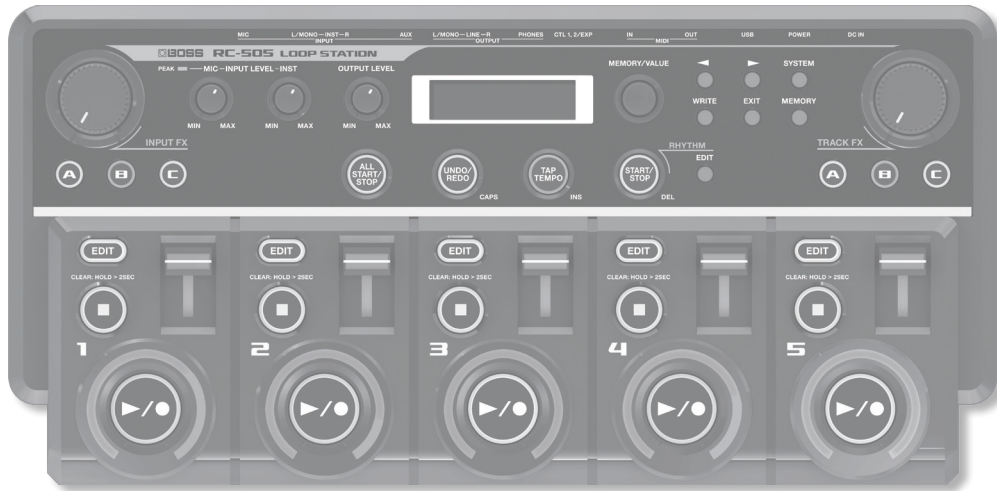


RC-505 LOOP STATION

Owner's Manual



* **This device contains demo data (Phrase Memory 95-99).**

Once you delete these, they cannot be recovered. Please back them up as described in "Backing up to your computer" (p. 27).

* **The power to this unit will be turned off automatically after a predetermined amount of time has passed since it was last used for playing music, or its buttons or controls were operated (Auto Off function).**

If you do not want the power to be turned off automatically, change the system setting "Auto Off" (p. 22) to "OFF" as described on "Basic Procedure for Editing the Settings" (p. 5).

- Any settings that you are in the process of editing will be lost when the power is turned off. If you have any settings that you want to keep, you should save them beforehand.
- To restore power, turn the power on again (p. 7).

Main Features

The RC-505 is a live performance tool that lets you record your vocal or guitar performance and then play it back instantly. You can maximize your live performance potential by layering sounds in real time.

- Combine five loop tracks for a variety of expressive possibilities.
- Input FX are provided for recording, letting you use effects such as robot voice or vocoder to make your phrase loops even more diverse.
- Track FX are provided for the playback tracks, letting you enhance and develop your live performances by applying effects that simulate changing the rotational speed of a turntable or the "stuttering" created by repeated notes on a sampler.
- Combine previously-recorded phrase loops with realtime recording to make your performances even more exciting. You can also import WAV files from your computer to use as phrase loops.
- Use the RC-505 in conjunction with other MIDI equipment for an even broader range of live performance possibilities.

English

Deutsch

Français

Italiano

Español

Português

Nederlands

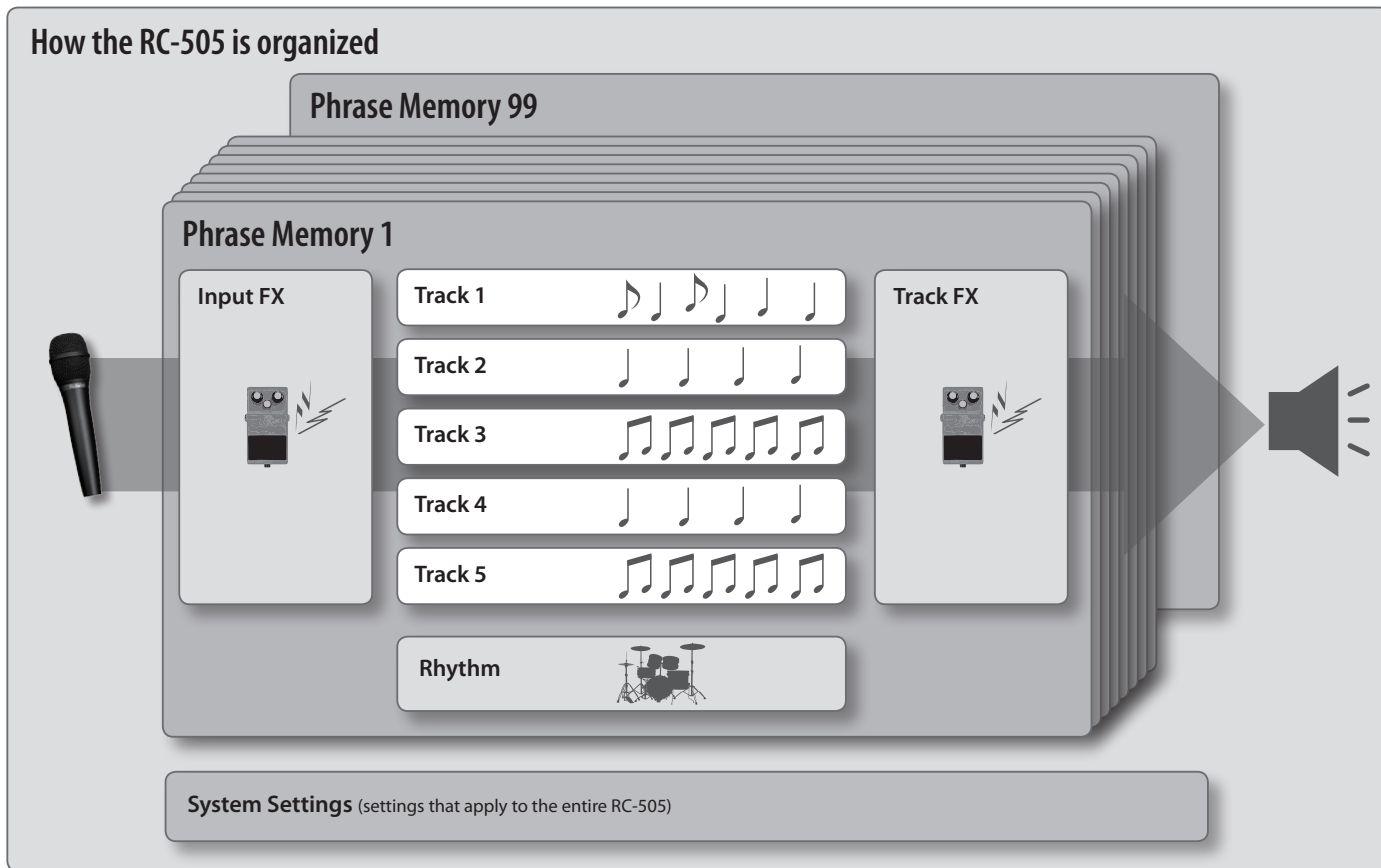
Before using this unit, carefully read the sections entitled "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (p. 33; p. 34). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature of your new unit, read Owner's Manual in its entirety. This manual should be saved and kept on hand as a convenient reference.

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Overview of the RC-505

How the RC-505 is organized

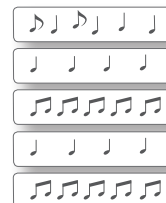


What are tracks 1–5 (p. 12) and phrase memories (p. 15)?

The RC-505 provides five “tracks” that are used to record and play back the sound of an instrument or a microphone.

These five tracks combined form what is called a “phrase memory.” Up to 99 phrase memories can be stored.

“Tracks 1–5,” “Rhythm,” “Input FX,” and “Track FX” settings are saved individually for each phrase memory.



What is a rhythm? (p. 19)

In addition to the five tracks, the RC-505 can also play a “Rhythm.” You can record while listening to a rhythm at the tempo you specify.



What is the Input FX and Track FX? (p. 20)

You can apply effects to the audio input and to the sound of the tracks, respectively. These effects are referred to as “Input FX” and “Track FX.”



What are system settings? (p. 22)

Settings that apply to the entire RC-505, such as those for the contrast of the display, the auto off function, the USB, and MIDI functions, are called “system settings.”



“Recording” versus “Overdub”

In this manual, we refer to the act of recording to an empty track for the first time as **“recording.”** Any subsequent recordings that are made, which are added on top of the existing recording, we refer to as **“overdub.”**

RC-505 Basic Operation Guide

Adjusting the Input Level

You can adjust the input level.

Page 6

Input FX, Track FX

You can apply effects to the audio input and to the sound of the tracks, respectively.

Page 20

Three types of effect settings are stored in buttons [A]–[C].



Turning an Effect On

Press a button [A]–[C] to make it light.

Turning an Effect Off

Press the lit button [A]–[C] to make it go dark.

Controlling an Effect

Turn the [INPUT FX]/[TRACK FX] knob.

To Change the Effect Type

1. Press a button [A]–[C] to make it light.
2. Use the [MEMORY/VALUE] knob to select the effect type you want.
3. Press the [EXIT] button to return to the play screen.

Starting All Tracks Simultaneously

Here's how to start playing all tracks simultaneously.

Starting All Tracks Simultaneously

Press the [ALL START/STOP] button.

Stopping All Tracks Simultaneously

During playback or recording, press the [ALL START/STOP] button.

You can use "All Start" to specify the tracks that will start simultaneously.

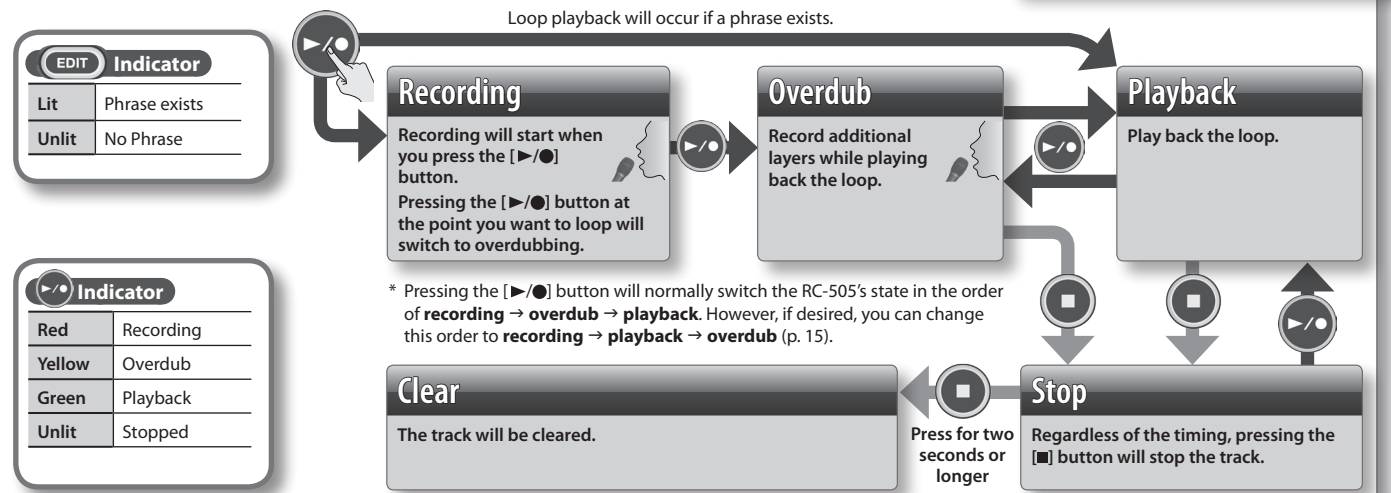
Page 16

Adjusting the Volume of the Tracks 1–5

The track sliders adjust the volume of tracks 1–5.

Recording/Overdub/Playback/Clear

To perform recording, overdub, and playback, press the [▶/●] button as shown in the diagram.



Cancelling a Recording/Overdub (Undo)

Here's how to cancel recording/overdubbing for a track.

1. Press the [UNDO/REDO] button.
The [▶/●] buttons of each track will blink.

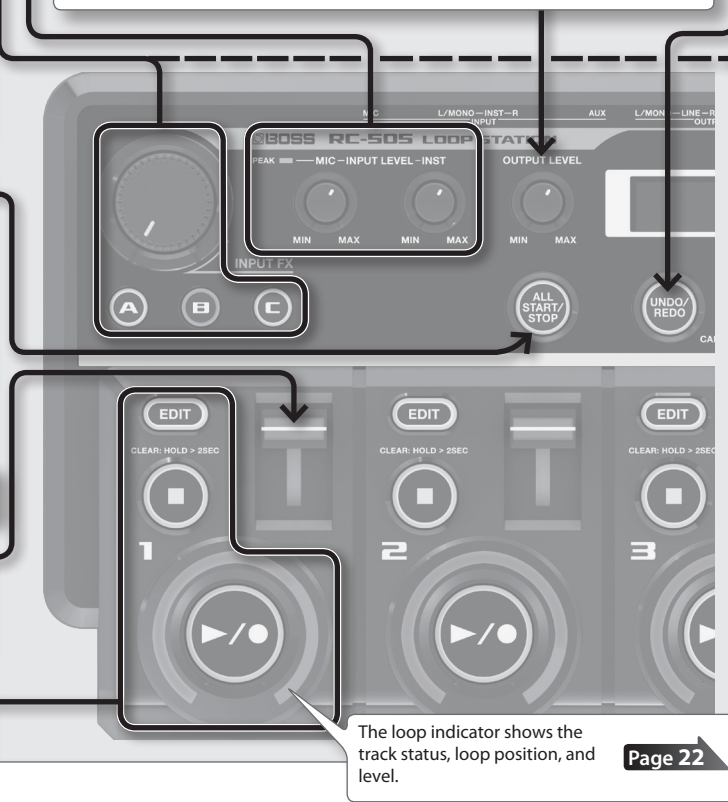
[▶/●] button	Explanation
Green	Undo is available
Red	Redo is available
Unlit	Undo/redo unavailable

* Redo is only available for overdub.

2. Press the [▶/●] button of the track that you want to undo/redo.
3. Press the [UNDO/REDO] button once again to return to the normal state.

Adjusts the Volume

Adjusts the volume of the RC-505.



Page 22

You can use the system setting "Display" to change the play screen that appears immediately after startup. **Page 22**

The Play Screen

Selecting a Phrase Memory

Turn the [MEMORY/VALUE] knob.



Phrase memory number Name

Level Meter Indication

Shows the playback level of tracks 1-5.



