







F-50 Digital Piano

Owner's Manual

Congratulations on your choice of the Roland Digital Piano F-50.

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

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IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.



BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.







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


- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 


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


- 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. 


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

WARNING









- 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. 

- 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. 











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

- 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

- 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. 
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: 
 - The AC adaptor, the power-supply cord, or the plug has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- 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. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

⚠ CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 
- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit. 
- 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. 
- 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. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- If you need to move the instrument, take note of the precautions listed below. At least two persons are required to safely lift and move the unit. It should be handled carefully, all the while keeping it level. Make sure to have a firm grip, to protect yourself from injury and the instrument from damage. 
 - Check to make sure the screws securing the unit to the stand have not become loose. Fasten them again securely whenever you notice any loosening.
 - Disconnect the power cord.
 - Disconnect all cords coming from external devices.
 - Remove the music stand.
- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 10). 
- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 
- Should you remove screws of the stand and music stand, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally. 

IMPORTANT NOTES

In addition to the items listed under “USING THE UNIT SAFELY” on page 2 and 3, please read and observe the following:

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 (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. 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.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

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. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow rubber, vinyl, or similar materials to remain on the unit for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.

- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Do not paste stickers, decals, or the like to this instrument. Peeling such matter off the instrument may damage the exterior finish.

Maintenance

- To clean the unit, use a dry, soft cloth; or one that is slightly dampened. Try to wipe the entire surface using an equal amount of strength, moving the cloth along with the grain of the wood. Rubbing too hard in the same area can damage the finish.
- Never use benzene, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Additional Precautions

- 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.
- When connecting / 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 your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- 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.
- Do not apply undue force to the music stand while it is in use.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
 - 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.

Introduction

Congratulations on your choice of the Roland Digital Piano F-50.

In order to enjoy reliable performance of your new keyboard for many years to come, please take the time to read through this manual in its entirety.

Main Features

Refined Wood Grain, Compact Design

The simple design and light wood grain finish is at home both in the living room as well as in the children's room.

And at a compact about 300 millimeters deep, it fits in perfectly with other furniture.

Authentic Piano Performances

High-quality concert grand piano tones, along with the Hammer Action keyboard, which gives more realistic piano touch by providing a heavier feel in the low end and a lighter feel in the upper notes, let you enjoy truly authentic piano performances. You can also connect a pedal to the F-50 and use it as a soft pedal or damper pedal.

Tones For Use in a Wide Variety of Musical Genres

The F-50 offers twenty different onboard tones, including piano, which can be used for almost every conceivable style of music.

Includes High-Quality Reverb

The Reverb effect can duplicate the ambience of a concert hall.

Includes 5 Internal Tone Demo Songs and 60 Piano Songs

The F-50 features five internal songs that demonstrate how the onboard tones can be used effectively, along with sixty classic piano songs you can use for listening.

Keyboard Touch Can Be Set to Match Finger Strength

You can change the keyboard touch so it better suits the finger strength of the person playing the keyboard.

Practice Features to Help You Develop Your Musicality

The built-in Song Recorder is a great way to check your progress. You can record one hand and then focus on practicing the other while it plays back. The F-50 has two jacks for plugging in headphones. This allows two people to listen through headphones simultaneously, making it very useful for lessons and when performing piano pieces for four hands. Additionally, this allows you to play without having to worry about bothering others around you, even at night.

Checking the Included Items

Check to see if you have all of the items that normally are supplied with the F-50.

If any items are missing, please contact the dealer where you purchased this unit.

- F-50 (For installing the F-50, refer to p. 6)
 - Center Board
 - Side Panel right
 - Side Panel left
 - Screw x 8
 - Cap x 8 (and 4 spare caps)
- AC Adaptor (DC 9V), Power Cord
- Keyboard Cover
- Music Stand
 - Screw x 2
- Pedal (DP Series)
- Owner's manual (this document)

Assembling the F-50



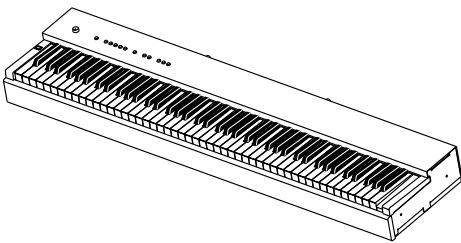
- Make sure that another person is on hand to help with the assembly and setup.
- To move the piano, lift it carefully—all the while keeping it level. Be very careful, when you assemble and move the piano, to make sure that you do not drop it on your hands or feet.
- Always carry out this procedure with the F-50 lying horizontally, with the rear panel facing down.
- Should you use the screws used in assembling the stand or those used for attaching the music stand, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

■ Check the Parts

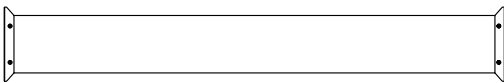
Before you begin assembling the F-50, check that all the parts were supplied.

You will also need to have a Phillips screwdriver.

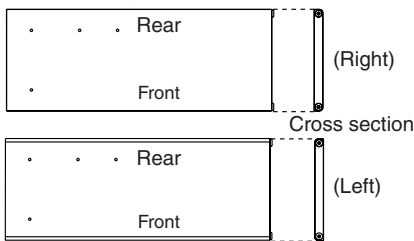
① F-50



② Center Board



③ Side panel right and left



④ Screw x 8



⑤ Cap x 8
(and 4 spare caps)



■ Assembly Procedure

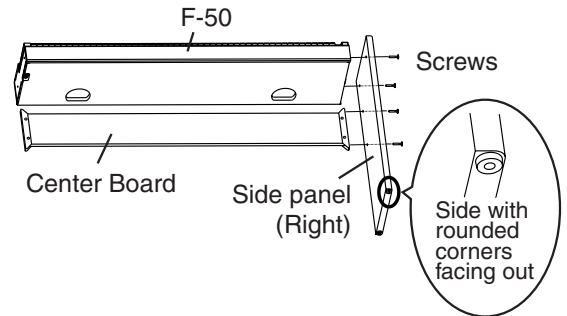
- At first, assemble the entire unit in a temporary fashion, without really tightening the screws. Then, after checking the overall alignment of the boards (and gently shifting certain parts where necessary), go around and tightly fasten each of the screws.
- Be careful when assembling the F-50, so as to avoid scratching the side panels.

When securing the screws, lay the entire unit sideways with the rear side of the F-50 at the bottom.

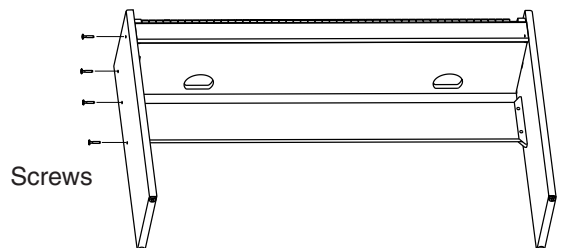
1. To avoid scratching the instrument, remove the F-50's packing sheet and spread it out where the stand is to be assembled.

If you do not have the packing sheet on hand, then use any soft, non-scratching sheet instead.

2. Using the screws, secure one of the side panels to the F-50 and the center board (four locations).

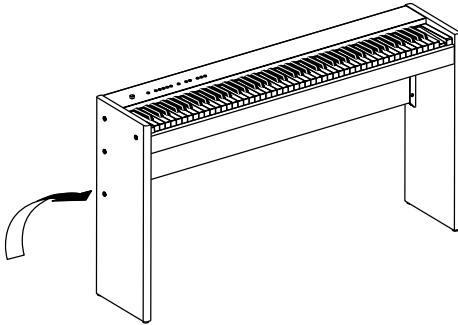


3. Use the screws to secure the other side panel to the F-50 and the center board (four locations).



4. Stand the instrument back up.

When lifting the instrument back up, grasp near the center of the F-50, and gently raise the instrument.



When Moving the Instrument

Disconnect the AC adaptor, cables and the music stand from the F-50.

Then lift the piano while keeping it level, and move it with care, so that you do not drop it on your feet, or get your hands caught.

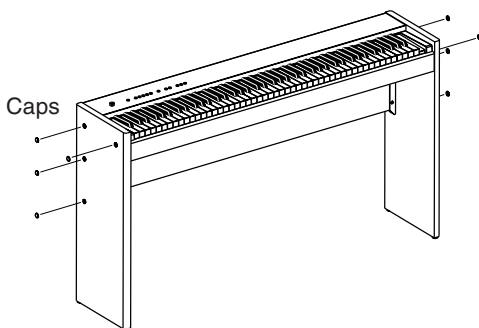
When Disassembling

Disassemble the unit by carrying out assembly Steps 1-5 in reverse order.

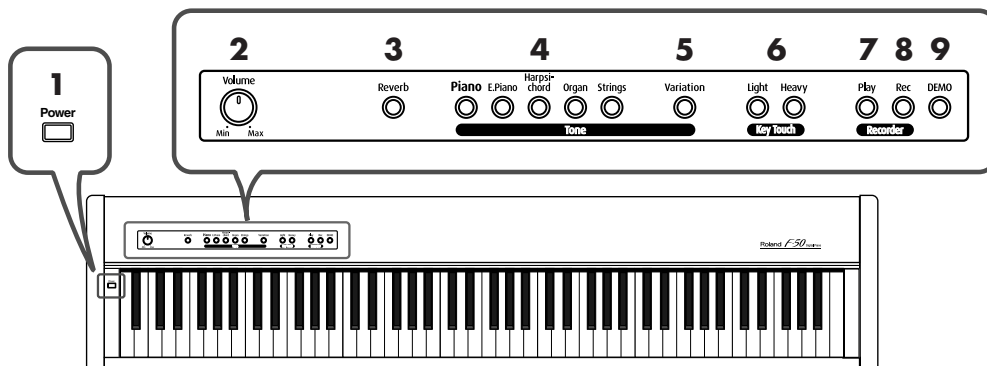
If the Stand is Uneven

If after lifting the F-50 back up you find that stand is crooked, try loosening the screws and then securing them again. When retightening, start with the top screws, then work your way down. When doing this, slightly loosen the screws before firmly tightening them.

5. Place the caps over the heads of the screws (four on each side).



Panel Descriptions



1. [Power] Switch

This switch turns the unit on/off (p. 11).

