Roland®

24 BIT DIGITAL REVERB

SRV-3030
SRV-3030D

OWNER'S MANUAL

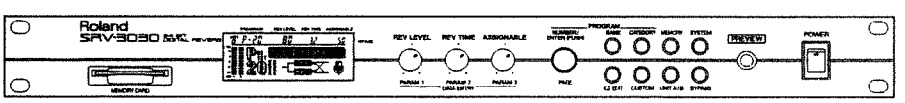
Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p. 2), "USING THE UNIT SAFELY" (p. 3), and "IMPORTANT NOTES" (p. 6). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you 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.

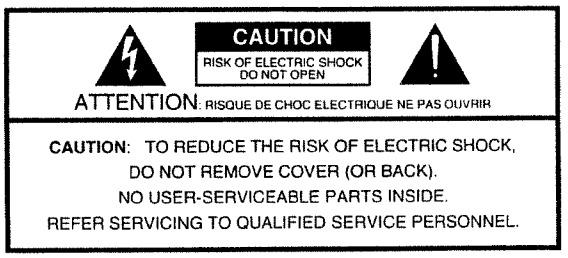
The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears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

Conventions Used in This Manual

Words enclosed in square brackets [ ] indicate panel buttons or knobs.
Example: [PREVIEW] indicates the PREVIEW button.

(p. **) indicates a reference page.





The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, 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 consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified service personnel when:
    A. The power-supply cord or the plug has been damaged; or
    B. Objects have fallen, or liquid has been spilled into the product; or
    C. The product has been exposed to rain; or
    D. The product does not appear to operate normally or exhibits a marked change in performance; or
    E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

For the USA

This product may be equipped with a polarized line plug (one blade wider than the other) . This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

For Canada

For Polarized Line Plug

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

ATTENTION: POUR ÉVITER LES CHOCS ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE

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

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 perform any internal modifications on the unit.
- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.
- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged.
- 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.
- 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.

⚠WARNING

- Protect the unit from strong impact. (Do not drop it!)
- 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

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from an outlet.
- 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 power cord or its plug with wet hands when plugging into, or unplugging from, an outlet.
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet.
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

Features

High-Quality Effects Sounds

This unit represents a culmination of our efforts toward refining the core performance capabilities of a dedicated reverb unit. With 24-bit AD/DA converter and 24-bit digital input/output, it provides high-quality effects that rival those of professional studio equipment.

Two High-Quality Reverb Units

With two internal high-quality reverb units, you can combine two separate reverb effects, or get full stereo reverb.

Dynamic Separation

Newly developed dynamic separation algorithms provide reverb that changes dynamically according to the performance phrase or musical instrument used (p. 50).

Easy Operation

The graphic display and knobs ensure simple but complete command of the SRV-3030's operations. The unit is packed with convenient features, such as Preview (p. 17) and Category Search (p. 16).

Preview Function

Preview is a function that allows test listening of reverb effects using the internal instrument sounds. You can preview sounds simply with the press of a single button. The SRV-3030 features a full set of instrument sounds, which lets you preview the most suitable sound for any type of reverb. Furthermore, you can also preview sounds using sampled (recorded) sounds (using memory cards) (p. 35).

Category Search Function

Programs are divided into categories based on the application—for example, vocals or instruments. Using the Category Search function allows fast searching of the categories, so you can rapidly find the programs you want.

Three Editing Methods

You can use any of three different editing methods to suit any situation or aim.

Direct Edit (p. 10)

This allows quick and easy editing of the most frequently used parameters (reverb level, reverb type, and so on).

EZ Edit (p. 21)

This sets EZ parameters that approximate those of the sound you envision, providing a more intuitive way to create sounds.

Custom Edit (p. 22)

This allows very precise settings for all parameters.

Accepts Memory Cards

With removable memory cards, you can store and use even more reverb settings data. In addition, you can use these for sampling and later use of preview sounds.

CONTENTS

IMPORTANT NOTES

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2 and 3, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- 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.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

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.

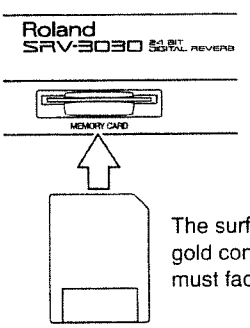
Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a DATA card, in another MIDI device (e.g., a sequencer), or other device.
- Unfortunately, it may be impossible to restore the contents of data that was stored on a DATA card, in another MIDI device (e.g., a sequencer), in the unit's memory, or other device once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When 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.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels (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.
- Use only the specified expression pedal (EV-5, FV-300L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

Before Using Cards

Using Memory Cards

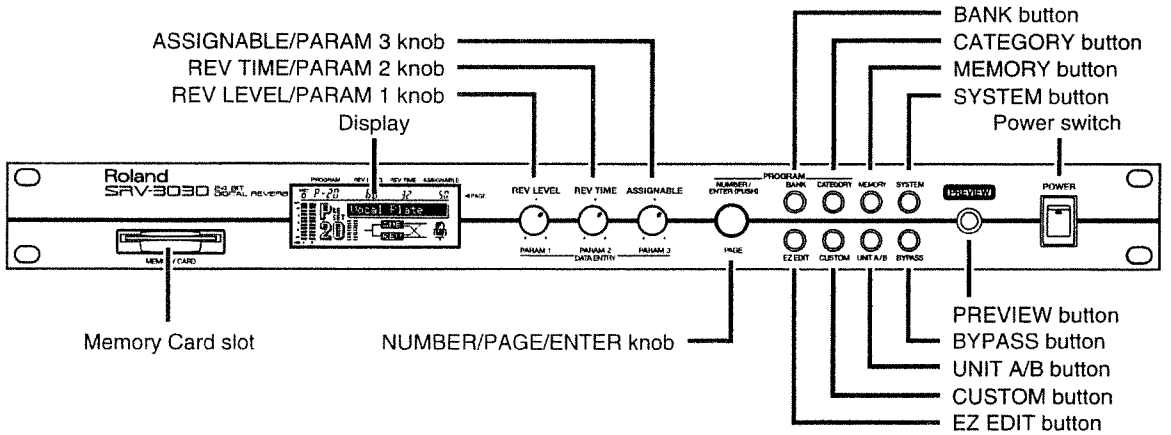
- Carefully insert the memory card all the way in—until it is firmly in place.



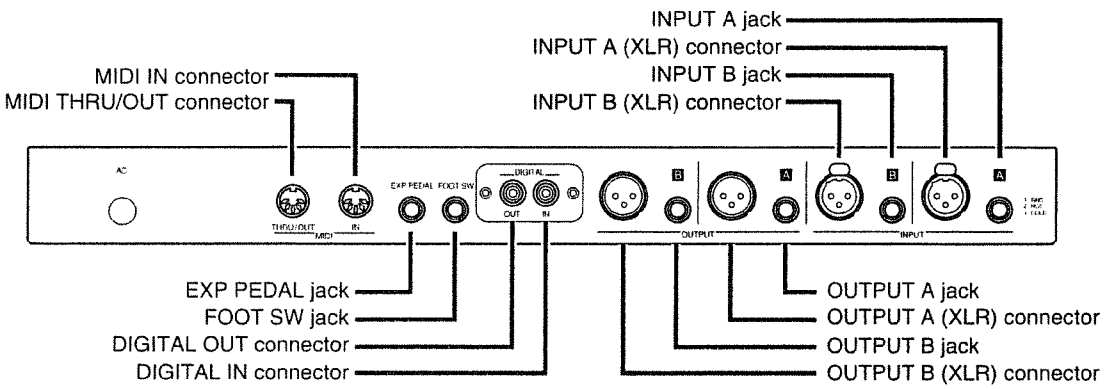
- Never touch the terminals of the memory card. Also, avoid getting the terminals dirty.
- The power of the SRV-3030 must be turned off before inserting or removing a memory card. If a memory card is inserted when the power is turned on, the data in the memory card may be destroyed, or the memory card may become unusable.

Front and Rear Panel

Front Panel

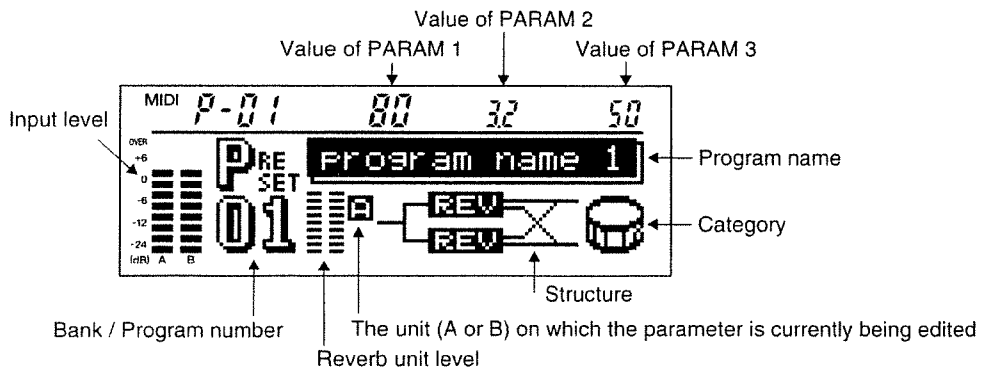


Rear Panel



NOTE *Only the SRV-3030D features DIGITAL IN/OUT connectors.*

Display



Quick Start

You can check out reverb sounds using just the SRV-3030 (with no input of any kind connected to the unit). This section mainly describes the procedures used to accomplish this.

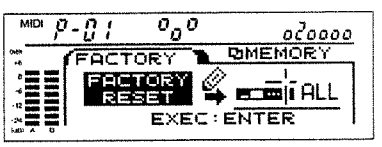
Restoring the Factory Settings (Factory Reset)

This returns the SRV-3030's settings to their status at the time the unit was shipped from the factory.

NOTE *With this procedure, any settings that have been saved are restored to their condition as shipped from the factory.*
Be sure to save any important settings to a memory card (p. 28) before resetting.

1. Press [MEMORY].

2. Rotate [NUMBER] (PAGE) until the following appears in the display.



3. Rotate [PARAM 3] to set TARGET to ALL.

4. Press [NUMBER (ENTER)].

"SURE?" appears in the display.

5. Press [NUMBER (ENTER)].

Factory Reset is executed, the SRV-3030 is returned to Play mode.

Listening to the Demo Programs (SYSTEM + PREVIEW + POWER)

You can check out a variety of reverb sounds (programs) stored in the SRV-3030.

The SRV-3030 includes several kinds of internal instrument sounds. These are called **Preview sounds**.
Playing back these Preview sounds allows you to listen to the reverb sounds without connections to any input device (that is, with no sounds being input).

NOTE *To listen to the demo programs, the SRV-3030 must be connected to a mixer, amp, or other such audio device (p. 11).*

NOTE *Before listening to the Preview sounds, first carry out the Factory Reset procedure.*

1. Switch off the power, then turn it back while holding down [SYSTEM] and [PREVIEW].

2. Press [ENTER].

The demo programs begin.
Each time the SRV-3030 progresses to the next program, the Preview sound for that program is played, allowing you to hear how the reverb sounds.

3. Press [ENTER].

This quits the demo programs.

Listening Using Only the SRV-3030 (PREVIEW)

The SRV-3030 includes several kinds of internal instrument sounds. These are called **Preview sounds**.
You can use the Preview sounds to listen to sounds from different programs.

1. Rotate [NUMBER] to select the program.

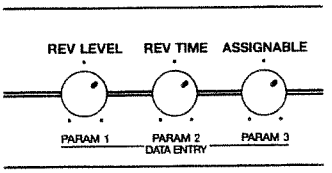
2. Press [ENTER].

The program is called up (loaded).

3. Press [PREVIEW] to play back the Preview sound.

Changing Reverb Sounds

Using the three knob controls on the front panel, you can adjust (edit) the reverb sounds very simply. This method is called **Direct Edit**.



To adjust the level of the reverb:

Rotate [REV LEVEL].
This allows you to adjust the balance between the reverb and direct sounds.

To adjust the length of the reverb:

Rotate [REV TIME].
This allows you to adjust the reverb length.

To adjust the character of the reverb:

Rotate [ASSIGNABLE]:
This allows you to adjust the elements of the reverb that give it its special characteristics (the particular parameters that are adjustable vary from program to program).

If You Can't Get the Sounds You Expect

If you are having difficulty in getting sounds from the SRV-3030, note the following points, then try again.

- Is the volume of the output device set correctly?
- Is the power to the SRV-3030 and the output device turned on?
- Did you carry out the Factory Reset procedure?

NOTE

By playing the Preview sounds without first carrying out Factory Reset, the SRV-3030's settings may differ from those upon which the Preview sounds are based. This can prevent correct operation of the demo programs.

Basic Operations

Before You Begin

Connections

Make the connections as shown below, depending on how you will be using the SRV-3030.

NOTE

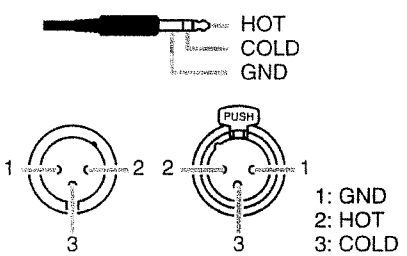
To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

NOTE

The volume on your amplifier should be turned up only after switching on all the other units.

NOTE

The pin assignments for the XLR type connectors is as shown below. Before making any connections, make sure that this pin assignment is compatible with that of all your other devices. The phone jacks are balanced inputs and outputs accepting TRS phone plugs (they also accept unbalanced input and output).



NOTE

SRV-3030D is compatible with S/P DIF format.

NOTE

When connecting a digital device to the SRV-3030D (p. 71), connect the device to the DIGITAL IN/OUT connector (coaxial) using a coaxial cable with RCA phono plugs.

NOTE

Connecting devices that have only optical-type connectors requires an optional third-party adapter.

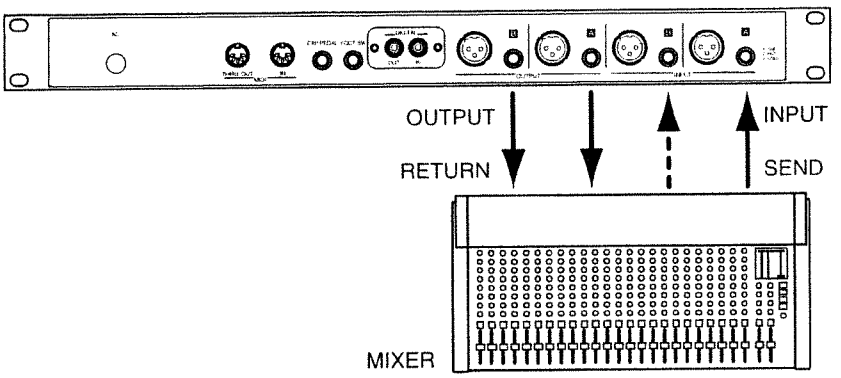
NOTE

Although the SRV-3030D is compatible with the EIAJ CP-1201 format, connecting devices that have only XLR-type connectors requires an optional third-party adapter.

NOTE

Use the washers included with the SRV-3030 when rack-mounting the unit.

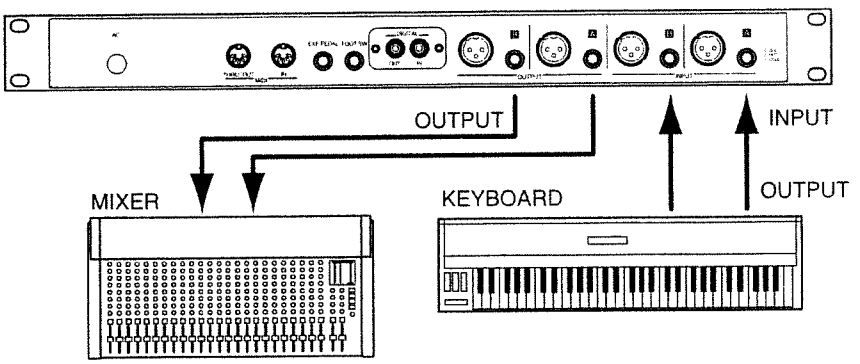
Connecting a Mixer (SEND/RETURN)



NOTE

Be sure the setting of INPUT LEVEL SW and INPUT VOLUME matches the input and output levels of the mixer that you're using (p. 14).

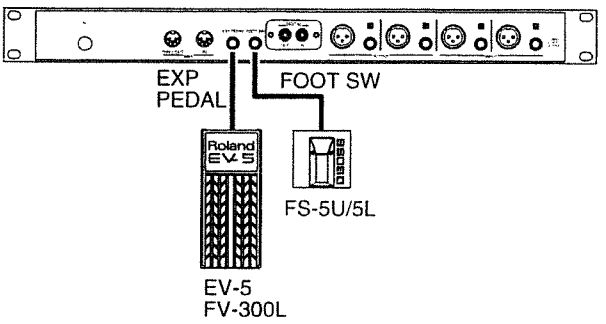
Connecting a Keyboard or Rhythm Machine



NOTE

The INPUT LEVEL SW will normally be set at -20 dBm, and after that adjusts INPUT VOLUME (p. 15).

Connecting External Devices



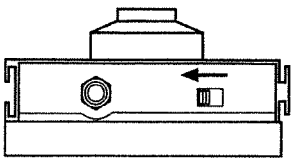
Use only the specified expression pedal (FV-300L, EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

For minimum volume with the expression pedal connected to the EXP PEDAL jack, use the pedal at the "MIN" position.

Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:

1. Changing the orientation of the microphone(s).
2. Relocating the microphone(s) at a greater distance from speakers.
3. Lowering volume levels.

When connecting a foot pedal (FS-5U/5L; sold separately) to the FOOT SW jack, set the polarity switch as shown in the following figure.



Polarity Switch

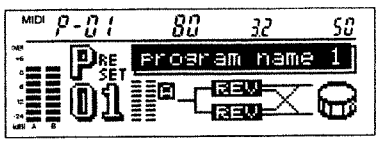
Turning on the power

Once the connections have been completed (p. 11), turn on the 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.

Turn down the volume before turning on the power.

Keyboard (or other instrument) → SRV-3030 → Mixer → Power Amp

The following display will appear, and after several seconds this unit will be ready for use. This display indicates that the unit is in the "Play Mode."



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.

If the unit's display is difficult to read, adjust the display contrast (p. 19).

Adjusting the Input/Output Level (SYSTEM)

Adjusting the Input/Output Levels

There are two parameters, INPUT LEVEL SW and OUTPUT LEVEL SW.

Adjust the level of the input/output signal to reduce distortion and noise.

INPUT LEVEL SW

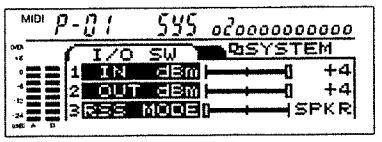
This switches the input sensitivity to match the output level of the device connected to the input.

OUTPUT LEVEL SW

This switches the output sensitivity to match the input level of the output device.

<Procedure>

1. Press [SYSTEM].
2. Rotate [PAGE] until the following is displayed.



3. Rotate [PARAM 1] to switch the INPUT LEVEL SW.

Set the level to match the output of the device connected to the input.

With electronic instruments and consumer audio devices, set the value to -20 dBm; set this at +4 dBm for professional sound equipment.

4. Rotate [PARAM 2] to switch the OUTPUT LEVEL SW.

Set this level to match the input sensitivity of the output device.

When connecting to a mixer's Send/Return, make this setting the same as that of the INPUT LEVEL SW.

