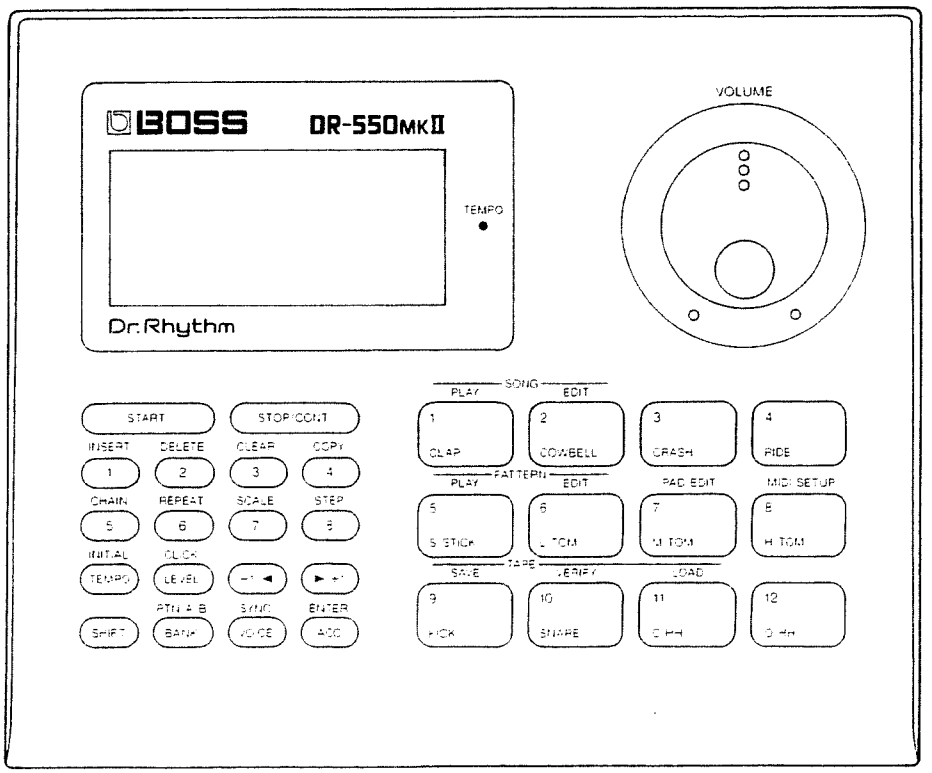
BOSS

Dr. Rhythm

DR-550MKII

Owner's Manual



For EU Countries

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

For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

Dr. Rhythm DR-550MKII

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046 / 1984

(Amtsblattverfügung)

funk-entstört ist.
Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka / Japan

Name des Herstellers/Importeurs

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.

■Contents

■ Important Notes

[Concerning the power supply]

- Whenever you make any connections with other devices, always turn off the power to all equipment first. This will help in preventing malfunction, and damage to speakers.

- Do not force the unit to share the same power outlet as one used for distortion producing devices (such as motors, variable lighting devices and big power device). Be sure to use a separate power outlet.

- Before using the AC adaptor, always make certain the voltage of the available power supply conforms to its rating.

- Do not place heavy objects onto, step on, or otherwise risk causing damage to the power cord.

- Whenever you disconnect the AC adaptor from the outlet, always grasp it by the plug, to prevent internal damage to the cord and the hazard of possible short circuits.

- If the unit is not to be used for a long period of time, unplug the cord from the socket.

- Always follow the instructions given in "Changing Batteries" and "How to change the Batteries" when inserting or changing batteries.

[Concerning placement]

- Avoid using or storing the unit in the following places, as damage could result.
  - Places subject to extremes in temperature. (Such as under direct sunlight, near heating units, above equipment generating heat, etc.)
  - Places near water and moisture. (Baths, washrooms, wet floors, etc.) Places otherwise subject to high humidity.
  - Dusty environments.
  - Places where high levels of vibration are produced.

- Placing the unit near power amplifiers or other equipment containing large transformers may induce hum.

- Should the unit be operated nearby television or radio receivers, TV pictures may show signs of interference, and static might be heard on radios. In such cases, move the unit out of proximity with such devices.

- Avoid placing the unit where it may be subject to direct sunlight, or where near devices that may emanate heat. Avoid confinig it within a tightly closed car or other such places. Otherwise, the unit may become deformed or discolored.

[Maintenance]

- For everyday cleaning, wipe the unit with a soft dry cloth, or one that is dampened slightly. To remove dirt that is more stubborn, wipe using a mild, neutral detergent. Afterwards, make sure to wipe thoroughly with a soft cloth.

- Never apply benzene, thinners, alcohol or any like agents, to avoid the risk of discoloration and deformation.

[Concerning memory backup]

- The unit's battery is needed not only for ordinary operation, but also serves in maintaining the contents of memory while power is off. When the battery gets low, you risk losing the data you have in memory. To be safe, change the battery ahead of time.

- Please be aware that the contents of memory may at times be lost; when sent for repairs or when by some chance a malfunction has occurred. Important data should be saved on Audio Cassette Tape, or written down on paper. During repairs, due care is taken to avoid the loss of data, however, in certain cases, such as when circuitry related to memory itself is out of order, we regret that it may be impossible to restore the data.

[Changing Batteries]

- Do not mix batteries when using them. Avoid using new ones together with used ones, or a mixture of different types.

- Carefully check that the - and + terminals are aligned properly when inserting batteries.

- When changing batteries, if you leave power to the unit on, by means of an AC adaptor, they can be changed without loss of data in memory. Even when you do not have an AC adaptor, you can retain the data by replacing the batteries within one minute.

- Whenever the unit is not going to be used for an extended period of time, save the contents of memory onto Audio Cassette Tape, and remove the batteries.

- When operated solely on batteries, and the batteries become depleted, the diplay of the Pad Bank will blink. If this happens, replacee the batteries immediately.

[Other Precautions]

- Protect the unit from strong impact.

- Avoid getting any foreign objects (coins, wire, etc.), or liquids (water, drinks, etc.) into the unit.

- Never apply strong pressure to the display, or strike it in any way.

- At any time that you notice a malfunction, or otherwise suspect there is damage, immediately refrain from using the unit. Then contact the store where bought, or the nearest Roland Service Station.

- To prevent the risk of electric shock, do not open the unit.

■ Features of the DR-550MKII

- Equipped with PCM sound source that provides 16-bit dynamic range. With 91 different types of high quality sounds, the unit fits in readily with any genre of music, whether it be rock, pops, latin, rap, or whatever.

- Any desired changes in sounds can be made by altering the settings for Tone Color, Decay, Assign Type, Level, Accent Follow, and Pan. Moreover, a single sound can be assigned to multiple key pads, with each carrying different settings so you have a full spectrum represented for the sound.

- In addition to 64 preset patterns, another 64 original rhythm patterns (programmable patterns) can be created.

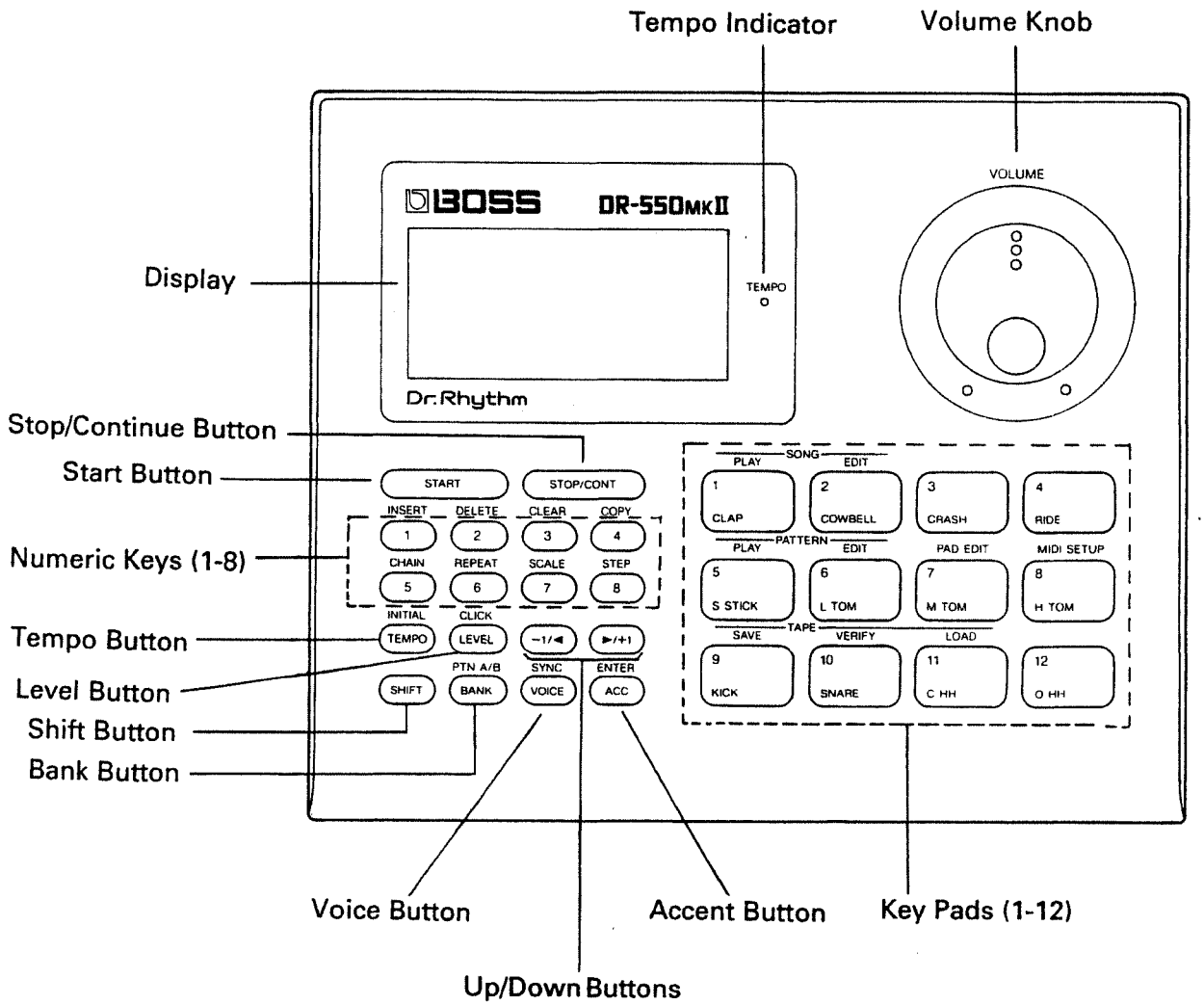
- Songs can be made by joining rhythm patterns. (maximum of 160 measures per song) Up to 8 such songs can be created. Moreover, by chaining songs together, a maximum of 1,280 measures (160 measures x 8 songs) can be played in succession.

- Provided with a MIDI IN connector, so it can be played while synchronized with a sequencer, or can be used as an extra sound module in tandem with another rhythm machine.

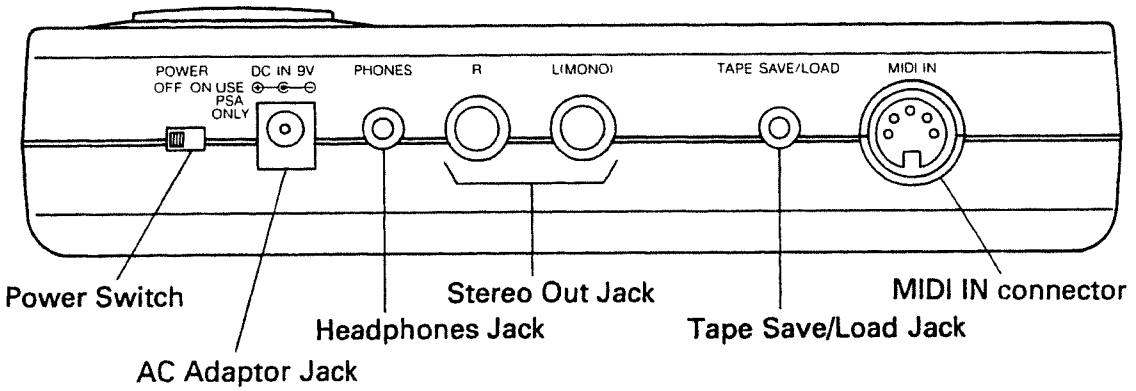
- Equipped with a tape interface, allowing for storage of performance data on audio cassette tapes.

■ Panel Description

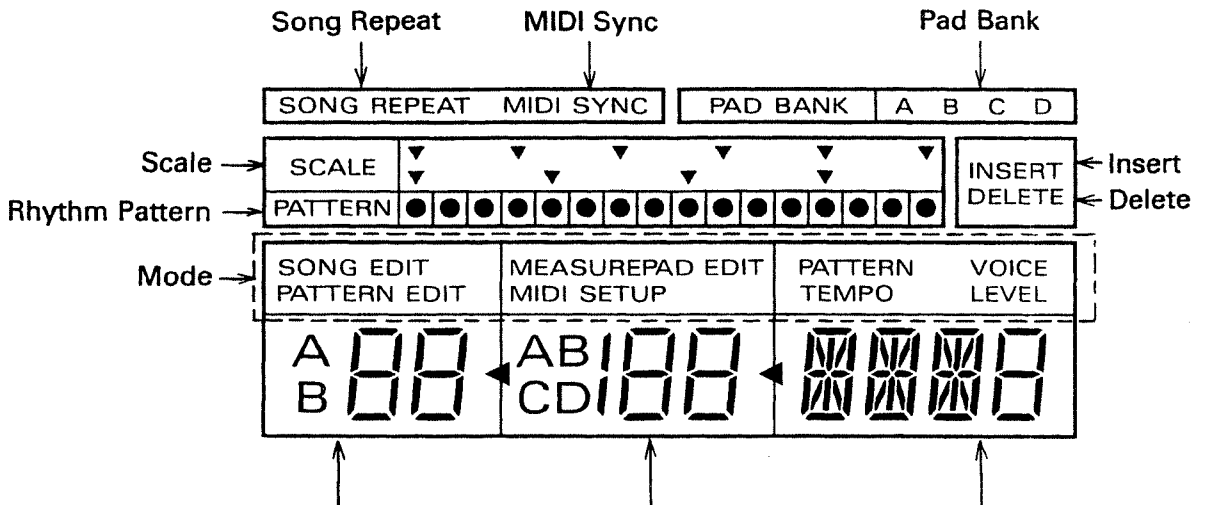
[Front Panel]



[Rear Panel]



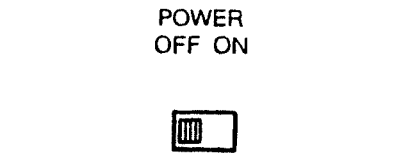
[Display]



Mode	Display		
Song Play	Song Number	Measure	Pattern Number
Song Edit	Song Number	Measure	Pattern Number
Pattern Play	Pattern Number	Next Pattern Number	–
Pattern Edit	Pattern Number	Step Number	–
Pad Edit	–	Key Pad Number	Value
MIDI Setup	–	Key Pad Number/Value	Value/Parameter

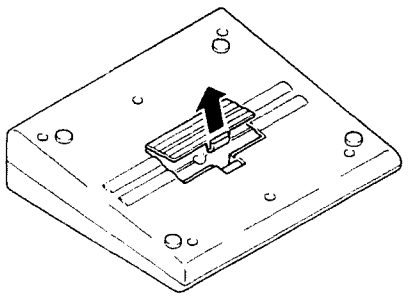
■How to Change the batteries

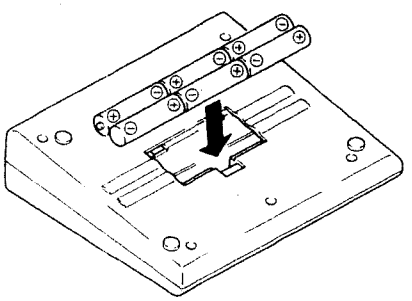
* 1.5V(U3) x 6 batteries are necessary.



① Make sure that the DR-550MKII is turned off.

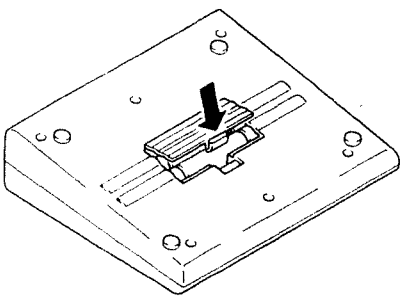
② Remove the battery cover on the bottom of the unit.





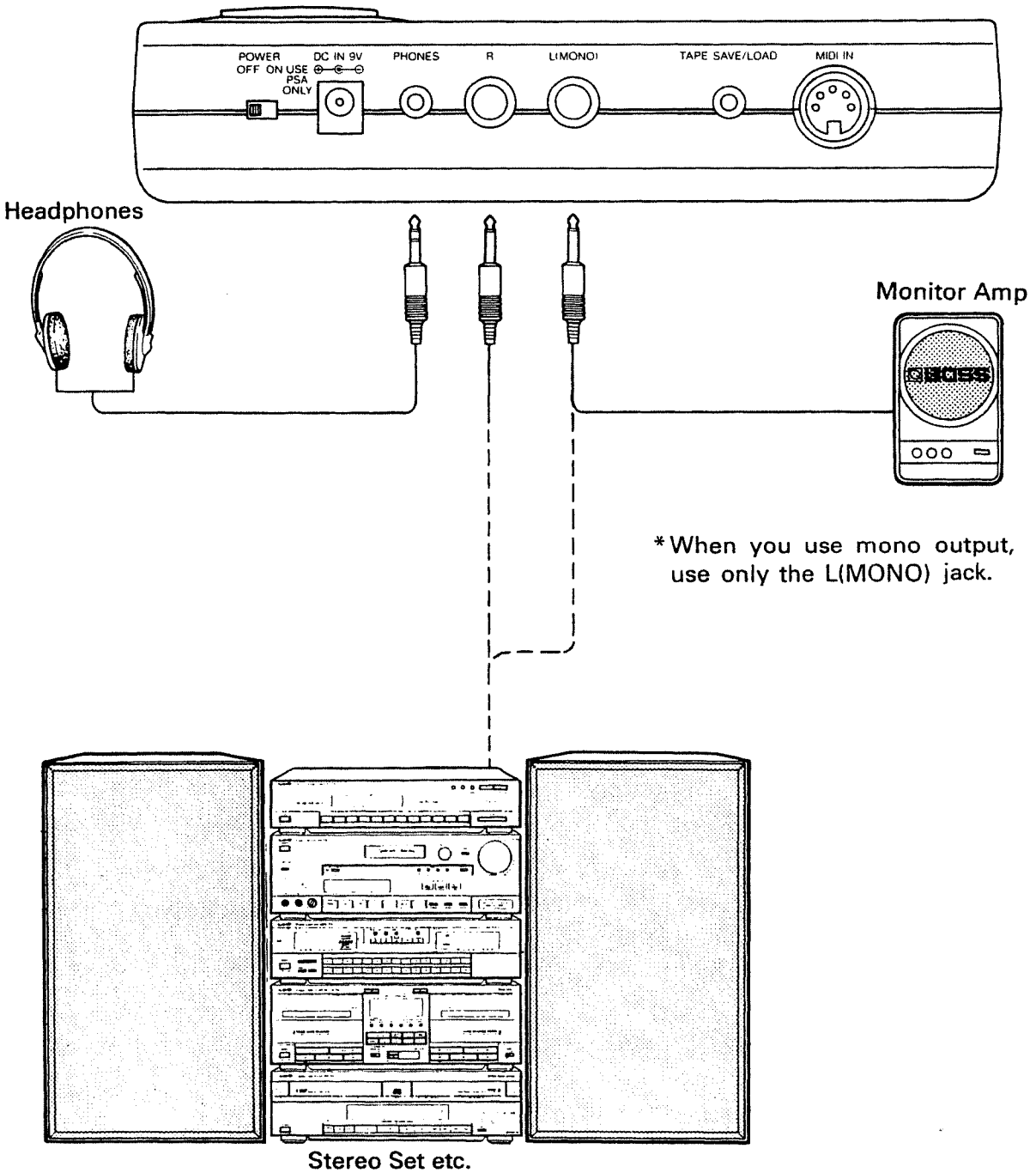
③ Remove the batteries from the battery box, and replace them with new ones. Take care to match their polarities correctly(+ to + and – to –).

④ Replace the battery cover.



* When performance data has already been written and batteries have to be replaced, the data can be completely saved if the batteries are replaced within one minute. If this is not possible, we recommend that the memory contents be saved onto an audio tape before changing the batteries.

■Basic Setup


POWER
OFF ON USE
PSA
ONLY
DC IN 9V
PHONES
R
L(MONO)
TAPE SAVE/LOAD
MIDI IN
Headphones
Monitor Amp
*When you use mono output,
use only the L(MONO) jack.
Stereo Set etc.

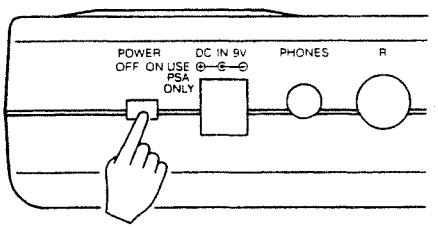
Section One

Having a Listen

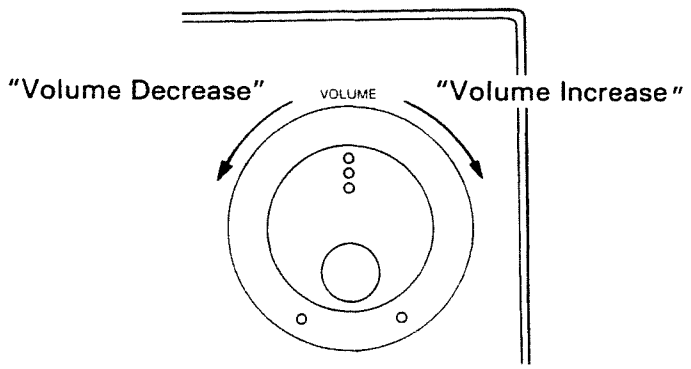
First of all, you will probably want to try out the sounds by tapping the Key Pads, and audition the songs which the unit already contains. First, though, make sure you have everything connected properly.

[1] Try out the Key Pads to hear how they sound

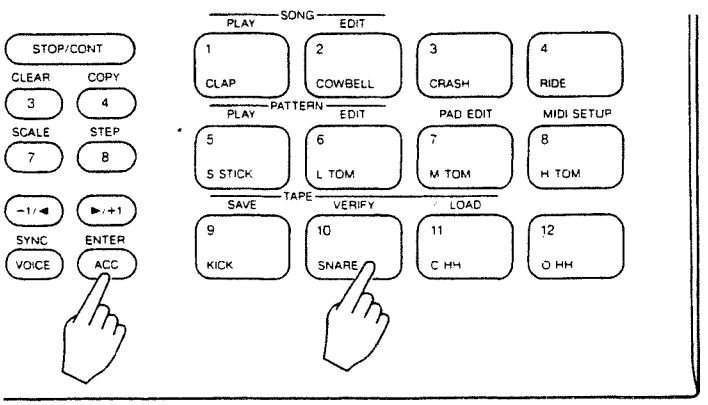
① **First turn on power to the DR-550MKII, then turn on the power on your amplifier.**



② **Put the Volume Knob at a reasonable level.**



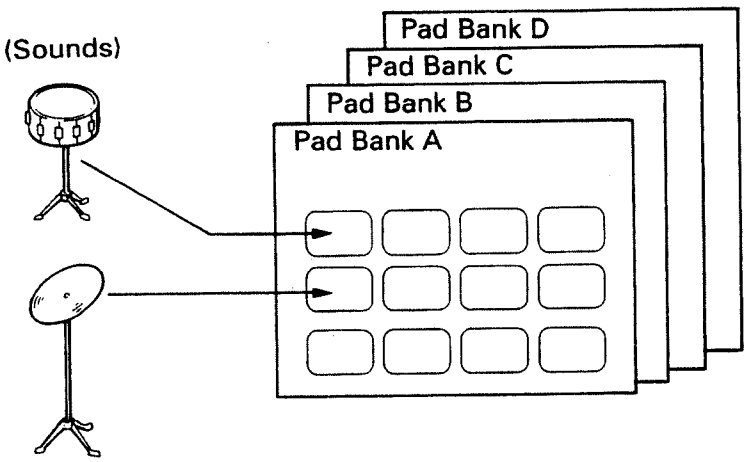
③ **If you now tap any of the Key Pads, their corresponding sound can be heard. If you tap the Key Pads while you hold down [ACC], the sound will be accented.**



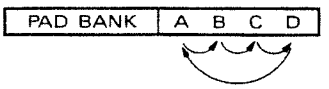
* **A setting which adjusts the intensity of the accent can be made with respect to each Key Pad (see p. 58).**

[Changing Pad Banks]

The DR-550MKII contains 91 different sounds (see p.55), which can be selected and assigned to any Key Pad. Though there are only 12 Key Pads, you can arrange 4 sets (A through D) of sounds into Pad Banks, which can easily be selected at any time. Each Pad Bank consists of a selection of 12 sounds which have been assigned to specific Key Pads.



Press [BANK] to move to the next Pad Bank. The Pad Bank which is currently selected will be indicated in the display.



When leaving the factory, the unit was set so that the Pad Banks were arranged as shown next page. If you want to alter this setup, refer to Section six, " [1] Key Pad Settings" (p. 54).

*** Tone Color and Decay are set at "0", and Accent Follow is set to "7".**

Pad Bank : A

1	2	3	4
Sound : CLP1	Sound : COW1	Sound : CRS1	Sound : RDBL
Type : MONO	Type : MONO	Type : POLY	Type : POLY
Pan : R1	Pan : L2	Pan : L1	Pan : R1
5	**6**	**7**	**8**
Sound : SID1	Sound : LTM1	Sound : MTM1	Sound : HTM1
Type : MONO	Type : POLY	Type : POLY	Type : POLY
Pan : C	Pan : R2	Pan : C	Pan : L2
9	**10**	**11**	**12**
Sound : KC 1	Sound : SN 1	Sound : CHH1	Sound : OHH1
Type : POLY	Type : POLY	Type : EXC1	Type : EXC1
Pan : C	Pan : C	Pan : L2	Pan : L2

Pad Bank : B

1	2	3	4
Sound : KC 3	Sound : SN 3	Sound : CRS2	Sound : RIDE
Type : POLY	Type : POLY	Type : POLY	Type : POLY
Pan : C	Pan : C	Pan : C	Pan : R1
5	**6**	**7**	**8**
Sound : PHH1	Sound : LTM2	Sound : MTM2	Sound : HTM2
Type : EXC1	Type : POLY	Type : POLY	Type : POLY
Pan : L2	Pan : R2	Pan : C	Pan : L2
9	**10**	**11**	**12**
Sound : KC 2	Sound : SN 2	Sound : CHH2	Sound : OHH2
Type : POLY	Type : POLY	Type : EXC1	Type : EXC1
Pan : C	Pan : C	Pan : L2	Pan : L2

Pad Bank : C

1	2	3	4
Sound : CABA Type : MONO Pan : R2	Sound : TMBr Type : MONO Pan : L2	Sound : AG_L Type : MONO Pan : L1	Sound : AG_H Type : MONO Pan : L1
5	**6**	**7**	**8**
Sound : CLVS Type : MONO Pan : R3	Sound : CG_L Type : POLY Pan : C	Sound : CG_S Type : POLY Pan : C	Sound : CG_H Type : MONO Pan : C
9	**10**	**11**	**12**
Sound : BG_L Type : MONO Pan : L1	Sound : BG_H Type : MONO Pan : L1	Sound : TB_L Type : POLY Pan : R1	Sound : TB_H Type : POLY Pan : R1

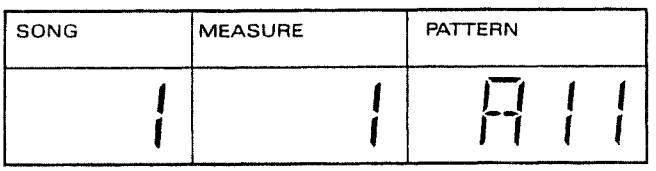
Pad Bank : D

1	2	3	4
Sound : CLP2 Type : MONO Pan : L1	Sound : HIQ Type : MONO Pan : L2	Sound : KC 9 Type : POLY Pan : C	Sound : SN 9 Type : POLY Pan : C
5	**6**	**7**	**8**
Sound : SC_L Type : MONO Pan : C	Sound : SC_H Type : MONO Pan : C	Sound : LTM3 Type : POLY Pan : R1	Sound : HTM3 Type : POLY Pan : L1
9	**10**	**11**	**12**
Sound : KC10 Type : POLY Pan : C	Sound : SN14 Type : POLY Pan : C	Sound : CHH3 Type : EXC2 Pan : R2	Sound : OHH3 Type : EXC2 Pan : R2

[2] Playing the Demonstration Songs

A selection of demonstration songs (7 songs) was stored in the unit at the factory.
To listen to them, follow the steps below.