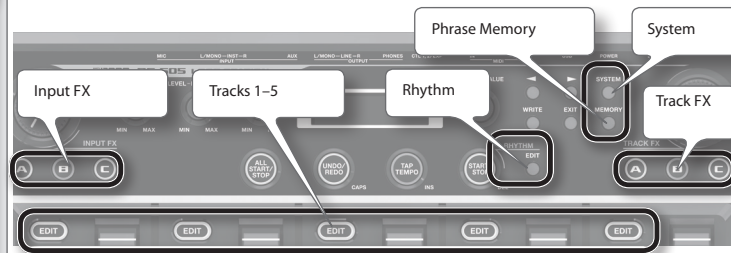
Parameter View

Shows the parameters of tracks 1-5.



By pressing the [◀][▶] buttons you can check the on/off status for Reverse (p. 12), One-Shot (p. 12), and Play Mode (Multi; p. 12), and also check the remaining recordable time (p. 22).

Basic Procedure for Editing the Settings



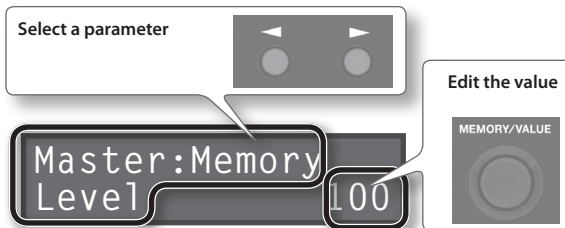
Editing the RC-505's settings is a simple and consistent procedure. Before you continue, please take a moment to learn the basic editing procedures.

1. Press the button (Left figure) for the type of item you want to edit.

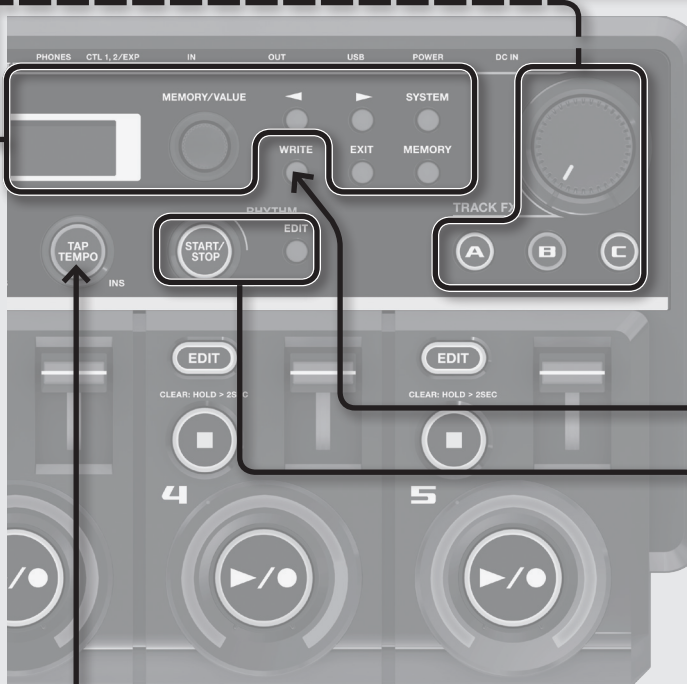
Reference

For details about each item, refer to the page given in the corresponding index tab.

2. Use the [◀][▶] buttons to select the desired parameter. Then use the [MEMORY/VALUE] knob to edit the value.



3. Press the [EXIT] button to return to the play screen.



Saving

If you select a different phrase memory or turn off the power after recording or editing the settings, the recorded content or edited settings will be lost. If you want to keep the data, you must save it. **Page 10**

1. Press the [WRITE] button.
2. Use the [MEMORY/VALUE] knob to select the save-destination.
3. Press the [WRITE] button to save.

Setting the Tempo

Here's how to specify the tempo of the rhythm (Phrase Memory Tempo; p. 15).

Tap Tempo

Press the [TAP TEMPO] button several times at intervals of the tempo you want.

Adjusting the Tempo

1. Press the [TAP TEMPO] button.
2. Use the [MEMORY/VALUE] knob to adjust the tempo.

Returning to the Original Tempo

Hold down the [TAP TEMPO] button.

Sounding a Rhythm

In addition to the five tracks, the RC-505 can also play a "rhythm." You can record while listening to a rhythm at the tempo you specify. **Page 19**



Sounding a Rhythm

Press the RHYTHM [START/STOP] button.

Changing the Rhythm Volume or Settings

1. Press the RHYTHM [EDIT] button.
2. Make changes as described in "Basic Procedure for Editing the Settings" (above).

Outputting the Rhythm Only to Headphones

If you want, you can output the rhythm only to headphones as a click tone. Refer to "Outputting the Rhythm Only to Headphones (Rhythm Line Out)" (p. 19).

Connections (Rear Panel)

[POWER] switch

This turns the power on/off.

Page 7

DC IN jack

Connect the included AC adaptor here.

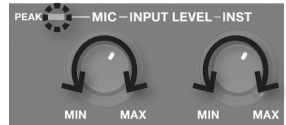
* Use only the included AC adaptor. Using any other adaptor may cause overheating and malfunction.



"Secure the power cord" (p. 7)

Adjusting the Input Level

Adjust each [INPUT LEVEL] knob so that the PEAK indicator lights only occasionally, when the level of the input is at its highest.



INPUT AUX jack

Use a stereo mini-plug cable to connect your audio player here.

To adjust the input level of the AUX jack, adjust the volume of the connected device (audio player, etc.).



INPUT INST jack

Connect your guitar, bass, or effects unit to these jacks.

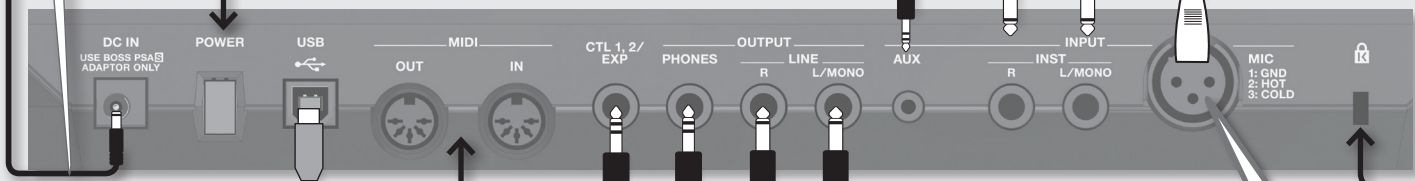
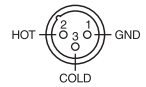
Use the L jack and R jack when connecting a stereo-output effects unit. Use only the L jack if you're using a monaural source.



INPUT MIC jack

Connect your microphone here.

* This instrument is equipped with balanced (XLR) 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.



CTL 1, 2/EXP jack

You can connect expression pedal (EV-5, etc.; sold separately) or footswitches (FS-5U, FS-6; sold separately) here, and use them to control a variety of parameters.

Page 18



LINE OUTPUT jacks

Connect these jacks to your amp or monitor speakers.

If your system is monaural, use only the L jack. Sound that was input in stereo will also be output monaurally.



USB port

You can use a commercially available USB cable to connect the RC-505 to your computer, and use the computer to read/write RC-505 tracks (WAV files).

Page 26

You can also use the RC-505 to play sound from your computer via USB AUDIO, and use USB MIDI to synchronize the tempo with a DAW that's running on your computer.



PHONES jack

Connect a set of headphones (sold separately) here.

Outputting the rhythm only to headphones

If you want, you can output the rhythm only to headphones as a click tone.

For details, refer to "Outputting the Rhythm Only to Headphones (Rhythm Line Out)" (p. 19).



MIDI connectors

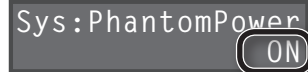
For connecting MIDI device.

Page 28

Phantom Power Setting

If you're using a condenser mic that requires phantom power, turn phantom power on as described below.

1. Press the [SYSTEM] button.
2. Use the cursor [▶] button to select "PhantomPower."
3. Turn the [MEMORY/VALUE] knob to select "ON."



4. Press the [EXIT] button to return to the play screen.

* **WARNING: Precautions concerning use of phantom power supply**
Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power.



You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it. (This instrument's phantom power: 48 V DC, 10 mA Max)

Security Slot (🔒)

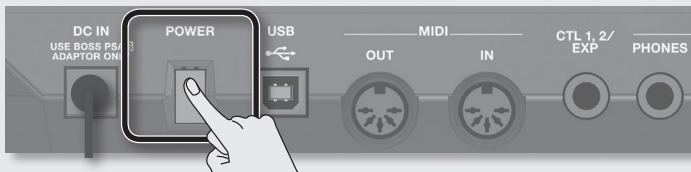
<http://www.kensington.com/>

Turning On the Power

Once everything is properly connected (p. 6), 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.

When powering up	Turn on the power to your amp last.
When powering down	Turn off the power to your amp first.

1. Turn the [POWER] switch ON.



Caution when turning on the power

- * 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.
- * 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.

Caution when turning off the power

While the RC-505 is in the following states, you must never turn off the power. Doing so may cause all the saved data to be lost.

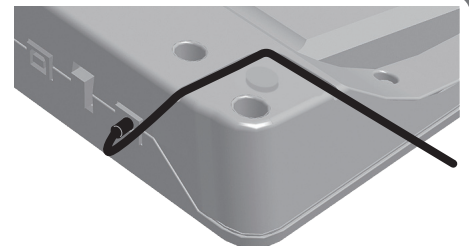
- While recording/overdub/playing back
- While undoing/redoing
- While switching between phrase memories
- While the following messages are displayed

"Now working..", "Now writing..", "Now copying..", "Exchanging..", "Initializing..."

Secure the power cord

On the bottom of the RC-505 there is a slot (cord hook) for securing the power cord of the AC adapter.

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.



Caution when connecting

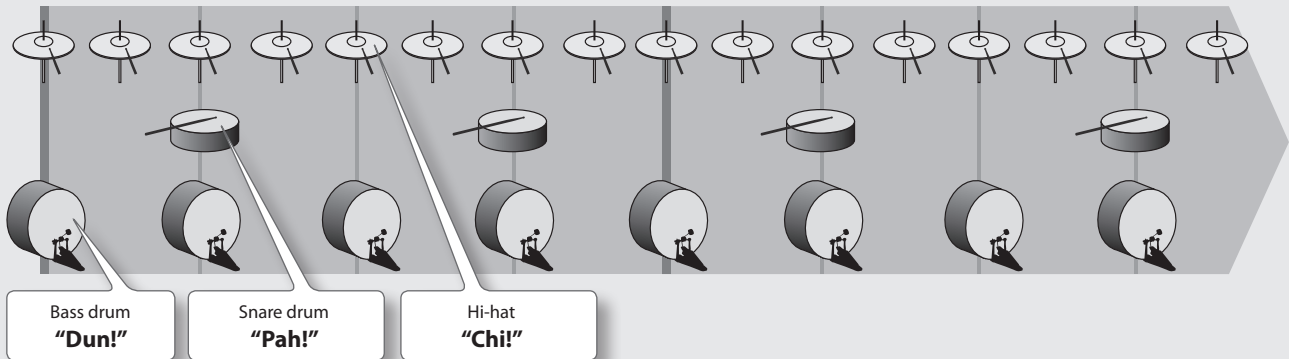
- * To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.
- * Before connecting or disconnecting any connection cables, be sure all the volume controls in your system are set to minimum.
- * When connection cables with resistors are used, the volume level of equipment connected to the inputs (AUX/INST jacks) may be low. If this happens, use connection cables that do not contain resistors.

Caution when using a microphone

- * Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
 - Changing the orientation of the microphone(s).
 - Relocating microphone(s) at a greater distance from speakers.
 - Lowering volume levels.
- * If the speakers and microphone are close together, the sound played back from the speakers may be picked up by the microphone. If you record or overdub in such a state, the speakers playback picked up by the microphone will also be recorded. You should separate the speakers and microphone so that the playback from the speakers is not picked up by the microphone.

Example of Actual Loop Recording

Let's try loop-recording the following simple 8-beat phrase of vocal percussion (using your voice to imitate the sounds of a drum set) via a microphone.



Preparations

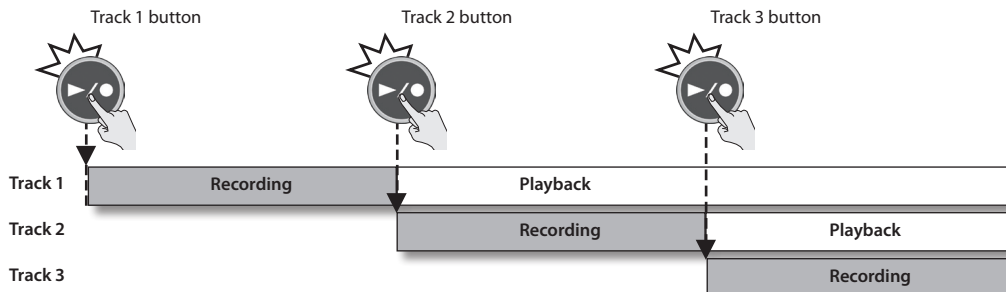
1. Connect your microphone, and adjust the input level ("Adjusting the Input Level" (p. 6)).
2. Turn the [MEMORY/VALUE] knob to select an empty phrase memory (the [EDIT] buttons of all tracks are unlit).



Available tracks for recording/overdub

Recording/overdub can be performed on only one track at a time.

For example, if all tracks in the phrase memory are empty, and you're recording track 1, pressing the track 2 [▶/●] button will switch track 1 to playback, and recording will occur on track 2.



Record while listening to the rhythm sound

In addition to its five tracks, the RC-505 can sound a "rhythm." By recording while you listen to a rhythm at the tempo you've specified, you can record at an accurate tempo. For details, refer to "Rhythm Settings" (p. 19).



Recording on a Single Track

With this method, you'll overdub all of the sounds on track 1.

1 Press the track 1 [▶/●] button to start recording.

2 Record your vocal into the microphone: "Dun! Dun! Dun! ..."

3 When two measures have ended, press the track 1 [▶/●] button to loop the sound at that point.

4 Overdub your vocal into the microphone: "Pah! Pah! Pah!"

5 Overdub your vocal into the microphone: "Chi! Chi! Chi!"

6 Press the track 1 [▶/●] button to switch to loop playback.

The sound will automatically start over at the end of the second measure.

Recording

Overdub

Loop Playback

Recording on Multiple Tracks

With this method, you'll record the bass drum sound on track 1, the snare drum sound on track 2, and the hi-hat sound on track 3. By recording these sounds on multiple tracks, you can gain additional performance options, such as stopping just the hi-hat (track 3).