5. Press [SYSTEM].

The SRV-3030 is returned to Play mode.

Adjusting the Input/Output Volume

There are two parameters, INPUT VOLUME and OUTPUT VOLUME.

Adjust the level of the output signal to match that of the output device.

INPUT VOLUME

This is used to adjust the signal of the input device to the proper level.

OUTPUT VOLUME

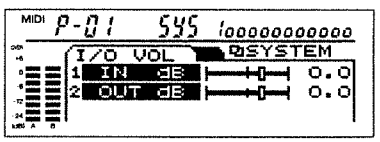
This is used to adjust the SRV-3030's output to the proper level.

NOTE

To set unigain (input and output levels are identical), set both INPUT VOLUME and OUTPUT VOLUME to 0 dB.

<Procedure>

1. Press [SYSTEM].



2. Rotate [PARAM 1] to switch the INPUT VOLUME.

Set this so that the level meter OVER indicator does not light at maximum input levels.

NOTE

When using digital input, set the DIGITAL INPUT VOLUME (SRV-3030D only).

3. Rotate [PARAM 2] to switch the OUTPUT VOLUME.

NOTE

When using digital output, set the DIGITAL OUTPUT VOLUME (SRV-3030D only).

4. Press [SYSTEM].

The SRV-3030 is returned to Play mode.

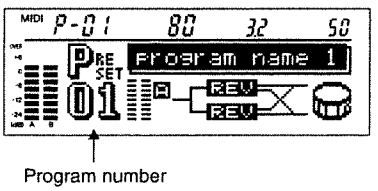
Selecting Programs (PROGRAM)

The SRV-3030 features 100 Preset Programs (P1–P100), which along with another 100 User Programs (U1–U100) offer a total of 200 programs that can be stored within the unit itself. Furthermore, using memory cards lets you save an additional 1000 programs (Card Programs A1–A100 to J1–J100) (for more on memory cards, please see p. 31).

The SRV-3030's programs may be selected from program banks or by program category.

Selecting from all programs (NUMBER, BANK)

Program number appears in the display as follows.

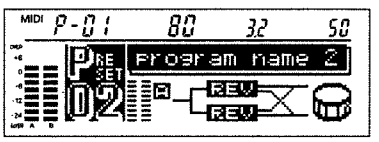


Program number

<Procedure>

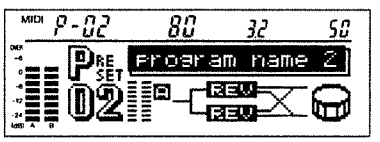
1. Press [BANK] to select the bank.

2. Rotate [NUMBER] to select the program.



3. Press [ENTER (PUSH)].

The program is called up (loaded).



Selecting Programs by Category (CATEGORY)

With the SRV-3030, programs are grouped by category. "Category" is what is meant by a system for classifying programs by type, such as by performance format. The SRV-3030 has a Category Search function that, when a category is called up, automatically searches programs falling within that category only. As these have already been referenced, desired programs can be found rapidly.
The different categories are listed below.

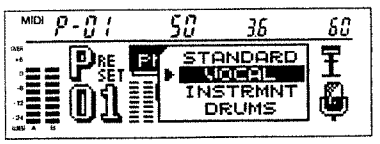
STANDARD
VOCAL
INSTRUMENT
DRUMS/PERC
STEREO
SPECIAL

For example, when looking for programs that are suitable for vocals, run Category Search in the "VOCAL" category. While the Category Search is on, the search for programs only in that category is displayed.

<Procedure>

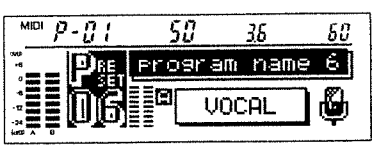
1. Pressing [CATEGORY] puts the unit in Category Search status.
2. Press [CATEGORY] again.

The display changes to the Category window.



3. Rotate [NUMBER] to select the category.
4. Press [ENTER(PUSH)].

This sets the selected category.

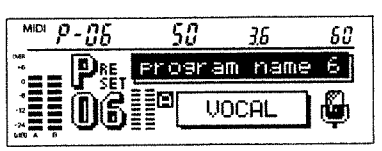


5. Rotate [NUMBER] to select the program.

Only programs in the selected category are displayed.

6. Press [ENTER(PUSH)].

The programs is called up (loaded).



Selecting Programs While Listening to the Preview Sound (PREVIEW)

The SRV-3030 features a Preview function that allows you to test listen reverb effects without any input device connected, using only the SRV-3030 itself. Preview is a convenient function for comparing programs during selection, allowing easy sampling of programs by playing back internally stored instrument sounds that have been made especially for test listening (previewing).

The different Preview programs are listed below; these Preview sounds can be selected for playback in each program.

VOICE
PIANO
GUITAR
SAX
SNARE
B.DRUM
DRUMS
CLAVES
IMPULSE

<Procedure>

1. Press [PREVIEW].

The Preview sound is played back.

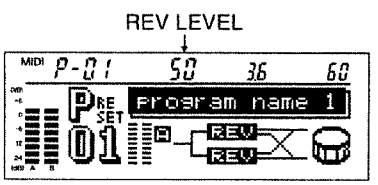
Adjusting the Volume of the Reverb Sound (REV LEVEL)

This adjusts the reverb output level.

<Procedure>

1. Rotate [REV LEVEL] to adjust the volume of the reverb sound.

The value of the setting appears at REV LEVEL in the display.



When the REV LEVEL is at 100, the reverb is output at maximum volume level. At 0, the reverb sound is not output.

NOTE

When DRY OUT is set to OFF, no direct sound is output (p. 67).

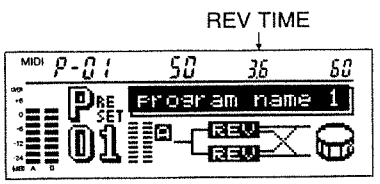
Adjusting the Reverb Time (REV TIME)

This adjust the reverb time.

<Procedure>

1. Rotate [REV TIME] to adjust the reverb time.

The value of the setting appears at REV TIME in the display.

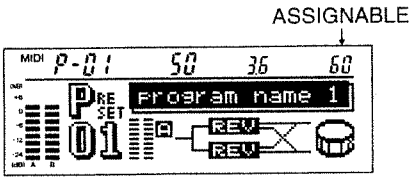


Adjusting the Reverb Character (ASSIGNABLE)

This adjusts the part of the reverb that gives it its character.

<Procedure>

1. Rotate [ASSIGNABLE] to adjust the character of the reverb sound.



NOTE

The parameters adjusted with the knob vary from program to program. You can confirm the parameters being adjusted by checking the display (p. 23).

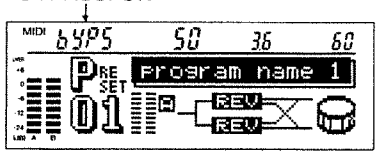
Switching the Reverb Off (BYPASS)

When you want to switch the reverb off and output only the direct sound, switch BYPASS to ON.

<Procedure>

1. Press [BYPASS] to set BYPASS to ON.
The following appears in the display.

BYPASS: ON



A foot switch can be used to turn BYPASS on and off (p. 34).

As the direct sound is not output when DRY OUT is off, this acts as a sort of mute function (p. 67).

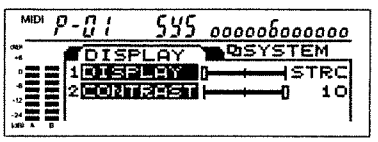
Adjusting the Display Contrast (SYSTEM)

Depending on the location of this unit, the display may be difficult to read. In such cases, adjust the display contrast.

<Procedure>

1. Press [SYSTEM].

2. Rotate [PAGE]; the following appears in the display.



3. Rotate [PARAM 2] to adjust the CONTRAST.

4. Press [SYSTEM].
The SRV-3030 is returned to Play mode.

Creating Sounds

This chapter explains the procedures for creating reverb sounds.

The SRV-3030 includes two systems with reverb, flanger, resonance and other modulation effects, as well as Roland's RSS effect. Each set of all these many settings is designated by one of the 200 separate "program numbers" that are stored in the unit.

The following explanations describe how, by editing different programs, you can create and save new reverb sounds.

Before Starting Operations

First, here are some things you should understand before creating any sounds.

Programs

Programs on the SRV-3030 are saved as either User Programs or Preset Programs.

User Programs

These are programs that can be written over by the user. You can save up to 100 of these programs in the SRV-3030. Furthermore, with optional memory cards (p. 31), you can store an additional 1000 programs.

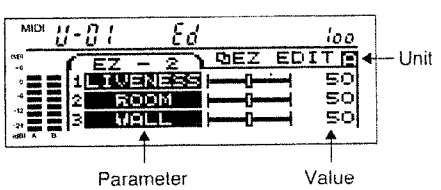
Preset Programs

These 100 effect settings have been prepared for the situation in which they are likely to be used. It is impossible to write over them.

You can create new settings based on the settings of the Preset Programs, and then save them in the User Programs.

Regarding the Display

Various information is shown in the SRV-3030's display. For example, when editing EZ EDIT parameters, the following appears in the display.



- **Parameter Name**

This is the name of the parameter being edited.

- **Parameter Value**

This is the settings value for the parameter being edited. The acceptable range for a setting varies from program to program (in this case, the range is 0–100). Some parameters are accompanied in the display by a slider icon.

NOTE

The slider position corresponds to the parameter value.

The actual position of the SRV-3030's panel controls is indicated by the dot in the upper area.

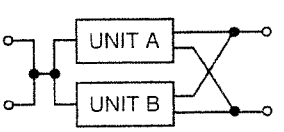
If the parameter value does not change even when the knob is rotated, rotate the knob until the slider reaches the point where the dot is positioned; you will then be able to change the parameter value.

- **Unit Name**

This indicates which of the two units (UNIT A/UNIT B) is being edited.

About the Units

The SRV-3030 contains two reverb units (UNIT A/UNIT B).



Each unit features a reverb and equalizer. With the [UNIT A/B] switch, you can toggle between the two units to edit the parameters of each.

NOTE

When STRUCTURE is set to STEREO (p. 49), parameters for UNIT A and UNIT B are edited simultaneously. In this case, [UNIT A/B] is disabled.

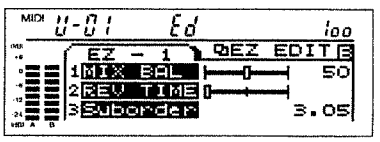
Adjusting Sounds (EZ EDIT)

The EZ EDIT function adjusts reverb sounds by using parameter sets that resemble those for certain tone images. Compared to changing the CUSTOM parameters one at a time, EZ EDIT lets you make these changes faster and more simply.

<Procedure>

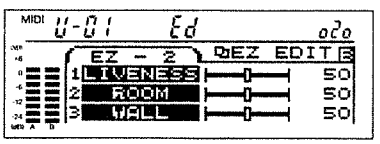
1. Press [EZ EDIT].
2. Press [UNIT A/B].

This switches the unit to be edited.



When editing REVERB or EQ, you can switch to the unit to be edited by pressing [UNIT A/B].

3. Rotate [PAGE] until the parameter to be edited appears in the display.



4. Rotate [PARAM 1], [PARAM 2], and [PARAM 3] to adjust the parameter values.

For more information on each of the parameters, please refer to ***EZ EDIT Parameter Functions*** *(p. 42).*

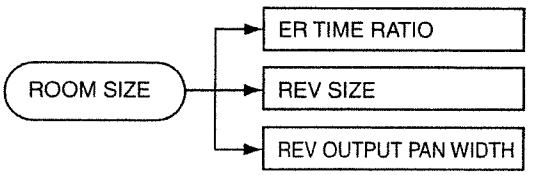
5. Repeat Steps 2–4 as necessary.

Edit settings are lost when another program is selected or if the power is cut or turned off. Carry out the Save procedure (p. 27) when saving settings.

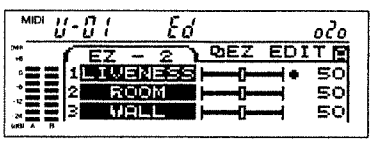
To cancel changes you have made, press either [BANK] or [CATEGORY] to return to Play mode, then select the program once more.

Adjusting EZ EDIT parameters changes the content of multiple CUSTOM parameters simultaneously.

For example, changing the EZ EDIT ROOM SIZE changes the CUSTOM ER TIME RATIO, REV SIZE, and a number of other parameters at the same time.



When editing CUSTOM parameters after setting the parameters in EZ EDIT, the actual effect may differ from what is indicated in the display. In such instances, the EZ EDIT parameters appear as shown below.



For More Exact Settings (CUSTOM)

CUSTOM parameters permit you to determine the entire structure and make detailed settings to the reverb sounds. This provides more precise editing of settings selected using EZ EDIT.
By using the following procedure to edit the CUSTOM parameters, you can create just the sound you seek.

1. Select a category (p. 62).
By first determining the type (category) of program that suits your particular purpose, afterwards when searching for programs, you can make your selection faster by searching within the category.

2. Select the structure (p. 49).
Select the unit connections and algorithm structure to suit the application.

3. Use Dynamic Separation (p. 50).
With Dynamic Separation, you can separate the input signals according to level and note density, and apply different reverb effects to each signal.

4. Determine the distribution/arrangement of the modulation effects and the RSS effects (p. 50, p. 50).
In addition to reverb, the SRV-3030 features flanger, resonance, and other modulation effects, as well as the RSS effect. Determine how the structures of these effects are to be arranged based on what they will be used for.

5. Set the parameters for creating the sound (p. 52).
Make the detailed settings for the reverb and other effects.

6. Assign the various parameters to the knobs (p. 63).
You can edit (in Direct Edit) different parameters with the SRV-3030's panel controls.

7. Set Control assign (p. 64).
This allows parameters to be controlled by an expression pedal or MIDI messages.

8. Change the program name (p. 62).
Name the newly-created program.

9. Save the program (p. 27).
Save the program either internally or to a memory card.

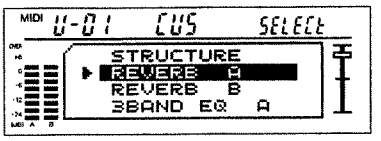
Setting the Parameters Use in Creating Sounds

This section explains procedures used in changing the settings for structure, reverb, and other effect parameters that are directly related in creating sounds, as well as the settings for the Preview sounds.
For more detailed information about each parameter, please refer to **CUSTOM Parameter Functions** (p. 49).

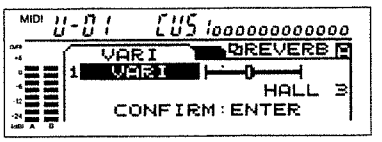
<Procedure>

1. Press [CUSTOM].

2. Use [NUMBER] to select the block to be edited.



3. Press [ENTER (PUSH)].
The Block Edit settings window appears in the display.



NOTE

When editing REVERB or EQ, you can switch to the unit to be edited by pressing [UNIT A/B].

4. Rotate [PARAM 1], [PARAM 2], and [PARAM 3] to adjust the parameter values.

5. Repeat Steps 2–5 as necessary.

NOTE

Edit settings are lost when another program is selected or if the power is cut or turned off. Carry out the Save procedure (p. 27) when saving settings.

NOTE

To cancel changes you have made, press either [BANK] or [CATEGORY] (putting the SRV-3030 in Category Search status) to return to Play mode, then select the program once more.

Assigning Parameters to the Controls

You can assign a variety of parameters to the SRV-3030's three parameter control knobs ([PARAM 1], [PARAM 2], and [PARAM 3]).

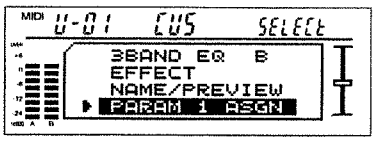
Assigning often-used parameters to these knobs can greatly simplify program editing.

[PARAM 1] and [PARAM 2] have been set at the factory to REVERB LEVEL (REV LEVEL) and REVERB TIME (REV TIME) respectively (the parameters assigned to [PARAM 3] vary according to the program). You can also assign other parameters to these knobs.

Each knob's parameters can be assigned to UNIT A or UNIT B independently.

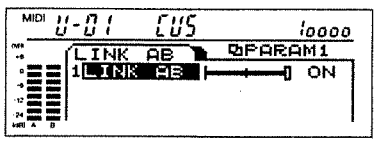
<Procedure>

1. Press [CUSTOM].
2. Use [NUMBER] to select the knob to be set.



3. Press [ENTER (PUSH)].

The knob settings window appears in the display.



4. Rotate [PAGE] to select the parameter group to be edited.
5. Rotate [PARAM 1], [PARAM 2], and [PARAM 3] to adjust the parameter values.

For more information about the various parameters, please read the descriptions that follow (p. 24).

6. Repeat Steps 2–5 as necessary.

NOTE

Edit settings are lost when another program is selected or if the power is cut or turned off. Carry out the Save procedure (p. 27) when saving settings.

NOTE

To cancel changes you have made, press either [BANK] or [CATEGORY] (putting the SRV-3030 in Category Search status) to return to Play mode, then select the program once more.

Descriptions of Each Parameter

This describes the assigning of parameters to the [PARAM 1]. Settings to [PARAM 2] and [PARAM 3] can be made just the same way.

Setting the Link Between Unit A and Unit B

UNITS A and B Link

The LINK A/B parameter determines whether or not unit A and unit B are linked during direct editing.

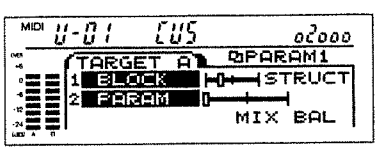
When ON, the parameters for unit A and unit B are both edited.

When OFF, only the parameters for the unit selected with [UNIT A/B] on the panel are edited.

Assigning Parameters

Parameters for Editing

This assigns parameters to the knobs.



TARGET BLOCK selects the effect block. When set to OFF, parameters cannot be assigned.

TARGET PARAMETER selects the parameter to be assigned.

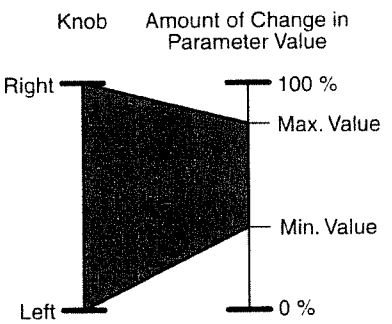
Parameter Range

This sets how much the parameter is changed when the knob is rotated.

MAX VALUE sets the value when the knob is turned completely to the right (clockwise).

MIN VALUE sets the value when the knob is turned completely to the left (counterclockwise).

Rotating the knob changes the parameter values within the range set by MAX VALUE and MIN VALUE.



NOTE

The range that can be set varies with the TARGET PARAMETER.

NOTE

Settings values may change if TARGET PARAMETER is changed after MAX VALUE and MIN VALUE are selected. Be sure to confirm the MAX VALUE and MIN VALUE settings after changing TARGET PARAMETER.

NOTE

If the value for MIN VALUE is set higher than that for MAX VALUE, changes in the parameters are reversed.

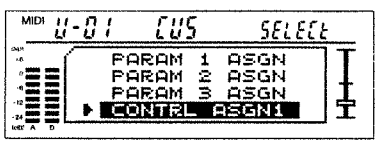
Setting Control Assign

This section explains how to assign parameters to a foot pedal or other controller to allow control of the parameters in real time.

You can make up to four different settings determining the controller that is to control the parameters assigned in each program.