① **With play stopped, while holding down [SHIFT] , press Key Pad [1]. The unit is now in the Song Play Mode.**

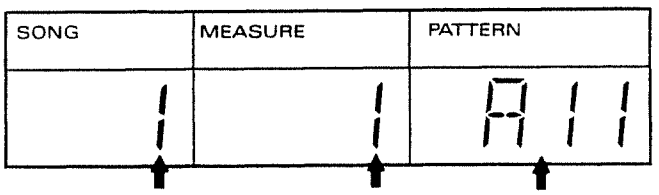


*** Immediately after turning the power on, the unit is by default already in the Song Play mode.**

*** The demonstration-use songs are stored at Song Numbers 1 through 7.**

② **Select the song you wish by pressing one of the numeric keys, [1] through [7].**

③ **Press [START] and the song will begin playing. Notice that the Tempo Indicator blinks in time with the beat. The following display shows you what is currently playing.**



Song Number — Measure being played — Pattern Number being played

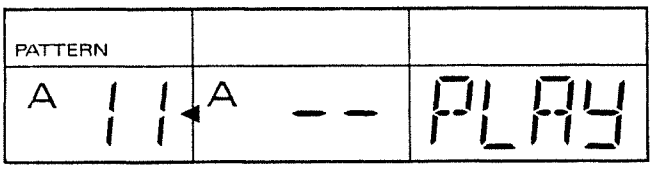
④ **Press [STOP/CONT] when you wish play to stop. If you press [STOP/CONT] once again, you can resume play from where you stopped. If [START] is pressed, play will start at the beginning of the song.**

3 Listening to Rhythm Patterns

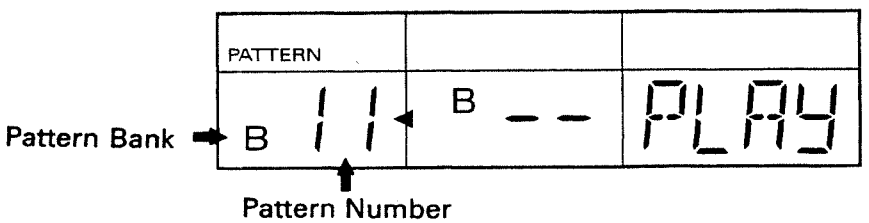
Stored within the DR-550MKII are 64 Preset Patterns.
Follow the procedure below in order to listen to these rhythm patterns.

*** Each sound of a preset pattern will be produced by the specific setting for preset pattern. This setting appears the accompanying volume "Preset Pattern Scores".**

① With play stopped, while holding down [SHIFT], press Key Pad [5]. The unit is now in the Pattern Play Mode.



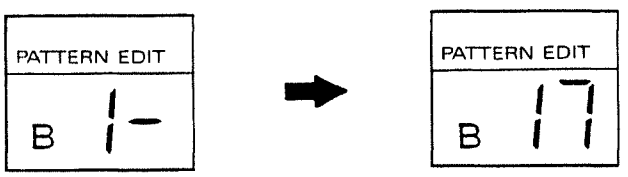
② While holding down [SHIFT], press [BANK] to select pattern bank B.



*** Note that Preset Patterns are stored in pattern bank B. (When you wish to listen to Programmable Patterns, select pattern bank A.)**

③ Using the numeric keys [1] through [8], select the pattern number (from 11 to 88).

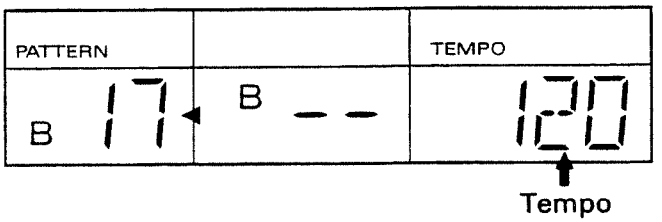
(Example: To select pattern number 17, press [1], and then press [7].)



*** In every case you should select every pattern numbers using this method.**

④ **Press START and play of the rhythm will begin.**

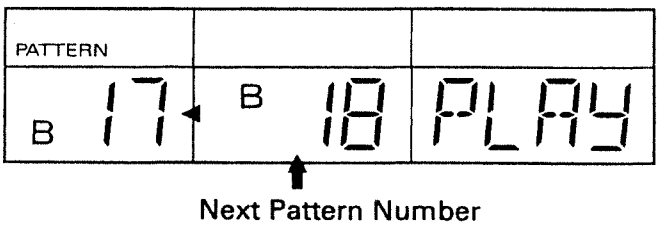
* **To adjust the tempo, press TEMPO , then make the adjustment using −1/◄ and ►/+1 . (The available range extends from 40 to 250 b.p.m.) Once the setting is made, press TEMPO again to return to the Pattern Play mode.**



The resolution of the Tempo being displayed varies depending on the Tempo range as follows:

When the tempo is between 40 and 100 : 1 b.p.m. increments.
When the tempo is between 100 and 160 : 2 b.p.m. increments.
When the tempo is between 160 and 220 : 4 b.p.m. increments.
When the tempo is between 220 and 250 : 6 b.p.m. increments.

* **If you select another pattern number while the unit is playing the current rhythm pattern, it will continue on and play the newly selected rhythm pattern.**



⑤ **Press STOP/CONT to stop the play.**

Section Two

Preparing for Creation of Rhythm Patterns

The DR-550MKII is of course not limited only to preset rhythm pattern; it also provides for creation of original ryhthm patterns and songs. This section provides and overview of process.

1 How rhythms are created

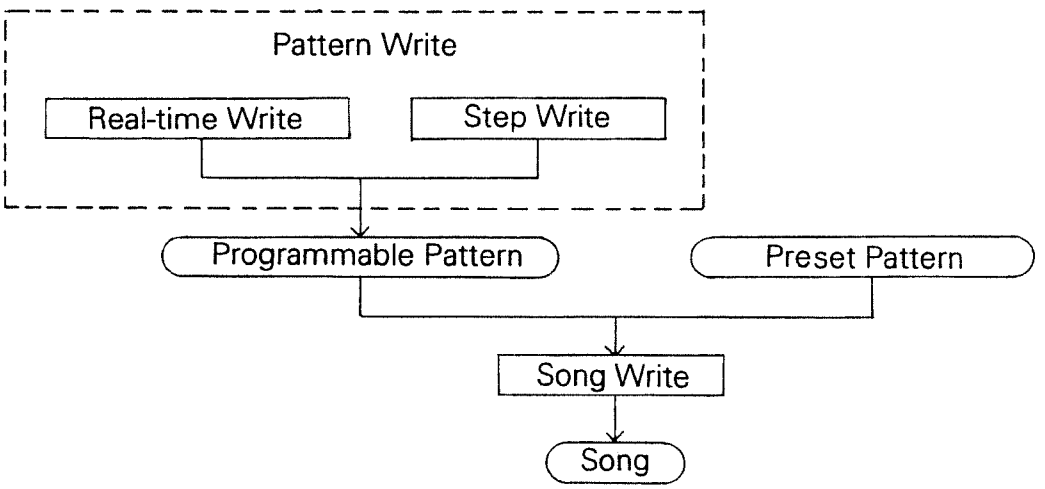
In using the DR-550MKII to create the rhythm patterns you would need for a song; at the broadest level, the following two types of operations are most important.

(1) Pattern Write

Creates a one-measure rhythm pattern. Two methods are available. Step Write, for which you input one-by-one the timing for the instances when sound will be produced, on an individual percussion sound basis; and Real-time Write, in which input is made by actually tapping out the rhythm on the Key Pads, while listening to the click tone.

(2) Song Write

Provides for creation of a complete song through the combination of rhythm patterns created as a result of pattern write, as well as preset rhythm patterns.



2 Organization into Modes

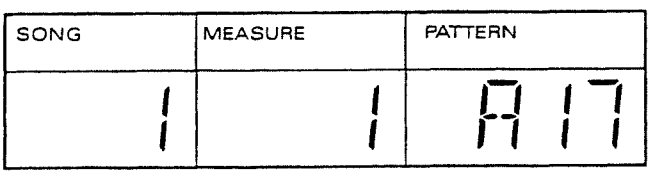
The DR-550MKII is equipped with numerous functions that are handy for creation of rhythm patterns and songs, and for editing sounds. These functions are organized into 6 modes, as follows:

- Song Play Mode ..... Play of individual songs.
- Song Edit Mode ..... Creation of individual songs.
- Pattern Play Mode ..... Play of rhythm patterns (1 measure).
- Pattern Edit Mode ..... Creation of rhythm patterns (1 measure).
- Pad Edit Mode ..... Allows for assignment of sounds to individual Key Pads, and for making the parameter settings.
- MIDI Setup Mode ..... Provides for making settings controlling MIDI message.

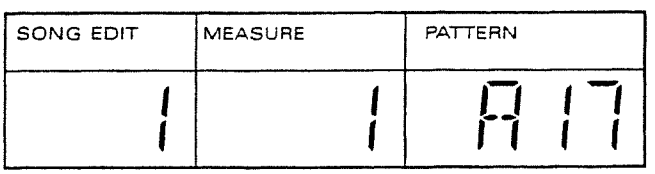
[Selecting Among Modes]

Modes are selected with play stopped. While holding down [SHIFT], press the Key Pad for the mode desired, either [1], [2], [5], [6], [7], or [8]. The mode names are printed above the Key Pads.

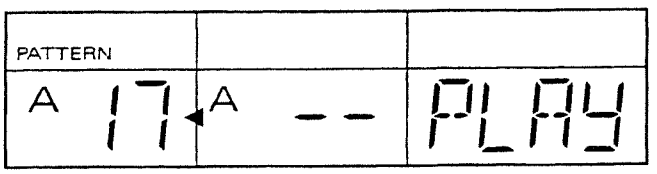
*** The mode cannot be changed while the unit is playing.**



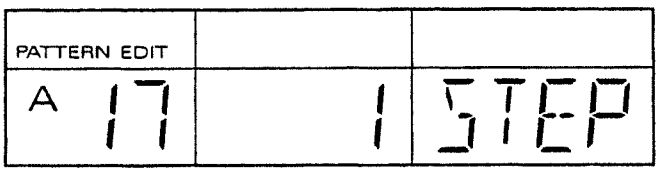
(Song Play Mode)



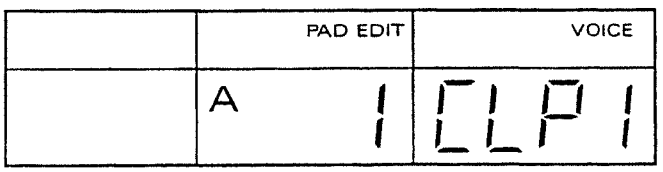
(Song Edit Mode)



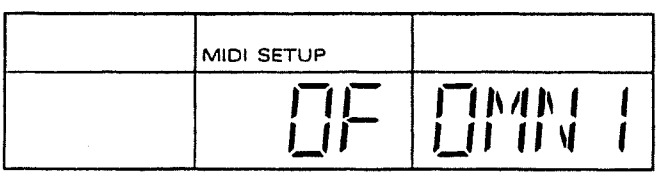
(Pattern Play Mode)



(Pattern Edit Mode)



(Pad Edit Mode)



(MIDI Setup Mode)

Section Three

Creation of Rhythm Patterns (Pattern Write)

On the DR-550MKII you can also create your own original rhythm patterns. This section provides an explanation of the basic steps that are taken when wishing to make a rhythm pattern.

◇ The DR-550MKII is organized to incorporate programmable patterns (pattern bank A), and preset patterns (pattern bank B). Original, user-created rhythm patterns are accommodated in the pattern bank for programmable patterns. The rhythm patterns in the pattern bank B are all set for use, and cannot be modified.

◇ There are 64 pattern numbers (from 11 to 88) available for both the A and B banks.

[1] Basic Procedures

The following two methods are available for use in writing a rhythm pattern:

- Step Write
  In this method entry that determines the timing of each event, i.e., each time the sample will sound, is made. Entry is made individually for each sound. For those who find that tapping the Key Pads doesn't quite give them what they intend, this method makes it easier to create correctly-timed rhythm patterns.

- Real-time Write
  Here, what is tapped out on the Key Pads is entered directly into the rhythm pattern and stored. Slight timing inaccuracies are automatically corrected during entry. (This applies as well to what is input over MIDI from an external device.)

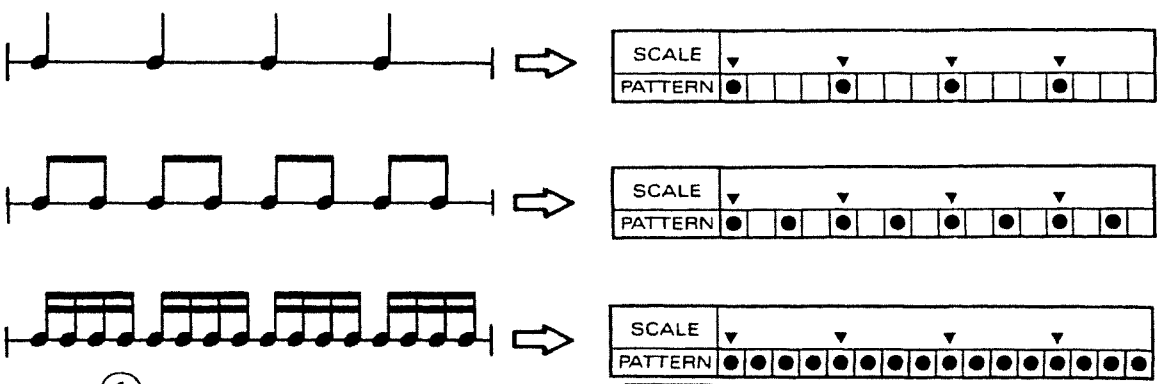
It is also possible to switch between using Real-time Write and Step write in the course of creation of a rhythm pattern. A basic rhythm pattern could be entered using Step Write, then additional sounds could be added on using Real-time Write. Or, a rhythm pattern that has been tapped in using Real-time Write could afterwards be improved using Step Write.

*** When the DR-550MKII is being operated only with the AC adaptor (without using batteries), all data you have programmed will be erased by switching the unit off. If you wish to retain the data even after the unit is switched off, please place batteries in the unit.**

1. Step Write

With step writing, a measure is divided into numerous smaller units, referred to as "steps". Then the timing for each note is specified, for each sound. This method is most useful when wishing to enter exactly what is on sheet music.

(Score) (Steps which is sounded)



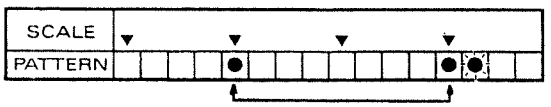
① **With play stopped, hold down [SHIFT] , and press Key Pad [6]. This gives you the Pattern Edit mode.**

*** At this point, the unit will be readied for step writing, so if any Key Pad is pressed, enter to the rhythm pattern takes place.**

② Using the numeric keys, specify the number (from 11 to 88) of the rhythm pattern which will become the location for the rhythm pattern being created.

*** If there already is data at the pattern number that has been selected, you will first need to clear the data by performing the procedure explained in "[2] 1. Clearing Patterns", (p. 30).**

③ Specify the step (timing) where entered is to be made using [-1/◄] [►/+1]. ("●" in the display should be blinking.) Then, tap the Key Pad corresponding to the sound you want. With each tap of the Key Pad, the step will move forward by one. If necessary, you can press [BANK] to select the Pad Bank (A through D) you need.



steps which has been entered sounds.

*** Be sure to enter the sound one-by-one**
*** Press [TEMPO] to enter the tempo adjustment mode. The sound will not be entered, so you can confirm the sound selection.**
Pressing [TEMPO] again, will return you to the Real-time Write mode.

◇ If you press [►/+1] and thus move ahead by a step, you will hear the sound of what is currently input at that step.
◇ If while holding down [►/+1] you also press [-1/◄], each step will be covered at a more rapid pace, and you can thus listen to the sounds as a continuing sequence.

④ When wishing to include an accent with what is entered, tap [ACC] in the same manner as done with the other Key Pads.

*** When writing rhythm patterns, a setting determining the steps which will have an accent applied is made. The accent, on a per sound basis, is specified by means of "Accent Follow" in the Pad Edit mode. (p. 58)**

⑤ When wishing to erase specific sounds, first select the step where it is located using [-1/◄] [►/+1]. Then, while holding down [SHIFT], press numeric key [2]. With [SHIFT] still held down, tap the Key Pad corresponding to the sound you wish to erase. The sound for the specified step will be erased, and a move forward to the next step is made. If you wish to erase further steps as well, continue holding down [SHIFT] and tap the Key Pad again as many times as needed. When you wish to erase accent, press [ACC] instead of the Key Pad.

2. Real-time Write

① With play stopped, hold down [SHIFT], and press Key Pad [6]. The unit will then be in the Pattern Edit mode.

② Using the numeric keys, specify the number (from 11 to 88) of the rhythm pattern which will become the location for the rhythm pattern being created.

* If data already exists at the pattern number that has been selected, you will first need to clear the data by performing the procedure explained in "[2] 1. Clearing Patterns", (p. 30).

③ Press [START] to start the play.

④ Press [TEMPO]. Then, using [-1/◄] [►/+1] adjust the tempo (from 40 to 250 b.p.m.). While in this state, what is tapped on the Key Pads will not be taken as actual input. To return to the Real-time Write mode, press [TEMPO] once again.

* During tempo setting, you can practice playing before starting.

⑤ While listening to the click tone, tap out the rhythm to enter it to the rhythm pattern. If necessary, you can press [BANK] to select the Pad Bank (A through D) you need.

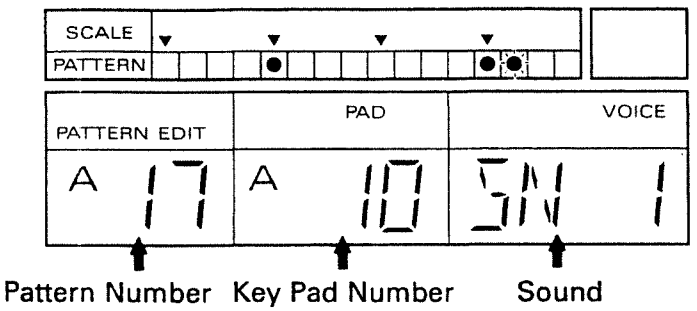
⑥ When wishing to enter accents, tap [ACC] in the same manner as done with the other Key Pads.

* While writing rhythm patterns, only settings determining the timing at which accents will be applied is made. The accent, on a per sound basis, is specified by means of "Accent Follow" in the Pad Edit mode (see P. 58).

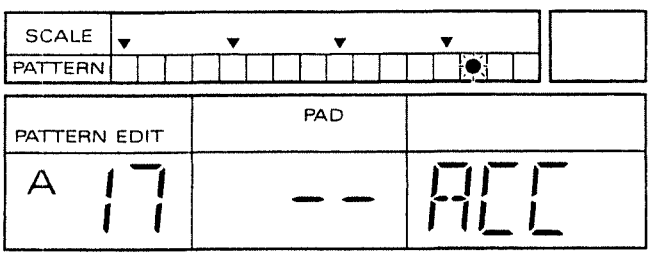
⑦ To erase portions that have been entered: Have play in progress, then while holding down [SHIFT], press numeric key [2]. With [SHIFT] still held down, press the Key Pad corresponding to the sound you wish to erase. The instances of that sound occurring while the Key Pad is held down will be erased.
To erase the accent that has been entered, press [ACC] instead of the Key Pad.

[Reference]

◇If you hold down [VOICE] then press a Key Pad, the name of the sound that is currently assigned to that Key Pad will appear in the display. At this time the rhythm pattern using the sound being displayed will have a "●" appearing next to it.



◇If you press [ACC] while [VOICE] is held down, the positions of the accents (steps) specified for the currently selected rhythm pattern will be identified by means of a "●". After this procedure has been carried out one time, thereafter, all you need to do is press [VOICE] and the positions of the accents (steps) will be displayed.. To return to the display of sounds, hold down [VOICE] and press one of the Key Pads.



*** You can listen to rhythm patterns you have created by carrying out the steps explained in Section One, "[3] Listening to Rhythm Patterns" (p. 19).**

*** While in the Pattern Edit mode, do not turn power off. Damage to data could result.**

[2] Functions Convenient to Use in Writing Patterns

Introduced in the following are the various functions provided to make the creation of rhythm patterns more convenient.

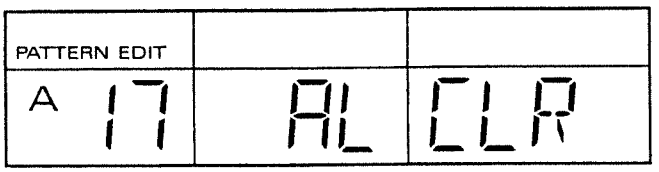
1. Clearing Patterns (Deletion)

Deletes all or parts of a rhythm pattern after it has been stored.

○To clear all data in a rhythm pattern:

① **From the Pattern Edit mode and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to clear all data.**

② **While holding down [SHIFT], press numeric key [3].**



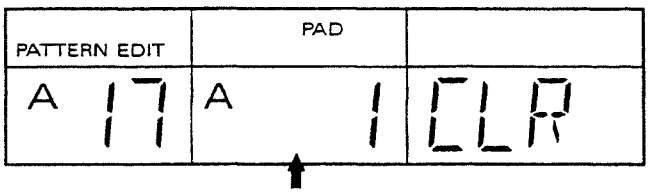
③ **With [SHIFT] held down, press [ACC] and all data in the rhythm pattern will be cleared. This includes: last step (p. 32), scale (p. 31), timing of sounding, and settings for accent.**

○To delete one of the sounds from a rhythm pattern:

① **From the Pattern Edit mode and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern from which you wish to delete the sound.**

② **While holding down [SHIFT], press numeric key [3].**

③ **With [SHIFT] held down, press [BANK] to select the Pad Bank (A to D), then specify the sound which is to be deleted by pressing the corresponding Key Pad. Then press [ACC]. When a Key Pad is pressed, the rhythm pattern for it will appear in the display.**



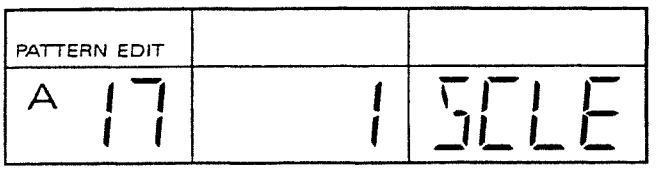
Key Pad of the sound which is deleted.

2. Settings for Scale (shortest note)

A setting can be made on an individual rhythm pattern basis which determines the length of one step (the length of the shortest note).

① **From the Pattern Edit mode, and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to make the setting for.**

② **While holding down [SHIFT], press numeric key [7].**



③ **With [SHIFT] held down, use [-1/◄] [►/+1] to set the scale.**

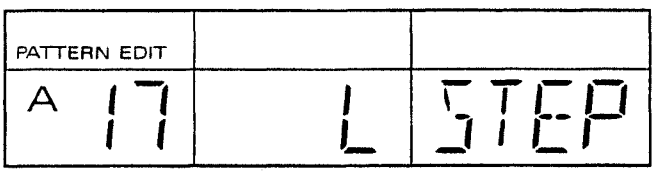
* **For a more detailed explanation of "scale", refer to Section Six, "[2] 1. Scale and Last Step" (p. 61).**

3. Setting the Last Step (length of one measure)

This setting determines the number of steps, for an individual rhythm pattern.

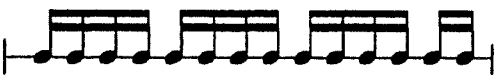
① **From the Pattern Edit mode, and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to make the setting for.**

② **While holding down [SHIFT], press numeric key [8].**



③ **With [SHIFT] held down, use [-1/◄] [►/+1] to make the setting.**

(Last Step)



($\frac{7}{8}$ beat is shown)

*** The last step can be checked from the Song Play/Edit mode, and the Pattern Play mode.**

*** For further information about "last step", refer to Section Six, "[2] 1. Scale and Last Step" (p. 61).**

4. Pattern Copy

The function copies one rhythm pattern to another at a different pattern number.

① **While in the Pattern Edit mode, and with play stopped, use the numeric keys to select the pattern number (from 11 to 88) of the pattern which is to become the destination for the copy.**

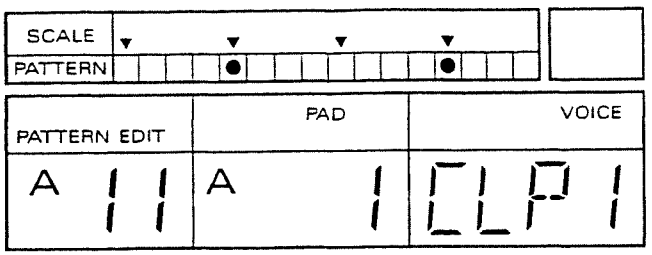
② **With [SHIFT] held down, press numeric key [4]. While continuing to hold down [SHIFT], select the number (from 11 to 88) of the rhythm pattern which will be the source for the copy. Then, press [ACC].**

*** Preset Pattern cannot be copied.**

5. Display of Rhythm Patterns

The sounds entered in the currently selected rhythm pattern can be displayed. This function is available while in the Song Play / Edit mode and the Pattern Play / Edit mode.

If you press a specific Key Pad while holding down [VOICE], the rhythm pattern using the sound which is assigned to that Key Pad will be displayed using "●".

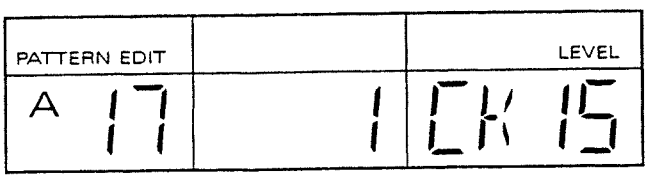


*** Whenever selection of a Preset Pattern has been made, the rhythm patterns for the sounds that are assigned to each Key Pad, for the purposes of the preset pattern, are displayed.**
For further details on how the sounds in preset patterns are assigned, refer to the accompanying volume "Preset Pattern Scores".

6. Adjusting the Volume of the Click Tone

The following allows adjustment of the click sound produced during real-time writing.

① **From the Pattern Edit mode, hold down [SHIFT] and press [LEVEL].**



② **With [SHIFT] still held down, adjust the value (from 0 to 15) using [−1/◄] [►/+1].**

*** When set to "0" the click tone will not sound.**

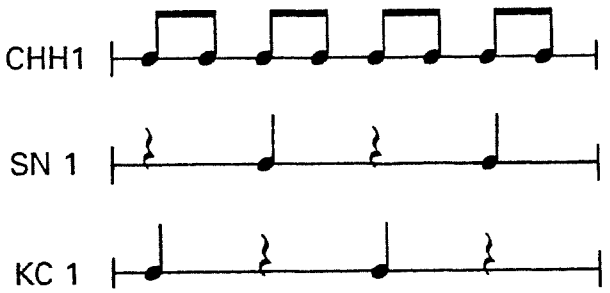
7. Rapid Changes in Numerical Values (values set using [−1/◄] [►/+1])

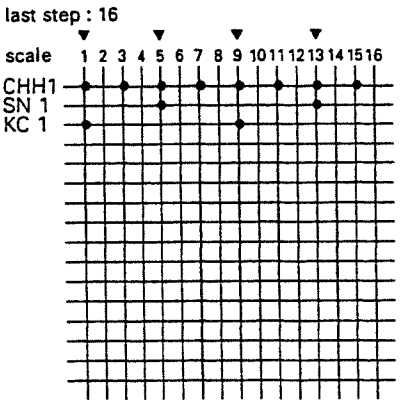
When making settings by means of [−1/◄] [►/+1], a more rapid change in the value can be obtained if: While pressing [−1/◄] (or [►/+1]) press also the counterpart, [►/+1] (or [−1/◄])

*** This function can be employed in all cases where [−1/◄] [►/+1] are used.**

[3] Creation of a Simple Rhythm Pattern

The steps explained allow to actually create a rhythm pattern by Step Write.





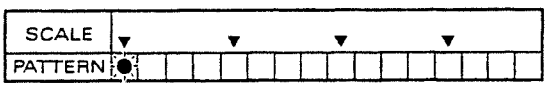
Try entering the rhythm shown here by Step Write.