1 Press the **track 1** [▶/●] button to start recording.

2 Record your vocal into the microphone: "Dun! Dun! Dun! ..."

3 When two measures have ended, press the **track 2** [▶/●] button to loop the sound at that point, and change the recording track to track 2.

4 Record your vocal into the microphone: "Pah! Pah! Pah!"

5 Press the **track 3** [▶/●] button to loop the sound at that point, and change the recording track to track 3.

6 Record your vocal into the microphone: "Chi! Chi! Chi!"

7 Press the **track 3** [▶/●] button to loop the sound at that point.

Track 1

Track 2

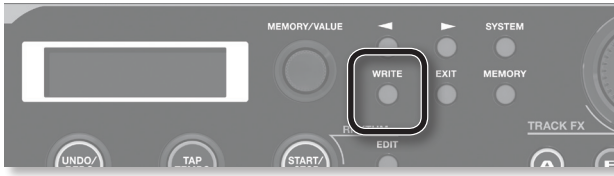
Track 3

Saving a Phrase Memory

Saving a Phrase Memory (Write)

If you select a different phrase memory or turn off the power after recording or editing the settings, the recorded content or edited settings will be lost. If you want to keep the data, you must save it.

1. Press the [WRITE] button.



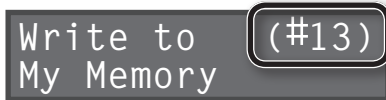
The Write screen appears.



Save-Destination Phrase Memory

2. Turn the [MEMORY/VALUE] knob to select the save-destination phrase memory.

- This procedure is not required if the phrase memory number is acceptable as is.
- Phrase memory numbers in which data has already been saved are shown in parentheses, and cannot be overwritten.



- If the phrase memory cannot be saved because there is insufficient free memory, the display indicates "Memory Full!" In this case, delete unneeded phrase memories (p. 10) and then try the recording operation again.
3. Press the [WRITE] button; the phrase memory will be saved.
 - If you decide to cancel the save operation, press the [EXIT] button.
 - You can't overwrite (i.e., save to) a phrase memory that already contains data. If the display indicates "Not Empty!", select an empty phrase memory in which to save your data.
 - You can assign a name to the phrase memory. For details, refer to "Naming Phrase Memories (Memory Names)" (p. 16).

Exchanging Phrase Memories

You can exchange phrase memories with one another, rearranging the phrase memories.

1. Select an exchange-source phrase memory.
2. Press the [WRITE] button.
3. Press the [◀] [▶] buttons until "Exchange" appears in the display.



Exchange-Destination Phrase Memory

4. Turn the [MEMORY/VALUE] knob to select the exchange-destination phrase memory.
5. Press the [WRITE] button; the phrase memories will be exchanged.

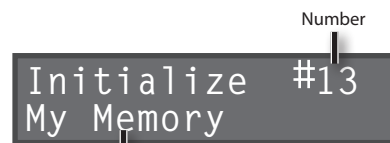
If you decide to cancel the operation, press the [EXIT] button.

Deleting a Phrase Memory (Initialize)

This operation erases a phrase memory and initializes its settings.

- * **This device contains demo data (Phrase Memory 95–99). Once you delete these, they cannot be recovered. Please back them up as described in "Backing up to your computer" (p. 27).**

1. Select the phrase memory that you want to delete.
2. Press the [WRITE] button.
3. Press the [◀] [▶] buttons until "Initialize" appears in the display.



Phrase Memory to be Deleted

4. Press the [WRITE] button; the phrase memory will be deleted.

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

NOTE

- * Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction or improper operation of the unit. You should back up important data as described in "Backing up to your computer" (p. 27).
- * All due care is taken during repairs to avoid the loss of data. However, in certain cases, such as when there is damage to the memory, it may not be possible to restore the data.
- * Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

Copying a Track from Another Phrase Memory (Copy Track)

You can take a specific track from a phrase memory and copy it to the current phrase memory.

This is a convenient method to use when you need a pattern with the same backing, as it allows you to prepare tracks simply and easily without having to start recording from scratch again.

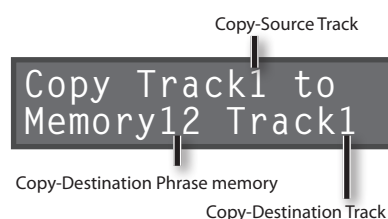
1. To prevent loss of the content of the current work, press the [WRITE] button twice to save the current phrase memory.

Since you need to confirm the sound of the current source track, you must select the copy-source phrase memory once in Copy Track. Save the phrase memory so the content of the current operation is not lost.

2. In the Play screen, select the phrase memory in which the track you want to copy is recorded.

3. Press the [WRITE] button.

4. Press the [◀] [▶] buttons until "Copy Track" appears in the display.



5. Use the [◀] [▶] buttons to move the cursor, and turn the [MEMORY/VALUE] knob to select the copy-source track, copy-destination phrase memory and track.

Track numbers in which data has already been saved are shown in parentheses, and cannot be overwritten.



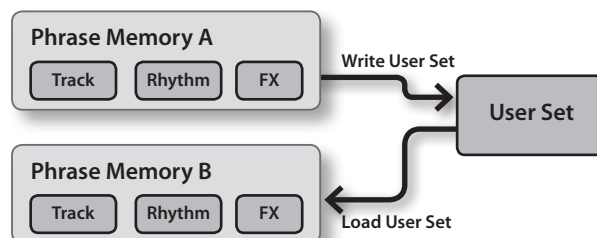
6. Press the [WRITE] button; the track will be copied.

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

When copying is finished, the play screen returns to the display.

Loading Frequently-Used Settings (User Set)

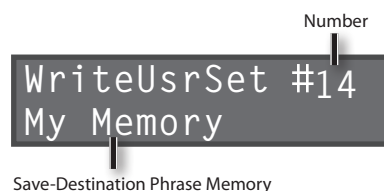
If you save your frequently-used phrase memory settings as the user set, you'll be able to quickly load those settings when needed, for example during a live performance.



* The user set contains one set of settings.

Saving settings as the user set

1. Select the phrase memory whose settings you want to save as the user set.
2. Press the [WRITE] button.
3. Press the [◀] [▶] buttons until "WriteUsrSet" appears in the display.



4. Press the [WRITE] button to save the settings as the user set.

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

Loading the user set

1. Select the phrase memory into which you want to load the user set.
2. Press the [WRITE] button.
3. Press the [◀] [▶] buttons until "Load UsrSet" appears in the display.



4. Press the [WRITE] button; the user set will be loaded.


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







Track 1–5 Settings

Here you can specify the playback method and other settings individually for each track.
For details of the procedure on setting up, refer to “Basic Procedure for Editing the Settings” (p. 5).

MEMO

Use the [◀] [▶] buttons to select parameters. By pressing the [EDIT] button several times, you can also jump to parameters marked by the “★” symbol.

Parameter	Value	Explanation															
★ Track1:Reverse OFF		<h3>Playing a Track Backward (Reverse)</h3> <p>Specifies conventional playback (OFF) or reverse playback (ON).</p> <p>* When Reverse is set to “ON,” you won’t be able to switch to overdubbing after a recording has been completed.</p>															
Track1:PlayLevel 100		<h3>Adjusting the Playback Level of the Tracks (Play Level)</h3> <p>Adjusts the playback level of the tracks.</p> <p>“Play Level” is a different parameter than the sliders of tracks [1]–[5]. Use the track [1]–[5] sliders for temporary adjustments of the volume between tracks.</p> 															
Track1:Pan CENTER		<h3>Adjusting the Positioning of the Track’s Sound (Pan)</h3> <p>Adjusts the positioning (panning) of the track’s sound.</p> <table border="1"> <tr> <td>L50–CENTER–R50</td> <td>With the “CENTER” setting, the sound will be heard from the center. “L” settings position the sound toward the left, and “R” settings position the sound toward the right. With a setting of L50, the sound will be heard only from the left.</td> </tr> </table>	L50–CENTER–R50	With the “CENTER” setting, the sound will be heard from the center. “L” settings position the sound toward the left, and “R” settings position the sound toward the right. With a setting of L50, the sound will be heard only from the left.													
L50–CENTER–R50	With the “CENTER” setting, the sound will be heard from the center. “L” settings position the sound toward the left, and “R” settings position the sound toward the right. With a setting of L50, the sound will be heard only from the left.																
Track1:1Shot OFF		<h3>Specifying How the Track Will Play (One-Shot)</h3> <p>Specifies whether the track playback will be one-shot (ON) or not one-shot (OFF; conventional loop playback).</p> <table border="1"> <tr> <td>Track 1 One-Shot: OFF</td> <td></td> <td rowspan="3"> <p>If One-Shot is ON, playback will stop when it reaches the end of the phrase.</p> </td> </tr> <tr> <td>Track 2 One-Shot: ON</td> <td></td> </tr> <tr> <td>Track 3 One-Shot: OFF</td> <td></td> </tr> </table> <table border="1"> <tr> <td>OFF</td> <td>Conventional loop playback.</td> </tr> <tr> <td>ON</td> <td>The phrase will play only once from the beginning to the end of the track, and then stop automatically (One-Shot Playback). If you press the [▶/●] button during playback, playback will begin again from the beginning of the track (Retrigger Playback). Overdub cannot be carried out. If you do not want to synchronize with the other tracks, set Tempo Sync (p. 14) to OFF.</td> </tr> </table>	Track 1 One-Shot: OFF		<p>If One-Shot is ON, playback will stop when it reaches the end of the phrase.</p>	Track 2 One-Shot: ON		Track 3 One-Shot: OFF		OFF	Conventional loop playback.	ON	The phrase will play only once from the beginning to the end of the track, and then stop automatically (One-Shot Playback). If you press the [▶/●] button during playback, playback will begin again from the beginning of the track (Retrigger Playback). Overdub cannot be carried out. If you do not want to synchronize with the other tracks, set Tempo Sync (p. 14) to OFF.				
Track 1 One-Shot: OFF		<p>If One-Shot is ON, playback will stop when it reaches the end of the phrase.</p>															
Track 2 One-Shot: ON																	
Track 3 One-Shot: OFF																	
OFF	Conventional loop playback.																
ON	The phrase will play only once from the beginning to the end of the track, and then stop automatically (One-Shot Playback). If you press the [▶/●] button during playback, playback will begin again from the beginning of the track (Retrigger Playback). Overdub cannot be carried out. If you do not want to synchronize with the other tracks, set Tempo Sync (p. 14) to OFF.																
★ Track1:Track FX ON		<h3>Specifying Whether to Apply Track FX (Track FX)</h3> <p>Specifies whether to apply track FX (ON) or not (OFF).</p>															
Track1:Play Mode MULTI		<h3>Playing Only a Single Track (Play Mode)</h3> <p>If a track’s play mode is “MULTI,” it can play back simultaneously with other tracks. However tracks whose play mode is “SINGLE” will play back one at a time. For example you might have three tracks set to “SINGLE” and use them to switch between melody-A, melody-B, and the bridge, with the other tracks set to “MULTI” and used for the vocal performance.</p> <table border="1"> <tr> <td>Track 1 SINGLE</td> <td></td> <td rowspan="5"> <p>If Play Mode is SINGLE, the track that’s currently playing will stop when you start playback of another SINGLE track.</p> </td> </tr> <tr> <td>Track 2 SINGLE</td> <td></td> </tr> <tr> <td>Track 3 SINGLE</td> <td></td> </tr> <tr> <td>Track 4 MULTI</td> <td></td> </tr> <tr> <td>Track 5 MULTI</td> <td></td> </tr> </table> <table border="1"> <tr> <td>MULTI</td> <td>Play back all tracks</td> </tr> <tr> <td>SINGLE</td> <td>Play back only a single track</td> </tr> </table> <p>* If Single Play Change (p. 15) is set to “LOOP END,” the track will change at the end of the loop. * To ensure that playback always takes place from the beginning of the phrase, you need to set Loop Sync (p. 13) to “OFF.”</p>	Track 1 SINGLE		<p>If Play Mode is SINGLE, the track that’s currently playing will stop when you start playback of another SINGLE track.</p>	Track 2 SINGLE		Track 3 SINGLE		Track 4 MULTI		Track 5 MULTI		MULTI	Play back all tracks	SINGLE	Play back only a single track
Track 1 SINGLE		<p>If Play Mode is SINGLE, the track that’s currently playing will stop when you start playback of another SINGLE track.</p>															
Track 2 SINGLE																	
Track 3 SINGLE																	
Track 4 MULTI																	
Track 5 MULTI																	
MULTI	Play back all tracks																
SINGLE	Play back only a single track																

Parameter	Value	Explanation
Track1:StartMode IMMEDIATE	Specifying How the Track Will Start (Start Mode)	
	When playing back track, you can select whether to start playback with a fade-in or have playback start immediately.	
	IMMEDIATE	Playback starts immediately.
	FADE IN	Playback starts while fading in. * You can use "Fade Time" (p. 16) to specify the length of the fade-in.
Track1:Stop Mode IMMEDIATE	Specifying How the Track Will Stop (Stop Mode)	
	Specifies how the track will stop when you press the [■] button.	
	<ul style="list-style-type: none"> The [▶/●] indicator will blink until playback stops. If you press the [■] button once again before playback stops, playback will stop immediately. * You can't overdub during the time until playback stops.	
	IMMEDIATE	Playback will stop immediately.
	FADE OUT	Playback will fade out and then stop. * You can use "Fade Time" (p. 16) to specify the length of the fade-out.
	LOOP END	Playback will continue to the end of the loop, and then stop.
★ Track1:Measure AUTO	Specifying the Number of Measures in a Track (Measure)	
	You can specify the number of measures for each track. When recording rhythm sounds or when recording along with other tracks, it's convenient to specify the number of measures before you record, so that looping will occur at the specified measure length, even if you don't operate the button when you've finished recording.	
	* This parameter is available only if Loop Sync (p. 13) is "ON."	
	Track 1	One measure 
	Track 2	Four measures 
	Track 3	Eight measures 
AUTO	Tracks that are set to AUTO will have the same number of measures. The number of measures is determined by the first-recorded track of the tracks that are set to AUTO. For example, if all tracks are set to AUTO, the value set as the number of measures for the second and subsequent tracks will be identical to the number of measures in the first track that was recorded.	
FREE	The number of measures will be set automatically, corresponding to the length of the recording.	
 -1-	The number of measures will be set manually. By selecting a note value symbol, you can also specify a length that's shorter than one measure.	
Track1:Loop Sync ON	Aligning the Beginning of Loop Playback (Loop Sync)	
	If loop sync is "ON" for two or more tracks, loop playback will occur according to the length (Loop Length; p. 16) of the phrase in the track that was recorded first . Tracks whose loop sync is off "OFF" will loop for the length of their phrase.	
	<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid gray; padding: 5px; font-size: small;">Retriggers at the beginning of the first-recorded phrase.</div> <div style="border: 1px solid gray; padding: 5px; font-size: small;">For tracks whose Loop Sync is OFF, playback will repeat at the length of the phrase.</div> </div> 	
	<p>Playback starting location</p> <p>If you turn Loop Sync on, the beginning of the tracks will always be aligned. This means that if tracks are already playing back, the playback start location of the other tracks will become "the current location of the phrase being played." The following illustration is an example of how playback will occur with three tracks that contain the identical melody but have different loop sync settings.</p> <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid gray; padding: 5px; font-size: small;">For a track with Loop Sync ON, playback starts midway through the phrase (from the current location).</div> <div style="border: 1px solid gray; padding: 5px; font-size: small;">For a track with Loop Sync OFF, playback always starts at the beginning of the phrase.</div> </div> 	