2. [Volume] Knob

Adjusts the volume (p. 12).

3. [Reverb] Button

Used to add reverberation to the sound (p. 17).

Tone

4. Tone Buttons

The following five buttons are collectively referred to as the Tone buttons. These are used to select the tone to be played via the keyboard (p. 15).

[Piano] Button

[E.Piano] Button

[Harpsichord] Button

[Organ] Button

[Strings] Button

5. [Variation] Button

This is used in combination with the Tone buttons to select the instrument sounds to be played with the keyboard (p. 15).

Key Touch

6. [Light] Button [Heavy] Button

These change the touch sensitivity, or response of the keys (p. 19).

Recorder

7. [Play] Button

Starts playback of recorded performance (p. 18).

8. [Rec] Button

Records your performance (p. 18).

9. [Demo] Button

This plays the demo songs (p. 13, p. 14).

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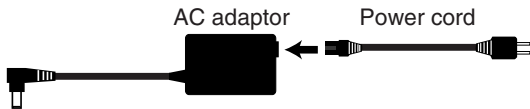
Before You Play

Connecting the AC Adaptor

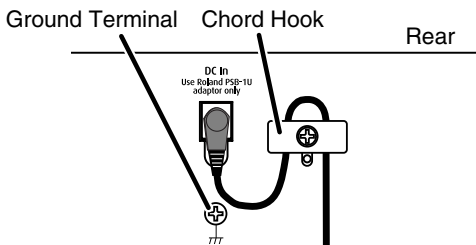
NOTE

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

1. Connect the supplied AC adaptor and Power Cord.



2. Connect the AC adaptor to the DC In connector on the rear panel.
3. As shown in the diagram, loop the AC adaptor cord around the cord hook to fasten it in place.



4. Plug the Power Cord into a power outlet.

NOTE

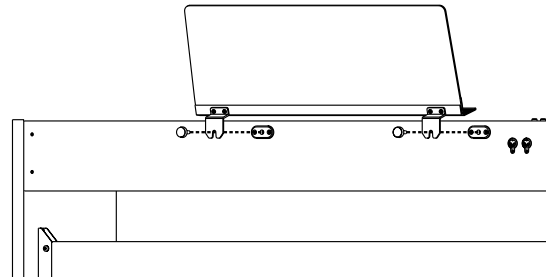
To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), to avoid applying undue stress to the DC In connector, anchor the power cord using the cord hook, as shown in the diagram. Even if the cord is fastened, strong tension applied to the cord may cause it to be damaged or broken. Be careful not to pull the cord accidentally, or to apply strong pressure to it.

In some cases, depending on the environment in which the unit is installed, the surface of the panel may sometimes feel rough and grainy. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see above figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Unsuitable places for connection

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

Installing the Music Stand



1. Attach the included screws to the F-50's rear panel.

Be sure to use the supplied screws for attaching the music stand.

Turn the screws clockwise until they're held in place—but don't tighten them yet.

2. Put the music stand between the screws and the F-50's body.
3. While supporting the music stand with one hand, secure it in place by turning the screws.

When attaching the music stand, support it firmly with one hand to make sure that you don't drop it. Be careful, so you don't get your fingers pinched.

4. To remove the music stand, support it with one hand while loosening the screws.

After removing the music stand, don't forget to retighten the screws.

NOTE

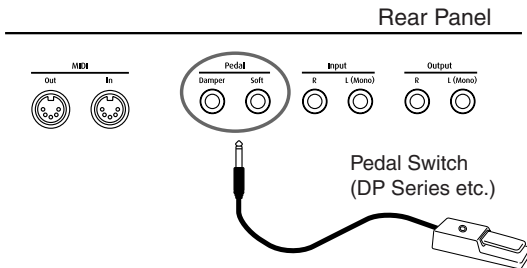
When moving the piano, be sure to remove the music stand as a safety precaution.

NOTE

Do not apply excessive force to the installed music stand.

Connecting Pedals

1. Connect the pedal to the Damper jack or Soft jack.



Soft Pedal

This pedal is used to make the sound softer. Playing with the soft pedal depressed produces a sound that is not as strong as when otherwise played with the equivalent strength. This is the same function as the left pedal of an acoustic piano. Some tones are affected less than others.

Damper Pedal

Use this pedal to sustain the sound. While the pedal is depressed, long lingering reverberations continue to be added to the sound after you release from the keys. This is the same function as the right pedal of an acoustic piano.

MEMO

By obtaining a second pedal, you can then use two pedals simultaneously. If you wish to purchase an optional pedal (DP series), please contact the dealer where you purchased the F-50.

NOTE

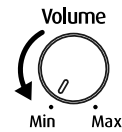
Unplugging a pedal cord from the unit while the power is on may cause the pedal's effect to be applied without stopping. The power of the F-50 must be turned off before inserting or removing a pedal cord.

Turning On the Power

NOTE

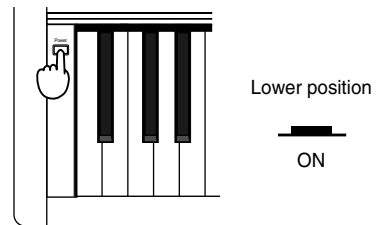
Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

1. Turn the [Volume] knob completely to the left to lower the volume to the minimum level.



2. Press the [Power] switch to turn on the F-50.

After a few seconds, the unit becomes operable and playing the keyboard produces sound. Adjust the volume to obtain the proper volume level (p. 12).

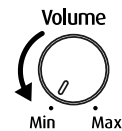


NOTE

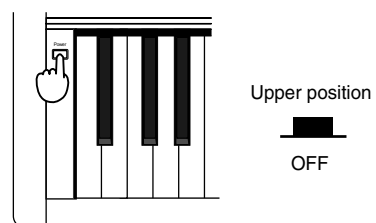
This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

Turning Off the Power

1. Turn the [Volume] knob completely to the left to lower the volume to the minimum level.



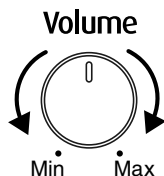
2. Press the [Power] switch to turn off the F-50.



Before You Play

Adjusting the Volume

1. Use the [Volume] knob to adjust the overall volume level.

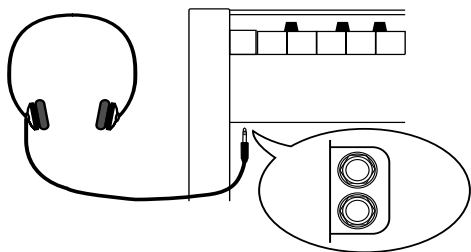


NOTE

Raising the volume excessively may cause the sound to distort. Enjoy the piano at an appropriate volume level.

Connecting Headphones

The F-50 features two headphone jacks. This allows two people to listen through headphones (sold separately) simultaneously, making it very useful for lessons and when performing piano pieces for four hands. Additionally, this allows you to play without having to worry about bothering others around you, even at night.



1. Turn the [Volume] knob to lower the volume to the minimum level.
2. Connect the headphones (sold separately) to either of the headphone jacks at the lower left of the instrument.
3. Use the [Volume] knob to adjust the overall volume level.

The sound from the built-in speakers stops. Sound will be heard only through the headphones.

MEMO

Use Stereo headphones (stereo 1/4 inch phone type).

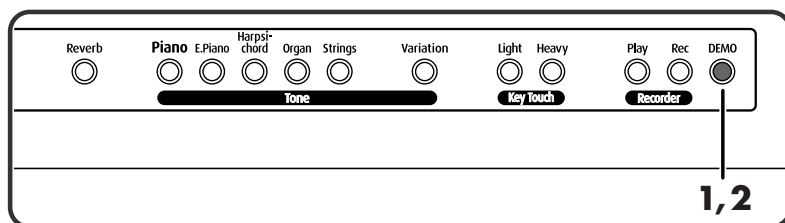
Some Notes on Using Headphones

- To prevent damage to the cord, handle the headphones only by the headset or the plug.
- Connecting the headphones when the volume of connected equipment is turned up may result in damage to the headphones. Lower the volume on the F-50 before plugging in the headphones.
- Listening at excessively high volume levels will not only damage the headphones, but may also cause hearing loss. Use the headphones at a moderate volume level.

Listening to the Demo Songs

The F-50 features five internal songs that demonstrate how the onboard tones can be used effectively, along with sixty classic piano songs.

Playing/Stopping the Demo Songs



For more on song list, please refer to “Demo Song List” (p. 28).



When you press the [Demo] button, the songs are then played back in sequence, starting from the last song played.



When you play back an demo song, the reverb effect (p. 17) will automatically be turned on (the button’s indicator lights). Since each song has been supplied with its own reverb settings, the way in which reverb is applied changes when you switch demo songs.



With certain tones, the sounds may seem to be distorted.

1. Press the [Demo] button.

The indicator of the [Play] button will blink.

The demo songs will play back in succession. When the last song has been played, playback will return to the first song and begin again.

2. To stop the demo song playback, press the [Demo] button once again.

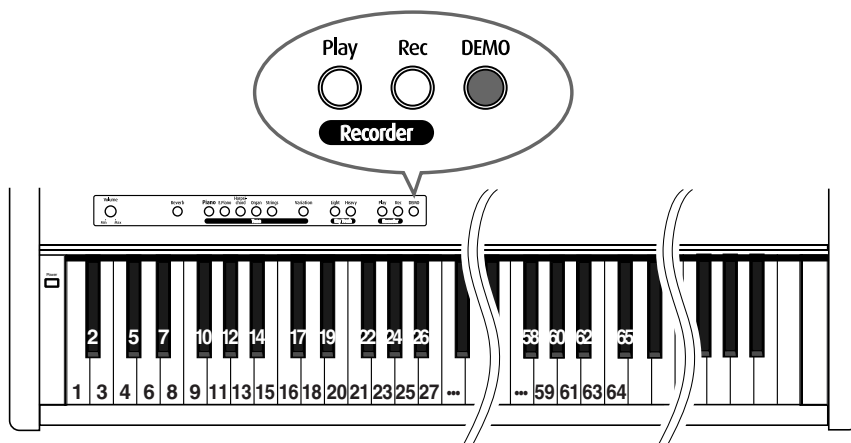
The [Play] button’s indicator goes out, and the demo song playback will stop.

