allows you to play harmonics.

When you play legato, the speed at which you switch to the next key will determine the change between hammering and glissando.

Playing a Synth Sound

Selecting a Synth Sound Live Set

1. **Press the [MANUAL] button.**
2. **Access the Live Set list for "SYNTH BRASS."**
3. **Turn the value dial to select "0004 Jupiter Brass 4," and press the [ENTER] button.**

Using a Filter While You Play

1. **While playing the keyboard, turn the [CUTOFF/C1] knob.**
   The low-pass filter will smoothly modify the sound.
2. **While playing the keyboard, turn the [RESONANCE/C2] knob.**
   The resonance will change, modifying the distinctive character of the sound.

Playing Arpeggios

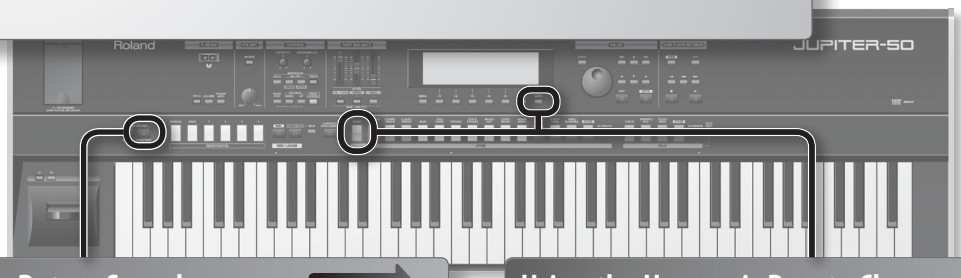
page 47

1. **Press the ARPEGGIO [UPPER] button.**
   An arpeggio will begin sounding when you play a chord on the keyboard.

Playing an Organ Sound

Selecting an Organ Sound Live Set

1. **Press the [MANUAL] button.**
2. **Access the Live Set list for "COMBO ORGAN."**
3. **Turn the value dial to select "1628 ToneWheel Org1," and press the [ENTER] button.**



Switching the Rotary Sound

page 53

1. **While playing the keyboard, press the ROTARY SOUND [SLOW/FAST] button.**
   Each time you press the button, the rotational speed of the rotary speaker will speed up or slow down.

Using the Harmonic Bars to Change the Sound

1. **While holding down the [SHIFT] button, press the UPPER [PIANO] button.**
   The TONE MODIFY screen (p. 60) will appear.
2. **Use the cursor buttons and the value dial to edit the values.**

Moving Your Hand to Modify the Pitch or Volume

page 51

1. Press the D-BEAM [PITCH], [VOLUME], or [ASSIGNABLE] button.

2. While playing the keyboard, position your hand above the D-BEAM controller.

The effect corresponding to the button you pressed will be applied.

Button	Explanation
[PITCH] button	The pitch will change as you move your hand above the D-BEAM controller.
[VOLUME] button	The volume will change, allowing you to add expression to your performance.
[ASSIGNABLE] button	The function assigned to the D-BEAM controller will be controlled (p. 54).

Using the [S1] [S2] Buttons to Modify the Sound

1. While playing the keyboard, press the [S1] [S2] button.

The [S1] [S2] button assignments are specified by the Registration Control parameters S1/S2 (p. 54).

Using the [C1] [C2] Knobs to Modify the Sound

1. While playing the keyboard, turn the [C1] [C2] knobs.

The [C1] [C2] knob assignments are specified by the Registration Control parameters KNOB (p. 54).

Changing the Pitch

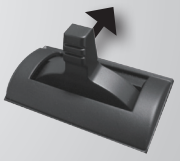
1. Move the pitch bend/ modulation lever to the left or right.

While playing the keyboard, move the lever toward the left to lower the pitch, or toward the right to raise the pitch.

Adding Vibrato or Dynamics

1. Move the pitch bend/ modulation lever away from yourself.

Moving the lever away from yourself will apply vibrato. This is called "modulation."
For some sounds, the modulation lever will produce a dynamics effect.



Sustaining the Notes (HOLD jack)

page 28

1. While playing the keyboard, step on the pedal switch.

You can hold (sustain) the notes by stepping on the pedal switch.

Adding Expression to Your Performance (CTRL 1, CTRL 2 jacks)

page 28

1. While playing the keyboard, raise or lower the expression pedal.

You can make your performance more expressive by varying the volume.

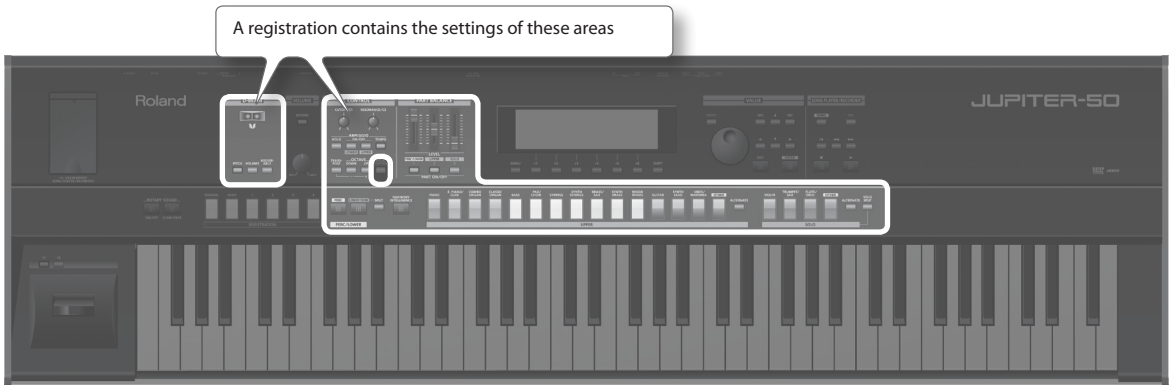
04 Registrations are Convenient for Live Performance

How a Registration is Structured

Your favorite sounds can be saved as a registration.

In addition to the Upper Part, the JUPITER-50 has a Solo Part and a Percussion/Lower Part. You can assign one SuperNATURAL tone to each of these three parts, and save these settings together as a registration.

In addition to the sound data, a registration also contains settings for the controllers and arpeggiator, making it very convenient.



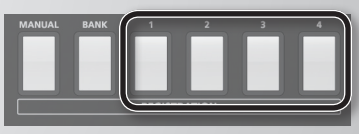
Selecting a Registration

The JUPITER-50 already contains numerous registrations.

By selecting and playing these registrations, you can experience the enormous potential of the JUPITER-50's synthesizer sounds.

1. Press a registration button.

The sounds and settings of the Upper Part, Percussion/Lower Part, and Solo Part will be switched.



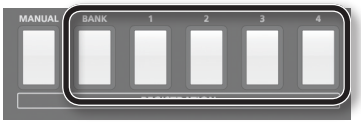
Selecting a Registration of a Different Bank

1. Press the [BANK] button, and then press a registration button [1]–[4].

The bank will be switched.

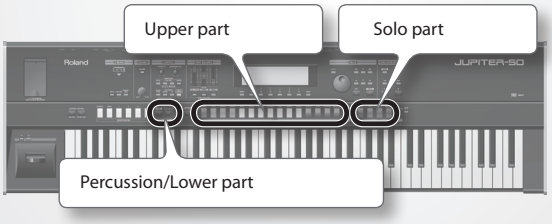
2. Press a registration button.

The registration will change.



Creating a Registration

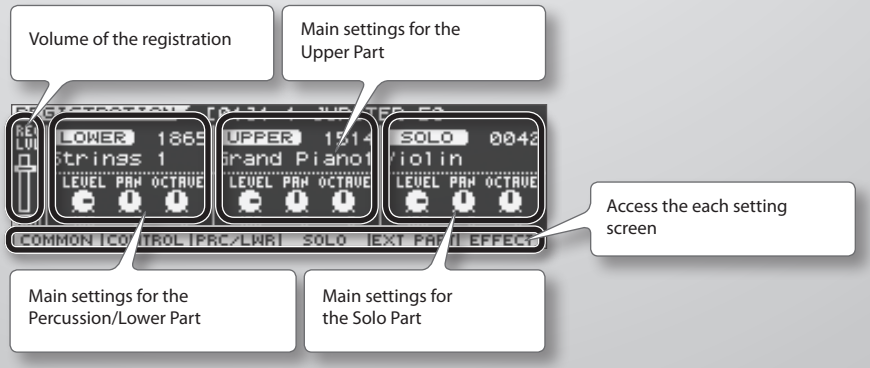
1. Use the sound select buttons of each part to select the desired sound.



2. Specify each part's on/off status and volume setting.

3. If you want to make more detailed settings, press the [MENU] button → [F1] (EDIT) button → [F1] (REG) button.

The REGISTRATION screen will appear.

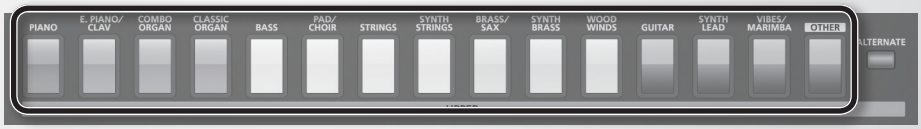


4. Move the cursor to the item that you want to edit, and use the value dial to edit it.

For more about registration editing, refer to "Editing a Registration" (p. 54).

Selecting a Sound for the Upper Part

1. Press a Live Set button.



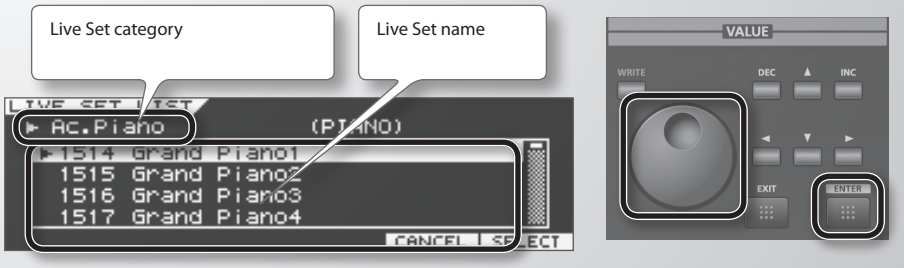
A Live Set will be selected.

2. Once again press the same Live Set button.

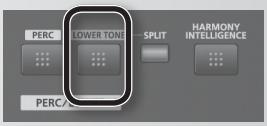
A list of Live Sets will be displayed.

3. Turn the value dial to select a variation, and press the [ENTER] button.

This allows you to select other sounds of the selected category.



Selecting a Sound for the Percussion/Lower Part



1. **In the Top screen (p. 35), press the [LOWER TONE] button so it's lit.**

The Percussion/Lower Part will turn on.

The cursor will move to the sound number for the Percussion/Lower Part.

2. **Press the [ENTER] button.**

A sound list will appear.

3. **Press the [F1] (SN.AC) or [F2] (SN.SYN) button, to SuperNATURAL Acoustic or Synth.**

4. **Use the [◀] [▶] (cursor) buttons to select a category, and use the [▲] [▼] (cursor) buttons to select a tone.**

5. **Press the [ENTER] button.**

The tone for the Percussion/Lower Part will be selected.

Selecting a Sound for the Solo Part

1. **In the Top screen (p. 35), press the SOLO button.**

The tone for the Solo Part will be selected.

If the Solo Part was off when you selected a tone, the Solo Part will automatically be switched on.

2. **Press the same solo button once again.**

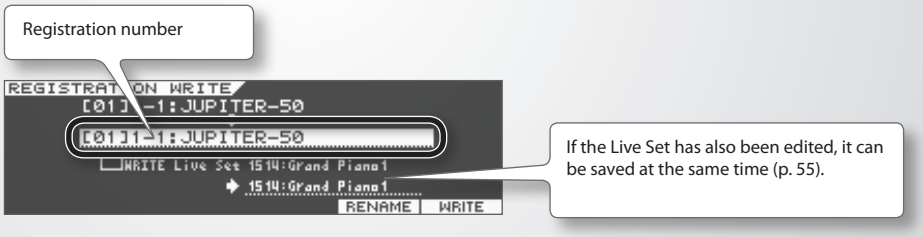
The solo tone list will appear.

3. **Turn the value dial to select a tone, and press the [ENTER] button.**

This allows you to select other sounds of the selected category.

Saving a Registration

1. **In the Top screen (p. 35) or the REGISTRATION screen (p. 36), press the [WRITE] button.**



2. **Move the cursor to the position shown in the illustration to select the save destination, and press the [F6] (WRITE) button.**

3. **Press the [F5] (OK) button.**

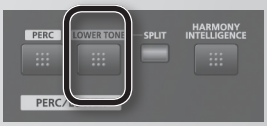
The screen will indicate "Completed!"

The Registration has been saved.

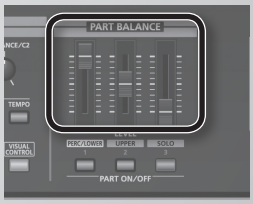
Layering Piano and Strings Sounds

1. **Press the [MANUAL] button.**
2. **Select the desired piano sound for the Upper Part.**

3. **Press the [LOWER TONE] button and select the desired strings sound.**
   The piano and strings will be layered.



4. **Use the [PART BALANCE] sliders to adjust the volume.**
5. **Save the settings as a registration.**



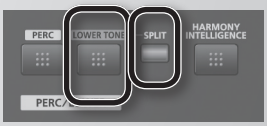
MEMO

The Lower Tone can also be selected by holding down the [LOWER TONE] button and pressing one of the Upper Part sound buttons.

Splitting Piano and Bass Sounds

1. **Press the [MANUAL] button.**
2. **Select the desired piano sound for the Upper Part.**

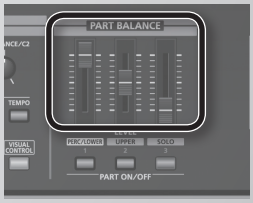
3. **Press the [LOWER TONE] button and select the desired bass sound.**
   The piano and bass will be layered.
4. **Press the [SPLIT] button.**
   The sounds will be split.



MEMO

You can change the split point by holding down the [SPLIT] button and pressing the desired note on the keyboard.

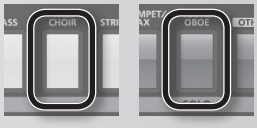
5. **Use the [PART BALANCE] sliders to adjust the volume.**
6. **Save the settings as a registration.**



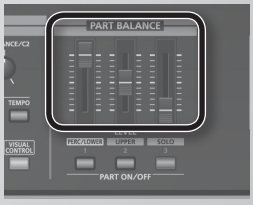
Using the Solo Part Effectively

1. **Press the [MANUAL] button.**
2. **Press the [PAD/CHOIR] button and select the desired pad sound for the Upper Part.**

3. **Press the [FLUTE/OBOE] button and select a flute sound for the Solo Part.**
   The flute sound will be sounded only for the highest note you play on the keyboard.
   This allows effective performances with a solo part that would be difficult to play conventionally on a keyboard.



4. **Use the [PART BALANCE] sliders to adjust the volume.**
5. **Save the settings as a registration.**



MEMO

You can use the Solo part to sound the highest (or lowest) note you're playing.
In the REGISTRATION SOLO EDIT screen (p. 54), access the MISC tab and set the Mono/Poly parameter to SOLO1 (highest note) or SOLO2 (lowest note).

Main Features

The Roland JUPITER-50 synthesizer inherits the powerful SuperNATURAL sounds and superb realtime capabilities of the JUPITER-80.

It comes with a generous collection of the latest SuperNATURAL sounds created using Behavior Modeling Technology, allowing richly natural expression as never before.

What are SuperNATURAL Tones?

Taking advantage of Behavior Modeling Technology, SuperNATURAL is Roland's exclusive sound set that achieves a new level of realism and expression that were difficult to realize with previous sound generators.

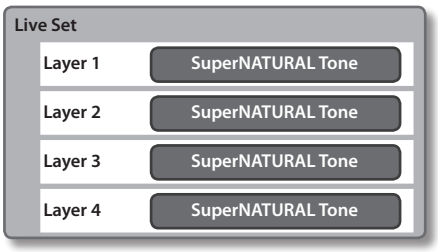
SuperNATURAL

Behavior Modeling Technology

Not only physical modeling of the instruments, Roland takes it a step further by modeling the instrument's distinctive behavior that responds to how the performer plays, resulting in true-to-life, expressive sounds in realtime.

Powerful Live Sets with SuperNATURAL x 4

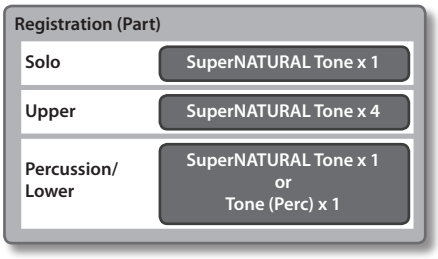
The JUPITER-50 can handle up to four SuperNATURAL tones layered as a "Live Set," letting you perform with awesome and richly expressive sounds.



Three-part Registrations for Extensive Performance Potential

In addition to the Upper Part that are the core of your performance, the JUPITER-50 provides a Solo Part that lets you play a melody or solo on the top note, and a Percussion/Lower Part that spices up your performance.

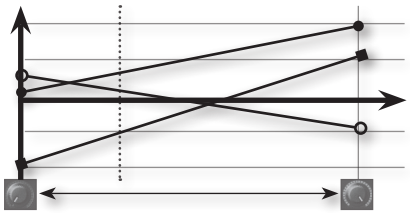
All of these together can be instantly called up by pressing a Registration button.



Tone Blender

A Live Set features the new Tone Blender function, which lets you simultaneously control multiple parameters such as the level, pan, cutoff, and MFX send for each of the four tones.

By using a knob or the D-BEAM to simultaneously control multiple parameters of four tones in the Live Set, you can easily generate powerful sonic transformations that were impossible on previous synthesizers (p. 60).



Controllers Optimized for Live Performance

A color-coded panel layout ensure that the status of the sound is instantly comprehensible.

Dedicated buttons are provided for instant access to the functions you need, guaranteeing intuitive operation during your live performances. In addition, the JUPITER-50 provides a modulation lever for expressive dynamics, [S1] and [S2] buttons for switching between performance techniques, and a D-BEAM controller for additional performance possibilities—all focused on realtime playability.

Sturdy Body and a 76-note Weighted Keyboard

The keyboard is the most important factor in your performance, and the JUPITER-50 provides a weighted 76-note keyboard that gives you superb playing feel for confident performances on stage.

Coupled with the sturdy aluminum-paneled body, this is a keyboard that expressively responds to every nuance of your playing.

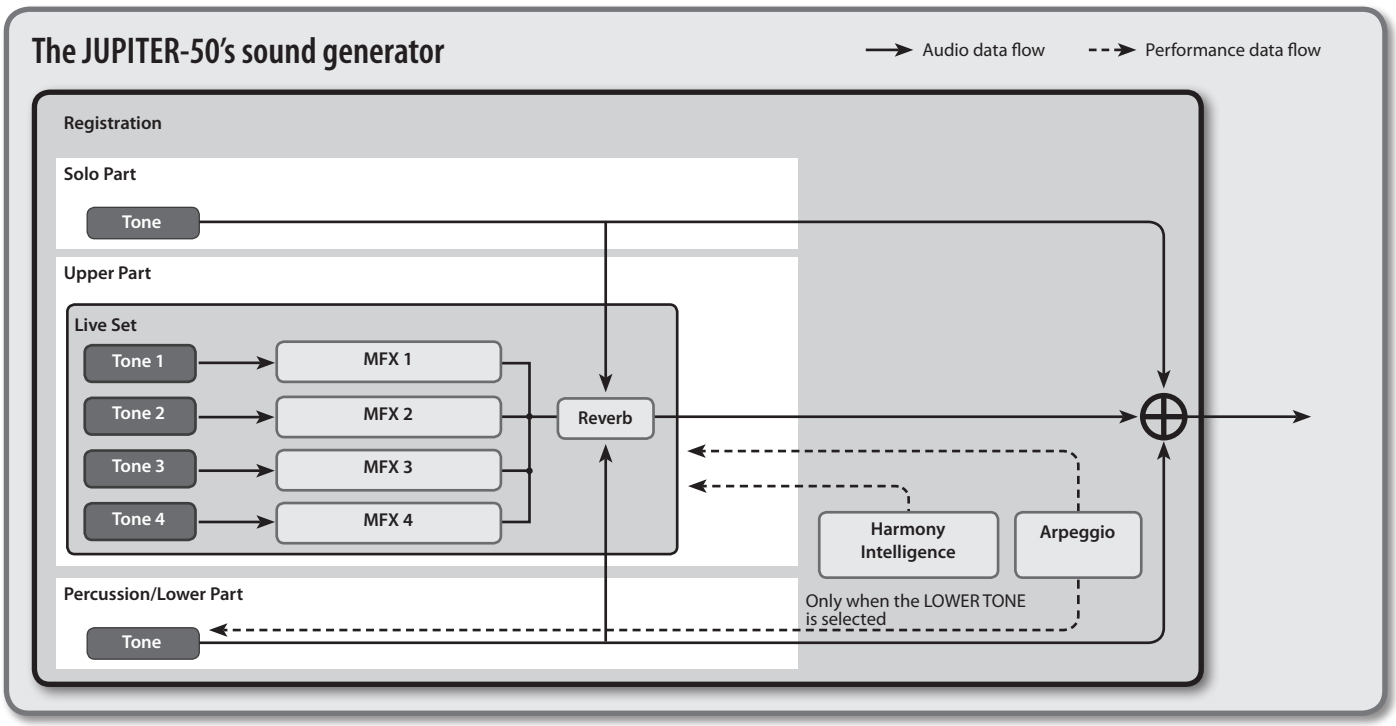
USB Audio Player/Recorder
USB MIDI/AUDIO Support

The built-in Audio Recorder provides a great way to capture your phrases and inspirations on a USB flash drive as audio files (WAV). Of course, audio files (WAV, AIFF, MP3) can also be played back from your USB flash drive, allowing you to use them as backing tracks for your performance.

The JUPITER-50 also provides a USB MIDI/AUDIO connection to your computer. Even when you're in your production studio, you'll enjoy the same familiar setup as when performing live.

How the Sound Generator is Organized

The sound generator is organized into units of sounds called "Registrations," "Live Sets," and "tones."



What is a Tone?

Although a Tone is the smallest unit of sound handled by the JUPITER-50, it boasts an extravagantly powerful structure based on SuperNATURAL sounds.

"SuperNATURAL Acoustic Tones" not only reproduce the sounds of an acoustic instrument, but also automatically analyze—in a way that's appropriate for each different tone—the differences between the phrases, chords, and melodies played by the performer, and deliver the responsiveness that is characteristic of that specific acoustic instrument. Starting with the SuperNATURAL piano, each of these sounds brings you the highest possible level of expressive power that has been developed for the sound engines of earlier Roland products.

Each "SuperNATURAL Synth Tone" incorporates three OSC, FILTER, AMP, and LFO sets; this means that powerful synth sounds can be created using just a single tone.

The JUPITER-50 contains more than 1,500 preloaded sounds, covering the full range of synth sounds from analog to digital.

What is a Live Set?

In the JUPITER-50's sound engine, the smallest unit of sound is the "tone"; each tone consists of a SuperNATURAL sound.

Up to four tones can be layered to create impressive and richly expressive sounds.

Such a combination can be saved as a "Live Set."

What is a Registration?

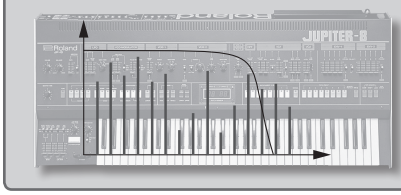
The combination of sounds assigned to the Upper Part, Solo Part, and Percussion/Lower Part, together with settings for the JUPITER-50 itself, can be saved as a single "Registration."

A Registration can be called up instantly, allowing you to switch sounds as appropriate for the song you're playing, or to instantly get the settings you need for live performance or studio recording.

Tones

The "tone" is the smallest unit of sound that is managed on the JUPITER-50.

There are four types of tones, as shown in the table below. These tones are the elements that make up Registrations (p. 23) and Live Sets (p. 22).

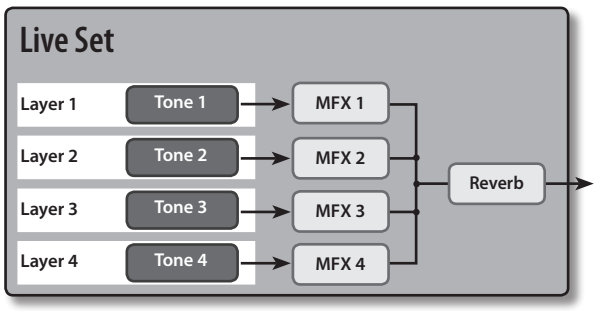
Type	Explanation
SuperNATURAL Acoustic Tone 	These are acoustic-type SuperNATURAL sounds. Many realistic sounds using Behavior Modeling Technology are provided. You can also use the LIVE SET TONE MODIFY screen (p. 60) to adjust certain parameters that have been selected as most appropriate for each sound. These tones can be assigned to a Live Set (Upper Part, Lower Part), to the Solo Part, or to the Percussion Part.
SuperNATURAL Synth Tone 	These are synthesizer-type SuperNATURAL sounds. These tones can be assigned to the Live Set (Upper Part), Solo Part, and Percussion/Lower Part. You can also use the LIVE SET TONE MODIFY screen (p. 60) to adjust parameters.
Manual Percussion 	These produce the sounds of percussion instruments or sound effects. A wide variety of percussion instruments and sound effects will be heard depending on the key (note number) you play.
Drums/SFX 	These tones can be assigned only to the Percussion/Lower Part.

MEMO

The results of your editing a SuperNATURAL Acoustic Tone/Synth Tone, Manual Percussion, and Drums/SFX can be saved as a Registration or as a Live Set.

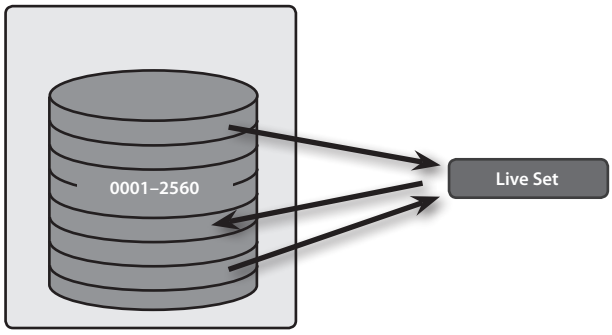
Live Sets

A Live Set consists of the Tones assigned to the four layers, settings for four MFX units, and settings for one reverb unit.



You can select a Live Set as the sound for the Upper Part.

You can save 2,560 Live Sets you've edited, then call them up when desired.



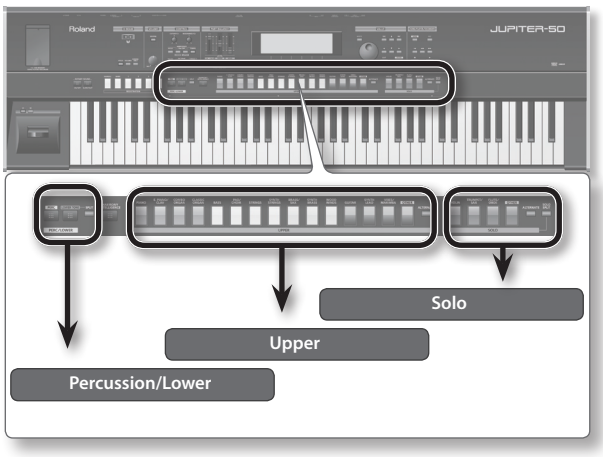
MEMO

Edits you make to the parameters of a Live Set are relative adjustments that increase or decrease the values of the Tones; they do not directly modify the Tones themselves.

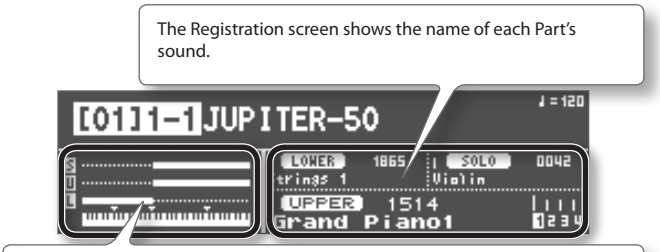
This means that even if the same tone is used in other Live Sets, the other Live Sets will not be affected by your editing.

Parts

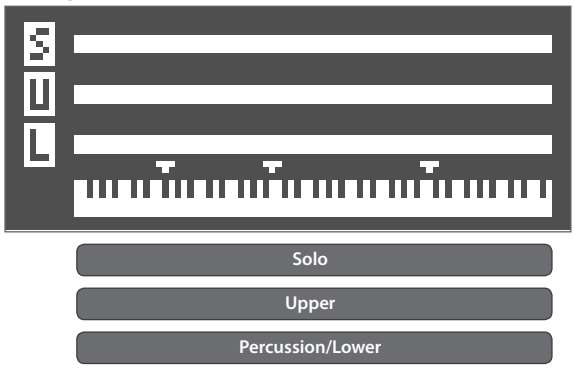
The JUPITER-50 has three parts; Solo, Upper,Percussion/Lower. You can assign a Tone or Live Set to each Part and play it.



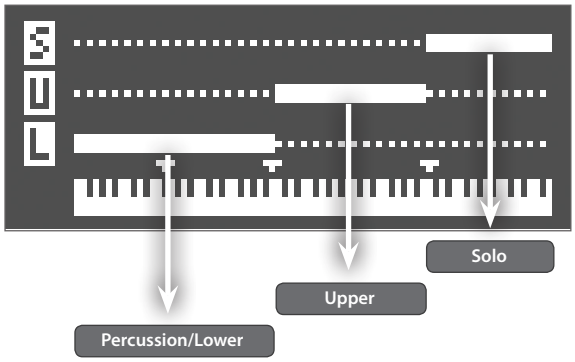
You can play all Parts from the same keys, or use the Split function (p. 44) to divide the keyboard and assign the sounds of different Parts to their own zones.



Not split



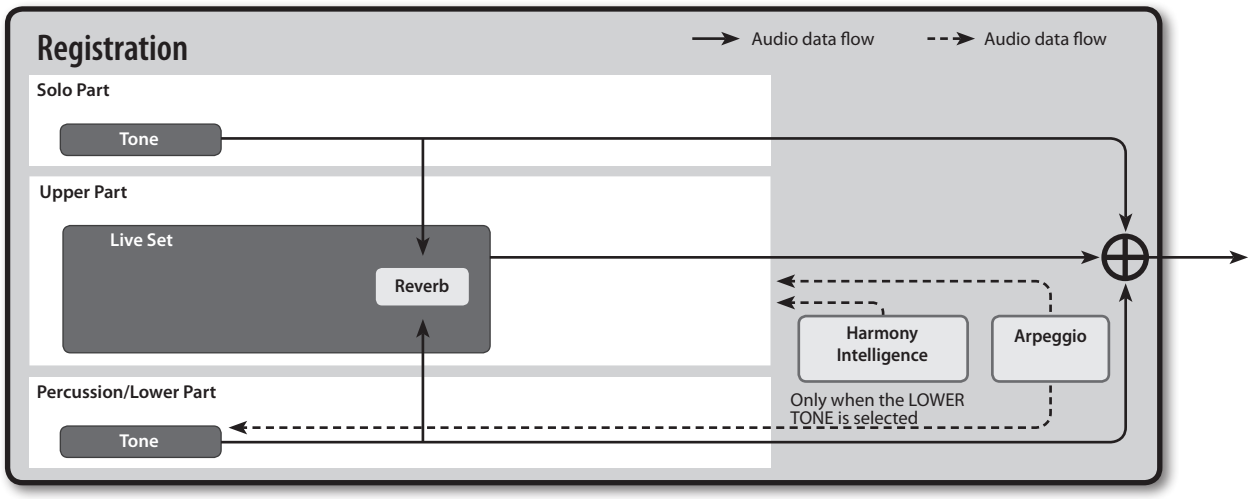
Split



For details on split, refer to "Split Performance" (p. 44).

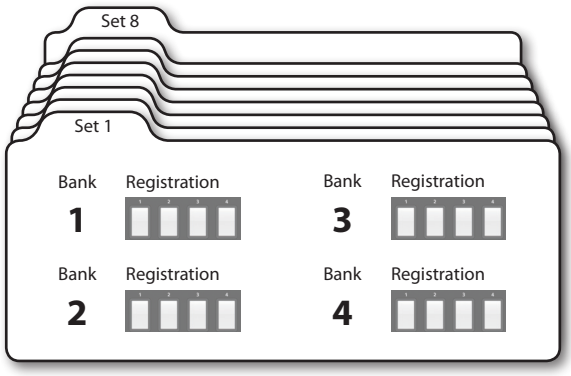
Registrations

A Registration consists of these three Parts: Solo, Upper, and Percussion/Lower.
Stored within a Registration are the settings for the sound selected for each Part, as well as settings for the Solo Part and Percussion/Lower Part.
By switching Registrations, you can change all of these settings at once (except for the system parameters).



How Registrations are Organized

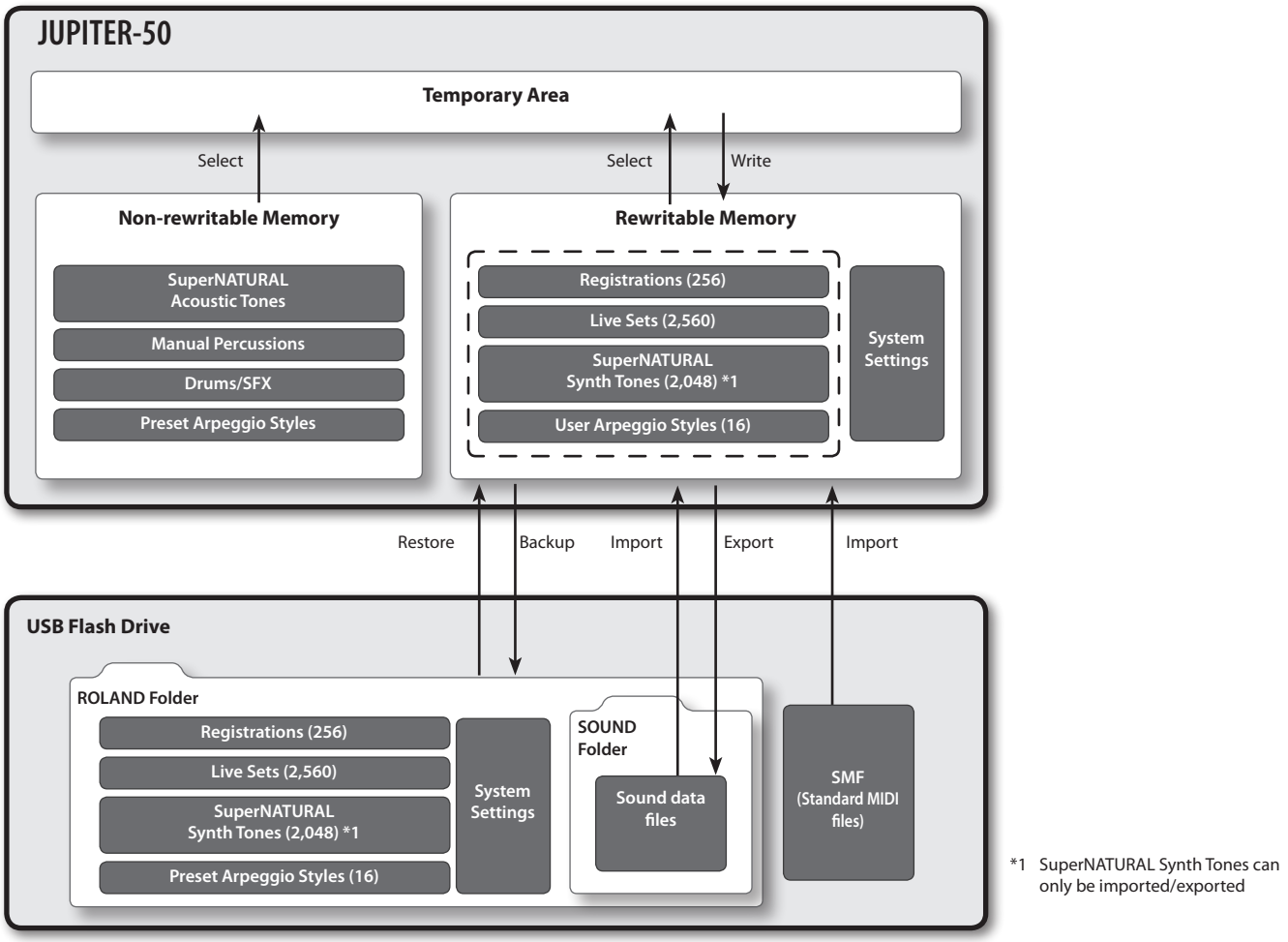
Registrations are managed in "banks" of four. In turn, these banks are managed as "sets" of four banks.
Since there are eight sets, 4 Registrations x 4 banks x 8 sets makes a total of 128 Registrations.



About Memory

The area in which sounds and other settings are stored is called "memory."

Memory is divided into three areas: temporary memory (the temporary area), rewritable memory, and non-rewritable memory.