① **When play is stopped, while holding down [SHIFT], press Key Pad [6].**

② **Using the numeric keys, select the number (from 11 to 88) of the rhythm pattern to which what you create will be written.**

③ **If, within the rhythm pattern you have selected, there is existing data, erase it by holding down [SHIFT], then press numeric key [3] then [ACC].**

④ **The dot "●" at the first step should be blinking. Confirm that "1" is displayed.**

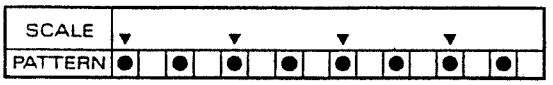


⑤ **First, enter the closed hi-hat.**

Since the closed hi-hat should be sounded on the first step, press the Key Pad which is assigned the closed hi-hat sound. (At the factory settings, it is bank A, the Key Pad 11.) When the Key Pad is tapped, sound will be produced, and a move to the next step is made. Since no closed hi-hat is needed for the next step, press [►/+1] and move to the next step.

⑥ **By repeating what was done in step ⑤, entering the closed hi-hat until it all occurrences of it have been entered.**

If you press Key Pad [11] while holding down [VOICE], you will be provided with the display shown below, which you can use to check if the data has been entered correctly.



⑦ **Using the same procedures you used for entering the closed hi-hat, you can enter the snare (at the factory settings, it is bank A, Key Pad 10); and then the kick (at the factory settings, it is bank A, Key Pad 9).**

⑧ **Press [START] to check how the rhythm pattern sounds.**

* **The order you follow when entering the sounds is of no particular importance.**

* **You can listen to the rhythm pattern that has been created by carrying out the steps explained in Section One, "[3] Listening to Rhythm Patterns" (p. 19).**

Section Four

Creating Songs (Song Write)

The DR-550MKII provides you with the capability of joining together preset and programmable patterns so they form one song. This section explains the process involved in doing this.

◇ Up to a maximum of 8 different songs can be stored in the DR-550MKII.

◇ Each song can contain up to a maximum of 160 measures.

◇ By employing the Song Chain function (see p. 51), songs can be played in succession, and thus many more than 160 measures can be played at one time.

1 The Basic Steps

The following steps should be carried out when play is stopped.

① Select the Song Edit mode by holding down [SHIFT] and pressing Key Pad [2].

② With [SHIFT] held down, use the numeric keys to select the number (1 to 8) of the song which you will be creating (Here you should momentarily remove your finger from [SHIFT]).

*** If performance data already exists at the song number you have selected, you can at this point press [►/+1] and the measure number in the display will increment, allowing you to check the data that has been entered.**

*** If you do not need the song data contained in the selected song number, you can erase it using the procedure in Section Four, [3] "1. Erasing Song Data" (p. 41).**

③ While holding down [SHIFT] , press [BANK] to select the pattern bank (A/B) in which is located the rhythm pattern that you wish to write into the song.

*** By pressing [BANK] you can toggle between Bank A (programmable patterns) and Bank B (preset patterns).**

④ Using the numeric keys, select the number of the rhythm pattern (11 to 88) that you wish to put into the first measure of the song.

*** If you wish to listen to the rhythm pattern that has been selected, press [START] .**

⑤ Press [ACC] (The selected rhythm pattern is entered into the first measure, and the measure number will increment by one).

Repeat steps ④ and ⑤ until everything up to the final measure has been entered.

*** A change to the other pattern bank can be made any time you need to, in the same manner as in step ③.**

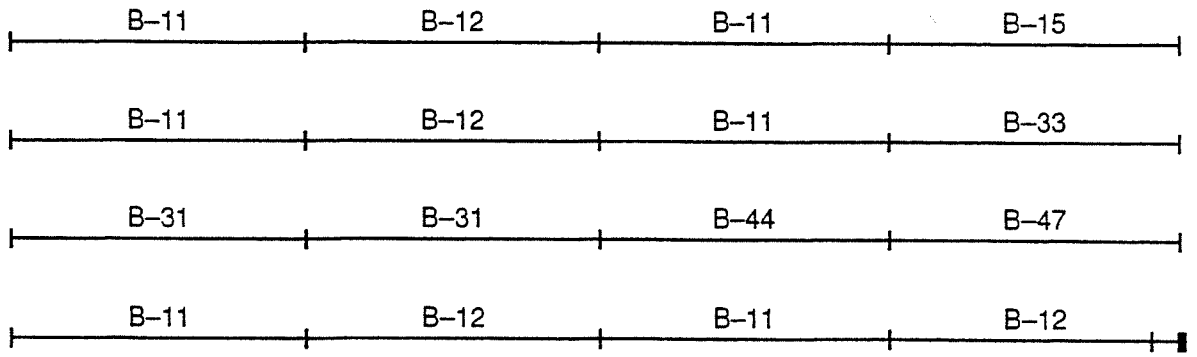
⑥ If you have been playing the rhythm pattern, press [STOP/CONT] to get play to stop.

This completes the process needed to create a song.

*** When the DR-550MKII is being operated only with the AC adaptor (without using batteries), all data you have programmed will be erased by switching the unit off. If you wish to retain the data even after the unit is switched off, please place batteries in the unit.**

2 Try Out This Simple Song

The following guides you through creation of a simple song that uses preset patterns.



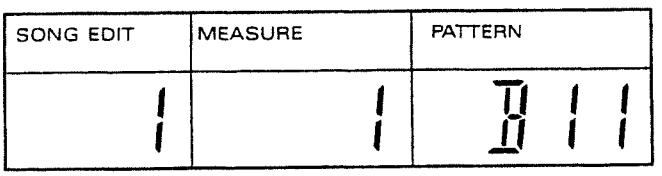
This is what will be entered.

① **When play is stopped, with [SHIFT] held down, press Key Pad [2]. If you continue to hold down [SHIFT], the song number will be blinking, so you can use the numeric keys to change it to the number you want the song to have. Once the song number has been determined, release your finger from [SHIFT].**

* **If data already exists in the song you have selected, erase it by holding down [SHIFT], and pressing numeric key [3], then [ACC] (see [3], "1. Erasing Song Data", p. 41).**

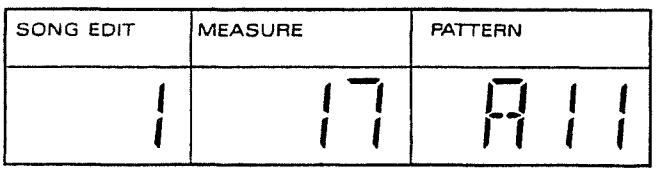
② **Should you wish to listen to the rhythm patterns that have been selected, press [START].**

③ **While holding down [SHIFT], press [BANK] to select the pattern bank (A/B) which contains the desired rhythm pattern (Bank A holds programmable patterns, and Bank B stores the preset patterns). Since the notation calls for B11 in the first measure, select pattern bank B. Then press [1], [1] in the numeric keys.**



Now, if you press [ACC], the selected rhythm pattern will be entered for the first measure of the song. The display will change, and now provide display for the next measure.

④ **Repeat step ③ until everything up to the last measure has been entered.**



⑤ **If you have been playing the rhythm pattern, press [STOP/CONT] to stop the play.**

Once you have the song completed, try listening to it using the procedure explained in Section Five, "[1] Song Play" (p. 48).

[3] Functions Convenient for Creation of Songs

In the Song Edit mode, you are provided with a number of functions that serve in making song writing more convenient. These include the deletion of rhythm patterns that have already been entered in the song, and the insertion of new rhythm patterns at any point in the song.

*** All of the procedures that follow are accessed after you have first held down [SHIFT] and pressed Key Pad [2], and then have selected the number of the song which is to be revised by holding down [SHIFT] and pressing the numeric key (1 to 8) that corresponds to the song number.**

1. Erasing Song Data (Song Clear)

This procedure erases all song data contained at the selected song number.

When play is stopped, while holding down [SHIFT], press numeric key [3], and then, [ACC]. Once you carry out the above, all performance data entered in the song will be erased.

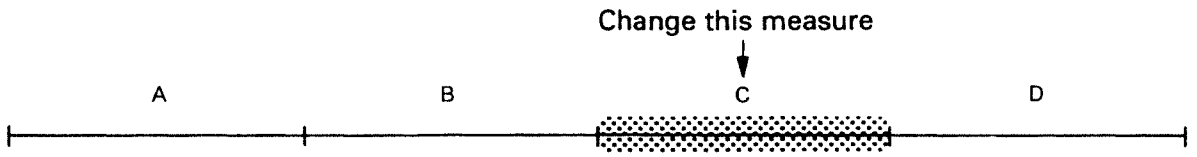
2. Checking the Pattern Number

From the Song Edit mode, press [−1/◄] or [►/+1] and in the display you will see that the measure number changes. You can thus check what rhythm pattern is contained at each measure.

At this point, if you hold down [SHIFT] and press [−1/◄] you can move to the first measure (or to the measure immediately after the last measure if you press [►/+1]).

3. Changing the Pattern Number

When a certain pattern number has been entered by mistake, carry out the following procedure from the Song Edit mode.



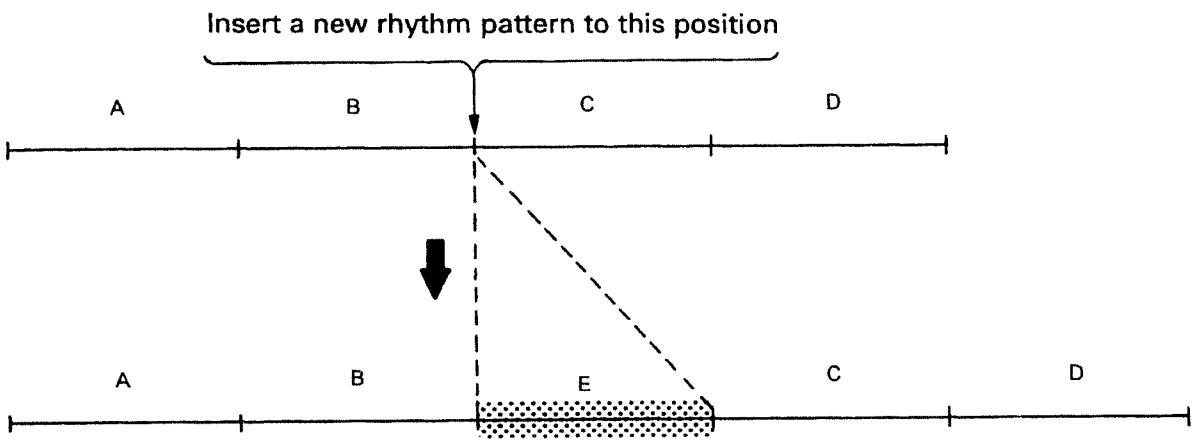
① **Get the number of the measure for which you want to change the assigned pattern number to appear in the display using** [−1/◄] [►/+1].

② **Select the new pattern number (11 to 88) using the numeric keys. Should you need to change pattern banks (A/B), hold down** [SHIFT] **and press** [BANK].

③ **Press** [ACC] **and the change to the new pattern number will be completed.**

4. Insertion

This procedure allows you to insert a new rhythm pattern at any position in the song.

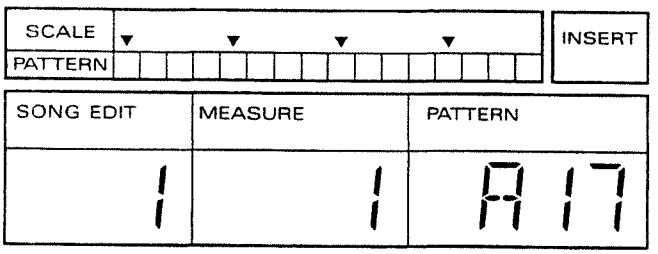


From the Song Edit mode, and with play stopped, perform the following steps:

① **Specify the measure at which the new rhythm pattern is to be inserted, using** [−1/◄] [►/+1].

② **While holding down** [SHIFT], **press** [BANK] **to select the Pattern Bank (A/B).**

③ **While holding down** [SHIFT], **press numeric key** [1].

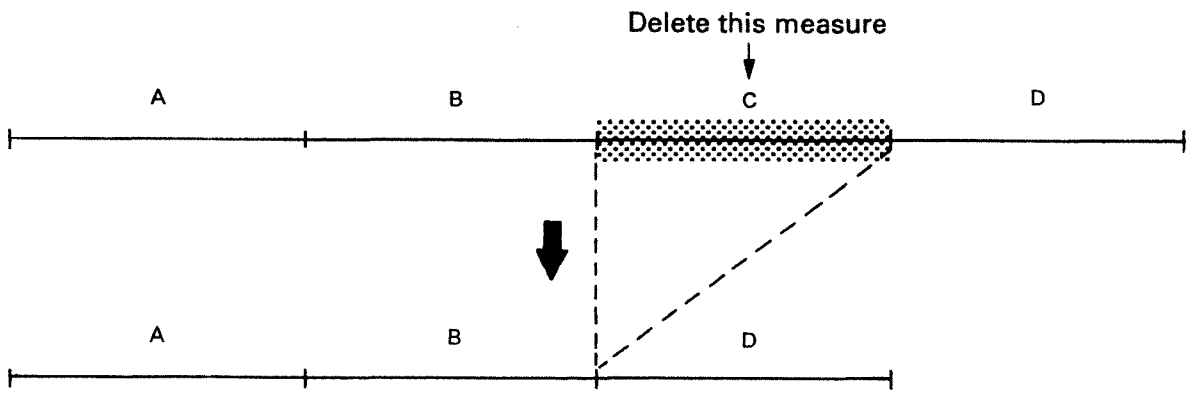


④ **While continuing to hold down** [SHIFT], **use the numeric keys to select the number of the new rhythm pattern (11 to 88), and press** [ACC]. **The rhythm pattern will be inserted.**

NOTE: The total number of measures in a song cannot exceed 160.

5. Deletion

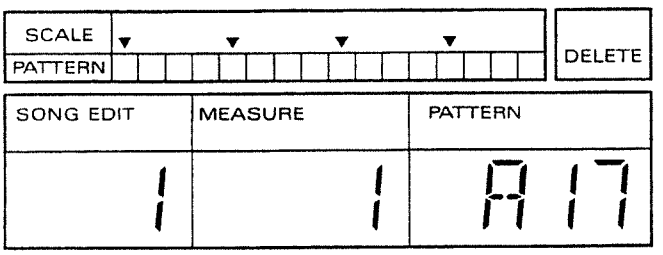
This procedure allows you to delete unneeded rhythm patterns from a song.



Perform the following steps while in the Song Edit mode, with play stopped.

① **Select the measure which you wish to delete using** [−1/◄] [►/+1] .

② **While holding down** [SHIFT] **, press numeric key** [2] **, and press** [ACC] **. The rhythm pattern at the selected measure will be deleted.**



6. Copy of Song Data

This procedure allows you to make a complete copy of the performance data in one song, which is placed in a separate song.

Perform the following steps, with play stopped.

① **While holding down** [SHIFT] **, press Key Pad** [2] **.**

② **With** [SHIFT] **still held down, use the numeric keys to select the number of the song (1 to 8) which will become the destination for copy (Here you can momentarily remove your finger from** [SHIFT] **).**

③ **While holding down** [SHIFT] **, press numeric key** [4] **.**

④ **While continuing to hold** [SHIFT] **down, use the numeric keys to select the number of the song (1 to 8) which is to be copied, and press** [ACC] **. The performance data will be copied.**

7. Jumping to Measure at Top or End of Song

This function allows you to instantaneously move to the very first measure or to next to the final measure, from a point partway through a song.

Perform the following while in the Song Edit mode.

With [SHIFT] held down, if you press [-1/◄] , you can jump to the first measure (or, press [►/+1] for the measure after the last measure).

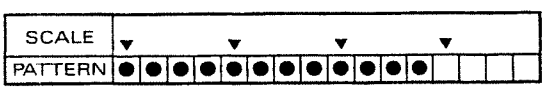
*** This function is also available while in the Song Play mode. In the Song Play mode, if you press [►/+1] , you obtain a move to the last measure.**

8. Checking the Last Step

This function allows you to check the last step in the currently selected measure (pattern number).

Perform the following while in the Song Edit mode, with play stopped.

Hold down [SHIFT] while pressing numeric key [8] , and you can then check the last step.



*** This function can be used while in the Song Play mode as well.**

Section Five

Playing Songs

You of course will want to play any songs that have been created on the DR-550MKII. This section explains the various functions provided for listening to songs.

[1] Song Play

This function allows you to play the songs created using Song Write.

With play stopped, perform the following:

① **Select the Song Play mode by holding down [SHIFT] and pressing Key Pad [1].**

② **Using the numeric keys, select the song you wish to play (1 to 8).**

* **Should you select a song which contains no performance data, you will see the following display:**

SONG	MEASURE	PATTERN
2	--	---

③ **Press [START] and the song will start to play.**

④ **Play can be stopped by pressing [STOP/CONT]. If you then once again press [STOP/CONT], play will resume from the point where it was stopped. If you press [START], the song will start playing from the beginning.**

2 Continue Play

This feature allows you to have play start from a specified measure (partway through a song).

Perform the following steps while in the Song Play mode, with play stopped.

*** If the unit should be in the Level or Tempo setting mode, press [LEVEL] or [TEMPO] to return it to the normal status.**

① **Specify the measure from which you want play to start using [-1/◄] [►/+1].**

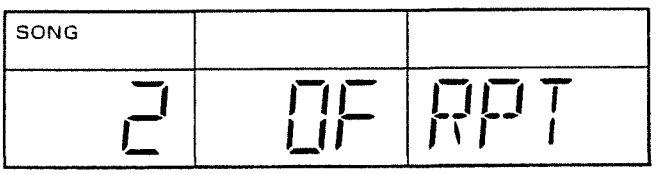
② **When you press [STOP/CONT], play will start from the measure specified.**

[3] Repeat Play

This functions allows you to have the same song play repeatedly.
Once the unit has been set to repeat, when a song is played, and the last measure is reached, it automatically returns to the first measure and repeats play of the song.

From the Song Play mode, with play stopped, perform the following:

① **While holding down [SHIFT], press numeric key[6].**



② **While continuing to hold down [SHIFT], use [−1/◄] or [►/+1] to make the setting (Repeat is turned "on" if you press [►/+1], and is turned "off" if you press [−1/◄]).**

*** The setting for repeat always reverts to "off" when power is turned off.**

When the unit is set for a song chain, all songs included in the chain will be repeated as one unit.

[4] Song Chain

This function allows you to have multiple songs play in succession.
Once a song has been set with the Song Chain "on", when the song is played, and the last measure is reached, play starts automatically at the beginning of the next numbered song.

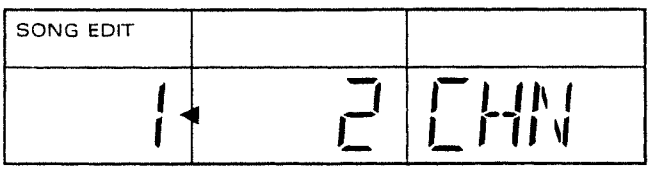
*** If you set the Song Chain to song 8, song 1 starts next.**

Carry out the following steps with play stopped:

① **Select the Song Edit mode by holding down [SHIFT] and pressing Key Pad [2].**

② **While continuing to hold [SHIFT] down, use the numeric keys to select the songs (1 to 8) which you wish to set the song chain (Here you may momentarily remove your finger from [SHIFT]).**

③ **While holding down [SHIFT], press numeric key [5]. With [SHIFT] still held down, make the setting for Song Chain using [-1/◄] [►/+1] (Press [-1/◄] and Song Chain is disabled; press [►/+1] and Song Chain is set to be in effect).**



*** While in the Song Play mode, you can check the current status for Song Chain if you: While holding down [SHIFT], press numeric key [5].**

*** Each time the next-numbered song starts playing, it will do so in accord with the setting for Initial Tempo that has been made for it.**

*** The settings made for Song Chain are retained in memory even while power is off.**

[5] Initial Tempo

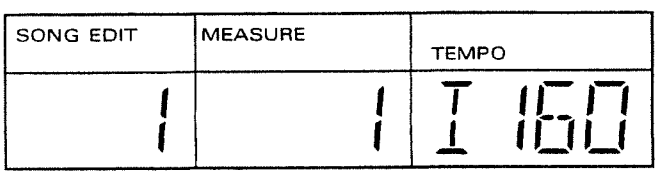
On the DR-550MKII a setting for the tempo at which play takes place can be made with respect to each song. When from the Song Play mode you press [START], play will start at the tempo that has been set for Initial Tempo.

With play stopped, perform the following:

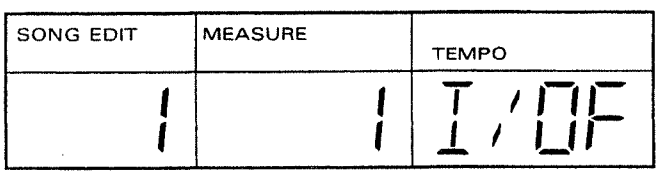
① **While holding down [SHIFT], press Key Pad [2] to select the Song Edit mode.**

② **While continuing to hold down [SHIFT], use the numeric keys to select the song (1 to 8) for which you wish to set the Initial Tempo (Here you may momentarily remove your finger from [SHIFT]).**

③ **With [SHIFT] held down, press [TEMPO]. While continuing to hold down [SHIFT], set the Initial Tempo (from 40 to 250 / OFF) using [-1/◄] [►/+1].**



When you do not wish to make a setting for the Initial Tempo, set it to OFF.



*** The indication for "OFF" appears after the tempo of 250.**

If you hold down [SHIFT] and press [TEMPO] while in the Song Play mode, you can check what the Initial Tempo is set for a song.

*** Even though the Initial Tempo setting has been made for a song, you can still make changes in the tempo while the song is playing. If, however, the Repeat has been set, the Initial Tempo will be retrieved when the song goes back to the first measure.**
*** When you use the Continue Play at the head of a song, the song starts playing in the tempo currently set.**
*** Settings made for the Initial Tempo are retained in memory even while power is off.**

Section Six

Advanced Features

The DR-550MKII is equipped with numerous other useful functions, in addition to those explained so far. This section explains these functions which allow you to use the DR-550MKII to its full capability.

1 Key Pad Settings

Once a sound has been assigned to the Key Pad, it can be altered in precise detail by means of the various settings it accepts. The procedures for making these settings are explained in the following.

* **The sound of a Preset Pattern will not change even though you make changes in its parameters.**

1. Settings for the Pad Parameters

a. What Each Parameter Does

1) Assign

The DR-550MKII allows you to assign any sound you desire to each Key Pad. You can also assign the same sound to multiple Key Pads, and vary the settings for each. For example, if you make changes in the Accent Follow, Decay, Pan, or Tone Color you can easily increase the number of variations on a sound that you have.

* **The parameters for each sound are stored with each Key Pad.**

* **You cannot edit sounds which are not assigned to any Key Pad.**

* **When performing Pattern Write, what is actually stored in the rhythm pattern is simply the numbers of the Key Pads. For this reason, if you change the Key Pad assignments after rhythm patterns have been written, when played they will use the sounds that have been newly assigned.**

The following 91 sounds are contained in the DR-550MKII:

The list of the sounds.

Display	Sounds
KC 1	room kick
KC 2	easy kick
KC 3	reverb kick
KC 4	acoustic kick
KC 5	solid kick
KC 6	dry kick
KC 7	butt kick
KC 8	sharp kick
KC 9	dance kick
KC10	TR-808 kick
KC11	TR-909 kick
SN 1	rock rim shot snare
SN 2	L.A. snare
SN 3	rockin' snare
SN 4	wood snare
SN 5	house snare
SN 6	rim shot snare
SN 7	super whack snare
SN 8	real snare
SN 9	dance snare
SN10	light snare
SN11	hyper snare
SN12	piccolo snare
SN13	dopin' snare
SN14	TR-808 snare
SN15	TR-909 snare
SN16	brush swish snare
SN17	brush slap snare
SN18	brush roll snare
SID1	side stick
SID2	TR-808 side stick
LTM1	room tom low
MTM1	room tom mid
HTM1	room tom high
LTM2	real tom low
MTM2	real tom mid
HTM2	real tom high

Display	Sounds
LTM3	boosh tom low
MTM3	boosh tom mid
HTM3	boosh tom high
LTM4	TR-808 tom low
MTM4	TR-808 tom mid
HTM4	TR-808 tom high
LTM5	brush slap tom low
MTM5	brush slap tom mid
HTM5	brush slap tom high
CHH1	real closed hi-hat
OHH1	real open hi-hat
PHH1	real pedal closed hi-hat
CHH2	pop closed hi-hat
OHH2	pop open hi-hat
CHH3	TR-808 closed hi-hat
OHH3	TR-808 open hi-hat
CRS1	crash cymbal 1
CRS2	crash cymbal 2
RIDE	ride cymbal
RDBL	ride cymbal bell
COW1	cowbell
COW2	TR-808 cowbell
TMBr	tambourine
WB_L	wood block low
WB_H	wood block high
TR_L	triangle open
TR_S	triangle mute
CAS	castanets
VIBS	vibra-slap
SLBL	sleigh bell
CLVS	claves
CG_L	conga low
CG_S	conga high slap
CG_H	conga high mute
BG_L	bongo low
BG_H	bongo high
TB_L	timbale low

Display	Sounds
TB_H	timbale high
GU_L	guiro long
GU_S	guiro short
MARA	maracas
SHKr	shaker
CABA	cabasa
WH_L	whistle long
WH_S	whistle short
AG_L	agogo low
AG_H	agogo high
CU_L	cuica open
CU_H	cuica mute
HIQ	high Q
SC_L	scratch low
SC_H	scratch high
CLP1	TR-808 hand clap
CLP2	dance clap

2) Tone Color (0 to 7)

This provides adjustment of the tone coloration that each sound assigned to the Key Pads will have. The quality of the sound is altered delicately along with changes in the value.

3) Decay (-32 to +32)

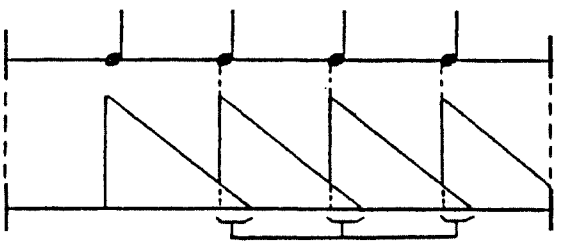
Setting which determines the length of the decay for each sound assigned to the Key Pad. The higher the value, the longer the decay will become.

*** With certain sounds, the perceptible change obtained may not seem as great as you move higher within the value's positive range.**

4) Assign Type (MONO/POLY/EXC1,2)

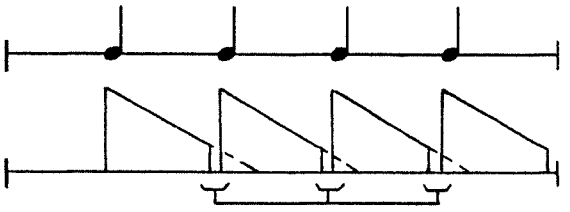
This setting provides a choice among the methods available for producing sounds when multiple or single sounds are played in succession.

- POLY
  When one particular sound is played consecutively, the earlier sounds will continue to sound along with notes that follow.
  POLY is an effective setting to make for sounds such as the cymbal which have a long decay.



● MONO

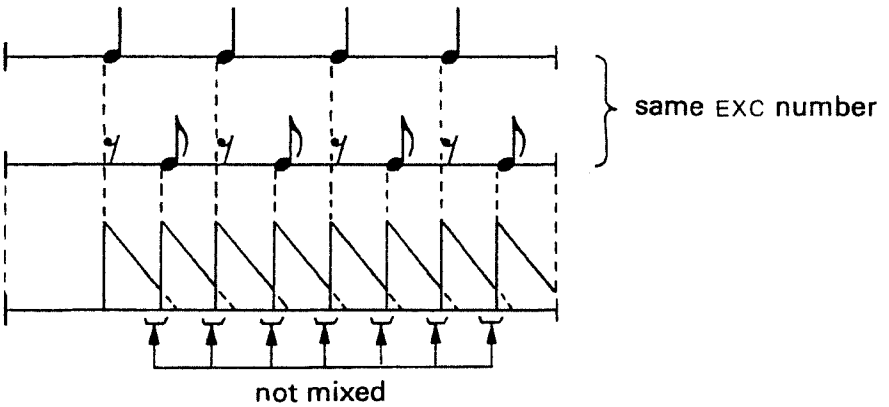
When one particular sound is played consecutively, earlier sounds are cut off to allow the oncoming notes to be played.



not mixed

● EXC 1/EXC 2

Setting whereby sounds having the same EXC number will not be layered when they sound. Useful for such sounds as the open and closed hi-hats, which normally would not be played simultaneously. They can be set to have the same EXC number.