■ Selecting a Song for Playback

Here’s how you can select and play a desired demo song.

1. While holding down the [Demo] button, press the key that corresponds to the demo song you wish to hear.

The demo songs are assigned to the keys in sequential order, starting with the leftmost key.



The indicator of the [Play] button will blink. The demo songs will play back in succession. When the last song has been played, playback will return to the first song and resume.

Listening to the Demo Songs

2. To stop the demo song playback, press the [Demo] button once again.

The [Play] button's indicator goes out, and the demo song playback will stop.

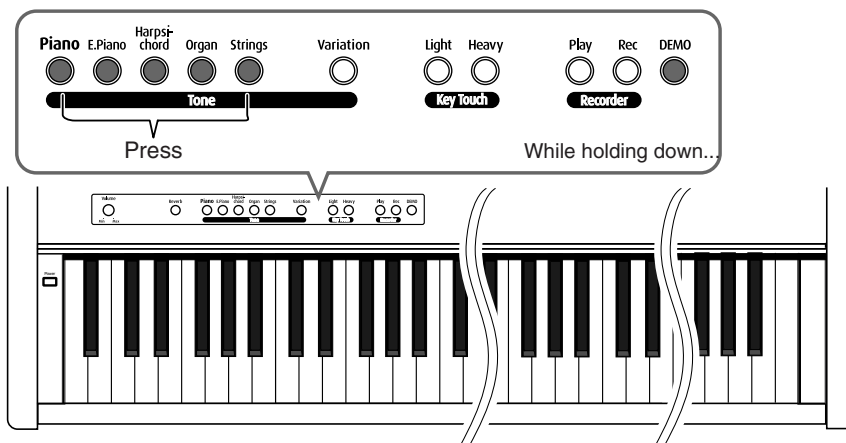
■ Listening to the Demo Songs Using Each Tone

The first through fifth demo songs provide an introduction to the F-50's tones.

You can select and listen to one tone button song at a time.

1. While holding down the [Demo] button, press the any tone button.

The demo song corresponding to the pressed tone button is played.



The demo song corresponding to the pressed tone button plays until the end of the song, and then playback stops.

2. To stop the playback of a tone demo song while it is still playing, press the [Demo] button once again.

MEMO

You can listen to the demo songs for each tone group by holding down the [Demo] button and pressing a key (p. 13). Once the selected song has finished playing, the next song will begin playing.

Playing the Keyboard

Selecting the Instrument Sound You Wish to Play

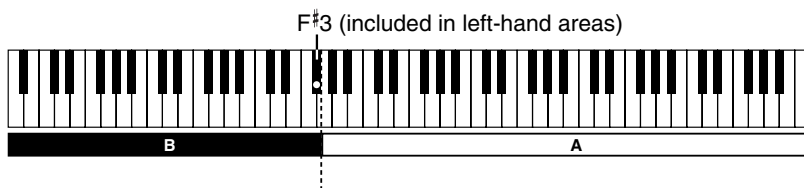
The F-50 allows you to play using twenty different tones including piano.

You can select the tones using the five Tone buttons; four tones are assigned to each button. You can switch the tones assigned to each button by pressing the [Variation] button.

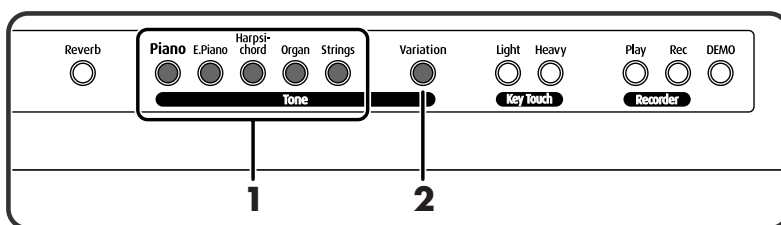
| Tone button | Piano | E. Piano | Harpichord | Organ | Strings |
|--|--------------------------------|-----------------------------|-------------------------|------------------------------|--------------------|
| Tone number 1 [Variation] OFF (dark) | Grand Piano | Stage EP | Harpichord | Pipe Organ | Strings |
| Tone number 2 [Variation] lit in red | Bright Piano | Electric Piano | Organ Flute | Rotary Organ | Choir |
| Tone number 3 [Variation] lit in green | Grand Piano/ Acoustic Bass* | Vibraphone | Clavi | Pipe Organ/ Strings* | Strings+Brass* |
| Tone number 4 [Variation] lit in orange | Grand Piano/ Strings* | Stage EP/ Electric Bass* | Harpichord/ Strings* | Jazz Organ/ Rotary Organ* | Flute/ Strings* |

* Strings+Brass: lets you play a combination of strings and brass tones

* A/B: dividing the keyboard into right-hand and left-hand areas, then playing different tones
A, the right-hand tone; and B, the left-hand tone



When the F-50 is turned on, the tone is reset to Grand Piano.



1. Press any Tone button.

The indicator on the selected button lights up.

2. Press the [Variation] button to select the Tone.

Each time you press the [Variation] button, the button's indicator will change color, and the four sounds will be selected successively.

The Tone you've selected is heard when you finger the keyboard.

The next time you choose this Tone button, the tone you've selected here is played.

MEMO

Since the organ tones reproduce the sound of a traditional organ, in certain registers you may be able to perceive that they exhibit a certain amount of harmonic foldback.

MEMO

When you select A/B tones, the damper pedal will be applied only to the right-hand area of the keyboard.

MEMO

A/B tones have settings optimized for playing with the keyboard divided into right-hand and left-hand zones. With some tones, the octave (pitch) settings may differ on opposing sides of the border between the keyboard zones.

MEMO

When Dual play (p. 16), only tone number 1 or 2 can be selected.

If you use Dual play with a Tone button for which tone number 3 or 4 is selected, tone number 1 will be selected for that Tone button.

MEMO

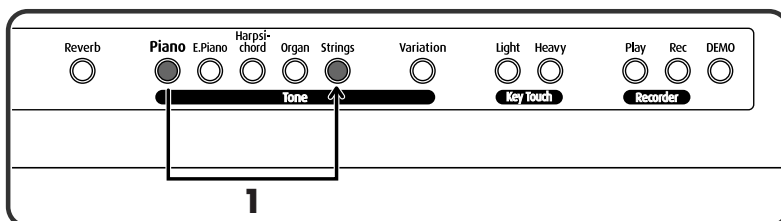
With certain tones, the sounds may seem to be distorted.

Layering Two Instrument Sounds (Dual Play)

You can hold down one Tone button and press another Tone button to layer two sounds for playing together.

This function is called “Dual Play.”

Example: Combining Piano and Strings



1. While pressing the [Piano] button, also press the [Strings] button.

The indicators for both buttons light.

When you then play the keyboard, the layered sounds of the piano and strings will play.

The [Variation] button indicator now indicates the tone for the right button of the two selected Tone buttons.

When you press the [Variation] button, the indicator color switches, and the tone assigned to the right tone button is changed.

Of the two selected tones, to change the tone assigned to the left tone button, first exit Dual Play, then reselect the tone.

2. To cancel Dual Play, press either Tone button.

When you play the keyboard, only the tone of the button you pressed will be heard.



You can adjust the volume balance between the two selected tones in Dual Play. For details, refer to “Changing the Volume Balance in Dual Play” (p. 21).

When the power is turned on, the sound of the left Tone button is set to be louder.

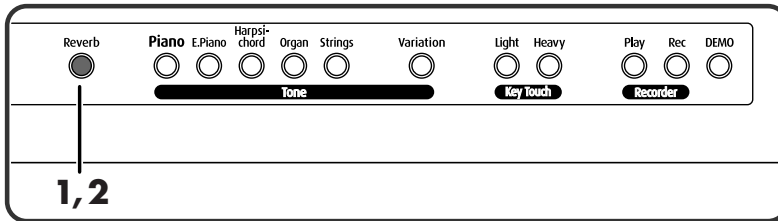


You can only select tone number one or two in Dual Play.

If you use Dual play with a Tone button for which tone number 3 or 4 is selected, tone number 1 will be selected for that Tone button.

Adding Reverberation to Sounds (Reverb Effect)

You can apply a reverb effect to the notes you play on the keyboard. Applying reverb adds pleasing reverberation to what you play, so it sounds almost as if you were playing in a concert hall.



- 1.** Press the [Reverb] button, and confirm that its indicator has lighted.
The reverb effect is applied to the sound.
- 2.** Pressing the [Reverb] button once more turns off the button's indicator and cancels the reverb effect.

MEMO

When you play back an demo song, the reverb effect will automatically be turned on (the button's indicator lights).

Since each song has been supplied with its own reverb settings, the way in which reverb is applied changes when you switch demo songs.

MEMO

You can select the depth of reverb effect. For details, refer to "Changing the Depth of the Reverb Effect" (p. 21).

Recording Your Performance

You can easily record your performances.

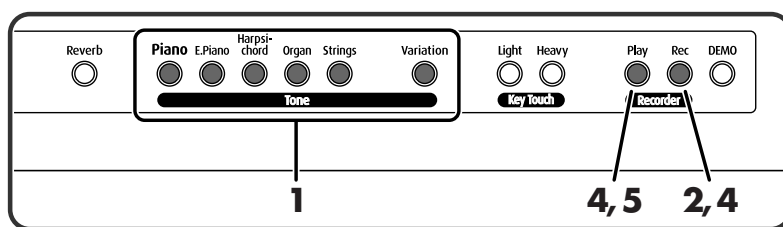
A recorded performance can be played back to hear your own playing.

Notes Regarding Recording

- Only one song can be recorded. If you begin recording when a previously recorded performance exists, the previous performance will be erased.
- Recorded performances are erased when the power is turned off. If you want to keep your performance, you can either record it on an external audio device (p. 22), or use an external MIDI device to save the performance data on a floppy disk (p. 25).

Recording a Performance

Record your performance.



- 1. Select the tone that you want to play (p. 15).**
- 2. Press the [Rec] button.**

The [Rec] button's indicator will blink, and you will be in recording-standby mode.
To cancel recording, press the [Rec] button once more.
- 3. Recording will start when you play the keyboard.**

The [Rec] button's indicator stops flashing and remains lit.
- 4. To stop recording, press the [Play] or [Rec] button.**

The indicator for the [Rec] button will go dark.