*1 SuperNATURAL Synth Tones can only be imported/exported

Temporary Memory (the Temporary Area)

The data for a sound you select is called into this area.

When you play the keyboard, the sounds you hear are produced according to the settings in the temporary area. When you edit sounds, you're editing the data that's in the temporary area.

Settings in the temporary area are temporary; they will be lost when you turn off the power or select other settings. If you want to keep the settings of the temporary area, you must save them to rewritable memory.

MEMO

When you import a SuperNATURAL synth tone, or import an SMF (Standard MIDI File) as a user arpeggio style (p. 49), it will be written directly into rewritable memory without passing through the temporary area.

Rewritable Memory

This is where you can save Registrations, Live Sets, SuperNATURAL Synth Tones, user arpeggio styles, and system settings (system parameters).

Non-rewritable Memory

This contains SuperNATURAL Acoustic Tones, Manual Percussion, Drums/SFX, and preset arpeggio style data. This data cannot be directly rewritten; however, you are free to save the edited results in a Registration or Live Set.

USB Flash Drive

The data saved in rewritable memory can be backed up to a USB flash drive (p. 70). A USB flash drive can contain one set of backup data.

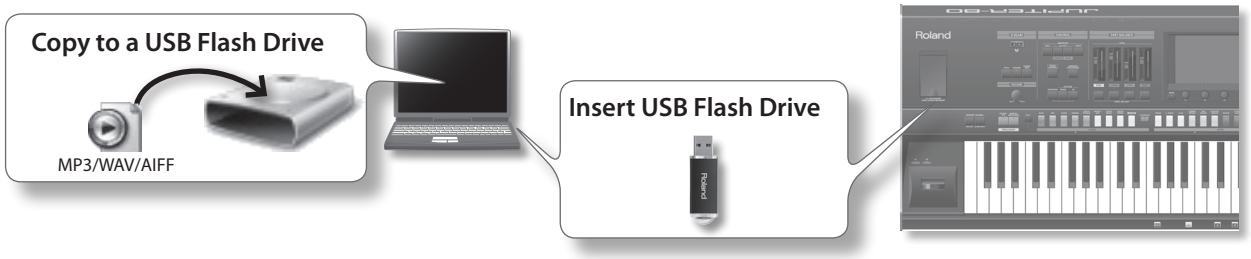
In addition to this, registrations, live sets, tones (SuperNATURAL Synth Tones only) can be exported to a USB flash drive. You can also select and load the desired Registrations, Live Sets, or tones from data that was exported to a USB flash drive.

MEMO

You can also import live sets and tones that you exported from JUPITER-80.

USB Memory Song Player/Recorder

The USB Memory Song Player/Recorder plays back audio files (WAV, MP3, AIFF) that you've copied from your computer to a USB flash drive (p. 64).



You can also record the JUPITER-50's performance and save it on a USB flash drive as a WAV file (p. 68).

NOTE

- When opening and closing the USB memory cover, please take care not to pinch your fingers or toes between the moving part and the main unit.
- Use USB Flash Memory sold by Roland. We cannot guarantee operation if other products are used.

Audio Files that can be Played

MP3	
Format	MPEG-1 audio layer 3
Sampling Frequency	44.1 kHz
Bit Rate	32 k, 40 k, 48 k, 56 k, 64 k, 80 k, 96 k, 112 k, 128 k, 160 k, 192 k, 224 k, 256 k, 320 kbps / VBR (Variable Bit Rate)
WAV/AIFF	
Sampling Frequency	44.1 kHz, 48 kHz, 96 kHz
Bit	8, 16, 24-bit

MEMO

Use only single-byte alphanumeric characters in file names and folder names.

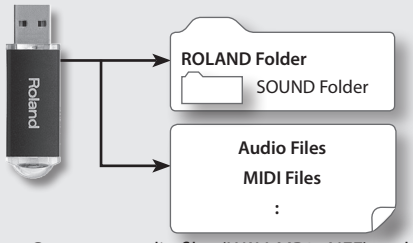
Audio Files that will be Saved

WAV	
Sampling Frequency	44.1 kHz
Bit Rate	16-bit

Data Saved in USB Flash Drive

A USB flash drive can hold audio files, MIDI files that you want to import as user arpeggio styles, sound data that you want to export, and backup data of the JUPITER-50's internal memory.

USB Flash Drive



This folder is created when you back up (p. 70) or export (p. 72) data.
This contains the backup file for the JUPITER-50's internal memory. The SOUND folder contains files for import or export.

WAVE files created by the USB memory song player/recorder and audio files or MIDI files (WAV, MP3, AIFF) copied from your computer are saved here.

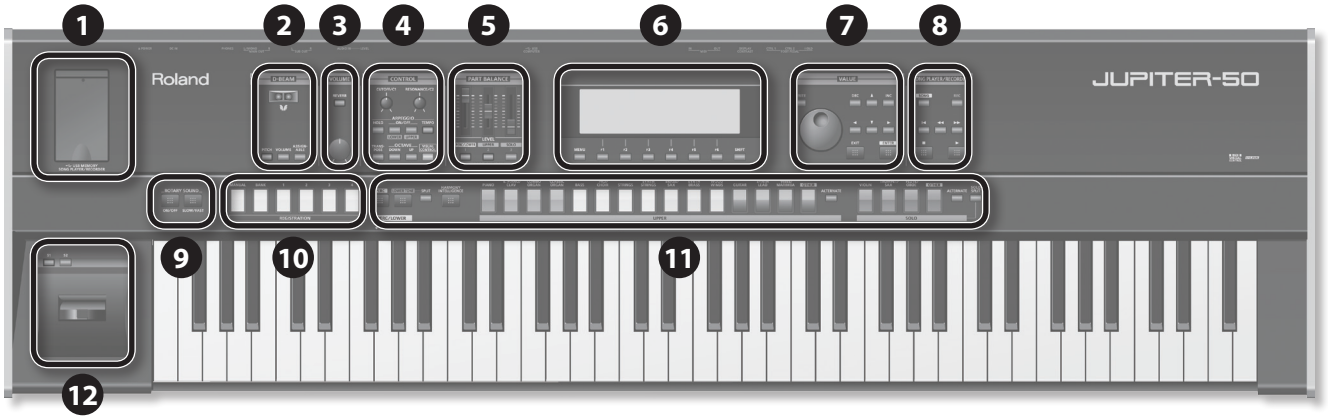
Copy your audio files (WAV, MP3, AIFF) to the root folder (the top level) of your USB flash drive, or create a folder on your USB flash drive and copy the files into it.

MEMO

- Use only single-byte alphanumeric characters in file names and folder names.
- A maximum of 200 files can be recognized in a folder.

Panel Descriptions

Top Panel



Number	Area	Name	Explanation	Page
1	USB MEMORY	USB MEMORY port	Connect USB flash drive (sold separately) here.	p. 25
2	D-BEAM	D-BEAM controller	By moving your hand above the D-BEAM you can apply various effects to the sound.	p. 51
		[PITCH] button	If this is on, the D-BEAM controller will control the pitch.	
		[VOLUME] button	If this is on, the D-BEAM controller will control the volume.	
		[ASSIGNABLE] button	If this is on, the D-BEAM controller will control the function you've assigned.	
3	VOLUME	REVERB button	Turns on/off the output of the Live Set's reverb.	p. 53
		[VOLUME] knob	Adjusts the volume of the output from the MAIN OUT jacks and PHONES jack.	p. 31
4	CONTROL	[CUTOFF/C1] knob	These adjust the parameters specified by the Registration.	p. 52
		[RESONANCE/C2] knob		
		[HOLD] button	Turns the arpeggiator Hold function on/off.	p. 47
		ARPEGGIO [LOWER] button	If this is on, the arpeggiator will apply to the Lower Part.	
		ARPEGGIO [UPPER] button	If this is on, the arpeggiator will apply to the Upper Part.	
		[TEMPO] button	Accesses the tempo screen.	
		[TRANSPOSE] button	By holding down the [TRANSPOSE] button and using the [–] [+] buttons, you can transpose the keyboard in semitone steps.	p. 46
		OCTAVE [DOWN] button	Lowers the key range in steps of one octave.	p. 46
		OCTAVE [UP] button	Raises the key range in steps of one octave.	
		[VISUAL CONTROL] button	Turns MIDI Visual Control on/off. When you press this button to turn it on, the setting screen will appear.	p. 85
5	PART BALANCE	[LEVEL] slider	Adjust the volume of each Part, or the volume of each layer in the Live Set.	p. 42
		PART ON/OFF [PERC/LOWER] button	Turns the Percussion/Lower Part on/off.	p. 42
		PART ON/OFF [UPPER] button	Turns the Upper Part on/off.	
		PART ON/OFF [SOLO] button	Turns the Solo Part on/off.	
6	Display	Display	Shows various information for the operation.	p. 35–p. 37
		[MENU] button	Accesses the Menu screen.	p. 35
		[F1]–[F6] buttons	Execute the functions shown in the bottom of the display.	p. 32
		[SHIFT] button	This is used in conjunction with other buttons to access setting screens related to those buttons.	p. 33

Number	Area	Name	Explanation	Page
7	VALUE	[WRITE] button	Accesses the WRITE screen.	p. 55, p. 62, p. 75
		[DEC]/[INC] buttons	Use these buttons to edit values. To make the change occur more rapidly, hold down one button and press the opposite button. You can also make the value change rapidly by holding down the [SHIFT] button and pressing one of these buttons.	p. 33
		[▲][▼][◀][▶](Cursor) buttons	Move the cursor up/down/left/right.	p. 32
		Value dial	Use this to edit values. To make the value change rapidly, operate the value dial while holding down the [SHIFT] button.	p. 33
		[EXIT] button	Returns you to the previous screen, or closes the currently open window. In some screens, this button cancels the function you were executing.	–
		[ENTER] button	Confirms a value or executes an operation. This button also displays a list of Live Sets or tones.	–
8	SONG PLAYER/RECORDER	[SONG] button	Accesses the SONG screen.	p. 64
		[REC] button	Selects recording-standby mode. Next, press the [▶] button to start recording.	p. 68
		[⏮] button	Returns to the beginning of the audio file.	p. 64
		[◀◀] button	Rewinds the audio file while you hold down the button.	
		[▶▶] button	Fast-forwards the audio file while you hold down the button.	
		[■] (Stop) button	Stops audio file playback or recording.	
		[▶] (Play) button	Plays back the audio file.	
9	ROTARY SOUND	ROTARY SOUND [ON/OFF] button	Turns on/off the rotary effect assigned to the MFX of the Live Set.	p. 53
		ROTARY SOUND [SLOW/FAST] button	Switches the speaker rotation speed between Slow and Fast.	
10	Registration	[MANUAL] button	Selects a simple Registration in which only the Upper Part will be heard.	p. 39
		[BANK] button	Select the Registration bank.	p. 38
		Registration buttons ([1]–[4])	Select a Registration.	p. 38
11	Selecting tones for Parts	[PERC] button	Select the Percussion tone for the Percussion/Lower Part.	p. 43
		[LOWER TONE] button	Select the tone for the Percussion/Lower Part.	p. 41
		Live Set UPPER buttons	Select the Live Set for the Upper Part.	p. 40
		SOLO Tone buttons	Select the Tone for the Solo Part.	p. 41
		UPPER [ALTERNATE] button	These buttons call up different sounds that are similar to the sounds of the Part sound buttons.	p. 42
		SOLO [ALTERNATE] button		
		[HARMONY INTELLIGENCE] button	Turns the Harmony Intelligence function on/off.	p. 50
		[SPLIT] button	Splits the keyboard. Keys to the left of the Lower Split Point will play only the sounds of the Lower Part and the Percussion Part.	p. 44
		[SOLO SPLIT] button	Splits the keyboard. Keys to the right of the Solo Split Point will play only the sound of the Solo Part.	
12	Controller	[S1] [S2] buttons	Convenient performance functions can be assigned to these buttons.	p. 52
		Pitch Bend/Modulation Lever	Modifies the pitch, applies vibrato, etc.	p. 51

Rear Panel Connections

NOTE

To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.

DISPLAY CONTRAST knob

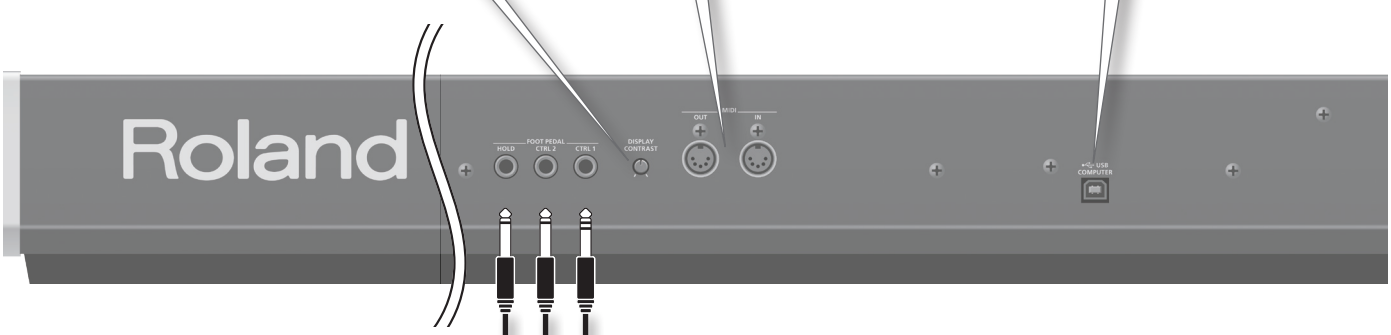
Adjusts the contrast of the screen.

MIDI connectors

For connecting MIDI device (p. 81).

USB COMPUTER port

With a USB cable, you can connect the JUPITER-50 to your computer (p. 80).



FOOT PEDAL jacks

HOLD jack

Here you can connect a pedal switch (such as one from the DP series; sold separately) and use it as a Hold pedal (p. 52).

CTRL 1, CTRL 2 jacks

Here you can connect an expression pedal (EV-5; sold separately) or a pedal switch (such as one from the DP series; sold separately) and use it to control various parameters or functions (p. 52).

* Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

* When operating an expression pedal, please take care not to pinch your fingers or toes between the moving part and the main unit.

SUB OUT jacks

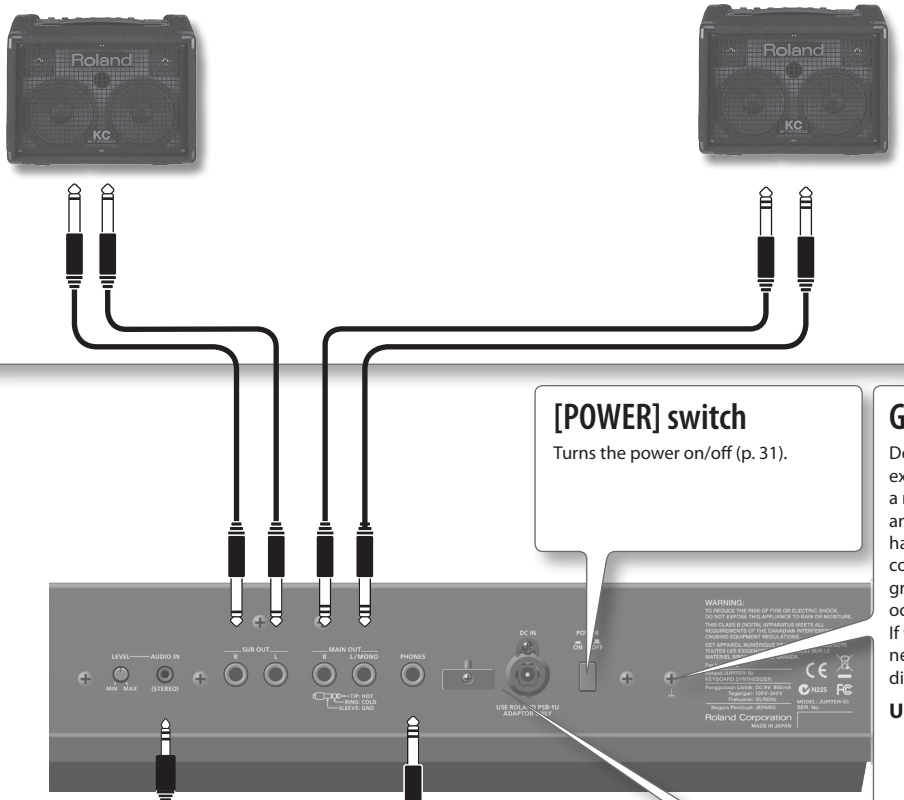
You can connect speakers here for use as monitors, or for outputting only the reverb sound. The system setting "Output Assign" (p. 75) specifies which sounds will be output from the SUB OUT jacks.

* The [VOLUME] knob on the top panel does not adjust the volume of these jacks.

MAIN OUT (TRS) jacks

Connect your speakers here. To employ monaural output, connect to the L/MONO jack.

This instrument is equipped with balanced (TRS) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.



[POWER] switch

Turns the power on/off (p. 31).

Ground terminal

Depending on the conditions of your setup, you may experience a slight tingling sensation when you touch a metal component of the JUPITER-50. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland service center, or an authorized Roland distributor, as listed on the "Information" page.

Unsuitable places for connection

- Water pipes (may result in shock or electrocution)
- Gas pipes (may result in fire or explosion)
- Telephone-line ground or lightning rod (may be dangerous in the event of lightning)

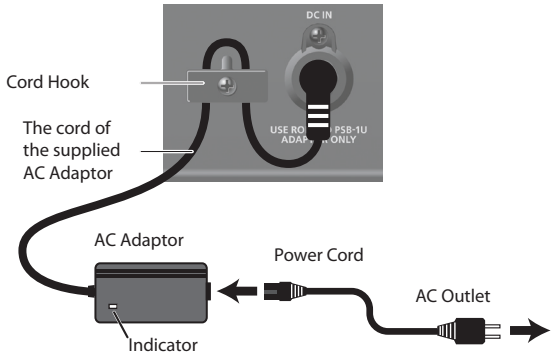
AUDIO IN (STEREO) jack

Connect your digital audio player or audio playback device here. Use a stereo mini-plug cable (commercially available) to make the connection.

The input level is adjusted by the [LEVEL] knob located at the left of the jack.

DC IN jack/Cord hook

Connect the included AC adaptor here.



* To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the DC IN jack, anchor the power cord using the cord hook, as shown in the illustration.
* Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards. The indicator will light when you plug the AC adaptor into an AC outlet.

PHONES jack

You can connect a set of headphones (sold separately) here.

* When connection cables with resistors are used, the volume level of equipment connected to the AUDIO IN jack may be low. If this happens, use connection cables that do not contain resistors.

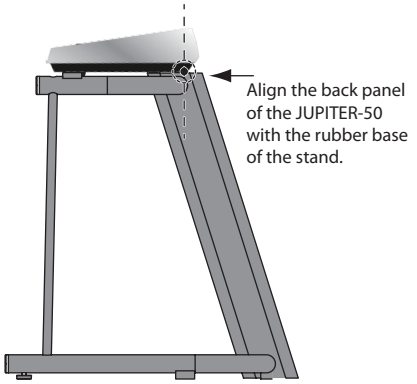
Placing the JUPITER-50 on a Stand

Be careful not to pinch your fingers when setting up the stand.

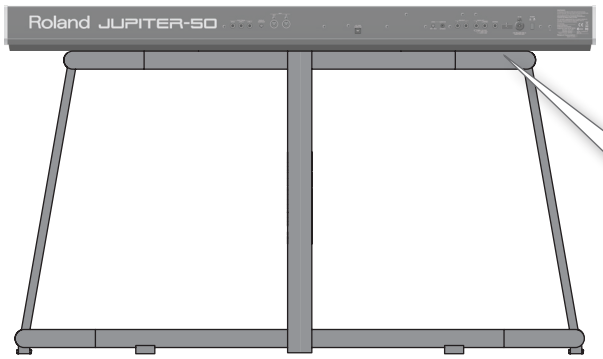
If you want to place the JUPITER-50 on a stand, use the Roland KS-G8, KS-18Z, or KS-12.

Place the instrument on the stand as follows.

KS-G8



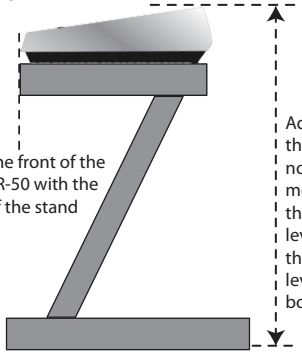
Align the back panel of the JUPITER-50 with the rubber base of the stand.



Place the JUPITER-50 so that its rubber feet are in the inner side of the stand

Top view

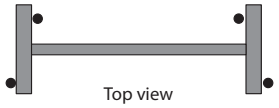
KS-18Z



Align the front of the JUPITER-50 with the front of the stand

Adjust so that the height does not exceed 1 meter (Adjust the stand to a level no higher than the fourth level from the bottom)

Adjust the width of the stand so that the rubber feet of the JUPITER-50 straddle the stand



Top view

KS-12

Adjust the width of the stand so that the rubber feet on the keyboard side of the bottom of the keyboard fit into the holes provided for the rubber feet.

Top view

Turning the Power On

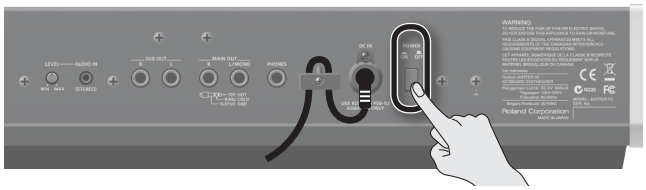
Once everything is properly connected (p. 28), be sure to follow the procedure below to turn on their power. If you turn on equipment in the wrong order, you risk causing malfunction or equipment failure.

Turning the Power On

* Before turning the unit on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the unit on/off. However, this is normal and does not indicate a malfunction.

1. Minimize the volume of the JUPITER-50 and your speakers.

2. On the JUPITER-50's rear panel, turn the [POWER] switch ON.



* This unit is equipped with a protection circuit. A brief interval (a few seconds) after turning the unit on is required before it will operate normally.

3. Turn on the power of your speakers.

4. Use the [VOLUME] knob to adjust the volume appropriately.

NOTE

With the factory settings, the JUPITER-50 will automatically be switched off four hours after you stop playing or operating the unit. If you don't want the unit to turn off automatically, change the "Auto Off" setting to "OFF" as described on p. 79.

- The settings you were editing will be lost when the unit is turned off. If you want to keep your settings, you must save your settings before turning the unit off (p. 34).
- When turning the power back on after it was turned off by the Auto-Off function, you must wait at least 10 seconds before turning the power on. If you do not allow this interval to pass, the Auto-Off function might not be reset, and the power might not turn on normally.

Turning the Power Off

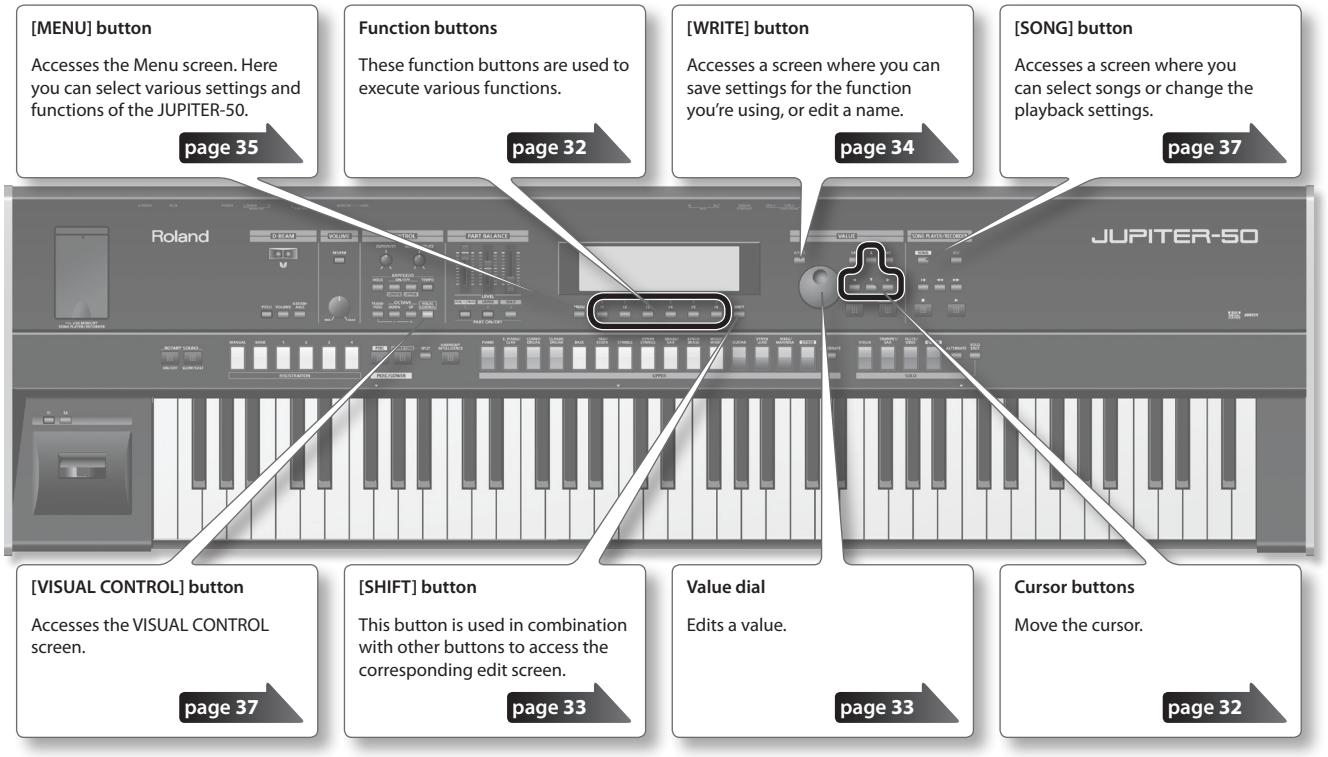
1. Minimize the volume of the JUPITER-50 and your speakers.

2. Turn off the power of your speakers.

3. Turn the JUPITER-50's [POWER] switch OFF.

Basic Operation

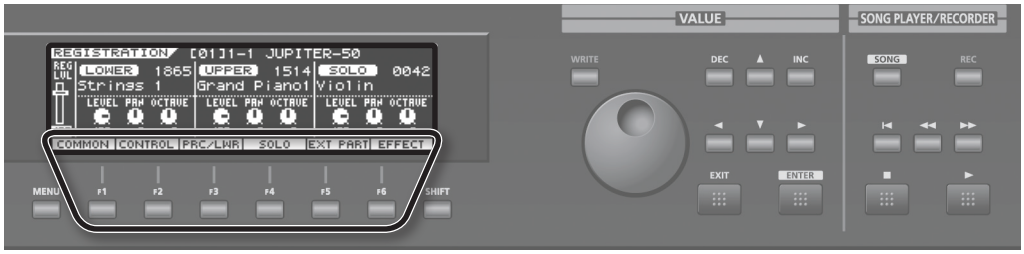
This section explains the basic button and knob operations used to operate the JUPITER-50.



How the Function Buttons Work

The [F1]–[F6] buttons located below the display are used to carry out various functions, which differ depending on the screen. The current function of each button is shown in the bottom of the screen.

In some screens, you can hold down the [SHIFT] button to see other functions.

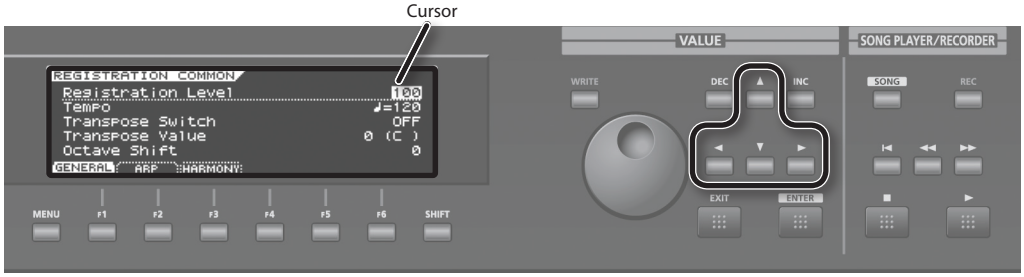


Moving the Cursor

A single screen or window will contain multiple items (parameters) to edit or select. To edit a parameter's setting, you must first move the cursor to that parameter's value.

The value of the selected parameter is highlighted.

Cursor buttons



You can move the cursor by pressing the [▲] [▼] [◀] [▶] (cursor) buttons.

If you hold down a cursor button, the cursor will continue moving.

If you hold down the cursor button for the desired direction, and then press the opposite cursor button, the cursor will move more quickly.

Editing a Value

To edit the value highlighted by the cursor, use either of the following controllers.

- Value dial
- [DEC] [INC] buttons

Value dial

Turning the value dial toward the right will increase the value, and turning it toward the left will decrease the value.

If you hold down the [SHIFT] button while turning the value dial, the value will change in larger steps.

[DEC] [INC] buttons

Press the [INC] button to increase the value, or press the [DEC] button to decrease the value.

- If you hold down a button, the value will increase (or decrease) continuously.
- To rapidly increase the value, hold down the [INC] button and press the [DEC] button. Conversely, to rapidly decrease the value, hold down the [DEC] button and press the [INC] button.
- If you hold down the [SHIFT] button and press the [INC] button or [DEC] button, the value will change in larger steps.

[SHIFT] Button Operations

By holding down the [SHIFT] button and pressing another button, you can edit the settings of the button you pressed, or access a specific screen (shortcut).

Shortcut	Description	Page
[SHIFT] + [ASSIGNABLE]	Accesses the D-BEAM Assign setting screen.	p. 54
[SHIFT] + [S1] (or [S2])	Accesses the Switch S1 Assign (or Switch S2 Assign) setting screen.	p. 54
[SHIFT] + [HOLD] **[SHIFT] + ARPEGGIO [LOWER]** **[SHIFT] + ARPEGGIO [UPPER]**	Accesses the arpeggiator setting screen.	p. 48
[SHIFT] + [HARMONY INTELLIGENCE]	Accesses the Harmony Type setting screen.	p. 50
[SHIFT] + [SPLIT]	Accesses the Lower Split Point setting screen.	p. 54
[SHIFT] + [SOLO SPLIT]	Accesses the Solo Split Point setting screen.	p. 54
[SHIFT] + UPPER [PIANO]	Accesses the LIVE SET TONE MODIFY screen for Layer 1–4 of the Live Set assigned to the Upper Part.	p. 60
[SHIFT] + UPPER [E. PIANO/CLAV]		
[SHIFT] + UPPER [COMBO ORGAN]		
[SHIFT] + UPPER [CLASSIC ORGAN]		
[SHIFT] + UPPER [SYNTH LEAD]	Accesses the LIVE SET COMMON screen of the Upper Part.	p. 57
[SHIFT] + UPPER [VIBES/MARIMBA]	Accesses the LIVE SET LAYER screen of the Upper Part.	p. 57
[SHIFT] + UPPER [OTHER]	Accesses the LIVE SET EFFECTS screen of the Upper Part.	p. 58
[SHIFT] + rotate the [C1] [C2] knobs	Accesses the Knob 1 Assign (or Knob 2 Assign) screen.	p. 54
The following are for the Top screen		
[SHIFT] + [F1]	Accesses the REGISTRATION screen.	p. 54
[SHIFT] + [F2]	Accesses the REGISTRATION PERC/LOWER EDIT screen.	p. 54
[SHIFT] + [F3]	Accesses the REGISTRATION SOLO EDIT screen.	p. 54
[SHIFT] + [F4]	Accesses the REGISTRATION EFFECT screen.	p. 54
[SHIFT] + [F5]	Accesses the LIVE SET(UPPER) screen.	p. 57
[SHIFT] + [F6]	Accesses the LIVE SET TONE BLENDER screen.	p. 60

If you hold down the [SHIFT] button while editing a parameter's value, the value will change in larger steps.

What the [WRITE] Button Does

Pressing the [WRITE] button will save the settings of the function you're executing.

Registration screen

page 55

Save the Registration.

Live Set screen

page 62

Save the Live Set.

SYSTEM SETUP screen

page 75

Save overall settings for the JUPITER-50.

Assigning a Name

The JUPITER-50 lets you assign names to the following items.

- Registration
- Live set
- User arpeggio style
- Song
- Exported sound data
- Sound data to be exported

Regardless of what you're naming, the procedure is the same.

1. Press the [◀] [▶] buttons to move the cursor to the location where you wish to input a character.

2. Turn the VALUE dial, or press the [DEC] [INC] buttons to specify the character.

Button	Explanation
[2] (TYPE)	Selects the type of character Each time you press this, you will alternately select the first character of a character set: uppercase (A), lowercase (a), or numerals and symbols (0).
[3] (DELETE)	Deletes the character at the cursor location.
[4] (INSERT)	Inserts a space at the cursor location.
[5] (CANCEL)	Cancels the input and exits the naming screen.
[6] (NEXT) **or** **[6].(EXEC)**	Saves the changes you've made.
[◀] [▶]	Move the cursor.
[▲] [▼]	Switch between uppercase and lowercase letters.

Navigating Between Screens

On the JUPITER-50, you can navigate between the screens by pressing each button or the function buttons assigned to various features. Here we explain how to navigate between screens.

The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

Top Screen

This is the main screen that appears when you turn on the power. It shows the name of the currently selected Registration, the sound and volume of each Part, and the split status.

REGISTRATION screen ([SHIFT] + [F1](REG) button)

page 54

Edit the Registration's volume, and the volume and pan of each part.

REGISTRATION PERC/LOWER EDIT screen ([SHIFT] + [F2](PRC/LWR) button)

page 54

Make settings for the Percussion/Lower Part.

REGISTRATION SOLO EDIT screen ([SHIFT] + [F3](SOLO) button)

page 54

Make settings for the Solo Part.

REGISTRATION EFFECT screen ([SHIFT] + [F4](EFFECT) button)

page 54

Make effect settings for the Registration.

LIVE SET (UPPER) screen ([SHIFT] + [F5](UPPER) button)

page 57

Edit the tone assigned to each layer of the Live Set, and specify its volume.

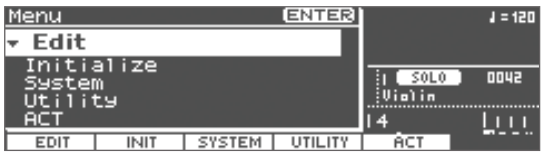
LIVE SET TONE BLENDER screen ([SHIFT] + [F6](BLENDER) button)

page 60

Simultaneously edit multiple parameters for the Live Set.

Menu Screen

Press the [MENU] button; the Menu screen will appear in the display.



1. **Press the [MENU] button.**
   The Menu screen will appear.
2. **Select one of the following items, and press the [ENTER] button.**

Edit ([F1] (EDIT) button)

Access the Registration or Live Set edit screen.

Registration page 54

Access the Registration edit screen.

Live Set (UPPER) page 57

Access the Live Set edit screen.

Initialize ([F2] (INIT) button)

Initialize the Registration or Live Set.

Registration page 56

Initialize the Registration.

Live Set (UPPER) page 63

Initialize the Live Set.

System ([F3] (SYSTEM) button)

page 75

Make overall settings for the entire JUPITER-50.

Utility ([F4] (UTILITY) button)

page 70

Execute operations such as backing up user data or initializing.

ACT ([F5] (ACT) button)

page 87

Make ACT settings.

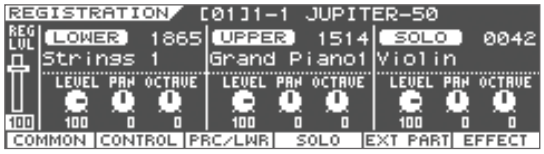
REGISTRATION Screen

1. In the Menu screen, choose "Edit" → "Registration."

Here you can view the volume of the Registration, and the volume and pan settings of each Part.

MEMO

From the Top screen, you can also access the REGISTRATION screen by holding down the [SHIFT] button and pressing the [F1] (REG) button.



2. Press one of the [F1]–[F6] buttons to select the Registration parameters that you want to edit.

page 54

3. Move the cursor to the parameter that you want to edit, and edit the value.

MEMO

When a Registration has been edited, an "*" symbol will appear at the left of the Registration number.

REGISTRATION COMMON ([F1] (COMMON) button)

Make overall settings for the Registration.

REGISTRATION CONTROL ([F2] (CONTROL) button)

Edit the controller settings.

REGISTRATION PERC/LOWER EDIT ([F3] (PRC/LWR) button)

Edit the settings of the Percussion/Lower Part.

REGISTRATION SOLO EDIT ([F4] (SOLO) button)

Edit the settings of the Solo Part.

REGISTRATION EXT PART ([F5] (EXT PART) button)

Edit Part settings for an external MIDI device.

REGISTRATION EFFECT ([F6] (EFFECT) button)

Edit the effect settings for the Registration.

Initializing a Registration ([SHIFT] + [F6] (INIT)button)

page 56

Here's how to initialize the currently selected Registration.