Parameter	Value	Explanation
Track1:TempoSync	ON	<h2>Synchronizing the Tempo of the Tracks (Tempo Sync)</h2> <p>Each track saves the tempo at which that track was recorded. This is called the “original tempo” of the track. The phrase memory also has a “phrase memory tempo” that is shared by all tracks 1–5.</p> <p>Normally, you should leave Tempo Sync on, so all tracks will play at the same tempo (the phrase memory tempo). If you turn Tempo Sync off for tracks for which you don’t want the tempo to change (such as those with special effects), you’ll be able to obtain playback that is always at the original tempo (track 3 in the illustration below).</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 20px;"> <p>Phrase Memory Tempo: 120</p> <p>Track 1 Tempo Sync: ON Original Tempo: 140</p> <p>Track 2 Tempo Sync: ON Original Tempo: 100</p> <p>Track 3 Tempo Sync: OFF Original Tempo: 80</p> </div> <div> <p>Tracks for which Tempo Sync is ON will play at the phrase memory tempo.</p> <p>Playback Tempo: 120</p> <p>Playback Tempo: 120</p> <p>Playback Tempo: 80</p> <p>Tracks for which Tempo Sync is OFF will play at the original tempo.</p> </div> </div>
OFF		The track will play at its own original tempo.
ON		The track will play at the phrase memory tempo.

About original tempo

Each track saves the tempo at which that track was recorded. This is called the “original tempo” of the track. The phrase memory also has a “phrase memory tempo” (p. 15) that is shared by all tracks 1–5.

When recording ends, the original tempo is automatically calculated according to the following conditions.

*RC-505 does not display the value of the Original Tempo.

Condition	Original tempo value to be saved
Rhythm is playing Other tracks contain phrases for which One-Shot is OFF and Loop Sync is also ON.	Original tempo will be set from the “phrase memory tempo” (p. 15).
Cases other than the above Loop Sync = ON The track’s number of measures (Measure; p. 13) has been specified	<p>The original tempo is automatically calculated according to the following conditions. Phrase Memory Tempo will be set to the same value as the automatically calculated original tempo.</p> <p>The original tempo is calculated according to the rhythm’s time signature (Beat; p. 19) and the number of measures (Measure).</p> <div style="border: 1px solid gray; padding: 5px; margin: 5px 0;"> For example, if the time signature (Beat) is “4/4,” the number of measures (Measure) is “4,” and you’ve recorded for six seconds, the calculated tempo will be “160.” </div> <div style="display: flex; align-items: center; margin: 5px 0;"> 4/4 time signature 4 measures  </div> <div style="border: 1px solid gray; padding: 5px; margin: 5px 0;"> If the number of measures (Measure) is set to “2,” the calculated tempo will be “80.” </div> <div style="display: flex; align-items: center; margin: 5px 0;"> 4/4 time signature 2 measures  </div>
Loop Sync = OFF The track’s number of measures (Measure; p. 13) is not specified (AUTO/FREE)	<p>The recorded number of measures is assumed to be “1, 2, 4, 8, 16... measures,” and the original tempo will be calculated in the range of “80–160.”</p> <div style="border: 1px solid gray; padding: 5px; margin: 5px 0;"> For example, if “4/4” is specified as the time signature (Beat), and you record for eight seconds, the calculated tempo will be “120” (a tempo in the range of “80–160” will be selected). </div> <div style="display: flex; flex-direction: column; align-items: flex-start; margin-top: 10px;"> <div style="display: flex; align-items: center; margin-bottom: 5px;"> In the case of 1 measure... Tempo: 30  </div> <div style="display: flex; align-items: center; margin-bottom: 5px;"> In the case of 2 measures... Tempo: 60  </div> <div style="display: flex; align-items: center; margin-bottom: 5px;"> In the case of 3 measures... Tempo: 120  </div> <div style="display: flex; align-items: center;"> In the case of 4 measures... Tempo: 240  </div> </div>

Phrase Memory Settings

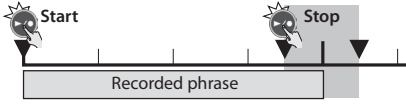
Here you can make settings that apply to the entire phrase memory.

For details of the procedure on setting up, refer to “Basic Procedure for Editing the Settings” (p. 5).

MEMO

Use the [◀] [▶] buttons to select parameters. By pressing the [MEMORY] button several times, you can also jump to parameters marked by the “★” symbol.

Parameter	Value	Explanation				
★ Master:Memory Level 100		<h3>Adjusting the Phrase Memory Volume (Memory Level)</h3> <p>Adjusts the phrase memory volume.</p>				
Master:Tempo 120.0		<h3>Specifying a Phrase Memory’s Tempo (Tempo)</h3> <p>Each phrase memory has a “phrase memory tempo,” which applies to the entire phrase memory. The phrase memory tempo is also the tempo of the rhythm (p. 19).</p> <p>Setting the tempo Press the [◀] [▶] buttons to move the cursor to the digit you want to change, then turn the [MEMORY/VALUE] knob to adjust the phrase memory tempo.</p> <p>40.0–250.0</p> <p>MEMO</p> <ul style="list-style-type: none"> Normally, the [◀] [▶] buttons are used to select parameters, but in this screen they are used to move the cursor. When the cursor is located at the far right, pressing the [▶] button once again will take you to the next parameter. You can also set the phrase memory tempo by using the [TAP TEMPO] button (p. 5). 				
Master:Comp 0		<h3>Adjusting the Compressor Depth (Comp Level)</h3> <p>Adjusts the depth of the Compressor.</p>				
Master:Reverb 0		<h3>Adjusting the Reverb Depth (Reverb Level)</h3> <p>Adjusts the depth of the reverb.</p>				
★ Rec:Overdub Mode OVERDUB		<h3>Setting the Overdub Method (Overdub Mode)</h3> <p>You can set the overdub method.</p> <table border="1"> <tr> <td>OVERDUB</td> <td>The new performance is layered onto the prerecorded tracks. If overdub is repeated, the next performance is layered on top of the previous material, allowing you to create an ensemble in a single track.</td> </tr> <tr> <td>REPLACE</td> <td>Tracks with existing recordings are overwritten as new tracks are recorded over them. Overwriting takes place while the previously recorded tracks are played back, allowing you to achieve a kind of delay effect similar to that obtained from an effects processor.</td> </tr> </table>	OVERDUB	The new performance is layered onto the prerecorded tracks. If overdub is repeated, the next performance is layered on top of the previous material, allowing you to create an ensemble in a single track.	REPLACE	Tracks with existing recordings are overwritten as new tracks are recorded over them. Overwriting takes place while the previously recorded tracks are played back, allowing you to achieve a kind of delay effect similar to that obtained from an effects processor.
OVERDUB	The new performance is layered onto the prerecorded tracks. If overdub is repeated, the next performance is layered on top of the previous material, allowing you to create an ensemble in a single track.					
REPLACE	Tracks with existing recordings are overwritten as new tracks are recorded over them. Overwriting takes place while the previously recorded tracks are played back, allowing you to achieve a kind of delay effect similar to that obtained from an effects processor.					
Rec:Rec Action REC→OVERDUB		<h3>Changing the Switching Order of Recording → Overdub → Playback (Rec Action)</h3> <p>When you press the [▶/●] button, the RC-505 will switch its operation in the order of Recording → Overdub → Playback (p. 4). However, you can change this so that the order is Recording → Playback → Overdub.</p> <table border="1"> <tr> <td>REC → OVERDUB</td> <td>Operation will switch in the order of Recording → Overdub → Playback.</td> </tr> <tr> <td>REC → PLAY</td> <td>Operation will switch in the order of Recording → Playback → Overdub.</td> </tr> </table>	REC → OVERDUB	Operation will switch in the order of Recording → Overdub → Playback .	REC → PLAY	Operation will switch in the order of Recording → Playback → Overdub .
REC → OVERDUB	Operation will switch in the order of Recording → Overdub → Playback .					
REC → PLAY	Operation will switch in the order of Recording → Playback → Overdub .					
★ Play:Single Play Change IMMEDIATE		<h3>Specifying how the Track will Switch (Single Play Change)</h3> <p>You can specify how the tracks will be switched when play mode is SINGLE (p. 12).</p> <table border="1"> <tr> <td>IMMEDIATE</td> <td>The change will occur immediately.</td> </tr> <tr> <td>LOOP END</td> <td>The change will occur after playback has reached the end of the loop.</td> </tr> </table>	IMMEDIATE	The change will occur immediately.	LOOP END	The change will occur after playback has reached the end of the loop.
IMMEDIATE	The change will occur immediately.					
LOOP END	The change will occur after playback has reached the end of the loop.					

Parameter	Value	Explanation								
Play:Quantize REC END	<h3>Automatically Correcting the Timing of Button Presses (Loop Quantize)</h3> <p>With tracks for which Loop Sync is "ON," under any of the conditions listed below, your timing will be corrected (Loop Quantize) based on the tempo and time signature of the rhythm, even if the timing at which you press a button is slightly inaccurate.</p> <ul style="list-style-type: none"> • If the rhythm is on • If there is an already-recorded track whose Loop Sync is turned on • If the MIDI Sync is on 									
	REC END	Quantize to the measure start location only for recording.								
	MEASURE	Quantize to the measure start location for recording, for overdubbing, and for playback.								
	BEAT	Quantize to the measure start location for recording. Quantize to the beat location for overdubbing and for playback.								
Play:Loop Length AUTO	<h3>Specifying the Length of Loop Sync (Loop Length)</h3> <p>Specifies the length (number of measures) that will be looped by Loop Sync (p. 13).</p>									
	AUTO	The length of the first-recorded phrase will be the loop length.								
	1-	Manually specifies the number of measures that will be looped by Loop Sync (p. 13).								
Play:All Start 0 0 0 0 0	<h3>Specifying the Tracks Started by the [ALL START/STOP] Button (All Start)</h3> <p>Specify whether each track will start playing (o) when you press the [ALL START/STOP] button, or will not start playing (-).</p> <p>* If a track's play mode is "MULTI," it can play back simultaneously with other tracks. However tracks whose play mode is "SINGLE," only the track whose track number is the smallest will be played.</p> <p>MEMO Normally, the [◀] [▶] buttons are used to select parameters, but in this screen they are used to move the cursor. When the cursor is located at the far right, pressing the [▶] button once again will take you to the next parameter.</p>									
Play:Fade Time 1MEAS	<h3>Adjusting the Time Used to Fade In/Out (Fade Time)</h3> <p>Specifies the fade-in/out time used when a track's start mode (p. 13) is set to "FADE IN" or stop mode (p. 13) is set to "FADE OUT."</p>									
	1-64 (MEAS)	This is the fade-in/out time. This is specified in units of measures.								
Play:TargetTrack TRACK1	<h3>Specifying the Assignment Target Track (Target Track)</h3> <p>This specifies the track (TRACK1-TRACK5) that will be the assignment target when you set Assign Target (p. 17) to "TGT TR..."</p> <p>MEMO In the Play screen, you can press the [EXIT] button to check the current target track. You can switch the target track by holding down the [EXIT] button and pressing the [EDIT] button of the desired track 1-5.</p>									
★ Assign1 Switch ON	<p>Reference For details on the "Assign..." parameters, refer to "Assigning the Function of FX knobs and External Controllers (Assign)" (p. 17).</p>									
★ Memory:Name INIT MEMORY	<h3>Naming Phrase Memories (Memory Names)</h3> <p>You can give names to phrase memories (memory names) using up to 12 characters.</p> <p>To access the memory name screen, press the [MEMORY] button and then press the [◀] button.</p> <p>MEMO Normally, the [◀] [▶] buttons are used to select parameters, but in this screen they are used to move the cursor. When the cursor is located at the far right, pressing the [▶] button once again will take you to the next parameter.</p> <p>Use the [◀] [▶] buttons to move the cursor to the character that you want to edit, and turn the [MEMORY/VALUE] knob to edit the character. You can also use the following buttons.</p>									
	<table border="1"> <thead> <tr> <th>Button</th> <th>Function</th> </tr> </thead> <tbody> <tr> <td>CAPS (UNDO/REDO)</td> <td>Alternately switches the letter at the cursor position between uppercase and lowercase.</td> </tr> <tr> <td>INS (TAP)</td> <td>Inserts a blank space at the cursor position.</td> </tr> <tr> <td>DEL (RHYTHM START/STOP)</td> <td>Deletes the character at the cursor position and shifts all characters after it to the left.</td> </tr> </tbody> </table>	Button	Function	CAPS (UNDO/REDO)	Alternately switches the letter at the cursor position between uppercase and lowercase.	INS (TAP)	Inserts a blank space at the cursor position.	DEL (RHYTHM START/STOP)	Deletes the character at the cursor position and shifts all characters after it to the left.	
Button	Function									
CAPS (UNDO/REDO)	Alternately switches the letter at the cursor position between uppercase and lowercase.									
INS (TAP)	Inserts a blank space at the cursor position.									
DEL (RHYTHM START/STOP)	Deletes the character at the cursor position and shifts all characters after it to the left.									

Assigning the Function of FX knobs and External Controllers (Assign)

For each phrase memory, you can assign the function of the RC-505's FX knobs and any connected external pedals (expression pedal, footswitches; p. 18). You can also make assignments for control change messages received from an external MIDI device (e.g., FC-300).