5) Accent Follow (-7 to +7)

This setting can be made for each Key Pad. It determines the strength (amplitude) of the accent. Accents are applicable only with sounds used in a rhythm pattern which contains steps for which accents were specified when the rhythm pattern was written (The resulting sound will be of an amplitude which adds the value of Accent Follow to that for Level).

* **When the value for accent follow is set to a negative value, the amplitude will be lower. Conversely, with positive values the amplitude increases. With a value of "0" there will be no change in amplitude even if you set an accent under Pattern Write.**

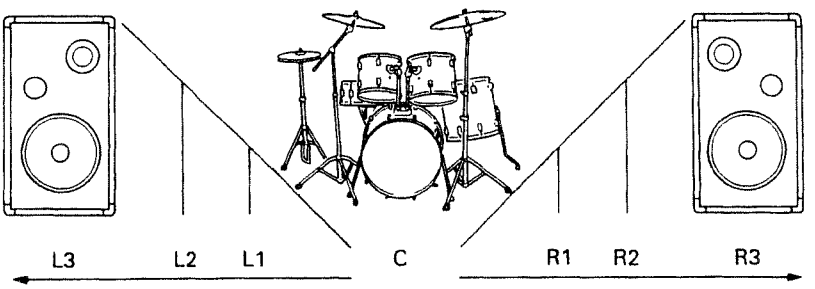
* **When the value for accent follow is set to a negative one, and if the value which results when both those for level and accent follow are combined is less than 1, the sound still will be produced at a level of 1.**

* **If you hold down [ACC] and tap the Key Pad, you can hear the sound at the amplitude which results from adding the value of the accent follow to that for the level.**

* **For further details about entering accents, refer to the section three, "[1] Basic Procedure" (p. 26).**

6) Pan (L3 — L1, C, R1 — R3)

This allows you to set the Pan (spatial orientation of sound image) that each sound assigned to the Key Pads will have, effective when producing sound in stereo. 7 positions are available.



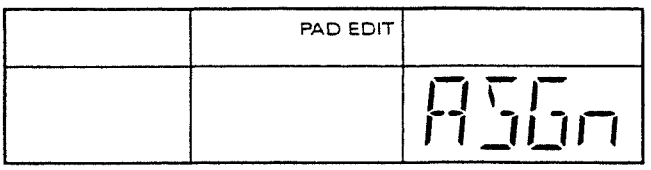
b. Making Settings for the Parameters

With play stopped, perform the following steps:

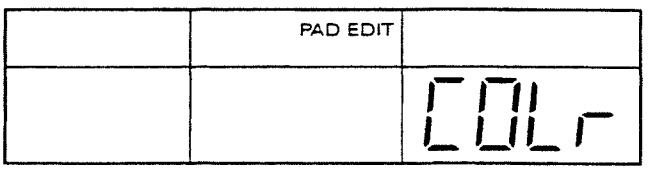
① **While holding down [SHIFT], press Key Pad [7] to select the Pad Edit mode.**

② **Press [BANK] to select the pad bank (A to D) you need. Then press the Key Pad (1 to 12) for which you are going to make settings.**

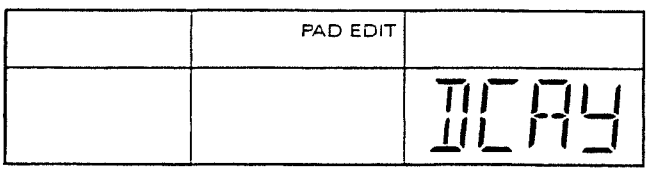
③ **While holding down [SHIFT], press [-1/◄] or [►/+1] to select the desired parameter.**



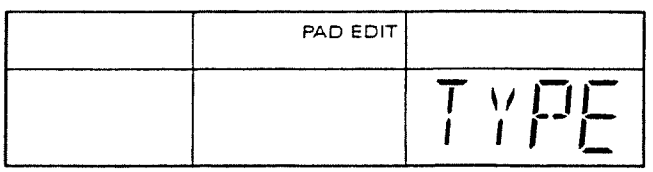
(Assign)



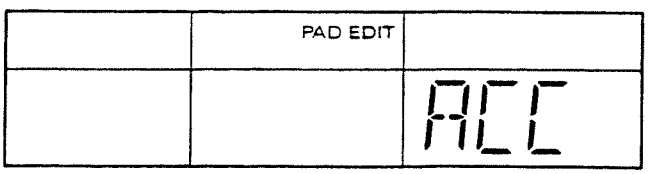
(Tone Color)



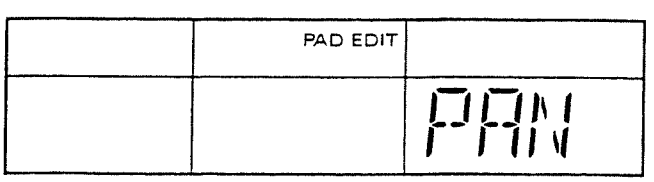
(Decay)



(Assign Type)



(Accent Follow)



(Pan)

④ **Set the value for each parameter using [-1/◄] or [►/+1] .**

*** When the DR-550MKII is being operated only with the AC adaptor (without using batteries), all data you have programmed will be erased by switching the unit off. If you wish to retain the data even after the unit is switched off, please place batteries in the unit.**

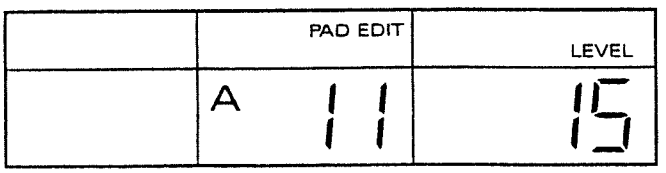
2. Setting the Level

This setting provides for adjustment (0 to 15) of the amplitude for each sound assigned to the Key Pad.

The setting for the level can be changed by pressing [LEVEL] while in the Song Play/Edit, Pattern Play/Edit, Pad Edit and MIDI setup modes.

[Procedure]

① **Press [LEVEL] .**



② **Press [BANK] to select the pad bank (A to D) you need. Then press the Key Pad (1 to 12) for which you wish to make the adjustment.**

③ **Set the value (0 to 15) using [-1/◄] or [►/+1] .**

*** When set to "0" sound will not be produced.**

*** Once a performance has been started, nothing will be heard when you play the Key Pads.**

④ **Press [LEVEL] once again to return to the original status.**

*** If the VOICE function has been selected, and is still set to provide a display of accents when you press [LEVEL] to enter the state for setting the level: Rather than displaying the level, the unit will display accents. Additionally, if you hold down [VOICE] and press [ACC] while in the state where settings for level are made, you also will be provided with the display for accents.**

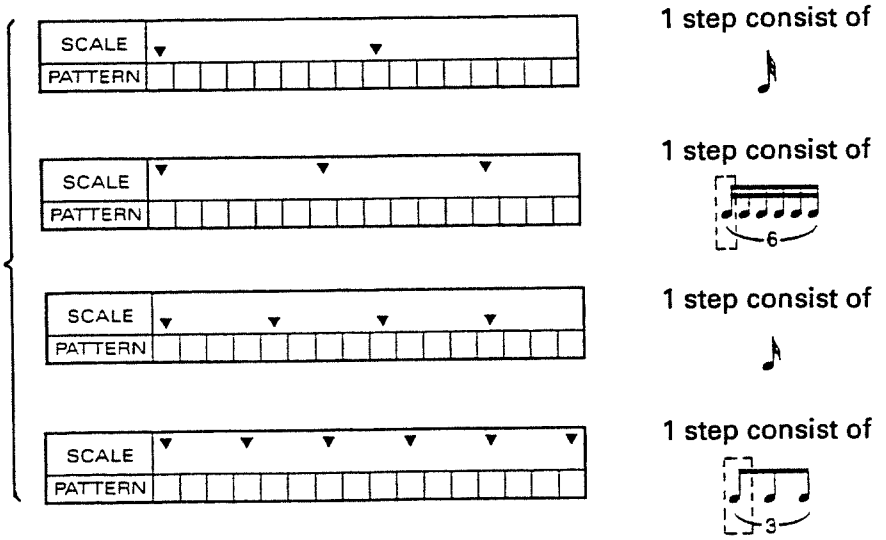
2 Creation of Complex Rhythm Patterns

The DR-550MKII is also well-suited for creation of rhythm patterns that are much more complicated than the example in Section Three. The following explains how such rhythm patterns are created.

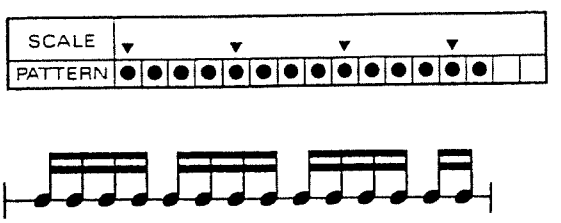
1. Scale and Last Step

Settings are made for the Scale when wishing to enter very short notes, such as 32nd notes, or to use triplets. Additionally, when wishing to use a time signature other than 4/4 (such as 3/4 or other altered beats), setting is made for the Last Step.

(Scale)



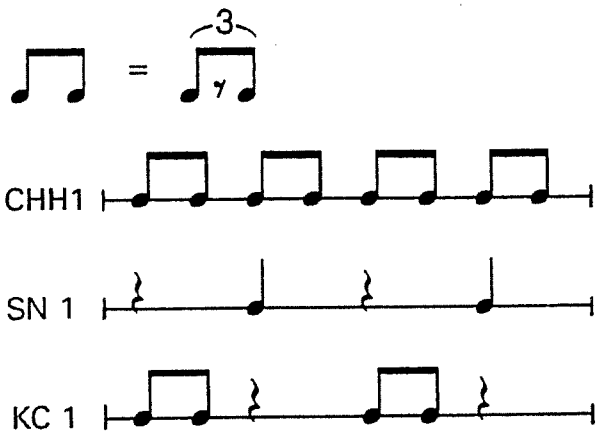
(Last Step)

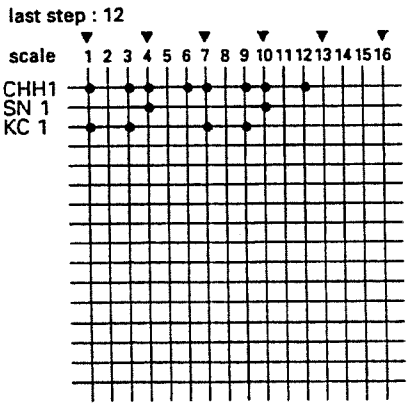


($\frac{7}{8}$ beat is shown)

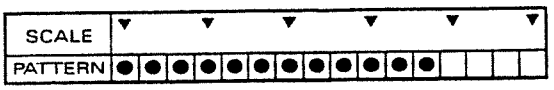
Try entering the example rhythm patterns shown below.

Triplets in a rhythm





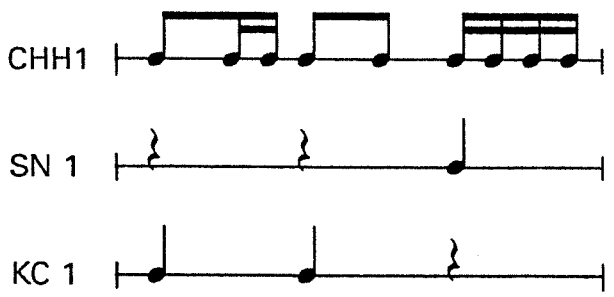
① **Settings for Scale and Last Step should be made as follows:**

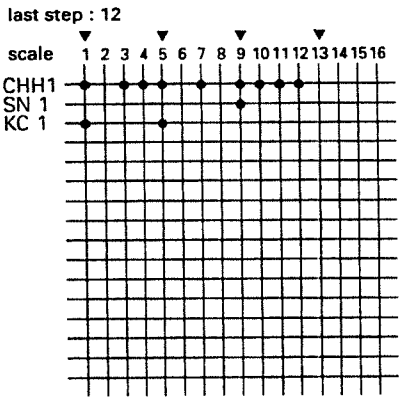


② **Following the notation, enter the rhythm (Refer to Section Three, "1 Basic Procedures"; p. 26).**

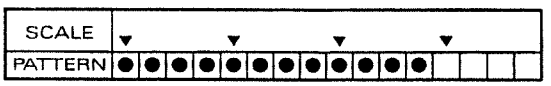
*** The length of the beat between the "▼" symbols is identical to that when settings for other Scales have been made.**

3 beat rhythm





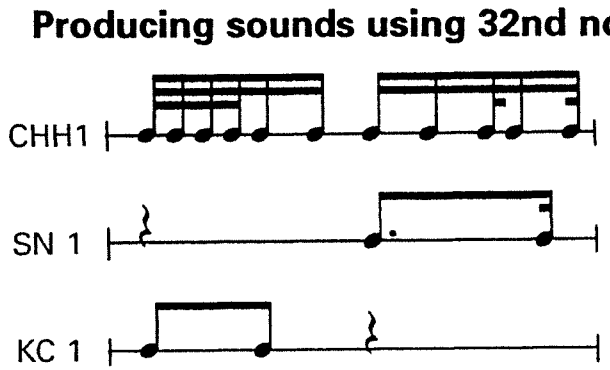
① **Settings for Scale and Last Step should be made as follows:**

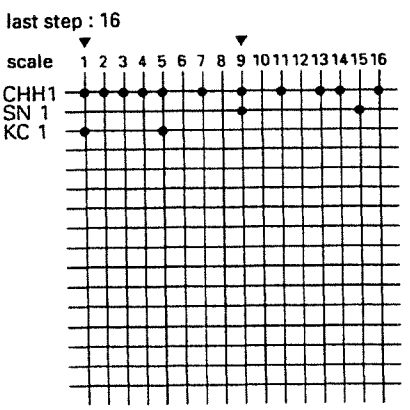


② **Following the notation, enter the rhythm (Refer to Section Three, "1 Basic Procedures"; p. 26).**

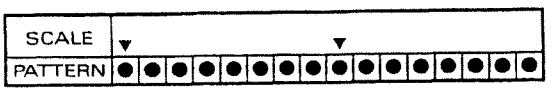
*** The length of the beat between the "▼" symbols is identical to that when settings for other Scales have been made.**

Producing sounds using 32nd notes





① **Settings for Scale and Last Step should be made as follows:**



② **Following the notation, enter the rhythm (Refer to Section Three, "1 Basic Procedures"; p. 26).**

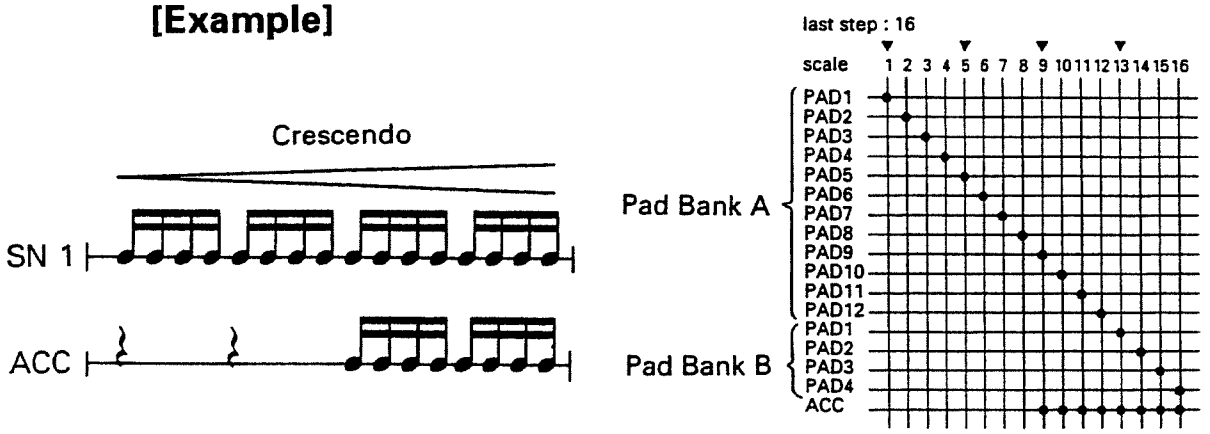
*** The length of the beat between the "▼" symbols is identical to that when settings for other Scales have been made.**

*** In this case, only two beats can be entered into one rhythm pattern.**

2. Entering Accents

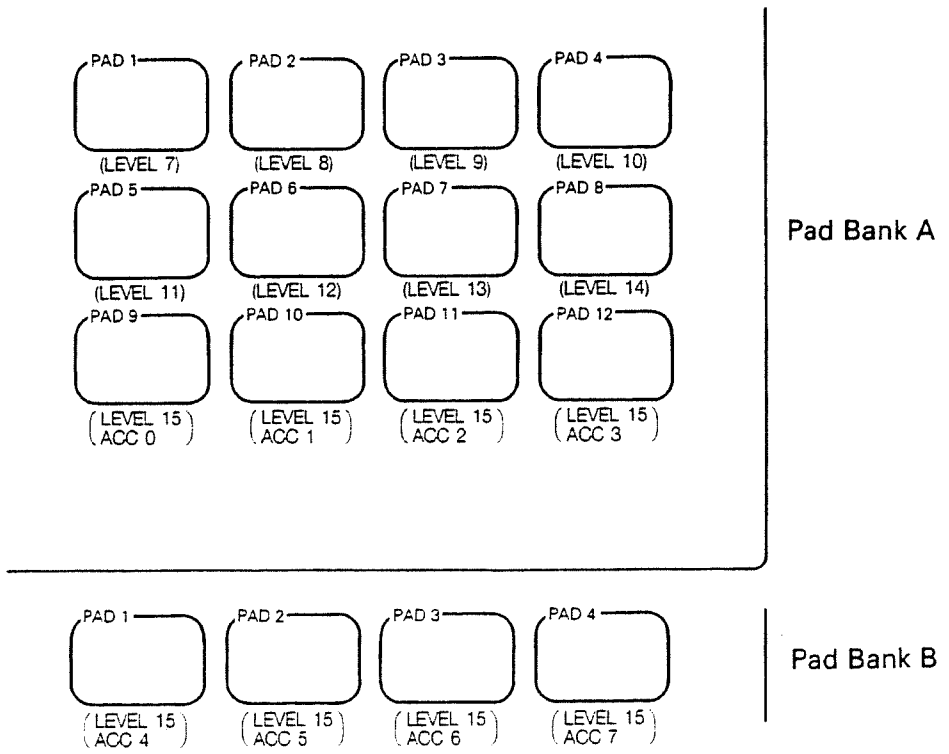
Fundamentally, with the DR-550MKII you are able to set only one type of accent for each sound (more precisely, the Key Pad). However, if the same sound (for example, hi-hat) is assigned to a number of the Key Pads, and a different accent follow is set for each Key Pad, a rhythm pattern employing multi-level accents can be created. Additionally, if a variety of settings are made for Level as well, you can set up to a maximum of 22 levels of accents [level 1 to level 22(at level 15: accent +7)].

[Example]



① **Assign the snare to 16 Key Pads(12 in pad bank A, and 4 in bank B). Refer to Section Six, " 1 Key Pad Settings" (p. 54).**

② **For each of the Key Pads, set the Level and Accent Follow as follows:**

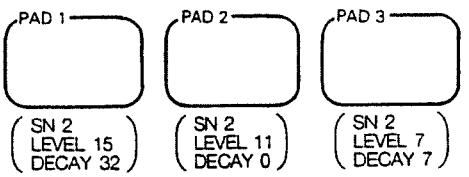


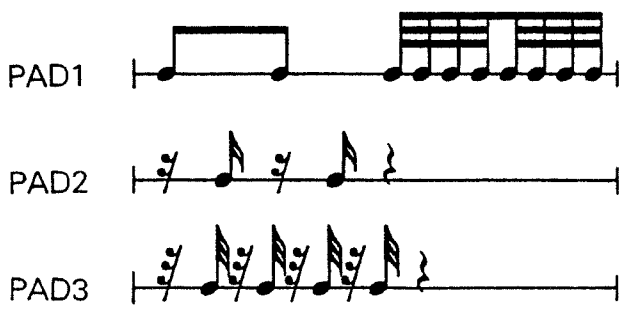
③ **Enter the Key Pads in order, starting from the one with the lowest level (Refer to Section Three, "[1] Basic Procedures"; p. 26).**

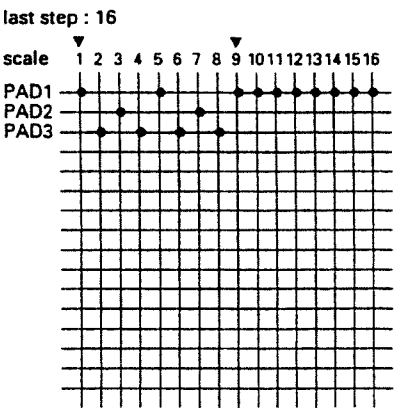
3. Playing the same sound at different timbres

On the DR-550MKII, if you assign the same sound to 2 or more Key Pads, then change each of the parameter values, you can have the same sound be voiced at 2 or more different timbres.

[Example 1]





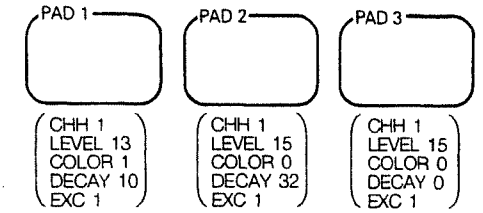


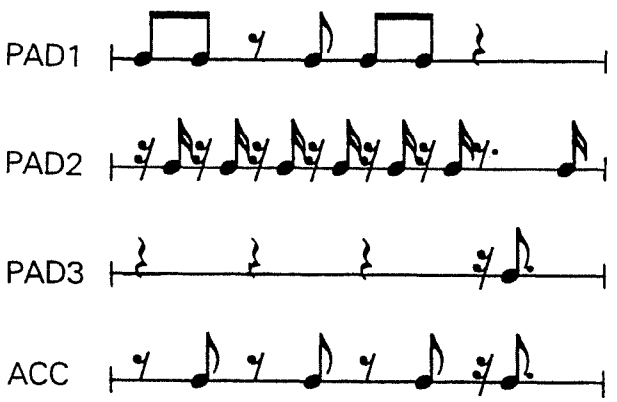
① **Make settings for the Key Pads as shown above (Refer to Section Six, "[1] Key Pad Settings"; p. 54).**

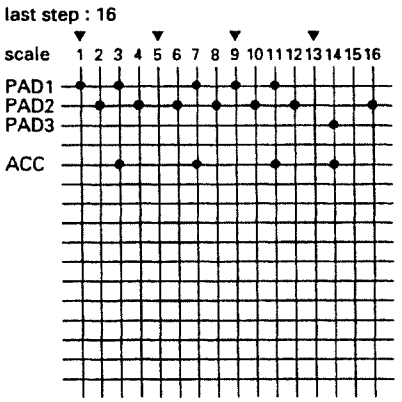
② **Enter the data so it corresponds with the notation (Refer to Section Three, "[1] Basic Procedures"; p. 26).**

Even though you employ the same sound, the nuance will be different.

[Example 2]







① Make settings for the Key Pads as shown above (Refer to Section Six, "[1] Key Pad Settings"; p. 54).

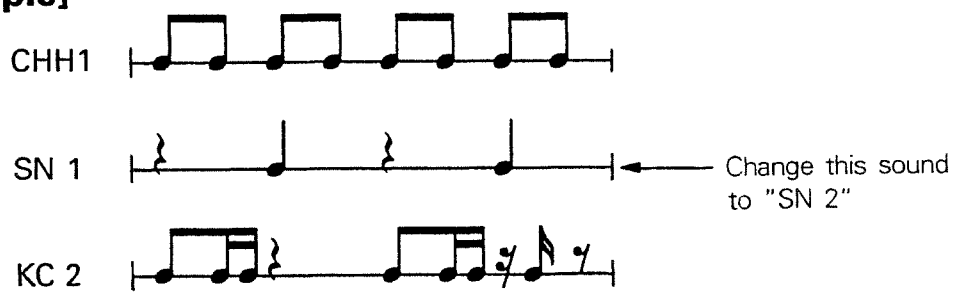
② Enter the data so it corresponds with the notation (Refer to Section Three, "[1] Basic Procedures"; p. 26).

You should be able to notice a more "human" nuance with the hi-hat.

4. Replacing Sounds

After creation of a particular rhythm pattern has been completed, you can try it out using a completely different set of sounds by changing the assignments to the Key Pads.

[Example]



① **After the rhythm pattern has been entered, select the Pad Edit mode.**

② **Change the Key Pad assignment from "SN 1" to "SN 2" (Refer to Section Six, "[1] Key Pad Settings"; p. 54).**

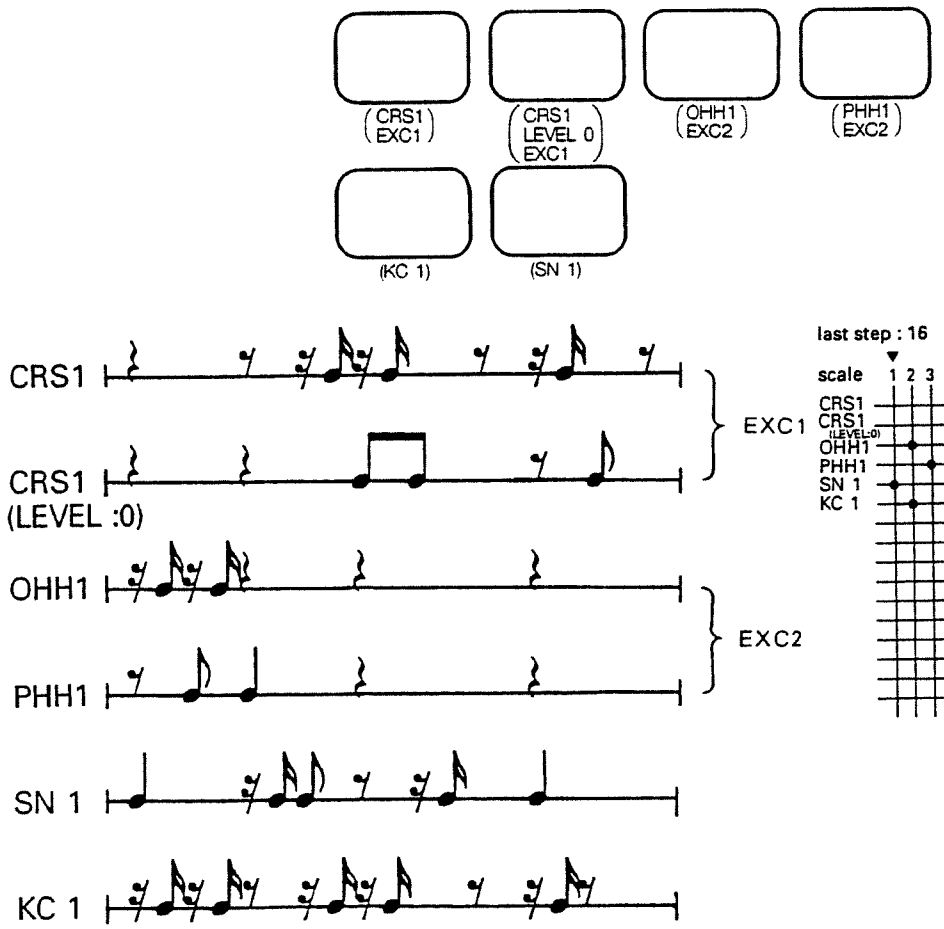
The sound in the rhythm pattern has thus been exchanged for a new one.

* **Take caution when changing the Key Pad assignments, since when they are changed, each rhythm pattern at every pattern number will be affected by the new assignments and may have sounds replaced.**

5. Muting

On the DR-550MKII, sounds having a long decay can be muted if desired. For example, say you are using sound A. You can change the Assign Type for the Key Pad to which it is assigned to EXC. Next you could choose any convenient Key Pad (call it B) and set its EXC number to the same one as A, and set the Level to "0". Thereafter, when you tap A, and after it tap B, the sound of A will be muted. This technique could be employed for a gated snare, or to mute a crash cymbal.