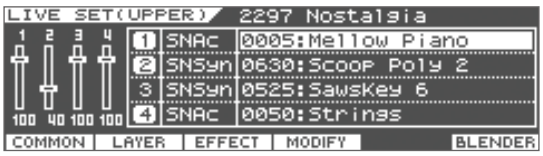
LIVE SET (UPPER) Screen

1. In the Menu screen, choose "Edit" → "Live Set (UPPER)."

View the name and volume of the Tones assigned to each layer of the Live Set.

MEMO

From the Top screen, you can also access the LIVE SET (UPPER) screen by holding down the [SHIFT] button and pressing the [F5] (UPPER) button.



2. Press one of the [F1]–[F4], [F6] buttons to select the Live Set parameters that you want to edit.

page 57

3. Move the cursor to the parameter that you want to edit, and edit the value.

MEMO

When a Live Set has been edited, an "*" symbol will appear at the left of the Live Set number.

LIVE SET COMMON ([F1] (COMMON) button)

Make overall settings for the Live Set.

LIVE SET LAYER ([F2] (LAYER) button)

Edit the settings of each layer.

LIVE SET EFFECT ([F3] (EFFECT) button)

page 59

Edit the effect settings for the Live Set.

LIVE SET MODIFY ([F4] (MODIFY) button)

page 60

Edit the tone of each layer.

LIVE SET TONE BLENDER ([F6] (BLENDER) button)

page 60

Simultaneously edit multiple parameters of the Live Set.

Copying a Layer ([SHIFT] + [F5] (COPY) button)

page 63

Here's how to copy a layer to a different layer.

Initializing a Live Set ([SHIFT] + [F6] (INIT) button)

page 63

Here's how to initialize the currently selected Live Set.

SONG Screen

1. Press the [SONG] button.

Here you can operate the USB song player/recorder.

SONG LIST screen

SONG SETUP screen

page 64

VISUAL CONTROL Screen

1. Press the [VISUAL CONTROL] button.

The VISUAL CONTROL screen will appear when you press the [VISUAL CONTROL] button. Here you can use the JUPITER-50 to control video equipment that supports Visual Control.

page 85

SYSTEM MENU Screen

1. In the Menu screen, choose "System."

The SYSTEM MENU screen will appear.

2. Select the item whose settings you want to change, and press the [ENTER] button.

Setup ([F1] (SETUP) button)

page 75

Make overall settings for the entire JUPITER-50.

Live/Tone Buttons ([F2] (BUTTONS) button)

page 78

Make assignments for the part tone buttons.

Information ([F3] (INFO) button)

page 78

View the software version and the status of USB flash drive usage.

UTILITY MENU Screen

1. In the Menu screen, choose "Utility."

The UTILITY MENU screen will appear.

Here you can back up or initialize user data.

2. Select the function that you want to execute, and press the [ENTER] button.

Backup

page 70

Save user data to a USB flash drive.

Restore

page 70

Restore data from a USB flash drive back into the JUPITER-50.

Format USB Mem

page 70

Initialize a USB flash drive.

Factory Reset

page 79

Return the JUPITER-50 to its factory-set state.

Reg Set Exchange

page 71

Exchange the order of Registration Sets.

Reg Move/Exchang

Move

page 73

Change the order of the Registrations.

Exchange

page 74

Exchange the numbers of two Registrations.

Export

page 72

Write the JUPITER-50's sound data to a USB flash drive.

Import

page 72

Load data previously exported to a USB flash drive back into the JUPITER-50.

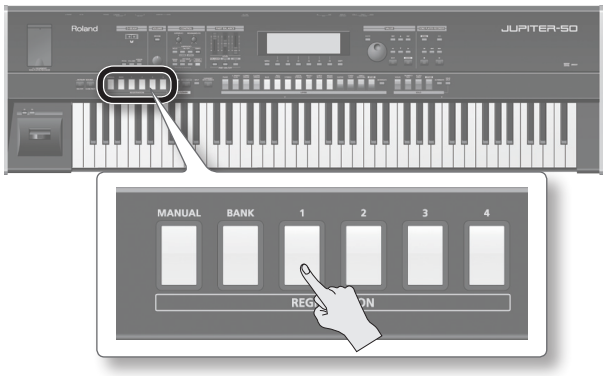
Switching Registrations

A Registration is used to store the sounds selected for each Part, as well as various performance-related settings (system parameters are excepted).

By switching Registrations, you can instantly change the song's sounds while you perform, or change numerous settings with a single operation.

Here's how to switch Registrations and verify that the settings have been changed.

1. Press a Registration button ([1]–[4]) to select a Registration.



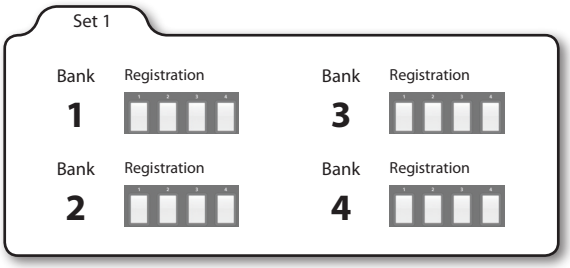
The Registration will change.

MEMO

In the Top screen, you can also switch Registrations by moving the cursor to the Registration number and using the value dial or the [DEC] [INC] buttons.

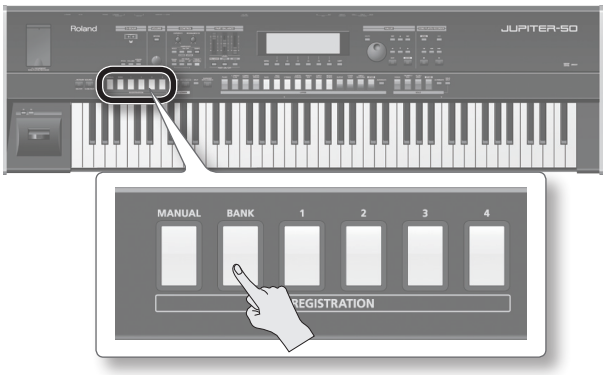
Switching Banks

Each bank contains 4 Registrations. There are 4 banks, 1–4, meaning that 4 Registrations x 4 banks = 16 Registrations are available.



You can select other Registrations by switching banks.

1. Press the [BANK] button, and then press a registration button ([1]–[4]) to select the desired bank.



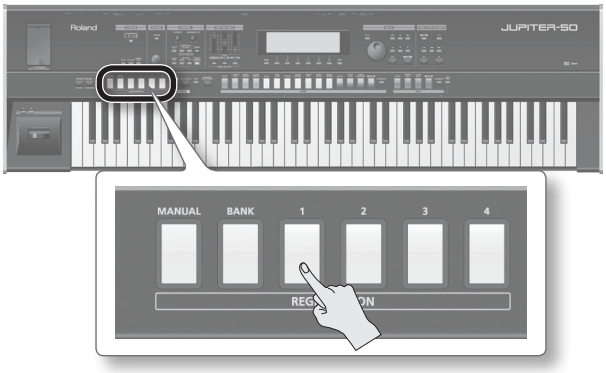
The [BANK] button and the registration button corresponding to the currently selected bank will light; the other buttons will blink.

When you switch banks, the registration buttons ([1]–[4]) will blink.

MEMO

If you decide to cancel without switching banks, press the [EXIT] button or the lit bank button.

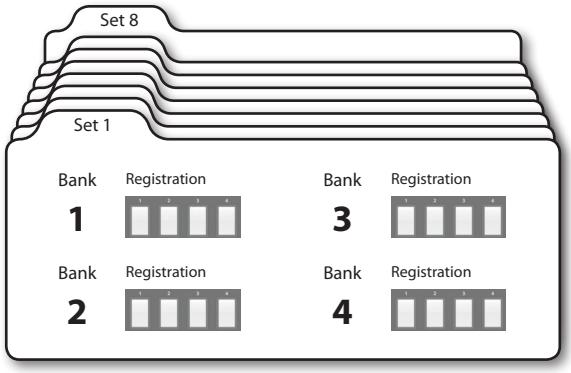
2. Press a Registration button ([1]–[4]) to select a Registration.



The bank and Registration will be changed.

Switching Registration Sets

A Registration Set contains 4 banks (1–4). You can create 8 Registration Sets, meaning that 4 Registrations x 4 banks x 8 sets = 128 Registrations are available.
Here's how to switch the Registration Set so that you can select other banks.

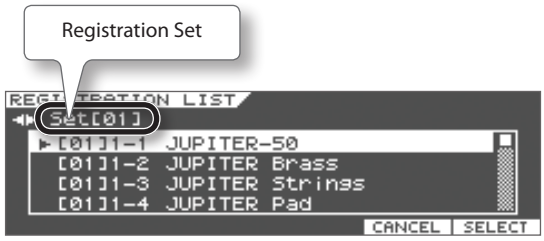


1. In the Top screen, move the cursor to the registration number and press the [ENTER] button.

The REGISTRATION LIST screen will appear.

2. Use the value dial to select a registration.

You can also use the [◀] [▶] (cursor) buttons to switch registration sets.



MEMO

You can use the "Registration Exchange" function (p. 71) to swap entire sets of Registrations.

Using the [MANUAL] Button

If you press the [MANUAL] button, only the Upper Part will turn on, and a piano sound will be selected (with the factory settings).

You can layer sounds by turning on the Solo Part or the Percussion/ Lower Part.

MEMO

- The [MANUAL] button lets you easily put the JUPITER-50 in a state where only the Upper Part will sound. This button is also convenient when you want to audition the sound of a Live Set, or when you want to start creating a registration.
- The results of editing a manual registration can be saved as a conventional registration ([01] 1-1–[08] 4-4).

Single Part Play

The JUPITER-50's sound generator plays three parts in combination. If you want to sound only one part, you'll need to turn off the other parts.

The single part play registration limits the sounding parts to one part; other parts will automatically be off .

1. Call up the registration [01]1-1.

2. Press the [DEC] button to select the registration "[00]---: SINGLE PART PLAY."

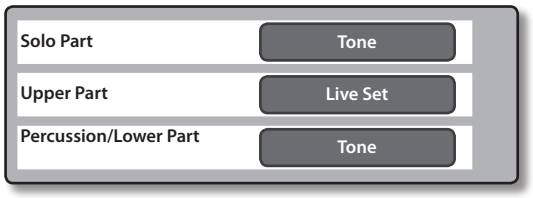
The single part play registration will be selected.

MEMO

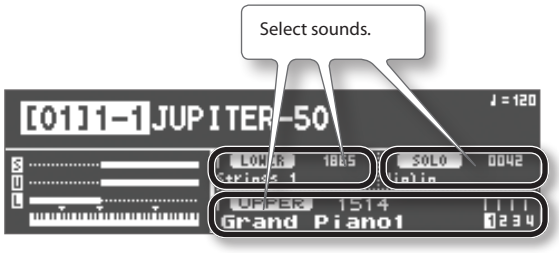
- When using single part play, the Split function and Harmony Intelligence function are unavailable.
- The results of editing a single part play registration can be saved as a conventional registration ([01] 1-1–[08] 4-4).

Selecting the Sound for Each Part (Selecting Live Sets / Tones)

The JUPITER-50 has three Parts: Solo, Upper, and Percussion/Lower. You can assign a Tone or Live Set to each Part, and play it.



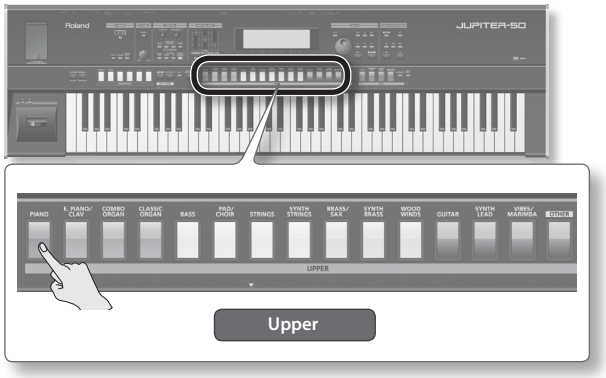
You can use the value dial or the [DEC] [INC] buttons to switch the sound at the cursor location in the Top screen (p. 35).



Using the Part Sound Buttons to Switch Live Sets

You can use the Part sound buttons to switch Live Sets for the Upper Part.

1. Access the Top screen (p. 35), and press one of the Part sound buttons for the Upper Part.



The sound of the Upper Part will change.

For example, if you press the UPPER [PIANO] button, the Upper Part will switch to a piano sound.

2. If you press the same Part sound button once again, you'll be able to choose sounds from a list.

3. Use the [◀] [▶] (cursor) buttons to select a category.

4. Use the [▲] [▼] (cursor) buttons to select a Live Set.

5. Press the [ENTER] button.

Sound buttons and sound categories

The sound buttons correspond to the following sound categories.

Button	Category	Explanation
PIANO	Ac. Piano	Acoustic piano
	Pop Piano	Piano suitable for pop music
	E. Grand Piano	Electric grand piano
E. PIANO/CLAV	E. Piano 1	Electric piano
	E. Piano 2	
	Clav	Clavi
COMBO ORGAN	E. Organ	Electric organ
CLASSIC ORGAN	Pipe Organ	Pipe organ
	Read Organ	Read Organ
BASS	Ac. Bass	Acoustic bass
	E. Bass	Electric bass
	Synth Bass	Synth bass
PAD/CHOIR	Synth Pad/Strings	Synth pads and synth strings
	Synth Bellpad	Synth bellpad
	Vox/Choir	Human voice and choir
STRINGS	Solo Strings	Solo Strings
	Ensemble Strings	String ensembles
	Orchestral	Orchestral strings
SYNTH STRINGS	Synth Pad/Strings	Synth pads and synth strings
BRASS/SAX	Solo Brass	Brass instruments such as trumpet
	Ensemble Brass	Brass instrument ensembles
	Sax	Sax
SYNTH BRASS	Synth Brass	Synth brass
WOOD WINDS	Wind	Woodwinds
	Flute	Flute
	Recorder	Recorder
GUITAR	Ac. Guitar	Acoustic guitar
	E. Guitar	Electric guitar
	Dist. Guitar	Distortion guitar
SYNTH LEAD	Synth Lead	Synth read
VIBES/MARIMBA	Mallet	Vibraphone and marimba
OTHER	All Categories	All sounds

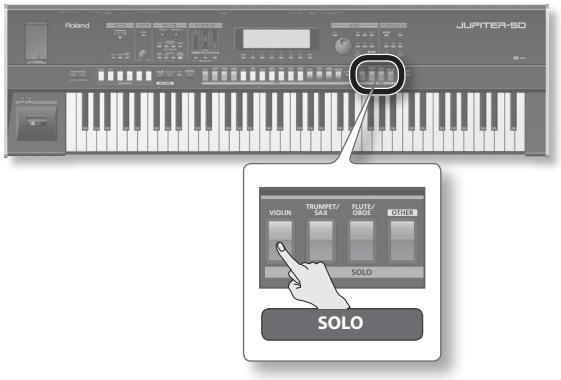
MEMO

If you move the cursor to the sound number of the Upper Part and press the [ENTER] button, a list of Live Sets for all categories will appear.

Using the Part Sound Buttons to Switch the Solo Part's Tone

You can use the Part sound buttons to switch the tone of the Solo Part.

1. Access the Top screen (p. 35), and press one of the part sound buttons (SOLO tone buttons) of the Solo Part.



The sound of the Solo Part will be switched.

2. By pressing the same part sound button once again, you can select sounds from a list.

3. Press the [F1] (SN.AC) or [F2] (SN.SYN) button.

Button	Explanation
[F1] (SN.AC)	SuperNATURAL acoustic tone
[F2] (SN.SYN)	SuperNATURAL synth tone

4. Use the [◀] [▶] (cursor) buttons to select a category.

5. Use the [▲] [▼] (cursor) buttons to select a tone.

6. Press the [ENTER] button.

Sound buttons and sound categories

The sound buttons correspond to the following sound categories.

Button	Category	Explanation
VIOLIN	Solo Strings	Solo strings such as violin
TRUMPET/SAX	Solo Brass	Brass instruments such as trumpet
	Sax	Sax
FLUTE/OBOE	Flute	Flute
	Wind	Woodwinds such as oboe
OTHER	All Categories	All sounds * The SuperNATURAL Acoustic Tone 0028: TW Organ cannot be selected.

MEMO

- The sound that is selected when you press a sound button is determined by the "LIVE SET/TONE BUTTONS" (p. 78).
- If you move the cursor to the sound number of the Solo Part and press the [ENTER] button, a list of Tones for all categories will appear.

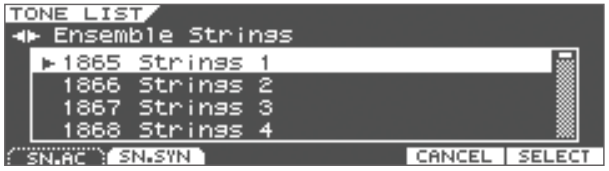
Switching the Tone of the Percussion/Lower Part

The sound of the Percussion/Lower Part can be switched from the Tone List.

1. Press the [LOWER TONE] or [PERC] button so it's lit.

2. In the Top screen, move the cursor to the sound number of the Percussion/Lower Part, and press the [ENTER] button.

The Tone List will appear.



3. Press the [F1] or [F2] button.

If LOWER TONE is selected

Button	Explanation
[F1] (SN.AC)	SuperNATURAL acoustic tone
[F2] (SN.SYN)	SuperNATURAL synth tone

If PERC is selected

Button	Explanation
[F1] (DRUMS)	Drums
[F2] (M.PERC)	Manual Percussion

4. Use the [◀] [▶] (cursor) buttons to select a category.

5. Use the [▲] [▼] (cursor) buttons to select a tone.

6. Press the [ENTER] button.

MEMO

For details on selecting percussion sounds, refer to "Playing Drum Sounds and Sound Effects (Percussion/Lower)" (p. 43).

Sound buttons and sound categories

The Lower Tone can also be selected by holding down the [LOWER TONE] button and pressing one of the Upper Part sound buttons.

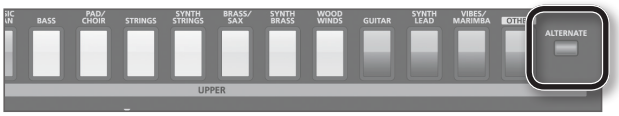
The sound buttons correspond to the following sound categories.

Button	Category	Explanation
PERC	Drums	Drums and sound effects
LOWER TONE + PIANO	Ac. Piano	Acoustic piano
	E. Grand Piano	Electric grand piano
LOWER TONE + E.PIANO/CLAV	E. Piano 1	Electric piano
	E. Piano 2	
	Clav	Clavi
LOWER TONE + COMBO ORGAN	E. Organ	Electric organ
LOWER TONE + CLASSIC ORGAN	Pipe Organ	Pipe Organ
LOWER TONE + BASS	Ac. Bass	Acoustic bass
	E. Bass	Electric bass
	Synth Bass	Synth bass
LOWER TONE + PAD/CHOIR	Synth Pad/Strings	Synth pads and synth strings
	Synth Bellpad	Synth bellpad
	Vox/Choir	Human voice and choir
LOWER TONE + STRINGS	Solo Strings	Solo Strings
	Ensemble Strings	String ensembles
	Orchestral	Orchestral strings
LOWER TONE + SYNTH STRINGS	Synth Pad/Strings	Synth pads and synth strings
LOWER TONE + BRASS/SAX	Solo Brass	Brass instruments such as trumpet
	Ensemble Brass	Brass instrument ensembles
	Sax	Sax
LOWER TONE + SYNTH BRASS	Synth Brass	Synth brass
LOWER TONE + WOOD WINDS	Wind	Woodwinds
	Flute	Flute
LOWER TONE + GUITAR	Ac. Guitar	Acoustic guitar
	E. Guitar	Electric guitar
	Dist. Guitar	Distortion guitar
LOWER TONE + SYNTH LEAD	Synth Lead	Synth read
LOWER TONE + VIBES/MARIMBA	Mallet	Vibraphone and marimba
LOWER TONE + OTHER	All Categories	All sounds * The SuperNATURAL Acoustic Tone 0028: TW Organ cannot be selected.

Instantly Switching the Variation Sounds (Alternate Button)

By pressing the [ALTERNATE] button, you can select a different sound of the same type as that of the Part sound button.

The sound that's selected will be the one that is specified in "LIVE SET/TONE BUTTONS" (p. 78) (with the factory settings).



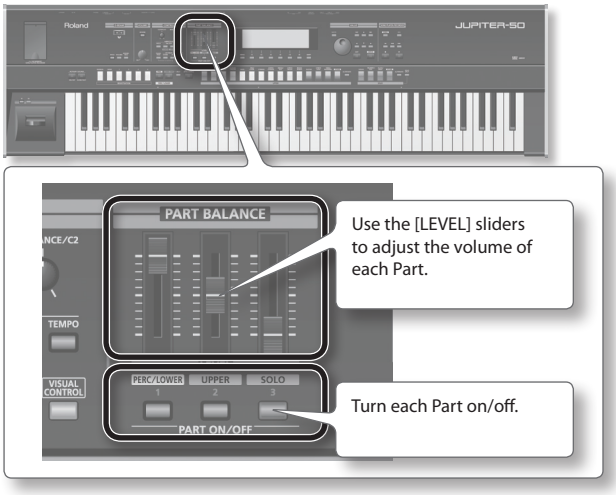
MEMO

If the [ALTERNATE] button is turned on, pressing a Part sound button will display all categories.

For example, you can also assign sounds of other types (such as bass) to the [PIANO] button.

Turning Each Part On/Off and Adjusting its Volume

When the Top screen or the REGISTRATION edit screen is displayed, you can use the PART BALANCE area of the panel to turn on/off the three parts and adjust their volume.



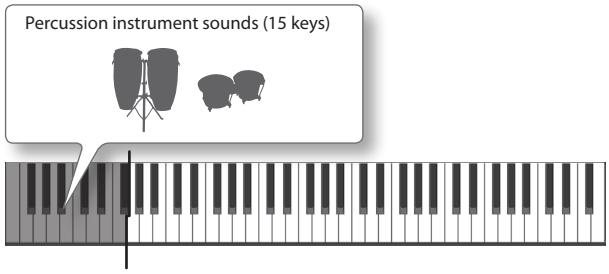
Playing Drum Sounds and Sound Effects (Percussion/Lower)

The JUPITER-50 provides a "Percussion" function, which lets you play a variety of drum sounds and sound effects.

Playing Percussion Sounds and Voice Phrases (Manual Percussion)

You can use the 15 leftmost keys of the keyboard to play a variety of percussion instrument sounds and voice phrases.

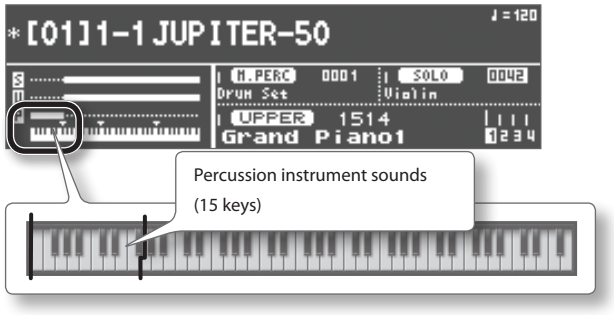
This function is called "Manual Percussion."



1. **Press the [PERC] button so it's lit.**
2. **In step 3 of "Switching the Tone of the Percussion/Lower Part" (p. 41), press the [F2] (M.PERC) button.**
3. **Use the [▲] [▼] (cursor) buttons to select a tone.**
4. **Press the [ENTER] button.**

   The Manual Percussion function will turn on.

   Play the 15 leftmost keys of the keyboard, and you'll hear a different percussion instrument sound or voice phrase for each key.



MEMO

- The [PERC] button and [LOWER TONE] button can't be used simultaneously.
- If Manual Percussion is turned on, the 15 leftmost keys of the keyboard are used only for the Percussion/Lower Part.

5. **To turn this off, press the [PERC] button once again.**

   The Manual Percussion function will turn off (the button will be unlit).

Playing Drum Sounds on the Entire Keyboard (Drums/SFX)

You can use the entire keyboard to play various drum and sound effects (SFX). This function is called "Drums/SFX."

1. **Press the [PERC] button so it's lit.**
2. **In step 3 of "Switching the Tone of the Percussion/Lower Part" (p. 41), press the [F1] (DRUMS) button.**
3. **Use the [▲] [▼] (cursor) buttons to select a tone.**
4. **Press the [ENTER] button.**

   The "Drums/SFX" function will turn on. Play the keyboard; each key will play a different drum sound or sound effect.

   MEMO

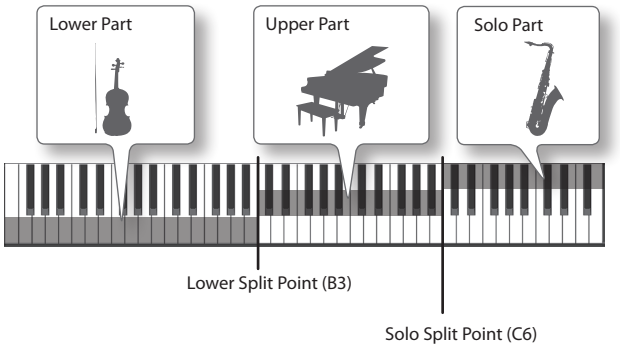
   Depending on the drums or sound effects, some keys might not produce sound.

5. **To turn this off, press the [PERC] button once again.**

   The "Drums/SFX" function will turn off (the button will be unlit.)

Split Performance

A "split" is a setup in which the keyboard is divided into zones, each playing a different Part.



Splits can be either "splits," which divide the keyboard into an Upper Part and Percussion/Lower Part, or "Solo Splits," which divide the keyboard into a Solo Part and Upper Part. The point at which the keyboard is divided is called either the "Lower Split Point" or "Solo Split Point."

If Split is turned on, keys to the right of the Lower Split Point will play the sound of the Upper Part, and keys to the left will play the sound of the Percussion/Lower Part.
The Lower Split Point key itself (B3) is the highest key of the Percussion/Lower Part (it is included in the Percussion/Lower Part).

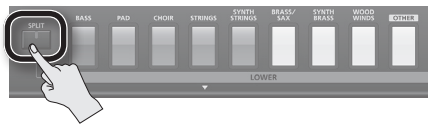
If Solo Split is turned on, keys to the right of the Solo Split Point will play the sound of the Solo Part, and keys to the left will play the sound of the Upper Part.
The Solo Split Point key itself (C6) is the lowest key of the Solo Part (it is included in the Solo Part).

MEMO

- You can change the Split Point and the Solo Split Point (p. 45).
- The split settings are saved in the Registration.
- For more about split for the Percussion/Lower Part, refer to "How Split and Parts are Related" (p. 45).

Turning Split On

1. Press the [SPLIT] button or [SOLO SPLIT] button.



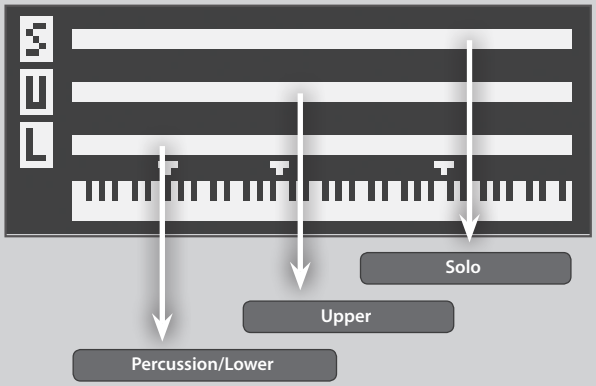
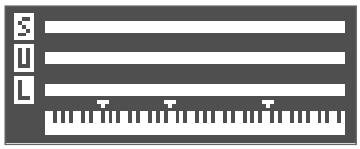
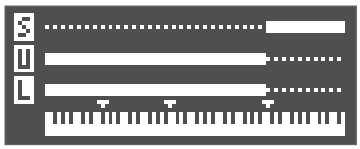
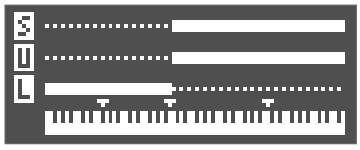
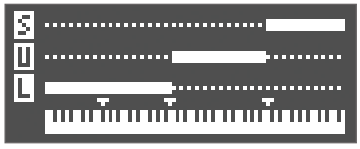
Split or Solo Split will turn on (the button will light).

2. To turn it off, press the [SPLIT] button or [SOLO SPLIT] button once again.

Split or Solo Split will turn off (the button will go out).

How Split and Parts are Related

The following table shows how the split status determines the Parts that are assigned to the keyboard.

[PERC] [LOWER TONE]	[SPLIT]	[SOLO SPLIT]	
			
On			
On		On	
On	On		
On	On	On	

Changing the Split Point

You can change the point (Split Point or Solo Split Point) at which the keyboard is divided when Split or Solo Split are on.

The Split Point is the top key of the Percussion/Lower Part; you can specify it in the range of E1–F#7.

The Solo Split Point is the bottom key of the Solo Part; you can specify it in the range of F1–G7.

1. Hold down the [SPLIT] button or [SOLO SPLIT] button, and press the key that you want to specify as the split point.

Hold down the [SPLIT] button and press a key to specify the Split Point. Hold down the [SOLO SPLIT] button and press a key to specify the Solo Split Point.

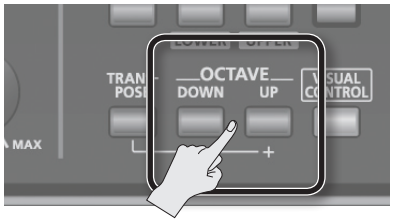
Changing the Keyboard Settings

Changing the Pitch by Octaves

By pressing the OCTAVE [DOWN] button or OCTAVE [UP] button you can shift the keyboard's pitch range in steps of an octave.

When using your right hand to play low sounds such as the bass Part, it will be easier to play if you lower the pitch range by one or two octaves.

1. Press the OCTAVE [DOWN] button or OCTAVE [UP] button.



A message will appear when you press the button.

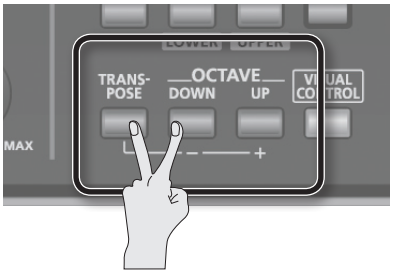
- Pressing the OCTAVE [DOWN] button raises the pitch by one octave; pressing the OCTAVE [UP] button lowers the pitch by one octave.
- The pitch can be changed in a range of three octaves down (-3) to three octaves up (+3).
- If the value is anything other than "0," the OCTAVE [DOWN] button or OCTAVE [UP] button will light.
- If you press the OCTAVE [DOWN] button and OCTAVE [UP] button simultaneously, the value will be reset to "0."
- The octave shift setting is saved in the Registration.
- If you want to change the octave setting of each Part, edit the Octave setting in the "Editing a Registration" (p. 54), and save the Registration.
- If you want to change the octave setting of each layer in the Live Set, edit the Octave setting in "Pitch" of the LIVE SET LAYER screen (p. 57), and save the Live Set.
- The octave shift function does not affect the Manual Percussion.
- The split point and solo split point will not change.

Transposing

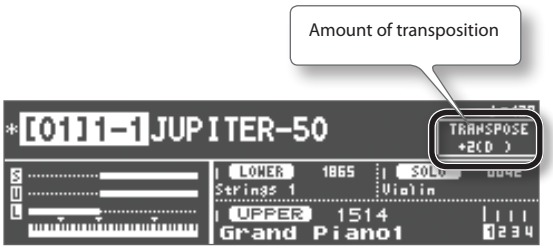
Transpose is a function that shifts the keyboard's pitch range in steps of a semitone.

By using this setting, a transposing instrument such as trumpet or clarinet can be played at the pitches shown in the printed score.

1. Hold down the [TRANSPOSE] button and press the OCTAVE [DOWN] button or OCTAVE [UP] button.



A message will appear when you press the button. The Top screen will show the amount of transposition.



- Specify the amount of transposition in semitone steps (G–F#: -5 – +6 semitones).
- If the value is anything other than "0," the [TRANSPOSE] button will light.
- You can use the [TRANSPOSE] button to turn Transpose on/off (when the Transpose setting is other than 0).
- If you hold down the [TRANSPOSE] button and press the OCTAVE [DOWN] button and OCTAVE [UP] button simultaneously, the value will be reset to "0."
- The transpose setting is saved in the Registration.
- The Transpose function does not apply to Drums/SFX or Manual Percussion.
- The split point and solo split point will not change.

MEMO

You can also change the transposition setting in the GENERAL tab of the REGISTRATION COMMON screen.

Using the Arpeggiator

The JUPITER-50 has an arpeggiator that automatically plays arpeggios. When you press notes on the keyboard, those notes will be automatically played as an arpeggio.

Arpeggios can be played in the Percussion/Lower Part (when lower tone is selected) and Upper Part.

MEMO

Arpeggiator settings are saved in the Registration.

Turning the Arpeggiator On

1. Press the ARPEGGIO [LOWER] button or ARPEGGIO [UPPER] button.

The arpeggiator will turn on (the button will light).

2. Press a chord on the keyboard.

The Part whose arpeggiator you turned on will sound an arpeggio consisting of the notes of the chord you play.

3. To turn off the arpeggiator, press the ARPEGGIO [LOWER] button or the ARPEGGIO [UPPER] button once again.

The arpeggiator will turn off (the button will go out).

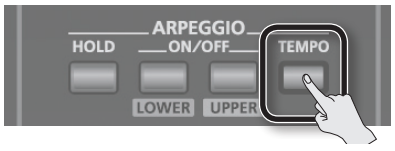
MEMO

If a manual percussion or drum sound is selected for the Percussion/Lower Part, the arpeggiator won't be applied to the Percussion/Lower Part.

Setting the Arpeggiator Tempo

Here's how to set the tempo of the arpeggiator/rhythm function.

1. Press the [TEMPO] button.



The TEMPO screen will appear.

2. Set the tempo.

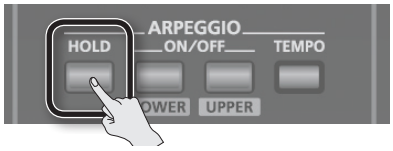
MEMO

You can set the tempo by pressing the [F4] (TAP) button at the desired timing (Tap Tempo). Press three times or more at quarter-note intervals of the desired tempo.

Holding the Arpeggio (HOLD)

The Hold function allows you to have the arpeggio continue even after you release your fingers from the keyboard.

1. Press the [HOLD] button.



Hold will turn on (the button will light).

2. Play a chord on the keyboard.

According to the notes of the chord you press, an arpeggio will begin playing on the Part for which you turned the arpeggiator on.

If you play a different chord or other keys while Hold is on, the arpeggio will change accordingly.

3. To turn Hold off, press the [HOLD] button once again.

Hold will turn off (the button will go out).

Using a pedal switch

By playing a chord while holding down a pedal switch (p. 28), you can make the arpeggio continue playing even after you release the keyboard.

1. Connect a pedal switch (such as one from the DP series; sold separately) to the HOLD jack.

2. Press the ARPEGGIO [LOWER] button or the ARPEGGIO [UPPER] button.

3. Hold down the pedal switch, and play a chord.

If you play other chords or keys while the arpeggio is being held, the arpeggio will change accordingly.

Editing the Arpeggiator Settings

Here's how to make detailed arpeggiator settings for the style, timing, and accent.

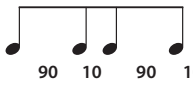
1. Hold down the [SHIFT] button and press the ARPEGGIO [LOWER] button or ARPEGGIO [UPPER] button.

The REGISTRATION COMMON screen (p. 54) will appear.

2. Edit the settings.

3. When you've finished editing, press the [EXIT] button.

Arpeggio Parameters

Parameter	Value	Explanation
Upper Sw	OFF, ON	Turns the arpeggiator on/off for the Upper Part.
Lower Sw	OFF, ON	Turns the arpeggiator on/off for the Lower Part.
Style	P001–P128, U001–U128	Specifies the basic style of the arpeggio. You can create your own original arpeggio style by importing an SMF into an arpeggio style. For details, refer to "Creating an Arpeggio Style from a MIDI File (Import)" (p. 49).
Hold	OFF, ON	Turns the arpeggio hold function on/off.
Variation	1–	Each arpeggio style provides several variations (patterns). Here you can select the variation number. The number of variations will depend on the arpeggio style.
Motif	Choose one of the following to specify the order in which the notes of the chord you play will be sounded.	
	UP	The notes will be sounded from the lowest to the highest note you play.
	DOWN	The notes will be sounded from the highest to the lowest note you play.
	UP&DOWN	The notes will be sounded from the lowest to the highest note, and then back down to the lowest note.
	RANDOM	The notes you play will be sounded in random order.
	NOTE ORDER	The notes you play will be sounded in the order you played them. You can create a melody line by playing the notes in the appropriate order. The order of up to 128 notes can be remembered.
	GLISSANDO	A chromatic glissando will be sounded upward and then downward repeatedly between the lowest and highest notes you played. Play two notes; the lowest and highest desired notes.
	CHORD	All of the notes you play will sound simultaneously.
	AUTO1	The timing at which each note will sound is assigned automatically, starting at the lowest note you play.
	AUTO2	The timing at which each note will sound is assigned automatically, starting at the highest note you play.
	PHRASE	Play only one key; a phrase based on the pitch of that key will be sounded. If you play more than one key, the last key you play will take priority.
Velocity	REAL, 1–127	Specifies the loudness at which the notes you play will be sounded. If you want the notes to be sounded at the velocity with which you actually struck the key, choose "REAL." If you want the notes to be sounded at a fixed velocity regardless of how strongly you struck the key, specify that value (1–127).
Oct Range	-3–+3	Specifies the range in octaves in which the arpeggio will be sounded. Choose "0" if you want only the notes you play to be sounded. Choose "+1" if you want the notes of the chord you played as well as the same notes one octave higher to be sounded. Choose "-1" if you want the notes of the chord you played as well as the notes one octave lower to be sounded.
Accent	0–100%	Modifies the groove of the performance by adjusting the strength of the accents and the duration of the notes. The "100%" setting produces the strongest sense of groove.
Shuffle Rate	0–100%	Produces a shuffle rhythm by adjusting the timing of the notes. With the "50%" setting, notes will be sounded at equal intervals. As this value is increased, the result will be more like dotted notes. **Shuffle Rate= 50%**  50 50 50 50 **Shuffle Rate= 90%**  90 10 90 10
Shuffle Resolution	♪, ♪	Specifies the timing (as a note value) at which the notes will be heard.