For each phrase memory, you can create eight different assignments (assignment numbers 1–8), which specify the parameter controlled by each controller.

Parameter	Value	Explanation
★ Assign1 Switch ON	Enabling Assignments 1–8 (Assign Switch)	
	Here you can specify whether assignments will be used (ON/OFF).	
Assign1 Source EXP PEDAL	Specifying the Controller (Assign Source)	
	Here you can specify the controller (source) that will control the target.	
	EXP PEDAL	An Expression pedal connected to the CTL 1, 2/EXP jack (p. 18)
	CTL1–2 PEDAL	A footswitch 1–2 connected to the CTL 1, 2/EXP jack (p. 18)
	INPUT FX KNOB	[INPUT FX] knob
	TRACK FX KNOB	[TRACK FX] knob
	TR1–5 REC/DUB	The beginning of recording/overdub triggered by the track 1–5 [▶/●] button
	TR1–5 PLAY/STOP	The beginning of playback/stop triggered by the track 1–5 [▶/●] button
	SYNC START/STOP	ALL START/STOP messages from an external MIDI device (p. 28)
CC#1–#31, CC#64–#95	Control change messages (1–31, 64–95) from an external MIDI device	
Assign1 Src Mode MOMENT	Specifying the Footswitch Operation (Source Mode)	
	If a momentary-type footswitch (such as the separately sold FS-5U) is connected as the source, you can specify how footswitch operations will affect the value.	
	MOMENT	The setting will normally be off (minimum value); it will be on (maximum value) only while you continue holding down the footswitch.
	TOGGLE	The setting will alternate between off (minimum value) and on (maximum value) each time you press the footswitch.
Assign1 Target INPUT LEVEL	Specifying the Assignment Target (Assign Target)	
	Here you can choose the Assignment Target. In addition to the following assignment targets, you can also specify a track, rhythm, or a phrase memory parameter as the assignment target. For details on the parameters, refer to the explanation of each parameter in this manual.	
	* Some parameters cannot be controlled during performance.	
	TGT TR REC/PLAY	The operations listed at left will be performed for the track specified by Target Track (p. 16).
	TGT TR STOP	
	TGT TR CLEAR	
	TGT TR UNDO/REDO	
	TGT TR PLAY LEV	
	ALL START/STOP	Allows you to simultaneously play/stop all tracks.
	UNDO/REDO	Allows you to undo/redo the last recording or overdub of a track.
	TEMPO(TAP)	By pressing the pedal several times in succession, the phrase memory tempo can be set so it matches the timing you've used when pressing the pedal.
	INPUT FX ON/OFF	Switches the INPUT FX on/off.
	TRACK FX ON/OFF	Switches the TRACK FX on/off.
	INPUT FX CONTROL	These control the parameters indicated by the "●" symbol in "FX Parameters" (p. 21).
	TRACK FX CONTROL	
	INPUT FX TYP INC/DEC	Switches the type of the selected INPUT FX.
	TRACK FX TYP INC/DEC	Switches the type of the selected TRACK FX.
	INPUT FX INC/DEC	Switches the INPUT FX button (A–C).
	TRACK FX INC/DEC	Switches the TRACK FX button (A–C).
	MEMORY INC/DEC	Switches the phrase memory.
	INPUT LEVEL	Adjusts the input level from the INPUT (MIC, INST, AUX, USB) jacks.
CC#1–#31, CC#64–#95	Transmits the control change message specified here from the MIDI OUT connector.	

Phrase Memory Settings

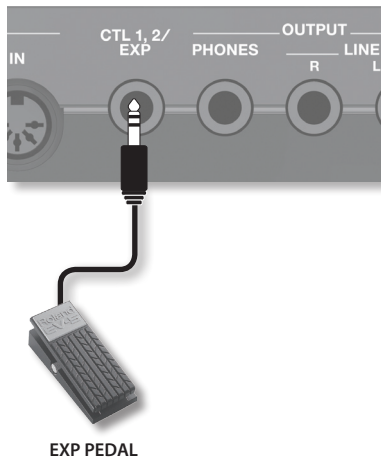
Parameter	Value	Explanation
Assign1TargetMin 0	Specifying the Target Range (Target Range)	Specifies the range in which the parameter can be controlled. The value will depend on the parameter that's assigned as the Target (Assign Target).
Assign1TargetMax 100		

Connecting to External Pedals

Connect your expression pedal (EV-5, etc.; sold separately) or footswitches (FS-5U, FS-6; sold separately) as shown in the illustration.

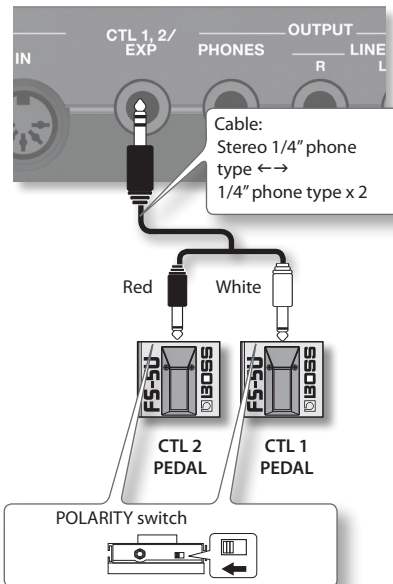
The function of the external pedal (expression pedal or footswitch) can be assigned independently for each phrase memory. For details, refer to "Assigning the Function of FX knobs and External Controllers (Assign)" (p. 17).

When Connecting EV-5

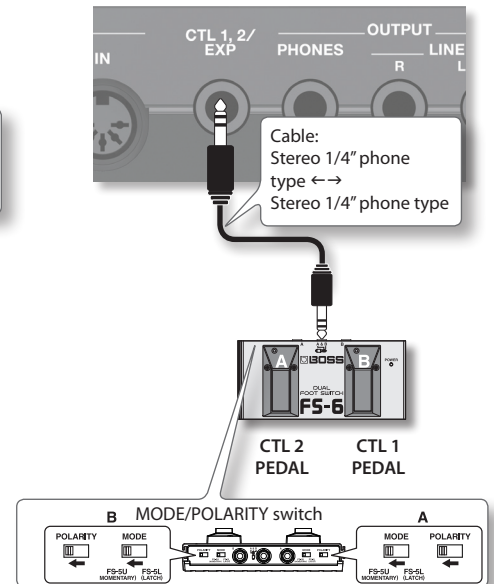


* Use only the specified expression pedal (Roland EV-5, etc.; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

When Connecting FS-5Us






When Connecting FS-6



* If you use a mono cable to connect a single FS-5U, it will be CTL 1.

Default assignments of functions controlled

The default assignments are as follows. If you simply connect pedals without making any settings, you can use them to control the following parameters and functions.

Assign	Switch	Assign Source	Assign Target	Explanation
Assign1	ON	EXP PEDAL 	INPUT LEVEL	Adjusts the input level from the INPUT (MIC, INST, AUX) jacks.
Assign2	ON	CTL1 PEDAL 	UNDO/REDO	Allows you to undo/redo the last recording or overdub of a track.
Assign3	ON	CTL2 PEDAL 	RHYTHM LEVEL	Switches the volume of the rhythm (0 or 100).
Assign4	OFF	/	/	/
Assign5				
Assign6				
Assign7				
Assign8				

Rhythm Settings

Here's how to make rhythm settings.

For details of the procedure on setting up, refer to "Basic Procedure for Editing the Settings" (p. 5).



MEMO

Use the [◀] [▶] buttons to select parameters. By pressing the [RHYTHM] (EDIT) button several times, you can also jump to parameters marked by the "★" symbol.

Parameter	Value	Explanation						
★ Rhythm:Level 100		<h3>Adjusting the Rhythm Volume (Rhythm Level)</h3> <p>Adjusts the volume of the rhythm sound.</p>						
Rhythm:Pattern Simple Beat 1		<h3>Selecting the Rhythm Sound (Rhythm Pattern)</h3> <p>Selects the rhythm pattern from a choice of rock drums, Latin percussion, and other patterns.</p> <p>Reference Refer to "Rhythm Pattern List" (p. 32).</p>						
Rhythm:Beat 4/4		<h3>Selecting the Beat (Time Signature) for the Rhythm Sound (Beat)</h3> <p>Selects the rhythm sound beat.</p> <p>* You cannot change the beat after the track is recorded. Be sure to set this before recording.</p> <table border="1"> <tr> <td>2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8</td> <td>Time signature of the rhythm sound</td> </tr> </table>	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8	Time signature of the rhythm sound				
2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8	Time signature of the rhythm sound							
Rhythm:Line Out ON		<h3>Outputting the Rhythm Only to Headphones (Rhythm Line Out)</h3> <p>This lets you output the rhythm only to headphones. If you want to use the rhythm sound as a click, you can turn this "OFF" so that it will not be output from the LINE OUTPUT jacks.</p> <p>* If you want the [OUTPUT LEVEL] knob to adjust only the headphone volume without changing the volume of the LINE OUTPUT jacks, set the system setting "OutLevelSel" (p. 23) to "PHONES."</p>  <table border="1"> <tr> <td>ON</td> <td>The rhythm sound will be output from the LINE OUTPUT jacks and the PHONES jack.</td> </tr> <tr> <td>OFF</td> <td>The rhythm sound will be output only from the PHONES jack.</td> </tr> </table>	ON	The rhythm sound will be output from the LINE OUTPUT jacks and the PHONES jack.	OFF	The rhythm sound will be output only from the PHONES jack.		
ON	The rhythm sound will be output from the LINE OUTPUT jacks and the PHONES jack.							
OFF	The rhythm sound will be output only from the PHONES jack.							
★ Rhythm:Rec Count OFF		<h3>Playing a Count-In When Recording (Recording Count-In)</h3> <p>You can have recording start after a count-in sound is played.</p> <p>* A count-in won't be sounded when a track or rhythm is being played back.</p> <table border="1"> <tr> <td>OFF</td> <td>No count-in is played.</td> </tr> <tr> <td>1MEAS</td> <td>Recording starts after a one-measure count-in is played.</td> </tr> </table>	OFF	No count-in is played.	1MEAS	Recording starts after a one-measure count-in is played.		
OFF	No count-in is played.							
1MEAS	Recording starts after a one-measure count-in is played.							
Rhythm:PlayCount OFF		<h3>Playing a Count-In for Playback (Playback Count-In)</h3> <p>You can have playback start after a count-in sound is played.</p> <table border="1"> <tr> <td>OFF</td> <td>No count-in is played.</td> </tr> <tr> <td>1MEAS</td> <td>Playback starts after a one-measure count-in is played.</td> </tr> </table>	OFF	No count-in is played.	1MEAS	Playback starts after a one-measure count-in is played.		
OFF	No count-in is played.							
1MEAS	Playback starts after a one-measure count-in is played.							
Rhythm:Stop LOOPER STOP		<h3>Specifying how the Rhythm Sound will Stop (Rhythm Stop)</h3> <p>You can specify how the rhythm sound will stop.</p> <table border="1"> <tr> <td>OFF</td> <td>The rhythm sound will be heard independently of the looper function. The rhythm will not stop sounding until you press the RHYTHM [START/STOP] button.</td> </tr> <tr> <td>LOOPER STOP</td> <td>When you press the [■] button to stop the looper function, the rhythm sound will also stop.</td> </tr> <tr> <td>REC END</td> <td>The rhythm sound will stop when the first recording ends. When you press the [▶/●] button to loop (i.e., when you begin overdubbing or playback), the rhythm sound will stop.</td> </tr> </table>	OFF	The rhythm sound will be heard independently of the looper function. The rhythm will not stop sounding until you press the RHYTHM [START/STOP] button.	LOOPER STOP	When you press the [■] button to stop the looper function, the rhythm sound will also stop.	REC END	The rhythm sound will stop when the first recording ends. When you press the [▶/●] button to loop (i.e., when you begin overdubbing or playback), the rhythm sound will stop.
OFF	The rhythm sound will be heard independently of the looper function. The rhythm will not stop sounding until you press the RHYTHM [START/STOP] button.							
LOOPER STOP	When you press the [■] button to stop the looper function, the rhythm sound will also stop.							
REC END	The rhythm sound will stop when the first recording ends. When you press the [▶/●] button to loop (i.e., when you begin overdubbing or playback), the rhythm sound will stop.							

Input FX/Track FX settings

You can apply effects to the audio input and to the sound of the tracks, respectively. These effects are referred to as “Input FX” and “Track FX.”

For details of the procedure on setting up, refer to “Basic Procedure for Editing the Settings” (p. 5).

- * The FX parameter that appears first when you press the [▶] button will depend on the FX type that’s selected.
- * Parameters indicated by the “●” symbol can be controlled by the [INPUT FX]/[TRACK FX] knobs.
- * When you press the track FX [A] – [C] button, the [EDIT] button of the target tracks to which FX is applied, will blink. You can also use the [EDIT] buttons to select the tracks to which track FX is applied.




Parameter	Value	Explanation
IFxA:Type FILTER	Selecting the FX Type (FX Type)	
	You can select the Input FX/Track FX type.	
TFxA:Type BEAT REPEAT	Types available for both Input FX and Track FX	
	FILTER	A filter modifies the brightness or thickness of the sound by cutting a specific frequency range.
	PHASER	Gives the sound a swishing quality by adding a phase-shifted sound.
	FLANGER	Produces a metallic resonance reminiscent of a jet airplane taking off and landing.
	SYNTH	Generates a synthesizer sound.
	LO-FI	This effect intentionally degrades the sound to create a distinctive character.
	GUITAR TO BASS	Transforms a guitar sound into a bass sound.
	TRANSPOSE	Transposes the sound when you turn the FX on.
	ROBOT	Cyber-robot voice.
	VOCAL DIST	Distortion for vocals.
	VOCODER	Vocoder sound that uses the audio input to modulate the sound of the track you specify.
	DYNAMICS	Makes the volume more consistent, and produces a more evenly balanced low-frequency range.
	EQ	Adjusts the tone as an equalizer.
	ISOLATOR	Divides the audio input into three ranges (LO, MID, HI) and cuts the specified region. You can cut in synchronization with the tempo.
	OCTAVE	Adds a note one (or two) octave lower, creating a richer sound.
	PAN	Moves the stereo position (pan).
	SLICER	Repeatedly cuts the sound, transforming a conventional sound to create the impression of a rhythmic backing.
	DELAY	Adds a delayed sound to the direct sound, giving the sound greater depth or creating special effects.
	TAPE ECHO	A virtual tape echo that produces a realistic tape delay sound.
	GRANULAR DELAY	Repeats a short portion of the input sound, giving it a buzzy character or producing the effect of playing a roll.
	CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
	REVERB	Adds reverberation to the sound.
	Types available only for Track FX	
	BEAT REPEAT	Plays the track repeatedly in time with the beat. Turning the [TRACK FX] knob will change the length of the repeat.
	BEAT SHIFT	The track will play shifted by the length of the beat. Turning the [TRACK FX] knob will change the number of beats by which playback is shifted.
	BEAT SCATTER	The track will be scrubbed in time with the beat. Turning the [TRACK FX] knob will change the length that is scrubbed.
	VINYL FLICK	The track will sound as though you are touching the turntable. Turning the [TRACK FX] knob slowly will change the playback speed; turning the knob quickly will produce a spin-like effect.