[Example]



① **Make the Key Pad assignments shown above (Refer to Section Six, "1 Key Pad Settings"; p. 54).**

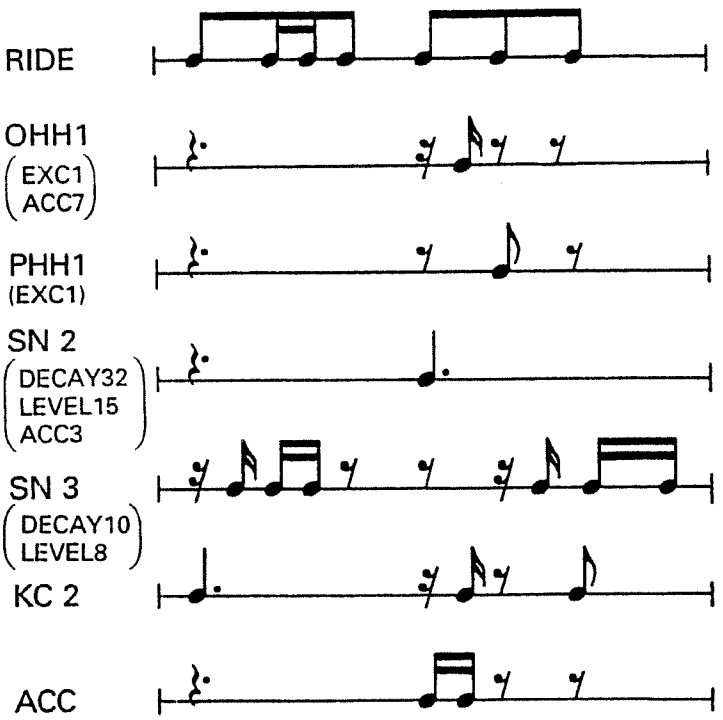
② **Following the notation, enter the data (Refer to Section Three, "1 Basic Procedures"; p. 26).**

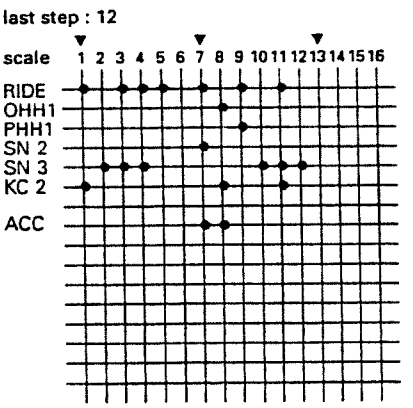
You can thus mute the cymbal or the hi-hat.

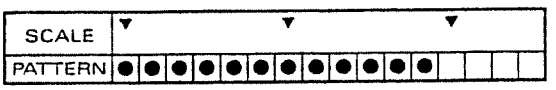
6. A Very Complex Rhythm Pattern

Here you can try your hand at combining the features explained so far to create a complex rhythm pattern.

[Example]







① Set the Scale and Last Step to match the illustration.

② Assign the Key Pads so they conform to what appears at the left in the notation (Refer to Section Six, " 1 Key Pad Settings"; p. 54).

③ Enter the rhythm pattern (Refer to Section Three, " 1 Basic Procedures"; p. 26).

Beyond these examples there are of course many other possibilities that you most likely will discover with practice.

3 Connecting With External MIDI Devices

Since the DR-550MKII is equipped with a MIDI IN connector, external MIDI devices can be connected to it, greatly enhancing its performance possibilities.

1 About MIDI

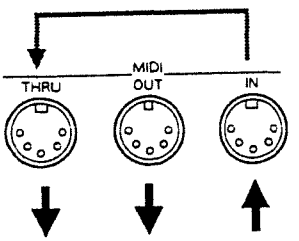
MIDI is the acronym for the "Musical Instrument Digital Interface". It is an international standard that allows for data, such as that conveying the music played, or for changes in sounds used, to be exchanged among various different instruments.
As long they are MIDI compatible, all devices, regardless of differences in model or manufacturer, can exchange whatever performance data they are equipped to understand. With MIDI, events such as playing on a keyboard, or depressing a pedal are handled as MIDI message.

a. The Exchange of MIDI Message

To begin with, an explanation of how the exchange of MIDI message is carried out follows.

● About MIDI Connectors

In carrying out the exchange of MIDI message, the 3 types of connectors shown below are used. MIDI cables are connected to these connectors in various ways depending on the method they are to be used.



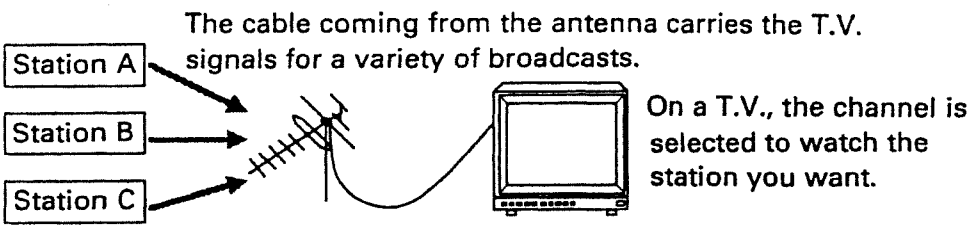
MIDI IN : Receives data from another MIDI device.
MIDI OUT : Transmits data originating in a unit.
MIDI THRU : Sends out an exact copy of the data received at MIDI IN.

*** In theory, any number of MIDI devices could be connected together using MIDI THRU connectors, but it is best to consider 4 or 5 devices as being the practical limit. This is because the further down the line a device is located, the more delay there is that could occur, and the chance of error due to deterioration in signal quality increases.**

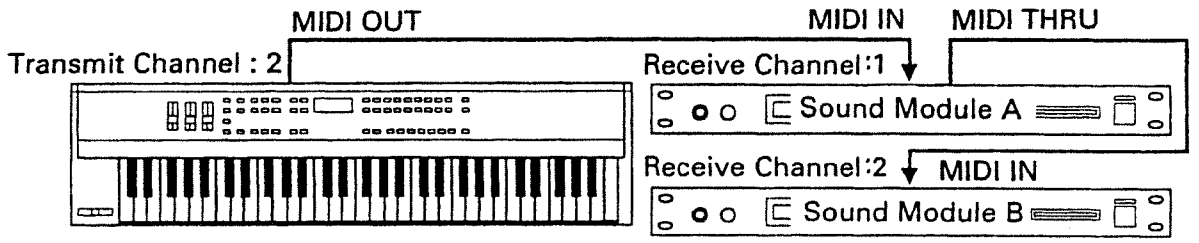
*** The DR-550MKII is equipped with a MIDI IN connector.**

● MIDI Channels

With MIDI, a single cable can be used for carrying differing sets of performance information, for a number of MIDI devices. This is possible thanks to the concept of a MIDI channel.
MIDI channels are in some ways similar to the channels on a television set. This is because, in both cases, the information on any particular channel is conveyed only when the receiver is set to the same channel that is being used for transmission.



The channels available with MIDI range from 1 to 16. When a musical instrument (the receiver) is set so its channel matches the MIDI channel used by the transmitting device, the MIDI message is conveyed. When the MIDI channels are set as illustrated below, and you play the keyboard, sound will be produced by only sound module B.



However, if the OMNI mode is set to "On" all data will be received regardless of which channel it travels on. When the OMNI mode is set at "Off", only data arriving on the specified channel can be received.

b. MIDI Messages Recognized by the DR-550MKII

In order to convey the great variety of expression possible with music, MIDI has been provided with a large range of data types (messages). MIDI messages can be divided into two main types: Messages that are handled on each channel (Channel messages); and messages that are handled independently of channels (System messages).

● Messages Handled for Each MIDI Channel (Channel Messages)

These messages are used to convey the events of a performance. In most circumstances they alone are sufficient for providing the necessary control. The specific results obtained by the various types of MIDI message are determined by the settings on the sound source receiving them.

○ Note Messages

These convey what is played on the drums (They corresponds to the message played on the keyboard). Some Note messages are as follows:

Note Number : Type of drum sound (number representing the position of the key)

Note On : Drum (key) is struck

Note Off : Finger is removed from key.

Velocity : Strength with which the drum (key) is struck (depressed).

Note Numbers (0 through 127) correspond to the positions of the keys. Middle C (C4) is number 60. On a drum machine, each drum sound has its own Note Number. They are used to differentiate among, and to cause sounding of the different sounds available.

*** On the DR-550MKII a Note Number is set with respect to each Key Pad.**

● Messages Handled Independently of MIDI Channels (System Messages)

System Messages include Exclusive messages, the information necessary for synchronized play, as well as diagnostic-use data. On the DR-550MKII, data required for synchronized play is received.

○ Common

This type of data includes Song Select, which chooses songs; and Song Position Pointer, which keeps track of the position playback has reached in the song.

*** The DR-550MKII is capable of receiving only Song Select messages.**

○ Real-time

This type of data is employed during synchronized play. Included are the clock messages, used to match tempos; and, for use in playback: Start/Stop and Continue-Start(Restarts play of a song after it has been stopped partway through).

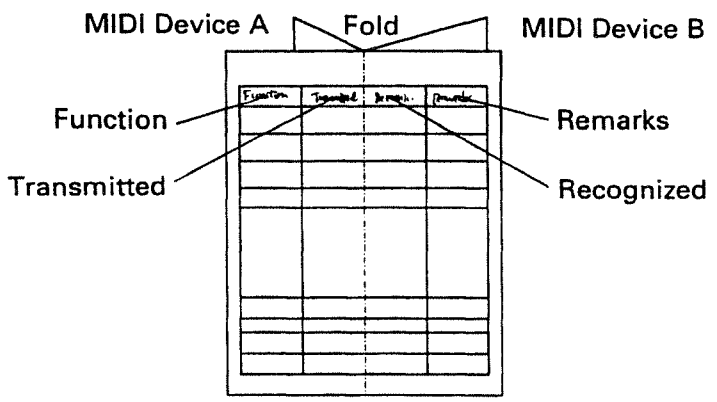
◎ MIDI Implementation Chart

MIDI has made it possible for a wide range of musical instruments to communicate with each other, but that doesn't mean that the many possible types of data will all be understood.

For example, you might try using a keyboard to obtain control over aftertouch, but if the sound module you have connected doesn't respond to aftertouch, no effect will be obtained.

Actually, the only communication possible between MIDI devices that are connected together deals with data that both of the MIDI devices understand.

It is for this reason that every Owner's Manual, for all kinds of MIDI devices, always includes a MIDI Implementation Chart, as a quick reference to the types of MIDI messages it is capable of handling. You can compare the MIDI Implementation Charts for both devices in order to find out which types of data can be communicated between them. Also, since the size of the chart is standard sized, you can place them so they overlap, and more easily compare the receiving device with the transmitting device.

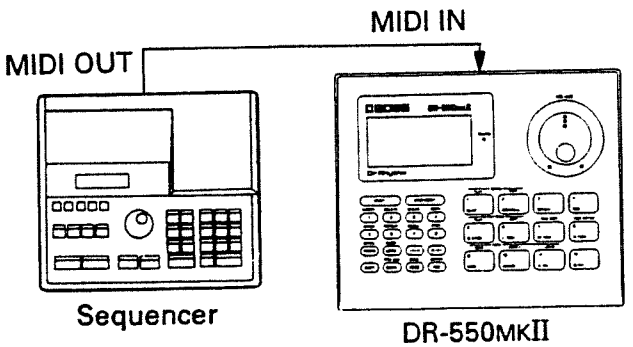


2. Synchronized Play

The DR-550MKII is capable of being connected with an external MIDI device (such as a rhythm machine or sequencer), and then being played while it is synchronized with the device. DR-550MKII playback is controlled by operating the controls for tempo and start/stop on the external device.

If the master (the external device) is capable of transmitting the Song Select message, a song number selection made on the master will serve in making selection on the DR-550MKII.

a. Making the Connections

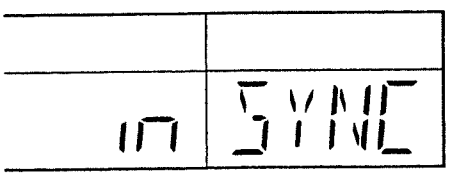


b. Setting for the Sync Mode

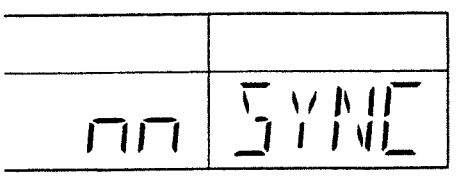
Perform the following with play stopped, in the Song Play/Edit or Pattern Play/Edit modes.

[Procedure]

While holding down [SHIFT] press [VOICE]. While continuing to hold down [SHIFT] use [-1/◄] or [►/+1] to set the Sync mode.



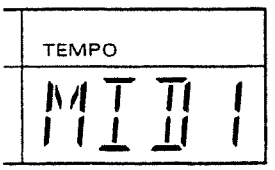
Internal: Play takes place at the tempo set on the DR-550MKII.



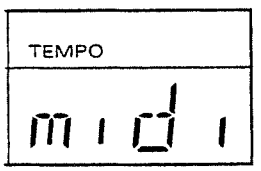
MIDI Sync: Play takes place while synchronized to the timing clock (synchronization signals) received from an external MIDI device (In the display, "MIDI SYNC" will appear).

c. Concerning the Indication of the Tempo

When the Sync mode is set to MIDI SYNC, the display for the tempo will appear as shown in the following, and you will no longer able to control tempo from the DR-550MKII.



(Stopped)



(Playing)

* **If you should press [START] before the timing clock arrives from the external device, what is displayed for tempo will be what is normally displayed during play. However, play will not actually start until the timing clock has arrived.**

3. Use as a MIDI Sound Source

The DR-550MKII can be played by employing the performance information sent out by an external MIDI device. The following provides an explanation of the parameters settings needed when wishing to do so.

a. The Parameters: How they work and how to set them

●OMNI Mode (ON/OFF)

Should be set to ON when you wish to receive any messages on all MIDI channels. Set to OFF when you wish to receive only the messages on a specific channel.

●MIDI Channel (1 to 16)

When the OMNI mode is set to OFF, you need to set the channel to the same number as that of the transmitting device.

●Note Number (0 to 127)

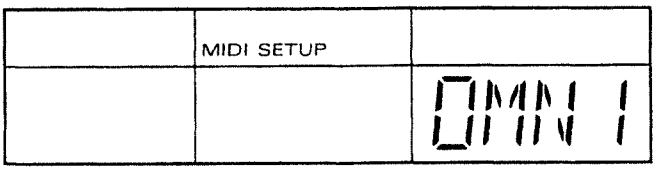
Generally, on rhythm machines, a Note Number is assigned for each individual sound. On the DR-550MKII, Note Numbers are assigned to the Key Pads. For this reason, any sound that you wish to have a Note Number needs first to be assigned to a Key Pad. This also means that any sound that has not been assigned to a Key Pad cannot be played under external control. Moreover, if you assign the same Note Number to a number of Key Pads, only one of Key Pads can produce the sound which is assigned to it. In such cases, from among the Key Pads that have been assigned the same Note Number, the one that will produce sound will be the one which is: in or closest to the bank A (the priority is such: A> B> C> D); and then, the one which has the lowest Key Pad number within that bank

[Procedure]

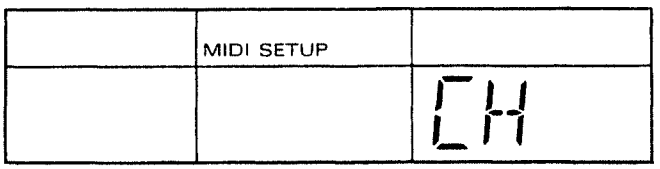
Perform the following while play is stopped.

① **While holding down [SHIFT] , press Key Pad [8] .**

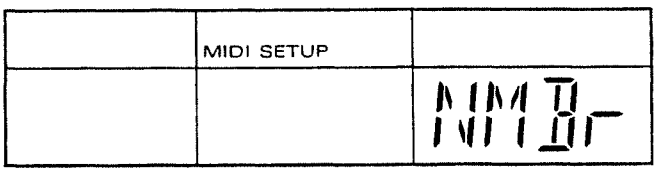
② **While holding down [SHIFT] , press [-1/◄] [►/+1] to select the parameter.**



(OMNI Mode)



(MIDI Channel)



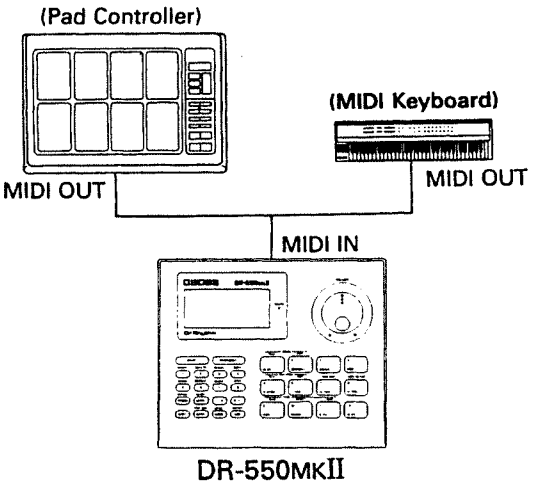
(Note Number)

③ **Set the value for the parameter using [-1/◄] or [►/+1] .**
When setting a Note Number, use [BANK] and Key Pads [1] to [12] to select the desired Key Pad.

*** When the DR-550MKII is being operated only with the AC adaptor (without using batteries), all data you have programmed will be erased by switching the unit off. If you wish to retain the data even after the unit is switched off, please place batteries in the unit.**

b. Example Setups

You should now be ready to connect an external MIDI device and try playing the unit.



① **Refer to the diagram above, and make the connection with the external device.**

② **Set the MIDI channel and Note Numbers so they match what is used by the external device (pad controller, keyboard, etc.).**

If you now play the external pad controller or keyboard, you will produce sound that is identical to what you would obtain if you tapped the DR-550MKII's Key Pads.

[Hint 1]

Through making connections as in the above, you can perform Real-time Write.

After carry out the procedures necessary for Real-time Write (see p. 28), you can use the keyboard or external pad to enter data into a rhythm pattern, much like you would if you tapped the DR-550MKII's Key Pads.

* **In such cases, Step Write is not available.**

[Hint 2]

If you set the Sync mode to MIDI Sync, the MIDI device will have control over Start/Stop. However, while in the Pattern Edit mode you will not be able to use Continue Start(command which starts a rhythm pattern from an intermediate point).

4 Tape Interface

By employing this interface, the performance data and Key Pad settings contained in memory in the DR-550MKII can be saved onto audio-use recording tape.

The types of data which can be saved to tape are as follows:

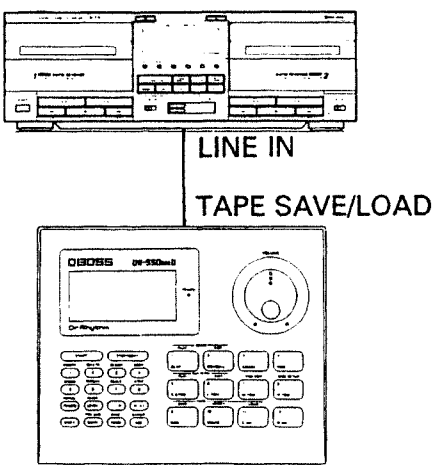
- Performance data for rhythm patterns
- Performance data for songs and settings for Song Chains
- Settings for the Key Pads
- MIDI settings
- Sync mode settings
- The level of click tone during Real-time Write

1. Saving

This procedure allows data in DR-550MKII memory to be stored (saved) onto tape.

*** Each time you save, be sure to follow up by performing Verify (see p. 82) to make sure that the data has been correctly saved.**

[Connections]



DR-550MKII

* **When recording DR-550MKII data, do not apply any noise reduction or equalization. When due to the design of the tape recorder you use, you must have the signal pass through noise reduction, or the like, make sure that you use the same settings for playback (loading) as you used when recording.**

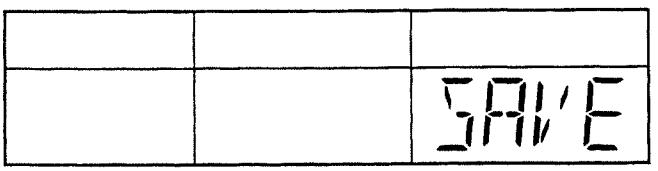
With play stopped, perform the following:

① **While holding down [SHIFT], press Key Pad [9].**

② **Start recording on the tape recorder.**

③ **Wait a few seconds, then press [START].**

While the data is being saved, the display will appear as shown below. Also, the Tempo Indicator will be lit.



* **After [START] has been pressed, a pilot signal (a pibt signal) will be emitted for about 5 seconds. When using a tape recorder that accepts adjustment for its level, adjust the recording level on the tape recorder to about -10 to -3 VU.**

* **Should you wish to abort the procedure partway through, press [STOP/CONT].**

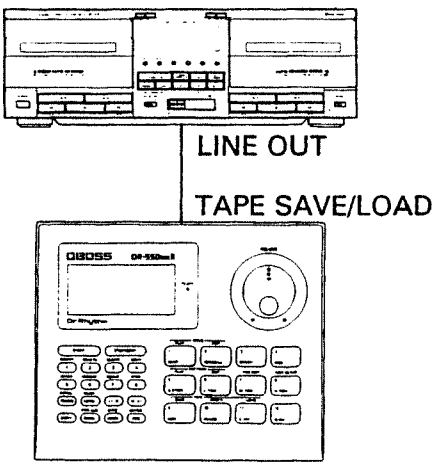
If the saving is finished, the Tempo Indicator will go out.

④ **After the save has been completed, stop the tape recorder.**

2. Verify

This function allows you to check (verify) if the data from the DR-550MKII has been correctly saved on the tape.

[Connections]



DR-550MKII

With play on the DR-550MKII stopped, perform the following:

① **Rewind the tape onto which data was saved. Then, listen to the playback and find where the steady tone(a pibt signal) changes into a warbling sound, and position the tape so it is stopped slightly before that point.**

② **While holding down [SHIFT], press Key Pad [10].**

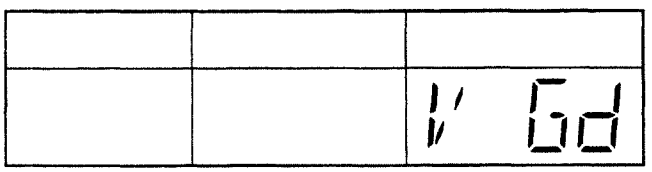
③ **Start the tape recorder's playback.**

④ **Press [START].**

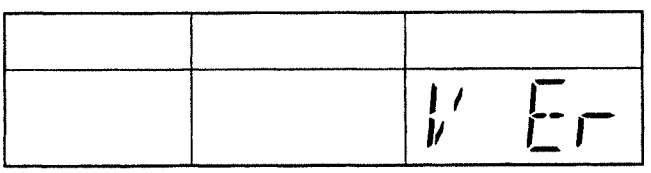
* **Press START before the steady tone changes into a warbling sound on the playback.**

* **Should you wish to cancel Verify partway through, press STOP/CONT .**

During the process of verification, the Tempo Indicator will be blinking. When the data is confirmed as having been correctly saved, the display will show the following:



Should any errors be detected during verification, the Verify procedure will be aborted, and the following will appear in the display:



In such cases, readjust the tape's playback level and try the procedure again. If even after repeated attempts you still see the error display, change the recording level, and save the data over again.

3. Load

This procedure allows you to load data that was saved on tape into the unit.

Connect up the tape recorder and DR-550MKII the same way as for Verify. Then with play stopped on the DR-550MKII, do the following:

① **Rewind the tape onto which the data was saved. Then, position the tape so that it is stopped just before the steady tone(a pibt signal) changes into a warble.**

② **While holding down [SHIFT], press Key Pad [11].**

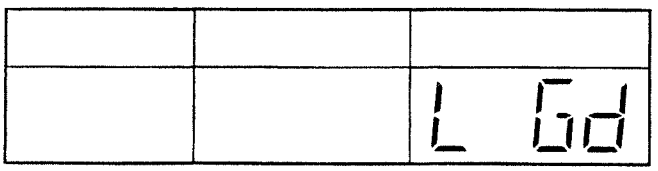
③ **Start playback on the tape recorder.**

④ **Press [START].**

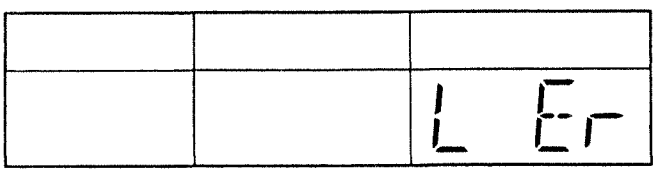
* **Press [START] before the steady tone changes to a warble on the playback.**

* **Should you wish to cancel the load partway through, press [STOP/CONT].**

While data is being loaded, the Tempo Indicator will be blinking.
If the data was loaded successfully, the following will appear in the display:



Should any errors be detected during loading, the procedure will be aborted, and the following will appear in the display:



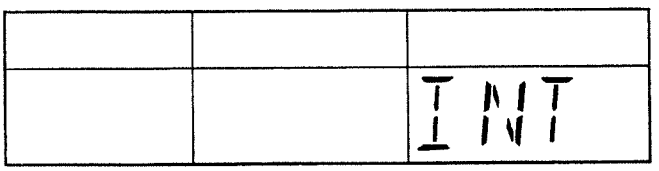
In such cases, readjust the tape's playback level and try again.

* **You should be able to load data correctly if no errors were found as a result of performing Verify after the data was saved.**

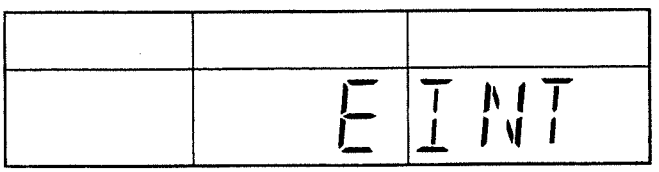
5 Restoring the Unit to Its Factory Settings (Initialization)

All the settings in the DR-550MKII can be restored to their original preset values at any time you wish.

① **While simultaneously holding down both [-1/◄] and [►/+1], turn the power switch on.**



② **Press [START], and the initialization will be performed.**



*** Press [STOP/CONT] if you wish to cancel the initialization.**

After initialization, the data composition will be as shown below:

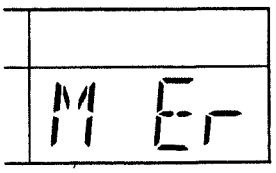
Songs	Song 1 : Original demo-use song Songs 2 to 7 : Demo songs composed of preset patterns * Song 8 is empty
Programmable Patterns	Patterns A11-48 : Rhythm patterns used for Song 1 demo * All other programmable patterns are empty
Pad Parameter	All parameters are initialized to their original factory-set values (see p. 16)
MIDI	OMNI Mode : OFF MIDI Channel : 10 Note Numbers : At original factory values (see p. 92)
Misc.	Sync Mode : Internal Click Tone Level : 15

Section Seven

Reference

[1] Error Messages

Whenever an operation has been performed incorrectly, or the unit was unable to complete it satisfactorily, an error message will be displayed. Should this occur, refer to the relevant item below for instructions on how you may correct the problem.



Cause 1 : The DR-550MKII was unable to completely process an overly large amount of MIDI message that was received.

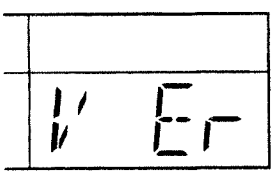
Remedy : Reduce the amount of MIDI message sent by the transmitting device.

*** Press [STOP/CONT] to return to the Song Play mode.**

Cause 2 : MIDI message could not be received correctly due to an improper connection in the MIDI cabling.

Remedy : Check to make sure connections are in order, then try the operation again.

*** Press [STOP/CONT] to return to the Song Play mode.**

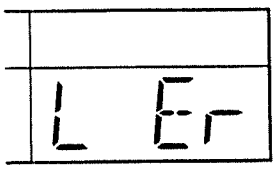


Cause 1 : During the process of verification, the correct data was not received.

Remedy : Readjust the volume on the tape recorder, and try performing Verify again. Should you still get the error message, the data should be saved again from the beginning.

Cause 2 : [STOP/CONT] was pressed during the verification process.

Remedy : Perform the verification over again.



Cause 1 : During loading, correct data was not received.

Remedy : Readjust the volume on the tape recorder and try again.

Cause 2 : STOP/CONT was pressed during the loading process.

Remedy : Carry out the Load procedure once again.

2 Troubleshooting

Symptom : No sound is produced.
Causes : Volume is too low. (see p. 14)
Level for the Key Pad is at "0." (see p. 60)
There is no data in the currently selected song or rhythm pattern.