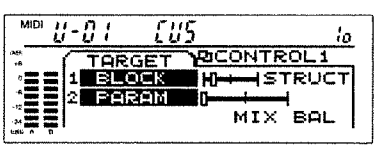
<Procedure>

1. Press [CUSTOM].
2. Use [NUMBER] to select the CONTROL ASSIGN to be set.



3. Press [ENTER (PUSH)].

The CONTROL ASSIGN settings window appears in the display.



4. Rotate [PAGE] to select the parameter group to be edited.
5. Rotate [PARAM 1], [PARAM 2], and [PARAM 3] to adjust the parameter values.

The procedure for setting the various control parameters is identical to that used for assigning the parameters to the knobs (p. 23). For more detailed information about other parameters please read the descriptions that follow.

6. Repeat Steps 4 and 5 as necessary.

NOTE

Edit settings are lost when another program is selected or if the power is cut or turned off. Carry out the Save procedure (p. 27) when saving settings.

NOTE

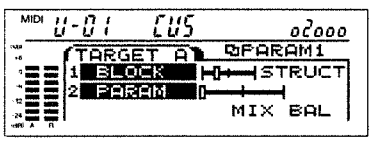
To cancel changes you have made, press either [BANK] or [CATEGORY] (putting the SRV-3030 in Category Search status) to return to Play mode, then select the program once more.

Setting Assigned Parameters

Settings are made to the parameters that have been assigned.

Assigned Parameters

This selects the parameters to be assigned.



TARGET BLOCK selects the effect block. When set to OFF, parameters cannot be assigned.

TARGET PARAMETER selects the parameter to be assigned.

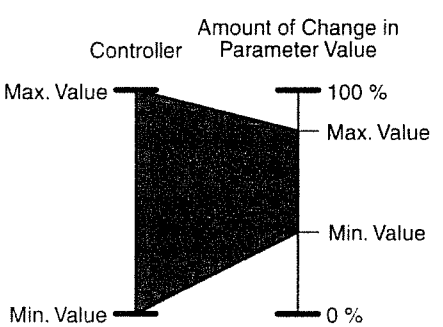
Parameter Range

This sets how much the parameter is changed when the controller is controlled.

MAX VALUE sets the maximum value for the parameter being adjusted with the controller.

MIN VALUE sets the minimum value for the parameter being adjusted with the controller.

Controlling the controller changes the parameter values within the range set by MAX VALUE and MIN VALUE.



NOTE

The range that can be set varies with the TARGET PARAMETER.

NOTE

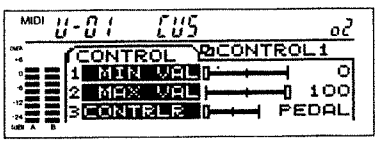
settings values may change if TARGET PARAMETER is changed after MAX VALUE and MIN VALUE are selected. Be sure to confirm the MAX VALUE and MIN VALUE settings after changing TARGET PARAMETER.

NOTE

If the value for MIN VALUE is set higher than that for MAX VALUE, changes in the parameters are reversed.

Selecting the Controller

This selects the controller used to control the parameters.



The controllers that may be selected are listed below.

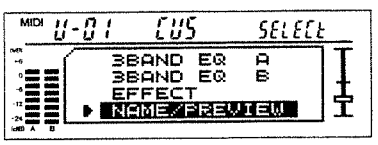
EXP PEDAL	Expression pedal (FV-300L or EV-5: optional) connected to the EXPRESSION PEDAL jack
PITCH BEND	Pitch Bend Change Message from an external MIDI device (using a bender lever or pitch bend wheel)
AFTERTOUCH	Aftertouch Message from an external MIDI device (based on the strength the keyboard's keys are pressed)
NOTE#	Note Message from an external MIDI device (based on the keys position)
VELOCITY	Velocity Message from an external MIDI device (based on the strength the keyboard's keys are played)
CC	Control Change Message from an external MIDI device (using a slider, pedal, or other such controller) The SRV-3030 can receive Controller Numbers 1–31 and 64–95.

Changing Program Names

You can use up to fourteen characters in naming programs. You can name a program based on images called up by the sound you have created, the song in which the program is to be used, or whatever appeals to you.

<Procedure>

1. Press [CUSTOM].
2. Rotate [NUMBER] to select NAME/PREVIEW.



3. Press [ENTER (PUSH)].

The NAME/PREVIEW settings window appears in the display.

4. Rotate [PAGE] until the NAME window appears in the display.

5. Rotate [PARAM 1] and [PARAM 2] to change the name. Rotate [PARAM 2] to designate the alphanumeric characters, and rotate [PARAM 1] to proceed to the next character.

NOTE

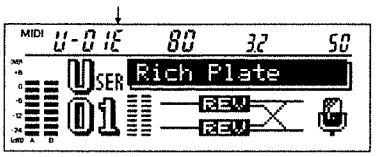
Edit settings are lost when another program is selected or if the power is cut or turned off. Carry out the Save procedure (p. 27) when saving settings.

NOTE

To cancel changes you have made, press either [BANK] or [CATEGORY] (putting the SRV-3030 in Category Search status) to return to Play mode, then select the program once more.

Saving

Changes made to program settings are temporary, if the power is cut or turned off or if another program is selected, the program reverts to the settings existing before the changes were made.
When settings are changed, the following appears in the display in Play mode.



Programs can be saved either internally or to optional memory cards.

Saving Internally (MEMORY)

This saves programs to the SRV-3030 itself. Up to 100 programs can be saved internally.

<Procedure>

1. Press [MEMORY].

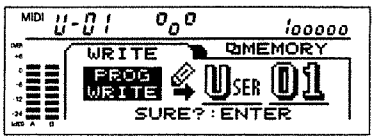
2. Rotate [PARAM 3] to select the save destination program number.

This step is unnecessary when writing over the original program number.

Program Numbers P1–P100 are used for the Preset Programs, and cannot be selected.

When saving changes made to a Preset Program, select a User Program as the save destination.

3. Press [ENTER (PUSH)].
The following appears in the display.



To cancel the operation, press either [BANK] or [CATEGORY]. The save procedure is cancelled, and the SRV-3030 is returned to Play mode.

4. Press [ENTER (PUSH)].
The changed settings are saved. The SRV-3030 is returned to Play mode.

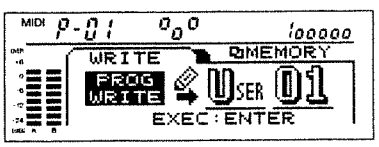
Saving to Memory Cards

You can save programs to optional memory cards (p. 31). 1000 programs can be saved on each memory card.

New or unused memory cards must be formatted before they can be used with the SRV-3030 (p. 32).

<Procedure>

1. Insert a memory card into the memory card slot.
2. Press [MEMORY].

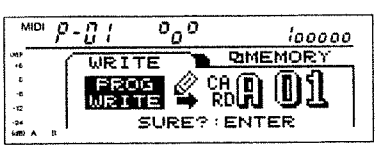


3. Rotate [PARAM 2] to select the save destination bank. CARD-A through CARD-J are used as the memory card banks.

Memory cards with write protect seals pasted to them cannot be selected as memory card banks.

4. Rotate [PARAM 3] to select the save destination program number.
5. Press [ENTER (PUSH)].

The following appears in the display.



To cancel the operation, press either [BANK] or [CATEGORY]. The save procedure is cancelled, and the SRV-3030 is returned to Play mode.

6. Press [ENTER (PUSH)].

The changed settings are saved. The SRV-3030 is returned to Play mode.

Copying Programs between Memory Cards and the SRV-3030

You can copy the programs you create an entire bank at a time (one bank holds 100 programs).

This allows you to back up programs you have created on the SRV-3030 to memory cards, or conversely, copy the bank that you need into the SRV-3030.

New or unused memory cards must be formatted before they can be used with the SRV-3030 (p. 32).

Executing the copy deletes any previously saved data in the copy destination.

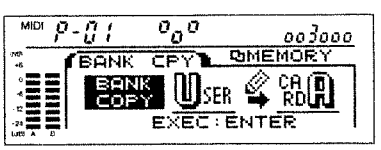
When a program for which a Preview sound on a memory card has been designated is copied to the unit (User Program), in the following cases the Preview sound may not play as specified by the settings:

- *When no memory card has been inserted*
- *When the Preview sound has not been saved on the memory card*

In such cases, either insert a memory card or change the Preview Tone setting to a built-in Preview sound.

<Procedure>

1. Insert a memory card into the memory card slot.
2. Press [MEMORY].
3. Rotate [PAGE] so that the following appears in the display.

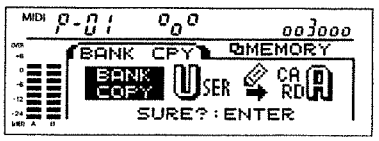


4. Rotate [PARAM 2] to select the copy source bank.
5. Rotate [PARAM 3] to select the copy destination bank.

Memory cards with write protect seals pasted to them cannot be selected as memory card banks.

6. Press [ENTER (PUSH)].

The following appears in the display.



To cancel the operation, press either [BANK] or [CATEGORY]. The save procedure is cancelled, and the SRV-3030 is returned to Play mode.

7. Press [ENTER (PUSH)].
All programs in the bank are copied.

Never remove the card or turn off the power while the copy is in progress.

8. Press either [BANK] or [CATEGORY].
The SRV-3030 is returned to Play mode. Pressing [CATEGORY] also puts the unit in Category Search status.

Copying Memory Cards

You can copy the programs on one memory card to a different memory card one at a time (one bank holds 100 programs). You can also copy Preview sounds.

New or unused memory cards must be formatted before they can be used with the SRV-3030 (p. 32).

Executing the save deletes any previously saved data in the copy destination.

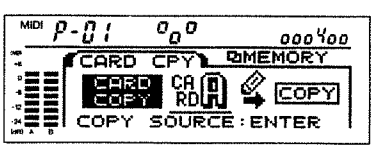
When a program for which a Preview sound on a memory card has been selected is copied to another memory card, the actual Preview sound for the copied program becomes the Preview sound on the copy-destination memory card. This means that the Preview sound changes if a different Preview sound is saved on the copy-destination memory card. If there is no Preview sound at the copy destination, it cannot be played.

<Procedure>

1. Insert a copy source memory card (copy source) into the memory card slot.

2. Press [MEMORY].

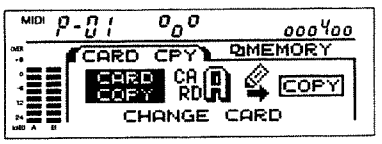
3. Rotate [PAGE] so that the following appears in the display.



4. Rotate [PARAM 2] to select the copy source bank.

Only one Preview sound may be selected as a copy source.

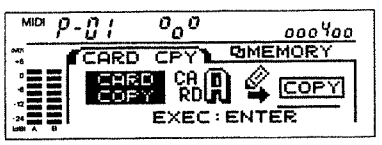
5. Press [ENTER (PUSH)].
The following appears in the display.



6. Remove the copy source memory card and insert the copy destination memory card.

7. Press [ENTER (PUSH)].

The following appears in the display.



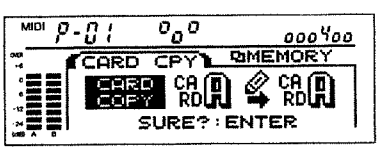
If the above does not appear in the display, check to see whether or not the memory card has been inserted properly.

8. Rotate [PARAM 3] to select the copy destination bank.

Memory cards with write protect seals pasted to them cannot be selected as memory card banks.

9. Press [ENTER (PUSH)].

The following appears in the display.



To cancel the operation, press either [BANK] or [CATEGORY]. The save procedure is cancelled, and the SRV-3030 is returned to Play mode.

10. Press [ENTER (PUSH)].

All programs in the bank are copied.

Never remove the card or turn off the power while the copy is in progress.

11. Press either [BANK] or [CATEGORY].

The SRV-3030 is returned to Play mode. Pressing [CATEGORY] also puts the unit in Category Search status.

Memory Cards

You can save programs and Preview sounds on memory cards (p. 27).

The memory cards can be used to back up these programs and sounds; programs can be used on other SRV-3030s or SRV-3030Ds.

The data that can be saved on 2 MB and 4 MB cards is shown below.

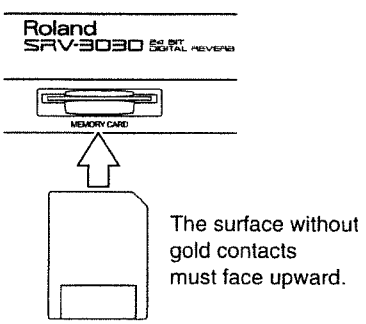
Memory Card	Program	Preview
2 MB	1000	7
4 MB	1000	15

Inserting Memory Cards

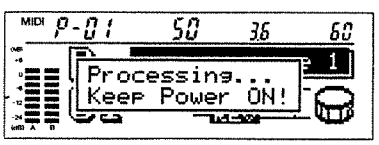
After making sure of the card faces up or down, and which end is to be inserted, firmly insert the card all the way into the slot.

NOTE

Do not touch the memory card connector portion, or allow it to become contaminated.



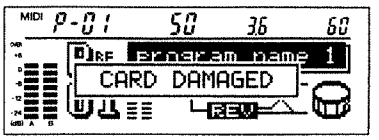
The following message appears in the display when the memory card is inserted.



NOTE

Never remove the card or turn off the power while this message is displayed. Doing so may render the memory card inoperable.

The following message appears in the display when the memory card inserted is upside down or has not been formatted for the SRV-3030.



If this message is displayed, properly insert a memory card that has been formatted for the SRV-3030.

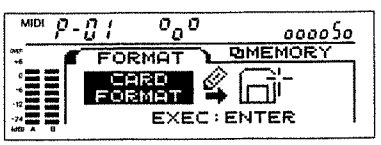
Formatting Memory Cards

New or unused memory card cannot be used as is. It must first be formatted so they can be used with the SRV-3030.

All data on a card is erased when the card is formatted.

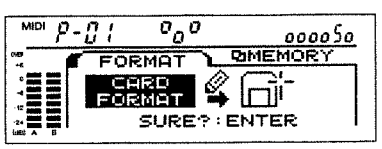
<Procedure>

1. Insert a memory card into the memory card slot.
2. Press [MEMORY].
3. Rotate [PAGE] until CARD FORMAT appears in the display.



4. Press [ENTER (PUSH)].

A confirmation message appears in the display.



To cancel formatting, press [MEMORY].

5. Press [ENTER (PUSH)].

Formatting begins.

When formatting is finished, [Completed] appears in the display.

Never remove the card or turn off the power during formatting.

Memory cards with write protect seals pasted to them cannot be selected as memory card banks.

6. Press either [BANK] or [CATEGORY].

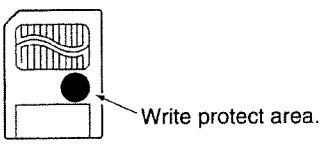
The SRV-3030 is returned to Play mode. Pressing [CATEGORY] also puts the unit in Category Search status.

Securing Memory Card Data

Write protect seals are included with memory cards.

To protect important data from inadvertently being erased from a memory card, affix a write protect seal.

The data on memory cards with write protect seals attached cannot be overwritten or erased (in situations such as formatting, saving programs, and copying).



Advanced Operation

This chapter contains explanations of settings that affect the entire system, allowing you fuller use of the SRV-3030.

NOTE

SYSTEM parameter settings are saved automatically the instant you return to Play mode. If the power is cut or turned off before returning to Play mode, the SYSTEM parameters revert to the settings existing before any changes were made.

Changing the Display

You can have information displayed in any of two ways in Play mode.

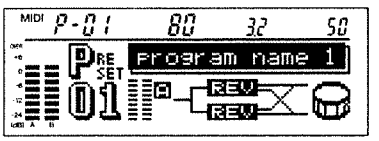
<Procedure>

1. Press [SYSTEM].

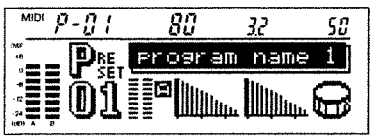
2. Rotate [PAGE] (NUMBER) to select the display.

3. Rotate [PARAM 2] to set the DISPLAY TYPE.

STRUCTURE (Structure Display)



PATTERN (Pattern Display)



4. Press [SYSTEM].

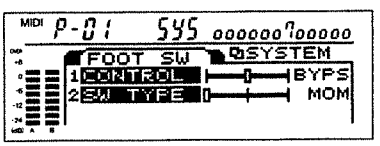
The settings are saved, and the SRV-3030 returns to Play mode.

Turning the Reverb On and Off with a Foot Switch

You can have a foot switch that is connected to the SRV-3030's FOOT SWITCH jack function as the reverb On/Off control. This acts in the same way as BYPASS. The foot switch switches the reverb on and off each time it is pressed.

<Procedure>

1. Press [SYSTEM].
2. Rotate [PAGE] (NUMBER) to select FOOT SW CONTROL.
3. Rotate [PARAM 1] to set CONTROL to BYPASS.



4. Rotate [PARAM 2] and set this to TYPE.

This selects the type of foot switch to be connected to the FOOT SW jack.

The two types of foot switch are described below.

Latch Type	This type works by switching between on and off each time the switch is pressed. The optional FS-5L and FS-1 are latch type switches.
Momentary Type	This type of switch normally remains off, and is switched on only while pressed. The optional FS-5U and DP-2 are momentary type switches.

NOTE

Setting the wrong type will not function normally when connected to the SRV-3030.

5. Press [SYSTEM].

The settings are saved, and the SRV-3030 returns to Play mode.

Playing the Preview Sound with the Foot Switch

Carry out Step 3 from "Turning the Reverb On and Off with a Foot Switch" to set CONTROL to PREVIEW.

The Preview sound starts to play when the foot switch is pressed.

Creating Preview Sounds (MEMORY)

You can record (sample) your own original Preview sounds and use them in order to confirm the tones being used.

Sampled Preview sounds are saved to memory cards. They cannot be saved in the SRV-3030 itself (for more information about memory cards, please see p. 31).

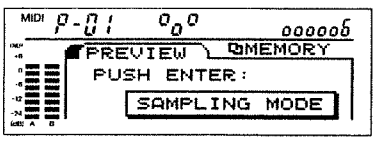
Samples for Preview sounds can last a maximum of three seconds. The number of Preview sounds that can be saved to a memory card is as shown below.

2 MB Memory Cards	7 Preview Sounds
4 MB Memory Cards	15 Preview Sounds

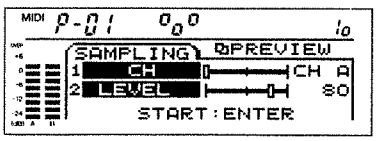
<Procedure>

1. Press [MEMORY].

2. Rotate [PAGE] so that the following appears in the display.



3. Press [ENTER (PUSH)].
The following appears in the display.



4. Rotate [PARAM 1] to select the INPUT CHANNEL.
This sets the input channel for the sampled sound to A, B, or A+B.

The sampled sound is monaural.

When using the SRV-3030D, the DIGITAL IN connector can also be selected.

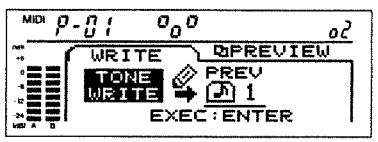
5. Rotate [PARAM 2] to select the INPUT LEVEL.
Set this so that the level meter OVER indicator does not light at maximum input levels.