Creating an Arpeggio Style from a MIDI File (Import)

You can create your own original arpeggio style by importing an SMF (Standard MIDI File).

MEMO

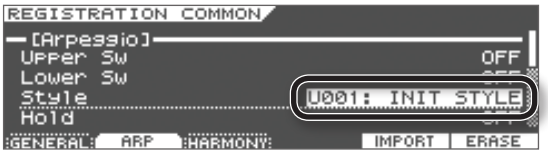
- Before you import the SMF, use your computer to copy the SMF to the root folder (top level) of your USB flash drive, or create a folder on your USB flash drive and copy the SMF into that folder.
- Use only single-byte alphanumeric characters in the file name and folder name.
- A maximum of 200 files can be recognized within a folder.

1. Hold down the [SHIFT] button, and press the ARPEGGIO [LOWER] or ARPEGGIO [UPPER] button.

The Registration Common screen will appear.

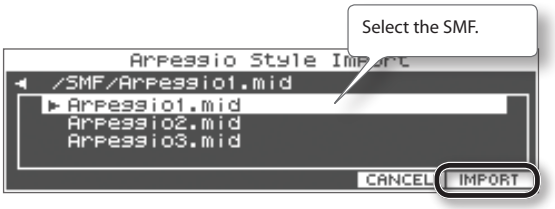
2. In the REGISTRATION COMMON screen, press the [F2] (ARP) button.

3. Select the import-destination user style (U001–U016).



4. Press the [F5] (IMPORT) button.

The ARPEGGIO STYLE IMPORT screen will appear.



5. Select the SMF that you want to import, and press the [F6] (IMPORT) button.

The RENAME screen will appear.

6. Assign a name to the arpeggio style.

For details on how to assign a name, refer to "Assigning a Name" (p. 34).

7. Press the [F6] (EXEC) button.

The screen will ask "Are you sure?"

8. Press the [F5] (OK) button.

The SMF will be imported into the style number you specified.

* Please note the following points when importing an arpeggio.

- Only SMF Format 0 data is supported. If the format is incorrect, the screen will indicate "Cannot Import SMF Format 1!" or "Incorrect File!"
- Only the following data will be imported into the arpeggio: note messages, control change messages, channel pressure, and pitch bend.
- A maximum of 500 note events can be imported, with on/off counted as a single event.
  In addition to note events, a total of up to 500 events of control change messages, channel pressure, and pitch bend can be imported. If you try to import more than the allowable number of events, the message "Too Much Data!" will appear.

Erasing an Original Arpeggio Style

Here's how to erase an arpeggio style that you imported.

NOTE

An arpeggio style you've erased cannot be recovered. Take care not to erase any important data.

1. Hold down the [SHIFT] button and press the ARPEGGIO [LOWER] button or the ARPEGGIO [UPPER] button.

The REGISTRATION COMMON screen will appear.

2. In the REGISTRATION COMMON screen, press the [F2] (ARP) button.

3. Select the number (U001–U016) of the style that you want to erase.

4. Press the [F6] (ERASE) button.

The screen will ask "Are you sure?"

5. Press the [F5] (OK) button.

The specified style will be erased.

Performing With Added Harmony

The Harmony Intelligence function adds appropriate harmony to the highest notes of the Upper Part, based on the chords you play in the Percussion/Lower Part.
When you turn Harmony Intelligence on, Split (p. 44) will also turn on; the right keyboard zone will play the sound of the Upper Part, and the left keyboard zone will play the sound of the Percussion/Lower Part.

MEMO

Harmony Intelligence settings are saved in the Registration.

1. Press the [HARMONY INTELLIGENCE] button.

Harmony Intelligence will turn on (the button will light).

MEMO

When you turn on Harmony Intelligence, the split (p. 44) will also turn on automatically.

2. Press a chord in the Percussion/Lower Part, and play the keyboard in the Upper Part.

Harmony based on the chord of the Percussion/Lower Part will be added to the highest notes of the Upper Part.

MEMO

The harmony is added to the highest note played in the Upper Part.

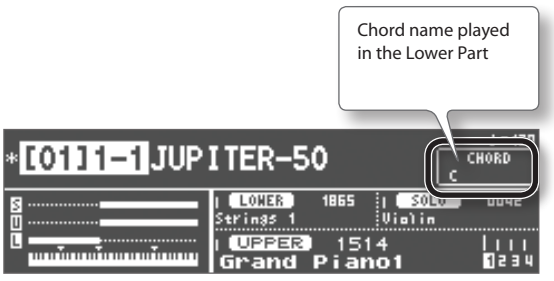
3. To turn off the function, press the [HARMONY INTELLIGENCE] button once again.

Harmony Intelligence will turn off (the button will go out).

MEMO

Turning off Harmony Intelligence will not automatically turn off the split function (p. 44).

When Harmony Intelligence is on, the name of the chord you play in the Lower Part is shown in the Registration screen.



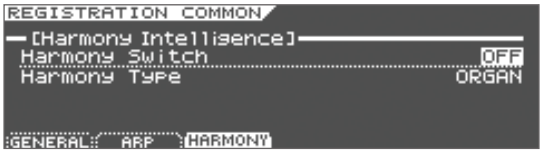
Changing the Harmony Intelligence Type

You can choose from 17 types of Harmony Intelligence.

The Harmony Intelligence type will affect the number of harmony notes and how they are sounded (the number of voices played).

1. Hold down the [SHIFT] button and press the [HARMONY INTELLIGENCE] button.

The REGISTRATION COMMON screen (p. 54) for Harmony Intelligence settings will appear.



2. Choose the desired Harmony Type.

Harmony Type	Explanation
ORGAN	Harmony appropriate for organ sounds will be produced.
BIG BAND	Harmony typical of big band jazz will be produced. This is appropriate for brass sounds.
STRINGS	Harmony typical of a string ensemble will be produced. This is appropriate for string sounds.
BLOCK	Block chord harmony will be produced. This is appropriate for piano or mallet sounds.
HYMN	Harmony appropriate for hymns will be produced. This is appropriate for choir sounds.
TRADITIONAL	Two notes of harmony will be added to the notes you play.
DUET	Simple duet harmony will be produced. This is appropriate for brass sounds.
COMBO	Combination harmony will be produced. This is appropriate for brass or wind sounds.
COUNTRY	Open chord harmony will be produced. This is appropriate for guitar sounds.
BROADWAY	Flamboyant show-type harmony will be produced. This is appropriate for organ sounds.
GOSPEL	Gospel harmony will be produced. This is appropriate for organ or choir sounds.
OCTAVE1	The note you play will be layered with a note one octave lower.
OCTAVE2	The note you play will be layered with a note two octaves lower.
1NOTE	One note of harmony will be added to the note you play.
2NOTES	Two notes of harmony will be added to the note you play.
3NOTES	Three notes of harmony will be added to the note you play.
4NOTES	Four notes of harmony will be added to the note you play.

MEMO

For optimal harmony, select appropriate sounds for the Upper Part and Lower Part as indicated in the explanation for each harmony type.

3. Press the [EXIT] button.

Moving Your Hand to Modify the Pitch or Volume (D-BEAM Controller)

You use the D-BEAM controller simply by moving your hand above it. By assigning different functions to it, you can control the sound in various ways.

MEMO

D-BEAM controller settings are saved in the Registration.

1. Press the D-BEAM [PITCH], [VOLUME], or [ASSIGNABLE] button to turn the D-BEAM controller on (the button will light).

Button	Explanation
[PITCH] button	The pitch will change as you move your hand above the D-BEAM controller.
[VOLUME] button	The volume will change, allowing you to add expression to your performance.
[ASSIGNABLE] button	The function assigned to the D-BEAM controller will be controlled.

MEMO

You can assign a performance-related function to the [ASSIGNABLE] button. The function assigned to the [ASSIGNABLE] button is specified by the REGISTRATION CONTROL parameter D-BEAM (p. 54).

2. While playing the keyboard to produce sound, position your hand above the D-BEAM controller and slowly move it up and down.

3. To turn off the D-BEAM controller, once again press the button you pressed in step 1 (the button will go out).

Effective range of the D-BEAM controller

This illustration shows the effective range of the D-BEAM controller. No effect will be obtained if you position your hand outside the effective range.

NOTE

The effective range of the D-BEAM controller will change depending on the lighting conditions. If the D-BEAM controller does not work as you expect, readjust the sensitivity.

For details on readjust the sensitivity, refer to "D-BEAM Sens" (p. 76).

Changing the Pitch/Applying Vibrato (Pitch Bend/Modulation Lever)

While playing the keyboard, move the lever toward the left to lower the pitch, or toward the right to raise the pitch. This is called "pitch bend."

Moving the lever away from yourself will apply vibrato. This is called "modulation."

Moving the lever away from yourself while also moving it to left or right will apply both effects simultaneously.

MEMO

For some sounds, the modulation lever will produce a dynamics effect.

Using the Buttons and Knobs to Modify the Sound ([S1] [S2] buttons / [C1] [C2] knobs)

Performance-related functions are assigned to the [S1] [S2] buttons and [CUTOFF/C1] [RESONANCE/C2] knobs. While you perform, you can operate the [S1] [S2] buttons or [CUTOFF/C1] [RESONANCE/C2] knobs to modify the sound in real time.

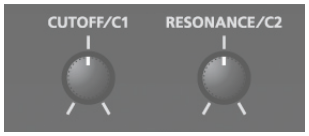
Turning the [S1] [S2] buttons on/off will turn on/off or switch the assigned function.

MEMO

You can assign performance-related functions to the [S1] [S2] buttons.

To assign functions to the [S1] [S2] buttons, go to the REGISTRATION CONTROL screen (p. 54), choose [F5] (S1/S2), and set Switch S1 Assign or Switch S2 Assign to the desired function.

Operating the [CUTOFF/C1] [RESONANCE/C2] knobs will control the function assigned to each knob.



MEMO

You can assign performance-related functions to the [CUTOFF/C1] [RESONANCE/C2] knobs.

To assign functions to the [CUTOFF/C1] [RESONANCE/C2] knobs, go to the REGISTRATION CONTROL screen (p. 54), choose [F4] (knob), and set knob1 Assign or knob2 Assign to the desired function.

Using Pedals

The JUPITER-50 allows you to connect hold pedals (such as one from the DP series; sold separately) and expression pedals (EV-5; sold separately).

If a hold pedal (such as one from the DP series; sold separately) is connected to the rear panel PEDAL HOLD jack, notes will be sustained (held) while you hold down the pedal even after you take your hands off the keyboard.

If an expression pedal or pedal switch (EV-5, DP series unit; sold separately) is connected to the rear panel CTRL 1 or CTRL 2 jack, you can use the pedal to vary the volume or control a variety of functions.

Sustaining the Notes (Hold Pedal)

While playing the keyboard, step on the pedal switch.

You can hold (sustain) the notes by stepping on the pedal switch.

Adding Expression to Your Performance (Control Pedal)

While playing the keyboard, raise or lower the expression pedal. You can make your performance more expressive by varying the volume.

* You must use the specified expression pedal (EV-5; sold separately). Connecting a product made by another manufacturer may cause the JUPITER-50 to malfunction.

MEMO

Performance-related functions can be assigned to the pedals connected to the CTRL 1 and CTRL 2 jacks. The CTRL 1 and CTRL 2 assignments are specified by the "System Setup" (p. 75) parameters Pedal 1 Assign and Pedal 2 Assign.

Controlling the Rotary Effect and Reverb

The rotary effect adds modulation similar to what is produced by rotary speakers to the sound. Reverb applies the reverberation that accompanies a sound played in a hall or other acoustic environment.

You can control these effects by using panel buttons.

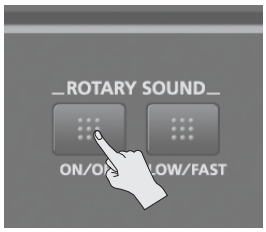
Controlling the Rotary Effect

The ROTARY SOUND [ON/OFF] button and [SLOW/FAST] button allow you to control the effect if a rotary effect is assigned to MFX of the Live Set.

1. **First, assign 21: Rotary or 22: VK-Rotary to the MFX of the Live Set (p. 58).**

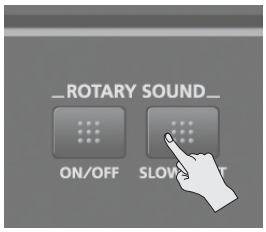
2. **Press the ROTARY SOUND [ON/OFF] button.**

   The rotary effect will turn on (the button will light).



3. **Press the ROTARY SOUND [SLOW/FAST] button.**

   The speed of the rotary effect will change.



The rotary effect can be switched between two settings: "SLOW" and "FAST."

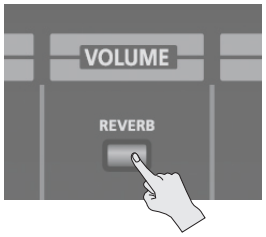
ROTARY SOUND [SLOW/FAST] button	Explanation
Unlit (SLOW)	The effect produced when the rotary speaker is turning slowly.
Lit (FAST)	The effect produced when the rotary speaker is turning rapidly.

When you switch the rotary effect from "SLOW" to "FAST," the modulation speed will increase; when you switch from "FAST" to "SLOW," the modulation speed will decrease.

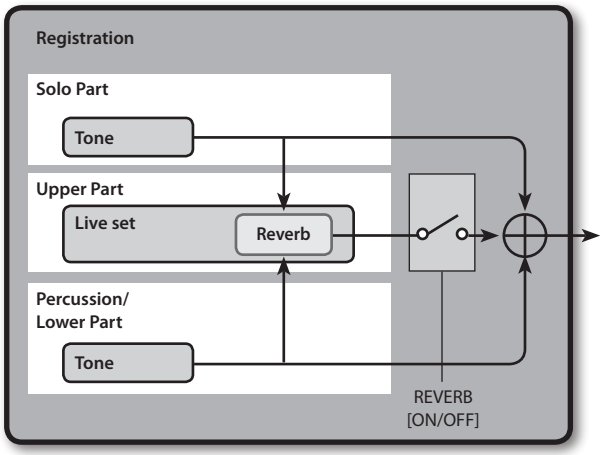
Controlling Reverb

The [REVERB] button simultaneously turns on/off the output of the Live Set's reverb and of the reverb shared by the Solo and Percussion Parts.

If you want reverb to always be off, turn off the [REVERB] button.



The illustration below shows how the [REVERB] button works.



MEMO

The state of the [REVERB] button is not saved. It will automatically turn on when you turn on the power.

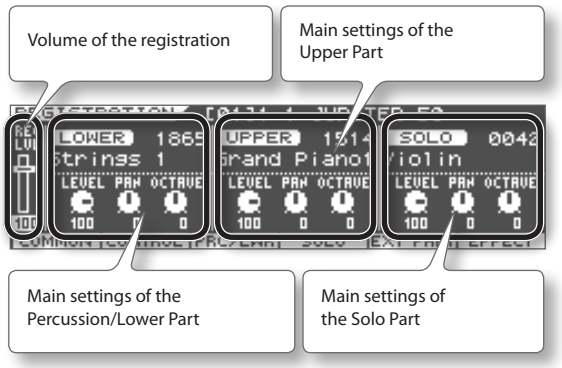
Editing a Registration

A Registration stores the sounds selected for each Part, as well as various performance-related settings.

The REGISTRATION screen (p. 36) shows basic information about the currently selected Registration.

REFERENCE

- For details on basic operation, refer to "REGISTRATION Screen" (p. 36).
- For a list of all parameters download "JUPITER-50 Parameter Guide" (PDF file) from "JUPITER-50" in the "Owner's Manuals" list on the Roland website (http;//www.roland.com/support/en/).



The Registration saves the following parameters.

Screen	Tab	Explanation
REGISTRATION COMMON	Settings common to the entire Registration	
	GENERAL	Registration Level Tempo Octave Shift, Transpose
	ARP	Arpeggiator
	HARMONY	Harmony Intelligence
REGISTRATION CONTROL	Controller settings	
	KBD	Split
	PEDAL	Pedal assignments
	D-BEAM	D-BEAM controller assignments
	KNOB	[CUTOFF/C1] [RESONANCE/C2] knob assignments
	S1/S2	[S1]/[S2] button assignments
	CTRL SW	Control and other data sent to each Part
REGISTRATION PERC/LOWER EDIT	Settings for the Percussion/Lower Part	
	PITCH	Pitch
	OUTPUT	Tone, pan, volume, and reverb send level
	KBD	Keyboard range
	OFFSET	Offset values for filter and envelope
	VIBRATO	Vibrato
	VELOCITY	Velocity
	MISC	Mono/poly switch Legato
	RX FLTR	Control data received by each Part
	MODIFY	Tone adjustment (when manual percussion or drum is selected)
REGISTRATION SOLO EDIT	Settings for the Solo Part	
	PITCH	Pitch
	OUTPUT	Tone, pan, volume, and reverb send level
	KBD	Keyboard range
	OFFSET	Offset values for filter and envelope
	VIBRATO	Vibrato
	VELOCITY	Velocity
	MISC	Mono/poly switch Legato
	RX FLTR	Control data received by each Part, etc.
REGISTRATION EXT PART	CH1-4	Settings for messages sent to external MIDI devices
	CH5-8	
	CH9-12	
	CH13-16	
REGISTRATION EFFECT	Effects for the Percussion/Lower Part and Solo Part	
	LIVE EFX	Effect assigned to the Live Set

Saving a Registration

Edits you make to a Registration are temporary; they will be lost when you turn off the power or select another Registration. If you want to keep an edited Registration, you must save it.

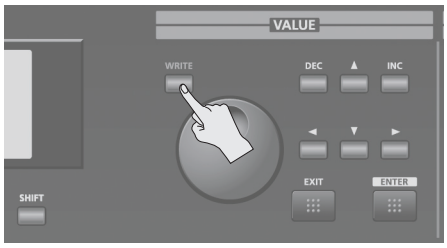
NOTE

When you execute the Write operation, the existing data at the write destination will be overwritten.

REFERENCE

For details on how a Registration is structured, refer to "How Registrations are Organized" (p. 23).

1. In the REGISTRATION screen (p. 36), press the [WRITE] button.



The REGISTRATION WRITE screen will appear. The [WRITE] button will light, and the Registration buttons will blink.

2. Move the cursor to the position shown in the illustration, and select the write destination.

MEMO

You can also use the Registration buttons ([1]–[4]) to directly specify the write destination.

3. Press the [F6] (WRITE) button.

A message will ask "Are you sure?"

4. To write the data, press the [F5] (OK) button.

The message "Completed!" will appear.

The Registration has been saved.

NOTE

Never turn off the power while data is being saved.

Cancelling the Save of a Registration

You can cancel the save operation by doing one of the following.

- Press the [EXIT] button
- Press the [WRITE] button

Naming a Registration

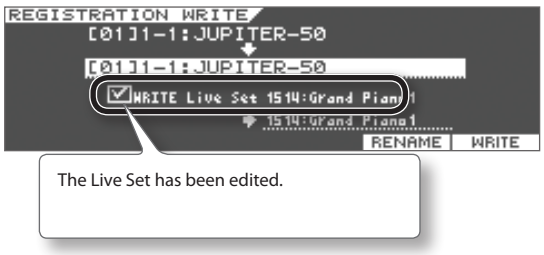
If you want to rename the Registration, press the [F5] (RENAME) button of step 2.

The REGISTRATION NAME screen will appear.

For details on assigning a name, refer to "Assigning a Name" (p. 34).

If the following display appears when you save

If Live Set parameters have been edited, the check box on left of the Live Set name will be marked automatically when you save the Registration.



You have the option of saving the edited Live Set at the same time that you save the Registration.

MEMO

If you save without selecting this check box, only the Registration will be saved. The Live Sets you've edited will remain in their edited state without being saved.

1. If you want to save to a specified Live Set number, move the cursor to the position shown in the illustration and select the desired number.

If you want to overwrite the current Live Set, proceed to the next step without changing the writing destination.

2. Press the [F6] (WRITE) button.

A message will ask "Are you sure?"

3. To write the data, press the [F5] (OK) button.

The message "Completed!" will appear.

Initializing a Registration

Here's how to initialize the currently selected Registration.

MEMO

- Initializing the Registration will affect the data in the temporary area (p. 24).
- If you want to return the parameters of all sounds to their factory-set state, use Factory Reset (p. 79).

1. In the Menu screen (p. 35), choose "Initialize" → "Registration."

A message will ask "Are you sure?"

2. Press the [F5] (OK) button.

MEMO

You can also initialize the Registration from the REGISTRATION screen by holding down the [SHIFT] button and pressing the [F6] (INIT) button.

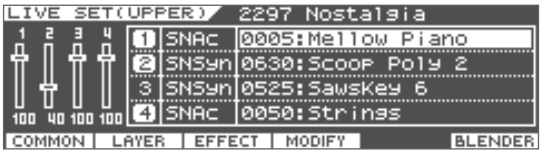
Editing a Live Set

You can edit a Live Set by switching the Tones in the Live Set, and by adjusting offset values relative to the value of each tone.

The LIVE SET (UPPER) screen (p. 36) shows basic information about the currently selected Live Set.

REFERENCE

- For details on basic operation, refer to "LIVE SET (UPPER) Screen" (p. 36).
- For a list of all parameters download "JUPITER-50 Parameter Guide" (PDF file) from "JUPITER-50" in the "Owner's Manuals" list on the Roland website (http;//www.roland.com/support/en/).



The following parameters are stored in a Live Set.

Screen	Tab	Explanation
LIVE SET COMMON	Settings common to the entire Live Set • Live set name, Live Set category • Volume • Filter • Phase lock, etc.	
LIVE SET LAYER	Settings for each layer	
	LV&PAN	Layer on/off Volume Pan
	KBD	Keyboard range
	EFXSEND	Layer audio output destination and send level
	PITCH	Pitch
	VIBRATO	Vibrato
	OFFSET	Offset values for filter and envelope
	VELOCITY	Velocity
	MISC	Mono/poly switch Legato
	RX FLTR 1	Control data received by each Layer
	RX FLTR 2	
LIVE SET EFFECTS	MFX settings	
	MFX1	Layer audio output destination and send level Send level to MFX MFX type selection MFX on/off MFX volume MFX settings, reverb settings Send levels from the Tone to reverb, and from MFX to reverb, etc.
	MFX2	
	MFX3	
	MFX4	
	REVERB	Reverb settings
	SWITCH	MFX on/off
TONE MODIFY	Offset settings for each layer	
	For a SuperNATURAL Synth Tone • Pitch • Filter • Amp • LFO • Modulation • Portamento, etc.	
	For a SuperNATURAL Acoustic Tone • Noise level • Variation, etc.	
TONE BLENDER	Settings for the Tone Blender function	
	SET SRC	Specifies the current values as the new initial values (the parameters of the Live Set will be updated).
	SHUFFLE	Randomly sets all destination values.
	UNDO	Restores the original state of the destination values that were randomly set when you pressed [F2] (SHUFFLE).
	RESET	Sets the destination values to match the initial values.

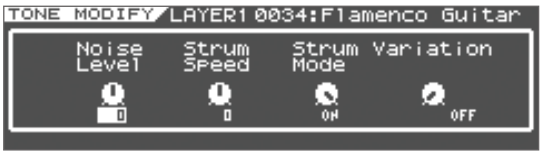
Tips for editing a Live Set

A Registration consists of up to three Parts.

Editing will be easier if you're listening only to the Upper Parts (turn on the part button) (p. 42).

Editing the Tones

By pressing each layer's [F4] (MODIFY) button in the LIVE SET (UPPER) screen (p. 36), you can modify the tone assigned to that layer (the LIVE SET TONE MODIFY screen will appear).

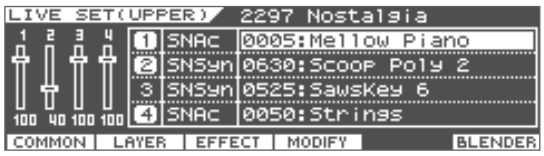


For details, refer to "Editing the Tones Assigned to a Layer (Tone Modify)" (p. 60).

Changing a Live Set's Tones

Here's how to change the Tones in a Live Set.

1. In the LIVE SET (UPPER) screen (p. 36), move the cursor to the tone name and press the [ENTER] button.



The TONE LIST screen will appear.

2. Select the new tone, and then press the [ENTER] button.

The tone category is shown at the top of the list of tones.

The Tone will change.

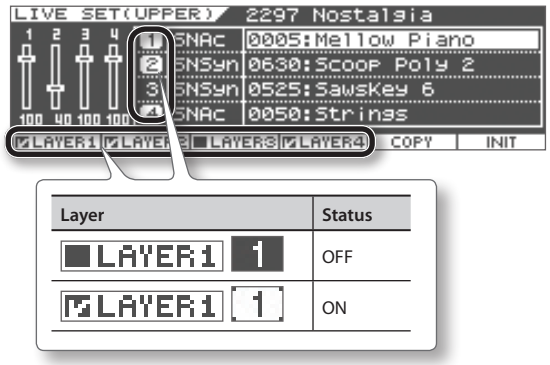
MEMO

The SuperNATURAL Acoustic Tone 0028: TW Organ can be assigned only to layer 1.

Layer On/Off and Volume Adjustment

Here's how to turn each layer on/off or adjust its volume.

1. In the LIVE SET (UPPER) screen (p. 36), hold down the [SHIFT] button and press a button from [F1] (LAYER 1) through [F4] (LAYER 4).

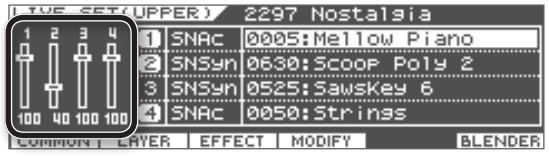


By holding down the [SHIFT] button while you press one of the [F1]–[F4] buttons, you can turn the corresponding layer on/off.

MEMO

Alternatively, you can move the cursor to a layer that you want to change, and use the value dial to turn that layer on/off.

2. Move the cursor to a slider and adjust the volume.



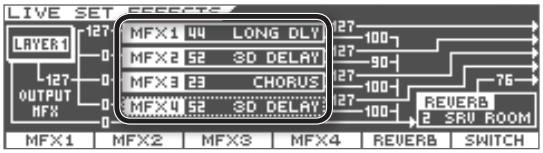
Switching the MFX (Multi-effects)

Each Live Set contains four MFX (multi-effects) processors.

The "LIVE SET EFFECTS screen" is used to switch MFX settings.

1. In the LIVE SET (UPPER) screen (p. 36), press the [F3] (EFFECT) button.

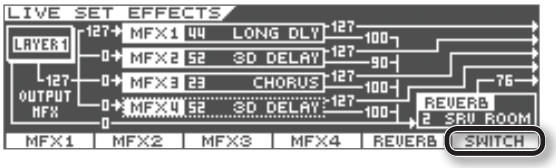
2. Move the cursor to the MFX processor that you want to change, and use the value dial to change the effect type.



Turning MFX On/Off

1. In the LIVE SET (UPPER) screen (p. 36), press the [F3] (EFFECT) button.

2. Press the [F6] (SWITCH) button.



The EFFECT SWITCH window will appear.

3. Use the [F1] (MFX 1)–[F5] (REVERB) buttons to turn each effect on/off.

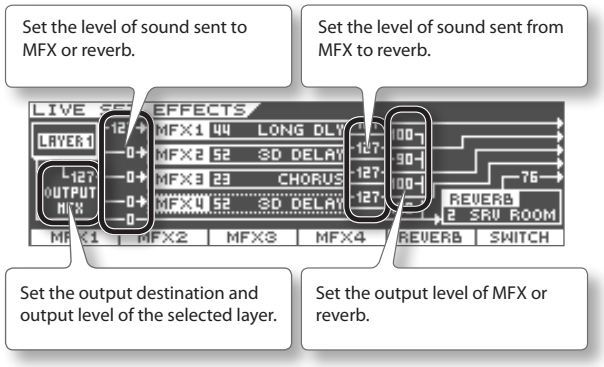
The effect will turn on/off each time you press the corresponding button.

4. To close the edit window, press the [F6] (CLOSE) button or the [EXIT] button.

You'll be returned to the LIVE SET EFFECTS screen.

Adjusting the Effect Send Levels and Effect Output Levels

You can adjust the level at which the sound of each layer is sent to MFX, and the output level of the sound that has passed through the effect.

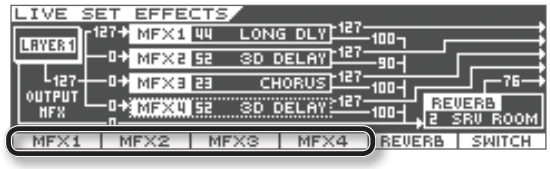


Editing the MFX

To edit MFX settings, access the MFX parameter screen.

1. In the LIVE SET (UPPER) screen (p. 36), press the [F3] (EFFECT) button.

2. Press the button to which the effect you want to edit is assigned, from [F1] (MFX 1) through [F4] (MFX 4).



The MFX parameter screen will appear.

Use the [F1] (MFX 1)–[F4] (MFX 4) buttons to switch between screens.

3. Edit the MFX settings.

From the MFX edit screen, pressing [F5] (CTRL) button will take you to the MFX control edit screen.

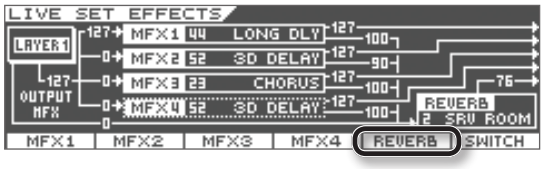
For details on MFX parameters, refer to the parameter list in the PDF manual.

Editing the Reverb

To edit Reverb settings, access the Reverb parameter screen.

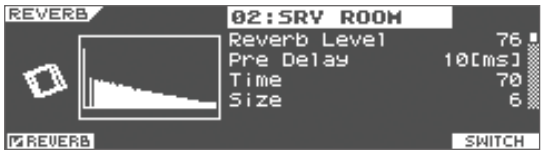
1. In the LIVE SET (UPPER) screen (p. 36), press the [F3] (EFFECT) button.

2. Press the [F5] (Reverb) button.



The Reverb parameter screen will appear.

3. Edit the Reverb settings.



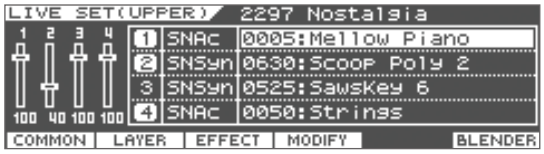
The parameters that can be edited will depend on the effect type you've selected. For details on Reverb parameters, refer to the parameter list in the PDF manual.

Editing the Tones Assigned to a Layer (Tone Modify)

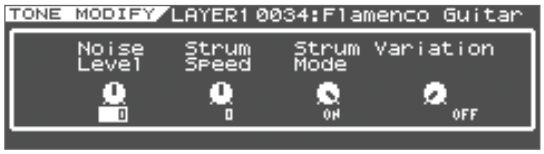
Here's how to modify the sound of each layer.

You'll be able to modify selected parameters for each sound (Modify parameters and Offset parameters).

1. In the LIVE SET (UPPER) screen (p. 36), select the tone that you want to edit.



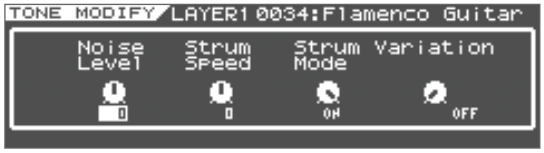
2. Press the [F4] (MODIFY) button.



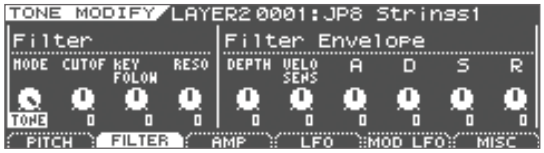
The LIVE SET TONE MODIFY screen will appear.

3. Edit the Tone.

Example screen for a SuperNATURAL Acoustic Tone



Example screen for a SuperNATURAL Synth Tone

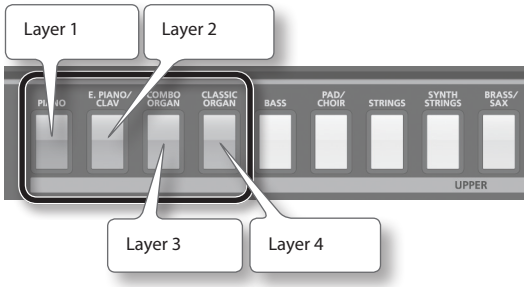


REFERENCE

For details on the parameters for SuperNATURAL acoustic tones, refer to "Parameter List" (p. 88).

MEMO

On the Top screen, you can access the TONE MODIFY screen by holding down the [SHIFT] button and pressing the following buttons.



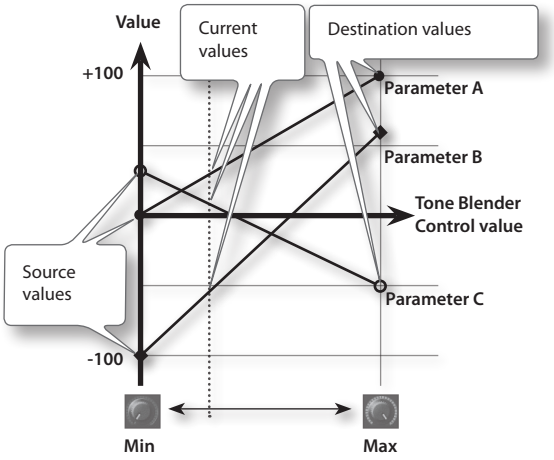
Simultaneously Adjusting Multiple Live Set Parameters (Tone Blender)

The Tone Blender function lets you shift between the initial values (the currently specified Live Set parameter values) and the destination values (which you may set freely) by turning just a single [RESONANCE/C2] knob.

You can use the Tone Blender function to create enormously varied modifications in the sound simply by turning a knob, and save the resulting sound as a new Live Set.

Example

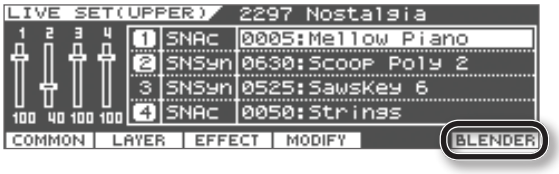
Tone Blender Control value	Parameter A	Parameter B	Parameter C
Min	0	-100	30
Max	100	60	-50



MEMO

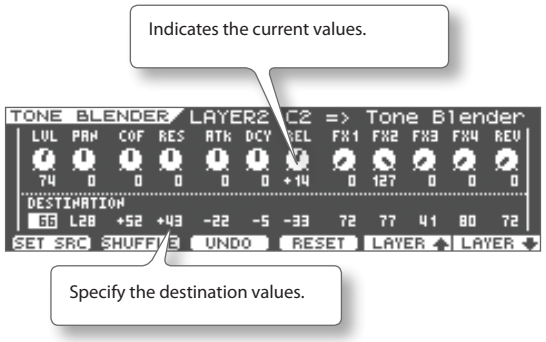
The following Live Set parameters can be adjusted by the Tone Blender: level, pan, cutoff, resonance, attack, delay, release, MFX 1–4 send level, and reverb send level.

1. In the LIVE SET (UPPER) screen (p. 36), press the [F6] (BLENDER) button.



The LIVE SET TONE BLENDER screen will appear.

2. **Set the destination values (lower half of the screen).**



Button	Explanation
[F1] (SET SRC)	Specifies the current values as the new initial values (the parameters of the Live Set will be updated).
[F2] (SHUFFLE)	Randomly sets all destination values.
[F3] (UNDO)	Restores the original state of the destination values that were randomly set when you pressed [F2] (SHUFFLE).
[F4] (RESET)	Sets the destination values to match the initial values.
[F5] (LAYER ▲)	Switch between layers 1–4.
[F6] (LAYER ▼)	

MEMO

- For details on using the [F1] (SET SRC) button, refer to "Saving the sound created by the Tone Blender" (p. 61).
- After pressing the [F2] (SHUFFLE) button, you can press the [F3] (UNDO SHUFFLE) button to return the destination values to the state they were in prior to pressing the [F2] (SHUFFLE) button.