Play back the recorded performance

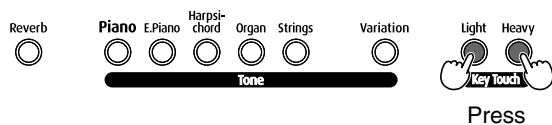
- 5. Press the [Play] button.**

Once again press the [Play] button, and playback will stop.

Some Handy Functions

Changing the Keyboard's Touch

You can change the touch sensitivity, or response of the keys. The setting is at "Medium" when the F-50 is powered up.



1. Press the [Light] button or the [Heavy] button.

The indicator for the selected button lights.

When the [Light] button is pressed, the button's indicator lights up and the keyboard is set to a "light" touch. When the [Heavy] button is pressed, the button's indicator lights up and the keyboard is set to a "heavy" touch.

When the [Light] and [Heavy] buttons are pressed simultaneously, both the [Light] and [Heavy] button indicators light, and the key touch is set to "Fixed."

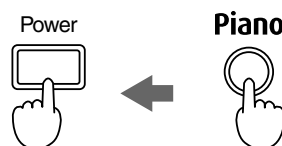
| Button Status | Touch Sensitivity | Descriptions |
|--|-------------------|---|
| <p>Light Heavy unlit unlit Key Touch unlit unlit</p> | Medium | This is the most natural touch for the keyboard. This is the closest to the touch of an acoustic piano. |
| <p>Light Heavy lit unlit Key Touch lit unlit</p> | Light | Fortissimo (ff) can be obtained with weaker touch than usual, so, you will feel that the keyboard is lighter. This setting makes it easy to play, even for children. |
| <p>Light Heavy unlit lit Key Touch unlit lit</p> | Heavy | Fortissimo (ff) can be obtained only with forceful playing, so you will feel that the keyboard is heavier. Dynamic fingering adds even more feeling to what you play. |
| <p>Light Heavy lit lit Key Touch lit lit</p> | Fixed | Notes are sounded at an unchanging volume level, regardless of how lightly or forcefully you finger the keyboard. |

Press either the [Light] or [Heavy] button once more to turn off both button indicators and return the key touch setting to "Medium."

Disabling Buttons (Panel Lock)

Making the setting for the panel lock enables a state where only piano play is possible, and all buttons are disabled. As the settings are not changed, this is convenient for piano performances.

1. Turn the volume down all the way by rotating the [Volume] knob, and press the [Power] switch to turn off the power.
2. While holding down the [Piano] button, press the [Power] switch to turn on the power.



Turn the power ON

While holding down...

3. Adjust the volume.

Fingering the keyboard now produces a grand piano sound. It will be not possible to switch to another sound.

To defeat the Panel Lock function, turn the volume down to the minimum, and turn on the power once again.

Some Handy Functions

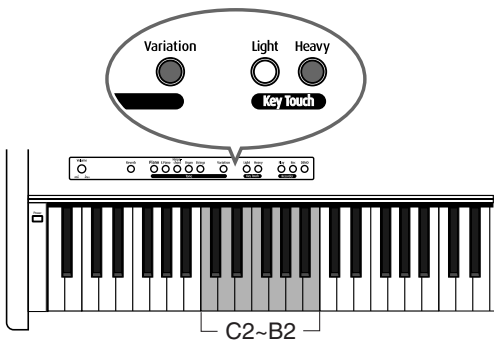
Transposing without Changing Your Keyboard Fingering (Key Transpose)

You can transpose the key of a performance without having to shift the position of your fingers on the keyboard.

This feature is called "Key Transpose."

In situations such as when providing accompaniment to a song, using the Key Transpose function to match the singer's vocal register lets you easily transpose the sounds without changing the score.

These settings remains in effect until you turn off the power.



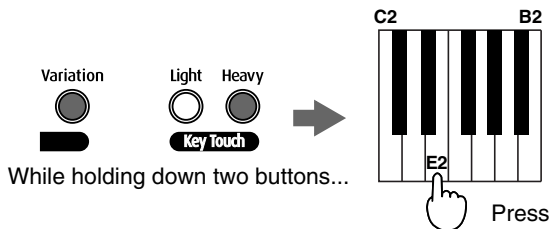
1. While holding down the [Variation] button and [Heavy] button, press the tonic (root) of the key to which you want to transpose.

Use the C2-B2 notes to select the tonic.

2. To return to the normal pitch, while holding down the [Variation] button and [Heavy] button, press the C2 key.

<Ex.>

For example if you want the E pitch to sound when you play the C key, you would hold down the [Variation] button and [Heavy] button and press the E2 key.



NOTE

The transposition setting is effective only on sounds performed on the F-50's keyboard. This setting is not effective on tones from external MIDI messages played on the F-50.

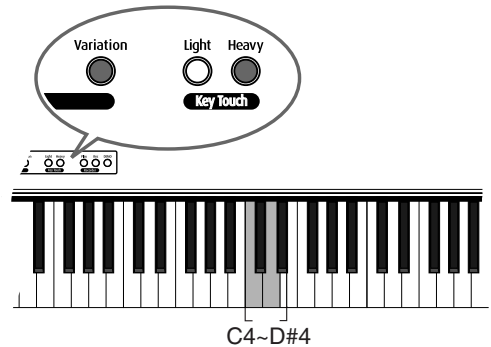
Adjusting the Pitch of the Sound (Master Tuning)

In situations such as when playing ensemble with other instruments, you can tune the F-50's reference pitch to the pitch of another instrument. The reference pitch generally refers to the pitch of the note that's played when you finger the middle A key.

For a cleaner ensemble sound while performing with one or more other instruments, ensure that each instrument's reference pitch is in tune with that of the other instruments.

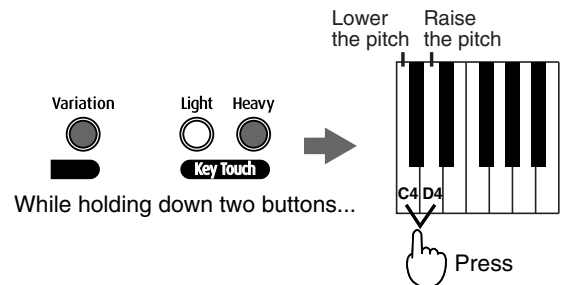
This tuning of all the instruments to a reference pitch is called "master tuning." You can set the reference pitch anywhere in a range of 415.3 Hz to 466.2 Hz.

When the instrument is turned on, the reference pitch is set to "440.0 Hz."



Lowering/ raising the Reference Pitch

1. While holding down the [Variation] button and [Heavy] button, press the "C4" note to lower the reference pitch, or the "D4" note to raise it.

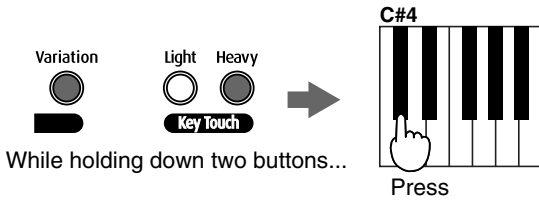


Each time you press the "C4" key, the pitch will fall by 0.1 Hz. If you continue holding the key, the pitch will continue falling.

Each time you press the "D4" key, the pitch will rise by 0.1 Hz. If you continue holding the key, the pitch will continue rising.

■ Setting the Reference Pitch to 440.0 Hz

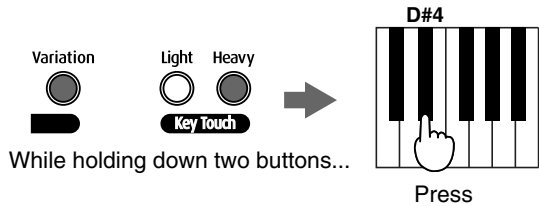
1. While holding down the [Variation] button and [Heavy] button, press the “C # 4” key on the keyboard.



The reference pitch will be set to 440.0 Hz. This is the most commonly used setting. The A4 (Middle A) key will sound at 440.0 Hz.

■ Setting the Reference Pitch to 442.0 Hz

1. While holding down the [Variation] button and [Heavy] button, press the “D # 4” key on the keyboard.



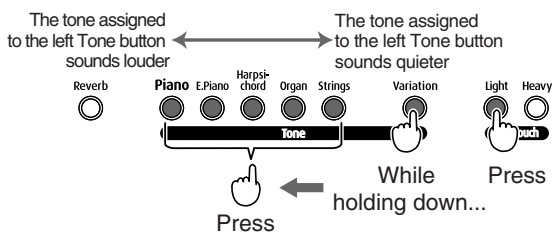
The reference pitch will be set to 442.0 Hz. This setting is often used for concert pianos. The A4 (Middle A) key will sound at 442.0 Hz.

Changing the Volume Balance in Dual Play

You can change the volume balance between the two layered sounds in Dual Play (p. 16).

When the keyboard is turned on, the volume balance is set to that the tone assigned to the left Tone button sounds louder of the two selected tones.

This setting remains in effect until the keyboard’s power is turned off.



1. While holding down the [Variation] button, press the [Light] button.

The [Variation] button, [Light] button and the Tone button for the currently selected value flash.

2. Press any Tone button.

The pressed button’s indicator blinks.

| Tone button | Description |
|-------------|---|
| Piano | Of the two selected tones, the tone assigned to the left Tone button sounds louder. |
| E. Piano | Of the two selected tones, the tone assigned to the left Tone button sounds somewhat louder. |
| Harpsichord | The two selected tones are played at the same volume. |
| Organ | Of the two selected tones, the tone assigned to the left Tone button sounds somewhat quieter. |
| Strings | Of the two selected tones, the tone assigned to the left Tone button sounds quieter. |

3. Press the [Light] button or the [Variation] button.

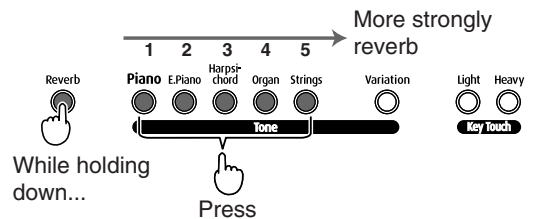
The button’s indicator returns to its previous state.