6. Press [ENTER (PUSH)].
When the level of the input sound exceeds -24 dB, sampling begins.
Sampling stops when the sampling time exceeds three seconds, or when [ENTER (PUSH)] is pressed.

7. Press [PREVIEW].
Check the sampled sound.
To resample the sound, repeat Step 6.
Next comes the procedure to save the sampled Preview sound to a memory card.

To cancel the operation, press [MEMORY].

8. Rotate [PAGE] so that following appears in the display.



9. Rotate [PARAM 3] to select NUMBER.
This selects the save destination for the Preview sound.

10. Press [ENTER (PUSH)].
"SURE?" appears in the display.

11. Press [ENTER (PUSH)].
The Preview sound is saved. When finished, "Completed" appears in the display.

12. Press either [BANK] or [CATEGORY].
The SRV-3030 is returned to Play mode. Pressing [CATEGORY] also puts the unit in Category Search status.

To play the created Preview sound, it is necessary to change the program settings (p. 63).

Using MIDI Instruments

About MIDI

This section explains some MIDI fundamentals as well as the way the SRV-3030 treats MIDI messages received.

What is MIDI?

MIDI stands for "Musical Instrument Digital Interface." This is a standard used throughout the world for the exchange of musical data between electronic instruments and computers. This include information such as performance information and messages instructing when tones are to be switched. MIDI-compatible instruments can exchange performance information with each other, even if they are from different manufacturers or of different types.

MIDI Connectors

MIDI messages (MIDI data or information) are exchanged using the following three types of connectors.

MIDI IN	For receiving MIDI messages from another MIDI device.
MIDI OUT	For sending MIDI messages from the base device (here, the SRV-3030)
MIDI THRU	For sending out MIDI messages received from the MIDI IN connector unchanged

The SRV-3030 uses the same connector for MIDI OUT and THRU. For more detailed information about this, please see p. 37.

MIDI Channel

With MIDI, different messages from a number of MIDI devices can be sent over a single MIDI cable.

This is accomplished through what are called "MIDI channels." MIDI channels may be thought of as resemble television channels. By changing the channel on a TV, you can see programs broadcast by a variety of different stations. When the same channel is selected by both sender and receiver, information is transferred.

In the same manner, with MIDI, if the receiving device is not set to Channel 1 when the sending device is, no MIDI messages are exchanged.

MIDI Messages Used by the SRV-3030

MIDI uses a variety of MIDI messages to transmit different kinds of expression in performance. MIDI messages are largely divided into messages used in dealing with the MIDI channels (Channel Messages) and messages not used in dealing with the MIDI channels (System Messages).

<Channel Messages>

These are messages for transmitting performance operations. Normally, you can control most of the performance using only these messages. What each message is used to control is determined by the settings of the receiving device.

Program Change Messages

These are generally used for switching tones. On the SRV-3030, they are used for switching programs.

Control Change Messages

Control Change Messages enhance expression in performances. Each function is distinguished by a separate Controller Number, and the functions that can be controlled vary with the MIDI device used. With the SRV-3030, you can control the selected parameters.

Channel Aftertouch Messages

These messages express the strength with which the keyboard's keys are pressed.

With the SRV-3030, they can be used to control the selected parameters.

Pitch Bend Messages

These transmit the action of the bender lever (or pitch wheel) on synthesizers and other instruments.

With the SRV-3030, they can be used to control the selected parameters.

Note Messages

These messages convey the action of keys on a keyboard as they are pressed. On the SRV-3030, they can be used to control the selected parameters with specific Note Numbers (note position), Note On/Off (telling whether keys are pressed or released), and Velocity (the strength with which keys are pressed).

<System Messages>

System Messages include such messages as Exclusive Messages, messages needed for synchronous performance, and messages for preventing trouble or malfunction. On the SRV-3030, these comprise mainly Exclusive Messages.

Exclusive Messages

Exclusive Messages handle information such as device settings. Thus, the information they contain will vary according to the device being used. Using these messages, you can record parameter settings to a sequencer or transmit parameter settings to another SRV-3030 or SRV-3030D.

NOTE

When exchanging Exclusive Messages, the Device ID (p. 67) for each device must be the same.

MIDI Implementation Chart

Using MIDI allows different electronic instruments to talk to each other. However, this does not mean that all MIDI message can be exchanged between any two instruments. Only the MIDI messages that are common to both instruments can be exchanged.

A MIDI implementation chart is included in the owner's manual for each MIDI device. This chart allows you to quickly check which MIDI messages that device can send and receive. When using MIDI devices, compare the charts for each device, and confirm which MIDI messages are compatible.

NOTE

The SRV-3030's MIDI specifications may be found in the "MIDI Implementation Chart" (p. 75).

NOTE

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.

MIDI THRU/OUT Connector

The function of the SRV-3030's MIDI THRU/OUT connector can be switched between MIDI THRU and OUT.

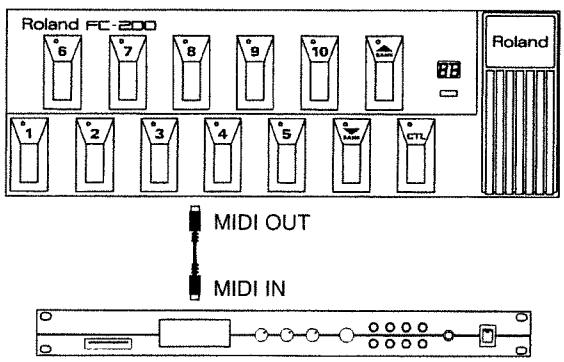
Normally, this functions as a MIDI THRU connector. When carrying out Bulk Dump (p. 39), it works as a MIDI OUT connector. When the Bulk Dump is completed, it is automatically switched back to a MIDI THRU connector.

Switching Programs from External MIDI Devices

The SRV-3030's programs can be switched using tone changes (Program Change Messages) from external MIDI devices.

The correspondence between the MIDI Program Change Messages and the SRV-3030 programs can be set using Program Change Map (p. 38).

At the next connection, a message is sent out when the tone is changed on the external MIDI device. The SRV-3030 receives the message and switches to the corresponding program.



Setting Program Change Map

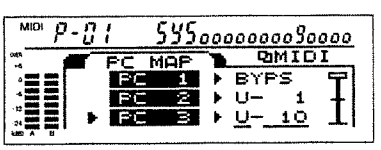
When switching SRV-3030 programs with Program Change Messages sent from an external MIDI device, you can freely select the correspondence between the Program Change Messages the SRV-3030 receives and the program numbers that are to be switched.

As set at the factory, the SRV-3030's User Programs correspond to the MIDI program numbers.

PC #	USER PROG.
1	1
2	2
3	3
:	:
100	100
101	1
:	:
128	28

<Procedure>

1. Press [SYSTEM].
2. Rotate [NUMBER] until the MIDI PC MAP window appears in the display.



3. Rotate [PARAM 1] to select the program number to be received.
4. Rotate [PARAM 2] and [PARAM 3] to select the SRV-3030's bank and program numbers to be linked to the received program number.
5. Complete the Program Change Map by repeating Steps 3 and 4 to set the correspondence between each of the SRV-3030's bank and program numbers received program numbers.
6. Press [SYSTEM].

The settings are saved, and the SRV-3030 is returned to Play mode.

NOTE

When receiving Bank Select Messages (Control Numbers 0 and 32), the manner in which the following programs are switched can also be changed.

Bank Select 0	Follows the Program Change Map
Bank Select 1	The program numbers (in User Programs) can be set so that the numbers are the same as the MIDI program numbers.
Bank Select 2	The program numbers (in Preset Programs) can be set so that the numbers are the same as the MIDI program numbers.
Bank Select 3–12	The program numbers (in Card Programs) can be set so that the numbers are the same as the MIDI program numbers.

Memory card banks correspond to the Bank Select numbers as shown below.

Bank Select 3	CARD-A
:	:
Bank Select 12	CARD-J

NOTE

When no memory card is inserted, any Bank Select Messages 3–12 are ignored.

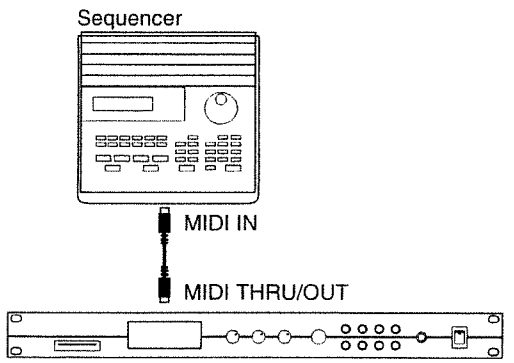
Sending and Receiving Settings Via MIDI (Bulk Dump/Load)

With Exclusive Messages, the SRV-3030's settings can be used on another SRV-3030 or SRV-3030D, and settings for effect sounds can be recorded to sequencers and other devices. Transmission of the SRV-3030's settings is referred to as "Bulk Dump," and reception of settings by the SRV-3030 is called "Bulk Load."

Sending Settings (Bulk Dump)

When Recording Settings to a Sequencer

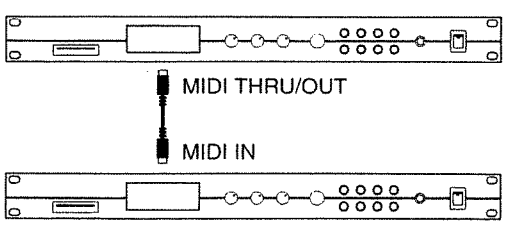
Connect the devices as shown below, and put the sequencer in record standby.



For instructions on operating your sequencer, please refer to the owner's manual for the device you are using.

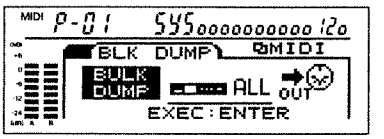
When Sending SRV-3030 Settings to Another SRV-3030 or SRV-3030D

Connect the devices as shown below, and set the Device ID for each unit so that they are the same (p. 67).



<Procedure>

1. Press [SYSTEM].
2. Rotate [NUMBER] until the BULK DUMP window appears in the display.



3. Rotate [PARAM 1] to select the settings to be sent.

Displayed	Settings Sent
ALL	All settings
SYSTEM	All settings except for program settings
TEMP PROGRAM	Settings for the currently selected program
1–100	Settings for all User Programs (1–100)

4. If the save destination is a sequencer, put the device in record standby.

When the send destination is another SRV-3030, put the SRV-3030 at the send destination in BULK LOAD RECEIVE mode (p. 40).

5. Press [ENTER].

Transmission begins.

When the settings are sent, the window prior to transmission is reappears in the display.

6. If the save destination is a sequencer, stop the device.
7. Press [SYSTEM].

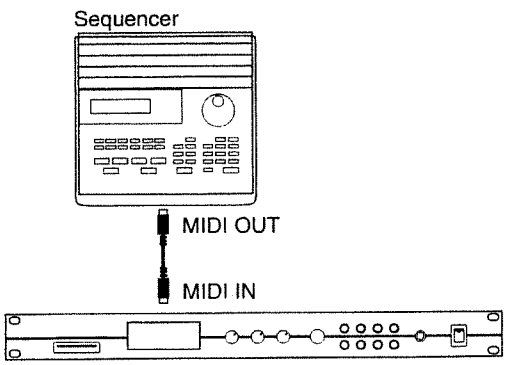
The SRV-3030 is returned to Play mode.

When transmission begins the MIDI THRU/OUT connector functions as MIDI OUT. When transmission is completed, it is automatically switched back to a MIDI THRU connector.

Receiving Settings (Bulk Load)

When Receiving Settings from a Sequencer

Connect the devices as shown below. Set the Device ID for the SRV-3030 and the recording sequencer so that they are the same (p. 67).

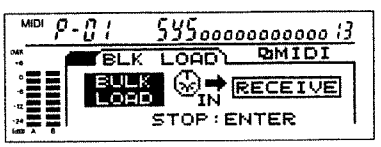


For instructions on operating your sequencer, please refer to the owner's manual for the device you are using.

<Procedure>

1. Press [SYSTEM].
2. Rotate [NUMBER] until the BULK LOAD RECEIVE window appears in the display.
3. Press [ENTER].

Reception begins.



4. Put the sequencer in Play mode.
5. When the playback is done, stop the sequencer.
6. Press [ENTER].

Reception is completed.

7. Press [SYSTEM].

The SRV-3030 is returned to Play mode.

All of the SRV-3030's functions are disabled during reception of Exclusive Messages.

Reference

This chapter contains descriptions of the SRV-3030's various parameters, specifications, and other data.
Refer to this information often to gain fuller mastery in operating the SRV-3030.

EZ EDIT PARAMETERS

With EZ EDIT, you can easily adjust reverb sounds to quickly approximate different parameter profiles.
When compared to adjusting the CUSTOM parameters one at a time, EZ EDIT lets you make these changes faster and with greater ease.

NOTE

Adjusting EZ EDIT parameters changes the content of multiple CUSTOM parameters simultaneously.

NOTE

Even if CUSTOM parameters are changed after adjustment of EZ EDIT parameters, the display of the adjusted EZ EDIT parameters remains unchanged.

EZ EDIT Parameter List

PARAMETERS		DISPLAY	VALUE
MIX BALANCE		MIX BAL	0–100
REV TIME		REV TIME	0.01–100.99 sec (REVERB only) 1 msec–4.0 sec (GATE REVERB only)
	Suborder	Suborder	
LIVENESS		LIVENESS	0–100
ROOM SIZE		ROOM	0–100
WALL TYPE		WALL	0–100
DISTANCE		DISTANCE	0–100
REV UNIT OUTPUT LEVEL		UNIT OUT	0–100
EFFECT		EFFECT	0–100

EZ EDIT Parameter Functions

MIX BALANCE

This allows you to adjust the balance between the reberb and direct sounds.

This changes only the CUSTOM MIX BALANCE.

REV TIME (A/B)

This sets the amount of time the reverb sound lasts until it is inaudible (p. 52).

Suborder

This sets the value less than decimal point of REV TIME.

This changes only the CUSTOM REV TIME.

LIVENESS (A/B)

This adjusts the amount of the room reverberation that is applied to the sound.

ROOM SIZE (A/B)

This sets the room size.

WALL TYPE (A/B)

This adjusts the apparent hardness of the room walls.

DISTANCE (A/B)

This sets the apparent distance from the sound source.

EFFECT

This adjusts the amount of effects applied to the sound. Effects types are set in the CUSTOM parameters (p. 60).

REV UNIT OUTPUT LEVEL (A/B)

This sets the reverb unit output level (p. 52).

This changes only the CUSTOM UNIT OUTPUT LEVEL.

CUSTOM Parameters

CUSTOM parameters permit you to determine the entire structure and make detailed settings to the reverb sounds. This provides more precise editing of settings selected using EZ EDIT.

CUSTOM Parameter List

STRUCTURE

PARAMETERS		DIAPLAY	VALUE
STRUCTURE		STRUCT	DUAL, SERS (SERIES), INDV (INDIVIDUAL), STE (STEREO)
EFFECT ROUTING		EFFECT	OFF, [A] (UNIT A), [B] (UNIT B), MSTR (MASTER)
RSS ROUTING		RSS	OFF, [A] (UNIT A), [B] (UNIT B), MSTR (MASTER)
REV TYPE (A/B)		TYPE (A/B)	REV (REVERB), GRV (GATE REVERB), AMB (AMBIENCE), NLR (NON LINEAR)
MIX BALANCE		MIX BAL	0–100
DYNAMIC SEPARATOR	TYPE	TYPE	OFF, ATCK (ATTACK), LOUD (LOUDNESS), NOTE (NOTE DENSITY), DRUM
	DESTINATION	DEST	[A] (UNIT A), [B] (UNIT B)
	RATE	RATE	0–100
	FREQUENCY	FREQ	0–100
	SENS (HI)	SENS	0–100
	SENS LOW	SENS LOW	0–100
PRE-LOW-PASS FREQ A		FREQ A	OFF, 1.6 k–20 kHz
PRE-LOW-PASS FREQ B		FREQ B	OFF, 1.6 k–20 kHz
PRE-HIGH-PASS FREQ A		FREQ A	OFF, 20–2.0 kHz
PRE-HIGH-PASS FREQ B		FREQ B	OFF, 20–2.0 kHz
UNIT INPUT LEVEL A		LEVEL A	0–100
UNIT INPUT LEVEL B		LEVEL B	0–100
UNIT OUTPUT LEVEL A		LEVEL A	0–100
UNIT OUTPUT LEVEL B		LEVEL B	0–100

REVERB

REVERB

PARAMETERS		DIAPLAY	VALUE
VARIATION		VARI	ROOM 1, ROOM 2, ROOM3, HALL 1, HALL 2, HALL 3, GARAGE, PLATE1, PLATE2, PLATE3, PLATE4, PLATE5
REV LEVEL		LEVEL	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
REV TIME		REV TIME	0.01–100.99 sec
	Suborder	Suborder	
PRE DELAY TIME		PRE-DLY	1–700 msec

PARAMETERS		DIAPLAY	VALUE
PRE DELAY BALANCE		BALANCE	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
DENSITY		DENSITY	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
PLATE DEPTH		PLT DEP	0–100
REV SIZE		REV SIZE	(*1)
RELEASE DENSITY		REL DENS	0–100
BRILLIANCE		BRILLNCE	0–100
EDGE		EDGE	0–100
REV OUTPUT PAN WIDTH		PAN WDTH	0–100, 3D
COMPRESS	RATIO	RATIO	0–100
(COMPRESSOR)	ATTACK	ATTACK	0–100
	RELEASE	RELEASE	0–100
LF DAMP	FREQ	FREQ Hz	50 Hz–4.0 kHz
	GAIN	GAIN dB	-36– 0.0 dB
HF DAMP	FREQ	FREQ Hz	200 Hz–15 kHz
	GAIN	GAIN dB	-36–0.0 dB
ER LEVEL		ER LEVEL	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
ER TIME RATIO		ER TIME	1–100 %
ER DIFFUSE SIZE		DIF SIZE	1–100
ER DIFFUSION		DIFFUSE	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL) , INV (INVERSE)
TAP #1	DELAY TIME	DLY TIME	1–700 msec
	LEVEL	LEVEL	0–100
	PAN	PAN	3DL, L50–0–R50, 3DR
	HI CUT FREQ	HC FREQ	OFF, 200 Hz–15 kHz
TAP #2	DELAY TIME	DLY TIME	1–700 msec
	LEVEL	LEVEL	0–100
	PAN	PAN	3DL, L50–0–R50, 3DR
	HI CUT FREQ	HC FREQ	OFF, 200 Hz–15 kHz
TAP #3	DELAY TIME	DLY TIME	1–700 msec
	LEVEL	LEVEL	0–100
	PAN	PAN	3DL, L50–0–R50, 3DR
	HI CUT FREQ	HC FREQ	OFF, 200 Hz–15 kHz
TAP #4	DELAY TIME	DLY TIME	1–700 msec
	LEVEL	LEVEL	0–100
	PAN	PAN	3DL, L50–0–R50, 3DR
	HI CUT FREQ	HC FREQ	OFF, 200 Hz–15 kHz

(*1) Values vary according to the Variation setting.