3. **Turn the [RESONANCE/C2] knob.**

All Live Set parameters will move between the source values and destination values.

MEMO

By saving the Live Set in this state, you can save the initial values and the destination values.

However, the current values (the sound you're currently hearing) will not be saved.

If you want to save the sound you're currently hearing, refer to "Saving the sound created by the Tone Blender" (p. 61).

Convenient Ways to Use the Tone Blender

Saving the sound created by the Tone Blender

After using the value dial to get a sound you like, you can save that state as a Live Set.

1. **Use the value dial to get the sound you like, and then press the [F1] (SET SRC) button.**

The parameters for the sound produced by the Tone Blender function will be set as the new initial values of the current Live Set.

2. **Save the Live Set (p. 62).**

The current sound will be saved as a Live Set.

When you call up the saved Live Set, the sound produced by the Tone Blender will be called up.

Using the D-BEAM controller to control the Tone Blender

1. **In the REGISTRATION screen (p. 36), press the [F2] (CONTROL) button.**

2. **Press the [F3] (D-BEAM) button.**

3. **Set the D-BEAM Assign parameter to "CC79 (Tone Blender)."**

Now you can control the Tone Blender by operating the D-BEAM controller.

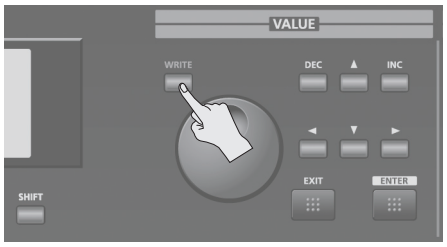
Saving a Live Set

Edits you make to the Live Set are temporary; they will be lost if you turn off the power or select another Live Set. If you want to keep the edited Live Set, you must save it to user memory.

NOTE

When you save, the data previously existing in the save destination will be overwritten.

1. With the LIVE SET (UPPER) screen (p. 36) displayed, press the [WRITE] button.



The LIVE SET WRITE screen will appear.

2. Move the cursor to Write Destination and use the value dial or the [DEC] [INC] buttons to change the write destination.

3. Press the [F6] (WRITE) button.

A message will ask "Are you sure?"

4. To save the Live Set, press the [F5] (OK) button.

The screen will indicate "Completed!"

The Live Set has been saved to the save-destination Live Set number you specified.

NOTE

Never turn off the power while data is being saved.

Cancelling the Save of a Live Set

You can cancel the save operation by doing one of the following.

- Press the [EXIT] button
- Press the [WRITE] button

Naming a Live Set

If you want to rename the Live Set, press the [F5] (RENAME) button of step 2.

The LIVE SET NAME screen will appear.

For details on assigning a name, refer to "Assigning a Name" (p. 34).

Initializing a Live Set

Here's how to initialize the currently selected Live Set.

MEMO

- Initializing the Live Set affects the data in the temporary area (p. 24).
- If you want to return the parameters of all sounds to their factory-set state, use Factory Reset (p. 79).

1. In the Menu screen (p. 35), choose "Initialize" → "Live Set."

A message will ask "Are you sure?"

2. Press the [F5] (OK) button

MEMO

In the LIVE SET (UPPER) screen (p. 36), you can also initialize the Live Set by holding down the [SHIFT] button and pressing the [F6] (INIT) button.

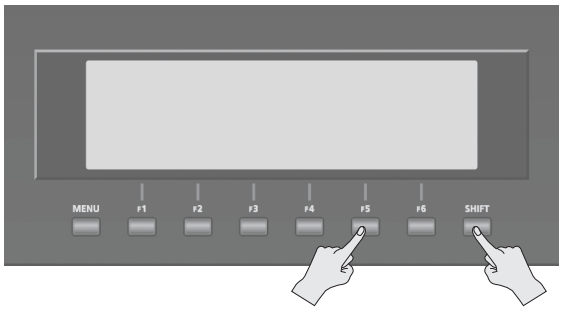
.

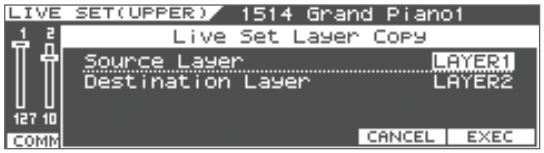
Copying a Layer

Here's how to copy a layer to a different layer.

This is a convenient way to create a variation based on an edited layer.

1. In the LIVE SET (UPPER) screen (p. 36), hold down the [SHIFT] button and press the [F5] (COPY) button.





2. As the Source, specify the copy-source layer. As the Destination, specify the copy-destination layer.

NOTE

When you copy a layer, the sound of the specified Destination layer will be lost, and overwritten by the sound of the specified Source layer.

3. Press the [F6] (EXEC) button.

A message will ask "Are you sure?"

4. Press the [F5] (OK) button.

The sound of the specified Source layer will be copied to the specified Destination layer.

Using the USB Memory Song Player/Recorder

The USB Memory Song Player/Recorder lets you play back audio files (WAV, MP3, AIFF) that you've copied from your computer to a USB flash drive, or to record your keyboard performance to a USB flash drive.

NOTE

- Never insert or remove a USB flash drive while this unit's power is on. Doing so may corrupt the unit's data or the data on the USB flash drive.
- Carefully insert the USB flash drive all the way in-until it is firmly in place.
- Use USB flash drive available from Roland. Proper operation cannot be guaranteed if other USB device is used.
- Don't connect anything other than a USB flash drive to the USB MEMORY connector.

MEMO

If the USB flash drive contains a large number of song files, it may take some time for them to be read.

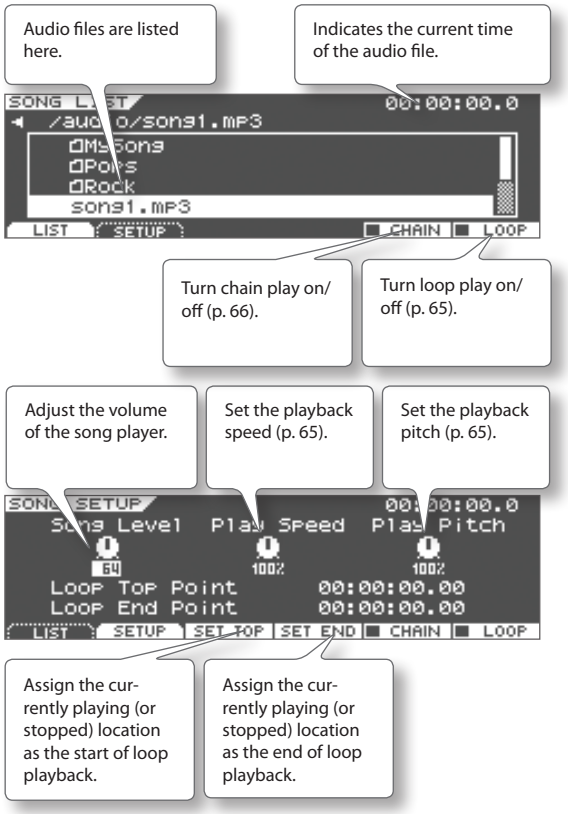
Basic Operations in the SONG Screen

When you press the [SONG] button, the SONG LIST screen or the SONG SETUP screen will appear.

Use the [F1] (LIST) button and [F2] (SETUP) button to switch between screens.

In the SONG LIST screen you can select an audio file to playback.

In the SONG SETUP screen you can make settings for playback.



MEMO

Copy your audio files (WAV, MP3, AIFF) to the root folder (the top level) of your USB flash drive, or create a folder on your USB flash drive and copy the files into it. For more about folders in USB flash drive, refer to "USB Flash Drive" (p. 25).

Playback

Here's how to play back audio files saved on the USB flash drive.

1. Press the [SONG] button.

The SONG LIST screen will appear. A list of the audio files on the USB flash drive will appear.

If the SONG SETUP screen is displayed, press the [F1] (LIST) button to access the SONG LIST screen.

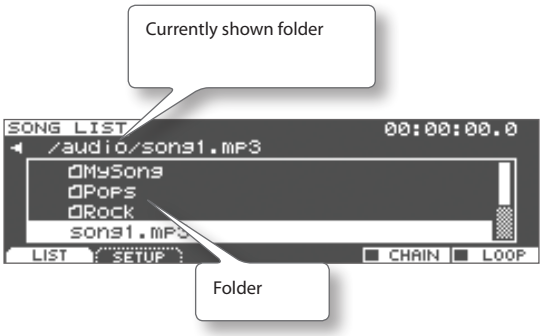
MEMO

If the file name or folder name contains double-byte characters (e.g., Japanese), they will not be shown correctly in the display.

2. Use the value dial or the [DEC] [INC] buttons to select an audio file.

MEMO

- To view files that are inside a folder, select that folder and press the [▶] (cursor) or [ENTER] button.
- The folder you're currently viewing is shown at the top of the list. To return to the next higher level folder, press the [◀] (cursor) button.



3. Press the [▶] (PLAY) button.

The selected audio file will play.

- Press the [■] (STOP) button to stop playback.
  When you press the [▶] (PLAY) button once again, playback will resume from where it was stopped.
- Press the [|◀] button to return to the beginning of the audio file.
- Rewinds the audio file while you hold down the [◀◀] button.
- Fast-forwards the audio file while you hold down the [▶▶] button.

Audio files that can be played

MP3	
Format	MPEG-1 audio layer 3
Sampling Frequency	44.1 kHz
Bit Rate	32 k, 40 k, 48 k, 56 k, 64 k, 80 k, 96 k, 112 k, 128 k, 160 k, 192 k, 224 k, 256 k, 320 kbps / VBR (Variable Bit Rate)
WAV, AIFF	
Sampling Frequency	44.1 kHz, 48 kHz, 96 kHz
Bit Rate	8, 16, 24-bit

Caution when Playing Back Audio Files

Playing back an MP3 file or changing the playback tempo of an audio file places a significant processing burden on the JUPITER-50, and in some cases may cause it to be unable to completely process all of the performance data from the keyboard.

If this occurs, you may be able to solve the problem by taking the following actions.

- Use WAV format data rather than MP3 format data
- Return the song tempo to its original setting (to 100%)

Changing the Playback Speed or Pitch

You can change the speed or pitch at which an audio file plays back.

1. In the SONG screen (p. 37), press the [F2] (SETUP) button.

2. Change the Play Speed or the Play Pitch.

Parameter	Value	Explanation
Play Speed	75–125 [%]	Changes the speed of playback.
Play Pitch	30–170 [%]	Changes the pitch of playback.

Looping a Specific Region of Time

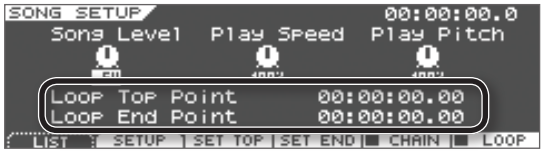
You can specify start and end points within an audio file, and make the playback loop between those points.

1. In the SONG screen (p. 37), press the [F6] (LOOP) button.

Loop playback will turn on, and the check box will be selected.

2. Use either of the following methods to specify the start and end points for loop playback.

- Use Loop Top Point to specify the start, and Loop End Point to specify the end.
  The value is specified in terms of (hours) : (minutes) : (seconds) . (1/100th second).
- Carry out playback until you reach the desired loop start or end point, and then press the [F3] (SET TOP) button (start) or [F4] (SET END) (end).



MEMO

When using loop playback with an MP3 file, the time you specified might shift somewhat forward or backward (loop playback will occur near the time you specified).

3. Press the [▶] (PLAY) button.

Playback will loop between the Loop Top Point (start) and Loop End Point (end).

4. To turn off loop playback, press the [F6] (LOOP) button once again.

Loop playback will turn off, and the check box will be cleared.

MEMO

You can't play back a loop of a specified time if chain play is on.

Playing Audio Files Consecutively (Chain Play)

Here's how the audio files in the same folder can be played consecutively.

1. In the SONG screen (p. 37), press the [F5] (CHAIN) button.

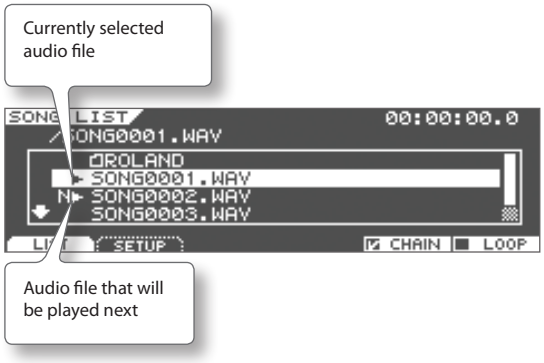
Chain play will turn on, and the check box will be selected.

2. Press the [▶] (PLAY) button.

The audio files will begin playing. When a song ends, playback will continue with the next song.

MEMO

- Audio files will be played in the order in which they appear in the audio file list.
  The "N ▶" symbol indicates the song that will be played next.
- During playback, you can change the song that will be played next simply by moving cursor to another audio file (the "N ▶" symbol will move).



3. To turn chain play off, press the [F5] (CHAIN) button once again.

Chain play will turn off, and the check box will be cleared.

MEMO

- Chain play will automatically turn off if you press the [■] (STOP) button.
- If chain play is on, turning "Loop Switch" on will make the audio files in the folder play repeatedly. When the last audio file in the folder has finished playing, playback will return to the first file and continue.

Creating a Folder

Here's how to create a new folder inside the currently selected folder.

In this example, we'll create a new folder inside the audio folder that you created on your computer.

1. In the SONG LIST screen, move the cursor to the audio folder and press the [▶] (cursor) button (p. 64).

The contents of the audio folder will be displayed.

2. Hold down the [SHIFT] button, and press the [F1] (CREATE) button.

The Create Folder screen will appear.

3. Assign a name to the folder.

For details on how to assign a name, refer to "Assigning a Name" (p. 34).

4. Press the [F6] (EXEC) button.

The message "Create Folder Completed!" will appear; the folder has been created.

MEMO

It's not possible to create folders eight or more levels deep, including the root folder.

Deleting an Audio File or Folder

Here's how to delete an unwanted audio file or folder.

NOTE

If you delete an audio file or folder, it cannot be recovered. Take care not to delete important data.

MEMO

You can't delete a folder that contains files. Before you can delete a folder, you must delete all the files within that folder.

1. **In the SONG LIST screen (p. 64), select the audio file or folder that you want to delete.**
2. **Hold down the [SHIFT] button and press the [F2] (DELETE) button.**

   The message "Are you sure?" will appear.
3. **To execute the deletion, press the [F5] (OK) button.**

   The message "Delete Song/Folder Completed!" will appear; the audio file or folder has been deleted.

Renaming an Audio File or Folder

Here's how to rename an audio file or folder.

1. **In the SONG LIST screen (p. 64), select the audio file or folder that you want to rename.**
2. **Hold down the [SHIFT] button, and press the [F3] (RENAME) button.**

   The RENAME SONG/FOLDER screen will appear.
3. **Assign the desired name.**

   For details on how to assign a name, refer to "Assigning a Name" (p. 34).
4. **Press the [F6] (EXEC) button.**

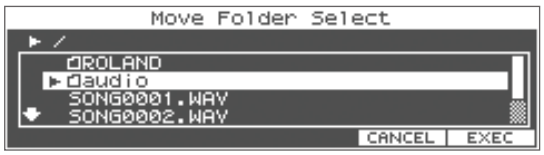
   The message "Rename Song/Folder Completed!" will appear; the audio file or folder has been renamed.

Moving an Audio File or Folder

Here's how to move an audio file or folder to a different folder.

1. **In the SONG LIST screen (p. 64), select the audio file or folder that you want to move.**
2. **Hold down the [SHIFT] button, and press the [F4] (MOVE) button.**

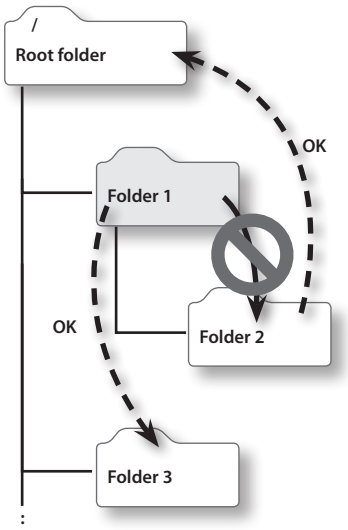
   The Move Folder Select screen will appear.



3. **Move the cursor to the destination folder, and press the [▶] (cursor) button to view the contents of the folder (p. 64).**

   MEMO

   As the destination of the move, you cannot specify a sub-folder (folder 2) of the folder you're moving (folder 1).



4. **Press the [F6] (EXEC) button.**

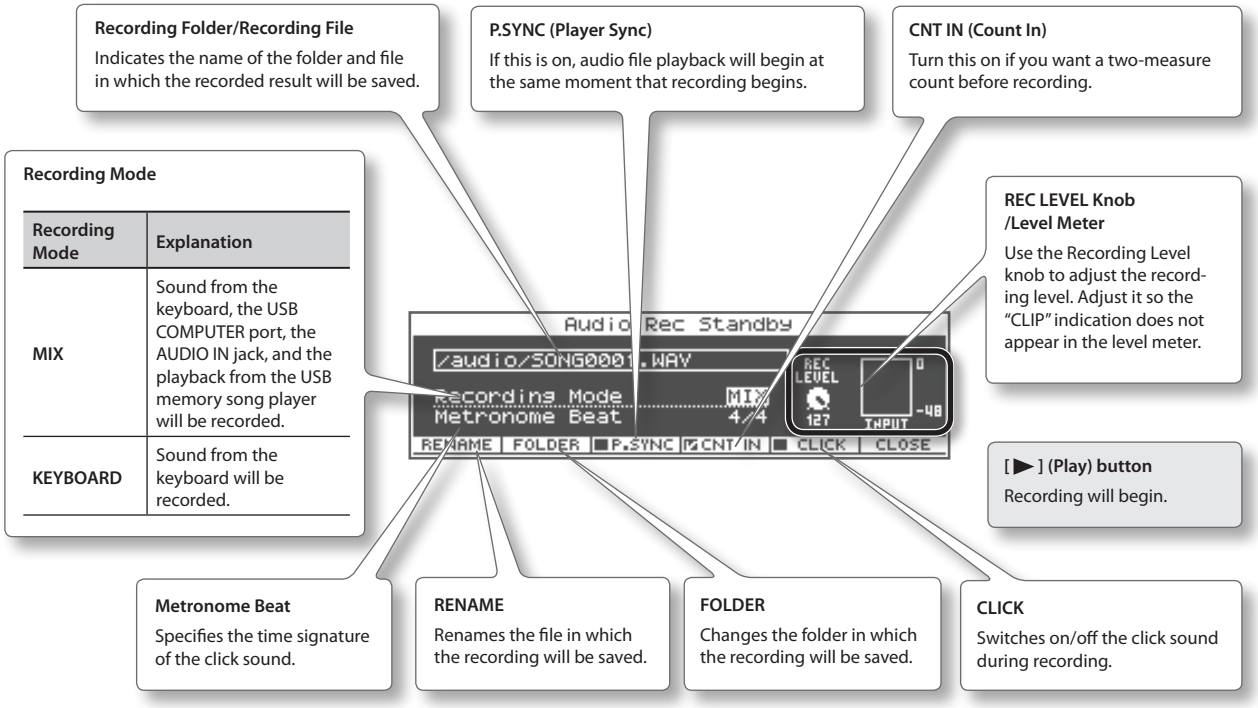
   The message "Are you sure?" will appear.
5. **To execute the move, press the [F5] (OK) button.**

   The message "Move Song/Folder Completed!" will appear; the audio file or folder has been moved.

Basic Operations in the Audio Rec Standby Screen

When you press the [REC] button, the Audio Rec Standby screen will appear.

Here you can make settings for recording.



Recording

Your keyboard performance can be recorded to a USB flash drive.

The audio being input via the JUPITER-50's AUDIO IN jack and USB COMPUTER port can also be recorded.

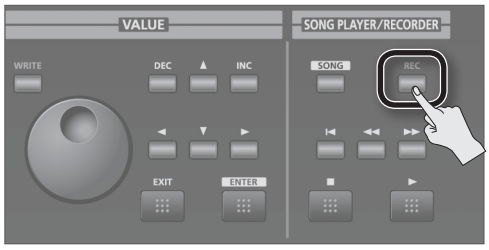
NOTE

While the Audio Rec Standby screen is displayed, you must not turn off the JUPITER-50's power, or disconnect or connect your USB flash drive.

Also, you must not turn off the JUPITER-50's power or disconnect or connect the USB flash drive while recording.

If you do so, the data might not be written correctly, or the contents of memory might be destroyed.

1. Press the [REC] button.



The Audio Rec Standby screen will appear.

2. Make the recording settings, and then press the [▶] (Play) button.

The [REC] button and [▶] (Play) button will light, and recording will begin.

MEMO

- One minute of recorded data will occupy approximately 10 MB.
- To see how much free space remains on the USB flash drive, refer to "INFORMATION" (p. 78).

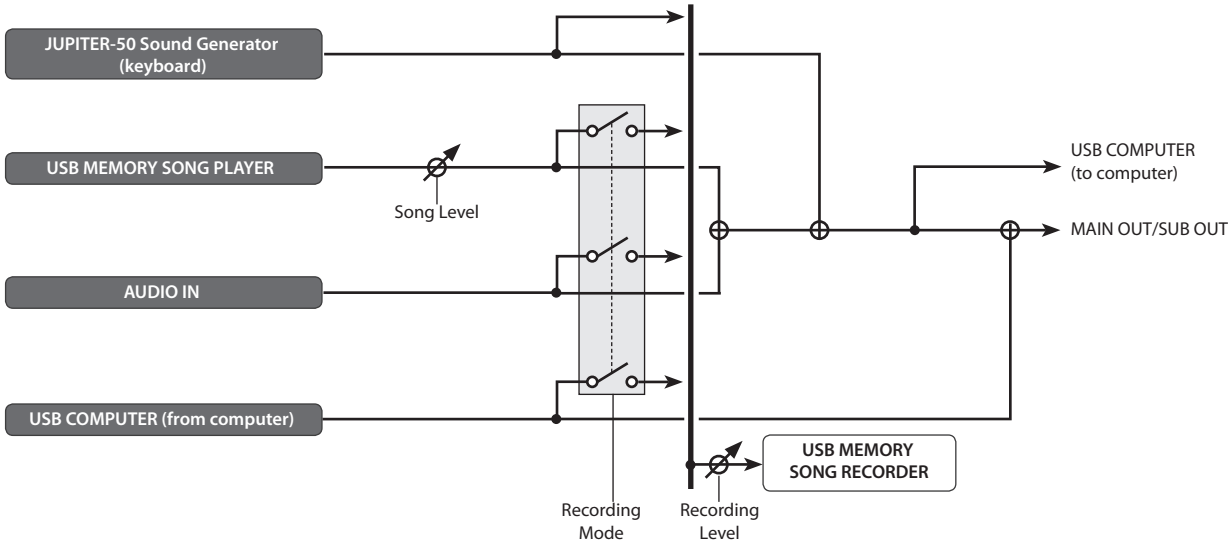
3. To stop recording, press the [■] (STOP) button.

Recording will stop, and the recorded result will be saved on the USB flash drive.

Audio files that will be saved

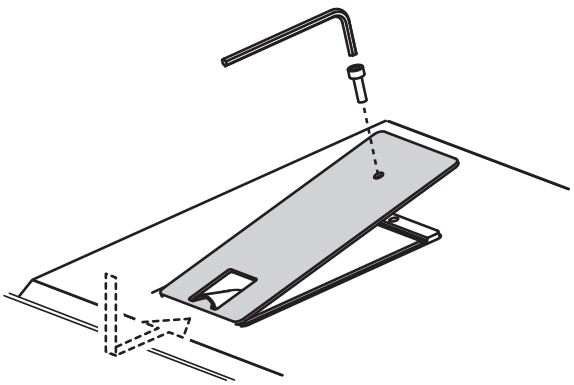
WAV	
Sampling Frequency	44.1 kHz
Bit Rate	16-bit

Audio Signal Flow



Using the Included USB Memory Protector

You can use the included USB memory protector to prevent theft of the USB flash drive connected to the JUPITER-50.



NOTE

- You must use the included screws.
- You must use the included Allen wrench to tighten or remove the screws. Using a tool that does not match the screw heads will damage them.
- Be careful not to over-tighten the screws. Doing so may damage the screw's head, causing the wrench to rotate uselessly.
- To tighten the screws, turn the Allen wrench clockwise. To loosen the screws, turn the Allen wrench counter-clockwise.

- Keep the removed screws out of the reach of small children to ensure they are not swallowed accidentally.
- Never allow foreign objects (e.g., coins, wires) to enter the USB memory box.

Access the UTILITY MENU screen to select the desired setting or function.

Basic Procedure for Utility Operations

1. In the Menu screen (p. 35), choose "Utility" and press the [ENTER] button.

The UTILITY MENU screen will appear.

2. Select the function that you want to execute, and press the [ENTER] button.

Menu	Explanation	Page
Backup	Saves user data to a USB flash drive.	p. 70
Restore	Restores the JUPITER-50's settings from a USB flash drive.	p. 70
Format USB Mem	Format the USB flash drive that's connected to the USB MEMORY connector.	p. 70
Factory Reset	Resets the JUPITER-50 to its factory settings.	p. 79
Regist Set Exchange	Exchanges Registration Sets.	p. 71
Reg Move/Exchang	Changes the order of the registrations, or exchanges the numbers of two registrations.	p. 73 p. 74
Export	Writes JUPITER-50 sound data to a USB flash drive.	p. 72
Import	Reads previously exported data from a USB flash drive into the JUPITER-50.	p. 72

Initializing a USB Flash Drive (Format)

This operation will initialize (format) a USB flash drive.

NOTE

When you execute this operation, all data saved on the USB flash drive will be lost. If the USB flash drive contains important data, back it up to your computer before initializing the USB flash drive.

1. In the UTILITY MENU screen (p. 37), choose "Format USB Mem" and press the [ENTER] button.

A message will ask "Are you sure?"

2. To initialize, press the [F5] (OK) button.

NOTE

Never turn off the power while an USB flash drive is being formatted.

Backing Up All Settings

You can back up all of settings in the JUPITER-50 to a USB flash drive (sold separately), or restore those settings into the JUPITER-50's memory.

MEMO

One set of backup data can be saved on a USB flash drive.

NOTE

- When you execute the backup operation, the backup data that is currently saved on the USB flash drive will be overwritten. If you want to keep the backup data that's on the USB flash drive, copy it to your computer as described in "Backing Up USB Flash Drive Data to a Computer" (p. 71).
- Never insert or remove a USB flash drive while this unit's power is on. Doing so may corrupt the unit's data or the data on the USB flash drive.
- Carefully insert the USB flash drive all the way in-until it is firmly in place.
- Use USB flash drive available from Roland. Proper operation cannot be guaranteed if other USB device is used.
- Don't connect anything other than a USB flash drive to the USB MEMORY connector.

Backing Up to a USB Flash Drive

1. In the UTILITY MENU screen (p. 37), choose "Backup" and press the [ENTER] button.

A message will ask "Are you sure?"

2. To execute, press the [F5] (OK) button.

NOTE

Never turn off the power while the backup operation is occurring.

Restoring Backed-up Settings from a USB Flash Drive

1. In the UTILITY MENU screen (p. 37), choose "Restore" and press the [ENTER] button.

A message will ask "Are you sure?"

NOTE

When you execute the Restore operation, all settings currently saved in the JUPITER-50 will be lost. If you want to keep the current settings, back them up to a different USB flash drive.

2. To execute, press the [F5] (OK) button.

NOTE

Never turn off the power while the restore operation is occurring.

Backing Up USB Flash Drive Data to a Computer

Here's how to back up the data from a USB flash drive to your computer.

1. **Turn off the JUPITER-50's power.**
2. **Disconnect the USB flash drive from the JUPITER-50, and connect it to your computer.**
3. **On your computer, open the USB flash drive.**
4. **Copy (drag and drop) the entire "ROLAND" folder from the USB flash drive into a folder on your computer.**

NOTE

You must copy the entire "ROLAND" folder.

The data will not be backed up correctly if you copy only part of the files in the "ROLAND" folder.

5. **When the copy is completed, unmount (eject) the USB flash drive from your computer, and then disconnect it from the computer.**

Windows 7/ Windows Vista / Windows XP users:

In My Computer (or Computer), right-click the "removable disk" icon and choose "Eject."

Mac OS X users:

Drag the USB flash drive icon into the Trash.

Restoring Backed-up Data from a Computer to a USB Flash Drive

1. **Connect the USB flash drive to your computer, and open the USB flash drive.**
2. **Copy (drag and drop) the entire backed-up "ROLAND" folder from your computer into the USB flash drive.**

NOTE

- When you copy the backed-up data to your USB flash drive, the data that was previously on the USB flash drive will be lost.
- You must copy the entire "ROLAND" folder. The system will not operate correctly if you copy only some of the files from the "ROLAND" folder.

3. **Disconnect the USB flash drive from your computer as described in step 5 of "Backing Up USB Flash Drive Data to a Computer" (p. 71).**

Exchanging Registration Sets

Here's how to exchange entire Registration Sets.

1. **In the UTILITY MENU screen (p. 37), choose "Regist Set Exchange" and press the [ENTER] button.**

The REGISTRATION SET EXCHANGE screen will appear.

2. **Specify the numbers of the Registration Sets that you want to exchange.**
3. **Press the [F6] (EXEC) button.**

A message will ask "Are you sure?"

4. **Press the [F5] (OK) button.**

When the Registration Sets have been exchanged, the message "Exchange Completed!" will appear.

NOTE

Never turn off the power while a Registration Set is being exchanged.

Exporting/Importing Sound Data

From the registrations, live sets, and tones saved in the JUPITER-50, you can select the desired items and export them to a USB flash drive.

Here's how to select the desired registrations, live sets, or tones from a file that was exported to a USB flash drive, and import them into the JUPITER-50.

When you export a registration, the live sets and tones used by that registration will also be exported. In the same way, when you export a live set, the tones used by that live set will also be exported.

Exporting Sound Data

1. In the UTILITY MENU screen (p. 37), choose "Export" and press the [ENTER] button.

The EXPORT screen will appear.

2. Mark the sound data that you want to export.

Select the desired registration, live set, or tone, and press the [F4] (MARK) button or the [F5] (MARKALL) button. If the item was already marked, the mark will be cleared.

You can use the [F1] (REG), [F2] (LIVE SET), and [F3] (TONE) buttons to mark or unmark registrations, live sets, and tones, respectively.

When you mark an item, an "*" will appear at the left of the Number/Name.

A "+" symbol will automatically appear for the live sets or tones used by sound data marked with an "*" symbol. The "+" symbol cannot be directly erased.

MEMO

The only tones that can be exported are SuperNATURAL Synth tones.

3. Press the [F6] (EXPORT) button.

You can rename the file that will be exported.

To rename the file, press the [F1] (RENAME) button.

MEMO

- The exported sound data will be saved together in a single file named ***.SVD, located below /ROLAND/SOUND in the USB flash drive.
- If you export a registration that uses a user arpeggio style, the two files ***.SVD and ***.BIN will be created.

4. Press the [F6] (EXEC) button.

The screen will ask "Are you sure?"

5. To carry out the export, press the [F5] (OK) button.

NOTE

Never turn off the power while the export operation is in progress.

Importing Sound Data

1. In the UTILITY MENU screen (p. 37), choose "Import" and press the [ENTER] button.

The IMPORT screen will appear.

2. Select the data file from which you want to import, and press the [F6] (Select) button.

3. Select the sound data that you want to import.

Select the desired registration, live set, or tone, and press the [F4] (MARK) button or the [F5] (MARKALL) button. If the item was already marked, the mark will be cleared.

You can use the [F1] (REG), [F2] (LIVE SET), and [F3] (TONE) buttons to mark or unmark registrations, live sets, and tones, respectively.

When you mark an item, an "*" will appear at the left of the Number/Name.

A "+" symbol will automatically appear for the live sets or tones used by sound data marked with an "*" symbol. The "+" symbol cannot be directly erased.

4. Press the [F6] (IMPORT) button.

A screen will appear, allowing you to specify the destination for the import.

The names "INIT REGIST," "INIT LIVESET," and "INIT SYNTH" will be used when assigning the import destinations; this occurs in order, starting with the lowest number.

NOTE

If you've edited a sound and have saved it with the name "INIT REGIST," "INIT LIVESET," or "INIT SYNTH," it may be automatically selected as the destination for the import.

If you then execute the import, this data will be overwritten and lost. The lost sound data cannot be recovered.

Please save your important sound data using names other than "INIT REGIST," "INIT LIVESET," and "INIT SYNTH."

5. If you want to change the destination of the import, clear the specified mark, and then select and mark the desired destination for the import.

Select the same number of import destinations as the sound data you're importing. (Importing is not possible if the number is insufficient.)

You cannot select more import destinations than the number of sound data items being imported.

6. Press the [F6] (EXEC) button.

The screen will ask "Are you sure?"

7. To carry out the operation, press the [F5] (OK) button.

NOTE

Never turn off the power while the import is in progress.

MEMO

You can also import live sets and tones that you exported from JUPITER-80.

Viewing Sound Data You've Marked

You can use the Search function to quickly move to sound data that you've marked.

1. In the screen where you're marking sound data to export (or import), hold down the [SHIFT] button and press the [F1] (SEARCH ▲) or [F2] (SEARCH ▼) button.

You'll be taken to the next marked sound data in the list.

Marking Multiple Items of Data

You can select multiple consecutive items of sound data, and mark or unmark them.

1. In the screen where you're selecting sound data, select the lowest-numbered item of sound data that you want to select.

2. Hold down the [SHIFT] button and use the [▲] [▼] (cursor) buttons to select the highest-numbered item of sound data that you want to select.

All sounds between the numbers you selected in steps 1 and 2 will be selected.

The number of currently selected data items is shown in the upper right of the screen.

3. Press the [F4] (MARK) button.

The marks will be added to (or cleared from) the sound data.

Deleting an Exported File

In the screen where you select the data file to be imported, you can delete data files.

1. In the UTILITY MENU screen (p. 37), choose "Import" and press the [ENTER] button.

The IMPORT screen will appear.

2. Select the data file that you want to delete.

NOTE

Data that you delete cannot be recovered.

Take care not to inadvertently delete important data.

3. Press the [F2] (DELETE) button.

The screen will ask "Are you sure?"

4. Press the [F5] (OK) button.

Renaming an Exported File

In the screen where you select the data file to be imported, you can rename the data file.

1. In the UTILITY MENU screen (p. 37), choose "Import" and press the [ENTER] button.

The IMPORT screen will appear.

2. Select the data file that you want to rename.

3. Press the [F1] (RENAME) button.

For details on assigning a name, refer to "Assigning a Name" (p. 34).

4. Press the [F6] (EXEC) button.

Moving a Registration

Here's how to rearrange the order of the registrations.

1. In the UTILITY MENU screen (p. 37), choose "Reg Move/Exchang" and press the [ENTER] button.

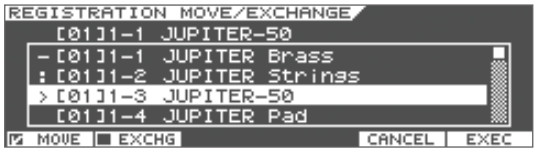
2. Use the cursor [◀] [▶] buttons to select a registration set.

3. Use the value dial to select the registration that you want to move.

4. Press the [F1] (Move) button to turn on the check box.

5. Use the value dial to select the destination for the move.

The numbers of the registrations between the source of the move and the destination of the move will automatically be revised.



6. Press the [F6] (EXEC) button.

The screen will ask "Are you sure?"

7. To execute,press the [F5] (OK) button.

Exchanging Registrations

Here's how to exchange the numbers of two registrations.

1. **In the UTILITY MENU screen (p. 37), choose "Reg Move/ Exchang" and press the [ENTER] button.**
2. **Select one of the registrations that you want to exchange.**
3. **Press the [F2] (EXCHG) button to turn on the check box.**

4. **Select the other registration to be targeted for the exchange.**

5. **Press the [F6] (EXEC) button.**

   The screen will ask "Are you sure?"
6. **To execute, press the [F5] (OK) button.**

The JUPITER-50's System Settings

Making System Settings

These settings apply to the entire JUPITER-50; for example, here you can set the tuning and specify how MIDI messages will be received.

1. In the Menu screen (p. 35), choose "System" and press the [ENTER] button.

The SYSTEM MENU screen will appear.

2. Select the item that contains the settings you want to change, and press the [ENTER] button.

Item	Explanation	Page
Setup	Overall settings	p. 75
Live/Tone Buttons	Sound settings for the Part sound buttons	p. 78
Information	View the software version and the USB flash drive's available free space	p. 78

3. Choose the parameter that you want to set, and change its value.

Saving the System Settings

System settings will return to their original values when you turn off the power. If you want the settings you've made to be remembered after the power is turned off, you must save the system settings.