- * Effects that use pitch detection (GUITAR TO BASS, TRANSPOSE, ROBOT) will not work correctly with chords. Also, these effects will not work correctly if applied as a track FX to multiple tracks, since multiple sounds will be mixed.

FX Parameters

FX Type	Parameter	Explanation	
FILTER	Type	Selects the type of filter.	
		LPF	This reduces the volume of all frequencies above the cutoff frequency.
		BPF	This leaves only the frequencies in the region of the cutoff frequency, and cuts the rest.
	HPF	This cuts the frequencies in the region below the cutoff frequency.	
	Rate	Adjusts the rate of modulation.	
	Depth	Adjusts the depth of modulation.	
	Resonance	Adjusts the intensity of the effect.	
	Cutoff	Adjusts the cutoff frequency of the filter.	
PHASER	Rate	Adjusts the speed of the effect.	
FLANGER	Depth	Adjusts the richness of the effect.	
	Resonance	Adjusts the intensity of the effect.	
SYNTH	E. Level	Adjusts the volume level of the effect.	
	Frequency	Adjusts the frequency of the filter. Higher settings make the sound brighter.	
	Resonance	Adjusts the intensity of the effect.	
	Decay	Adjusts the time over which the filter frequency will change. Higher settings produce a longer movement time.	
LO-FI	Balance	Adjusts the volume balance between the direct sound and the synth sound.	
	BitDepth	Specifies the bit depth.	
	SampleRate	Specifies the sampling rate.	
GUITAR TO BASS	Balance	Adjusts the volume balance between the direct sound and the effect sound.	
	Balance	Adjusts the volume balance between the direct sound and the effect sound.	
TRANSPOSE	Trans	Specify the amount of transposition in semitone units that will occur when the FX is on. With a setting of +12, the pitch will be one octave higher when the FX is on.	
	Note	Specifies the pitch (fixed) for the robot voice.	
ROBOT	Gender	Negative (-) settings give the voice a more masculine character, while positive (+) settings make the voice more feminine.	
	Dist	Adjusts the degree of distortion.	
VOCAL DIST	Tone	Adjusts the tonal character.	
	Level	Adjusts the volume level of the effect.	
	Carrier	Specifies the track (TRACK 1-5) that will be used as the basis (carrier) of the vocoder sound. * If the specified track is empty, you won't hear the vocoder.	
VOCODER	ModSens	Specifies the sensitivity by which the audio input will control the modulation.	
	Attack	Specifies the attack of the sound.	
	Balance	Adjusts the volume balance between the direct sound and the vocoder sound.	
	Type	Selects the type of the DYNAMICS effect.	
DYNAMICS	Dynamics	Adjusts the range between loud and soft volumes. Higher settings will reduce the difference in volume.	

FX Type	Parameter	Explanation
EQ	Low	Adjusts the low frequency range tone.
	Low-Mid	Adjusts the low-middle frequency range tone.
	High-Mid	Adjusts the high-middle frequency range tone.
	High	Adjusts the high frequency range tone.
ISOLATOR	Level	Adjusts the overall volume level of the equalizer.
	Band	Select the range (LOW, MID, HIGH) that will be cut.
	Rate	Adjusts the rate of modulation. This lets you cut the low- or high-frequency range at intervals of the specified note value in synchronization with the tempo.
	Depth	Adjusts the depth of modulation.
OCTAVE	Band Level	Specifies the amount of cut.
	Mode	Selects the octave that will be sounded (-1 octave, -2 octave, or -1 and -2 octaves).
	Oct. Level	Adjusts the volume level of the octave sound.
PAN	Type	Adjusts the curve for pan position changes (AUTO 1, AUTO 2). "AUTO 2" produce steeper change. If this is set to "MANUAL," you can use the knob to control pan.
	Rate	Adjusts the rate of change in the pan position when Type = AUTO.
	Depth	Specifies the depth by which pan will change when Type = AUTO.
	Position	Specifies the pan when Type = MANUAL.
SLICER	Pattern	Selects the slice pattern used to cut the sound.
	Rate	Specifies the rate at which the slice pattern will repeat.
	Depth	Specifies the depth to which the effect is applied.
DELAY	Time	Specifies the delay time.
	Feedback	Specifies the number of delay repeats.
	E. Level	Adjusts the volume level of the delay.
TAPE ECHO	RepeatRate	Adjusts the tape speed.
	Intensity	Adjusts the amount of delay repeats.
GRANULAR DELAY	EchoLevel	Adjusts the volume level of the effect.
	Time	Specifies the spacing of the repeats.
	Feedback	Specifies the length that will be repeated.
CHORUS	E. Level	Adjusts the volume level of the effect.
	Rate	Adjusts the rate of the chorus effect.
	Depth	Adjusts the depth of the chorus effect.
REVERB	E. Level	Adjusts the volume level of the effect.
	Time	Adjusts the length (time) of reverberation.
BEAT REPEAT	E. Level	Adjusts the volume level of the effect.
	Type	Specifies the direction in which repeat playback will occur.
BEAT SHIFT	Length	Specifies the repeat length.
	Type	Specifies the direction in which the playback position will be shifted.
BEAT SCATTER	Shift	Specifies the amount by which the playback position will be shifted.
	Type	Specifies the type of scrub playback.
VINYL FLICK	Length	Specifies the length of scrub playback.
	Flick	Applies an effect as though you were manipulating the rotation of a record.

Parameter	Value	Explanation
Sys:InputLineOut ON		Enabling the Input Audio to be Output from the LINE OUTPUT Jacks (Input Line Out) Specifies whether the input audio will be output from the LINE OUTPUT jacks (ON) or not output (OFF).
Sys:OutLevelSel LINE+PHONES		Specifying What the [OUTPUT LEVEL] Knob Will Adjust (Output Level Select) Specifies what will be adjusted by the [OUTPUT LEVEL] knob. 
	LINE + PHONES	The output volume of the LINE OUTPUT jacks and the PHONES jack will be adjusted.
	PHONES	Only the volume of the PHONES jack will be adjusted. Choose this if you want to adjust only the volume of the headphones. * To change the volume of the LINE OUTPUT jacks, use the [MEMORY/VALUE] knob to adjust the "LineOutLevel" value that appears when you press the [SYSTEM] button twice from the play screen.
★ Sys:USB Mode STORAGE	Reference	For details on the "Sys: USB..." parameters, refer to "USB-Related Settings" (p. 24).
★ Sys:MIDI Rx Ch 1	Reference	For details on the "Sys: MIDI..." parameters, refer to "MIDI-Related Settings" (p. 25).
★ Factory Reset Press [WRITE]	Reference	Refer to following "Restoring the Factory Settings (Factory Reset)".

Restoring the Factory Settings (Factory Reset)

Restoring the RC-505's system settings (System parameters) to their original factory default settings is referred to as "Factory Reset."

Factory Reset will return the system settings to their factory-set state, and will erase (initialize) all phrase memories.

* **This device contains demo data (Phrase Memory 95–99). When you erase (initialize) all phrase memories, the demo data will also be erased and cannot be recovered. Please back them up as described in "Backing up to your computer" (p. 27).**

1. Press the [SYSTEM] button a number of times until the "Factory Reset" appears.

Factory Reset
Press [WRITE]

2. Press the [WRITE] button.
The Factory Reset range setting screen appears.

Factory Reset
SYSTEM + MEMORY

3. Use the [MEMORY/VALUE] knob to specify the settings that will be returned to their factory-set state.

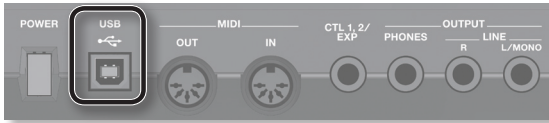
Value	Explanation
SYSTEM + MEMORY	The system settings will be returned to their factory-set state, and all phrase memories will be erased (initialized)
SYSTEM	The system settings will be returned to their factory-set state
MEMORY	All phrase memories will be erased (initialized)

* **If you execute "SYSTEM + MEMORY" or "MEMORY," all of the RC-505's phrase memories will be erased, and cannot be recovered.**

4. If you want to proceed with the factory reset, press the [WRITE] button.
5. Once "Please turn off power." appears in the display, you can turn off the power.

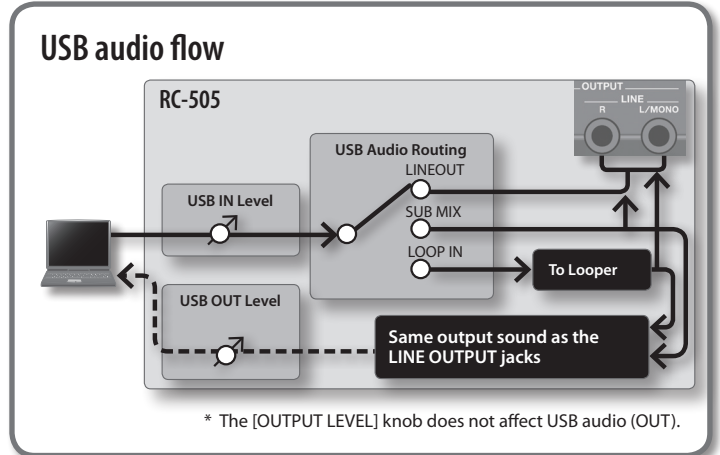
USB-Related Settings

Here you can make USB-related settings for when the RC-505 is connected to a computer via USB.



Reference

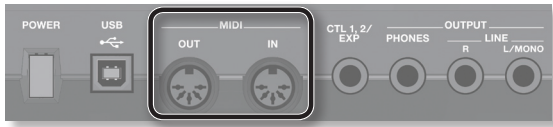
For details on USB connection, refer to "Connecting to Your Computer via USB" (p. 26).



Parameter	Value	Explanation
★ Sys:USB Mode STORAGE		<h3>Setting the USB Mode (USB Mode)</h3> <p>Specifies how the RC-505 will operate when connected to your computer using a USB cable.</p> <p>Reference</p> <p>In order to use the RC-505's USB audio functionality, you must first install the USB driver in your computer. Refer to "Installing the USB driver" (p. 26).</p>
	STORAGE	The RC-505 will be in USB mass storage mode, allowing you to transfer WAV files between the RC-505 and your computer.
	AUDIO/MIDI	The RC-505's USB audio/MIDI feature is available in this mode.
Sys:USB Audio Routing LOOP IN		<h3>Specifying the Output Destination for USB Audio Input (USB Audio Routing)</h3> <p>Specifies the output destination for the audio signal that is input from your computer via the RC-505's USB port.</p>
	LINEOUT, SUB MIX	The audio will be output from the LINE OUT jacks and the PHONES jack. * When "LINEOUT" is selected, the audio signal from USB IN is not outputted to USB OUT.
	LOOP IN	The audio will be input to the looper. It can be recorded.
Sys:USB IN Level 100		<h3>Adjusting the USB Audio Input Volume (USB In Level)</h3> <p>Specifies the input volume of the audio signal that's input from your computer via the RC-505's USB port.</p>
Sys:USB OUT Level 100		<h3>Adjusting the USB Audio Output Volume (USB Out Level)</h3> <p>Specifies the output volume of the audio signal that's output to your computer via the RC-505's USB port.</p>

MIDI-Related Settings

Here you can make settings for using the RC-505 with an external MIDI device or with a USB MIDI connection.



Reference

For details on MIDI, refer to “Connecting an External MIDI Device” (p. 28).

Parameter	Value	Explanation
★ Sys:MIDI Rx Ch 1	MIDI Receive Channel	
	1-16	Sets the MIDI channel used for receiving MIDI messages.
Sys:MIDI Omni ON	MIDI Omni Mode	
	OFF	Messages will be received only on the channel specified by the MIDI Receive Channel setting.
	ON	Messages are received via all MIDI channels, regardless of the MIDI Receive Channel settings.
Sys:MIDI Tx Ch Rx	MIDI Transmit Channel	
	1-16	Sets the MIDI channel used for transmitting MIDI messages.
	Rx	The MIDI transmit channel will be the same as the MIDI receive channel.
Sys:MIDI Sync AUTO	Synchronizing the Tempo (MIDI Sync)	
	You can synchronize the tempo to MIDI clock data received via the MIDI IN connector or the USB port. You can also use a MIDI cable to synchronize two RC-505 units.	
	Reference	
	For more detailed information about MIDI and synchronization, refer to “MIDI settings” (p. 28).	
	AUTO	The RC-505 will normally operate using its internal tempo, but will synchronize the tempo to MIDI clock if MIDI clock data is being input via the MIDI IN connector or the USB port. Choose the “AUTO” setting if using the RC-505 as a slave device.
	INTERNAL	The RC-505 will operate using the phrase memory tempo specified within the unit. Choose the “INTERNAL” setting if you don’t want to synchronize the RC-505 to an external device.
Sys:MIDI SyncSrc USB(AUTO)	Choosing MIDI or USB for Synchronization (MIDI Sync Source)	
	Specifies whether the RC-505 will synchronize to the tempo data from the USB port or the tempo data from the MIDI IN connector when MIDI Sync is “AUTO.”	
	USB (AUTO)	When connected via USB, the RC-505 will synchronize to the tempo data from the USB port. When not connected via USB, it will synchronize to the tempo data from the MIDI IN connector.
	MIDI	The RC-505 will synchronize to the tempo from the MIDI IN connector.
Sys:MIDI PC Out ON	MIDI Program Change Out	
	OFF	MIDI program change messages will not be transmitted.
	ON	MIDI program change messages will be transmitted.

Connecting to Your Computer via USB

If you use an USB cable to connect the RC-505's USB port to a USB port on your computer, you'll be able to do the following things.