GATE REVERB

PARAMETERS		DIAPLAY	VALUE
VARIATION		VARI	ROOM 1, ROOM 2, ROOM3, HALL 1, HALL 2, HALL 3, GARAGE, PLATE1, PLATE2, PLATE3, PLATE4, PLATE5
GATE REV LEVEL		LEVEL	0–100
THRESHOLD		THRESHLD	0–100
GATETIME (GATE TIME)	HOLD TIME	HOLDTIME	1 msec–4.0 sec
	DECAY RATE	DECAY	0–100
	RELEASE TIME	RELEASE	1 msec–4.0 sec
PRE DELAY TIME		PRE-DLY	0–700 msec
REV SIZE		REV SIZE	(*1)
REV OUTPUT PAN WIDTH		PAN WDTH	0–100, 3D
PRE DELAY BALANCE		BALANCE	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
DENSITY		DENSITY	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
COMPRESS (COMPRESSOR)	RATIO	RATIO	0–100
	ATTACK	ATTACK	0–100
	RELEASE	RELEASE	0–100
LF DAMP	FREQ	FREQ Hz	50 Hz–4.0 kHz
	GAIN	GAIN dB	-36–0.0 dB
HF DAMP	FREQ	FREQ Hz	200 Hz–15 kHz
	GAIN	GAIN dB	-36–0.0 dB

(*1) Values vary according to the Variation setting.

AMBIENCE

PARAMETERS		DISPLAY	VALUE
VARIATION		VARI	AMBIENCE1–AMBIENCE8
AMB LEVEL		LEVEL	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
AMB ROOM SIZE		AMB SIZE	1–100 %
HF DAMP GAIN		HF DAMP	-36–0.0 dB
DENSITY		DENSITY	0–100
TAP# 1–12	TIME	TIME	0.001–2.099 sec
	Suborder	Suborder	
	LEVEL	LEVEL	0–100
	HI CUT FREQ	FREQ	200 Hz–15 kHz
	HI CUT GAIN	GAIN	-36–0.0 dB

NON LINEAR

PARAMETERS			DISPLAY	VALUE
VARIATION			VARI	L -> R, NORMAL, R -> L
NLR LEVEL			LEVEL	0–100
	DYNAMIC CONTROL		DYN CTRL	0–100
	DYNAMIC POLARITY		POL	NOR (NORMAL), INV (INVERSE)
PRE DELAY			PRE-DLY	1–700 msec
REV OUTPUT PAN WIDTH			PAN WDTH	0–100, 3D
DENSITY			DENSITY	0–100
	DYNAMIC CONTROL		DYN CTRL	0–100
	DYNAMIC POLARITY		POL	NOR (NORMAL), INV (INVERSE)
ENV TIME RATIO			ENV TIME	1–100 %
ENVELOPE	TIME1		TIME 1	0.001–1.299 sec
		Suborder	Suborder	
	TIME2		TIME 2	0.001–1.299 sec
		Suborder	Suborder	
	TIME3		TIME 3	0.001–1.299 sec
		Suborder	Suborder	
	TIME4		TIME	0.001–1.299 sec
		Suborder	Suborder	
	LEVEL1		LEVEL 1	0–100
	LEVEL2		LEVEL 2	0–100
	LEVEL3		LEVEL 3	0–100

3 BAND EQ

PARAMETERS		DISPLAY	VALUE
LOW EQ (LOW BAND EQ)	FREQUENCY (A/B)	FREQ Hz	20 Hz–2.0 kHz
	GAIN (A/B)	GAIN dB	-12–12 dB
	Q (A/B)	Q	SHLV (SHELVING), 0.3–10
MIDEQ (MID BAND EQ)	FREQUENCY (A/B)	FREQ Hz	200 Hz–8.0 kHz
	GAIN (A/B)	GAIN dB	-12–12 dB
	Q (A/B)	Q	0.3–10
HIGH EQ (HIGH BAND EQ)	FREQUENCY (A/B)	FREQ Hz	1.6 k–20 kHz
	GAIN (A/B)	GAIN dB	-12–12 dB
	Q (A/B)	Q	SHLV (SHELVING), 0.3–10

EFFECT

PARAMETERS		DISPLAY	VALUE
EFFECT TYPE		FX TYPE	RESO (RESONATOR), PHASER, FL/CHO (FLANGER/CHORUS)
SEPARATION		SEPARATE	0–100
MANUAL		MANUAL	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
RESONANCE		RESO	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
BALANCE		BALANCE	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
LFO RATE		RATE	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)
LFO DEPTH		DEPTH	0–100
	DYNAMIC CONTROL	DYN CTRL	0–100
	DYNAMIC POLARITY	POL	NOR (NORMAL), INV (INVERSE)

NAME / PREVIEW

PARAMETERS	DISPLAY	VALUE
NAME	NAME	(Up to Fourteen characters)
CATEGORY	CATEGORY	STNDRD (STANDARD), VOCAL, INSTRU (INSTRUMENT), DRUMS, STEREO, SPCIAL (SPECIAL)
PREVIEW TONE	TONE	VOICE, PIANO, GUITAR (MUTE GUITAR), SAX, SNARE, B.DRUM, DRUMS, CLAVES, IMPULS (IMPULSE)
PREVIEW PATTERN	PATTERN	STNDRD (STANDARD), CRESC (CRESCENDO), L -> R

DIRECT EDIT ASSIGN

PARAM 1–3

PARAMETERS		DISPLAY	VALUE
LINK A/B		LINK AB	OFF, ON
TARGET A	TARGET BLOCK	BLOCK	OFF, STRUCT (STRUCTURE), REV A (REVERB A), EQ A, EFFECT
	TARGET PARAMETER	PARAM	(*1)
RANGE A	MIN VALUE	MIN VAL	(*2)
	MAX VALUE	MAX VAL	(*2)
TARGET B	TARGET BLOCK	BLOCK	OFF, STRUCT (STRUCTURE), REV B (REVERB B), EQ B, EFFECT
	TARGET PARAMETER	PARAM	(*1)
RANGE B	MIN VALUE	MIN VAL	(*2)
	MAX VALUE	MAX VAL	(*2)

CONTROL ASSIGN

ASSIGN 1–4

PARAMETERS	DISPLAY	VALUE
TARGET BLOCK	BLOCK	OFF, STRUCT (STRUCTURE), REV A (REVERB A), REV B (REVERB B), EQ A, EQ B, EFFECT
TARGET PARAMETER	PARAM	(*1)
MIN VALUE	MIN VAL	(*2)
MAX VALUE	MAX VAL	(*2)
CONTROLLER	CONTRLR	PEDAL (EXP PEDAL), P.BEND (PITCH BEND), AFTERT (AFTERTOUCH), NOTE#, VELO (VELOCITY), CC1–CC31, CC64 –CC95

(*1) Values vary according to the target block settings.

(*2) Values vary according to the target parameter setting.

CUSTOM Parameter Functions

STRUCTURE

This section describes the arrangements of the two internal reverb units and how connections using the reverb and effects are made.

STRUCTURE

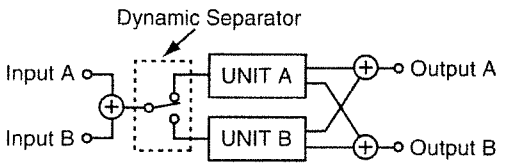
These are settings that determine how the two reverb units are structured.

Make these settings by selecting the values, and then pressing [ENTER].

• DYNAMIC DUAL

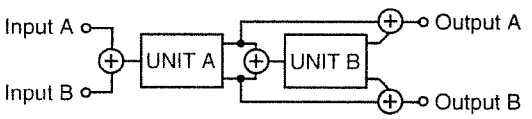
Two input signals are mixed and the two reverbs are applied in parallel.

Select this to enable the DYNAMIC SEPARATION function.



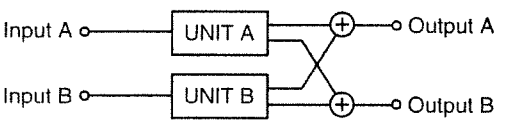
• SERIES

Two input signals are mixed and the two reverbs are applied in series.



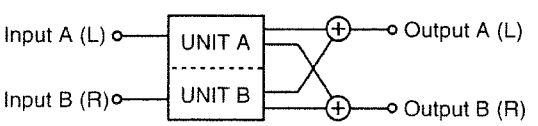
• INDIVIDUAL

Different reverb effects are applied to each of the two input signals.



• STEREO

Reverb is added to the left and right stereo input signals independently. The parameters of both reverb units A and B are operated upon simultaneously.



NOTE

When STEREO is selected, the UNIT B parameters are overwritten to conform to the parameters of UNIT A.

NOTE

When STEREO is selected, pressing the [UNIT A/B] button has no effect.

REVERB TYPE

Reverb refers to the reverberant sound that is a product of the overlapping and combined sounds reflected by the floor and walls.

The SRV-3030 uses digital processing to simulate reverb sounds.

The SRV-3030's reverb sounds are divided into four major types.

Make these settings by selecting the values, and then pressing [ENTER].

• REVERB

This group consists of natural reverb sounds.

• GATE REVERB

This type of reverb includes a gate function that mutes the reverb sound before it has died away.

• AMBIENCE

This simulates the sound obtained with ambience microphones (a mic set off-axis at a distance from the sound source), such as those used in recording.

• NON LINEAR

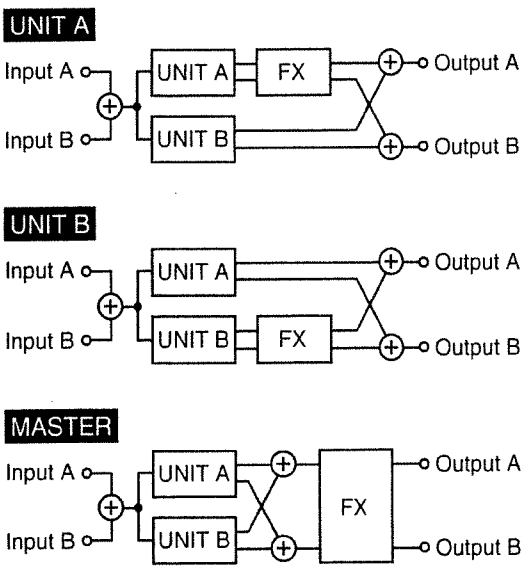
This produces artificial reverberant sounds possessing particular characteristics.

MIX BALANCE

This adjust the volume balance between the direct and the reverb sound.

EFFECT ROUTING

In addition to reverb, the SRV-3030 also features flanging, resonance, and other modulation effects. Positioning and structure settings for these effects can be made to satisfy particular aims. Structures that can be set are as follows.

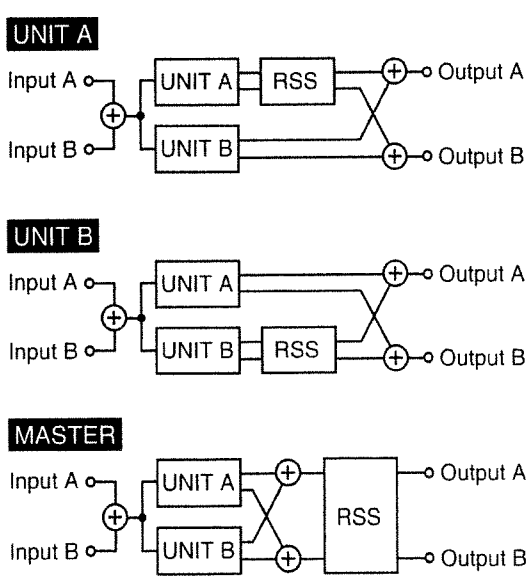


When OFF is selected, effects are not applied.

The figure shows DYNAMIC DUAL selected for STRUCTURE.

RSS ROUTING

The SRV-3030 also features RSS effects. Determine the positioning and structure for the RSS effects according to the intended use. The structures that can be set are as follows.



When OFF is selected, RSS effects are not applied.

The figure shows DYNAMIC DUAL selected for STRUCTURE.

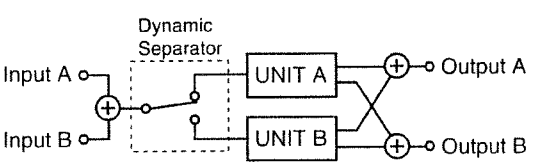
By placing the RSS directly after either UNIT A or UNIT B, you can determine whether or not RSS is applied to the early reflections of that unit. This is also the case when TYPE is set to AMBIENCE, you can determine whether or not RSS is applied to the early reflections.

When RSS is set to MASTER, you can not determine whether or not RSS effect is applied to the each early reflection. RSS effects are applied to the overall sound from UNIT A and UNIT B.

If using the RSS effects, please refer to "Before Using the 3D Effects (RSS Effects)" (p. 65).

DYNAMIC SEPARATOR

The DYNAMIC SEPARATOR analyzes the level and frequency of the input signal and divides it into two separate signals. By sending one of the signals to UNIT A and the other to UNIT B, you can apply different reverb settings to each.



When using the Dynamic Separator function, set STRUCTURE to DYNAMIC DUAL.

TYPE

Select the Dynamic Separator type from the following. Select OFF when this function is not to be used.

- **ATTACK**

This divides the signal by separating the attack portion, or the sharp beginning of the sound, from the rest of the signal.

- **LOUDNESS**

This divides the signal by volume, separating the louder portions from the quieter parts.

• **NOTE DENSITY**
This divides signals based on the number of sounds present, separating signals containing numerous performance sounds (such as ensemble performances) from those with few sounds (solos, for example).

• **DRUM**
This separates the sound of the bass drum from the snare, hi-hat, and other sounds.

• **OFF**
This is selected when the Dynamic Separator function is off.

DESTINATION
This selects the unit to which signals separated with Dynamic Separator are sent.
For example, when ATTACK is selected for TYPE and DESTINATION is set to UNIT A, the reverb of UNIT A is applied to the attack, and the reverb of UNIT B is applied to the rest of the signal.

RATE
This sets the response of the Dynamic Separator function when used to separate the signals. The closer this is set to 100, the slower the response becomes. However, this also results in smoother separation.

FREQUENCY
This sets the range for the reference detection frequency the Dynamic Separator function uses to extract the signals. Functions differ according to the TYPE setting, as shown below.

• **ATTACK**
This sets the detection range for the signals' attack.

• **LOUDNESS**
Disabled.

• **NOTE DENSITY**
Disabled.

• **DRUM**
This detects bass drum sounds in the frequency range below the frequency specified with the FREQUENCY setting.

SENS
This sets the sensitivity of the Dynamic Separator function in dividing the signals.
Raising the value of this setting increases the sensitivity, which results in the signal being separated more frequently. Functions differ according to the TYPE setting, as shown below.

• **ATTACK**
This sets the sensitivity to the slope, or rapidity of the attack when the attack is separated.

• **LOUDNESS**
This sets the sensitivity based on the loudness of the signal.

• **NOTE DENSITY**
This sets the sensitivity based on the density, or concurrent number of notes in the sound.

• **DRUM**
SENS LOW and SENS (HI) should be adjusted until they are appropriately matched to the level of the bass drum, and all other sounds.

SENS LOW
Adjusts the degree of sensitivity to the bass drum sound. With low bass drum levels, raise the SENS LO setting.

SENS (HI)
Adjusts the degree of sensitivity to sounds other than the bass drum. When the levels of non-bass-drum sounds is low, raise the SENS (HI) setting.

PRE-LOW PASS FREQ
PRE-HIGH PASS FREQ
Each of the two reverb units (UNIT A/UNIT B) features low-pass and high-pass equalization for the input signal. These settings are used to adjust the equalizers.

• **PRE-LOW PASS FREQ**
This sets the cutoff frequency of the low pass filter.

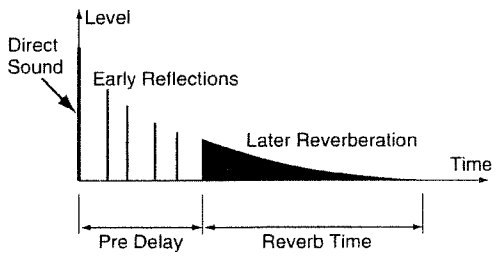
• **PRE-HIGH PASS FREQ**
This sets the cutoff frequency of the high pass filter.

UNIT INPUT LEVEL
This adjusts the input level for each of the two reverb units (UNIT A/UNIT B).

UNIT OUTPUT LEVEL
This adjusts the output level for each of the two reverb units (UNIT A/UNIT B).

REVERB

This group consists of natural reverb sounds. Reverberation is composed of direct sounds, early reflections, and later reverberations. These reverb sounds change according to the size and shape of the space (room, hall, or other space), as well as the materials used for the reflecting surfaces (walls and so forth).



Direct Sound	Sounds that reach the listener directly from the source of the sound
Early Reflections	Sounds that reach the listener after being reflected off of walls or other surfaces once to several times
Later Reverberations	Sounds that reach the listener after being reflected repeatedly

With the SRV-3030, the combined sounds from early reflections and later reverberations is referred to as reverberant sound.

VARIATION

This selects one of the twelve available types of reverb. Make these settings by selecting the values, and then pressing [ENTER].

REV TIME (Reverb Time)

This sets the length (time) of the later reverberations.

Suborder

This sets the value less than decimal point of REV TIME.

REV LEVEL (Reverb Level)

This sets the level of the later reverberations.

DYNAMIC CONTROL

This applies changes to the reverb level in real time, in response to the input level. The change in the reverb level is based on the REV LEVEL setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the reverb level. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the REV LEVEL setting.

DYNAMIC POLARITY

When set to NORMAL, the REV LEVEL increases with the input level. When set to INVERSE, the REV LEVEL decreases as the input level is increased.

PRE DELAY TIME

This sets the length of the time interval imposed before the later reverberations begin to sound.

PRE DELAY BALANCE

For later reflections, pre-delayed sounds can be mixed with those without PRE DELAY applied. This BALANCE parameter sets the proportion of pre-delayed later reflections that do not have PRE DELAY applied.
When set to 0, output is only without PRE DELAY applied.
When set to 100, output is only pre-delayed sounds.

DYNAMIC CONTROL

This applies changes to the pre-delay balance in real time, in response to the input level. The change in the pre-delay balance is based on the PRE DELAY BALANCE setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the balance. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the PRE DELAY BALANCE setting.

DYNAMIC POLARITY

When set to NORMAL, the PRE DELAY BALANCE increases with the input level. When set to INVERSE, the PRE DELAY BALANCE decreases as the input level is increased.

PLATE DEPTH

This selects the time and level of the sound in the plate's characteristic frequencies.
Setting this to 0 suppresses the plate characteristics, resulting in a sound that is close to an ordinary reverb. The higher the value is set, the more the plate reverb sound is apparent.

NOTE

This is effective when VARIATION is set to PLATE 1–4.

DENSITY
This sets the density of the later reverberations.

DYNAMIC CONTROL
This applies changes to the density of the later reverberations in real time, in response to the input level. The change in the density is based on the DENSITY setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the density. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the DENSITY setting.

DYNAMIC POLARITY
When set to NORMAL, the DENSITY increases with the input level. When set to INVERSE, the DENSITY decreases as the input level is increased.

NOTE

When VARIATION is set to PLATE5, the DENSITY DYNAMIC CONTROL is disabled.

REV SIZE
This setting determines the manner in which the later reverberations are propagated.

RELEASE DENSITY
This setting adjusts the density of later reverberations as they die away.
This setting is effective when ROOM3, HALL3, or PLATE5 is selected for VARIATION.

BRILLIANCE
This setting is used for making fine adjustments to the brightness of the plate reverb's characteristic tone.

NOTE

This is effective when VARIATION is set to PLATE1–4.

EDGE
This adjusts the strength of the later reverberations's attack.

NOTE

This setting is effective when ROOM3, HALL3, or PLATE5 is selected for ROOM TYPE.