Changing the Depth of the Reverb Effect

The depth of the reverb effect (p. 17) can be adjusted.

There are five levels of depth from which to choose.

This is set to “3” when the power is turned on.



1. Holding down the [Reverb] button, press any Tone button.

■ Checking the depth of the Reverb Effect

1. Press and hold the [Reverb] button.

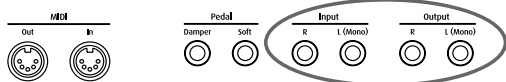
The Tone button indicators will blink to indicate the selected depth.

Connecting to Audio Equipment

Read this chapter if you wish to connect the F-50 to an audio device.

By connecting the F-50 with an audio device, you can listen to the sound of the F-50 through the speakers of the audio device, or record your performance onto a cassette tape or other recording media.

About the Jacks



Output Jacks

Use audio cables (sold separately) to connect the F-50 to an audio device so that the sound of the F-50 can be heard from the speakers of the audio device, or so that your performance can be recorded on a cassette tape or other recording media.

Input Jacks

You can use audio cables (sold separately) to connect another audio producing device to the F-50, and hear its sound through the speakers of the F-50.

Making the Connections

NOTE

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

1. Turn the volume down completely on all equipment.
2. Turn off the F-50 and any other devices to be connected.
3. Use audio cables (sold separately) to connect the other device to the F-50.

NOTE

If the device you are connecting is monaural, connect it to the L (Mono) jack. In this case, do not connect the R jack of the F-50.

NOTE

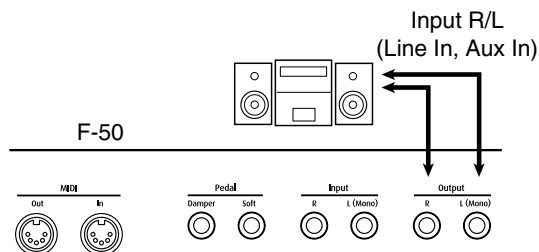
Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.

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.

NOTE

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

- **Listening to the F-50 through the speakers of an audio device, or recording a performance onto a cassette tape or other media**

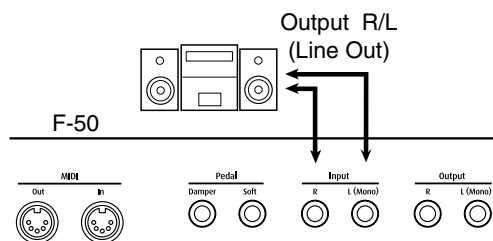


1. Turn on the power to the F-50.
2. Turn on the power to the connected equipment.
3. Adjust the volume.

Recording procedure

1. Start recording on the connected audio device.
2. Begin playing on the F-50.
3. When you finish playing, stop recording with the connected audio device.

- **Listening to the sound of an audio device through the speakers of the F-50**



1. Turn on the power to the connected equipment.
2. Turn on the power to the F-50.
3. Adjust the volume.

NOTE

If the volume of any device connected to the Input jacks is raised too high, you not only risk causing damage to your hearing, you could also damage the unit's speakers. It's best to always keep the sound within reasonable levels of volume.

Connecting to MIDI Devices

Read this chapter if you wish to connect the F-50 to an external MIDI device.

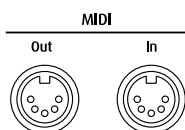
If the F-50 is connected to a MIDI sequencer, such as one from the MT series, you can record your performance on the MIDI sequencer. The rich variety of sounds built into the MT series can be played with the keyboard of the F-50.

About MIDI

MIDI, short for “Musical Instrument Digital Interface,” was developed as a standard for the exchange of performance data between electronic instruments and computers.

The F-50 is equipped with MIDI connectors to allow such exchange of performance data with external equipment and devices. Connecting the keyboard to other devices with these connectors provides you with an even greater variety of ways to use your keyboard.

About the MIDI Connectors



MIDI connectors on the rear panel

MIDI In Connector

Use a MIDI cable (sold separately) to connect from here to the MIDI Out connector on the external MIDI device.

MIDI messages sent from connected external equipment will be received here. As a result, the F-50 will produce sound, change tones, or perform other operations.

MIDI Out Connector

Use a MIDI cable (sold separately) to connect from here to the MIDI In connector on the external MIDI device.

Performance data detailing what has been played on the keyboard, and other data, such as that generated when a pedal is depressed, is sent out from here to external MIDI devices.

Making the Connections

NOTE

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

1. Turn the volume down completely on all equipment.
2. Turn off the F-50 and any other devices to be connected.
3. Use the optional MIDI cable to connect the MIDI connector on the external MIDI device to the MIDI connector on the F-50.

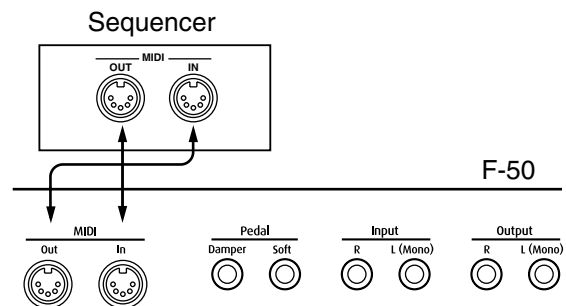
Take a look at the connection examples.

4. Turn on the power to all equipment.
5. Adjust the volume.
6. You should also make the following settings as needed.

For details on making MIDI-related settings for the F-50, refer to p. 24 through p. 25.

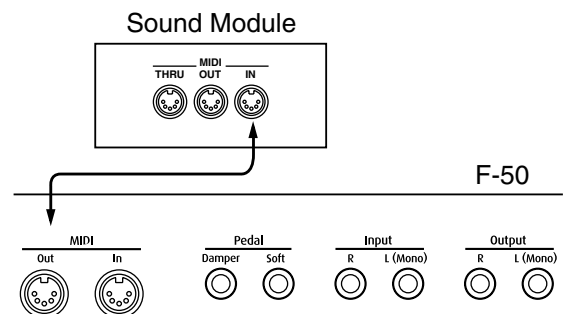
Connection Examples:

Connecting to a sequencer (The Roland MT Series)



* The MT-90s has no MIDI Out connector.

Connection Examples: Connecting to a MIDI sound module



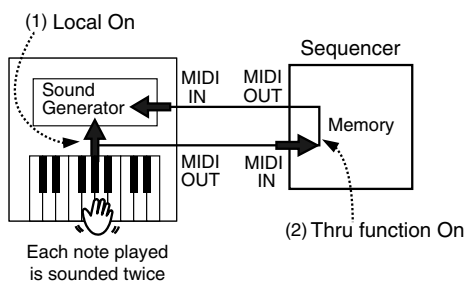
Cautions when Connecting an External MIDI Device

Here we will explain the “Local On/Off” and “Omni On/Off” settings that you need to be aware of when connecting the F-50 to an external MIDI device.

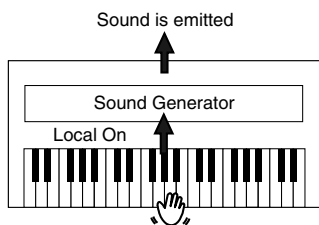
■ Disconnecting the F-50’s keyboard and internal sound generator (Local On/Off)

When the F-50 is connected to a MIDI sequencer or the like, set it to Local Off.

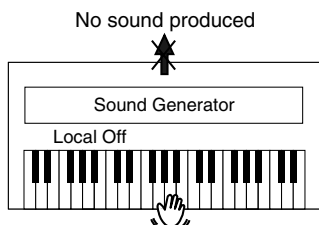
As shown in the diagram, the data that is produced when you play the keyboard will reach the sound generator by two routes, (1) and (2), causing each note to be played in duplicate. To prevent this, select the Local Off setting to cut route (1).



This sets it to Local On:



This sets it to Local Off:



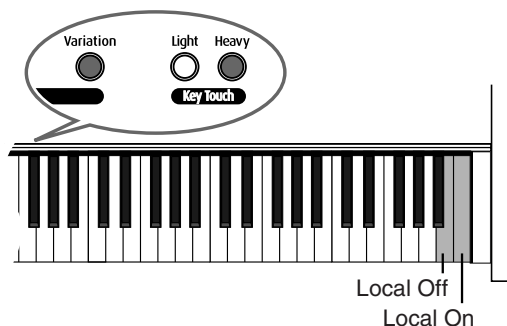
NOTE

Be aware that if you set your instrument to Local Off when no external MIDI device is connected, there will be no sound.

■ Switching Local On/Off

Local On is set when the power is switched on.

1. While holding down the [Variation] button and [Heavy] button, the “C8” note to turn the setting On, or press the “B7” note to turn the setting Off.



MEMO

If the F-50 is connected to a Roland MT series (except MT-90s), it is not necessary to make the Local Off setting. When the power is turned on, the MT series will transmit a Local Off message. If you turn the power on in the order of first the F-50 and then the MT series, the F-50 will automatically be set to Local Off.

■ Receiving on all MIDI channels (Omni On/Off)

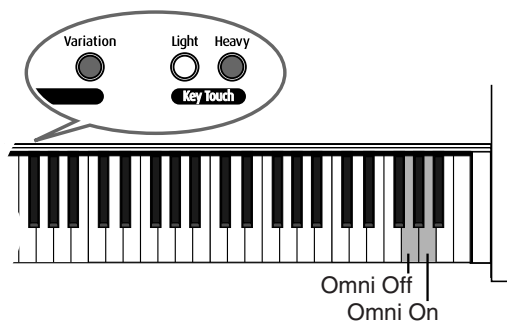
When set to Omni On, the F-50 will sound as a result of received MIDI messages, no matter which channel the messages arrive on.

When set to Omni Off, the F-50 will recognize only the messages that arrive on the MIDI channel that has been selected, as explained under “Set the MIDI Channel.”

■ Switching Omni On/Off

Omni On is automatically set when the power is switched on.

1. Hold down the [Variation] button and [Heavy] button, and press the “A7” note to turn the setting On, or the “G7” note to turn the setting Off.



■ Set the MIDI Channel

MIDI features sixteen MIDI channels, numbered 1–16.

The connected devices must be set to use the same MIDI channels, otherwise no sound will be produced.