1. In either the SYSTEM SETUP screen, the SYSTEM LIVE SET/ TONE BUTTONS screen, or the SYSTEM INFORMATION screen, press the [WRITE] button.

The screen will ask "Are you sure?"

2. Press the [F5] (OK) button.

A message will indicate "Completed!" and the settings will be saved.

NOTE

Never turn off the power while settings are being saved.

System Parameters

This section explains what each system parameter does, and how the parameters are organized.

SETUP

These settings apply to the JUPITER-50 as a whole.

SOUND ([F1] button)

Parameter	Value	Explanation
Sound		
Local Switch	OFF, ON	Specifies whether the controller section (keyboard, pitch bend/modulation lever, [S1] [S2] buttons, D-BEAM controller, pedals, etc.) will be connected to the internal sound generator. Normally, this should be left at "ON." Turn it "OFF" if you want to use the JUPITER-50's controllers only to control an external sound generator.
Master Tune	415.3–466.2 [Hz]	Sets the JUPITER-50's overall tuning (the frequency of the A4 key)
Master Key Shift	-24–+24	Shifts the JUPITER-50's overall pitch range in semitone steps.
Master Level	0–127	Sets the JUPITER-50's overall volume (except for the signal from the USB COMPUTER port.
Output Gain	-12–+12 [dB]	Adjusts the JUPITER-50's overall output gain (except for the signal from the USB COMPUTER port). If you're playing a fewer number of voices, boosting this setting can help you obtain an optimal output level when recording on an external device.
Song Level	0–127	Sets the volume of the USB memory song player.
Tone Remain	OFF, ON	Specifies whether the currently sounding notes will remain (ON) or not (OFF) when you select a different sound. * In some cases, the effect sound might not remain.

Output Assign	
Here you can specify which sounds will be sent from each output jack. Select the desired check boxes for each output jack (MAIN OUT, SUB OUT).	
Upper	Upper Part
Solo	Solo Part
Perc/Lower	Percussion/Lower Part
Reverb	Reverb sound
USB Song/Audio IN	The sound from the USB memory song player and the AUDIO IN jack
USB Audio	The sound from USB audio
Metronome	The metronome sound

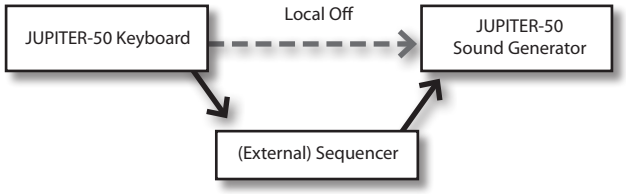
Parameter	Value	Explanation
Scale Tune Template		
These are templates that set all of the Scale Tune C–B settings (the values for each key shown in the screen).		
Scale Tune Type	EQUAL	Equal temperament
	JUST-MAJ	Just intonation (major)
	JUST-MIN	Just intonation (minor)
	PYTHAGORE	Pythagorean tuning
	KIRNBERGE	Kirnberger (type 3)
	MEANTONE	Meantone temperament
	WERCKMEIS	Werckmeister (type 1, number 3)
	ARABIC	Arabic scale
Scale Tune Key	C–B	Specifies the tonic note for the scale tune template.
Scale Tune		
Scale Tune for C–B	-64–+63	Specifies the scale tuning.

Using the Local Switch setting

If you're using an external sequencer with the JUPITER-50's keyboard controller section and sound generator section, you should turn the Local Switch OFF. Here's why.

We need to connect these sections in the following order: the JUPITER-50's keyboard → external sequencer → the JUPITER-50's sound generator.
Since the JUPITER-50's keyboard section and sound generator section are connected internally, such a connection order would normally be impossible. However, if the Local Switch is OFF, the JUPITER-50's keyboard section and its sound generator section will be independent, allowing you to use an external sequencer as shown here in the illustration.

Connections between the JUPITER-50 and the external sequencer



CONTROL ([F2] button)

Parameter	Value	Explanation
Control Pedal 1/Control Pedal 2		
Pedal 1 Assign Source **Pedal 2 Assign Source**	SYSTEM, REGISTRATION	Specifies whether the functions controlled by the pedals connected to the FOOT PEDAL CTRL 1 and 2 jacks will be determined by the system settings (SYSTEM) or by the Registration Settings (REGISTRATION).

Parameter	Value	Explanation
Pedal 1 Assign **Pedal 2 Assign**	Functions controlled by the pedals connected to the FOOT PEDAL CTRL 1 and 2 jacks	
	OFF	No function is assigned.
	CC01–31, CC33–95	Controller number 1–31, 33–95
	AFTERTOUCH	Aftertouch
	BEND UP	The same effect as moving the pitch bend lever to the right.
	BEND DOWN	The same effect as moving the pitch bend lever to the left.
	REGISTRATION UP	Select the next-numbered Registration.
	REGISTRATION DOWN	Select the previous-numbered Registration.
	PANEL INC	The same effect as pressing the panel [INC] button.
	PANEL DEC	The same effect as pressing the panel [DEC] button.
	START/STOP	Start/stop the USB memory song player.
Pedal 1 Polarity **Pedal 2 Polarity**	STANDARD, REVERSE	Selects the polarity of the pedals connected to the CTRL 1 and 2 jacks. Depending on the model of pedal, the result of depressing or releasing the pedal might be the opposite of what you expect. If so, choose the "REVERSE" setting. If you're using a Roland pedal (that has no polarity switch), choose the "STANDARD" setting.
Hold Pedal		
Hold Pedal Polarity	STANDARD, REVERSE	Selects the polarity of the pedal connected to the FOOT PEDAL HOLD jack. Depending on the model of pedal, the result of depressing or releasing the pedal might be the opposite of what you expect. If so, choose the "REVERSE" setting. If you're using a Roland pedal (that has no polarity switch), choose the "STANDARD" setting.
Continuous Hold Pedal	OFF, ON	If this is ON, the HOLD jack will support half-pedaling. If half-pedaling is enabled, you can connect a damper pedal (such as the DP-10; sold separately) and use the pedal to control subtle nuances of the piano sounds you play.
D-BEAM		
D-BEAM Sens	0–127	The higher the value you set for this parameter, the more sensitive the D-BEAM controller becomes.
Slider		
Slider Mode	Specifies how the sliders will operate.	
	DIRECT	When you move a slider, control data indicating its position will always be output.
	CATCH	When you move a slider, control data will start being transmitted only when the current value of the parameter has been reached.

KBD ([F3] button)

Parameter	Value	Explanation
Keyboard		
Keyboard Velocity	Specifies the velocity transmitted when a key is played.	
	REAL	The transmitted velocity value will correspond to the force with which you strike the key.
	1–127	The transmitted velocity value will be fixed, regardless of the force with which you strike the key.
Keyboard Velocity Curve	LIGHT	The keyboard will have a lighter-feeling touch. Since you'll be able to reach fortissimo (ff) without having to play as strongly as with the MEDIUM setting, the keyboard will feel lighter. This setting makes it easier for people with reduced finger strength to play the keyboard.
	MEDIUM	This is the standard keyboard touch setting.
	HEAVY	The key will have a heavier-feeling touch. Since you'll need to play more strongly than with the MEDIUM setting in order to reach fortissimo (ff), the keyboard will feel heavier. This setting allows you to use your playing dynamics to add more expression to your performances.
Keyboard Velocity Sens	-63–+63	This is a fine adjustment to the keyboard sensitivity that's applied after the Keyboard Velocity Curve setting. Higher values will cause a greater velocity value to be transmitted for a key-strike of the same force.

MIDI ([F4] button)

Parameter	Value	Explanation
MIDI		
Device ID	17–32	If you want to send and receive system exclusive messages, the device ID numbers of both devices need to be matched.
Soft Thru	OFF, ON	If this is "ON," MIDI messages received at the MIDI IN connector will be retransmitted without change from the MIDI OUT connector.
Remote Keyboard Switch	OFF, ON	Turn this "ON" if you're using an external MIDI keyboard instead of the JUPITER-50's keyboard. In this case, the MIDI transmit channel of your external MIDI keyboard does not matter. Normally, this can be left at "OFF." * If you want to control the arpeggiator from an external MIDI device, turn this "ON."
USB MIDI		
USB-MIDI Thru	OFF, ON	If you're using MIDI via a USB connection, this specifies whether the MIDI messages received at the USB port/MIDI IN connector will be retransmitted without change from the MIDI OUT connector/USB port (ON) or will not be retransmitted (OFF).
MIDI Channel		
Registration Control Channel	1–16, OFF	Specifies the MIDI receive channel on which Registrations can be switched by an external MIDI device. Turn this "OFF" if you don't want to switch Registrations from a connected MIDI device.
UPPER Part Channel, SOLO Part Channel, PERC/LOWER Part Channel	1–16	Specifies the MIDI receive channel that will play each of the JUPITER-50's Parts (PREC, LOWER, UPPER, SOLO), and the MIDI transmit channel on which each Part will transmit to an external MIDI device.
MIDI Transmit		
Transmit Program Change	OFF, ON	Program change message transmission on/off
Transmit Bank Select	OFF, ON	Bank select message transmission on/off
Transmit Active Sensing	OFF, ON	Active sensing message transmission on/off
Transmit Edit Data	OFF, ON	Specifies whether parameter edits will be transmitted as system exclusive messages.
MIDI Receive		
Receive Program Change	OFF, ON	Program change message reception on/off
Receive Bank Select	OFF, ON	Bank select message reception on/off
Receive Exclusive	OFF, ON	System exclusive message reception on/off

SYNC ([F5] button)

Parameter	Value	Explanation
Sync		
Sync Mode	This selects the synchronization source used by the JUPITER-50.	
	MASTER	The JUPITER-50 will be the synchronization master. Choose this setting if you're using the JUPITER-50 on its own without synchronizing it to another device, or if you want the tempo of an external MIDI device to synchronize with the JUPITER-50.
	SLAVE	The JUPITER-50 will be the synchronization slave. Choose this setting if you want the JUPITER-50 to synchronize to MIDI clock messages received from an external device.
Sync Output	OFF, ON	If this is ON, MIDI clock messages will be transmitted to an external MIDI device. * These messages will not be transmitted if the Sync Mode is "SLAVE."
Clock Source	This specifies whether the JUPITER-50 will synchronize to tempo data from the MIDI IN connector or to tempo data from the USB connector when the Sync Mode is SLAVE.	
	MIDI	Synchronize to tempo data from the MIDI IN connector.
	USB	Synchronize to tempo data from the USB COMPUTER port.

MISC ([F6] button)

Parameter	Value	Explanation
Metronome		
Metronome Level	0–10	Specifies the metronome volume.
Metronome Sound	TYPE1–TYPE4	Specifies the metronome type.
System Control Source		
System Control 1–4 Source	Here you can specify the MIDI messages that will be used as system controls. System controls 1–4 are parameters to which you can assign MIDI messages such as control change messages. For example, on the JUPITER-50, if you choose a system control as the MFX CONTROL Source (LIVE SET EFFECT screen; p. 58), you'll be able to use MIDI messages to control effect parameters. It is convenient to use system controls when you don't need to use different MIDI messages for MFX CONTROL of each Live Set, or if you want to use a specific MIDI message for MFX CONTROL. SuperNATURAL Acoustic Tones can be controlled using the MIDI messages that you've assigned to system controls 1 and 2, allowing you to produce effects such as vibrato or dynamics (for some tones there will be no change).	
	OFF	System control will not be used.
	CC01–31, CC32 (OFF), 33–95	Controller 1–95
	PITCH BEND	Pitch Bend
	AFTERTOUCH	Aftertouch
Startup Registration		
Startup Registration	[00] ---, [01] 1-1–[08] 4-4	Specifies the Registration that will be selected when you turn on the power.
Manual Registration		
Registration Manual Button	MANUAL, SINGLE	Specifies whether pressing the [MANUAL] button will select Manual or Single Part Play.
Live Set	0001–2560	Specifies the Live Set that will be selected when you press the [MANUAL] button.
Screen Saver		
Screen Saver Time	OFF, 1–60 [min]	Specifies the time (minutes) until the screen saver is activated. If this is OFF, the screen saver will not operate.
Auto Off		
Auto Off	OFF, 30, 240 [min]	With the factory settings, the JUPITER-50's power will automatically be switched off 4 hours after you stop playing or operating the unit (factory setting). If you don't want the power to turn off automatically, set the "Auto Off" parameter to "OFF" (p. 79).
Visual Control		
Visual Control Mode	MVC	Control a device compatible with MIDI Visual Control.
	V-LINK	Control a device compatible with V-LINK.
USB Driver		
USB Driver	VENDER (MIDI+AUDIO)	The dedicated JUPITER-50 driver provided by Roland will be used. MIDI and audio will be available.
	GENERIC (MIDI only)	The generic driver provided by the operating system will be used. Only MIDI will be available.

LIVE SET/TONE BUTTONS

Here you can specify the sounds (Live Sets or tones) that will be assigned to the Part sound buttons (Upper, Percussion/Lower, Solo).

MEMO

The sounds you specify here will be saved as system parameters (settings for the entire JUPITER-50). If you specify sounds within a Registration, the Registration settings will take priority.

REFERENCE

- "Using the Part Sound Buttons to Switch Live Sets" (p. 40)
- "Using the Part Sound Buttons to Switch the Solo Part's Tone" (p. 41)
- "Instantly Switching the Variation Sounds (Alternate Button)" (p. 42)

Parameter	Explanation
SOLO	Specifies the sounds that will be assigned to the Solo Part sound buttons.
SOLO Alternate	Specifies the sounds that will be assigned to the sound buttons when the Solo Part [ALTERNATE] button is pressed.
UPPER	Specifies the sounds that will be assigned to the Upper Part sound buttons.
UPPER Alternate	Specifies the sounds that will be assigned to the sound buttons when the Upper Part [ALTERNATE] button is pressed.
PERCUSSION	Specifies the sounds that will be assigned to the Percussion Part sound buttons.
LOWER	Specifies the sounds that will be assigned to the Lower Part sound buttons.

INFORMATION

Here you can view information such as the JUPITER-50's software version and the amount of free space available on the USB flash drive.

VERSION

Shows the JUPITER-50's software version.

USB MEM

Shows the amount of free space available on the USB flash drive.

Restoring the Factory Settings (Factory Reset)

This "Factory Reset" operation will restore all settings of the JUPITER-50 to their factory-set state.

NOTE

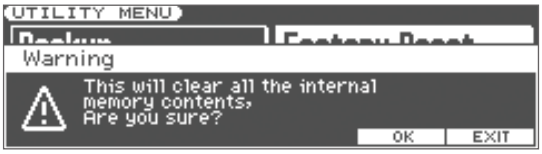
When you execute the Factory Reset operation, all data in the JUPITER-50 will be lost. If there is any data that you want to keep, back it up to a USB flash drive (p. 70).

1. In the Menu screen (p. 35), choose "Utility" and press the [ENTER] button.

The UTILITY MENU screen will appear.

2. Choose "Factory Reset" and press the [ENTER] button.

A message will ask "Are you sure?"



3. To execute the factory reset, press [F5] (OK) button.

NOTE

The factory reset operation will take several minutes. Never turn off the power before the factory reset has been completed.

When the factory reset has been completed, the screen will indicate "Completed. Please Power Off."

4. Turn the power off, and then on again.

Making the Power Automatically Turn Off After a Time (Auto Off)

With the factory settings, the JUPITER-50's power will automatically be switched off 4 hours after you stop playing or operating the unit.

If you don't need the power to turn off automatically, set "Auto Off" to the "OFF" setting as described below.

1. In the Menu screen (p. 35), choose "System" and press the [ENTER] button.

The SYSTEM MENU screen will appear.

2. Choose "Setup" and press the [ENTER] button.

The SYSTEM SETUP screen will appear.

3. Press the [F6] (MISC) button.

4. Use the cursor buttons to choose "Auto off," and change the setting.

Value	Explanation
OFF	The power will not turn off automatically.
30 [min]	The power will automatically turn off if no operation is performed for 30 minutes.
240 [min] (default)	The power will automatically turn off if no operation is performed for 240 minutes (4 hours).

5. Press the [WRITE] button.

The screen will ask "Are you sure?"

6. Press the [F5] (OK) button.

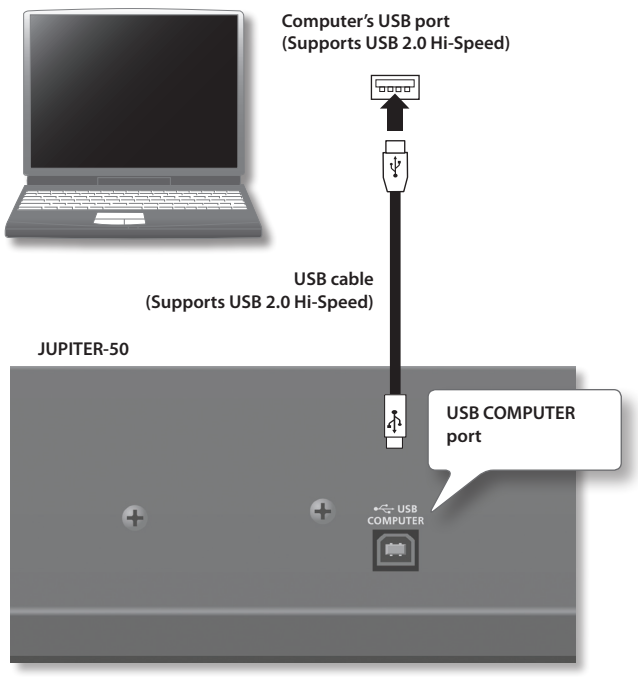
A message will indicate "Completed!" and the settings will be saved.

NOTE

- Never turn off the power while data is being saved.
- When turning the unit's power back on after it has been shut down due to the Auto Off function, always make sure to allow at least ten seconds to pass after the power has been shut off before you turn the power back on. If you turn it back on too rapidly, the Auto Off function will not have had enough time to reset itself, and you may not be able to turn on the power in the normal way.

Connecting to Your Computer via USB

If you use a commercially available USB cable to connect the USB COMPUTER port on the JUPITER-50's rear panel to your computer's USB connector, audio or MIDI data played by your MIDI software (DAW software) can be sounded by the JUPITER-50.



For details on operating requirements, refer to the Roland website.
http://www.roland.com/

NOTE

- For some models of computer, the system might not operate correctly. Refer to the Roland website for the operating systems that are supported.
- Before you make connections to other equipment, turn down the volume and turn off the power off on all equipment in order to prevent malfunction and/or speaker damage.
- A USB cable is not included. To purchase one, please contact the dealer where you purchased the JUPITER-50.
- Use a USB cable that supports USB 2.0 Hi-Speed.
- Use a computer with a USB connector that supports USB 2.0 Hi-Speed.
- Switch on the JUPITER-50's power before you start up the DAW software on your computer. Do not switch the JUPITER-50 on/off while your DAW software is running.

What is the USB driver?

The USB driver is software that transfers data between the JUPITER-50 and the application (e.g., DAW software) on your computer when the JUPITER-50 is connected via USB to your computer.

The USB driver sends data from your application to the JUPITER-50, and data from the JUPITER-50 to your application.

USB audio

Settings for JUPITER-50 → computer

If the JUPITER-50 is connected via a USB cable to the application (e.g., DAW software) on your computer, the same sound as from the JUPITER-50's MAIN OUT can be recorded into your computer (except for the metronome sound).

Settings for computer → JUPITER-50

If the JUPITER-50 is connected via a USB cable to your computer, sound from your computer can be played from the audio system connected to the JUPITER-50's MAIN OUT jacks, or recorded on the JUPITER-50's USB memory song player/recorder.

If you want to record this audio using the USB memory song player/recorder, set "Recording Mode" (p. 68) to "MIX."

USB MIDI

If the JUPITER-50 is connected via USB to your computer, your DAW software can record the JUPITER-50's performance data (MIDI data), and performance data (MIDI data) played back by your DAW software can play the JUPITER-50's sound generator section.

Connecting the JUPITER-50 to Your Computer

1. Install the USB driver on your computer.

The USB driver is on the included CD-ROM "JUPITER-50 DRIVER CD-ROM."

The driver installation procedure will depend on your system, so be sure to carefully read the "Readme" file on the CD-ROM.

2. Use a USB cable (sold separately) to connect the JUPITER-50 to your computer.

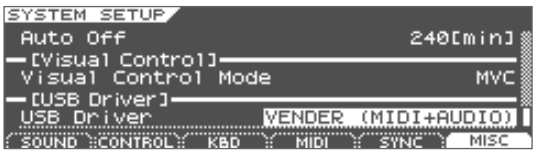
USB Driver

Here's how to switch between the dedicated JUPITER-50 USB driver and the generic driver provided by the operating system.

1. In the Menu screen (p. 35), choose "System" and press the [ENTER] button.

2. Choose "SETUP" and press the [ENTER] button.

3. Choose "Misc."



4. Specify the USB Driver that you want to use.

Driver	Explanation
VENDER (MIDI+AUDIO)	The dedicated JUPITER-50 driver provided by Roland will be used. MIDI and audio will be available.
GENERIC (MIDI only)	The generic driver provided by the operating system will be used. Only MIDI will be available.

MEMO

This setting will take effect after you've carried out a System Write, and you've turned the power off, then back on again.

5. Press the [WRITE] button to save the setting.

6. Turn the power off, then on again.

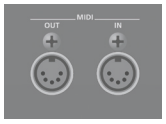
Connecting an External MIDI Device

About MIDI

MIDI (Musical Instrument Digital Interface) is a standard specification that allows musical data to be transferred between electronic musical instruments and computers. If a MIDI cable is connected between devices equipped with MIDI connectors, you'll be able to play multiple devices from a single MIDI keyboard, perform ensembles using multiple MIDI instruments, program the settings to change automatically as the song progresses, and more.

About MIDI Connectors

The JUPITER-50 is equipped with the following two types of MIDI connectors, each of which has the following role.



MIDI IN connector

This connector receives MIDI messages that are sent from an external MIDI device. When the JUPITER-50 receives MIDI messages, it can respond by playing notes, switching sounds, etc.

MIDI OUT connector

This connector transmits MIDI messages to an external MIDI device. Use it when you want to control an external MIDI device.

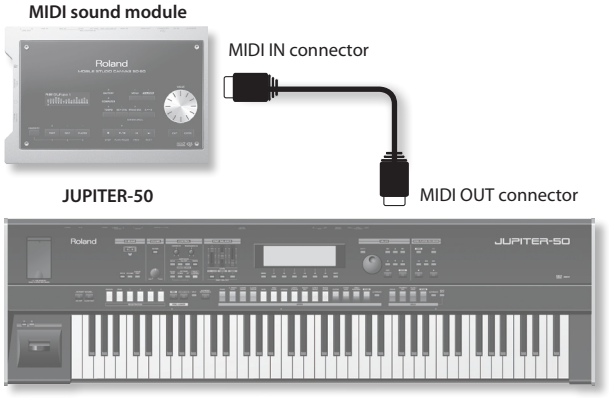
Using the JUPITER-50 as a Master Keyboard (External Part Settings)

You can connect external MIDI devices to the JUPITER-50's MIDI OUT connector, and use the JUPITER-50 to control the connected MIDI devices.

MEMO

External Part settings are saved in the Registration.

Connection example

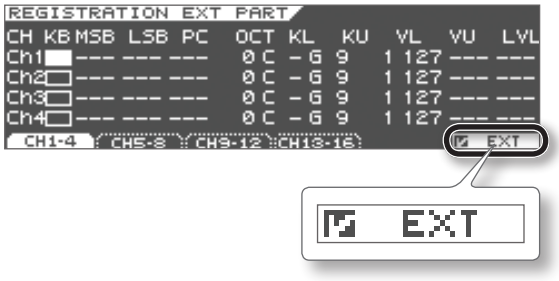


Enabling the External Part Settings

1. In the REGISTRATION screen (p. 36), press the [F5] (EXT PART) button.

The REGISTRATION EXT PART screen will appear.

2. Press the [F6] (EXT) button to add a check mark.



The External Part settings will be enabled.

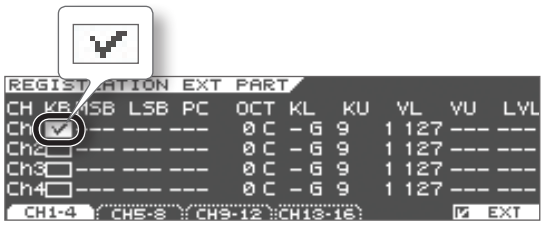
MEMO

- If a check mark is not shown for the [F6] (EXT) button, MIDI messages will be transmitted from parts that are turned on. If you want to record the performance data of a part on a MIDI sequencer or control the JUPITER-50 from a MIDI sequencer, then clear the [F6] (EXT) button's check mark.
- The MIDI channel of each Part is specified by the system parameter "UPPER Part Channel, SOLO Part Channel, PERC/LOWER Part Channel" (p. 77).

Specifying the Transmit Channel

Set the JUPITER-50's transmit channel so it matches the channel your external MIDI device is using for reception.

1. In the REGISTRATION EXT PART screen, select the "KB" check box of the channel on which you want to transmit, and use the value dial to turn it on.



When you play the keyboard, performance data will be transmitted from the MIDI OUT connector on the channel you specified.

MEMO

For details on how to set the receive channel of your external MIDI device, refer to its owner's manual.

Specifying the Sound for Each Channel

To switch the tones of an external MIDI device, the program number and the MSB/LSB of the Bank Select message are entered as numerical values on the JUPITER-50.

1. Specify the program change and bank select MSB/LSB for the channel whose "KB" check box you turned on in the REGISTRATION EXT PART screen.

MEMO

- When this setting is "- - -," bank select and program change messages will not be transmitted.
- If the external MIDI sound module receives a Program number or a Bank number for which no Tone has been assigned, an alternate Tone may be selected, or in some cases, there may be no sound played.

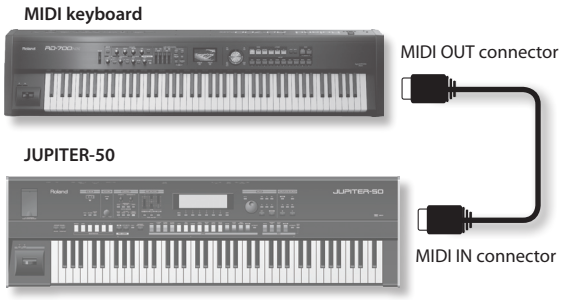
Detailed Settings for External Parts

Here you can make detailed settings for the messages transmitted to an external MIDI device.

Parameter	Value	Explanation
KB (Keyboard)	OFF, ON	Specifies whether the performance data of the External Part will be transmitted.
MSB (Bank Select MSB)	0–127, --- * Not transmitted for Parts whose KB is off.	Specifies the MSB (controller number 0) of the bank select number transmitted when you switch Registrations. Choose "---" if you don't want this to be transmitted.
LSB (Bank Select LSB)	0–127, --- * Not transmitted for Parts whose KB is off.	Specifies the LSB (controller number 32) of the bank select number transmitted when you switch Registrations. Choose "---" if you don't want this to be transmitted.
PC (Program Change)	1–128, --- * Not transmitted for Parts whose KB is off.	Specifies the program change number transmitted when you switch Registrations. Choose "---" if you don't want this to be transmitted.
OCT (Octave Shift)	-3–+3 * This parameter is valid only for Parts whose KB is on.	Specifies the octave shift.
KL (Key Range Lower)	C- –(KU) * This parameter is valid only for Parts whose KB is on.	Specifies the lowest key of the range that will sound.
KU (Key Range Upper)	(KL)–G9 * This parameter is valid only for Parts whose KB is on.	Specifies the highest key of the range that will sound.
VL (Velocity Range Lower)	1–(VU) * This parameter is valid only for Parts whose KB is on.	Specifies the lowest velocity value.
VU (Velocity Range Upper)	(VL)–127 * This parameter is valid only for Parts whose KB is on.	Specifies the highest velocity value.
LVL (Level)	0–127, --- * Not transmitted for Parts whose KB is off.	Specifies the volume message transmitted when you switch Registrations. Choose "---" if you don't want this to be transmitted.
PAN (Pan)	L64–0–63R, --- * Not transmitted for Parts whose KB is off.	Specifies the pan message transmitted when you switch Registrations. Choose "---" if you don't want this to be transmitted.

Playing the JUPITER-50 from an External MIDI Device

Connection example



Setting the Receive Channel

You'll need to match your external MIDI device's transmit channel with the JUPITER-50's receive channel.

1. In the SYSTEM SETUP screen (p. 75), press the [F4] (MIDI) button .

2. Use the Part Channel settings (UPPER, SOLO, PERC/LOWER) to specify the MIDI channel for each part.

3. To save the settings, press the [WRITE] button.

The screen will ask "Are you sure?"

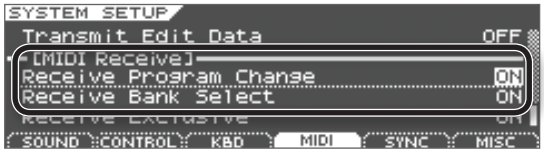
4. Press the [F5] (OK) button.

A message will indicate "Completed!" and the settings will be saved.

Setting the Program Change Receive Switch

Here's how to on/off the receive switch for program change and bank select messages. With the factory settings, both are turned "ON."

1. In the SYSTEM SETUP screen (p. 75), press the [F4] (MIDI) button.



2. Turn ON the "Receive Program Change" and "Receive Bank Select" settings under "MIDI Receive."

3. To save the settings, press the [WRITE] button.

The screen will ask "Are you sure?"

4. Press the [F5] (OK) button.

A message will indicate "Completed!" and the settings will be saved.

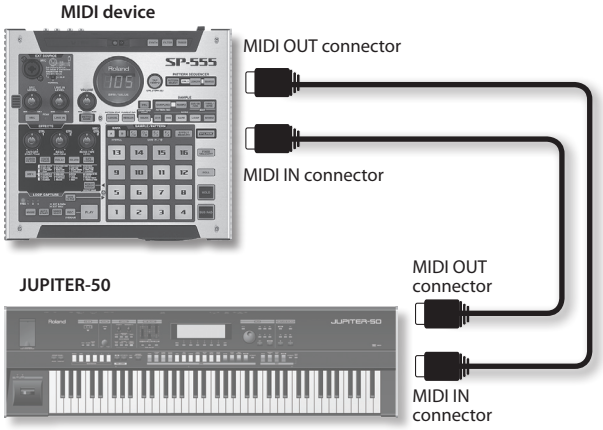
MEMO

- For details on these settings, refer to "MIDI ([F4] button)" (p. 77).
- For details on how to set the transmit channel of your external MIDI device, refer to its owner's manual.

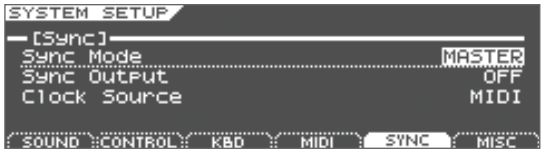
Synchronizing with an External MIDI Device

Here's how to synchronize the JUPITER-50's tempo to an external MIDI device.

Connection example



1. In the SYSTEM SETUP screen (p. 75), press the [F5] (SYNC) button.



2. Set the Sync Mode, Sync Output, and Clock Source.

For details on each parameter, refer to "SYNC ([F5] button)" (p. 77).

3. To save the settings, press the [WRITE] button.

The screen will ask "Are you sure?"

4. Press the [F5] (OK) button.

A message will indicate "Completed!" and the settings will be saved.

Controlling Visuals

Video equipment that supports MIDI Visual Control can be controlled from the JUPITER-50.

What is Visual Control?

Visual Control is a function that lets you control video along with your performance.

The JUPITER-50 can control video equipment that supports MIDI Visual Control or V-LINK.

MIDI Visual Control is an internationally-used recommended practice that was added to the MIDI specification so that visual expression could be linked with musical performance. Video equipment that is compatible with MIDI Visual Control can be connected to electronic musical instruments via MIDI in order to control video equipment in tandem with a performance.

V-LINK is Roland's proprietary specification that allows visual expression to be linked with musical performance. Video equipment that is compatible with V-LINK can be connected to electronic musical instruments via their MIDI ports, making it easy to enjoy a variety of visual effects that are linked with the performance.

MEMO

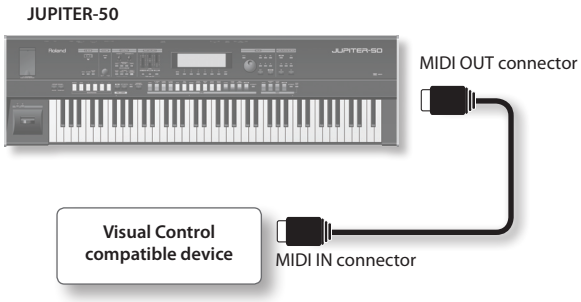
You'll need a MIDI cable (sold separately) to connect the JUPITER-50 to your Visual Control compatible device.

Connection example

Use a MIDI cable to connect the JUPITER-50's MIDI OUT connector (p. 28) to the Visual Control compatible device's MIDI IN connector.

NOTE

To prevent malfunction and speaker damage, be sure to minimize the volume on all devices and turn off their power before making connections.



Turning Visual Control On/Off

1. Press the [VISUAL CONTROL] button.

Visual Control will turn on.

In this state, playing the JUPITER-50's keyboard will control the image along with your performance.

Visual Control function	Transmitted MIDI message	JUPITER-50 operation
Switch images	CC0 (Bank Select): 0–30	Play black key
	Program change: 1–45	Play white key

2. To turn Visual Control off, press the [VISUAL CONTROL] button once again.

Visual Control will turn off.

Visual Control Settings

1. Press the [VISUAL CONTROL] button.

The VISUAL CONTROL screen will appear.

2. Set the following parameters.

Parameter	Value	Explanation
Clip Ch	1–16	Specifies the MIDI channel used to switch images.
Effect Ch	1–16	Specifies the MIDI channel used to switch video effects.
Playback Speed Ctrl	OFF, CC01–CC31, CC64–CC95, Bender, Ch Aftertouch	Specifies the controller used to change the video playback speed.
Playback Speed Range	0.1–1.0–2.0, 0.5–1.0–2.0, 0.0–1.0–4.0, 0.5–1.0–4.0, 0.0–1.0–8.0, 0.5–1.0–8.0, 0.0–1.0–16.0, 0.5–1.0–16.0, 0.0–1.0–32.0, 0.5–1.0–32.0, 0.0–2.0–4.0, 0.0–4.0–8.0, 0.0–8.0–16.0, 0.0–16.0–32.0, -2.0–1.0–4.0, -6.0–1.0–8.0	Specifies the range in which the video playback speed will change. The three values specify the playback speed (as a multiple of normal speed) when the controller selected by Playback Speed Ctrl is at the minimum value, center value, and maximum value, respectively.
Dissolve Time Ctrl	OFF, CC01–CC31, CC64–CC95, Bender, Ch Aftertouch	Specifies the controller used to control the dissolve time (video switching time).
Effect Ctrl 1	OFF, CC01–CC31, CC64–CC95, Bender, Ch Aftertouch	Specifies the controller used to control the video effect.
Effect Ctrl 2		
Effect Ctrl 3		
Keyboard Range Lower	E1–G7	Specifies the range of keys that will switch images.
Keyboard Range Upper		
Note Message Enabled	OFF, Assignable	Turn this Assignable if you want note data to switch images. Normally, program change messages are used to switch images, so you would leave this OFF.
Local Sw	OFF, ON	Specifies whether the JUPITER-50 will (ON) or will not (OFF) produce sound when you play notes in the zones specified for Keyboard Range Lower and Keyboard Range Upper. * The Local Sw setting is not saved. It will automatically be ON when you turn on the power.

3. To save the settings, press [WRITE] button.

MEMO

Use the system setting "Visual Control Mode" (p. 78) to specify whether Visual Control is being used to control a MIDI Visual Control compatible device or a V-LINK compatible device.

Controlling SONAR (ACT)

If you're using SONAR, you can use the JUPITER-50 as a controller for SONAR simply by turning on the JUPITER-50's "ACT" function.

What is ACT?

ACT (Active Controller Technology) is a function that allows you to operate SONAR from an external device such as the JUPITER-50. With no need for complicated settings, you can operate the plug-in effect or plug-in synthesizer that is currently active in SONAR.

In order to use ACT, you'll need to install the control surface plug-in.
Here's how to install it.

1. **Insert the included JUPITER-50 CD-ROM into your CD drive.**
   When the auto-play dialog box appears, click [Open Folder to View Files].
2. **In the JUPITER-50 CD-ROM, open the "JUPITER-50_CSP" folder and double-click "Setup.exe."**
3. **Proceed with the installation as directed by the installer.**

For details on making settings after installation, refer to SONAR's online help.
For details on using the control surface plug-in, refer to the online help for the control surface plug-in.

Turning ACT On/Off

1. **In the Menu screen (p. 35), choose "ACT" and press the [ENTER] button.**
   The ACT screen will appear.
2. **Press the [F6] (ACT) button.**
   Each time you press the [F6] (ACT) button, the ACT function will turn on or off.

Making Settings for ACT

In the ACT screen you can make the following settings.