REV OUTPUT PAN WIDTH
This controls the positioning of later reverberations.
When set to 100, output is in stereo; when set to 0, output is monaural.

NOTE

When making this setting for three-dimensional sound (3D), set RSS ROUTING (p. 50) to UNIT A (UNIT B).

COMP (Compressor)
The compressor in the reverb units' input sections makes signals more uniform by suppressing signals input at high levels and boosting low-level signals. This influences the sound pressure response of the reverberant sound.

COMP RATIO
This sets the amount of compression applied to the signal. The higher the value is set, the stronger the effect is applied, resulting in a higher compression ratio.

COMP ATTACK
This adjusts the strength of the input signal's attack.

COMP RELEASE
This adjustment controls the amount of time it takes for the effect to disengage.

LF DAMP FREQ
With reverb, attenuation of the lower frequencies changes according to the material of the wall.
LF damping controls the degree of attenuation in the lower frequencies.
LF Damp Frequency sets the frequency at which LF damping starts to take effect. This allows attenuation of later reverberations in even lower frequency ranges than LF DAMP FREQ.

LF DAMP GAIN
This adjusts the amount of the LF damping applied to the sound. When set to 0, LF damping is not in effect.

HF DAMP FREQ
With reverb, attenuation of the higher frequencies changes according to the material of the wall.
HF damping controls the degree of attenuation in the higher frequencies.
HF Damp Frequency sets the frequency at which HF damping starts to take effect. This allows attenuation of later reverberations in even higher frequency ranges than HF

DAMP FREQ.

HF DAMP GAIN

This adjusts the amount of the HF damping applied to the sound. When set to 0, HF damping is not in effect.

ER LEVEL (Early Reflection Level)

This sets the level of the early reflections.

DYNAMIC CONTROL

This applies changes to the level of the early reflections in real time, in response to the input level. The change in the level is based on the ER LEVEL setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the level. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the ER LEVEL setting.

DYNAMIC POLARITY

When set to NORMAL, the ER LEVEL increases with the input level. When set to INVERSE, the ER LEVEL decreases as the input level is increased.

ER TIME RATIO (Early Reflection Time Ratio)

This setting maintains the time ratio set in the TAP DELAY TIME settings and extends/shortens this ratio to the overall time.
When set to "100," the time is identical to the TAP DELAY TIME.

ER DIFFUSE SIZE

This setting determines the extent to which the early reflections propagate.

ER DIFFUSION

This setting determines the manner in which the early reflections propagate. The higher the value is set, the larger propagation in the early reflections.

DYNAMIC CONTROL

This applies changes to the diffusion of the early reflections in real time, in response to the input level. The change in the diffusion is based on the ER DIFFUSION setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the diffusion. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the ER DEFFUSION setting.

DYNAMIC POLARITY

When set to NORMAL, the ER DIFFUSION increases with the input level. When set to INVERSE, the ER DIFFUSION decreases as the input level is increased.

TAP EDIT

With TAP EDIT, you can make minute adjustments to DELAY TIME, and other settings for each of the early refrections (TAP).
Press [ENTER] to set TAP EDIT parameters.

TAP (#1–#4) DELAY TIME

This sets the length of the delay before the early reflections (TAP 1–4) are played.

TAP (#1–#4) LEVEL

This sets the volume level of the early reflections (TAP 1–4).

TAP (#1–#4) PAN

This sets the positioning of the early reflections (TAP 1–4).

When setting the left and right sides of three-dimensional sounds (3D), set RSS ROUTING (p. 50) to UNIT A (UNIT B).

TAP (#1–#4) HI CUT FREQ

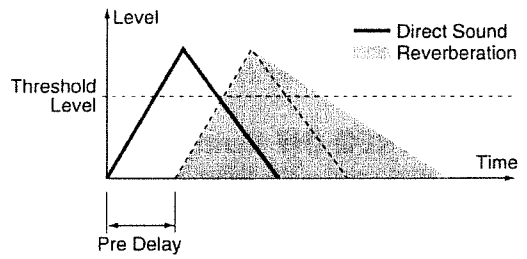
This sets the frequency at which the high end of the early reflections (TAP 1–4) are cut.

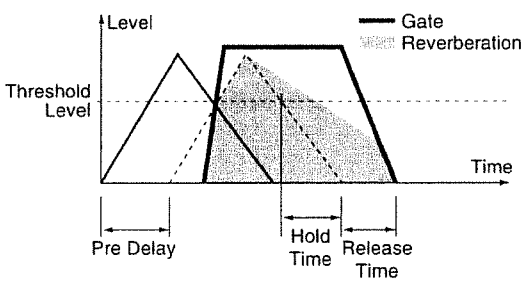
REVERB (GATE REV)

This type of reverb includes a gate function that mutes the reverb sound before it has died away.

As the name implies, the gate function works by opening for input signals that at or above THRESHOLD level, and closing when the signal fall below that fixed level.

GATE REVERB uses this gate function to control the output of the reverberant sound.





You can select any one of twelve different types of gate reverb.

VARIATION

This selects one of the twelve available types of reverb. Make these settings by selecting the values, and then pressing [ENTER].

GATE REV LEVEL

This sets the level of the reverberant sound.

GATE HOLD TIME

This sets the period from when the gate fully opens to the time it begins to close.

THRESHOLD

This sets the reference level that determines the opening and closing of the gate.

GATE DECAY RATE

This controls the amount of decay in the later reverberations while the gate is open.

When set to 100, there is nearly no decay.

GATE RELEASE TIME

This sets the time from when the GATE HOLD TIME has elapsed to the point at which the sound is completely muted.

PRE DELAY TIME

This sets the length of the time interval imposed before the later reverberations begin to sound.

PRE DELAY BALANCE

For later reflections, pre-delayed sounds can be mixed with those without PRE DELAY applied. This BALANCE parameter sets the ratio of pre-delayed later reflections with later reflections without PRE DELAY applied.

When set to 0, output is only without PRE DELAY applied.

When set to 100, output is only pre-delayed sounds.

DYNAMIC CONTROL

This applies changes to the pre-delay balance in real time, in response to the input level. The change in the balance is based on the PRE DELAY BALANCE setting.

The higher the DYNAMIC CONTROL setting is, the greater the change in the balance. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the PRE DELAY BALANCE setting.

DYNAMIC POLARITY

When set to NORMAL, the PRE DELAY BALANCE increases with the input level. When set to INVERSE, the PRE DELAY BALANCE decreases as the input level is increased.

REV SIZE

This setting determines the manner in which the later reverberations are propagated.

DENSITY

This setting adjusts the density of later reverberations.

DYNAMIC CONTROL

This applies changes to the density of later reverberations in real time, in response to the input level. The change in the density is based on the DENSITY setting.

The higher the DYNAMIC CONTROL setting is, the greater the change in the density. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the DENSITY setting.

DYNAMIC POLARITY

When set to NORMAL, the DENSITY increases with the input level. When set to INVERSE, the DENSITY decreases as the input level is increased.

NOTE

When VARIATION is set to PLATE5, the DENSITY DYANAMIC CONTROL is disabled.

REV OUTPUT PAN WIDTH

This controls the positioning of later reverberations.

When set to 100, output is in stereo; when set to 0, output is monaural.

NOTE

When making this setting for three-dimensional sound (3D), set RSS ROUTING (p. 50) to UNIT A (UNIT B).

COMP (Compressor)

The compressor in the reverb units' input sections makes signals more uniform by suppressing signals input at high levels and boosting low-level signals. This influences the sound pressure response of the reverberant sound.

COMP RATIO

This sets the amount of compression applied to the signal. The higher the value is set, the stronger the effect is applied, resulting in a higher compression ratio.

COMP ATTACK

This adjusts the strength of the input signal's attack.

COMP RELEASE

This adjustment controls the amount of time it takes for the effect to disengage.

LF DAMP FREQ

With reverb, attenuation of the lower frequencies changes according to the material of the wall.

LF damping controls the degree of attenuation in the lower frequencies.

LF Damp Frequency sets the frequency at which LF damping starts to take effect. This allows attenuation of later reverberations in even lower frequency ranges than LF DAMP FREQ.

LF DAMP GAIN

This adjusts the amount of the LF damping applied to the sound. When set to 0, LF damping is not in effect.

HF DAMP FREQ (HF Damp Frequency)

With reverb, attenuation of the higher frequencies changes according to the material of the wall.

HF damping controls the degree of attenuation in the higher frequencies.

HF Damp Frequency sets the frequency at which HF damping starts to take effect. This allows attenuation of later reverberations in even higher frequency ranges than HF DAMP FREQ.

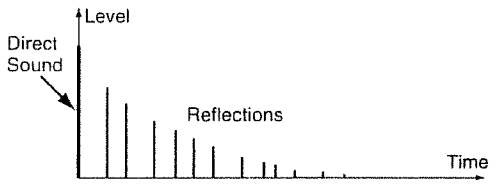
HF DAMP GAIN

This adjusts the amount of the HF damping applied to the sound. When set to 0, HF damping is not in effect.

REVERB (AMBIENCE)

This simulates the sound obtained with ambience microphones (a mic set off-axis at a distance from the sound source), such as those used in recording. This feature lends the sound a spatial depth, without overemphasizing the reverberation.

Ambience is composed of sound from multiple reflections. Although the composition of reverb normally features distinct early and later reverberations, ambience on the other hand is composed of multiple early reflections.



VARIATION

This is used for selecting from the eight types of simulated spaces.

Make these settings by selecting the values, and then pressing [ENTER].

AMB LEVEL

This sets the overall ambience level.

DYNAMIC CONTROL

This applies changes to the ambience level in real time, in response to the input level. The change in the level is based on the AMB LEVEL setting.

The higher the DYNAMIC CONTROL setting is, the greater the change in the level. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the AMB LEVEL setting.

DYNAMIC POLARITY

When set to NORMAL, the AMB LEVEL increases with the input level. When set to INVERSE, the AMB LEVEL decreases as the input level is increased.

AMB ROOM SIZE

This setting determines the manner in which the ambience propagates.

This setting maintains the time ratio set in the TAP DELAY TIME, and extends/reduces this ratio to the overall time.

HF DAMP GAIN

With reverb, attenuation of the higher frequencies changes according to the material of the wall.

HF damping controls the degree of attenuation in the higher frequencies.

This adjusts the amount of the HF damping applied to the sound. When set to 0, HF damping is not in effect.

DENSITY

This setting adjusts the ambience density.

TAP EDIT

With TAP EDIT, you can make minute adjustments to DELAY TIME, LEVEL, and other settings for each of the early reflections (TAP). Settings for up to twelve TAPs can be made.

TAP (#1–#12) DELAY TIME

This sets the length of the time delay before the sounds from early reflections (TAP 1–12) are played.

Suborder

This sets the value less than decimal point of DELAY TIME.

TAP (#1–#12) LEVEL

This sets the volume level of the early reflections (TAP 1–12).

TAP (#1–#12) PAN

This sets the position of the early reflections (TAP 1–12).

NOTE

When setting the left and right sides of three-dimensional sounds (3DL, 3DR), set RSS ROUTING (p. 50) to UNIT A (UNIT B).

TAP (#1–#12) HI CUT FREQ

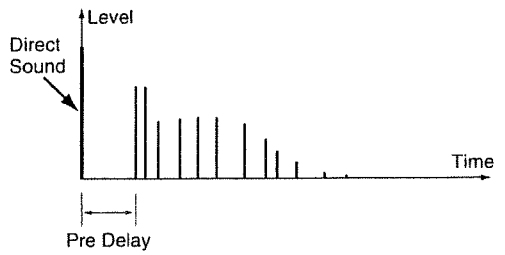
This sets the frequency at which the high end of the early reflections (TAP 1–12) are cut.

TAP (#1–#12) HI CUT GAIN

This sets the degree of attenuation in the high frequencies of the early reflections TAP (1–12).

REVERB (NON LINEAR)

Non-linear reverb is composed of multiple early reflections. The positioning and movements of these early reflections departs from what occurs with natural reverberation, resulting in artificial reverberant sound.



VARIATION

This selects the direction in which the reverberation is set in motion.

Make these settings by selecting the values, and then pressing [ENTER].

NLR LEVEL

This sets the overall output level.

DYNAMIC CONTROL

This applies changes to the output level in real time, in response to the input level. The change in the output level is based on the NLR LEVEL setting.

The higher the DYNAMIC CONTROL setting is, the greater the change in the output level. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the NLR LEVEL setting.

DYNAMIC POLARITY

When set to NORMAL, the NLR LEVEL increases with the input level. When set to INVERSE, the NLR LEVEL decreases as the input level is increased.

PRE DELAY

This sets the length of the time interval imposed before the early reflections begin to sound.

DENSITY

This setting adjusts the density of the early reflections.

DYNAMIC CONTROL

This applies changes to the density of the early reflections in real time, in response to the input level. The change in the density is based on the DENSITY setting.

The higher the DYNAMIC CONTROL setting is, the greater the change in the density. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the DENSITY setting.

DYNAMIC POLARITY

When set to NORMAL, the DENSITY increases with the input level. When set to INVERSE, the DENSITY decreases as the input level is increased.

REV OUTPUT PAN WIDTH

This controls the positioning of the early reflections.

When set to 100, output is in stereo; when set to 0, output is monaural.

When making this setting for three-dimensional sound (3D), set RSS ROUTING (p. 50) to UNIT A (UNIT B).

ENV TIME RATIO (Envelope Time Ratio)

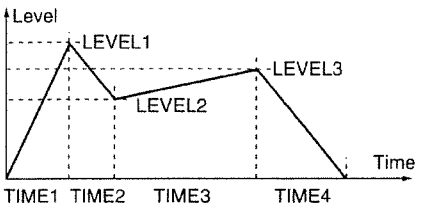
This setting maintains the time ratio set in the ENVELOPE TIME that is described later, and extends/reduces this ratio to the overall time.

ENVELOPE

This changes the level of numerous early reflections (TAP) over time.

This setting maintains the level ratio set in the TAP LEVEL settings and extends it to the overall level.

ENVELOPE sets the time taken to reach each of the following points.



ENV TIME1
ENV TIME2
ENV TIME3
ENV TIME4

These settings determine the time used to reach each point.

NOTE

ENV TIME1–4 cannot be set so that the total time exceeds 1.2 seconds.

ENV LEVEL1
ENV LEVEL2
ENV LEVEL3

These settings determine the output level at each point.

3 BAND EQ

Each unit's output section features a three-band (low, mid, high) parametric equalizer. The low-band and high-band equalizers feature switchable Q settings.

LOW BAND FREQUENCY

This sets the center frequency for the low-band equalizer.

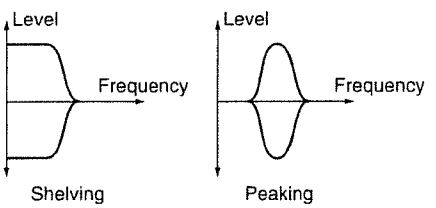
LOW BAND GAIN

This adjusts the gain (boost or cut) for the low-band equalizer.

LOW BAND Q

This sets the bandwidth within which the gain of the frequency set in LOW BAND FREQUENCY varies. The higher the value set, the narrower the bandwidth subject to equalization becomes.

Setting this to "SHLV" switches the low-band equalizer to shelving type equalization.



MID BAND FREQUENCY

This sets the center frequency for the midrange equalizer.

MID BAND GAIN

This adjusts the gain (boost or cut) for the midrange equalizer.

MID BAND Q

This sets the bandwidth within which the gain of the frequency set in MID BAND FREQUENCY varies. The higher the value set, the narrower the bandwidth subject to equalization becomes.

HIGH BAND FREQUENCY

This sets the center frequency for the high-band equalizer.

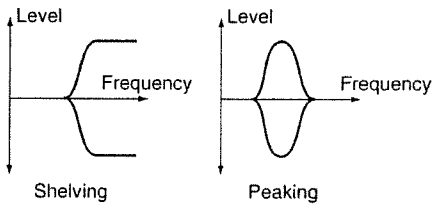
HIGH BAND GAIN

This adjusts the gain (boost or cut) for the high-band equalizer.

HIGH BAND Q

This sets the bandwidth within which the gain of the frequency set in HIGH BAND FREQUENCY varies. The higher the value set, the narrower the bandwidth subject to equalization becomes.

Setting this to "SHLV" switches the high-band equalizer to shelving type equalization.



EFFECT

In addition to reverb, the SRV-3030 also features internal stereo modulation effects. You can select from three different effects types.

NOTE

You can change the way effects are arranged (EFFECT ROUTING) (p. 50).

EFFECT TYPE

This selects the effect to be used.

- **RESONATOR**

This adds a time shift to the direct sound, creating a particular filtering effect.

- **PHASER**

This adds phase-shifted sound to the direct sound, giving a phasing effect that adds breadth to the sound.

- **FLANGER/CHORUS**

This effect shifts the pitch of the direct sound and adds this to the original signal, broadening and fattening the sound.

BALANCE

This adjusts the balance of the direct sound and effect sound. When set to 100, only the effect sound is output.

DYNAMIC CONTROL

This applies changes to the balance of the direct sound and effect sound in real time, in response to the input level. The change in the balance is based on the BALANCE setting. The higher the DYNAMIC CONTROL setting is, the greater the change in the balance. The function is turned off when this is set to 0.

NOTE

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the BALANCE setting.

DYNAMIC POLARITY

When set to NORMAL, the BALANCE increases with the input level. When set to INVERSE, the BALANCE decreases as the input level is increased.

SEPARATION
This sets the phase shift of LFO and adds breadth to the sound.

MANUAL
This sets the center frequency to which the effect is applied.

DYNAMIC CONTROL
This applies changes to the manual of the direct sound and effect sound in real time, in response to the input level. The change in the manual is based on the MANUAL setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the manual. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the MANUAL setting.

DYNAMIC POLARITY
When set to NORMAL, the MANUAL increases with the input level. When set to INVERSE, the MANUAL decreases as the input level is increased.

The MANUAL DYNAMIC CONTROL setting is effective when RESONATOR is selected for EFFECT TYPE.

RESONANCE
This sets the Resonance (feedback) level. Increasing this value gives a more distinctive sound to the effect.

DYNAMIC CONTROL
This applies changes to the resonance of the direct sound and effect sound in real time, in response to the input level. The change in the resonance is based on the RESONANCE setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the resonance. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the RESONANCE setting.

DYNAMIC POLARITY
When set to NORMAL, the RESONANCE increases with the input level. When set to INVERSE, the RESONANCE decreases as the input level is increased.

The RESONANCE DYNAMIC CONTROL setting is effective when RESONATOR is selected for EFFECT TYPE.

LFO RATE
This sets the oscillation rate for the set levels for the time, phase, and pitch shifts.

DYNAMIC CONTROL
This applies changes to the LFO rate of the direct sound and effect sound in real time, in response to the input level. The change in the LFO rate is based on the LFO RATE setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the LFO rate. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the LFO RATE setting.

DYNAMIC POLARITY
When set to NORMAL, the LFO RATE increases with the input level. When set to INVERSE, the LFO RATE decreases as the input level is increased.

The LFO RATE DYNAMIC CONTROL setting is effective when FLANGER/CHORUS or PHASER is selected for EFFECT TYPE.

LFO DEPTH
This sets the degree of oscillation for the set levels for the time, phase, and pitch shifts.

DYNAMIC CONTROL
This applies changes to the LFO depth in real time, in response to the input level. The change in the depth is based on the LFO DEPTH setting.
The higher the DYNAMIC CONTROL setting is, the greater the change in the depth. The function is turned off when this is set to 0.

Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the range of variation allowed by the LFO DEPTH setting.

DYNAMIC POLARITY

When set to NORMAL, the LFO DEPTH increases with the input level. When set to INVERSE, the LFO DEPTH decreases as the input level is increased.

The LFO DEPTH DYNAMIC CONTROL setting is effective when FLANGER/CHORUS or PHASER is selected for EFFECT TYPE.

NAME / PREVIEW

These include settings for program names, categories, and Preview sounds.

NAME

This is used for selecting program names. Up to fourteen characters can be selected in naming programs.

CATEGORY

Programs are divided into six major types (categories) according to their application.
Category divisions are determined based on the type of performance and instrument being input to the SRV-3030, along with other factors. Setting categories is a handy way to find programs while in Play mode. When run, the Category Search function (p. 16) automatically searches programs falling only within the selected category, allowing you to then select the programs within that group.
The different categories types are listed below.

STANDARD This includes standard programs, unrestricted by any specific instrument.

VOCAL These are programs suitable for vocals.

INSTRUMENT These include programs suitable for instrumental performances.

DRUMS/PERC (Drums/Percussion)
This category includes programs suitable for performances using drums and percussion instruments.

STEREO This includes programs suitable for instruments such as synthesizers and drum machines that feature stereo output.

SPECIAL These are programs intended for use as artificial effects.

PREVIEW TONE

This selects the sound to be played with the Preview function. Preview sounds are of the following ten types: VOICE; PIANO; GUITAR (Muted Guitar); SAX; SNARE; B.DRUM (Bass Drum); DRUMS; CLAVES; and IMPULSE.

NOTE

When a program for which a Preview sound on a memory card has been designated is copied to the unit (User Program), in the following cases the Preview sound may not play as specified by the settings:

- *When no memory card has been inserted*
- *When the Preview sound has not been saved on the memory card*

In such cases, either insert a memory card or change the Preview Tone setting to a built-in Preview sound.

PREVIEW PATTERN

This selects the way the Preview sound is played when the [PREVIEW] is pressed. You can select from the following three play methods.

- **STANDARD**

The Preview sound is played one time.

- **CRESCENDO**

The Preview sound is played three times, first quietly, then at medium volume, and then loud.

- **L→R**

The Preview sound is played three times, first from the left, then at the center, and finally from the right side.

DIRECT EDIT ASSIGN (PARAM 1–3)

This sets the knobs assignments in effect during DIRECT EDIT (p. 23).

This allows directly editing of the parameters assigned to the knobs while in Play mode.

You can assign two different parameters to each knob.

LINK A/B

The LINK A/B parameter determines whether or not unit A and unit B are linked during direct editing.

When ON, the parameters for unit A and unit B are both edited.

When OFF, only the parameters for the unit selected with [UNIT A/B] on the panel are edited.

This enables and disables the [UNIT A/B] function.

When set to ON, the [UNIT A/B] can be pressed to switch the UNIT A and UNIT B parameters.

When set to OFF, the parameters for both UNIT A and UNIT B are effective simultaneously.

TARGET A (B) BLOCK

This selects the block to which the assigned parameter is to be applied.

TARGET A (B) PARAMETER

This selects the parameter to be assigned.

MIN VALUE

This sets the minimum value for the parameter adjusted with the knob to which it is assigned.

MAX VALUE

This sets the maximum value for the parameter adjusted with the knob to which it is assigned.

CONTROL ASSIGN (ASSIGN 1–4)

These are the CONTROL ASSIGN settings (p. ???).

You can assign parameters to a foot pedal or other controller to allow control of the parameters in real time.

You can make four different CONTROL ASSIGN settings in each program.

TARGET BLOCK

This selects the block to be controlled.

TARGET PARAMETER

This selects the assigned parameter.

MIN VALUE

This sets the minimum value for the parameter being adjusted with the controller.

MAX VALUE

This sets the maximum value for the parameter being adjusted with the controller.

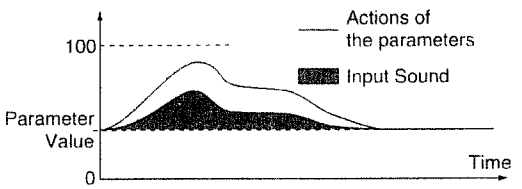
CONTROLLER

This sets the assigned controller.

About DYNAMIC CONTROL

DYNAMIC CONTROL is a function that allows you to have specified parameter values change in response to the level of the input signal.

DYNAMIC CONTROL changes the sound based on changes in parameter settings values that follow the envelope (changes in level over time) of the sounds input to the reverb unit.

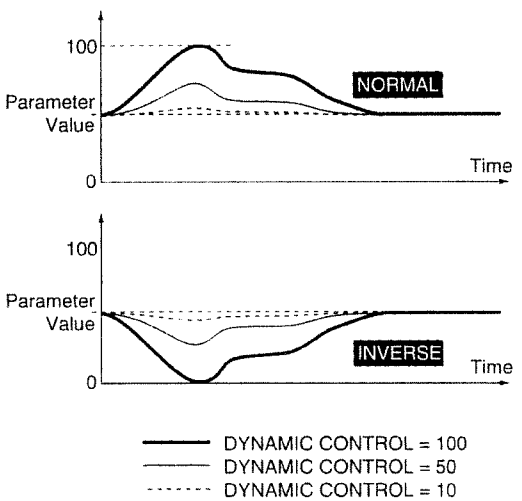


DYNAMIC CONTROL = 100
DYNAMIC POLARITY = NORMAL

To alter the range within which the parameters can be changed, adjust the DYNAMIC CONTROL value.

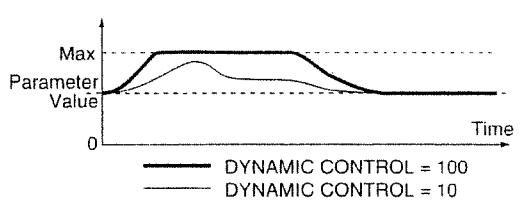
The range within which the parameter changes is narrowest when DYNAMIC CONTROL is set to 1; the range is greatest when this is set to 100.

Setting DYNAMIC POLARITY to INVERSE reverses the direction of the change.



NOTE

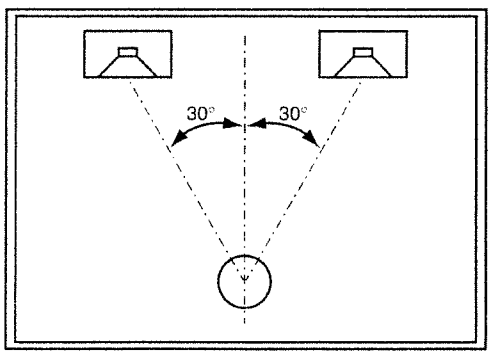
Even if the DYNAMIC CONTROL value is raised, the resulting change in the sound is limited to the permissible range of the parameter being controlled.



Before Using the 3D Effects (RSS Effects)

RSS (Roland Sound Space) is Roland's exclusive and original technology that allows you to position acoustic images anywhere, whether in front or in back of the listener, to the left or right, above or below, all using only ordinary stereo speakers. In order to derive satisfactory performance from the RSS effects, please note the following points.

- This works best in rooms that have little reverberation.
- Speakers should either have single-way type or be of multi-way coaxial or virtual coaxial type.
- Keep the speakers as far removed from walls and floor as possible.
- Avoid making the space between the left and right speakers too wide.
- Set the SYSTEM RSS MODE to "SPEAKER" (p. 67).
- Listen using the optimum placement, as shown below.



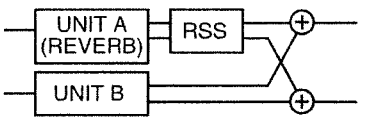
NOTE

Positioning of the sonic image becomes difficult to confirm if the volume is set too low (or too high).

Connecting to Other Effects

With the SRV-3030, RSS Effects can be routed immediately after UNIT A (UNIT B) (RSS ROUTING, p. 50). In such cases, routing other effects further down the signal path (MASTER) than the RSS effects may result in effects sounding different than intended.

When REV TYPE is set either to REVERB or AMBIENCE, setting RSS ROUTING to UNIT A (UNIT B) allows you to select whether or not to apply the RSS effects to early reflections individually.



The settings can be made in each of the TAP# PAN groups.

SYSTEM Parameters

Settings for parameters that affect the system overall are made here.

SYSTEM Parameter List

PARAMETERS		DISPLAY	VALUE
INPUT VOLUME		IN dB	Mute, -60– +6 dB
OUTPUT VOLUME		OUT dB	Mute, -60– +6 dB
INPUT LEVEL SW		IN dBm	-20, -10, +4 dBm
OUTPUT LEVEL SW		OUT dBm	-20, -10, +4 dBm
RSS MODE		RSS MODE	SPKR (SPEAKER), HEAD (HEADPHONES)
DIGITAL NPUT VOLUME		IN dB	Mute, -60– +6 dB
DIGITAL OUTPUT VOLUME		OUT dB	Mute, -60– +6 dB
MASTER CLOCK		MSTR CLK	44.1 kHz, 48.0 kHz, EXT (EXT.CLOCK)
DRY OUT		DRY OUT	OFF, ON
DRY OUT PAN A		PAN A	L50–0–R50
DRY OUT PAN B		PAN B	L50–0–R50
PREVIEW FUNCTION		FUNCTION	OFF, ON
PREVIEW REPEAT		REPEAT	OFF, ON
DISPLAY TYPE		DISPLAY	STRC (STRUCTURE), PTRN (PATTERN)
LCD CONTRAST		CONTRAST	0–10
FOOT SW CONTROL		CONTROL	OFF, BYPS (BYPASS), PREV (PREVIEW)
FOOT SW TYPE		SW TYPE	MOM (MOMEMTARY), LTCH (LATCH)
MIDI RX CHANNEL		RX CH	1–16, OMNI
MIDI DEVICE ID		DEV ID	1–127
DRY OUT PAN B		PAN B	L50– 0–R50
PC MAP	PC#	PC #	1–128
	BANK	BANK	BYPS (BYPASS), U (USER), P (PRESET), A (CARD A) –J
	NUMBER	NUMBER	1–100
CC ASGN	PREVIEW	PREVIEW	OFF, CC1–CC31, CC64–CC95
	BYPASS	BYPASS	OFF, CC1–CC31, CC64–CC95
	INPUT VOLUME	IN VOL	OFF, CC1–CC31, CC64–CC95
	MIN VAL	MIN VAL	Mute, -60– 6.0 dB
	MAX VAL	MAX VAL	Mute, -60– 6.0 dB
BULK DUMP		-	ALL, SYSTEM, TEMP PROGRAM, USER 1–100
BULK LOAD		BLK LOAD	START, STOP

SYSTEM Parameter Functions

INPUT LEVEL SW
This switches the input level.

INPUT VOLUME
This sets the input volume.

OUTPUT LEVEL SW
This switches the output level.

OUTPUT VOLUME
This sets the output volume.

RSS MODE
This selects either speakers or headphones for playback of sounds processed with RSS (Roland Sound Space) (p. 65).

DIGITAL INPUT VOLUME
This sets the digital input volume (SRV-3030D only).

DIGITAL OUTPUT VOLUME
This sets the digital output volume (SRV-3030D only).

MASTER CLOCK
This sets the Master Clock for digital input and output (SRV-3030D only).

DRY OUT
This setting determines whether or not the direct sound with no reverb applied (dry sound) is output.

DRY OUT PAN A
This sets the positioning of the dry sound input from INPUT A.

DRY OUT PAN B
This sets the positioning of the dry sound input from INPUT B.

LCD CONTRAST
This sets the contrast of the display.

DISPLAY TYPE
These settings determines what is shown in the display in Play mode.

PREVIEW FUNCTION
This enables and disables the [PREVIEW] function.

PREVIEW REPEAT
This setting is use to turn on and off the repeat function for the Preview sounds when [PREVIEW] is pressed.

FOOT SW CONTROL
This setting selects the function to be controlled with a connected foot switch.

FOOT SW TYPE
This selects the type of foot switch to be used.

MIDI RX CHANNEL (MIDI Receive Channel)
This sets the channel over MIDI messages are to be received. If OMNI is selected, MIDI data will be received on all channels.

MIDI DEVICE ID
This sets the device ID number for the exchange of MIDI Exclusive Messages.

MIDI PC MAP (MIDI Program Change Map)
This sets the correspondence between MIDI Program Numbers and programs. A program number and bank can be set for each MIDI Program Number.

PC# (Program Number)
This is used to switch MIDI Program Numbers.

BANK
This setting is used for selecting program banks.

NUMBER
This sets the program number.

MIDI CC (MIDI Control Change)

This setting selects the function to be controlled using MIDI Control Change Messages.

BYPASS

This sets the Control Number used to switch the Bypass function on and off.

PREVIEW

This sets the Control Number used to play the Preview sounds.

INPUT VOLUME

This sets the Control Number used to control the INPUT VOLUME.

MIN VAL

This sets the minimum value for the parameter being adjusted with the controller.

MAX VAL

This sets the maximum value for the parameter being adjusted with the controller.

BULK DUMP

This setting selects what is to be sent through the use of MIDI Exclusive Messages.

BULK LOAD

This enables reception of MIDI Exclusive Messages when [ENTER] is pressed.

MEMORY Parameters

Settings related to saving programs and memory cards are made here.

MEMORY Parameter List

PARAMETERS		DISPLAY	VALUE
PROG WRITE (PROGRAM WRITE)	BANK	-	USER, CARD A–CARD J
	PROGRAM	-	1–100
FACTORY RESET TARGET		-	ALL, SYSTEM, USER 1–100
BANK COPY	SOURCE BANK	-	PRESET, USER, CARD A–CARD J
	TARGET BANK	-	USER, CARD A–CARD J
CARD COPY	SOURCE BANK	-	CARD A–CARD J, PREV 1–PREV20
	TARGET BANK	-	CARD A–CARD J, PREV 1–PREV20
CARD FORMAT		-	-
PREVIEW	SAMPLING CHANNEL	CH	CH A, CH B, A+B, D: A, D: B, D:AB
	SAMPLING LEVEL	LEVEL	0 –100
TONE WRITE		-	1–20

MEMORY Parameter Functions

PROGRAM WRITE
This saves programs to the SRV-3030 or to memory cards (p. 27).

BANK
This selects the save destination bank.

PROGRAM
This selects the save destination program number.

FACTORY RESET TARGET
This selects the parameter which is to be restored to its factory settings (p. 8).

BANK COPY
This copies programs stored in the SRV-3030 or on memory cards in banks units (p. 28).

SOURCE BANK
This selects the copy source bank.

TARGET BANK
This selects the copy destination bank.

CARD COPY
This copies a memory card's entire contents to another memory card (p. 29).

SOURCE BANK
This selects the copy source bank.

TARGET BANK
This selects the copy destination bank.

CARD FORMAT
This initializes memory cards for use with the SRV-3030 (p. 32).

PREVIEW
You can record (sample) your own original Preview sounds.

SAMPLING CHANNEL
This sets the input channel for the sampled sound (p. 35).

SAMPLING LEVEL
This sets the input level for the sampled sound (p. 35).

TONE WRITE
This selects the save destination for the Preview sound (p. 35).

Using Digital Input and Output (SRV-3030D Only)

The SRV-3030D features coaxial connectors (DIGITAL IN/OUT) for input and output of digital data.
This section explains matters that you need to understand in working with digital signals.

Setting the Master Clock

When connecting a digital device, referencing the Master Clock to the operation of the SRV-3030D is necessary. The Master Clock may be selected from the following.

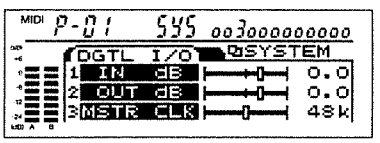
EXT.CLOCK	The SRV-3030D is run according to an external clock. Select this when inputting digital signals.
44.1 kHz	The SRV-3030D is run according to its internal clock (with a sampling frequency of 44.1 kHz). Select this only when outputting digital signals with no digital signals being input.
48 kHz	The SRV-3030D is run according to its internal clock (with a sampling frequency of 48 kHz). Select this only when outputting digital signals with no digital signals being input.

NOTE

When making loop connections with digital devices, please see the right column.

<Procedure>

1. Press [SYSTEM].
2. Rotate [PAGE] until the following appears in the display.



3. Rotate [PARAM 3] to set the MASTER CLOCK.
4. Press [BANK] or [CATEGORY].

The setting is saved, and the SRV-3030D is returned to Play mode.

About the Master Clock

When connecting digital devices, there must be some clock that is used as the reference. This clock is referred to as the Master Clock.
Either the clock of a connected digital device (external clock) or the SRV-3030D's clock (internal clock) can be selected to function as the Master Clock.
In addition, when the internal clock is used, you can select either 44.1 kHz or 48 kHz for the sampling frequency.

Connecting Digital Devices

Connect the digital device to the DIGITAL IN and OUT connectors, and set the digital input and output volumes (p. 14).

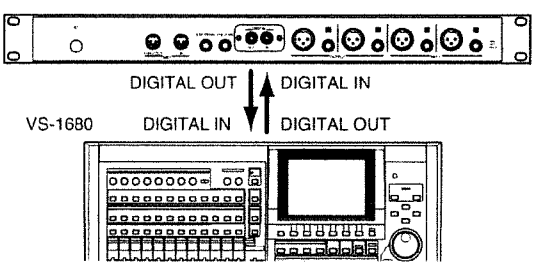
NOTE

When using digital input in the following cases, synchronous internal and external processing may result in muting of the sound or generation of noise.

- Attaching or removing connectors
- Changing the sampling frequency
- Errors
- Selecting Master Clock incorrectly

Loop Connections with Digital Devices

When you use a loop connection with a digital device, either the clock of a connected degital device (external clock) or the SRV-3030D's clock (internal) can be selected to function as the Master Clock.
When setting up a loop connection with a digital audio recorder such as Roland's VS-1680, set the internal clock (p. 67) as the Master Clock.



If using the Master Clock of another digital device connected using a loop connection, select the external clock as the Master Clock.
For more detailed information about this, please refer to the owner's manual for the digital device you are connecting.

Digital Signals Handled by the SRV-3030D

The SRV-3030D can input and output digital signals in S/P DIF format. Additionally, signals in AES/EBU and EIAJ CP-120 formats can be input.

Some digital devices using AES/EBU and EIAJ CP-120 formats feature only XLR-type connectors. Digital connections to such devices requires an optional third-party adapter.

About S/P DIF Format

S/P DIF, short for Sony/Philips Digital Interface Format, is one standard used for sending and receiving stereo digital signals between digital devices. The SRV-3030D features coaxial connectors compatible with the S/P DIF format.

About the EIAJ CP-1201 Format

This is a standard adopted by the Electronic Industries Association of Japan that relates to compatible connections between consumer and broadcast digital audio devices.

About Channel Status

In addition to audio signals, digital signals include various other kinds of information, such as sampling frequency. This information is referred to as Channel Status.
The Channel Status content sent out from the SRV-3030D varies with the Master Clock setting, as shown below.

When the external clock is used:

The Channel Status of digital input signals is sent unchanged as digital output.

When the internal clock is used:

The Channel Status of the digital signals being output has the following characteristics.