In a setup where you wish to play the F-50 and also have another MIDI-equipped instrument or sound module play the same notes, you should first set the channel used for reception on your external device to the same channel that you have the F-50 set to use for transmission.

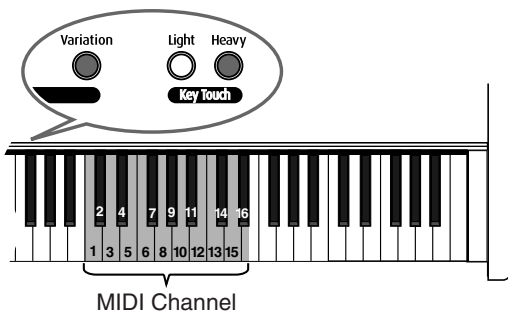
Furthermore, if you want to use a MIDI keyboard or MIDI sequencer to play the F-50's sounds, set the F-50's MIDI channel so it matches the channel being used for transmission by the connected MIDI device.

Upon power-up, the F-50 is set to Omni On (p. 24). This means that if you are using a MIDI keyboard or MIDI sequencer to play the F-50's tones, messages will be received on all channels, regardless of any MIDI channel settings. If you want to receive only on a specific channel that a connected MIDI device will be using, switch the F-50 to Omni Off, then set the MIDI channel.

When the F-50 is turned on, Channel "1" is selected.

1. While holding down the [Variation] and [Heavy] buttons, press the appropriate key (C5–D#6) on the keyboard.

The MIDI transmit channel and receive channel will switch to the number that corresponds to the note you pressed.

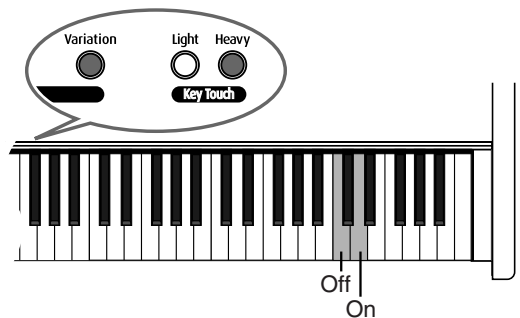


■ Transmitting a performance you recorded

If you want to transmit a performance recorded on the F-50 to an external MIDI device or computer, turn this setting "On." If this is "Off," the data will not be transmitted.

When the F-50 is turned on, "Off" is selected.

1. While holding down the [Variation] and [Heavy] buttons, press the "D7" note to turn the setting On, or the "C7" note to turn the setting Off.



If you wish to save the performance, use the following procedure. In this situation, your external sequencer is set its MIDI Thru feature to be OFF. For details, refer to the owner's manual of your MIDI sequencer.

1. Connect a MIDI sequencer such as the MT series (p. 23).
2. Record the performance on the F-50 (p. 18).
3. Set this setting to "On."
4. Start recording with the connected MIDI sequencer.
5. Start playback of the recorded song on the F-50 (p. 18).
6. When playback ends, stop recording with the connected MIDI sequencer.
7. Use a connected MIDI sequencer to save the data on a floppy disk or other media.

Troubleshooting

If you are encountering problems with the unit, please read the section below before assuming that there is a malfunction.

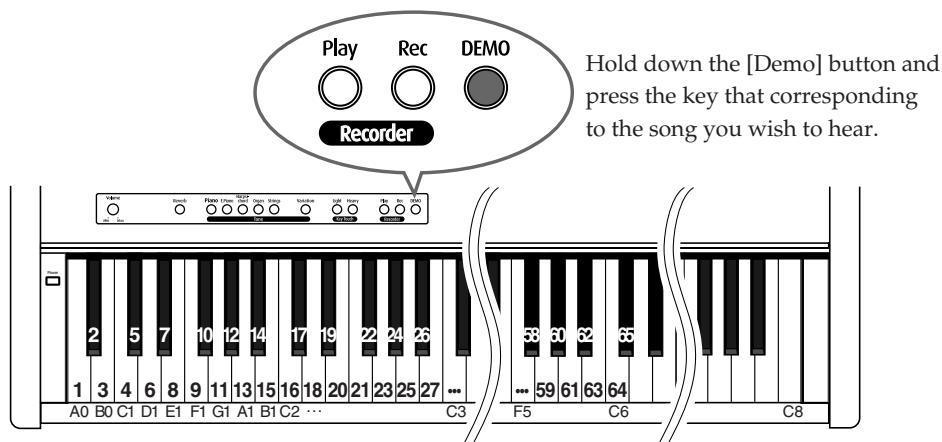
| Case | Cause/Remedy |
|---|---|
| The piano cannot be switched on | Is the AC adaptor properly connected? (p. 10) |
| No sound is produced | Is the [Volume] knob set to the minimum position? (p. 12) |
| | Are the headphones connected? (p. 12) |
| | Has a plug remained connected to the phones jack? (p. 12) |
| | Is Local On/Off set to "Off"? (p. 24) |
| Only One Tone Plays in Dual Play | Depending on the setting for volume balance, and the particular selection of tones you make, certain tones may be difficult to hear when layered. Try adjusting volume balance (p. 21). |
| Demo songs do not play | Is Panel Lock on? (p. 19) |
| Buttons do not function | |
| Keyboard sound does not change | |
| Two sounds are produced when the keyboard is played | Is the keyboard in Dual Play mode? (p. 16) |
| The tone has changed in the Dual Play | If you use Dual Play with a Tone button for which tone number 3 or 4 is selected, tone number 1 will be selected for that Tone button (p. 15). |
| The pitch of the keyboard sounds incorrect | Is the Master Tuning setting correct? (p. 20) |
| | Is the Key Transpose setting correct? (p. 20) |
| The recorded performance has disappeared | Any performance that has been recorded is deleted when the power to the F-50 is turned off. A performance cannot be restored once it's been deleted. |
| Sound is distorted | Raising the volume too high may distort the sound. Adjust the volume level with the [Volume] knob (p. 12). |
| | With certain tones, the sounds may seem to be distorted. |

| Case | Cause/Remedy |
|---|---|
| In the upper range, the sound changes abruptly beyond a certain key | On an acoustic piano, notes in the upper one and a half octaves of the keyboard continue to sound until they decay naturally, regardless of the damper pedal. There is a difference in the timbre as well. Roland pianos faithfully simulate such characteristics of the acoustic piano. On the F-50, the range that is unaffected by the damper pedal will change depending on the Key Transpose setting. |
| High-Pitched Whine is Produced | <p>When listening through headphones: Certain piano tones that feature vibrant, sparking sounds contain a large high-frequency component, which may make it appear that a metallic reverberation has been applied. This faithfully reproduces the characteristics of acoustic pianos, and does not indicate any malfunction. Since this reverberation becomes particularly audible when supplemented by heavy reverb, you may be able to diminish the problem by reducing the amount of reverb applied to the sound.</p> <p>If you can't hear the problem in the headphones: Here, a different cause (such as resonance produced by the F-50) would be suspect. Consult your Roland dealer or nearest Roland Service Center.</p> |
| Bass notes sound wrong/ buzzing or vibration occurs | <p>If you can't hear the problem in the headphones: When playing at high volumes, resonance may occur in the piano itself or in objects near the piano. At times, other objects in the room, such as fluorescent lights or glass doors, could start vibrating. Such phenomenon becomes more prevalent when sounding the lower frequencies at high volume. To minimize such unwanted resonance, please observe the following:</p> <ul style="list-style-type: none"> • Locate the instrument so it is 10-15 cm away from walls. • Reduce the volume. • Increase the distance from the object that is resonating. <p>If you can hear the problem in the headphones: The problem may be for a different reason. Please contact your dealer.</p> |

| Case | Cause/Remedy |
|---|--|
| The pedals are not functioning | Are the pedals connected properly? (p. 11) |
| The pedals function intermittently | Unplugging a pedal cord from the unit while the power is on may cause the pedal's effect to be applied without stopping. The power of the F-50 must be turned off before inserting or removing a pedal cord (p. 11). |
| [Reverb] button's indicator lights automatically | Reverb is switched on automatically whenever a demo song is played. Since each song has been supplied with its own reverb settings, the way in which reverb is applied changes when you switch demo songs. |
| When the F-50 is connected to an external device | |
| No sound is produced | Is the power to all equipment turned on? |
| | Are the connections between F-50 and the MIDI sequencer or the other external devices correct? (p. 22, p. 23) |
| | Is the MIDI channel setting correct? (p. 25) |
| | Is the Omni On/Off setting correct? (p. 24) |
| Strange sounds (or two sounds) are produced when the F-50 is played | With the sequencer's "Thru" function on, the same notes may be sounded twice. Set the F-50 to Local off (p. 24). |
| The volume level of the instrument connected to the Input jack is too low | Could you be using a connection cable that contains a resistor? Use a connection cable that does not contain a resistor. |