Parameter	Value	Explanation
Mode	ALL	The PART BALANCE [LEVEL] sliders, the PART ON/OFF buttons, and the SONG PLAYER/RECORDER buttons can be used as ACT controllers.
	SONG PLAYER ONLY	The SONG PLAYER/RECORDER buttons can be used as ACT controllers.
Tx MIDI Channel	REGISTRATION	MIDI messages will be transmitted on the MIDI transmit channel specified by the registration.
	Ch 1–Ch 16	MIDI messages will be transmitted on the MIDI channel you specify here, regardless of the registration's settings.
Local Switch	OFF, ON	Specifies the Local Switch on/off status.

Parameter List

For a list of all parameters download "JUPITER-50 Parameter Guide" (PDF file) from "JUPITER-50" in the "Owner's Manuals" list on the Roland website (http;//www.roland.com/support/en/).

LIVE SET TONE MODIFY Screen (SuperNATURAL Acoustic Tones)

Changes in dynamics

You can produce changes in dynamics that are idiomatic to each specific instrument, shifting smoothly from subtle to powerful sounds in a natural way that goes beyond a mere change in volume.

* Dynamics can be controlled by Note-on Velocity, the Modulation controller (CC01), or Expression (CC11).

After playing a key, you can operate the Modulation controller (CC01) to continuously control the dynamics (percussion instruments, struck-string instruments, and plucked-string instruments are excepted).

Legato effect

With the exception of some sounds, legato playing (the technique of playing the next key before releasing the previous key) lets you play notes that are smoothly connected.

* To obtain a legato effect, set Mono/Poly to TONE or MONO.

Performance variation sounds

Musically appropriate performance variations are provided for each instrument, and you can use control changes (CC80–CC83) to instantly switch between these variations while you perform.

0001:Concert Grand–0009:Honky Tonk

Differences in your playing strength will smoothly change the tone character in a natural way.

Parameter	Value	Explanation
String Resonance	0–127	When the keys are pressed on an acoustic piano, the strings for keys that are already pressed also vibrate sympathetically. The function used to reproduce is called "String Resonance." Increasing the value will increase the amount of effect.
Key Off Resonance	0–127	This adjusts resonances such as the key-off sound of an acoustic piano (subtle sounds that are heard when you release a key). Higher values will increase the volume of the resonances.
Hammer Noise	-2– +2	This adjusts the sound of the hammer striking the string of an acoustic piano. Higher values will increase the sound of the hammer striking the string.
Stereo Width	0–63	The higher the value set, the wider the sound is spread out.
Nuance	TYPE1, TYPE2, TYPE3	This changes the Tone's subtle nuances by altering the phase of the left and right sounds. This effect is difficult to hear when headphones are used. This has no effect for 0008:Concert Mono.
Tone Character	-5– +5	Higher values produce a harder sound; lower values produce a more mellow sound.

0010:Pure Vintage EP1–0025:Clav CA Combo

A key-off noise typical of that instrument will be heard when you release the key.

Parameter	Value	Explanation
Key Off Noise (CC16)	-64– +63	Adjusts the amount of key-off noise. Higher settings will raise the volume. This has no effect for 0012:Pure Wurly.

0026:Vibraphone, 0027:Marimba, 0078:APS Vibraphone, 0079:APS Marimba

You can play a roll by operating the Modulation controller (CC01) while playing a note.
You can produce a glissando effect by operating the pitch bend lever while holding down a note, or by playing legato with the Portamento SW (CC65) turned on.
If Bend Range is set to Tone, you can produce a glissando effect by operating the pitch bend lever.
If Bend Range is set to anything other than Tone, this effect will be obtained if Bend Mode (CC19) is turned on. Use this when you want to switch between glissando playing and conventional pitch change.
By using Mute (CC18) you can simulate the technique of using your hand or mallet to mute the vibration (sound). It is effective to assign this to the D-BEAM controller.

Parameter	Value	Explanation
Mallet Hardness (CC16)	-64– +63	Adjusts the hardness of the mallet. Higher settings produce the sound of a harder mallet.
Roll Speed (CC17)	-64– +63	Adjusts the speed of the roll effect.
Variation	Refer to p. 98	Performance variation sounds

0028:TW Organ

0028:TW Organ can be assigned only to layer 1 of the upper part or lower part.

Parameter	Value	Explanation
Harmonic Bar tab		
Harmonic Bar 16'	0–8	Adjust the level of each footage. A different harmonic component is assigned to each footage; the sound of the organ is created by mixing these components. The 8' footage is the core of the sound; this is the basic pitch around which the sound is created.
Harmonic Bar 5-1/3'	0–8	
Harmonic Bar 8'	0–8	
Harmonic Bar 4'	0–8	
Harmonic Bar 2-2/3'	0–8	
Harmonic Bar 2'	0–8	
Harmonic Bar 1-3/5'	0–8	
Harmonic Bar 1-1/3'	0–8	
Harmonic Bar 1'	0–8	
Leakage Level	0–127	Level at which the signal of tonewheels unrelated to the pressed keys is mixed into the input
Percussion tab		
Percussion Switch	OFF, ON	If this is on, a crisp attack will be added to the beginning of the notes.
Percussion Soft	NORM	The percussion sound will be at the normal volume, and the sound of the harmonic bars will be reduced.
	SOFT	The percussion sound will be reduced, and the harmonic bars will be at the normal volume.
Percussion Soft Level	0–15	Volume of the percussion sound when Percussion Soft is set to SOFT
Percussion Normal Level	0–15	Volume of the percussion sound when Percussion Soft is set to NORM
Percussion Slow	FAST	The percussion sound will disappear immediately, producing a sharp attack.
	SLOW	The percussion sound will disappear slowly, producing a more gentle attack.

Parameter	Value	Explanation
Percussion Slow Time	0–127	Decay time of the percussion sound when Percussion Slow is set to SLOW
Percussion Fast Time	0–127	Decay time of the percussion sound when Percussion Slow is set to FAST
Percussion Harmonic	2ND	The percussion sound will be the same pitch as the 4′ harmonic bar.
	3RD	The percussion sound will be the same pitch as the 2-2/3′ harmonic bar.
Percussion Recharge Time	0–10	Normally, the percussion sound will be added only to the first note of successive notes played legato. This reproduces the characteristics of the analog circuitry that produced the percussion sound in tonewheel organs, which caused the percussion sound to be softer when keys were pressed in quick succession. This specifies the characteristics of this analog circuit.
Percussion Harmonic Bar Level	0–127	The volume of the organ will be reduced if Percussion Soft is set to NORM. This specifies how much the volume will be reduced.
Click Level tab		
Key On Click Level	0–31	Level of the key-click when a key is pressed
Key Off Click Level	0–31	Level of the key-click when a key is released

0029:French Accordion, 0030:Italian Accordion, 0032:Bandoneon, 0080:APS Accordion, 0082:APS Bandoneon

These sounds let you produce distinctive volume changes, as if you were operating the bellows of the instrument.
If Bend Range is set to Tone, moving the pitch bend lever upward will produce a tremolo effect, as if you were moving the bellows in small steps.
If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between the tremolo effect and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of key noise heard when you press or release a key.

0031:Harmonica, 0081:APS Harmonica

If Bend Range is set to Tone, moving the pitch bend lever upward will produce a wah effect as if you were using your hands to enclose the harmonica.
If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between the wah effect and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) of the breath noise.

0033:Nylon Guitar–0035:SteelStr Guitar, 0083:APS Nylon Guitar–0084:APS SteelStr Gt.

Note numbers 34 and lower will produce ghost notes as played on a guitar.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the volume of the string grazing or picking noise. This has no effect on the 0083:APS Nylon Guitar and 0084:APS SteelStr Gt.
Strum Speed (CC17)	-64– +63	Adjusts the deviation in the timing of sound production by the strings when strumming with Strum Mode turned on. Higher values produce a greater time deviation. The effect will be more significant for lower velocities.
Strum Mode (CC19)	OFF, ON	If Strum Mode is turned on, strumming will be produced when you play multiple keys simultaneously. This also reproduces the difference in time at which each string of a guitar is sounded. The guitar's up strokes and down strokes will alternately be produced when chords are played in succession. It is effective to use this with Hold turned on.
Variation	Refer to p. 98	Performance variation sounds

0036:Acoustic Bass–0041:Fretless Bass, 0085:APS Acoustic Bs.–0088:APS Fretless Bs.

By playing legato rapidly, you can simulate techniques that are distinctive of a bass, such as slides or hammering-on, depending on the speed at which you played the notes.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the volume of the string grazing or picking noise. This has no effect on the 0085:APS Acoustic Bs. – 0088:APS Fretless Bs.
Variation	Refer to p. 98	Performance variation sounds

0042:Violin–0047:Contrabass, 0089:APS Violin–0092:APS Contrabass

If Porta SW is turned on, a portamento effect typical of a violin will be produced. Note ranges corresponding to open strings will produce an open-string sound without vibrato.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of string grazing noise.
Variation	Refer to p. 98	Performance variation sounds

0048:Harp, 0093:APS Harp

By turning Glissando mode (CC19) on, you can cause only the notes included in a specific scale to be sounded.
This lets you easily produce an idiomatic harp glissando simply by playing a glissando on the white keys.
It is effective to play this while holding down the HOLD pedal.
By using Mute (CC18) you can simulate the technique of using your hand to stop the vibration of the strings.

Parameter	Value	Explanation
Glissando Mode (CC19)	OFF, ON	If this is on, you can produce the effect of sweeping across the harp strings by playing a glissando on the keyboard.
Play Scale	7th, Major, Minor, Hrm-Mi (Harmonic Minor), Dim (Diminish), Whole (Whole Tone)	Specifies the scale used when Glissando Mode is on.
Scale Key	C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, B	Specifies the key of the scale produced when you play a glissando with Glissando Mode turned on.
Variation	Refer to p. 98	Performance variation sounds

0049:Timpani, 0094:APS Timpani

You can play a roll by operating the Modulation controller (CC01) while playing a note.
You can use Mute (CC18) to simulate the muting technique of using your hand to press down on the timpani.
It is effective to assign this to the D-BEAM controller.

Parameter	Value	Explanation
Roll Speed (CC17)	-64– +63	Adjusts the speed of the roll effect.
Variation	Refer to p. 98	Performance variation sounds

0050:Strings, 0095:APS Strings

Parameter	Value	Explanation
Variation	Refer to p. 98	Performance variation sounds

0051:Trumpet, 0052:Flugel Horn, 0056:Mute Trumpet, 0057:French Horn, 0096:APS Trumpet, 0098:APS Mute Trumpet, 0099:APS French Horn

By setting Bend Range to Tone, you can use the pitch bend lever to create discontinuous pitch changes or falls that are typical of a brass instrument.

- Moving the pitch bend lever in the upward direction will create a discontinuous pitch change typical of brass instruments.
- Moving the pitch bend lever in the downward direction will produce a fall effect.

If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between discontinuous pitch changes or falls, and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise for the brass instrument.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0053:Trombone–0055:Bass Trombone, 0097:APS Trombone

By playing legato with the Portamento SW turned on, you can create the effect of glissando performance on a trombone.

By setting Bend Range to Tone, you can use the pitch bend lever to create discontinuous pitch changes or falls that are typical of a brass instrument.

- Moving the pitch bend lever in the upward direction will create a discontinuous pitch change typical of brass instruments.
- Moving the pitch bend lever in the downward direction will produce a fall effect.

If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between discontinuous pitch changes or falls, and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise for the brass instrument.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0058:Soprano Sax–0061:Baritone Sax, 0100:APS Soprano Sax–0103:APS Baritone Sax

If Bend Range is set to Tone, you can use the pitch bend lever to create glissando or fall effects.

- Moving the pitch bend lever in the upward direction will produce a glissando effect.
- Moving the pitch bend lever in the downward direction will produce a fall effect.

If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between glissando/fall effects and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of the brass instrument's breath noise or key noise.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0062:Oboe–0069:Flute 2, 0104:APS Oboe–0109:APS Flute

If Bend Range is set to Tone, you can use the pitch bend lever to create glissando or fall effects.

- Moving the pitch bend lever in the upward direction will produce a glissando effect.
- Moving the pitch bend lever in the downward direction will produce a fall effect.

If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between glissando/fall effects and conventional pitch change.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise for the brass instrument.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0070:Pan Flute, 0110:APS Pan Flute

If Bend Range is set to Tone, you can use the pitch bend lever to create glissando or fall effects.

- Moving the pitch bend lever in the upward direction will produce a glissando effect.
- Moving the pitch bend lever in the downward direction will produce a fall effect.

If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between glissando/fall effects and conventional pitch change.
You can create a flutter sound by using Flutter (CC81) to switch the variation. Strongly played notes will sound a phrase typical of pan flutes.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise for the brass instrument.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0071:Shakuhachi, 0072:Ryuteki, 0111:APS Shakuhachi, 0112:APS Ryuteki

Legato playing will produce notes that are connected as if they were played in a single breath.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of breath noise for the brass instrument.
Growl Sens (CC18)	0–127	Adjusts the distinctive nuance (growl) that occurs when a brass instrument is blown.
Variation	Refer to p. 98	Performance variation sounds

0073:Sitar, 0113:APS Sitar

Note numbers 47 and below will produce a sitar sound effect.
CC80 values in the range of 64–127 will play a tambura phrase, and values in the range 0–63 will silence it.

Parameter	Value	Explanation
Resonance Level (CC16)	-64– +63	Adjusts the sympathetic resonance. Higher settings will increase the sympathetic resonance.
Tambura Level	-64– +63	Adjusts the volume of the tambura sound effect sounded by CC80.
Tambura Pitch	-12– +12	Adjusts the pitch of the tambura sound effect sounded by CC80.

0074:Uilleann Pipes, 0114:APS UilleannPipe

CC80 values in the range of 64–127 will sound a drone. Values in the range of 0–63 will silence the drone.

Parameter	Value	Explanation
Drone Level	-64– +63	Adjusts the volume of the drone sound effect sounded by CC80.
Drone Pitch	-12– +12	Adjusts the pitch of the drone sound effect sounded by CC80.
Variation	Refer to p. 98	Performance variation sounds

0075:Erhu, 0115:APS Erhu

Turning the Portamento SW on will produce the smooth pitch change typical of this instrument.
Note ranges corresponding to open strings will produce an open-string sound without vibrato.

Parameter	Value	Explanation
Noise Level (CC16)	-64– +63	Adjusts the amount of string grazing noise.
Variation	Refer to p. 98	Performance variation sounds

0076:Sarangi, 0116:APS Sarangi

Turning the Portamento SW on will produce the smooth pitch change typical of this instrument.
Note ranges corresponding to open strings will produce an open-string sound without vibrato.
CC80 values in the range of 64–127 will play a tambura phrase, and values in the range 0–63 will silence it.

Parameter	Value	Explanation
Resonance Level (CC16)	-64– +63	Adjusts the sympathetic resonance. Higher settings will increase the sympathetic resonance.
Tambura Level	-64– +63	Adjusts the volume of the tambura sound effect sounded by CC80.
Tambura Pitch	-12– +12	Adjusts the pitch of the tambura sound effect sounded by CC80.

0077:Steel Drums, 0117:APS Steel Drums

You can play a roll by operating the Modulation controller (CC01) while playing a note.
You can produce a glissando effect by employing pitch bend while playing the keyboard, or by playing legato with the Portamento SW (CC65) turned on.
If Bend Range is set to Tone, you can use the pitch bend lever to produce a glissando effect.
If Bend Range is set to anything other than Tone, this effect will be produced if Bend Mode (CC19) is turned on. Use this when you want to switch between glissando/fall effects and conventional pitch change.
By using Mute (CC18) you can simulate the technique of using your hand or mallet to mute the vibration (sound). It is effective to assign this to the D-BEAM controller.

Parameter	Value	Explanation
Resonance Level (CC16)	-64– +63	Adjusts the sympathetic resonance. Higher settings will increase the sympathetic resonance.
Roll Speed (CC17)	-64– +63	Adjusts the speed of the roll effect.
Variation	Refer to p. 98	Performance variation sounds

Control Change Assign List

The sound of the SuperNATURAL acoustic tone can be controlled by receiving a specified control change (CC).

The parameters that are controlled by CC16–CC19 are the same as the parameters listed in "Editing the Tones Assigned to a Layer (SuperNATURAL Acoustic Tones)" (p. 60) (except for *4–*9).

CC80–CC83 are performance variation sounds (except for *10).

SuperNATURAL Acoustic Tone		CC16	CC17	CC18	CC19	CC80	CC81	CC82	CC83
0001	Concert Grand	–	–	–	–	–	–	–	–
0002	Grand Piano1	–	–	–	–	–	–	–	–
0003	Grand Piano2	–	–	–	–	–	–	–	–
0004	Grand Piano3	–	–	–	–	–	–	–	–
0005	Mellow Piano	–	–	–	–	–	–	–	–
0006	Bright Piano	–	–	–	–	–	–	–	–
0007	Upright Piano	–	–	–	–	–	–	–	–
0008	Concert Mono	–	–	–	–	–	–	–	–
0009	Honky-tonk	–	–	–	–	–	–	–	–
0010	Pure Vintage EP1	Key Off Noise	–	–	–	–	–	–	–
0011	Pure Vintage EP2	Key Off Noise	–	–	–	–	–	–	–
0012	Pure Wurly	–	–	–	–	–	–	–	–
0013	Pure Vintage EP3	Key Off Noise	–	–	–	–	–	–	–
0014	Tined EP1	Key Off Noise	–	–	–	–	–	–	–
0015	Tined EP2	Key Off Noise	–	–	–	–	–	–	–
0016	Old Hammer EP	Key Off Noise	–	–	–	–	–	–	–
0017	Dyno Piano	Key Off Noise	–	–	–	–	–	–	–
0018	Clav CB Flat	Key Off Noise	–	–	–	–	–	–	–
0019	Clav CA Flat	Key Off Noise	–	–	–	–	–	–	–
0020	Clav CB Medium	Key Off Noise	–	–	–	–	–	–	–
0021	Clav CA Medium	Key Off Noise	–	–	–	–	–	–	–
0022	Clav CB Brillia	Key Off Noise	–	–	–	–	–	–	–
0023	Clav CA Brillia	Key Off Noise	–	–	–	–	–	–	–
0024	Clav CB Combo	Key Off Noise	–	–	–	–	–	–	–
0025	Clav CA Combo	Key Off Noise	–	–	–	–	–	–	–
0026	Vibraphone	Mallet Hardness	Roll Speed	Mute (*4)	Bend Mode (*9)	Dead Stroke	Tremolo Sw	–	–
0027	Marimba	Mallet Hardness	Roll Speed	Mute (*4)	Bend Mode (*9)	Dead Stroke		–	–
0028	TW Organ	–	–	–	–	–	–	–	
0029	French Accordion	Noise Level	–	–	Bend Mode (*6)	–	–	–	–
0030	ItalianAccordion	Noise Level	–	–	Bend Mode (*6)	–	–	–	–
0031	Harmonica	Noise Level	–	Growl Sens	Bend Mode (*7)	–	–	–	–
0032	Bandoneon	Noise Level	–	–	Bend Mode (*6)	–	–	–	–
0033	Nylon Guitar	Noise Level	Strum Speed	–	Strum Mode	Mute	Harmonics	–	–
0034	Flamenco Guitar	Noise Level	Strum Speed	–	Strum Mode	Rasgueado	Harmonics	–	–
0035	SteelStr Guitar	Noise Level	Strum Speed	–	Strum Mode	Mute	Harmonics	–	–
0036	Acoustic Bass	Noise Level	–	–	–	Staccato	Harmonics	–	–
0037	Fingered Bass	Noise Level	–	–	–	Slap	Harmonics	–	–
0038	Fingered Bass 2	Noise Level	–	–	–	Slap	Harmonics	–	–
0039	Picked Bass	Noise Level	–	–	–	Bridge Mute	Harmonics	–	–
0040	Picked Bass 2	Noise Level	–	–	–	Bridge Mute	Harmonics	–	–
0041	Fretless Bass	Noise Level	–	–	–	Staccato	Harmonics	–	–
0042	Violin	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0043	Violin 2	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0044	Viola	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0045	Cello	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0046	Cello 2	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0047	Contrabass	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0048	Harp	–	–	Mute (*5)	Glissando Mode	Nail	–	–	–

SuperNATURAL Acoustic Tone		CC65	CC76	CC01 (System Control 1 Source) *1	AFTERTOUCH (System Control 2 Source) *2
0001	Concert Grand	Portamento	–	Vibrato	–
0002	Grand Piano1	Portamento	–	Vibrato	–
0003	Grand Piano2	Portamento	–	Vibrato	–
0004	Grand Piano3	Portamento	–	Vibrato	–
0005	Mellow Piano	Portamento	–	Vibrato	–
0006	Bright Piano	Portamento	–	Vibrato	–
0007	Upright Piano	Portamento	–	Vibrato	–
0008	Concert Mono	Portamento	–	Vibrato	–
0009	Honky-tonk	Portamento	–	Vibrato	–
0010	Pure Vintage EP1	Portamento	–	Vibrato	–
0011	Pure Vintage EP2	Portamento	–	Vibrato	–
0012	Pure Wurly	Portamento	–	Vibrato	–
0013	Pure Vintage EP3	Portamento	–	Vibrato	–
0014	Tined EP1	Portamento	–	Vibrato	–
0015	Tined EP2	Portamento	–	Vibrato	–
0016	Old Hammer EP	Portamento	–	Vibrato	–
0017	Dyno Piano	Portamento	–	Vibrato	–
0018	Clav CB Flat	Portamento	–	Vibrato	–
0019	Clav CA Flat	Portamento	–	Vibrato	–
0020	Clav CB Medium	Portamento	–	Vibrato	–
0021	Clav CA Medium	Portamento	–	Vibrato	–
0022	Clav CB Brillia	Portamento	–	Vibrato	–
0023	Clav CA Brillia	Portamento	–	Vibrato	–
0024	Clav CB Combo	Portamento	–	Vibrato	–
0025	Clav CA Combo	Portamento	–	Vibrato	–
0026	Vibraphone	Portamento	Tremolo Speed	Roll Sw+Dynamics (*3)	–
0027	Marimba	Portamento	–	Roll Sw+Dynamics (*3)	–
0028	TW Organ	–	–	–	–
0029	French Accordion	Portamento	–	Dynamics	–
0030	ItalianAccordion	Portamento	–	Dynamics	–
0031	Harmonica	Portamento	–	Dynamics	Vibrato
0032	Bandoneon	Portamento	–	Dynamics	–
0033	Nylon Guitar	Portamento	–	Vibrato	Vibrato
0034	Flamenco Guitar	Portamento	–	Vibrato	Vibrato
0035	SteelStr Guitar	Portamento	–	Vibrato	Vibrato
0036	Acoustic Bass	Portamento	–	Vibrato	Vibrato
0037	Fingered Bass	Portamento	–	Vibrato	Vibrato
0038	Fingered Bass 2	Portamento	–	Vibrato	Vibrato
0039	Picked Bass	Portamento	–	Vibrato	Vibrato
0040	Picked Bass 2	Portamento	–	Vibrato	Vibrato
0041	Fretless Bass	Portamento	–	Vibrato	Vibrato
0042	Violin	Portamento	–	Dynamics+Vibrato	Vibrato
0043	Violin 2	Portamento	–	Dynamics+Vibrato	Vibrato
0044	Viola	Portamento	–	Dynamics+Vibrato	Vibrato
0045	Cello	Portamento	–	Dynamics+Vibrato	Vibrato
0046	Cello 2	Portamento	–	Dynamics+Vibrato	Vibrato
0047	Contrabass	Portamento	–	Dynamics+Vibrato	Vibrato
0048	Harp	Portamento	–	Vibrato	Vibrato

SuperNATURAL Acoustic Tone		CC16	CC17	CC18	CC19	CC80	CC81	CC82	CC83
0049	Timpani	–	Roll Speed	Mute (*4)	–	Flam	Accent Roll	–	–
0050	Strings	–	–	–	–	Staccato	Pizzicato	Tremolo	Fall
0051	Trumpet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0052	Flugel Horn	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0053	Trombone	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0054	Trombone 2	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0055	Bass Trombone	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0056	Mute Trumpet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0057	French Horn	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0058	Soprano Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0059	Alto Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0060	Tenor Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0061	Baritone Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0062	Oboe	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0063	English Horn	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0064	Bassoon	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0065	Clarinet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0066	Bass Clarinet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0067	Piccolo	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0068	Flute	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0069	Flute2	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0070	Pan Flute	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Flutter	–	–
0071	Shakuhachi	Noise Level	–	Growl Sens	–	Staccato	Ornament	–	–
0072	Ryuteki	Noise Level	–	Growl Sens	–	Staccato	Ornament	–	–
0073	Sitar	Resonance Level	–	–	–	Tambura (*10)	–	–	–
0074	Uilleann Pipes	–	–	–	–	Drone (*10)	Ornament	–	–
0075	Erhu	Noise Level	–	–	–	Staccato	Ornament	–	–
0076	Sarangi	Resonance Level	–	–	–	Tambura (*10)	–	–	–
0077	Steel Drums	Resonance Level	Roll Speed	Mute (*4)	Bend Mode (*9)	Mute	–	–	–
0078	APS Vibraphone	Mallet Hardness	Roll Speed	Mute (*4)	Bend Mode (*9)	Dead Stroke	Tremolo Sw	–	–
0079	APS Marimba	Mallet Hardness	Roll Speed	Mute (*4)	Bend Mode (*9)	Dead Stroke		–	–
0080	APS Accordion	Noise Level	–	–	Bend Mode (*6)	–	–	–	–
0081	APS Harmonica	Noise Level	–	Growl Sens	Bend Mode (*7)	–	–	–	–
0082	APS Bandoneon	Noise Level	–	–	Bend Mode (*6)	–	–	–	–
0083	APS Nylon Guitar	–	Strum Speed	–	Strum Mode	Mute	Harmonics	–	–
0084	APS SteelStr Gt.	–	Strum Speed	–	Strum Mode	Mute	Harmonics	–	–
0085	APS Acoustic Bs.	–	–	–	–	Staccato	Harmonics	–	–
0086	APS Fingered Bs.	–	–	–	–	Slap	Harmonics	–	–
0087	APS Picked Bass	–	–	–	–	Bridge Mute	Harmonics	–	–
0088	APS Fretless Bs.	–	–	–	–	Staccato	Harmonics	–	–
0089	APS Violin	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0090	APS Viola	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0091	APS Cello	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0092	APS Contrabass	Noise Level	–	–	–	Staccato	Pizzicato	Tremolo	–
0093	APS Harp	–	–	Mute (*5)	Glissando Mode	Nail	–	–	–
0094	APS Timpani	–	Roll Speed	Mute (*4)	–	Flam	Accent Roll	–	–
0095	APS Strings	–	–	–	–	Staccato	Pizzicato	Tremolo	Fall
0096	APS Trumpet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0097	APS Trombone	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0098	APS Mute Trumpet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0099	APS French Horn	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0100	APS Soprano Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0101	APS Alto Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0102	APS Tenor Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–
0103	APS Baritone Sax	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Fall	–	–

SuperNATURAL Acoustic Tone		CC65	CC76	CC01 (System Control 1 Source) *1	AFTERTOUCH (System Control 2 Source) *2
0049	Timpani	–	–	Roll Sw+Dynamics (*3)	–
0050	Strings	Portamento	–	Dynamics+Vibrato	Level
0051	Trumpet	Portamento	–	Dynamics+Vibrato	Vibrato
0052	Flugel Horn	Portamento	–	Dynamics+Vibrato	Vibrato
0053	Trombone	Portamento	–	Dynamics+Vibrato	Vibrato
0054	Trombone 2	Portamento	–	Dynamics+Vibrato	Vibrato
0055	Bass Trombone	Portamento	–	Dynamics+Vibrato	Vibrato
0056	Mute Trumpet	Portamento	–	Dynamics+Vibrato	Vibrato
0057	French Horn	Portamento	–	Dynamics+Vibrato	Vibrato
0058	Soprano Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0059	Alto Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0060	Tenor Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0061	Baritone Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0062	Oboe	Portamento	–	Dynamics+Vibrato	Vibrato
0063	English Horn	Portamento	–	Dynamics+Vibrato	Vibrato
0064	Bassoon	Portamento	–	Dynamics+Vibrato	Vibrato
0065	Clarinet	Portamento	–	Dynamics+Vibrato	Vibrato
0066	Bass Clarinet	Portamento	–	Dynamics+Vibrato	Vibrato
0067	Piccolo	Portamento	–	Dynamics+Vibrato	Vibrato
0068	Flute	Portamento	–	Dynamics+Vibrato	Vibrato
0069	Flute2	Portamento	–	Dynamics+Vibrato	Vibrato
0070	Pan Flute	Portamento	–	Dynamics+Vibrato	Vibrato
0071	Shakuhachi	Portamento	–	Dynamics+Vibrato	Vibrato
0072	Ryuteki	Portamento	–	Dynamics+Vibrato	Vibrato
0073	Sitar	Portamento	–	Vibrato	Vibrato
0074	Uilleann Pipes	Portamento	–	Dynamics	Vibrato
0075	Erhu	Portamento	–	Dynamics+Vibrato	Vibrato
0076	Sarangi	Portamento	–	Dynamics	Vibrato
0077	Steel Drums	Portamento	–	Roll Sw+Dynamics (*3)	–
0078	APS Vibraphone	Portamento	Tremolo Speed	Roll Sw+Dynamics (*3)	–
0079	APS Marimba	Portamento	–	Roll Sw+Dynamics (*3)	–
0080	APS Accordion	Portamento	–	Dynamics	–
0081	APS Harmonica	Portamento	–	Dynamics	Vibrato
0082	APS Bandoneon	Portamento	–	Dynamics	–
0083	APS Nylon Guitar	Portamento	–	Vibrato	Vibrato
0084	APS SteelStr Gt.	Portamento	–	Vibrato	Vibrato
0085	APS Acoustic Bs.	Portamento	–	Vibrato	Vibrato
0086	APS Fingered Bs.	Portamento	–	Vibrato	Vibrato
0087	APS Picked Bass	Portamento	–	Vibrato	Vibrato
0088	APS Fretless Bs.	Portamento	–	Vibrato	Vibrato
0089	APS Violin	Portamento	–	Dynamics+Vibrato	Vibrato
0090	APS Viola	Portamento	–	Dynamics+Vibrato	Vibrato
0091	APS Cello	Portamento	–	Dynamics+Vibrato	Vibrato
0092	APS Contrabass	Portamento	–	Dynamics+Vibrato	Vibrato
0093	APS Harp	Portamento	–	Vibrato	Vibrato
0094	APS Timpani	–	–	Roll Sw+Dynamics (*3)	–
0095	APS Strings	Portamento	–	Dynamics+Vibrato	Level
0096	APS Trumpet	Portamento	–	Dynamics+Vibrato	Vibrato
0097	APS Trombone	Portamento	–	Dynamics+Vibrato	Vibrato
0098	APS Mute Trumpet	Portamento	–	Dynamics+Vibrato	Vibrato
0099	APS French Horn	Portamento	–	Dynamics+Vibrato	Vibrato
0100	APS Soprano Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0101	APS Alto Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0102	APS Tenor Sax	Portamento	–	Dynamics+Vibrato	Vibrato
0103	APS Baritone Sax	Portamento	–	Dynamics+Vibrato	Vibrato

SuperNATURAL Acoustic Tone		CC16	CC17	CC18	CC19	CC80	CC81	CC82	CC83
0104	APS Oboe	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0105	APS English Horn	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0106	APS Bassoon	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0107	APS Clarinet	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0108	APS Piccolo	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0109	APS Flute	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	–	–	–
0110	APS Pan Flute	Noise Level	–	Growl Sens	Bend Mode (*8)	Staccato	Flutter	–	–
0111	APS Shakuhachi	Noise Level	–	Growl Sens	–	Staccato	Ornament	–	–
0112	APS Ryuteki	Noise Level	–	Growl Sens	–	Staccato	Ornament	–	–
0113	APS Sitar	Resonance Level	–	–	–	Tambura (*10)	–	–	–
0114	APS UilleannPipe	–	–	–	–	Drone (*10)	Ornament	–	–
0115	APS Erhu	Noise Level	–	–	–	Staccato	Ornament	–	–
0116	APS Sarangi	Resonance Level	–	–	–	Tambura (*10)	–	–	–
0117	APS Steel Drums	Resonance Level	Roll Speed	Mute (*4)	Bend Mode (*9)	Mute	–	–	–

SuperNATURAL Acoustic Tone		CC65	CC76	CC01 (System Control 1 Source) *1	AFTERTOUCH (System Control 2 Source) *2
0104	APS Oboe	Portamento	–	Dynamics+Vibrato	Vibrato
0105	APS English Horn	Portamento	–	Dynamics+Vibrato	Vibrato
0106	APS Bassoon	Portamento	–	Dynamics+Vibrato	Vibrato
0107	APS Clarinet	Portamento	–	Dynamics+Vibrato	Vibrato
0108	APS Piccolo	Portamento	–	Dynamics+Vibrato	Vibrato
0109	APS Flute	Portamento	–	Dynamics+Vibrato	Vibrato
0110	APS Pan Flute	Portamento	–	Dynamics+Vibrato	Vibrato
0111	APS Shakuhachi	Portamento	–	Dynamics+Vibrato	Vibrato
0112	APS Ryuteki	Portamento	–	Dynamics+Vibrato	Vibrato
0113	APS Sitar	Portamento	–	Vibrato	Vibrato
0114	APS UilleannPipe	Portamento	–	Dynamics	Vibrato
0115	APS Erhu	Portamento	–	Dynamics+Vibrato	Vibrato
0116	APS Sarangi	Portamento	–	Dynamics	Vibrato
0117	APS Steel Drums	Portamento	–	Roll Sw+Dynamics (*3)	–

*1 The setting of System Control 1 Source is used. With the factory settings, CC01 is assigned.

*2 The setting of System Control 2 Source is used. With the factory settings, AFTERTOUCH is assigned.

*3 Regardless of the System Control 1 Source setting, this can always be controlled by CC01.

*4 Mute: Simulates the technique of using a hand or mallet to stop the vibration (sound) of the instrument. Higher values will produce stronger muting.

*5 Mute: Simulates the technique of using a hand to stop the vibration of the string.

*6 Bend Mode: If Bend Range is set to anything other than Tone, operating the pitch bend lever when Bend Mode (CC19) is ON will produce a bellows tremolo effect. Use this if you want to switch between the tremolo effect and conventional pitch change.

*7 Bend Mode: If Bend Range is set to anything other than Tone, operating the pitch bend lever when Bend Mode (CC19) is ON will simulate the wah effect produced by cupping the hands around the instrument. Use this when you want to switch between the wah effect and conventional pitch change.

*8 Bend Mode: If Bend Range is set to anything other than Tone, operating the pitch bend lever when Bend Mode (CC19) is ON will produce a discontinuous pitch change. Use this if you want to switch between discontinuous pitch change and conventional pitch change.

*9 Bend Mode: If Bend Range is set to anything other than Tone, operating the pitch bend lever when Bend Mode (CC19) is ON will produce a glissando effect. Use this if you want to switch between glissando playing and conventional pitch change.

*10 The sound of the corresponding technique will be produced.