- For professional use
- Audio Signals
- Emphasis: Off
- Sampling Frequency:44.1 kHz/44.8 kHz (as set by the SRV-3030D Master Clock)

Specifications

Digital Input (DIGITAL IN)

Format: S/P DIF, EIAJ CP-1201
Connectors: Coaxial connectors
Electrical Characteristics:
RS-422A
Impedance: 75 ohms Unbalanced
Transmission Rate:
3.072 M bit/sec, fs = 48 kHz

Digital Output (DIGITAL OUT)

Format: S/P DIF
Connectors: Coaxial connectors
Electrical Characteristics:
RS-422A
Impedance: 75 ohms Unbalanced
Transmission Rate:
3.072 M bit/sec, fs = 48 kHz

Troubleshooting

If you encounter problems with the operation of the SRV-3030, first check the following points.
If after these steps the problem is still unresolved, consult your nearest Roland Service Center or authorized Roland ditributor.

There is no sound/ The sound is too low

Is there a short in the cable?
→ Try replacing the connected cable.

Is the SRV-3030 properly connected to the other device?
→ Check the connections (p. 11).

Is the SRV-3030's power or power to the connected device turned on?
→ Make sure the power is on (p. 14).

Is the volume of the connected device turned down?
→ Check the settings for the connected device.

Are the SRV-3030's input and output levels set correctly?
→ Confirm the settings for INPUT LEVEL SW (p. 14), INPUT VOLUME (p. 15), OUTPUT LEVEL SW (p. 14), and OUTPUT VOLUME (p. 15).

Is BYPASS turned on?
→ When BYPASS is on, the system's DRY OUT is turned off, and the direct sound is muted. Turn on DRY OUT or turn BYPASS off (p. 19).

Is the UNIT OUTPUT LEVEL for each unit set at a suitable value?
→ Check the UNIT OUTPUT LEVEL settings for each unit (p. 51).

Is DIGITAL INPUT/OUTPUT LEVEL SW properly set?
→ If you are using the SRV-3030D's digital input and output connectors, set DIGITAL INPUT/OUTPUT VOLUME (p. 67).

The sound is distorted (OVERLOAD lights frequently).

Are the SRV-3030's input and output levels set correctly?
→ Confirm the settings for INPUT LEVEL SW (p. 14), INPUT VOLUME (p. 15), OUTPUT LEVEL SW (p. 14), and OUTPUT VOLUME (p. 15).

Is the level of the connected device set too high?
→ Adjust the output of the connected device to a more suitable level.

The sound is not switched when the program numbers are changed.

Are you loading the program after changing the program number?
→ After changing the program number, press [ENTER (PUSH)] to load the program (p. 15).

The sound is not switched even after rotating [REV TIME] and [REV LEVEL].

Are you rotating these knobs once after changing programs?
→ Immediately after changing the program, the REV TIME and REV LEVEL values do not correspond to the knob positions. Try adjusting these after first rotating the knobs fully to the left or right.

MIDI messages are not being received.

Is there a short in the MIDI cable?
→ Try replacing the MIDI cable.

Is the SRV-3030 properly connected to the MIDI device?
→ Check the connections to the MIDI device.

Are the MIDI channels set on the SRV-3030 and the MIDI device the same?
→ Set both devices to the same MIDI channel (p. 67).

When attempting Bulk Load from another SRV-3030, are the Device ID numbers set on the SRV-3030 and another SRV-3030 the same?
→ Set both devices to the same Device ID number (p. 67).

Message List

Messages are displayed when there is an operational malfunction or if a procedure is not properly executed. Take measures as indicated in the messages.

IMPROPER DATA CARD

Cause: The memory card inserted is not one that contains SRV-3030 data.

Solution: Use a memory card containing SRV-3030 data (p. 32).

Cause: The memory card is not formatted for the SRV-3030.

Solution: Format the memory card (p. 32).

CARD DAMAGED

Cause: The memory card is inserted upside down.

Solution: Hold the card so its contacts (gold-colored area) face downwards, then insert the card firmly into place.

Cause: The memory card is damaged.

Solution: Use another memory card.

CARD PROTECTED

Cause: The memory card is write protected.

Solution: Either peel off the write protect seal (p. 32) or use a different memory card.

Processing... Keep Power ON!

This is displayed when a memory card is inserted in the slot or when data is being saved or copied to the card or the SRV-3030.

Solution: Do not remove the memory card or turn off the power while this message is displayed. Doing so may result in the loss of data, and may render the memory card or the SRV-3030 data inoperable.

RECEIVING ERROR

Cause: MIDI data has not been properly received.

Solution: Check to make sure the MIDI cable has not become disconnected, or that there is no short in the cable.

PREVIEW TONE NOT READY

Cause: A Preview sound on a memory card has been selected, but the memory card is not inserted.

Cause: A Preview sound on a memory card has been selected, but there is no Preview sound with the corresponding number on the memory card.

Solution: Insert the memory card containing the needed Preview sound, or change the Preview sound setting to a built-in Preview sound.

DIGITAL REVERB
Model SRV-3030/3030D

MIDI Implementation Chart

Date : Nov. 26, 1998
Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	X	1–16	Memorized
Mode	Default Messages Altered	X X **********	OMNI ON/OFF X X	Memorized
Note Number :	True Voice	X **********	O *1 **********	
Velocity	Note On Note Off	X X	O *1 X	
After Touch	Key's Channel's	X X	X O *1	
Pitch Bend		X	O *1	
Control Change	0 32 1–31 33–63 64–95	X X X X X	O *2 X O *1 O *1, *3 O *1	Bank select MSB Bank select LSB
Program Change	: True Number	X **********	O *4 0–127	Program Number 1–128
System Exclusive		O	O	
System Common	: Song Position : Song Select : Tune Request	X X X	X X X	
System Real Time	: Clock : Commands	X X	X X	
Aux Messages	: All Sound Off : Reset All Controllers : Local On/Off : All Notes Off : Active Sensing : System Reset	X X X X X X	X X X X X X	
Notes		* 1 This recognizes messages set in order to control parameters. * 2 Data of 0DH or more is ignored. * 3 LSB of Controller Number #1–#31. * 4 Can be set manually to O/X, and permanently memorized.		

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.

Specifications

SRV-3030/SRV-3030D: 24BIT DIGITAL REVERB

• AD Conversion
24 bit 64 times Oversampling

• DA Conversion
24 bit 128 times Oversampling

• Sampling Frequency
SRV-3030: 44.1 kHz
SRV-3030D: 44.1 k/48 kHz

• Program Memories
Preset: 100
User: 100

• Frequency Response
5 Hz to 200 kHz: -3/+1 dB (direct)
15 Hz to 20 kHz: -3/+1 dB (effect)

• Nominal Input Level
-20 to +4 dBm

• Input Impedance
20 k ohms (HOT-COLD)
12 k ohms (HOT-GND, COLD-GND)

• Nominal Output Level
-20 to +4 dBm

• Output Impedance
640 ohms (HOT-COLD)
320 ohms (HOT-GND, COLD-GND)

• Total Harmonic Distortion
0.01 % or less (direct)
0.02 % or less (effect)

• Dynamic Range
110 dB or greater (direct)
100 dB or greater (effect)

• Controls
REV LEVEL/PARAM 1 Knob
REV TIME/PARAM 2 Knob
ASSIGNABLE/PARAM 3 Knob
NUMBER/PAGE(PUSH ENTER) Knob
BANK Button
CATEGORY Button
MEMORY Button
SYSTEM Button
EZ EDIT Button
CUSTOM Button
UNIT A/B Button
BYPASS Button
PREVIEW Button
POWER Switch

• Display
Graphic LCD (backlit LCD)

• Connectors
INPUT Jacks (A, B) : XLR-3-31, TRS
OUTPUT Jacks (A, B): XLR-3-32, TRS
* XLR 1:GND, 2:HOT, 3:COLD
TRS T:HOT, R:COLD, S:GND
FOOT SW Jack
EXP PEDAL Jack
MIDI Connectors (IN, OUT/THRU)

• SRV-3030D:
DIGITAL INPUT Jack : Coaxial
DIGITAL OUTPUT Jack : Coaxial
* S/P DIF, EIAJ CP-1201

• Power Supply
AC 117 V, AC 230 V, or AC 240 V

• Power Consumption
22 W

• Dimensions
SRV-3030: 19 (W) x 8(D) x 1-3/4 (H) inches (EIA-1U rack mount type)
SRV-3030D: 19 (W) x 8-1/14 (D) x 1-3/4 (H) inches (EIA-1U rack mount type)

• Weight
2.8 kg/6 lbs 3 oz

• Accessories
Owner's Manual
Roland Service
Rack Mount Washer (x4)

• Options
Foot Switch: FS-5U, FS-5L
Expression Pedal: EV-5, FV-300L + PCS-33
Memory Card: S2M-5, S4M-5

* 0dBm = 0.775 Vrms
* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

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

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MEMO

MEMO

For EU Countries

CE This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

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.

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.

For Canada

NOTICE

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

AVIS

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

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
P.O. Box 2904,
El Horrieh Heliopolos, Cairo,
EGYPT
TEL: (02) 4185531

REUNION
Maison FO - YAM Marcel
25 Rue Jules MermanZL
Chaudron - BP79 97491
Ste Clotilde REUNION
TEL: 28 29 16

SOUTH AFRICA
That Other Music Shop (PTY) Ltd.
11 Melle Street (Cnr Melle and Juta Street)
Braamfontein 2001
Republic of SOUTH AFRICA
TEL: (011) 403 4105

Paul Bothner (PTY) Ltd.
17 Werdmuller Centre Claremont 7700
Republic of SOUTH AFRICA

P.O. Box 23032
Claremont, Cape Town
SOUTH AFRICA, 7735
TEL: (021) 64 4030

ASIA

CHINA
Beijing Xinghai Musical Instruments Co., Ltd.
6 Huangmuchang Chao Yang District, Beijing, CHINA
TEL: (010) 6774 7491

HONG KONG
Tom Lee Music Co., Ltd. Service Division
22-32 Pun Shan Street, Tsuen Wan, New Territories,
HONG KONG
TEL: 2415 0911

INDIA
Rivera Digitec (India) Pvt. Ltd.
409, Nirman Kendra Mahalaxmi Flats, Compound
off. Dr. Edwin Moses Road,
Mumbai 400011, INDIA
TEL: (022) 498 3079

INDONESIA
PT Galestra Inti
Kompleks Perkantoran
Duta Merlin Blok E No.6—7
Jl. Gajah Mada No.3—5,
Jakarta 10130,
INDONESIA
TEL: (021) 6335416

KOREA
Cosmos Corporation Service Station
261 2nd Floor Nak-Won Arcade
Jong-Ro ku, Seoul, KOREA
TEL: (02) 742 8844

MALAYSIA
Bentley Music SDN BHD
140 & 142, Jalan Bukit Bintang
55100 Kuala Lumpur,MALAYSIA
TEL: (03) 2443333

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

SINGAPORE
Swee Lee Company
150 Sims Drive,
SINGAPORE 387381
TEL: 748-1669

CRISTOFORI MUSIC PTE LTD
Blk 3014, Bedok Industrial Park E,
#02-2148, SINGAPORE 489980
TEL: 243 9555

TAIWAN
ROLAND TAIWAN ENTERPRISE CO., LTD.
Room 5, 9fl. No. 112 Chung Shan N.Road Sec.2, Taipei, TAIWAN, R.O.C.
TEL: (02) 2561 3339

THAILAND
Theera Music Co. , Ltd.
330 Verng NakornKasem, Soi 2,
Bangkok 10100, THAILAND
TEL: (02) 2248821

VIETNAM
Saigon Music
138 Tran Quang Khai St.,
District 1
Ho chi minh City
VIETNAM
TEL: (8) 844-4068

AUSTRALIA/ NEW ZEALAND

AUSTRALIA
Roland Corporation Australia Pty. Ltd.
38 Campbell Avenue
Dee Why West. NSW 2099
AUSTRALIA
TEL: (02) 9982 8266

NEW ZEALAND
Roland Corporation (NZ) Ltd.
97 Mt. Eden Road, Mt. Eden,
Auckland 3, NEW ZEALAND
TEL: (09) 3098 715

CENTRAL/LATIN AMERICA

ARGENTINA
Instrumentos Musicales S.A.
Florida 656 2nd Floor
Office Number 206A
Buenos Aires
ARGENTINA, CP1005
TEL: (54-11) 4- 393-6057

BRAZIL
Roland Brasil Ltda.
R. Coronel Octaviano da Silveira
203 05522-010
Sao Paulo BRAZIL
TEL: (011) 843 9377

CHILE
Comercial Fancy S.A.
Avenida Rancagua #0330
Providencia Santiago, CHILE
TEL: 56-2-373-9100

EL SALVADOR
OMNI MUSIC
75 Avenida Notre y Alameda
Juan Pablo 2 No. 4010
San Salvador, EL SALVADOR
TEL: (503) 262-0788

MEXICO
Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323 Col. Olivar de los Padres 01780 Mexico D.F.
MEXICO
TEL: (525) 668 04 80

La Casa Wagner de Guadalajara s.a. de c.v.
Av. Corona No. 202 S.J.
Guadalajara, Jalisco Mexico
C.P.44100 MEXICO
TEL: (03) 613 1414

PANAMA
Productos Superiores, S.A.
Apartado 655 - Panama 1
REP. DE PANAMA
TEL: (507) 270-2200

URUGUAY
Todo Musica
Cuareim 1488, Montevideo,
URUGUAY
TEL: 5982-924-2335

VENEZUELA
Musicland Digital C.A.
Av. Francisco de Miranda,
Centro Parque de Cristal, Nivel C2 Local 20 Caracas
VENEZUELA
TEL: (02) 285 9218

EUROPE

AUSTRIA
Roland Austria GES.M.B.H.
Siemensstrasse 4, P.O. Box 74,
A-6063 RUM, AUSTRIA
TEL: (0512) 26 44 260

BELGIUM/HOLLAND/ LUXEMBOURG
Roland Benelux N. V.
Houtstraat 3 B-2260 Oevel (Westerlo) BELGIUM
TEL: (014) 575811

DENMARK
Roland Scandinavia A/S
Langebrogade 6 Post Box 1937
DK-1023 Copenhagen K.
DENMARK
TEL: 32 95 3111

FRANCE
Roland France SA
4, Rue Paul Henri SPAAK
Parc de l'Esplanade F 77 462 St. Thibault Lagny Cedex FRANCE
TEL: 01 600 73 500

FINLAND
Roland Scandinavia As, Filial Finland
Lauttasaarentie 54 B
Fin-00201 Helsinki, FINLAND
TEL: (9) 682 4020

GERMANY
Roland Elektronische Musikinstrumente Handelsgesellschaft mbH.
Oststrasse 96, 22844 Norderstedt,
GERMANY
TEL: (040) 52 60090

GREECE
V. Dimitriadis & Co. Ltd.
20, Alexandras St. & Bouboulinas
54 St. 106 82 Athens, GREECE
TEL: (01) 8227 775

HUNGARY
Intermusica Ltd.
Warehouse Area 'DEPO' Pf.83
H-2046 Torokbalint, HUNGARY
TEL: (23) 511011

IRELAND
Roland Ireland
Audio House, Belmont Court,
Donnybrook, Dublin 4.
Republic of IRELAND
TEL: (01) 2603501

ITALY
Roland Italy S. p. A.
Viale delle Industrie, 8
20020 Arese Milano, ITALY
TEL: (02) 937-78300

NORWAY
Roland Scandinavia Avd. Kontor Norge
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
NORWAY
TEL: 273 0074

POLAND
P. P. H. Brzostowicz
UL. Gibraltarska 4.
PL-03664 Warszawa POLAND
TEL: (022) 679 44 19

PORTUGAL
Tecnologias Musica e Audio, Roland Portugal, S.A.
RUA SANTA CATARINA
131 - 4000 Porto -PORTUGAL
TEL: (02) 208 44 56

ROMANIA
FBS LINES
Piata Libertatii 1.
RO-4200 Cheorgheni
TEL: (066) 164-609

RUSSIA
Slami Music Company
Sadojava-Triumfalnaja st., 16
103006 Moscow, RUSSIA
TEL: 095 209 2193

SPAIN
Roland Electronics de España, S. A.
Calle Bolivia 239 08020 Barcelona,
SPAIN
TEL: (93) 308 1000

SWEDEN
Roland Scandinavia A/S SWEDISH SALES OFFICE
Danvik Center 28, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (08) 702 0020

SWITZERLAND
Roland (Switzerland) AG Musitronic AG
Gerberstrasse 5, CH-4410 Liestal,
SWITZERLAND
TEL: (061) 921 1615

UKRAINE
TIC-TAC
Mira Str. 19/108
P.O. Box 180
295400 Munkachevo, UKRAINE
TEL: (03131) 414-40

UNITED KINGDOM
Roland (U.K.) Ltd.
Atlantic Close, Swansea
Enterprise Park SWANSEA
SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 700139

MIDDLE EAST

BAHRAIN
Moon Stores
Bab Al Bahrain Road,
P.O. Box 20077
State of BAHRAIN
TEL: 211 005

CYPRUS
Radex Sound Equipment Ltd.
17 Diagorou St., P.O. Box 2046,
Nicosia CYPRUS
TEL: (02) 453 426

ISRAEL
Halilit P. Greenspoon & Sons Ltd.
8 Retzif Fa'aliya Hashnya St.
Tel-Aviv-Yaho ISRAEL
TEL: (03) 6823666

JORDAN
AMMAN Trading Agency
Prince Mohammed St. P.O. Box
825 Amman 11118 JORDAN
TEL: (06) 4641200

KUWAIT
Easa Husain Al-Yousifi
P.O. Box 126 Safat 13002
KUWAIT
TEL: 5719499

LEBANON
A. Chahine & Fils
P.O. Box 16-5857 Gergi Zeidan St.
Chahine Building, Achrafieh
Beirut, LEBANON
TEL: (01) 335799

OMAN
OHI Electronics & Trading Co. LLC
P.O. Box 889 Muscat
Sultanate of OMAN
TEL: 959085

QATAR
Badie Studio & Stores
P.O. Box 62,
DOHA QATAR
TEL: 423554

SAUDI ARABIA
aDawliah Universal Electronics APL
P.O. Box 2154 AL-KHOBAR 31952,
SAUDI ARABIA
TEL: (03) 898 2081

SYRIA
Technical Light & Sound Center
Khaled Ibn Al Walid St.
P.O. Box 13520
Damascus - SYRIA
TEL: (011) 2235 384

TURKEY
Barkat Muzik aletleri ithalat ve ihracat limited ireketi
Siraselvier Cad. Guney Ishani No. 86/6 Taksim, Istanbul TURKEY
TEL: (0212) 2499324

U.A.E.
Zak Electronics & Musical Instruments Co.
Zabeel Road, Al Sherooq Bldg.,
No. 14, Grand Floor DUBAI
U.A.E.
P.O. Box 8050 DUBAI, U.A.E.
TEL: (04) 360715

NORTH AMERICA

CANADA
Roland Canada Music Ltd. (Head Office)
5480 Parkwood Way Richmond
B. C., V6V 2M4 CANADA
TEL: (0604) 270 6626

Roland Canada Music Ltd. (Toronto Office)
Unit 2, 109 Woodbine Downs
Blvd, Etobicoke, ON
M9W 6Y1 CANADA
TEL: (0416) 213 9707

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Roland Corporation U.S.
7200 Dominion Circle
Los Angeles, CA. 90040-3696,
U. S. A.
TEL: (0323) 685 5141

As of February 17, 1999

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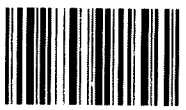

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