Demo Song List

→ “Listening to the Demo Songs” (p. 13)



| No. | Key | Song Name | Composer | Copyright |
|-----|------------|------------------------------|----------------------------|---------------------------|
| 1 | A0 | Tone Demo Song (Piano) | Masashi & Kazuko Hirashita | © 2003 Roland Corporation |
| 2 | Bb0 | Tone Demo Song (E.Piano) | Masashi & Kazuko Hirashita | © 2003 Roland Corporation |
| 3 | B0 | Tone Demo Song (Harpsichord) | Masashi & Kazuko Hirashita | © 2003 Roland Corporation |
| 4 | C1 | Tone Demo Song (Organ) | Masashi & Kazuko Hirashita | © 2003 Roland Corporation |
| 5 | Db1 | Tone Demo Song (Strings) | Masashi & Kazuko Hirashita | © 2003 Roland Corporation |
| 6 | D1 | 1ère Arabesque | C. Debussy | © 1995 Roland Corporation |
| 7 | Eb1 | Sonate für Klavier No. 15 | W. A. Mozart | © 1996 Roland Corporation |
| 8 | E1 | 1ère Gymnopédie | E. Satie | © 1997 Roland Corporation |
| 9 | F1 | Golliwog's Cake walk | C. Debussy | © 1995 Roland Corporation |
| 10 | F#1 | Liebesträume III | F. Liszt | © 2001 Roland Corporation |
| 11 | G1 | Je te veux | E. Satie | © 1997 Roland Corporation |
| 12 | Ab1 | Étude, op.10-3 | F. Chopin | © 2001 Roland Corporation |
| 13 | A1 | Clair de Lune | C. Debussy | © 1998 Roland Corporation |
| 14 | Bb1 | Valse, op.64-1 | F. Chopin | © 2001 Roland Corporation |
| 15 | B1 | Fantaisie-Impromptu | F. Chopin | © 2001 Roland Corporation |
| 16 | C2 | An der schönen, blauen Donau | J. Strauss (II) | © 1996 Roland Corporation |
| 17 | Db2 | Auf Flügeln des Gesanges | F. Mendelsshon | © 1996 Roland Corporation |
| 18 | D2 | Mazurka No.5 | F. Chopin | © 1995 Roland Corporation |
| 19 | Eb2 | Étude, op.25-1 | F. Chopin | © 1995 Roland Corporation |
| 20 | E2 | Étude, op.10-5 | F. Chopin | © 2001 Roland Corporation |
| 21 | F2 | Doctor Gradus ad Parnassum | C. Debussy | © 1995 Roland Corporation |
| 22 | F#2 | Grande Valse Brillante | F. Chopin | © 1995 Roland Corporation |
| 23 | G2 | La prière d'une Vierge | T. Badarzewska | © 1996 Roland Corporation |
| 24 | Ab2 | Course en Troïka | P. Tchaikovsky | © 1996 Roland Corporation |
| 25 | A2 | To The Spring | E. Grieg | © 1996 Roland Corporation |
| 26 | Bb2 | Valse, op.64-2 | F. Chopin | © 1996 Roland Corporation |
| 27 | B2 | Radetzky Marsch | J. Strauss (I) | © 1996 Roland Corporation |

Demo Song List

| No. | Key | Song Name | Composer | Copyright |
|-----|------------|-------------------------------|-----------------|---------------------------|
| 28 | C3 | Träumerei | R. Schumann | © 1996 Roland Corporation |
| 29 | Db3 | Moments Musicaux III | F. Schubert | © 1996 Roland Corporation |
| 30 | D3 | Prélude, op.28-15 | F. Chopin | © 1996 Roland Corporation |
| 31 | Eb3 | The harmonious blacksmith | G. Händel | © 1996 Roland Corporation |
| 32 | E3 | Ungarische Tänze V | J. Brahms | © 1996 Roland Corporation |
| 33 | F3 | Türkischer Marsch (Beethoven) | L. v. Beethoven | © 1996 Roland Corporation |
| 34 | F#3 | Nocturne No.2 | F. Chopin | © 1996 Roland Corporation |
| 35 | G3 | Frühlingslied | F. Mendelssohn | © 1996 Roland Corporation |
| 36 | Ab3 | Präludium | J. S. Bach | © 1996 Roland Corporation |
| 37 | A3 | Jägerlied | F. Mendelssohn | © 1996 Roland Corporation |
| 38 | Bb3 | Menuet Antique | M. Ravel | © 1996 Roland Corporation |
| 39 | B3 | Für Elise | L. v. Beethoven | © 1996 Roland Corporation |
| 40 | C4 | Türkischer Marsch (Mozart) | W. A. Mozart | © 1996 Roland Corporation |
| 41 | Db4 | Ständchen | F. Schubert | © 1996 Roland Corporation |
| 42 | D4 | Humoreske | A. Dvořák | © 1996 Roland Corporation |
| 43 | Eb4 | Blumenlied | G. Lange | © 1996 Roland Corporation |
| 44 | E4 | Alpenglöckchen | T. Oesten | © 1996 Roland Corporation |
| 45 | F4 | Menuett G dur (Beethoven) | L. v. Beethoven | © 1996 Roland Corporation |
| 46 | F#4 | Venezianisches Gondellied | F. Mendelssohn | © 1996 Roland Corporation |
| 47 | G4 | Alpenabendröte | T. Oesten | © 1996 Roland Corporation |
| 48 | Ab4 | Farewell to the Piano | L. v. Beethoven | © 1996 Roland Corporation |
| 49 | A4 | Brautchor | R. Wagner | © 1996 Roland Corporation |
| 50 | Bb4 | Battle of Waterloo | W. Anderson | © 1996 Roland Corporation |
| 51 | B4 | Wiener Marsch | C. Czerny | © 1996 Roland Corporation |
| 52 | C5 | Le Coucou | L. C. Daquin | © 1996 Roland Corporation |
| 53 | Db5 | Menuett G dur (Bach) | J. S. Bach | © 1992 Roland Corporation |
| 54 | D5 | Spinnerlied | A. Ellmenreich | © 1996 Roland Corporation |
| 55 | Eb5 | Gavotte | F. Gossec | © 1996 Roland Corporation |
| 56 | E5 | Heidenröslein | G. Lange | © 1996 Roland Corporation |
| 57 | F5 | Zigeuner Tanz | H. Lichner | © 1996 Roland Corporation |
| 58 | F#5 | La Cinquantaine | G. Marie | © 1996 Roland Corporation |
| 59 | G5 | Csikos Post | H. Necke | © 1996 Roland Corporation |
| 60 | Ab5 | Dolly's Dreaming Awakening | T. Oesten | © 1996 Roland Corporation |
| 61 | A5 | La Violette | L. Streabbog | © 1996 Roland Corporation |
| 62 | Bb5 | Fröhlicher Landmann | R. Schumann | © 1996 Roland Corporation |
| 63 | B5 | Sonatine op.36-1 (Clementi) | M. Clementi | © 1996 Roland Corporation |
| 64 | C6 | Sonatine op.20-1 (Kuhlau) | F. Kuhlau | © 1996 Roland Corporation |
| 65 | Db6 | Sonatine No.5 (Beethoven) | L. v. Beethoven | © 1996 Roland Corporation |

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MIDI Implementation Chart

| Function... | | Transmitted | Recognized | Remarks |
|------------------|---|--------------------------------------|---|---|
| Basic Channel | Default Changed | 1 1-16 | 1 1-16 | |
| Mode | Default Messages Altered | Mode 1 x ***** | Mode 1 OMNI ON/OFF | |
| Note Number : | True Voice | 15-113 ***** | 0-127 15-113 | |
| Velocity | Note ON Note OFF | O x 8n v=64 | O x | |
| After Touch | Key's Ch's | x x | x x | |
| Pitch Bend | | x | x | |
| Control Change | 6, 38 7 11 64 66 67 91 100, 101 | O x x O x O O O | O O *1 O *1 O *1 O *1 O *1 O O | Data entry Volume Expression Hold 1 Sostenuto Soft Effect1 depth (Reverb) RPN LSB, MSB |
| Prog Change | : True Number | O (0...64) ***** | O (0-127) 0...64 | |
| System Exclusive | | O | O | |
| System Common | : Song Pos : Song Sel : Tune | x x x | x x x | |
| System Real Time | : Clock : Commands | x x | x x | |
| Aux Message | : All sound off : Reset all controllers : Local ON/OFF : All Notes OFF : Active Sense : System Reset | x x x x O x | x O O O (123-127) O x | |
| Notes | *1 This message can affect only MIDI notes. | | | |

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO
 Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO

O : Yes
 X : No

* A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.

Main Specifications

F-50: Roland Digital Piano

<Keyboard>

Keyboard

88 keys (Progressive Hammer-Action Keyboard)

Touch Sensitivity

Light, Medium, Heavy, Fixed

Keyboard Mode

Whole

Dual (adjustable volume balance)

<Sound Generator>

Maximum Polyphony

64 voices

Tones

20 tones in 5 groups

Effects

Reverb (5 levels)

Chorus (fixed for E. Piano only)

Sympathetic Resonance (fixed for Piano only)

Key Transpose

-6 to +5 (in semitone)

Master Tuning

415.3 Hz to 466.2 Hz (adjustable in increments of 0.1 Hz)

<Recorder>

Song

1 song

Note Storage

Approx. 5,000 notes

Control

Play/Stop, Recording, All Song Play

<Demo Songs>

65 songs (including five tone demo songs)

<Others>

Speakers

10 cm x 2

Rated Power Output

5 W x 2

Connectors

Headphones Jack (Stereo 1/4 inch phone type) x 2

MIDI Connectors (In, Out)

Output Jacks (L/Mono, R)

Input Jacks (L/Mono, R)

Pedal Jacks (Damper, Soft)

Power Supply

DC 9 V (AC Adaptor)

Power Consumption

23 W

Dimensions (without the Music Stand)

1,337 (W) x 296 (D) x 760 (H) mm

52-11/16 (W) x 11-11/16 (D) x 29-15/16 (H) inches

Weight

28.5 kg / 62 lbs 14 oz

Accessories

Owner's Manual

AC Adaptor

Power Cord

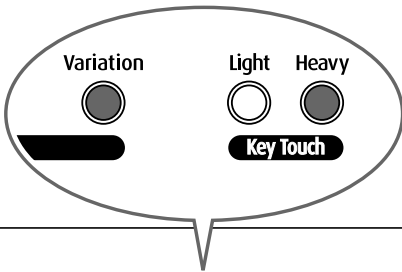
Music Stand

Pedal (DP Series)

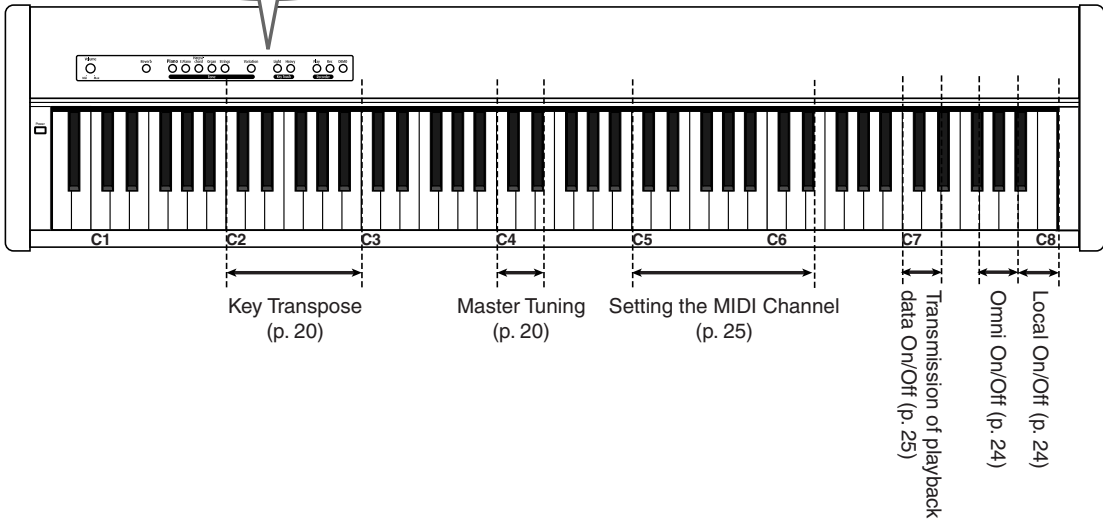
Keyboard Cover

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

Functions Assigned to the Keyboard



While holding down the [Variation] button and [Heavy] button, press the corresponding key.