Performance Variations for SuperNATURAL Acoustic Tones

SuperNATURAL Acoustic Tones		Variation			
		1	2	3	4
0001	Concert Grand	–	–	–	–
0002	Grand Piano1	–	–	–	–
0003	Grand Piano2	–	–	–	–
0004	Grand Piano3	–	–	–	–
0005	Mellow Piano	–	–	–	–
0006	Bright Piano	–	–	–	–
0007	Upright Piano	–	–	–	–
0008	Concert Mono	–	–	–	–
0009	Honky-tonk	–	–	–	–
0010	Pure Vintage EP1	–	–	–	–
0011	Pure Vintage EP2	–	–	–	–
0012	Pure Wurly	–	–	–	–
0013	Pure Vintage EP3	–	–	–	–
0014	Tined EP1	–	–	–	–
0015	Tined EP2	–	–	–	–
0016	Old Hammer EP	–	–	–	–
0017	Dyno Piano	–	–	–	–
0018	Clav CB Flat	–	–	–	–
0019	Clav CA Flat	–	–	–	–
0020	Clav CB Medium	–	–	–	–
0021	Clav CA Medium	–	–	–	–
0022	Clav CB Brillia	–	–	–	–
0023	Clav CA Brillia	–	–	–	–
0024	Clav CB Combo	–	–	–	–
0025	Clav CA Combo	–	–	–	–
0026	Vibraphone	Dead Stroke	Tremolo Sw	–	–
0027	Marimba	Dead Stroke	–	–	–
0028	TW Organ	–	–	–	–
0029	French Accordion	–	–	–	–
0030	ItalianAccordion	–	–	–	–
0031	Harmonica	–	–	–	–
0032	Bandoneon	–	–	–	–
0033	Nylon Guitar	Mute	Harmonics	–	–
0034	Flamenco Guitar	Rasgueado	Harmonics	–	–
0035	SteelStr Guitar	Mute	Harmonics	–	–
0036	Acoustic Bass	Staccato	Harmonics	–	–
0037	Fingered Bass	Slap	Harmonics	–	–
0038	Fingered Bass 2	Slap	Harmonics	–	–
0039	Picked Bass	Bridge Mute	Harmonics	–	–
0040	Picked Bass 2	Bridge Mute	Harmonics	–	–
0041	Fretless Bass	Staccato	Harmonics	–	–
0042	Violin	Staccato	Pizzicato	Tremolo	–
0043	Violin 2	Staccato	Pizzicato	Tremolo	–
0044	Viola	Staccato	Pizzicato	Tremolo	–
0045	Cello	Staccato	Pizzicato	Tremolo	–
0046	Cello 2	Staccato	Pizzicato	Tremolo	–
0047	Contrabass	Staccato	Pizzicato	Tremolo	–
0048	Harp	Nail	–	–	–
0049	Timpani	Flam	Accent Roll	–	–
0050	Strings	Staccato	Pizzicato	Tremolo	Fall
0051	Trumpet	Staccato	Fall	–	–
0052	Frugal Horn	Staccato	Fall	–	–
0053	Trombone	Staccato	Fall	–	–
0054	Trombone 2	Staccato	Fall	–	–
0055	Bass Trombone	Staccato	Fall	–	–
0056	Mute Trumpet	Staccato	Fall	–	–
0057	French Horn	Staccato	–	–	–
0058	Soprano Sax	Staccato	Fall	–	–
0059	Alto Sax	Staccato	Fall	–	–
0060	Tenor Sax	Staccato	Fall	–	–
0061	Baritone Sax	Staccato	Fall	–	–
0062	Oboe	Staccato	–	–	–
0063	English Horn	Staccato	–	–	–
0064	Bassoon	Staccato	–	–	–
0065	Clarinet	Staccato	–	–	–
0066	Bass Clarinet	Staccato	–	–	–
0067	Piccolo	Staccato	–	–	–
0068	Flute	Staccato	–	–	–
0069	Flute2	Staccato	–	–	–
0070	Pan Flute	Staccato	Flutter	–	–
0071	Shakuhachi	Staccato	Ornament	–	–
0072	Ryuteki	Staccato	Ornament	–	–
0073	Sitar	–	–	–	–
0074	Uilleann Pipes	–	Ornament	–	–
0075	Erhu	Staccato	Ornament	–	–
0076	Sarangi	–	–	–	–
0077	Steel Drums	Mute	–	–	–
0078	APS Vibraphone	Dead Stroke	Tremolo Sw	–	–
0079	APS Marimba	Dead Stroke	–	–	–
0080	APS Accordion	–	–	–	–
0081	APS Harmonica	–	–	–	–
0082	APS Bandoneon	–	–	–	–
0083	APS Nylon Guitar	Mute	Harmonics	–	–
0084	APS SteelStr Gt.	Mute	Harmonics	–	–
0085	APS Acoustic Bs.	Staccato	Harmonics	–	–
0086	APS Fingered Bs.	Slap	Harmonics	–	–
0087	APS Picked Bass	Bridge Mute	Harmonics	–	–
0088	APS Fretless Bs.	Staccato	Harmonics	–	–
0089	APS Violin	Staccato	Pizzicato	Tremolo	–
0090	APS Viola	Staccato	Pizzicato	Tremolo	–
0091	APS Cello	Staccato	Pizzicato	Tremolo	–
0092	APS Contrabass	Staccato	Pizzicato	Tremolo	–
0093	APS Harp	Nail	–	–	–
0094	APS Timpani	Flam	Accent Roll	–	–
0095	APS Strings	Staccato	Pizzicato	Tremolo	Fall
0096	APS Trumpet	Staccato	Fall	–	–
0097	APS Trombone	Staccato	Fall	–	–
0098	APS Mute Trumpet	Staccato	Fall	–	–
0099	APS French Horn	Staccato	–	–	–
0100	APS Soprano Sax	Staccato	Fall	–	–
0101	APS Alto Sax	Staccato	Fall	–	–
0102	APS Tenor Sax	Staccato	Fall	–	–
0103	APS Baritone Sax	Staccato	Fall	–	–
0104	APS Oboe	Staccato	–	–	–
0105	APS English Horn	Staccato	–	–	–
0106	APS Bassoon	Staccato	–	–	–
0107	APS Clarinet	Staccato	–	–	–
0108	APS Piccolo	Staccato	–	–	–
0109	APS Flute	Staccato	–	–	–
0110	APS Pan Flute	Staccato	Flutter	–	–
0111	APS Shakuhachi	Staccato	Ornament	–	–
0112	APS Ryuteki	Staccato	Ornament	–	–
0113	APS Sitar	–	–	–	–
0114	APS UilleannPipe	–	Ornament	–	–
0115	APS Erhu	Staccato	Ornament	–	–
0116	APS Sarangi	–	–	–	–
0117	APS Steel Drums	Mute	–	–	–

Error Message List

If an incorrect operation is performed, or if processing could not be performed as you specified, an error message will appear.
Refer to the explanation for the error message that appears, and take the appropriate action.

Message	Meaning	Action
Cannot Copy!	Layer 1, to which the SuperNATURAL Acoustic Tone 0028: TW Organ is assigned, cannot be copied to another layer.	Change the layer 1 Tone to something other than the SuperNATURAL Acoustic Tone 0028: TW Organ (p. 58).
Cannot Create Folder!	The allowable number of folders has been exceeded.	Delete unneeded folders (p. 67).
	It is not possible to create more than 8 levels of folders.	Create the folder at a level higher than the 8th level (p. 66).
Cannot Delete!	You attempted to delete a folder that was not empty.	Empty the folder before deleting it (p. 67).
Cannot Move!	The allowable number of files has been exceeded.	Move the file to a different folder, or delete unneeded files before moving the file (p. 67).
	The folder cannot be moved.	A folder cannot be moved into a folder within itself (i.e., its own sub-folder) (p. 67).
	You attempted to move a folder to a level deeper than the 8th level.	Move it to a folder that is higher than the 8th level (p. 67).
Cannot Write!	When saving Live Sets at the same time that you save a Registration, the same write destination was selected.	Select a different write destination for the edited Live Set (p. 62).
Cannot Import SMF Format 1!	Import of the arpeggio style is not possible. Only SMF data in SMF Format 0 can be imported.	Make sure that the SMF you're importing as arpeggio style is in Format 0 (p. 49).
Cannot Import!	Sound data cannot be imported.	There is no room to import the user arpeggio style included in the registration. Delete unneeded user styles to create more free space.
Cannot Undo!	Undo is not possible.	In the tone blender screen, Undo cannot be performed by pressing the [F3] (UNDO) button before you've pressed the [F2] (SHUFFLE) button.
Duplicate File Name!	When executing recording, Create Folder, or Rename operations, you specified a name that was identical to an existing file. When executing the Move operation, an identically named file existed at the move destination.	Specify a different file name (p. 67).
File Not Selected!	No file is selected.	Select a file (p. 64).
Incorrect File!	This is a file that the JUPITER-50 is unable to play.	Select a file that is supported by the JUPITER-50 (p. 65).
	The format of an SMF you intend to import to an arpeggio style must be Format 0.	Make sure that the SMF you're importing is in Format 0 (p. 49).
Incorrect File Name!	The file name is invalid.	In the Create Folder or Rename operations, the name must not begin with a "." (period), and must not contain a character prohibited for file names (\ / : * ? " < > |) (p. 67).
MIDI Buffer Full!	An unusually large amount of MIDI data was received, and could not be processed.	Reduce the amount of MIDI messages that are being transmitted.
MIDI Offline!	The MIDI IN connection was broken.	Check that there is no problem with the MIDI cable connected to the JUPITER-50's MIDI IN, and that the MIDI cable was not disconnected.
Move or Exchange Not Selected!	You have not selected Move or Exchange.	Select Move or Exchange.
Percussion Tone Not Selected!	Manual percussion or drum is not selected.	The PERC TONE MODIFY screen will not appear if manual percussion or drum is not selected.
Permission Denied!	The operation could not be performed because the read-only attribute is set for the folder or file.	Use your computer to clear the read-only attribute of the file or folder.
Program Error!	The JUPITER-50 was unable to start up. The program could not be read correctly. Alternatively, the system update program may be invalid.	Use the correct program to perform the update once again. If this does not solve the problem, contact your dealer or customer support.
Read Error!	Data could not be read from the USB flash drive.	Make sure that USB flash drive is correctly connected (p. 5, p. 25). Also make sure that you're using a USB flash drive sold by Roland.
	The file is damaged.	Do not use this file.
Rotary Effects (MFX) Not Selected!	Rotary or VK-Rotary are not selected as the Live Set's MFX Type.	Select Rotary or VK-Rotary as the MFX Type (p. 58).
System Memory Damaged!	The contents of system memory may be damaged.	Execute the factory reset operation (p. 79). If this does not solve the problem, contact your dealer or customer support.
Too Much Data!	There was too much data in the SMF you attempted to import into an arpeggio style.	Reduce the amount of data in the SMF. For details on the amount of data that can be imported, refer to "Creating an Arpeggio Style from a MIDI File (Import)" (p. 49).
USB Memory Full!	There is insufficient space on the USB flash drive.	Delete unneeded data (p. 67).
USB Memory Not Ready!	The USB flash drive is not inserted, or is inserted incompletely.	Turn off the power, firmly insert the USB flash drive, and then turn on the power once again (p. 5, p. 25).
	The USB flash drive was removed after you selected data that was on the USB flash drive.	
	The format of the USB flash drive is invalid.	Use the JUPITER-50 to format the USB flash drive (p. 70).
User Style Not Selected.	Import or Erase cannot be executed because a user arpeggio style is not selected.	Select the user arpeggio style that you want to import or erase.
Write Error!	Data could not be written to the USB flash drive.	Make sure that USB flash drive is correctly connected (p. 5, p. 25). Also make sure that you're using a USB flash drive sold by Roland.
	The format of the USB flash drive is invalid.	Use the JUPITER-50 to format the USB flash drive (p. 70).

Troubleshooting

Problem	Items to check	Action	Page
Overall problems			
Power won't turn on	Are the included AC adaptor and power cord correctly connected to an outlet and to the JUPITER-50?	Check that the power cord is connected correctly. Do not use any AC adaptor or power cord other than the supplied items. Doing so will cause malfunctions.	p. 29
No sound	Have the connected amp or speakers been powered up?	Turn on the power of the connected amp or speakers.	p. 31
	Could the volume of a connected device have been lowered?	Adjust the volume of the connected equipment.	
	Could the [VOLUME] knob be set to the minimum level?	Adjust the [VOLUME] knob.	
	Are your amp, speakers, headphones, etc., connected correctly?	Correctly connect your amp, speakers, and headphones.	p. 28
	Can you connect headphones and hear sound through them?	If you hear sound through your headphones, it may be that there is a broken connection cable, or that your amp or mixer have malfunctioned. Check your connection cables and equipment once again.	p. 28
	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.	—
Problems with the Synthesizer sound			
No sound	If pressing the keyboard does not produce sound, could the Local switch be turned off?	Turn the Local Switch setting on.	p. 75, p. 86
	Could the level setting be too low?	Check the Registration level, Part level, and the level of the Live Set layer.	p. 42, p. 58
	Are the effect settings correct?	Check the effect on/off settings. Also check settings such as the effect levels.	p. 59
	Could the volume have been lowered by a pedal operation, a D-BEAM controller operation, or a MIDI message (volume or expression) received from an external MIDI device?	Step on the pedal, move your hand above the D-BEAM controller, and check settings of the other controllers.	p. 51, p. 52
	Could the PART ON/OFF buttons be turned off?	Turn on the PART ON/OFF buttons.	p. 42
No sound from a specific range of keys	Could a key range be set?	If you don't hear sound from a specific range of keys, check the key range settings.	p. 54, p. 57
Sound is distorted	Could you be applying an effect that intentionally distorts the sound?	If the sound of a specific Part or Live Set layer is distorted, lower the volume for that Part or Live Set layer.	p. 42, p. 58
	Could the [VOLUME] knob be set too high?	If the overall sound is distorted, lower the [VOLUME] knob.	p. 26
	Could the Output Gain be raised excessively?	Check the system setting "SOUND".	p. 75
Pitch is wrong	Could the JUPITER-50's tuning be incorrect?	Check the system setting "Master Tune".	p. 75
	Could the pitch have been changed by a pedal operation or by a pitch bend message received from an external MIDI device?	Check the pedal and the pitch bender.	p. 51, p. 52
	Could the Coarse Tune or Fine Tune parameters be set?	Check the Coarse Tune and Fine Tune settings.	—
Notes are broken off	Notes will be interrupted if more than 128 notes are sounded simultaneously.	Reduce the number of layers in the Live Set you're using. Increase the voice reserve setting for layers in which notes must not drop out.	p. 58
Notes remain sounding when you play the keyboard	Could the polarity of the hold pedal be reversed?	Check the system setting "Hold Pedal Polarity".	p. 76
Sound is still heard from the opposite side as well even when panned all the way to one side	Could effects be applied?	Since the JUPITER-50's internal effects are stereo, applying an insert effect will allow effect sound to be heard from the opposite side even if the source sound is panned all the way to one side.	—
Notes played in a high register sound funny	When you play high notes on the JUPITER-50, you might hear notes that fail to sound, whose pitch fails to rise, or a noise that changes depending on the note you play (a warbling, chirping, rustling, beeping, etc.)	This is usually because you have exceeded the highest note that the JUPITER-50 is able to produce, and won't occur with the notes you would normally use. This does not indicate a malfunction.	—
Changing the tempo does not affect the arpeggio tempo or delay time	Could the system setting "USB Song Sync Mode" have been set to "SLAVE"?	If "Sync Mode" is set to "SLAVE," change the tempo of the external device that is transmitting MIDI clock data.	p. 77

Problem	Items to check	Action	Page
Problems with the Synthesizer effects			
Effect not applied	Could the effect switch be off?	Check the on/off setting of each effect.	p. 58
	Is each layer's Output Assign set to "MFX"?	With the factory settings, the Output Assign of some are not set to "MFX." Set the Output Assign to "MFX."	p. 75
	Check the send level to each effect.	The effect won't be obtained if the send level to that effect is set at 0. Even if the send levels to the effect is set above 0, the effect won't be applied if the multi-effect output level, or reverb level are set to 0. Check each of these settings.	p. 59
You specified a delay time value (for example for multi effect 43: DELAY) as a note value, but there's a limit beyond which the delay time will not change	Check the delay time setting.	Increase the tempo. Since the delay time has an upper limit, specifying the delay time as a note value and then slowing down the tempo may reach this upper limit. The maximum delay time is the highest value that can be specified numerically (i.e., other than in terms of a note value).	p. 47
Problems with the USB Memory Song Player/Recorder			
USB flash drive is not detected / Song files are not displayed	Check the format of your USB flash drive.	Format the USB flash drive on the JUPITER-50. The JUPITER-50 can use USB flash drive that is formatted as FAT. (Normally, when you purchase USB flash drive, it will be formatted as FAT, so you can start using it immediately.) However, the JUPITER-50 cannot recognize a USB flash drive that is formatted in a format other than FAT (e.g., NTFS).	p. 70
Audio files on USB flash drive won't play	The audio file's file type might not be a file type that can be played on the JUPITER-50.	Use an audio file of the types listed in "Song files that can be played".	p. 65
	The audio file may be damaged.	Check the audio file.	—
	Could the level be turned down?	Check the [VOLUME] knob setting, the Song Level setting and the SONG EQ's Level setting.	p. 26, p. 64, p. 75
Noise and distortion is heard in the recorded sound	Was the input sensitivity appropriate? If the input sensitivity is too high, the recorded sound will be distorted; if the input sensitivity is too low, the recorded sound will be buried in noise.	Raise the Recording Level knob as high as possible without causing the level meter's CLIP indicator to light in red.	p. 68
Problems with external MIDI devices			
No sound from an external MIDI device	Does the JUPITER-50's MIDI transmit channel match the connected device's MIDI receive channel?	Match the JUPITER-50's transmit channel and your connected device's receive channel.	p. 77
Exclusive messages are not received	Does the transmitting unit's Device ID number match the JUPITER-50's Device ID number?	Set the Device ID numbers.	p. 77
When using sequencer software, operating knobs or other controls does not affect the sound	Some sequencer software does not "soft thru" system exclusive messages.	If you want to record system exclusive messages, turn on the Local Switch parameter.	p. 75, p. 86
Problems with an external device you're recording			
The volume level of the instrument connected to AUDIO IN (STEREO) is too low.	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.	—
	Is the volume of the external device adjusted correctly?	Adjust the volume of your external device to an appropriate level.	—
	Is the [LEVEL] knob adjusted correctly?	Adjust the [LEVEL] knob.	p. 28
Problems with the USB flash drive			
Data on the USB flash drive was damaged	Could you have turned off the power while the USB song player/recorder was operating?	Format the USB flash drive on the JUPITER-50.	p. 70
	Could a strong physical shock have been applied to the USB flash drive?		
	Could the power have been turned off while accessing the USB flash drive?		
Can't back up to USB flash drive	Is there sufficient free space on the USB flash drive?	Use an SD card that has sufficient free space.	p. 78
	Check the format of the USB flash drive. The JUPITER-50 can use USB flash drive that are formatted in FAT format.	Format the USB flash drive on the JUPITER-50.	p. 70

Specifications

Roland JUPITER-50: Synthesizer

Keyboard	76 keys (with velocity)
Sound Generator Section	
Maximum Polyphony	128 voices (varies according to the sound generator load)
Parts	3 parts (Upper, Solo, Percussion/Lower)
Registrations	128 (including pre-loaded registrations)
Live Sets	2,560 (including pre-loaded live sets)
Effects	Multi-Effects (MFX): 4 units (parallel connection only), 76 types Reverb: 1 unit, 5 types * Multi-Effects can be used only with a Live Set.
USB Memory Song Player/Recorder Section	
Tracks	1 stereo track
Playable File Format	Audio File: WAV, AIFF, MP3
Recording File Format	Audio File: WAV (44.1 kHz, 16-bit Linear, stereo)
External Memory	USB Flash Memory (sold separately) * Use USB Flash Memory sold by Roland. We cannot guarantee operation if other products are used.
Others	
Arpeggiator	Preset: 128 styles User: 16 styles
Harmony Intelligence	17 types
Controllers	D-BEAM Controller Pitch Bend/Modulation Lever Assignable buttons (S1, S2) Assignable knobs (CUTOFF/C1, RESONANCE/C2) PART LEVEL sliders (PERC/LOWER, UPPER, SOLO)
Display	240 x 64 dots graphic LCD (with backlit)
Connectors	PHONES jack (stereo 1/4-inch phone type) MAIN OUT jacks (L/MONO, R) (1/4-inch TRS phone type) SUB OUT jacks (L, R) (1/4-inch phone type) AUDIO IN jack (Stereo miniature phone type) FOOT PEDAL jacks (CTRL 1, CTRL 2, HOLD) MIDI Connectors (IN, OUT) USB COMPUTER port (Audio/MIDI) USB Memory port DC IN jack
Power Supply	AC Adaptor
Current draw	800 mA
Dimensions	1,268 (W) x 361 (D) x 117 (H) mm 49-15/16 (W) x 14-1/4 (D) x 4-5/8 (H) inches
Weight	11.0 kg / 24 lbs 5 oz
Accessories	Owner's manual CD-ROM (USB Audio/MIDI driver) DVD-ROM (SONAR LE) USB MEMORY Protector AC Adaptor Power Cord
Options (sold separately)	Keyboard stand: KS-G8, KS-12, KS-18Z (When using the KS-18Z, ensure that the height of the unit is one meter or lower.) Pedal switch: DP series Footswitch: BOSS FS-5U Expression pedal: EV-5 Stereo Headphones USB Flash Memory * Use USB Flash Memory sold by Roland. We cannot guarantee operation if other products are used.

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

MIDI Implementation Chart

Date : Mar. 1, 2012

Model JUPITER-50

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16	1–16	
Channel	Changed	1–16	1–16	
Mode	Default	Mode 3	Mode 3	
	Message	Mono, Poly	Mode 3, 4 (M=1)	*2
	Altered	**********		
Note Number	: True Voice	0–127	0–127	
		**********	0–127	
Velocity	Note On	o	o	
	Note Off	o	o	
After Toucn	Key's	x	o *1	
	Channel's	x	o *1	
Pitch Bend		o	o *1	
Control Change	0, 32	o	o *1	Bank select
	1	o	o *1	Modulation
	2	o	o *1	Breath type
	4	o	o *1	Foot type
	5	o	o *1	Portamento time
	6, 38	o	o	Data entry
	7	o	o *1	Volume
	10	o	o *1	Panpot
	11	o	o *1	Expression
	16	o	o (Tone Modify 1) *1	General purpose controller 1
	17	o	o (Tone Modify 2) *1	General purpose controller 2
	18	o	o (Tone Modify 3) *1	General purpose controller 3
	19	o	o (Tone Modify 4) *1	General purpose controller 4
	64	o	o *1	Hold 1
	65	o	o *1	Portamento
	66	o	o	Sostenuto
	67	o	o	Soft
	68	o	o	Legato foot switch
	71	o	o *1	Resonance
	72	o	o *1	Release time
	73	o	o *1	Attack time
	74	o	o *1	Cutoff
	75	o	o *1	Decay time
	76	o	o	Vibrato rate
	77	o	o	Vibrato depth
	78	o	o	Vibrato delay
	79	o	o	Tone blender
	80	o	o (Tone Variation 1) *1	General purpose controller 5
	81	o	o (Tone Variation 2) *1	General purpose controller 6
	82	o	o (Tone Variation 3) *1	General purpose controller 7
	83	o	o (Tone Variation 4) *1	General purpose controller 8
	84	o	o	Portamento control
	91	o	o (Reverb) *1	General purpose effect 1
	93	o	x (Chorus)	General purpose effect 3
	1–31, 33–95	o	o	General purpose controller
	96, 97	x	x	Increment, Decrement
	98, 99	x	x	NRPN LSB, MSB
	100, 101	x	o	RPN LSB, MSB
	102, 119	x	x	
Program Change	: True Number	o *1	o *1	
		**********	0–127	Program Number 1–128
System Exclusive		o *3	o *1	
System Common	: Song Position	x	x	
	: Song Select	x	x	
	: Tune	x	x	
System Realtime	: Clock	o	o	
	: Commands	x	x	
Aux Messages	: All Sound Off	x	o	
	: Reset All Controllers	x	o	
	: Local On/Off	x	x	
	: All Notes Off	x	o (123–127)	
	: Active Sensing	o	o	
	: System Reset	x	x	
Notes		*1 O X is selectable. *2 Recognized as M=1 even if M≠1. *3 Transmitted only when "Transmitted Edit Data" is ON or RQ1 is received.		

Mode 1: Omni On, Poly
Mode 2: Omni On, Mono
Mode 3: Omni Off, Poly
Mode 4: Omni Off, Mono

o: Yes
x: No

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For EU Countries

UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For China

有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。

本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

环保使用期限

此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。

环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。

不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	×	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	○	○	○	○

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。

×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。

因根据现有的技术水平，还没有什么物质能够代替它。

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

For the USA

DECLARATION OF CONFORMITY
Compliance Information Statement

Model Name :	JUPITER-50
Type of Equipment :	Synthesizer
Responsible Party :	Roland Corporation U.S.
Address :	5100 S. Eastern Avenue Los Angeles, CA 90040-2938
Telephone :	(323) 890-3700

For EU Countries

CE

This product complies with the requirements of EMC Directive 2004/108/EC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION
RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) this device may not cause harmful interference, and
(2) this device must accept any interference received, including interference that may cause undesired operation.

This equipment requires shielded interface cables in order to meet FCC class B limit.
Any unauthorized changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.

For Canada

NOTICE

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

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

EGYPT
Al Fanny Trading Office
9, EBN Hagar Al Askalany Street,
ARD E1 Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: (022)-417-1828

REUNION
MARCEL FO-YAM Sarl
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clotilde Cedex,
REUNION ISLAND
TEL: (0262) 218-429

SOUTH AFRICA
T.O.M.S. Sound & Music (Pty)Ltd.
2 ASTRON ROAD DENVER
JOHANNESBURG ZA 2195,
SOUTH AFRICA
TEL: (011) 417 3400

Paul Bothner(PTY)Ltd.
Royal Cape Park, Unit 24
Londonderry Road, Ottery 7800
Cape Town, SOUTH AFRICA
TEL: (021) 799 4900

ASIA

CHINA
Roland Shanghai Electronics Co.,Ltd.
5F. No.1500 Pingliang Road
Shanghai 200090, CHINA
TEL: (021) 5580-0800

Roland Shanghai Electronics Co.,Ltd. (BEIJING OFFICE)
3F, Soluxe Fortune Building
63 West Dawang Road, Chaoyang District, Beijing, CHINA
TEL: (010) 5960-2565

HONG KONG
Tom Lee Music
11/F Silvercord Tower 1
30 Canton Rd
Tsimshatsui, Kowloon,
HONG KONG
TEL: 852-2737-7688

Parsons Music Ltd.
8th Floor, Railway Plaza, 39
Chatham Road South, T.S.T,
Kowloon, HONG KONG
TEL: 852-2333-1863

INDIA
Rivera Digitec (India) Pvt. Ltd.
411, Nirman Kendra Mahalaxmi Flats Compound Off. Dr. Edwin Moses Road, Mumbai-400011, INDIA
TEL: (022) 2493 9051

INDONESIA
PT. Citra Intirama
Ruko Garden Shopping Arcade
Unit 8 CR, Podomoro City
Jl.Letjend. S.Parman Kav.28
Jakarta Barat 11470, INDONESIA
TEL: (021) 5698-5519/5520

KOREA
Cosmos Corporation
1461-9, Seocho-Dong,
Seocho Ku, Seoul, KOREA
TEL: (02) 3486-8855

MALAYSIA/ SINGAPORE
Roland Asia Pacific Sdn. Bhd.
45-1, Block C2, Jalan PJU 1/39,
Dataran Prima, 47301 Petaling Jaya, Selangor, MALAYSIA
TEL: (03) 7805-3263

PHILIPPINES
G.A. Yupangco & Co. Inc.
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

TAIWAN
ROLAND TAIWAN ENTERPRISE CO., LTD.
9F-5, No. 112 Chung Shan
North Road Sec. 2 Taipei 104,
TAIWAN R.O.C.
TEL: (02) 2561 3339

THAILAND
Theera Music Co. , Ltd.
100-108 Soi Verng Nakornkasem,
New Road,Sumpantawong,
Bangkok 10100, THAILAND
TEL: (02) 224-8821

VIET NAM
VIET THUONG CORPORATION
386 CACH MANG THANG TAM ST.
DIST.3, HO CHI MINH CITY,
VIET NAM
TEL: (08) 9316540

OCEANIA

AUSTRALIA/ NEW ZEALAND
Roland Corporation Australia Pty.,Ltd.
38 Campbell Avenue
Dee Why West. NSW 2099,
AUSTRALIA

For Australia
TEL: (02) 9982 8266
For New Zealand
TEL: (09) 3098 715

CENTRAL/LATIN AMERICA

ARGENTINA
Instrumentos Musicales S.A.
Av.Santa Fe 2055
(1123) Buenos Aires, ARGENTINA
TEL: (011) 4508-2700

BARBADOS
A&B Music Supplies LTD
12 Webster Industrial Park
Wildey, St.Michael, BARBADOS
TEL: (246) 430-1100

BRAZIL
Roland Brasil Ltda.
Rua San Jose, 211
Parque Industrial San Jose
Cotia - Sao Paulo - SP, BRAZIL
TEL: (011) 4615 5666

CHILE
Comercial Fancy II S.A.
Rut.: 96.919.420-1
Nataniel Cox #739, 4th Floor
Santiago - Centro, CHILE
TEL: (02) 688-9540

COLOMBIA
Centro Musical Ltda.
Cra 43 B No 25 A 41 Bododega 9
Medellin, COLOMBIA
TEL: (574) 3812529

COSTA RICA
JUAN Bansbach Instrumentos Musicales
Ave.1. Calle 11, Apartado 10237,
San Jose, COSTA RICA
TEL: 258-0211

CURACAO
Zeelandia Music Center Inc.
Orionweg 30
Curacao, Netherland Antilles
TEL: (305) 5926866

DOMINICAN REPUBLIC
Instrumentos Fernando Giraldez
Calle Proyecto Central No.3
Ens.La Esperilla
Santo Domingo,
DOMINICAN REPUBLIC
TEL: (809) 683 0305

ECUADOR
Mas Musika
Rumichaca 822 y Zaruma
Guayaquil - ECUADOR
TEL: (593-4) 2302364

EL SALVADOR
OMNI MUSIC
75 Avenida Norte y Final Alameda Juan Pablo II,
Edificio No.4010 San Salvador,
EL SALVADOR
TEL: 262-0788

GUATEMALA
Casa Instrumental
Calzada Roosevelt 34-01,zona 11
Ciudad de Guatemala,
GUATEMALA
TEL: (502) 599-2888

HONDURAS
Almacen Pajaro Azul S.A. de C.V.
BO.Paz Barahona
3 Ave.11 Calle S.O
San Pedro Sula, HONDURAS
TEL: (504) 553-2029

MARTINIQUE
Musique & Son
Z.I.Les Mangle
97232 Le Lamentin,
MARTINIQUE F.W.I.
TEL: 596 596 426860

Gigamusic SARL
10 Rte De La Folie
97200 Fort De France
MARTINIQUE F.W.I.
TEL: 596 596 715222

MEXICO
Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323, Col. Olivar de los Padres 01780 Mexico D.F., MEXICO
TEL: (55) 5668-6699

NICARAGUA
Bansbach Instrumentos Musicales Nicaragua
Altamira D'Este Calle Principal de la Farmacia 5ta.Avenida
1 Cuadra al Lago.#503
Managua, NICARAGUA
TEL: (505) 277-2557

PANAMA
SUPRO MUNDIAL, S.A.
Boulevard Andrews, Albrook,
Panama City, REP. DE PANAMA
TEL: 315-0101

PARAGUAY
Distribuidora De Instrumentos Musicales
J.E. Olear y ESQ. Manduvira
Asuncion, PARAGUAY
TEL: (595) 21 492147

PERU
Audionet
Distribuciones Musicales SAC
Juan Fanning 530
Miraflores
Lima - PERU
TEL: (511) 4461388

TRINIDAD
AMR Ltd
Ground Floor
Maritime Plaza
Barataria TRINIDAD W.I.
TEL: (868) 638 6385

URUGUAY
Todo Musica S.A.
Francisco Acuna de Figueroa 1771
C.P.: 11.800
Montevideo, URUGUAY
TEL: (02) 924-2335

VENEZUELA
Instrumentos Musicales Allegro,C.A.
Av.las industrias edf.Guitar import #7 zona Industrial de Turumo
Caracas, VENEZUELA
TEL: (212) 244-1122

EUROPE

BELGIUM/FRANCE/ HOLLAND/ LUXEMBOURG
Roland Central Europe N.V.
Houtstraat 3, B-2260, Oevel (Westerlo) BELGIUM
TEL: (014) 575811

CROATIA
ART-CENTAR
Degenova 3.
HR - 10000 Zagreb, CROATIA
TEL: (1) 466 8493

CZECH REP.
CZECH REPUBLIC DISTRIBUTOR s.r.o
Voctárova 247/16
180 00 Praha 8, CZECH REP.
TEL: (2) 830 20270

DENMARK
Roland Scandinavia A/S
Skagerrakvej 7 Postbox 880
DK-2100 Copenhagen,
DENMARK
TEL: 3916 6200

FINLAND
Roland Scandinavia As, Filial Finland
Vanha Nurmijarventie 62
01670 Vantaa, FINLAND
TEL: (0) 9 68 24 020

GERMANY/AUSTRIA
Roland Elektronische Musikinstrumente HmbH.
Oststrasse 96, 22844 Norderstedt, GERMANY
TEL: (040) 52 60090

GREECE/CYPRUS
STOLLAS S.A.
Music Sound Light
155, New National Road
Patras 26442, GREECE
TEL: 2610 435400

HUNGARY
Roland East Europe Ltd.
2045. Törökbálint, FSD Park 3. ép., HUNGARY
TEL: (23) 511011

IRELAND
Roland Ireland
E2 Calmount Park, Calmount Avenue, Dublin 12,
Republic of IRELAND
TEL: (01) 4294444

ITALY
Roland Italy S. p. A.
Viale delle Industrie 8,
20020 Arese, Milano, ITALY
TEL: (02) 937-78300

NORWAY
Roland Scandinavia Avd. Kontor Norge
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo,
NORWAY
TEL: 2273 0074

POLAND
ROLAND POLSKA SP. Z O.O.
ul. Kty Grodziskie 16B
03-289 Warszawa, POLAND
TEL: (022) 678 9512

PORTUGAL
Roland Systems Group EMEA, S.L. Branch Office Porto
Edifício Tower Plaza
Rotunda Eng. Edgar Cardoso 23, 9ºG
4400-676 Vila Nova de Gaia, PORTUGAL
TEL: (+351) 22 608 00 60

ROMANIA
FBS LINES
Piata Libertatii 1,
535500 Gheorgheni, ROMANIA
TEL: (266) 364 609

RUSSIA
Roland Music LLC
Dorozhnaya ul.3,korp.6
117 545 Moscow, RUSSIA
TEL: (495) 981-4967

SERBIA
Music AP Ltd.
Sutjeska br. 5 XS - 24413 Palic, SERBIA
TEL: (024) 539 395

SLOVAKIA
DAN Acoustic s.r.o.
Povazská 18.
SK - 940 01 Nové Zámky, SLOVAKIA
TEL: (035) 6424 330

SPAIN
Roland Systems Group EMEA, S.L.
Paseo García Faria, 33-35
08005 Barcelona, SPAIN
TEL: 93 493 91 00

SWEDEN
Roland Scandinavia A/S SWEDISH SALES OFFICE
Mårbackagatan 31, 4 tr.
SE-123 43 Farsta, SWEDEN
TEL: (0) 8 683 04 30

SWITZERLAND
Roland (Switzerland) AG
Landstrasse 5, Postfach,
CH-4452 Itingen, SWITZERLAND
TEL: (061) 975-9987

UKRAINE
EURHYTHMICS Ltd.
P.O.Box: 37-a.
Nedecey Str. 30
UA - 89600 Mukachevo, UKRAINE
TEL: (03131) 414-40

UNITED KINGDOM
Roland (U.K.) Ltd.
Atlantic Close, SWANSEA SA7 9FJ, UNITED KINGDOM
TEL: (01792) 702701

MIDDLE EAST

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No.1231&1249 Rumaytha Building Road 3931,
Manama 339, BAHRAIN
TEL: 17 813 942

IRAN
MOCO INC.
Jadeh Makhsous Karaj (K-9),
Nakhe Zarin Ave.
Jalal Street, Reza Alley No.4
Tehran 1389716791, IRAN
TEL: (021)-44545370-5

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Halilit P. Greenspoon & Sons Ltd.
8 Retzif Ha'alia Hashnia St.
Tel-Aviv-Yafo ISRAEL
TEL: (03) 6823666

JORDAN
MUSIC HOUSE CO. LTD.
FREDDY FOR MUSIC
P. O. Box 922846
Amman 11192, JORDAN
TEL: (06) 5692696

KUWAIT
EASA HUSAIN AL-YOUSIFI & SONS CO.
Al-Yousifi Service Center
P.O.Box 126 (Safat) 13002,
KUWAIT
TEL: 00 965 802929

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Chahine S.A.L.
George Zeidan St., Chahine Bldg.,
Achrafieh, P.O.Box: 16-5857
Beirut, LEBANON
TEL: (01) 20-1441

OMAN
TALENTZ CENTRE L.L.C.
Malatan House No.1
Al Noor Street, Ruwi
SULTANATE OF OMAN
TEL: 2478 3443

QATAR
AL-EMADI TRADING & CONTRACTING CO.
P.O. Box 62, Doha, QATAR
TEL: 4423-554

SAUDI ARABIA
aDawliah Universal Electronics APL
Behind Pizza Inn
Prince Turkey Street
aDawliah Building,
PO BOX 2154,
Alkhobar 31952,
SAUDI ARABIA
TEL: (03) 8643601

SYRIA
Technical Light & Sound Center
PO Box 13520 Bldg No.49
Khaled Abn Alwalid St.
Damascus, SYRIA
TEL: (011) 223-5384

TURKEY
ZUHAL DIS TICARET A.S.
Galip Dede Cad. No.33
Beyoglu, Istanbul, TURKEY
TEL: (0212) 249 85 10

U.A.E.
Zak Electronics & Musical Instruments Co. L.L.C.
Zabeel Road, Al Sherooq Bldg., No. 14, Ground Floor, Dubai, U.A.E.
TEL: (04) 3360715

NORTH AMERICA

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5480 Parkwood Way Richmond B. C., V6V 2M4, CANADA
TEL: (604) 270 6626

Roland Canada Ltd. (Toronto Office)
170 Admiral Boulevard
Mississauga On L5T 2N6, CANADA
TEL: (905) 362 9707

U. S. A.
Roland Corporation U.S.
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TEL: (323) 890 3700

As of Feb. 1, 2011 (ROLAND)

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