USB mass storage

You can back up RC-505 tracks (WAV files) to your computer or load WAV files from your computer to the RC-505.

USB audio/MIDI

You can play your computer's sounds through the RC-505, or record the RC-505's sounds into your computer. You can also use USB MIDI to synchronize the RC-505's tempo to a DAW running on your computer.

Installing the USB driver

In order to use the RC-505's USB audio/MIDI functionality, you must first install the USB driver in your computer (USB mass storage will work even if you don't install the USB driver).

1. Install the USB driver in your computer.

Download the dedicated RC-505 driver from the Roland website.

Roland website

<http://www.roland.com/>

Refer to the Roland website for details on the operating requirements. The program and procedure for installing the driver will differ depending on your system. Carefully read the Readme.htm file included with the downloaded file.

Setting the USB Mode (USB Mode)

This specifies how the RC-505 will operate when connected to your computer using a USB cable. For details, refer to "Setting the USB Mode (USB Mode)" (p. 24).

Connecting the RC-505 to a Computer

1. Use an USB cable to connect the RC-505's USB port to your computer's USB port (a connector that supports USB 2.0 Hi-Speed).



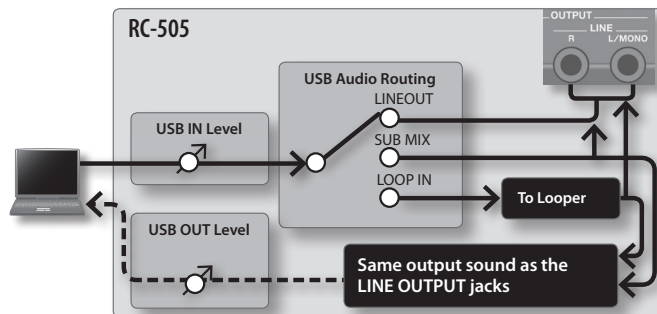
NOTE

- This might not work correctly for some types of computers. Refer to the Roland website for details on the operating systems that are supported.
- Use a USB cable that supports USB 2.0 Hi-Speed operation.

USB Function Settings

You can make various settings for the USB functionality, such as the volume of USB audio. For details, refer to "USB-Related Settings" (p. 24).

USB audio flow



* The [OUTPUT LEVEL] knob does not affect USB audio (OUT).

Using USB to Exchange Files with Your Computer (USB Mass Storage)

You can connect the RC-505 to your computer via an USB cable, and back up RC-505 tracks (WAV files) to your computer or load WAV files from your computer to the RC-505.

Playable WAV file formats

Data Format	WAV
Bit Depth	16-bit linear, stereo
Sampling Frequency	44.1 kHz

Maximum size per WAV file is 2 GB, maximum time is approximately 3 hours.

1. Press the [SYSTEM] button a number of times until the "USB Mode" parameter appears.
2. Turn the [MEMORY/VALUE] knob to select the "STORAGE."



3. Press the [EXIT] button.
4. Use an USB cable to connect the RC-505's USB port to your computer's USB port (a connector that supports USB 2.0 Hi-Speed).

When the connection to the computer is completed, the message "Idling..." appears.

* You can't make USB connections if the RC-505 is not stopped, or if there is a phrase that has not been saved.

5. Back up the data as described below.

Windows users

Within Computer (or My Computer), open "BOSS_RC-505" (or Removable Disk).

Mac OS users

On the desktop, open the "BOSS_RC-505" icon.

Backing up to your computer

Copy the entire "ROLAND" folder from the BOSS_RC-505 drive to your computer.

Recovering backed-up data from your computer to the RC-505

* **Performing this operation will erase all phrase memories that are currently saved in the RC-505. Be sure to make a backup before you proceed.**

In the BOSS_RC-505 drive, delete the "ROLAND" folder, and then copy the backed-up "ROLAND" folder from your computer to the BOSS_RC-505 drive.

Writing individual WAV files from your computer to the RC-505's phrase memory

You can copy WAV files from your computer to the "001_1", "001_2", "001_3", "001_4", "001_5" - "099_1", "099_2", "099_3", "099_4", "099_5" folders within the "ROLAND" - "WAVE" folder in the BOSS_RC-505 drive (In the folder name "0XX_Y", the XX is the phrase memory number and the Y is the track number).

NOTE

- * Do not delete the folders inside the BOSS_RC-505 drive unless you are performing a recovery operation.
- * You can use the following characters in file names. A-Z (uppercase letters), 0-9 (numerals), _ (underscore)
- * Do not place more than one WAV file in any folder. If a folder already contains a WAV file, do not overwrite it. Write your WAV files into empty folders.

6. When you've finished copying WAV files, disconnect the USB drive as follows.

Windows 8/Windows 7 users

In the lower right of your screen, click the [] icon → [] icon, and then click "Eject RC-505"

Windows Vista/Windows XP users

In the lower right of your screen, click the [] icon ([] in XP) and then click "Safely remove USB Mass Storage Device."

Mac OS users

Drag the "BOSS_RC-505" icon to the trash ("Eject" icon).

7. Press the [EXIT] button of the RC-505.

A confirmation screen appears.



8. To disconnect the connection, press the RC-505's [WRITE] button.

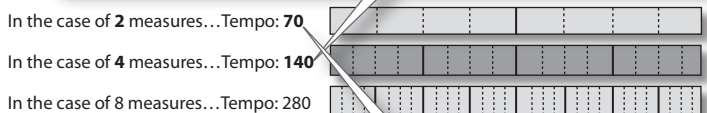
NOTE

- * **Never use your computer to format the "BOSS_RC-505" drive.** Doing so will cause the RC-505 to stop operating correctly. If this occurs, you can return the RC-505 to normal operating condition by executing the "Restoring the Factory Settings (Factory Reset)" (p. 23), **but this will irreversibly erase all phrase memories including the demo data.**
- * **Never perform the following actions until you have disconnected the USB drive.** Doing so might make your computer freeze, or might result in the loss of all of the RC-505's data.
 - Disconnect the USB cable.
 - Allow your computer to enter suspend (standby) or hibernate mode, restart it, or shut it down.
 - Turn off the RC-505's power.
- * Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

About the original tempo of WAV files imported from a computer

- The original tempo (p. 14) and the number of measures in the track (Measure; p. 13) of an imported WAV file are specified by calculation based on the selected rhythm's time signature (Beat; p. 19).
- If you're importing a WAV file that has a time signature other than 4/4, you should first specify the rhythm's time signature (Beat; p. 19) for that phrase memory and then save the phrase memory before importing the file.
- The RC-505 will assume that you've recorded "1, 2, 4, 8, 16... measures," and will calculate the tempo within the range of "80-160." This means that when you import a WAV file from your computer, the original tempo might be specified as double or half the true tempo. In this case, you can change the original tempo to the correct value by specifying the number of measures (Measure; p. 13).

When you import a WAV file with "tempo: 70 (number of measures: 2)" from your computer, "140" will be set as the original tempo (in order to keep the tempo within the range of 80-160).



In this case, you can correct the original tempo to "70" by changing the number of measures (Measure; p. 13) from "4" to "2."

Connecting an External MIDI Device

What is 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 following types of connector are used to convey MIDI messages. MIDI cables are connected to these connectors as needed.

Connector	Explanation
MIDI IN	Receives messages from another MIDI device.
MIDI OUT	Transmits messages from this device.



MEMO

You can also use a USB cable to connect the USB port to your computer, and use USB MIDI to transfer MIDI data between the RC-505 and your computer. For details, refer to "Connecting to Your Computer via USB" (p. 26) and "Setting the USB Mode (USB Mode)" (p. 24).

MIDI settings

For details on the RC-505's various MIDI parameters, refer to "MIDI-Related Settings" (p. 25).

* Use of MIDI requires that the MIDI channels be matched with those of the connected device. Data cannot be transmitted to, nor received from another MIDI device unless the MIDI channels are set properly.

Controlling an External MIDI Device from the RC-505

Operation	Over View	Explanation
Transmitting Tempo Data and Data for Starting and Stopping Playback	The RC-505's performance tempo data is transmitted to external MIDI devices as MIDI clock.	Setting an external MIDI device to the same tempo as the RC-505 MIDI clock messages are output from the RC-505 at all times. Set the external MIDI device beforehand so it is ready to receive MIDI Clock and MIDI Start and Stop messages. For details, refer to the owner's manual that came with the device.
	Playback start and stop operations with the RC-505's buttons can be transmitted as MIDI Start and Stop messages.	Transmitting Start/Stop A MIDI Start message is transmitted at the moment that recording or playback of the track begins, when tracks had been stopped. This message is also transmitted when an All Start is carried out. A MIDI Stop message is transmitted when tracks have stopped. This is also transmitted when All Stop is in carried out. * Tracks whose One-Shot setting (p. 12) is "ON" and tracks whose Loop Sync setting (p. 13) is "OFF" will not transmit start/stop data.
Transmitting Program Change Messages	When a phrase memory is selected with the RC-505, a Program Change message corresponding to the selected phrase memory number is transmitted simultaneously.	Transmitting Program Changes When phrase memories are switched on the RC-505, a MIDI Program Change message is transmitted to the connected external MIDI device. You can transmit Program Change messages numbered 1 through 99, corresponding to the 99 individual phrase memories 1-99. * Set "MIDI Program Change Out" (p. 25) to ON beforehand. * Program Change messages 100-128 cannot be transmitted. * Bank Select MIDI messages (Control Change #0, #32) cannot be transmitted.
Transmitting Control Change Messages	Operations you perform using the FX knobs, or an external expression pedal or external footswitch can be output in the form of data called Control Change messages. These messages can be used for various purposes, such as controlling the parameters of an external MIDI device.	Transmit a control change By selecting a control change as the Assign Target (p. 17), you can use the RC-505's FX knobs, or an external expression pedal or external footswitch (connected to the CTL 1, 2/EXP jack) to transmit MIDI control change messages.

Controlling the RC-505 from an External MIDI Device

Operation	Over View	Explanation
Receiving Tempo Data and Data for Starting and Stopping Playback	The RC-505 will synchronize to the tempo of MIDI clock data from an external MIDI device.	<p>Setting the RC-505 to the same tempo as an external MIDI device</p> <p>Make settings on your external MIDI device so that it will transmit MIDI clock and MIDI start/stop data. For details, refer to the owner's manual of your device.</p> <p>Set the RC-505's MIDI Sync (p. 25) to "AUTO."</p> <p>* You can't switch the tempo during recording.</p>
	Start/stop data will be received from an external MIDI device to play/stop the RC-505.	<p>Receiving MIDI start</p> <p>When MIDI start (FA) is received, all tracks will play (All Start).</p> <p>* You can use "Specifying the Tracks Started by the [ALL START/STOP] Button (All Start)" (p. 16) to specify the tracks that will play.</p> <p>* Playback will not stop when FC is received. If you want playback to stop when FC is received, set "Specifying the Controller (Assign Source)" (p. 17) to "SYNC START/STOP" and set "Specifying the Assignment Target (Assign Target)" (p. 17) to "ALL START/STOP"</p>
Switching Phrase Memory Numbers	The RC-505's phrase memories switch simultaneously upon receipt of corresponding Program Change messages from external MIDI devices.	<p>Switching Phrase Memories</p> <p>You can switch the RC-505's phrase memories with Program Change messages from external MIDI devices. The RC-505 can receive Program Change messages numbered 1 through 99, corresponding to the 99 individual phrase memories 1–99.</p> <p>* Program Change messages 100–128 cannot be received.</p> <p>* Even if received, Bank Select MIDI messages (Control Change #0, #32) are disregarded.</p>
Receiving Control Change Messages	The RC-505 can be controlled using Control Change messages from external MIDI devices.	<p>Receiving control change messages</p> <p>You can use control change messages from an external MIDI device to control functions that would be difficult to control using the RC-505's own controllers.</p> <p>In "Specifying the Controller (Assign Source)" (p. 17), choose "CC#1–#31, CC#64–#95" and set "Specifying the Assignment Target (Assign Target)" (p. 17) to specify the parameter that will be controlled.</p>

Connecting Two RC-505 Units

Two RC-505 units can be synchronized after connecting them together using a MIDI cable.

- Use a commercially available MIDI cable to make the following connection.



- Begin recording on the master RC-505 unit's tracks.
- When you press the master RC-505 unit's [ALL START/STOP] button, the slave RC-505 unit will also play.
 - * If you want playback to stop, set "Specifying the Controller (Assign Source)" (p. 17) to "SYNC START/STOP" and set "Specifying the Assignment Target (Assign Target)" (p. 17) to "ALL START/STOP"
 - * When playback of the master RC-505 unit's track is started, the slave RC-505 unit initiates an ALL START.
- Tracks for which Tempo Sync is ON will play at the phrase memory tempo of the master unit.
- Tracks whose Loop Sync is ON will loop according to the first-recorded phrase on the master RC-505.