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| | |
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Information

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

AFRICA

EGYPT
Al Fanny Trading Office
9, EBN Hagar A1 Askalany
Street,
ARD El Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: 20-2-417-1828

REUNION
Maison FO - YAM Marcel
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clothilde Cedex.
REUNION ISLAND
TEL: (0262) 218-429

SOUTH AFRICA
That Other Music Shop(PTY)Ltd.
11 Melle St., Braamfontein,
Johannesburg,
SOUTH AFRICA
TEL: (011) 403 4105
FAX: (011) 403 1234

Paul Bothner(PTY)Ltd.
17 Werdmuller Centre,
Main Road, Claremont 7708
SOUTH AFRICA
TEL: (021) 674 4030

ASIA

CHINA
Roland Shanghai Electronics
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5F, No.1500 Pingliang Road
Shanghai 200090, CHINA
TEL: (021) 5580-0800

Roland Shanghai Electronics
Co.,Ltd.
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10F, No.18 3 Section Anhuaxili
Chaoyang District Beijing
100011 CHINA
TEL: (010) 6426-5050

Roland Shanghai Electronics
Co.,Ltd.
(GUANGZHOU OFFICE)
2/F., No.30 Si You Nan Er Jie
Yi Xiang, Wu Yang Xian Cheng,
Guangzhou 510600, CHINA
TEL: (020) 8736-0428

HONG KONG
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Service Division
22-32 Pun Shan Street, Tsuen
Wan, New Territories,
HONG KONG
TEL: 2415 0911

Parsons Music Ltd.
8th Floor, Railway Plaza, 39
Chatham Road South, T.S.T,
Kowloon, HONG KONG
TEL: 2333 1863

INDIA
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409, Nirman Kendra
Mahalaxmi Flats Compound
Off. Dr. Edwin Moses Road,
Mumbai-400011, INDIA
TEL: (022) 2493 9051

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PT Citra Inti Rama
Jl. Cideng Timur No. 15J-150
Jakarta Pusat
INDONESIA
TEL: (021) 6324170

KOREA
Cosmos Corporation
1461-9, Seocho-Dong,
Seocho Ku, Seoul, KOREA
TEL: (02) 3486-8855

MALAYSIA
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
J.A. Yupangco & Co. Inc.
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

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COMPANY PTE. LTD.
150 Sims Drive,
SINGAPORE 387381
TEL: 6846-3676

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#02-2148, SINGAPORE 489980
TEL: 6243-9555

TAIWAN
ROLAND TAIWAN
ENTERPRISE CO., LTD.
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Shan N.Road Sec.2, Taipei,
TAIWAN, R.O.C.
TEL: (02) 2561 3339

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330 Vergn NakornKasem, Soi 2,
Bangkok 10100, THAILAND
TEL: (02) 2248821

VIETNAM
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Suite DP-8
40 Ba Huyen Thanh Quan Street
Hochiminh City, VIETNAM
TEL: (08) 930-1969

AUSTRALIA/ NEW ZEALAND

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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

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TEL: (011) 4508-2700

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Santiago - Centro, CHILE
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Cra 43 B No 25 A 41 Bododega 9
Medellin, Colombia
TEL: (574)3812529

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San Jose, COSTA RICA
TEL: 258-0211

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Orionweg 30
Curacao, Netherland Antilles
TEL:(305)5926866

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Calle Proyecto Central No.3
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Santo Domingo,
Dominican Republic
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Guayaquil - Ecuador
TEL:(593-4)2302364

EL SALVADOR
OMNI MUSIC
75 Avenida Norte y Final
Alameda Juan Pablo II,
Edificio No.4010 San Salvador,
EL SALVADOR
TEL: 262-0788

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Ciudad de Guatemala
Guatemala
Tel:(502) 599-2888

HONDURAS
Almacen Pajaro Azul S.A. de C.V.
BO.Paz Barahona
3 Ave.11 Calle S.O
San Pedro Sula, Honduras
TEL: (504) 553-2029

MARTINIQUE
Musique & Son
Z.I.Les Mangle
97232 Le Lamantin
Martinique F.W.I.
TEL: 596 596 426860

Gigamus SARL
10 Rte De La Folie
97200 Fort De France
Martinique F.W.I.
TEL: 596 596 715222

MEXICO
Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323, Col. Olivar
de los Padres 01780 Mexico
D.F. MEXICO
TEL: (55) 5668-6699

NICARAGUA
Bansbach Instrumentos
Musicales Nicaragua
Altamira D'Este Calle Principal
de la Farmacia Sta. Avenida
1 Cuadra al Lago.#503
Managua, Nicaragua
TEL: (505)277-2557

PANAMA
SUPRO MUNDIAL, S.A.
Boulevard Andrews, Albrook,
Panama City, REP. DE
PANAMA
TEL: 315-0101

PARAGUAY
Distribuidora De
Instrumentos Musicales
J.E. Olear y ESQ. Manduvira
Asuncion PARAGUAY
TEL: (595) 21 492147

PERU
Audionet
Distribuciones Musicales SAC
Juan Fanning 530
Miraflores
Lima - Peru
TEL: (511) 4461388

TRINIDAD
AMR Ltd
Ground Floor
Maritime Plaza
Barataria Trinidad W.I.
TEL: (868)638 6385

URUGUAY
Todo Musica S.A.
Francisco Acuna de Figueroa
1771
C.P.: 11.800
Montevideo, URUGUAY
TEL: (02) 924-2335

VENEZUELA
Instrumentos Musicales
Allegro,C.A.
Av.Las industrias edf.Guitar
import
#7 zona Industrial de Turumo
Caracas, Venezuela
TEL: (212) 244-1122

EUROPE

AUSTRIA
Roland Elektronische
Musikinstrumente HmbH.
Austrian Office
Eduard-Bodem-Gasse 8,
A-6020 Innsbruck, AUSTRIA
TEL: (0512) 26 44 260

**BELGIUM/FRANCE/
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(Westerlo) BELGIUM
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Kardasovska 626.
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Nordhavnsvej 7, Postbox 880,
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TEL: 3916 6200

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Avenue, Dublin 12
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TEL: (01) 4294444

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Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
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TEL: (022) 679 44 19

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535500 Gheorgheni,
ROMANIA
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Paseo Garcia Faria, 33-35
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CH-4452 Itingen,
SWITZERLAND
TEL: (061) 927-8383

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Mira Str. 19/108
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295400 Munkachevo,
UKRAINE
TEL: (03131) 414-40

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Atlantic Close, Swansea
Enterprise Park, SWANSEA
SA7 9PJ,
UNITED KINGDOM
TEL: (01792) 702701

MIDDLE EAST

BAHRAIN
Moon Stores
No.16, Bab Al Bahrain Avenue,
P.O.Box 247, Manama 304,
State of BAHRAIN
TEL: 17 211 005

CYPRUS
Radox Sound Equipment Ltd.
17, Diagorou Street, Nicosia,
CYPRUS
TEL: (022) 66-9426

IRAN
MOCO INC.
No.41 Nike St, Dr.Shariyati Ave.,
Roberoey Cerahe Mirdamad
Tehran, IRAN
TEL: (021) 285-4169

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8 Retzif Ha'aliya Hashnya St.
Tel-Aviv-Yafo ISRAEL
TEL: (03) 6823666

JORDAN
AMMAN Trading Agency
245 Prince Mohammad St,
Amman 1118, JORDAN
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& SONS CO.
Abdullah Salem Street,
Safat, KUWAIT
TEL: 243-6399

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Gerge Zeidan St, Chahine
Bldg., Achrafieh, P.O.Box: 16-
5857
Beirut, LEBANON
TEL: (01) 20-1441

OMAN
TALENTZ CENTRE L.L.C.
P.O. BOX 37, MUSCAT,
POSTAL CODE 113
TEL: 931-3705

QATAR
Al Emadi Co. (Badie Studio &
Stores)
P.O. Box 62, Doha, QATAR
TEL: 4423-554

SAUDI ARABIA
aDwiah Universal
Electronics APL
Corniche Road, Aldossary
Bldg., 1st Floor, Alkhubar,
SAUDI ARABIA

P.O.Box 2154, Alkhubar 31952
SAUDI ARABIA
TEL: (03) 898 2081

SYRIA
Technical Light & Sound
Center
Rawda, Abdul Qader Zajari St.
Bldg, No. 21, P.O.BOX 13520,
Damascus, SYRIA
TEL: (011) 223-5384

TURKEY
Ant Musik Aletleri Ithalat Ve
Ihracat Ltd Sti
Siraselvilier Caddesi
Siraselvilier Pasaji No:74/20
Taksim - Istanbul, TURKEY
TEL: (0212) 2449624

U.A.E.
Zak Instruments & Musical
Instruments Co. L.L.C.
Zabeel Road, Al Sherooq Bldg.,
No. 14, Grand Floor, Dubai,
U.A.E.
TEL: (04) 3360715

NORTH AMERICA

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5480 Parkinson Way
Richmond B. C., V6V 2M4
CANADA
TEL: (604) 270 6626

Roland Canada Music Ltd.
(Toronto Office)
170 Admiral Boulevard
Mississauga On L5T 2N6
CANADA
TEL: (905) 362 9707

U. S. A.
Roland Corporation U.S.
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700



This product complies with the requirements of European Directive 89/336/EEC.

For EU Countries

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

For the USA

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.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

For Canada

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

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