Troubleshooting

Problem	Items to Check	Action
Problems with Sound		
No sound/low volume	Are the connection cables shorted?	Try replacing the connection cable.
	Is the RC-505 properly connected to other devices?	Check the connections to other devices (p. 6).
	Is the power to the connected amp or mixer not turned on, or is the volume turned down?	Check the settings for connected devices.
	Could the [TRACK] sliders or the [OUTPUT LEVEL] knob be lowered?	Adjust sliders/knobs to the suitable positions.
	Could the following levels be lowered? • Phrase Memory Level (p. 15) • Track Play Level (p. 12) • System Line Output Level (p. 22)	Adjust each level. Check whether an external expression pedal might have been used to adjust the level (p. 17).
	Has anything been recorded to the tracks?	Check the track's [EDIT] button to see whether the track has been recorded. If the [EDIT] button is unlit, nothing has been recorded.
No rhythm sound	Is Rhythm Line Out (p. 19) set correctly?	Check the Rhythm Line Out setting.
	Could the Rhythm Level (p. 19) be lowered?	Adjust the Rhythm Level.
The [OUTPUT LEVEL] knob does not change the volume	Is Output Level Select (p. 23) set to "PHONES"?	Set the Output Level Select to "LINE+PHONES."
Sound is missing from the beginning and end of the recorded track	To prevent noise, a fade-in and a fade-out are applied at the beginning and end of a recording. In some cases, it may sound as if some of the sound has been left out.	
Unable to hear sounds from device connected to AUX/INST/ MIC jacks	Are the INPUT LEVEL [INST] and [MIC] knobs turned down?	Adjust knobs to the suitable positions (p. 6).
	Is Input Line Out (p. 23) set to "OFF" in the system?	Set the Input Line Out to "ON."
The volume level of the instrument connected to AUX/ INST jacks is too low	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.
Problems with Operation		
Phrase Memories not switching	Is something other than the Play screen appearing in the display?	With the RC-505, you cannot switch phrase memories while any screen other than the Play screen is displayed. Press the [EXIT] button to return to the Play screen.
Recording/overdub stops before finishing	Is there insufficient memory remaining?	If memory is insufficient, initialize any unneeded phrase memories (p. 10) before recording or overdub.
	Is Loop Sync (p. 13) set to "ON" in the track?	When recording with Loop Sync set to ON, once the end of the longest track is reached, the RC-505 automatically switches to overdub.
Playback tempo not changing	Is recording or overdub in progress?	You cannot change the phrase memory tempo during recording or overdub. Change the tempo while the performance is stopped or being played back.
	Is Tempo Sync (p. 14) set to "ON" in the track?	When Tempo Sync is not set to ON in a track, the playback speed does not change even if the phrase memory tempo is changed. To match the playback speed to the phrase memory tempo, set the track's Tempo Sync setting to "ON."
	Is the RC-505 synchronized via MIDI?	If MIDI clock is being received via the MIDI IN connector or the USB port, the RC-505 will synchronize its tempo to MIDI clock. If you don't want to synchronize with an external device, set MIDI Sync (p. 25) to "INTERNAL."
MIDI messages not being transmitted/received	Could there be a short in the MIDI cable?	Try replacing the MIDI cable.
	Is the external MIDI device properly connected?	Check the connections to the external MIDI device.
	Are the MIDI channels matched to those of the external MIDI device?	Confirm that both devices are set to the same MIDI channels (p. 25).
	If transmitting from the RC-505, have you made the necessary settings for transmission?	Check the Program Change Message Transmit ON/OFF (p. 25) and Control Change Message Transmit settings (p. 17, p. 28).
Problems with USB		
Unable to communicate with computer	Is the USB cable properly connected?	Check the connection (p. 26).
	(If exchanging files with your computer via USB) Is the USB Mode set to "STORAGE"?	Set the USB Mode to "STORAGE" as described in "Using USB to Exchange Files with Your Computer (USB Mass Storage)" (p. 26).
Unable to import WAV file	Are the file name and format of the WAV file correct?	Check the file name and format of the WAV file (p. 26).

Error Message List

Display	Meaning	Action
Data Damaged!	It may be that an invalid file was written while connected in USB mass storage mode (e.g., when writing a WAV file). Alternatively, you used your computer to format the "BOSS_RC-505" drive when connected in USB mass storage mode, causing the RC-505 to stop operating correctly.	In the Factory Reset function (p. 23), choose "SYSTEM + MEMORY" to return the RC-505 to its factory settings.
Data Read Error! Data Write Error!	A problem has occurred with the content of the RC-505's memory.	Consult your Roland dealer or local Roland Service.
Data Too Long!	Playback is not possible because the recording time or WAV file is too long.	The recording time or WAV file length must not exceed three hours.
Data Too Short!	Playback is not possible because the recording time or WAV file is too short.	The recording time or WAV file length must be at least 0.1 seconds.
Event Full!	Further overdub is not possible.	Re-save the phrase.
Memory Full!	The maximum recording time is approximately 3 hours (total for all phrase memories). When the maximum recording time is exceeded, the display will show "Memory Full!" to indicate that internal memory is full, and recording or overdub may end before you intended.	Delete unneeded phrase memories (p. 10), and then try recording again.
MIDI Buffer Full!	An excessive volume of messages were received and could not be processed properly.	Reduce the number or size of MIDI messages transmitted to the RC-505.
MIDI Error!	MIDI messages could not be properly received.	Check to make sure that no corrupt MIDI messages are being transmitted. Reduce the number or size of MIDI messages transmitted to the RC-505.
MIDI Off Line!	There is a problem with the MIDI cable connection.	Check to make sure the cable has not been disconnected and that there is no short in the cable.
Not Empty!	When saving a phrase memory, you can't overwrite a phrase memory in which data was already saved.	Select an empty phrase memory, and then save (p. 10).
Stop Looper!	The procedure cannot be carried out unless the unit is in the stopped state.	Stop the unit, then try the procedure again.
System Error!	A problem has occurred in the system.	Consult your Roland dealer or local Roland Service.
Tempo Too Fast!	Since the track is being played at a much faster tempo than when it was recorded, it might not play back correctly.	Adjust the tempo.
Tempo Too Slow!	Since the track is being played at a much slower tempo than when it was recorded, it might not play back correctly.	
Too Busy!	The RC-505 could not process the data completely.	Lower the performance tempo. Save the current content to a phrase memory. Reduce the number of adjustments or changes made with the RC-505's knobs and external pedals. Reduce the number or size of MIDI messages transmitted to the RC-505. Ensure that the phrase is not shorter than 0.1 seconds.
Unsupported Format!	This WAV file is unplayable.	Check the format of the WAV file.

Rhythm Pattern List

Beat	Pattern
2/4	Simple Beat 1-4
	Shuffle 1-2
	Hi-Hat 1-2
	Kick & Hi-Hat 1-5
	Rim & Hi-Hat 1-4
	Conga & Hi-Hat 1-3
	Metronome 1-2
3/4	Simple Beat 1-8
	Groove Beat 1-2
	Shuffle
	Hi-Hat
	Kick & Hi-Hat 1-3
	Rim & Hi-Hat 1-4
	Conga & Hi-Hat 1-2
Metronome 1-2	
4/4	Simple Beat 1-5
	Downbeat Snare
	Rock 1-5
	Latin Rock 1-2
	Groove Beat 1-5
	Shuffle 1-6
	1/2 Shuffle 1-2
	16th Shuffle 1-2
	Shuffle Reggae
	Pop 1-3
	Funk 1-3
	Fusion 1-3
	Swing
	Bossa 1-3
	Samba 1-3
	Clave 1-2
	909 Beat
	909 Clap
	R&B 1-2
	Hi-Hat
Kick & Hi-Hat 1-2	
Conga & Hi-Hat	
Conga & Maracas	
Metronome 1-2	
5/4	Simple Beat 1-4
	Groove Beat 1-3
	Swing 1-2
	Hi-Hat 1-4
	Kick & Hi-Hat 1-4
	Rim & Hi-Hat
	Conga & Hi-Hat 1-2
Metronome 1-2	

Beat	Pattern
6/4	Simple Beat 1-7
	Groove Beat 1-2
	Shuffle
	Swing 1-2
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat
Conga & Maracas	
Metronome 1-2	
7/4	Simple Beat 1-7
	Groove Beat 1-2
	Shuffle
	Swing 1-2
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat
Conga & Maracas	
Metronome 1-2	
5/8	Simple Beat 1-10
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-3
	Kick & Hi-Hat
	Rim & Hi-Hat
	Conga & Maracas
	Metronome 1-2
6/8	Simple Beat 1-10
	Swing 1-2
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat
Conga & Maracas	
Metronome 1-2	
7/8	Simple Beat 1-9
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
	Metronome 1-2

Beat	Pattern
8/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	
9/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	
10/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	
11/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	
12/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	

Beat	Pattern
13/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
	Rim & Hi-Hat
	Conga & Maracas
Metronome 1-2	
14/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
Rim & Hi-Hat	
Conga & Maracas	
Metronome 1-2	
15/8	Simple Beat 1-6
	Groove Beat 1-3
	Bossa Feel
	Samba Feel 1-2
	909 Beat
	909 Clap
	Hi-Hat 1-2
	Kick & Hi-Hat 1-2
Rim & Hi-Hat	
Conga & Maracas	
Metronome 1-2	

USING THE UNIT SAFELY

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

To completely turn off power to the unit, pull out the plug from the outlet

Even with the power switch turned off, this unit is not completely separated from its main source of power. When the power needs to be completely turned off, turn off the power switch on the unit, then pull out the plug from the outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.



Concerning the Auto Off function

The power to this unit will be turned off automatically after a predetermined amount of time has passed since it was last used for playing music, or its buttons or controls were operated (Auto Off function). If you do not want the power to be turned off automatically, disengage the Auto Off function (p. 22).



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.



Do not place in an unstable location

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



Use only the supplied AC adaptor and the correct voltage

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



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!



⚠ WARNING

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 (e.g., flower vases) 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.



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 or the power-supply cord 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

Always make sure that an adult is on hand to provide supervision and guidance when using the unit in places where children are present.



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 overseas, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.



⚠ 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.



When disconnecting an AC adaptor, grasp it by the plug

To prevent conductor damage, always grasp the AC adaptor by its body or its plug when disconnecting it from this unit or from a power outlet.



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 body, or its output 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.



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. 7).



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.



Precautions concerning use of phantom power supply

Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power. You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it.



(This instrument's phantom power: 48 V DC, 10 mA Max)

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.

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.
- 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 place containers or anything else containing liquid on top of this unit. Also, whenever any liquid has been spilled on the surface of this unit, be sure to promptly wipe it away using a soft, dry 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

- Before sending the unit away for repairs, be sure to make a backup of the data stored within it; or you may prefer to write down the needed information. Although we will do our utmost to preserve the data stored in your unit when we carry out repairs, in some cases, such as when the memory section is physically damaged, restoration of the stored content may be impossible. Roland assumes no liability concerning the restoration of any stored content that has been lost.

Additional Precautions

- Any data stored within the unit can be lost as the result of equipment failure, incorrect operation, etc. To protect yourself against the irretrievable loss of data, try to make a habit of creating regular backups of the data you've stored in the unit.
- Roland assumes no liability concerning the restoration of any stored content that has been lost.
- 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.
- 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 (Roland EV-5, etc. ; 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 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.

Copyright

- 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.
- Do not use this product for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this product.
- 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.
- MMP (Moore Microprocessor Portfolio) refers to a patent portfolio concerned with microprocessor architecture, which was developed by Technology Properties Limited (TPL). Roland has licensed this technology from the TPL Group.
- The SD logo () and SDHC logo () are trademarks of SD-3C, LLC.
- ASIO is a trademark and software of Steinberg Media Technologies GmbH.
- This product contains eCROS integrated software platform of eSQL Co., Ltd. eCROS is a trademark of eSQL Co., Ltd. in Japan.
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Specifications

BOSS RC-505: Loop Station

Nominal Input Level	INPUT MIC (variable): -40 dBu (typ.), -10 dBu (max) INPUT INST (variable): -10 dBu (typ.), +4 dBu (max) INPUT AUX: -20 dBu
Input Impedance	INPUT MIC: 4 k ohms INPUT INST: 200 k ohms INPUT AUX: 22 k ohms
Nominal Output Level	LINE OUT: -10 dBu
Output Impedance	LINE OUT: 2 k ohms
Recommended Load Impedance	LINE OUT: 10 k ohms or greater
Recording/Playback	Maximum Recording Time: Approx. 3 hours (stereo) Maximum Phrase Memory: 99 Number of Tracks: 5 Data Format: WAV (44.1 kHz, 16-bit linear, stereo)
Effect Type	INPUT FX/TRACK FX FILTER, PHASER, FLANGER, SYNTH, LO-FI, GUITAR TO BASS, TRANPOSE, ROBOT, VOCAL DIST, VOCODER, COMP, EQ, ISOLATOR, OCTAVE, PAN, SLICER, DELAY, TAPE ECHO, GRANULAR DELAY, CHORUS, REVERB, BEAT REPEAT *1, BEAT SHIFT *1, BEAT SCATTER *1, VINYL FLICK *1 MASTER FX COMP, REVERB *1 TRACK FX only
Rhythm Type	85
Display	16 characters, 2 lines (backlit LCD)

USB	Mass Storage Class Audio/MIDI
Connectors	INPUT MIC jack: XLR type (balanced, phantom power: DC 48 V, 10 mA Max) INPUT INST (L/MONO, R) jacks: 1/4-inch phone type INPUT AUX jack: Stereo miniature phone type PHONES jack: 1/4-inch Stereo phone type LINE OUTPUT (L/MONO, R) jacks: 1/4-inch Stereo phone type CTL 1, 2/EXP jack: 1/4-inch TRS phone type USB port: USB Type B MIDI (IN, OUT) connectors DC IN jack
Power Supply	AC adaptor
Current Draw	420 mA
Dimensions	420 (W) x 210 (D) x 68 (H) mm 16-9/16 (W) x 8-5/16 (D) x 2-11/16 (H) inches
Weight	1.4 kg 3 lbs 2 oz
Accessories	AC adaptor Owner's manual
Options (sold separately)	Footswitch: FS-5U, FS-6 Expression pedal: Roland EV-5, FV-500L, FV-500H

* 0 dBu = 0.775 Vrms

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

Memo



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 dem 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 vyhazovať 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 paženklinėti produktai neturi būti išmetami kartu su buitiniams atliekomis.
- LV** Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produkts ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.
- SI** Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjjskimi 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期的规定期限内，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 EU Countries

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

CAN ICES-3 (B)/NMB-3 (B)

For Korea

사용자 안내문

기종별	사용자 안내문
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For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : RC-505
 Type of Equipment : Effector
 Responsible Party : Roland Corporation U.S.
 Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
 Telephone : (323) 890-3700

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

REUNION

MARCEL FO-YAM Sarl
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clotilde Cedex,
REUNION ISLAND
TEL: (0262) 218-429

SOUTH AFRICA

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,
Yangpu Shanghai 200090, CHINA
TEL: (021) 5580-0800

Roland Shanghai Electronics Co.,Ltd. (BEIJING OFFICE)

3F, Soluxe Fortune Building
63 West Dawang Road,
Chaoyang Beijing, CHINA
TEL: (010) 5960-2565/0777

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.Jetjend. S.Parman Kav.28
Jakarta Barat 11470, INDONESIA
TEL: (021) 5698-5519/5520

KAZAKHSTAN

Alatau Dybystary
141 Ablayai-Khan ave, 1st floor,
050000 Almaty, KAZAKHSTAN
TEL: (727) 2725477
FAX: (727) 2720730

KOREA

Cosmos Corporation
1461-9, Seocho-Dong,
Seocho Gu, 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 HUNG 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
Wildely, 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
Nataliel Cox #739, 4th Floor
Santiago - Centro, CHILE
TEL: (02) 384-2180

COLOMBIA

CENTRO MUSICAL S.A.S.
Parque Industrial del Norte
Bodega 130
GIRARDOTA - ANTIOQUIA,
COLOMBIA
TEL: (454) 57 77 EXT 115

COSTA RICA

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