Symptom : Some sounds are left out.
Causes : An attempt to sound more than 12 notes at once has been made.
The Assign Type is incorrect for the Key Pad. (see p. 56)

Symptom : Sound seems strange.
Causes : Key pad settings are inappropriate. (see p. 54)

Symptom : Play doesn't start when [START] is pressed.
Causes : The Sync mode is set at MIDI Sync. (see p. 75)
There is no data stored in the song or rhythm pattern.

Symptom : A mode change cannot be obtained.
Causes : The Sync Mode was set to MIDI Sync, and before the clock signal was received, [START] was pressed. (see p. 75)

Symptom : The sound for an existing rhythm pattern has changed.
Causes : Changes have been made in the key pad assignments. (see p. 54)

Symptom : When play of one song finishes, another starts automatically.
Causes : Settings for a Song Chain have been made. (see p. 51)

Symptom : When playback for a song is started, the tempo changes.
Causes : An Initial Tempo setting has been made. (see p. 52)

Symptom : Sounds won't play under the control of an external MIDI device.
Causes : The MIDI channels do not match. (see p. 72,77)
The Note Numbers do not match. (see p. 73,77)

Symptom : When using a sequencer and its performance data to play the DR-550MKII, a song on the DR-550MKII starts at the same time.
Causes : The Sync mode is set to MIDI Sync. (see p.75)

Symptom : The click tone does not sound during Real-time Write.
Causes : The click tone level is at "0." (see p. 33)

Symptom : Verify and Load cannot be performed.
Causes : The connections with the tape recorder are not made properly. (see p. 82)
The output level of the tape recorder is not sufficient. (see p. 82,84)
A tape recorder different than the one used to save the data is being used.
The recording level used when the data was saved was not appropriate. (see p. 80)
The tape was stored under deleterious conditions.

3 Factory Settings for the Note Numbers

Pad Bank \ Key Pad #	1	2	3	4	5	6	7	8	9	10	11	12
A	39	56	49	53	37	43	47	50	36	40	42	46
B	15	16	57	51	44	41	45	48	35	38	17	18
C	69	54	68	67	75	64	63	62	61	60	66	65
D	28	27	19	20	30	29	21	22	23	24	25	26

Note Number	Sounds
12	
13	
14	
15	KC 3
16	SN 3
17	CHH2
18	OHH2
19	KC 9
20	SN 9
21	LTM3
22	HTM3
23	KC10
24	SN14
25	CHH3
26	OHH3
27	HIQ
28	CLP2
29	SC_H
30	SC_L
31	
32	
33	
34	
35	KC 2
36	KC 1
37	SID1
38	SN 2
39	CLP1
40	SN 1
41	LTM2
42	CHH1
43	LTM1
44	PHH1
45	MTM2
46	OHH1
47	MTM1
48	HTM2
49	CRS1
50	HTM1
51	RIDE
52	
53	RDBL
54	TMBr
55	
56	COW1
57	CRS2
58	
59	
60	BG_H
61	BG_L
62	CG_H
63	CG_S
64	CG_L
65	TB_H
66	TB_L
67	AG_H
68	AG_L
69	CABA
70	
71	
72	
73	
74	
75	CLVS
76	

4 Blank Charts

[Song Data]

Song #. : _____ Title : _____

Measure	Pattern #.	Measure	Pattern #.	Measure	Pattern #.	Measure	Pattern #.	Measure	Pattern #.
1		33		65		97		129	
2		34		66		98		130	
3		35		67		99		131	
4		36		68		100		132	
5		37		69		101		133	
6		38		70		102		134	
7		39		71		103		135	
8		40		72		104		136	
9		41		73		105		137	
10		42		74		106		138	
11		43		75		107		139	
12		44		76		108		140	
13		45		77		109		141	
14		46		78		110		142	
15		47		79		111		143	
16		48		80		112		144	
17		49		81		113		145	
18		50		82		114		146	
19		51		83		115		147	
20		52		84		116		148	
21		53		85		117		149	
22		54		86		118		150	
23		55		87		119		151	
24		56		88		120		152	
25		57		89		121		153	
26		58		90		122		154	
27		59		91		123		155	
28		60		92		124		156	
29		61		93		125		157	
30		62		94		126		158	
31		63		95		127		159	
32		64		96		128		160	

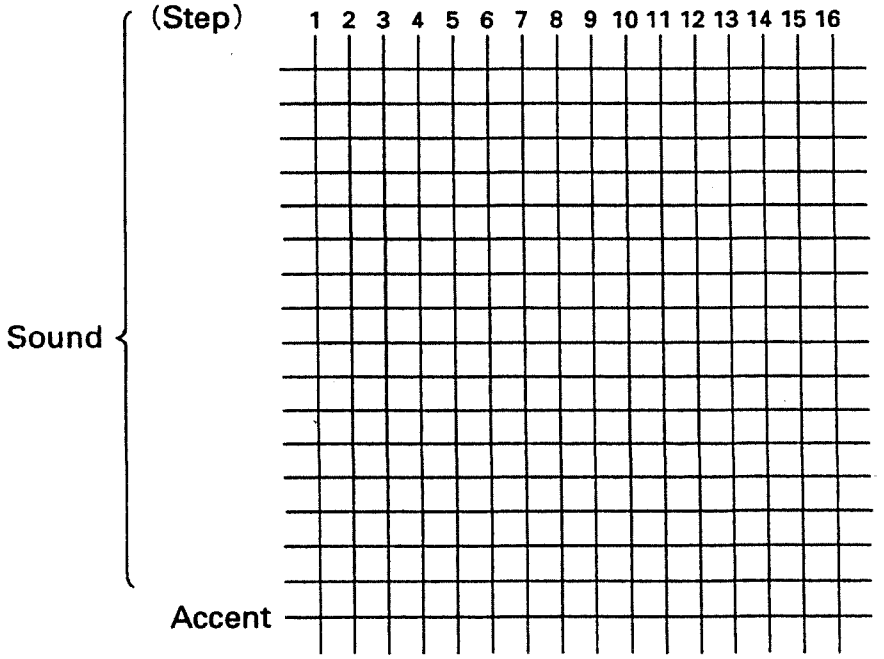
[Pad Parameter]

Pad Bank : _____

Key Pad #.	Assign	Tone Color	Decay	Assign Type	Accent Follow	Pan
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

[Rhythm Pattern]

Pattern #. : _____ Scale : _____ Last Step : _____



RHYTHM MACHINE

Model DR-550MK II

MIDI Implementation Chart

Date : Dec. 25 1991

Version : 1.00

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default	×	1 - 16	Memorized (Non - volatile)
	Changed	×	1 - 16	
Mode	Default	×	Mode 1/3	Memorized (Non - volatile)
	Messages	×	×	
	Alterd	*********		
Note Number	True Voice	×	0 - 127 *	
		*********		
Velocity	Note ON	×	○	9n v = 1 - 127
	Note OFF	×		
After Touch	Key's	×	×	
	Ch's	×	×	
Pitch Bend		×	×	
Control Change		×	×	
Prog Change		×	×	
	True #	*********		
System Exclusive		×	×	
System Common	Song Pos	×	×	
	Song Sel	×	○	0 - 7
	Tune	×	×	
System Real Time	Clock	×	○ SYNC = MIDI	
	Commands	×	○ SYNC = MIDI	
Aux Messages	Local ON/OFF	×	×	
	All Notes OFF	×	×	
	Active Sense	×	×	
	Reset	×	×	
Notes		* Can be changed manually and memorized.		

Mode 1 : OMNI ON, POLY　　Mode 2 : OMNI ON, MONO　　○ : Yes

Mode 3 : OMNI OFF, POLY　　Mode 4 : OMNI OFF, MONO　　× : No

MIDI Implementation

1. RECOGNIZED RECEIVE DATA

■Channel Voice Message

●Note On

Status	Second	Third
9nH	kkH	vvH

n = MIDI Channel	0H - FH (ch.1 - ch.16)
kk = Note number	00H - 7FH (0 - 127)
vv = Velocity	01H - 7FH (1 - 127)

In the case when one or more key pad has been set to the same Note Number, only one instrument assigned to the pad that is in or closest to the bank A (priority is A > B > C > D) and the smallest key pad number within that bank can sound.

■System Common Message

●Song Select

Status	Second
F3H	ssH

ss = value	: 00H - 07H (0 - 7)
	08H - 7FH ignored

■System Real Time Message

●Timing Clock

Status
F8H

Recognized only when the Sync mode is set at MIDI.

●Start

Status
FAH

Recognized only when the Sync mode is set at MIDI.

●Continue

Status
FBH

Recognized only when the Sync mode is set at MIDI. And at the Pattern Edit mode, the behavior is same as the Start (FAH).

●Stop

Status
FCH

Recognized only when the Sync mode is set at MIDI.

7 Specifications

DR-550MKII: Dr. Rhythm

●Sounds
Internal Sounds: 91
Dynamic Range: 16-bit
Max. no. of simultaneously producible notes: 12

(Pad Parameters)
Level: 0 to 15
Decay: -32 to +32
Pan: 7 positions
Assign Types: MONO/POLY/EXC 1, 2
Tone Color: 0 to 7
Accent Follow: -7 to +7

●Rhythm Patterns
Programmable Patterns: 64
Preset Patterns: 64

●Songs: 8 (max. of 160 measures)
Max. of 1,280 measures of successive play permissible (employing Song Chain)

●External Storage: Audio-use cassette tapes

●Min. resolution of timing for voicing notes: 32nd note

● Tempo: 1 beat = 40 to 250

●Display
LCD Display
Tempo Indicator

●Control Section
[Front Panel]
Volume Knob
Start Button
Stop/Continue Button
Numeric Keys: 1 through 8
Tempo Button
Level Button
Up/Down Button

Shift Button
Bank Button
Voice Button
Accent Button
Key Pads: 1 to 12

[Rear Panel]
Power Switch

●Output Jacks
Stereo Out Jacks; R / L (MONO)
Headphones Jack (stereo mini jack)

●Other Parts
Tape Save/Load Jack
MIDI IN Connector
AC Adaptor Jack (9 V.; for use with BOSS PSA series only)

●Normal battery life:
Under continued use
Approx. 9 hours (manganese)
Approx. 23 hours (alkaline type)
These figures will vary depending on the actual conditions of use.

●Power Consumption: 90 mA

●Dimensions: 188 (W) x 157 x (D) x 41 (H) mm.
7-7/16"(W) x 6 - 3/16"(D) x 1 - 5/8"(H)

●Weight: 510 g. / 1 lb 2 oz (including batteries)

●Supplied Accessories
Six SUM-3 Dry Batteries
Owner's Manual
Preset Pattern Scores
Roland Service (Information sheet)

●Options
AC Adaptor (BOSS PSA-Series)

8 Index

[N]

[O]

[P]

[R]

[S]

[T]

[Y]

MEMO

BOSS

DR-550MKII

PRESET PATTERN SCORE

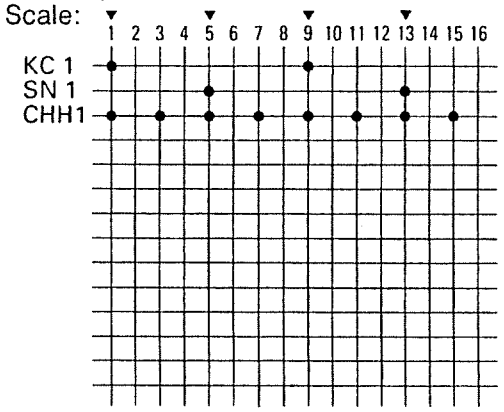
プリセット・パターン・スコア

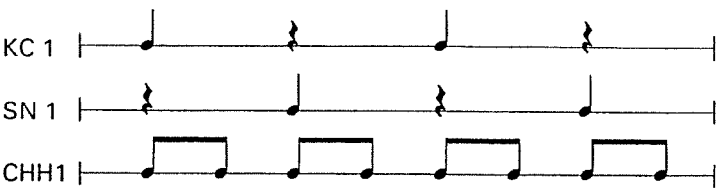
DR-550MKII　プリセット・パターン一覧表
(The List of Preset Pattern)

PATTERN#	PATTERN NAME
11	8 Beat 1 (8ビート1)
12	8 Beat 2 (8ビート2)
13	8 Beat 3 (8ビート3)
14	8 Beat 4 (8ビート4)
15	8 Beat Fill-in 1 (8ビート フィル・イン1)
16	8 Beat Fill-in 2 (8ビート フィル・イン2)
17	Hard Rock (ハードロック)
18	Hard Rock Fill-in (ハードロック フィル・イン)
21	Shuffle 1 (シャッフル1)
22	Shuffle 2 (シャッフル2)
23	Shuffle Fill-in (シャッフル フィル・イン)
24	Metal 1 (メタル1)
25	Metal 2 (メタル2)
26	Metal 3 (メタル3)
27	Metal Fill-in (メタル フィル・イン)
28	Funky 1 (ファンキー1)
31	Funky 2 (ファンキー2)
32	Funky 3 (ファンキー3)
33	Funky Fill-in (ファンキー フィル・イン)
34	Disco 1 (ディスコ1)
35	Disco 2 (ディスコ2)
36	Disco Fill-in (ディスコ フィル・イン)
37	Euro Beat (ユーロビート)
38	Euro Beat Fill-in (ユーロビート フィル・イン)
41	Rap (ラップ)
42	Rap Fill-in (ラップ フィル・イン)
43	16 Beat 1 (16ビート1)
44	16 Beat 2 (16ビート2)
45	16 Beat 3 (16ビート3)
46	16 Beat 4 (16ビート4)
47	16 Beat Fill-in 1 (16ビート フィル・イン1)

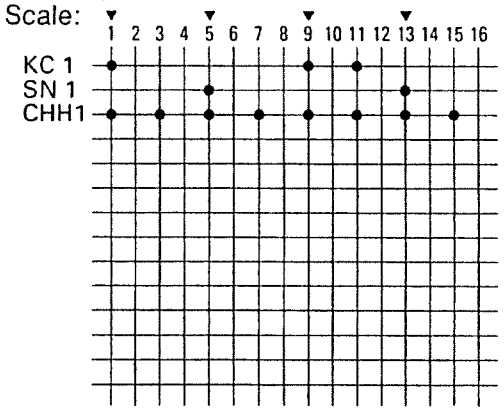
PATTERN#	PATTERN NAME
48	16 Beat Fill-in 2 (16ビート フィル・イン2)
51	Bounce 1-1 (バウンス 1-1)
52	Bounce 1-2 (バウンス 1-2)
53	Bounce 2-1 (バウンス 2-1)
54	Bounce 2-2 (バウンス 2-2)
55	Bounce Fill-in (バウンス フィル・イン)
56	Oldies 1 (オールディーズ1)
57	Oldies 2 (オールディーズ2)
58	Oldies 3-1 (オールディーズ3-1)
61	Oldies 3-2 (オールディーズ3-2)
62	Oldies Fill-in (オールディーズ フィル・イン)
63	Slow Rock (スローロック)
64	Swing 1 (スウィング1)
65	Swing 2 (スウィング2)
66	Swing Fill-in (スウィング フィル・イン)
67	Brush Swing (ブラシスウィング)
68	Brush Swing Fill-in (ブラシスウィング フィル・イン)
71	Bossa Nova (ボサノバ)
72	African 1 (アフリカン1)
73	African 2 (アフリカン2)
74	African 3 (アフリカン3)
75	Tango (タンゴ)
76	Mambo (マンボ)
77	Merengue (メレンゲ)
78	Rhumba (ルンバ)
81	Beguine (ビギン)
82	Samba (サンバ)
83	Cha Cha Cha (チャチャチャ)
84	Salsa (サルサ)
85	5/8 Beat (5/8拍子)
86	Reggae (レゲエ)
87	Reggae Fill-in (レゲエ フィル・イン)
88	Count (カウント)

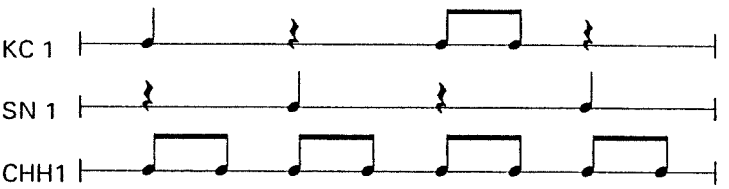
Pattern #11　8 Beat 1　(8 ビート 1)
Last step : 16
Scale:



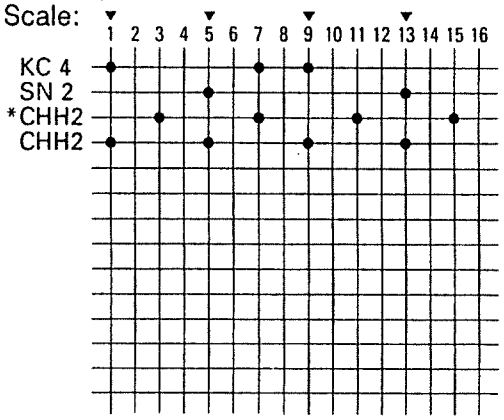


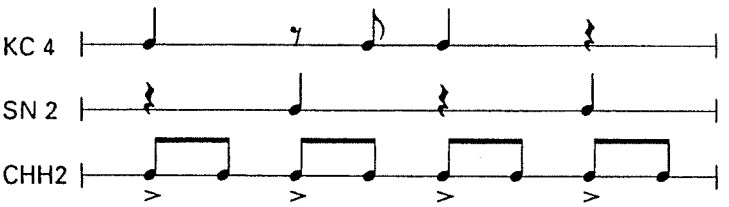
Pattern #12　8 Beat 2　(8 ビート 2)
Last step : 16
Scale:



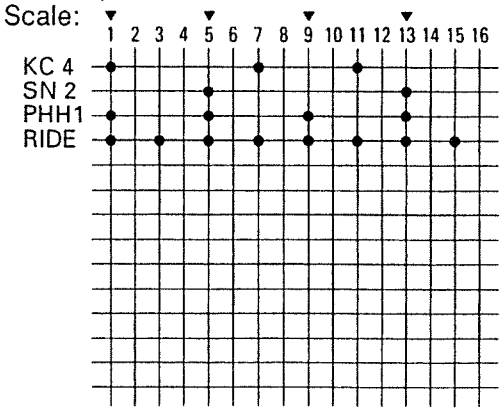


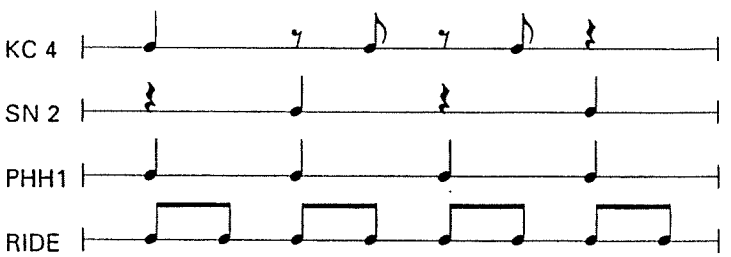
Pattern #13　8 Beat 3　(8 ビート 3)
Last step : 16
Scale:



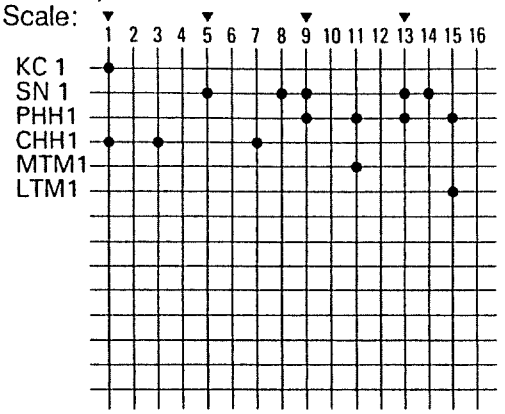


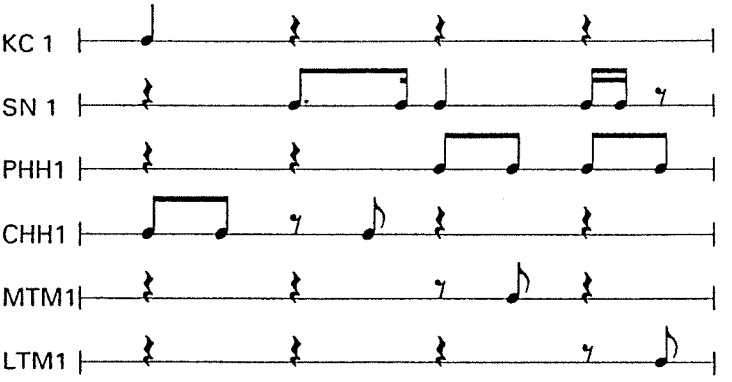
Pattern #14　8 Beat 4　(8 ビート 4)
Last step : 16
Scale:



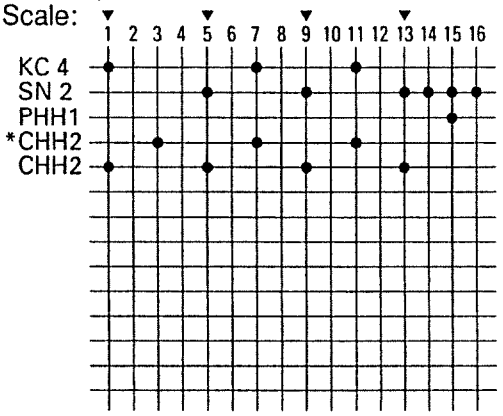


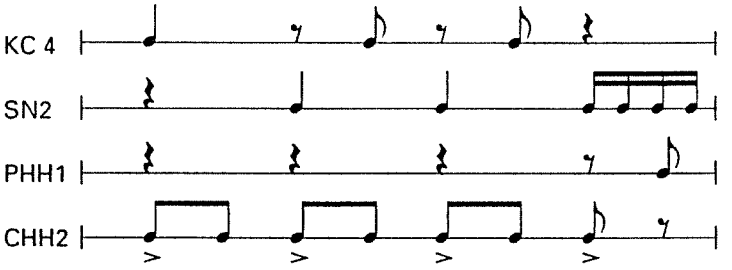
Pattern #15 8 Beat Fill-in 1 (8 ビート フィル・イン 1)
Last step : 16
Scale:



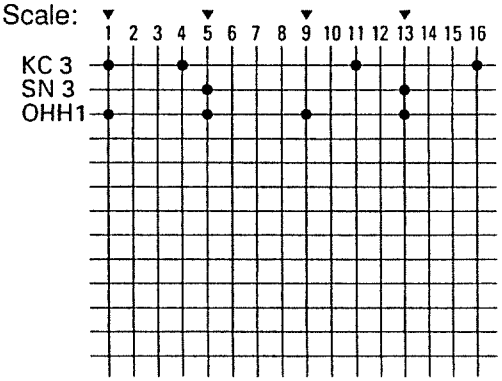


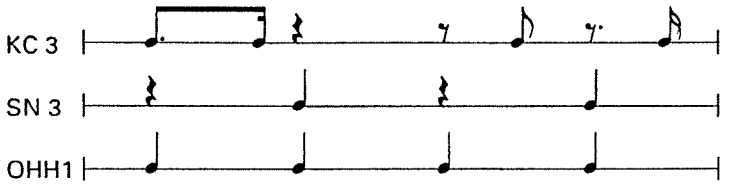
Pattern #16 8 Beat Fill-in 2 (8 ビート フィル・イン 2)
Last step : 16
Scale:



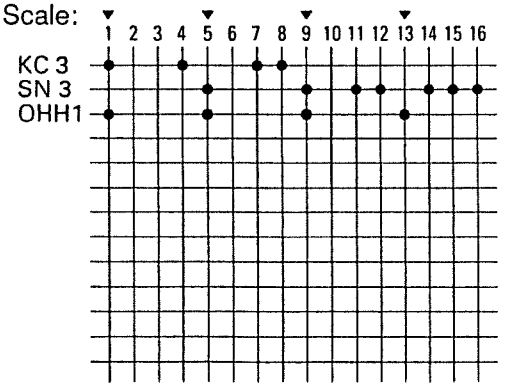


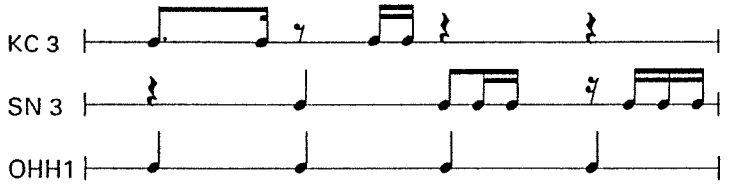
Pattern #17 Hard Rock (ハードロック)
Last step : 16
Scale:



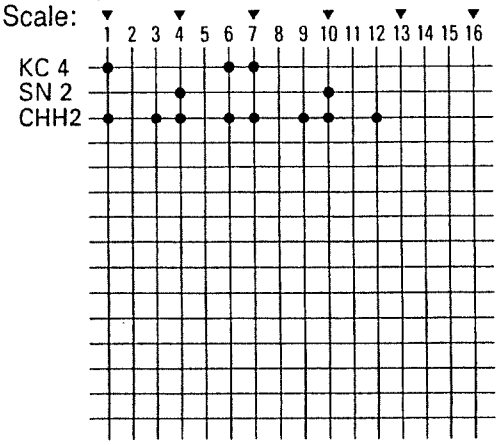


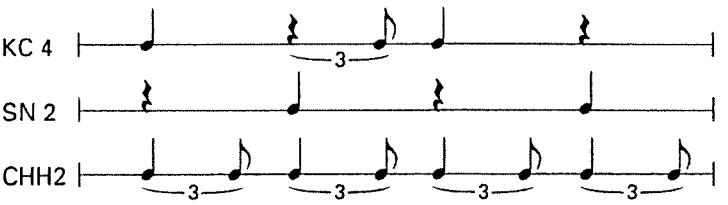
Pattern #18 Hard Rock Fill-in (ハードロック フィル・イン)
Last step : 16
Scale:



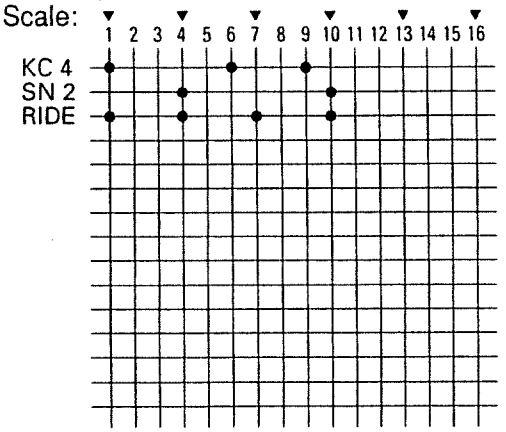


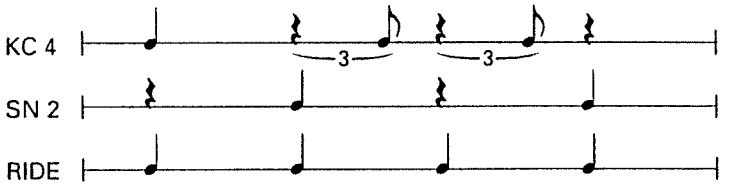
Pattern #21 Shuffle 1 (シャッフル 1)
Last step : 12
Scale:



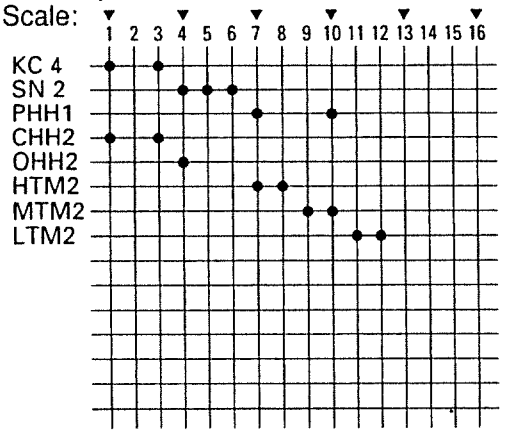


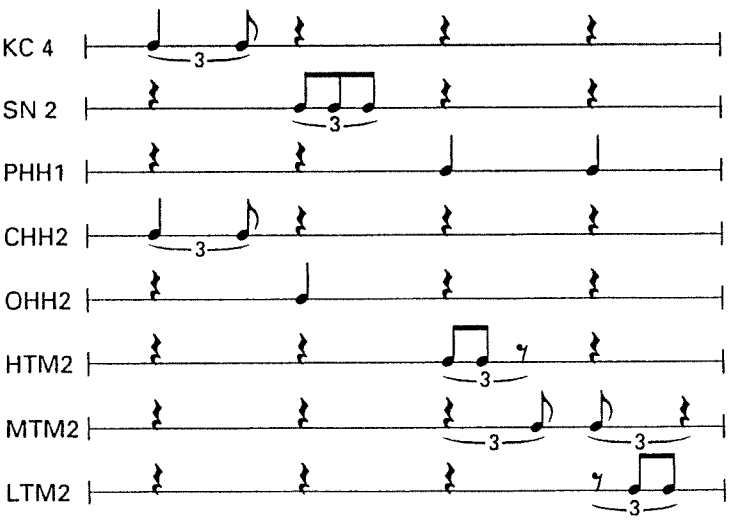
Pattern #22 Shuffle 2 (シャッフル 2)
Last step : 12
Scale:



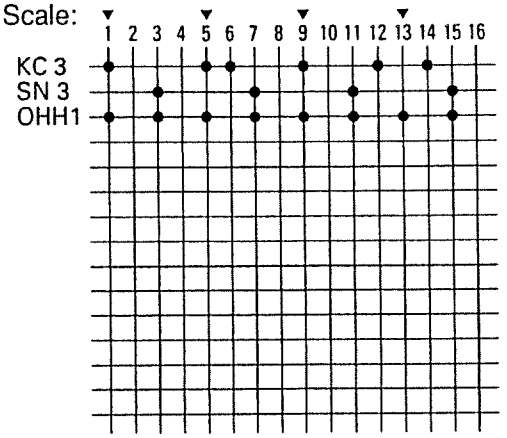


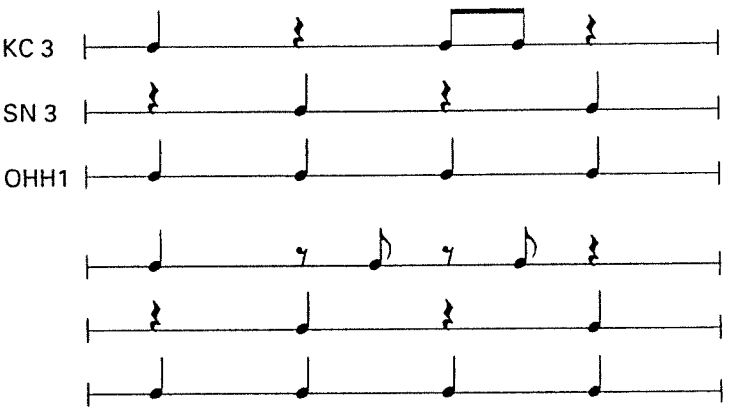
Pattern #23 Shuffle Fill-in (シャッフル フィル・イン)
Last step : 12
Scale:



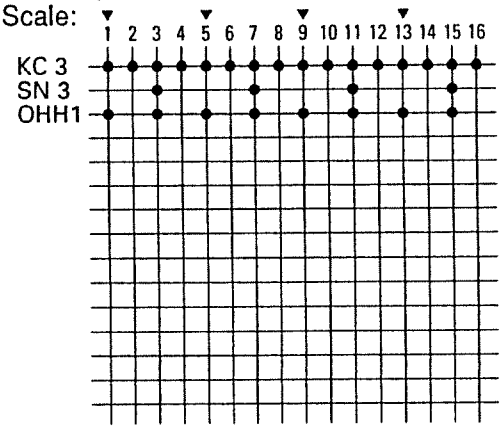


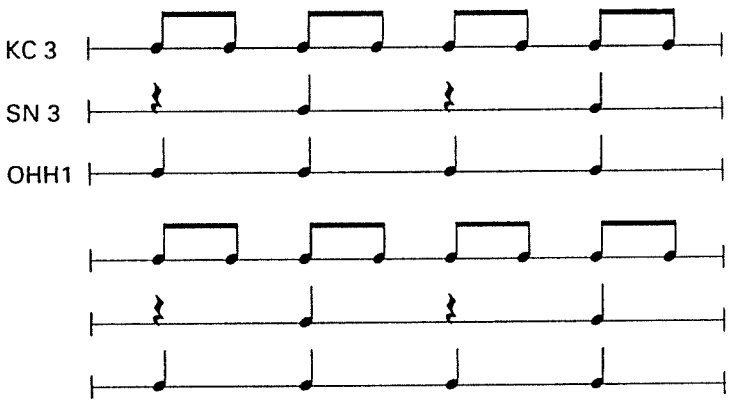
Pattern #24　Metal 1　(メタル 1)
Last step : 16
Scale:



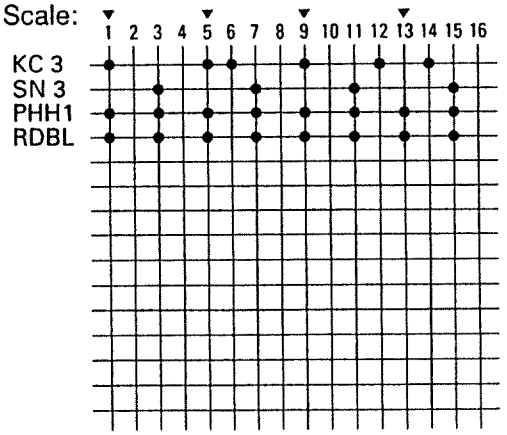


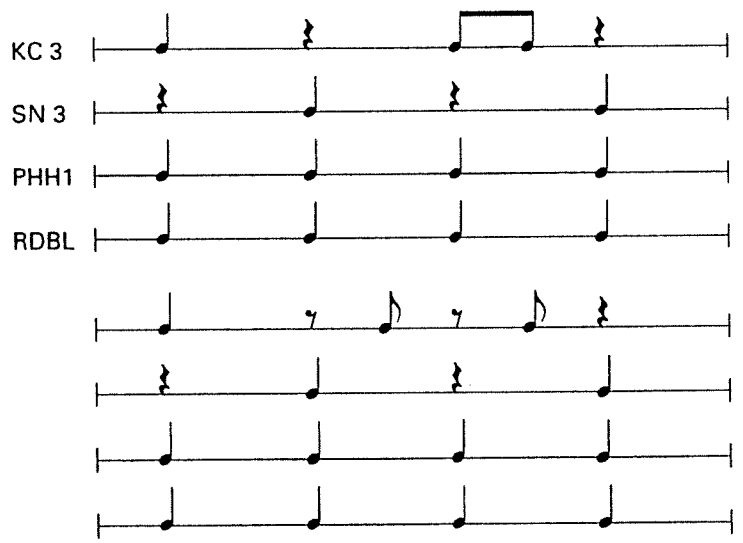
Pattern #25　Metal 2　(メタル 2)
Last step : 16
Scale:



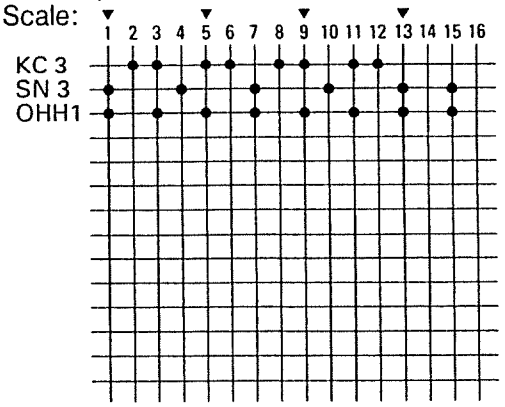


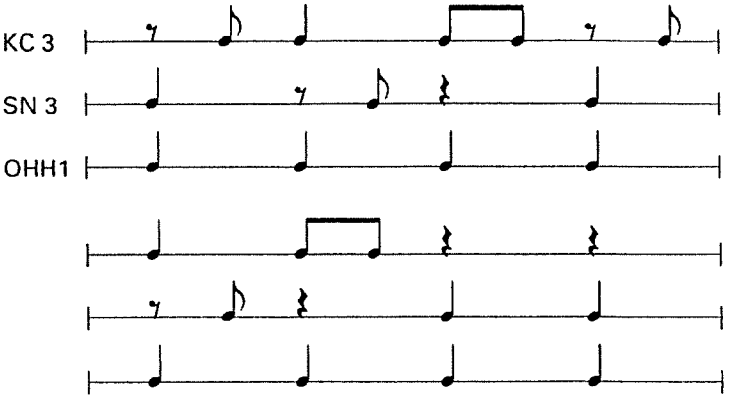
Pattern #26　Metal 3　(メタル 3)
Last step : 16
Scale:



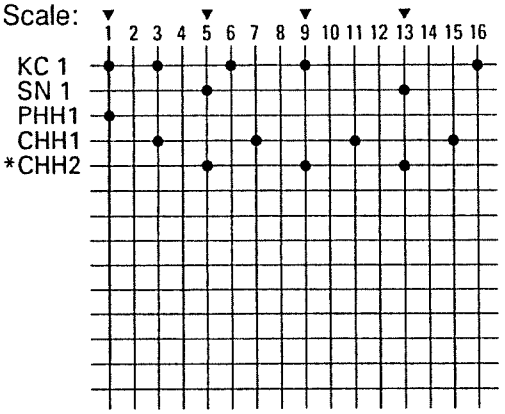


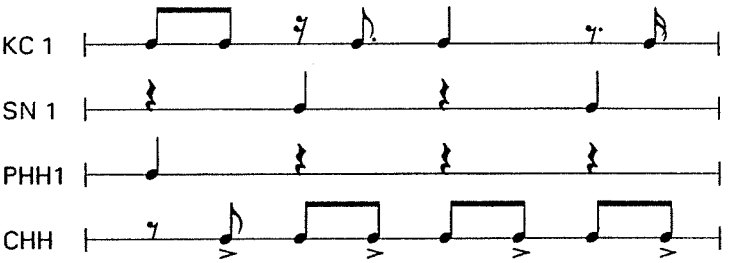
Pattern #27　Metal Fill-in　(メタル　フィル・イン)
Last step : 16
Scale:



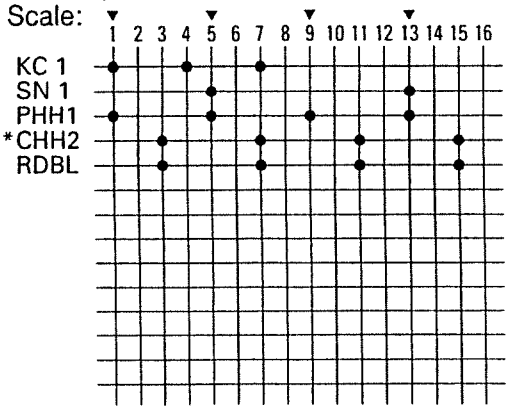


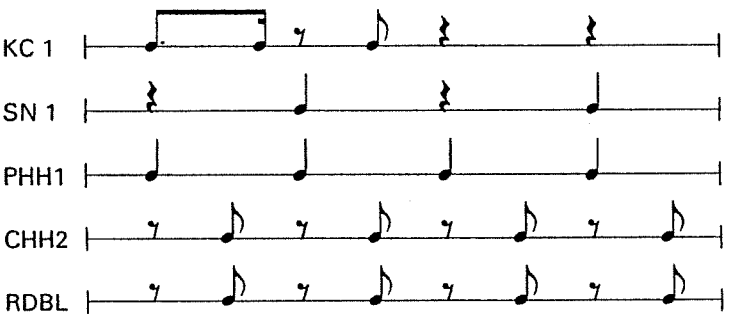
Pattern #28　Funky 1　(ファンキー 1)
Last step : 16
Scale:



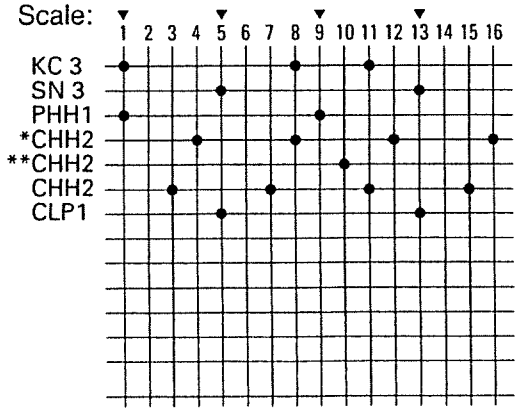


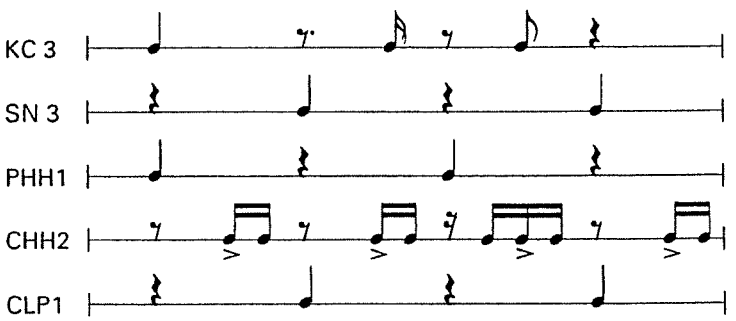
Pattern #31　Funky 2　(ファンキー 2)
Last step : 16
Scale:



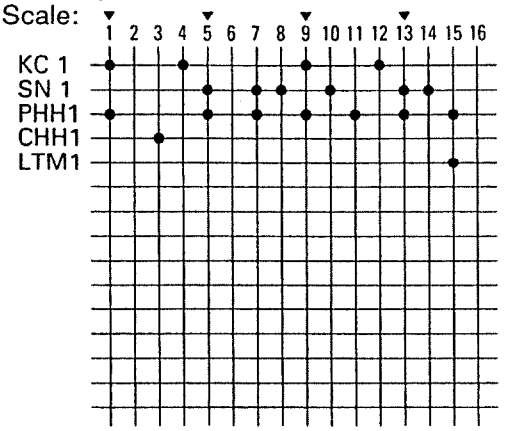


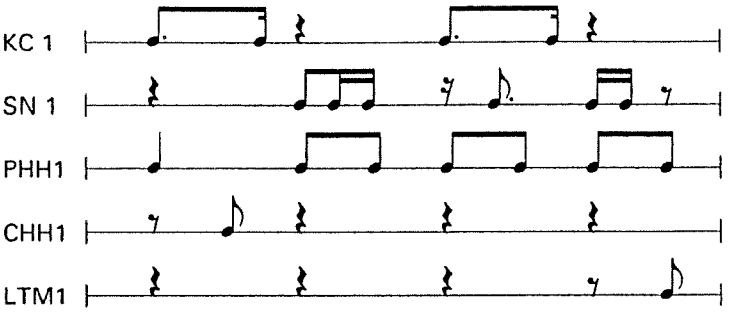
Pattern #32　Funky 3　(ファンキー 3)
Last step : 16
Scale:



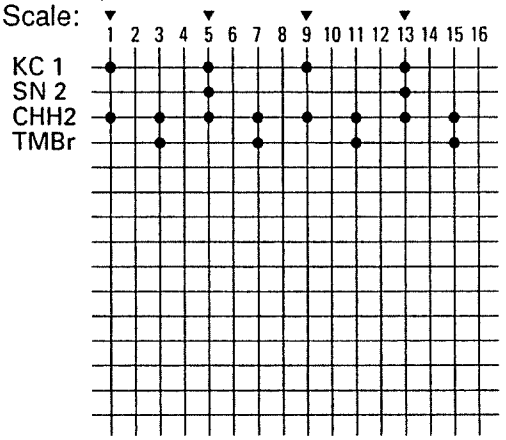


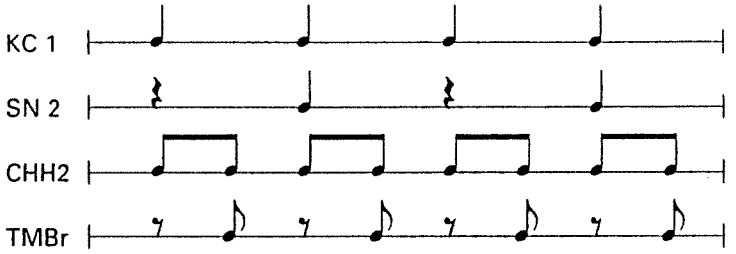
Pattern #33　Funky Fill-in　(ファンキー　フィル・イン)
Last step : 16
Scale:



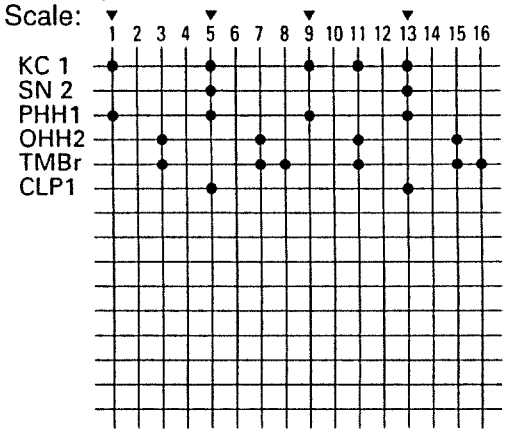


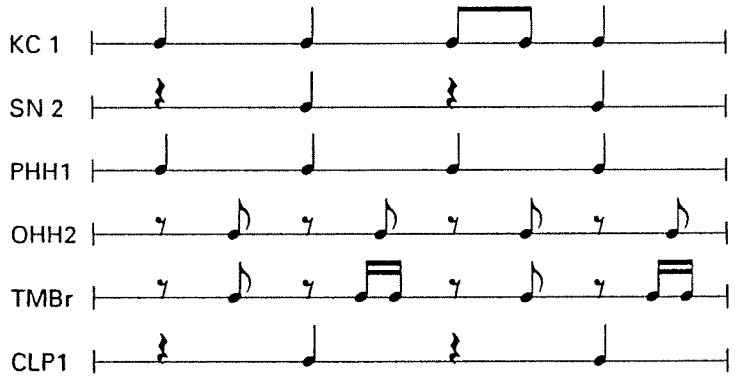
Pattern #34　Disco 1　(ディスコ 1)
Last step : 16
Scale:



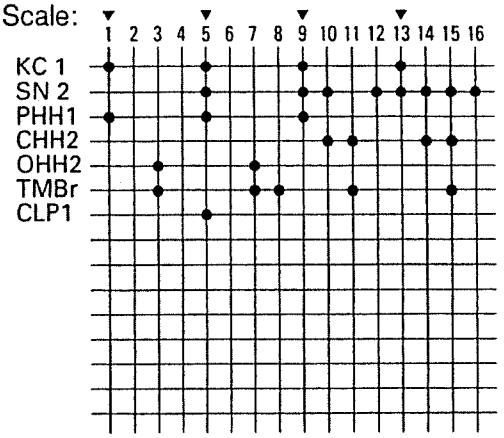


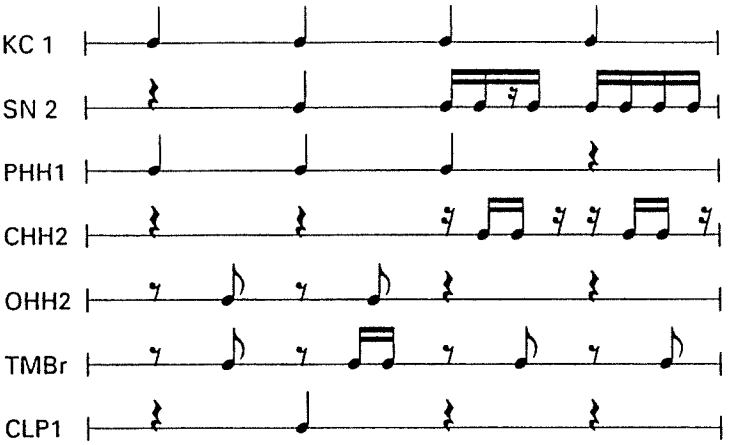
Pattern #35　Disco 2　(ディスコ 2)
Last step : 16
Scale:



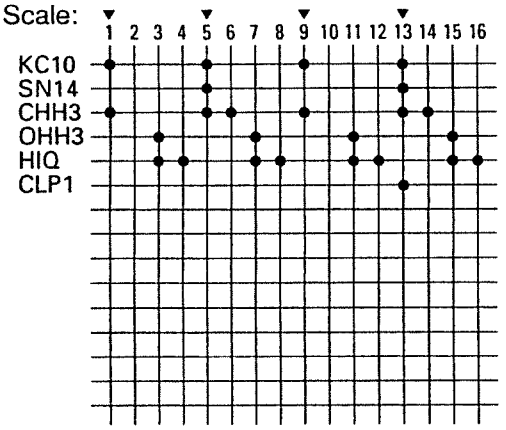


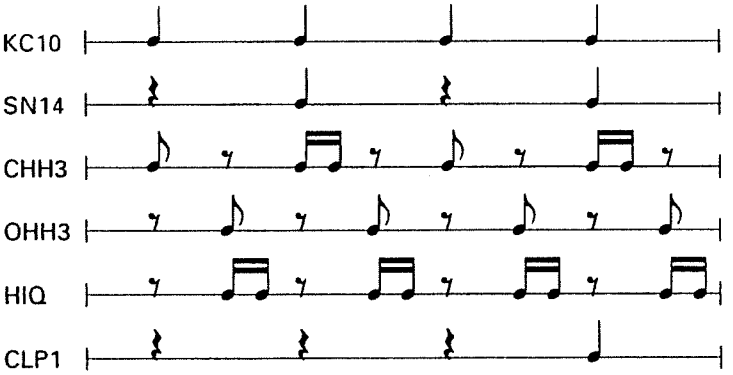
Pattern #36　Disco Fill-in　(ディスコ　フィル・イン)
Last step : 16
Scale:



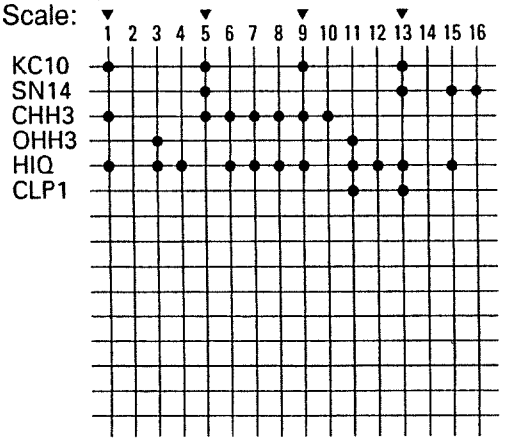


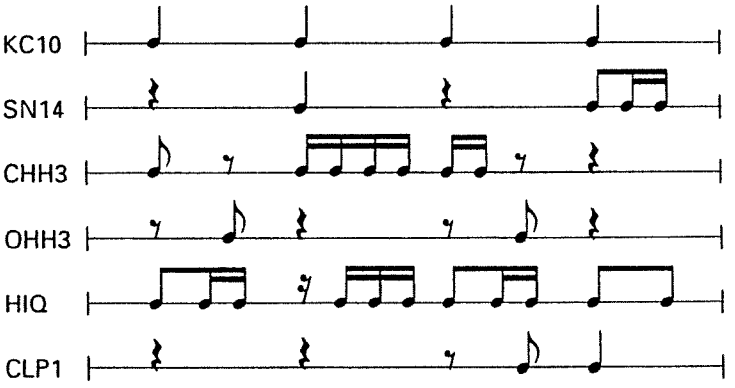
Pattern #37　Euro Beat　(ユーロビート)
Last step : 16
Scale:



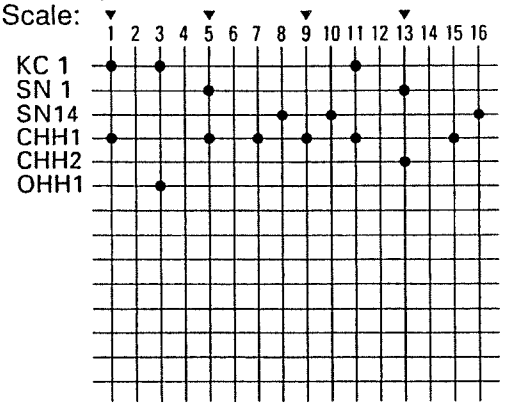


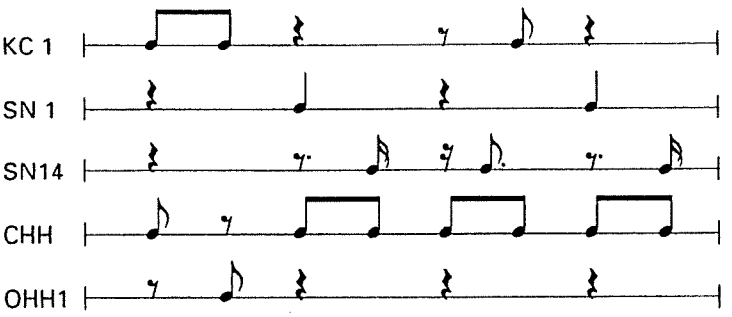
Pattern #38　Euro Beat Fill-in　(ユーロビート　フィル・イン)
Last step : 16
Scale:



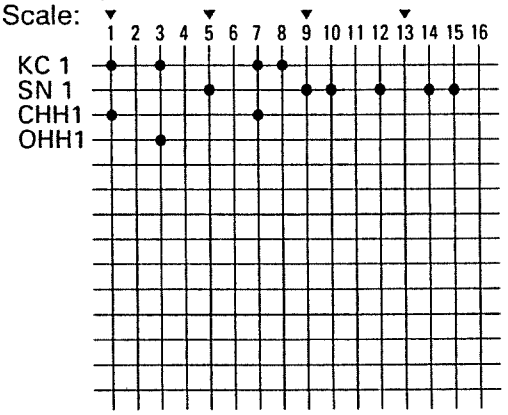


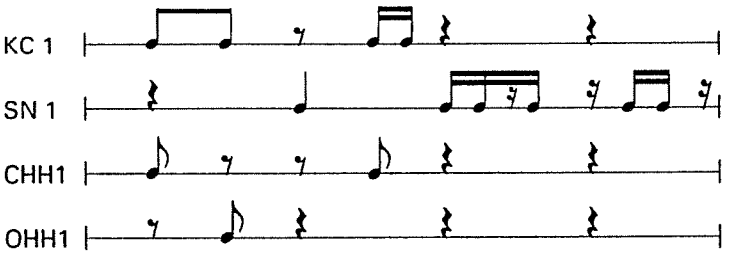
Pattern #41 Rap (ラップ)
Last step : 16
Scale:



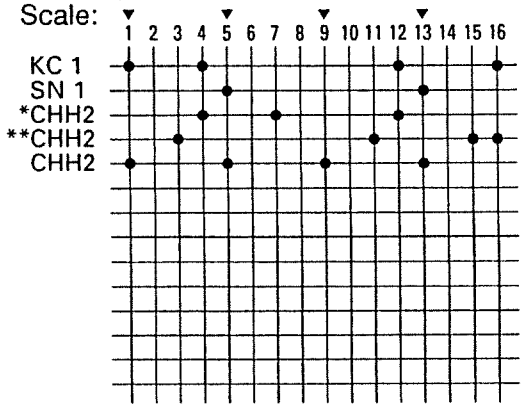


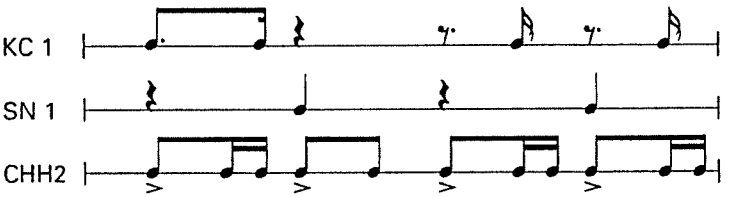
Pattern #42 Rap Fill-in (ラップ フィル・イン)
Last step : 16
Scale:



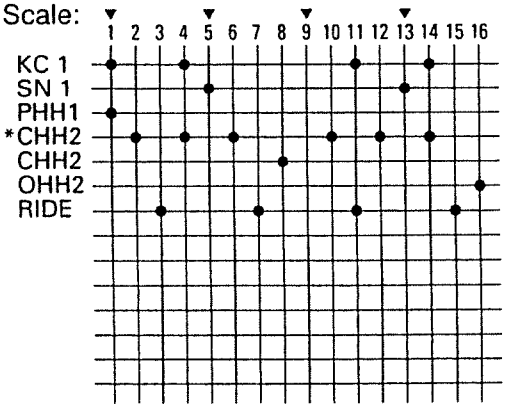


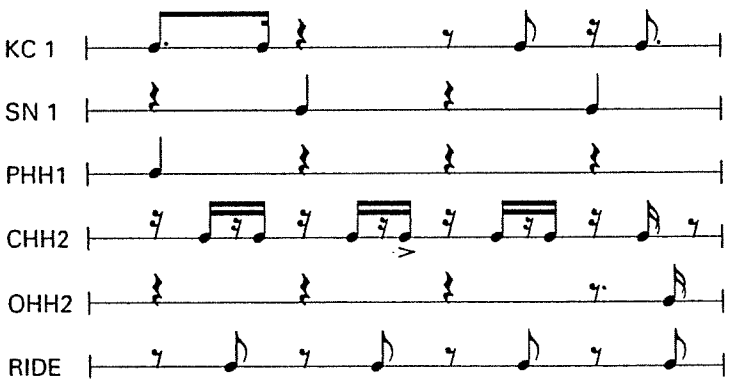
Pattern #43 16 Beat 1 (16 ビート 1)
Last step : 16
Scale:



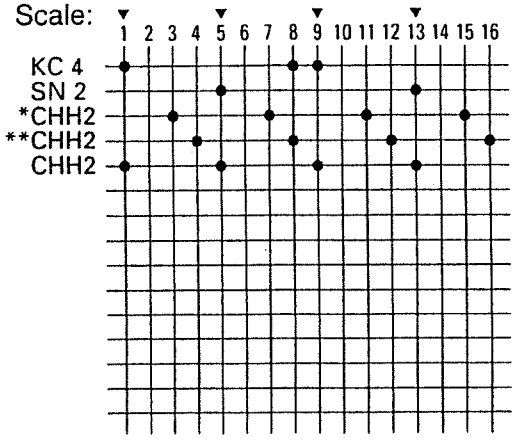


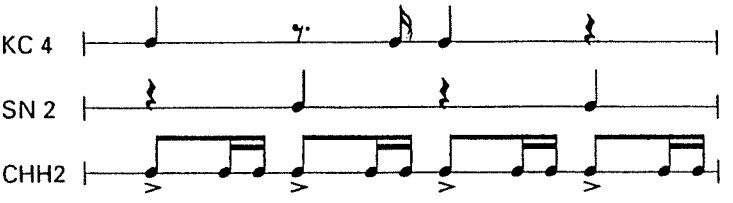
Pattern #44 16 Beat 2 (16 ビート 2)
Last step : 16
Scale:



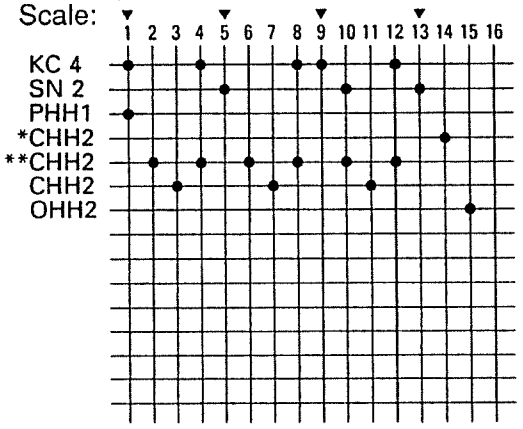


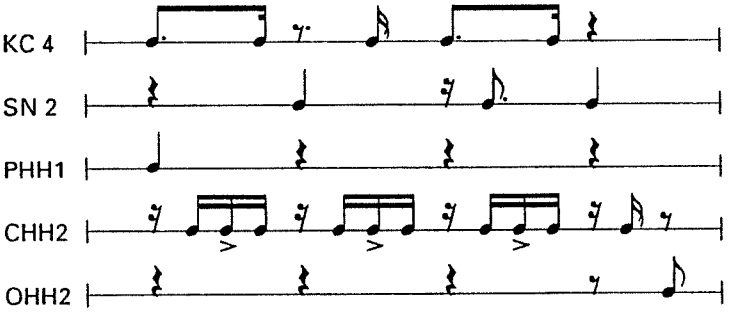
Pattern #45 16 Beat 3 (16 ビート 3)
Last step : 16
Scale:



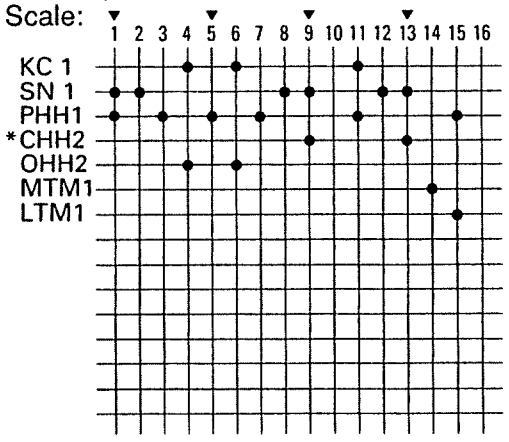


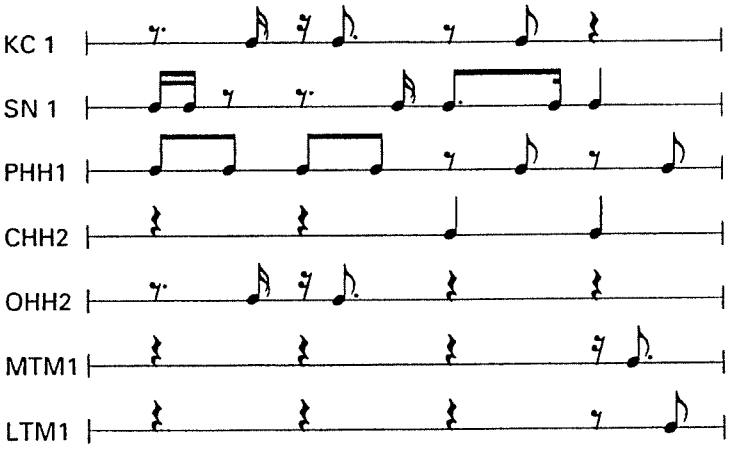
Pattern #46 16 Beat 4 (16 ビート 4)
Last step : 16
Scale:



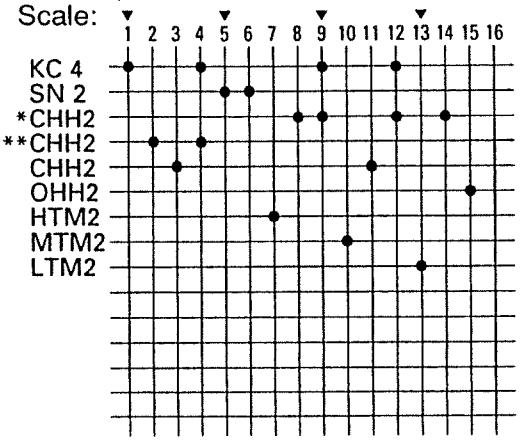


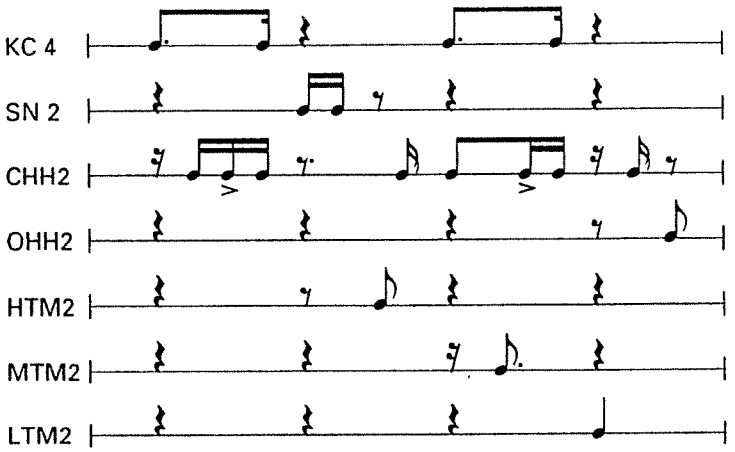
Pattern #47 16 Beat Fill-in 1 (16 ビート フィル・イン 1)
Last step : 16
Scale:



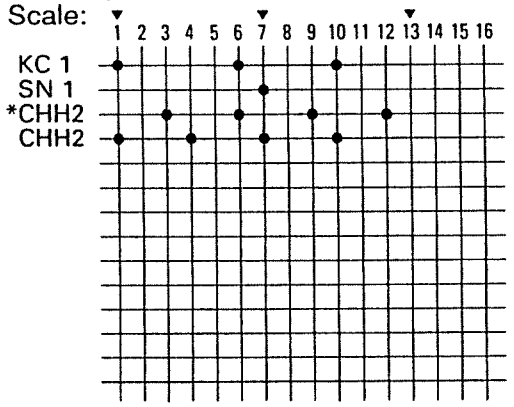


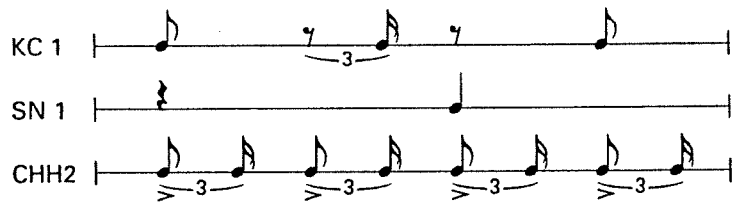
Pattern #48 16 Beat Fill-in 2 (16 ビート フィル・イン 2)
Last step : 16
Scale:



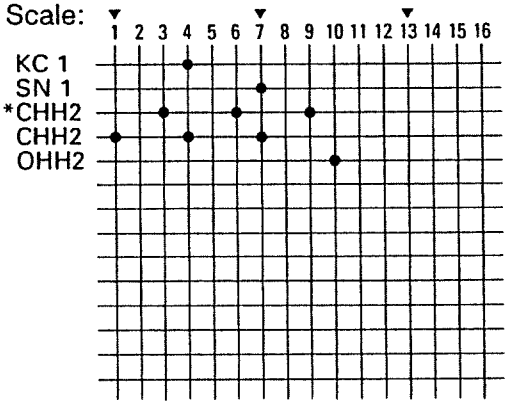


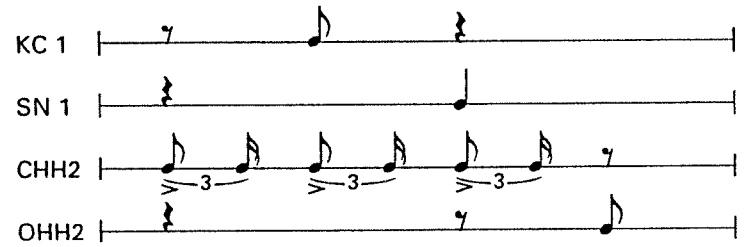
Pattern #51 Bounce 1-1 (バウンス 1-1)
Last step : 12
Scale:



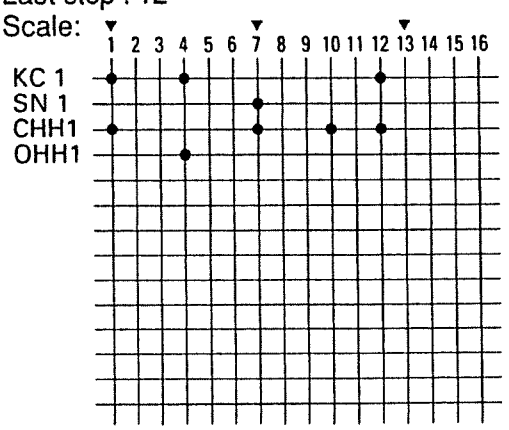


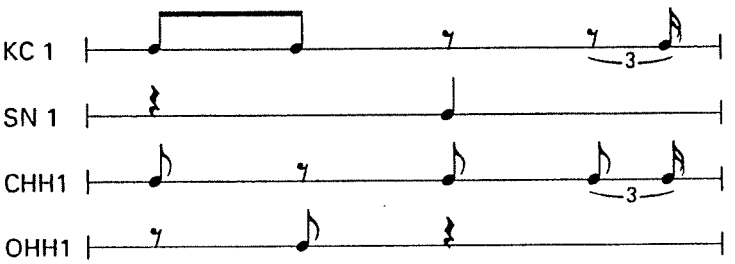
Pattern #52 Bounce 1-2 (バウンス 1-2)
Last step : 12
Scale:



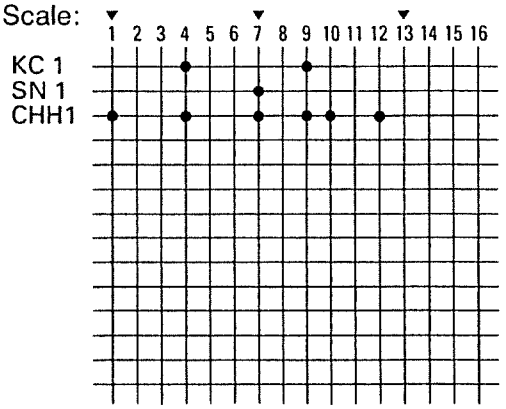


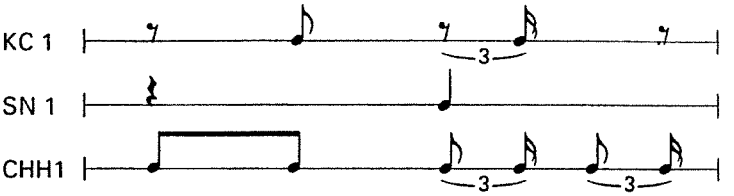
Pattern #53 Bounce 2-1 (バウンス 2-1)
Last step : 12
Scale:



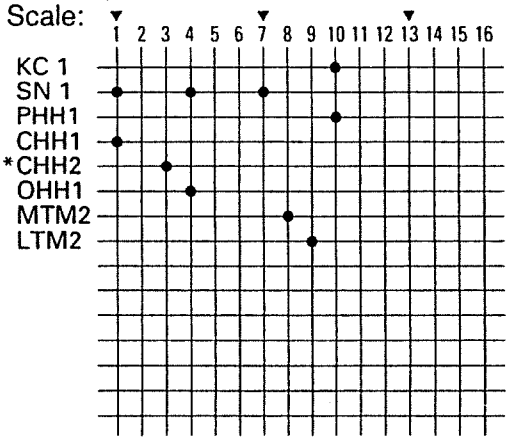


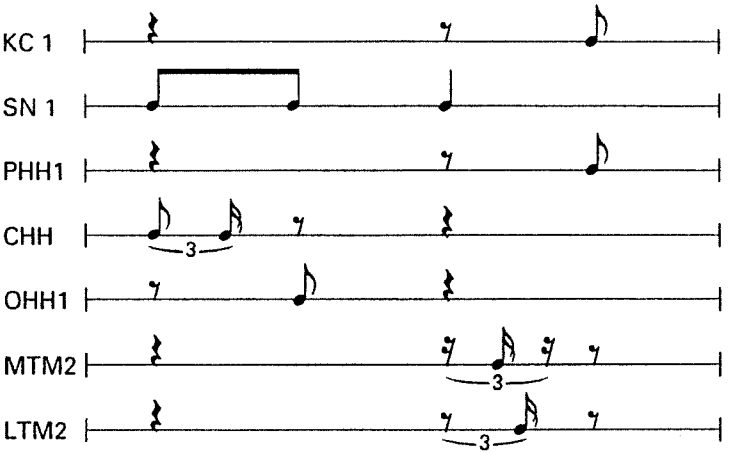
Pattern #54 Bounce 2-2 (バウンス 2-2)
Last step : 12
Scale:



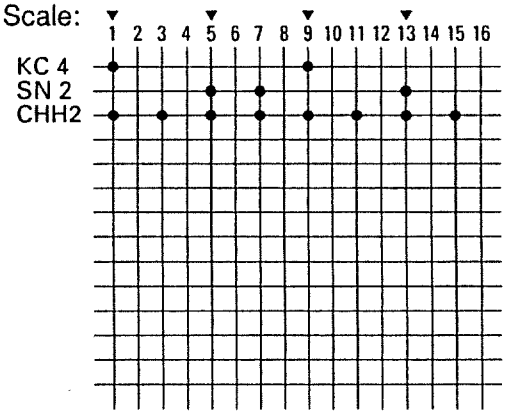


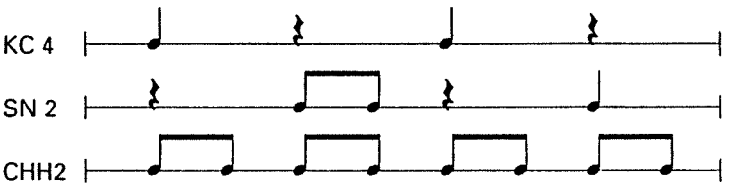
Pattern #55 Bounce Fill-in (バウンス フィル・イン)
Last step : 12
Scale:



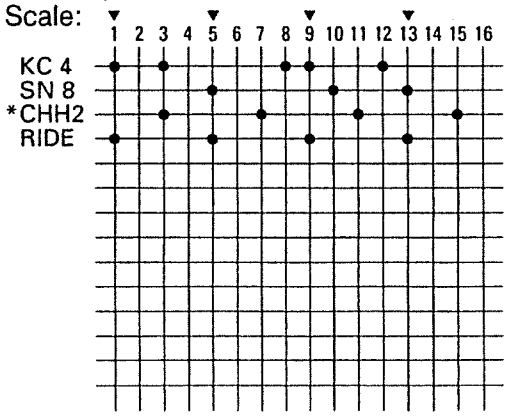


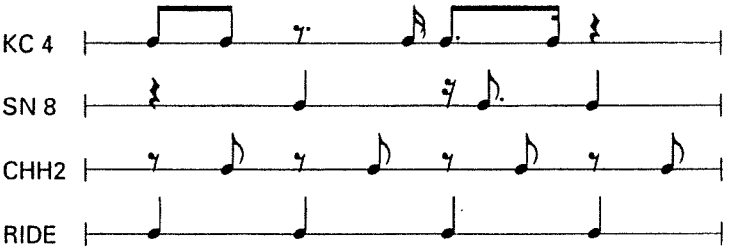
Pattern #56 Oldies 1 (オールディーズ 1)
Last step : 16
Scale:



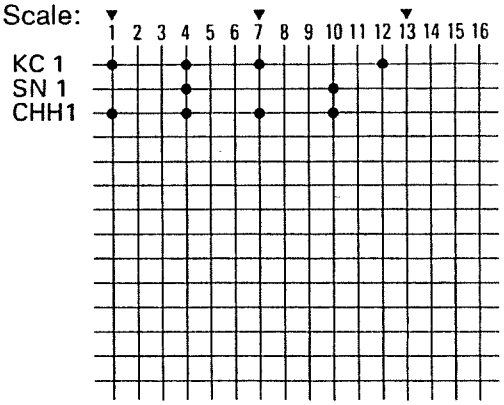


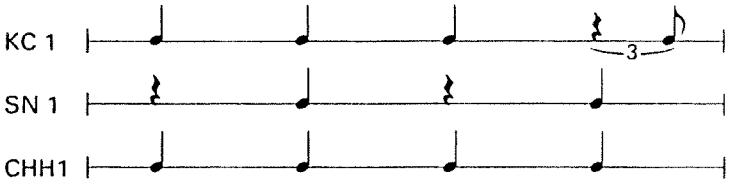
Pattern #57 Oldies 2 (オールディーズ 2)
Last step : 16
Scale:



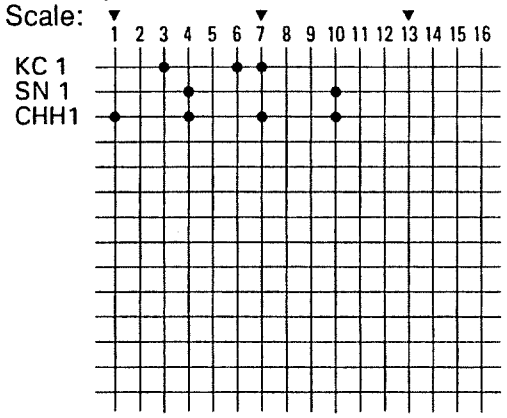


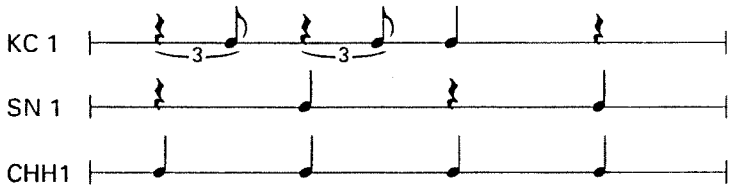
Pattern #58 Oldies 3-1 (オールディーズ 3-1)
Last step : 12
Scale:



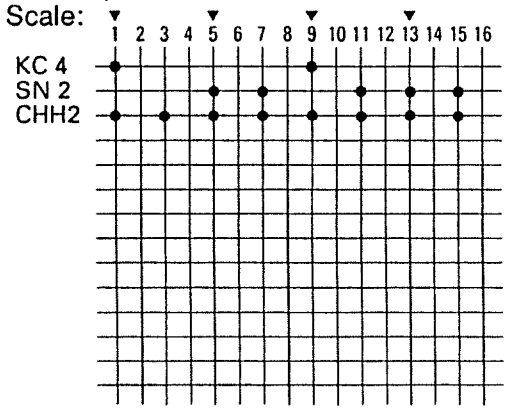


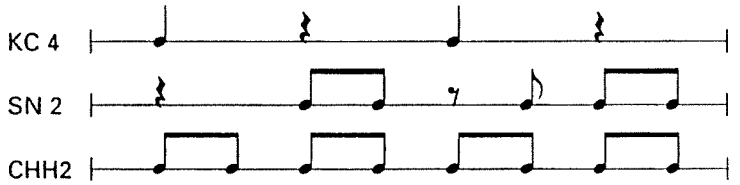
Pattern #61 Oldies 3-2 (オールディーズ 3-2)
Last step : 12
Scale:



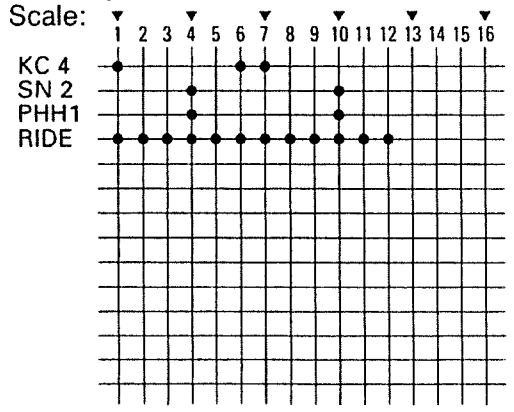


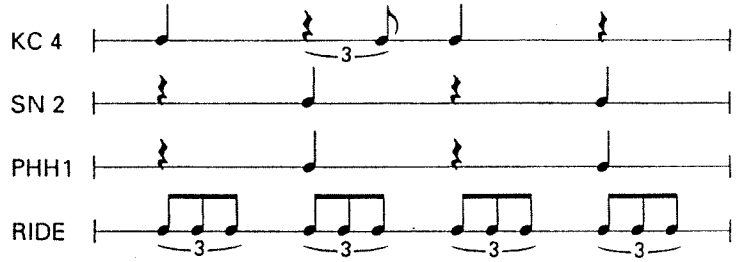
Pattern #62 Oldies Fill-in (オールディーズ フィル・イン)
Last step : 16
Scale:



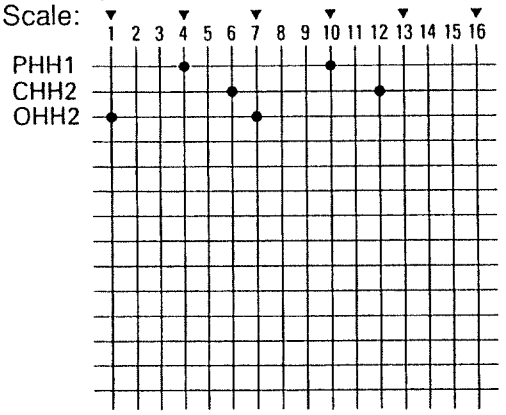


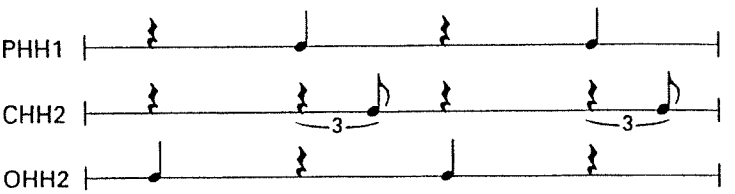
Pattern #63 Slow Rock (スローロック)
Last step : 12
Scale:



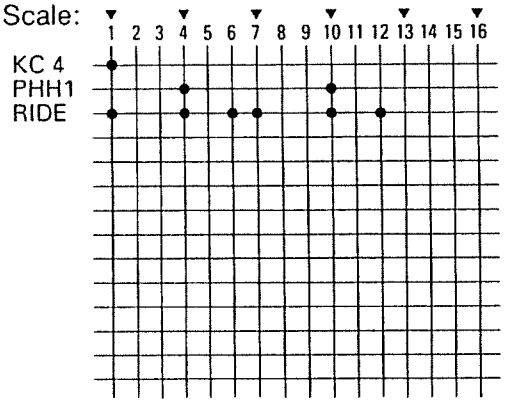


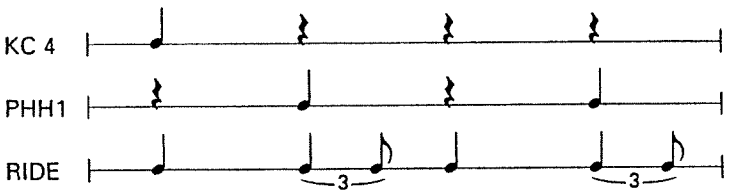
Pattern #64 Swing 1 (スウィング 1)
Last step : 12
Scale:



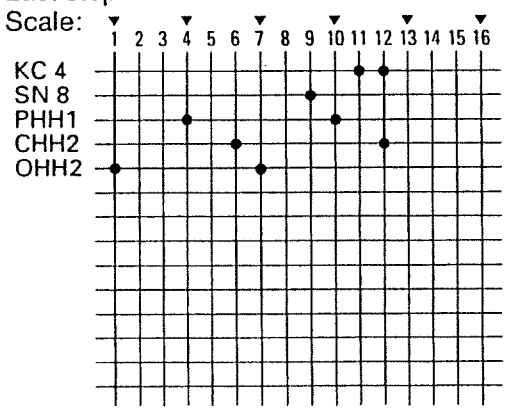


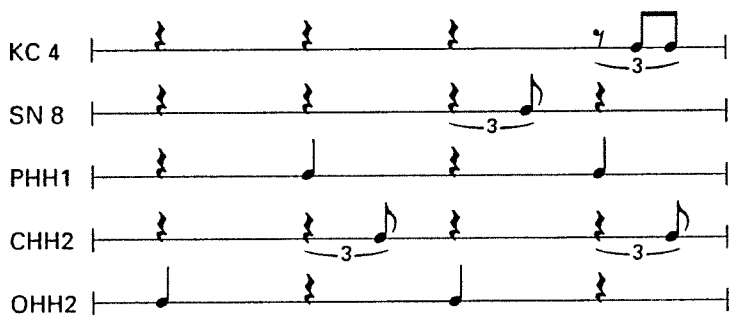
Pattern #65 Swing 2 (スウィング 2)
Last step : 12
Scale:



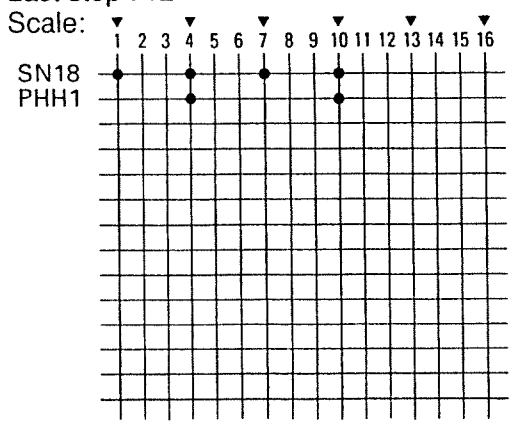


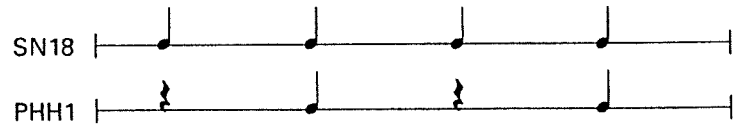
Pattern #66 Swing Fill-in (スウィング フィル・イン)
Last step : 12
Scale:



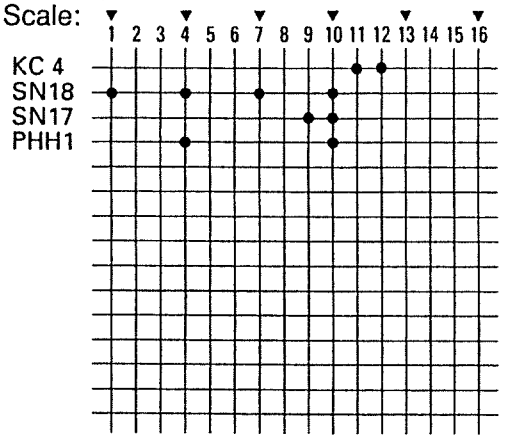


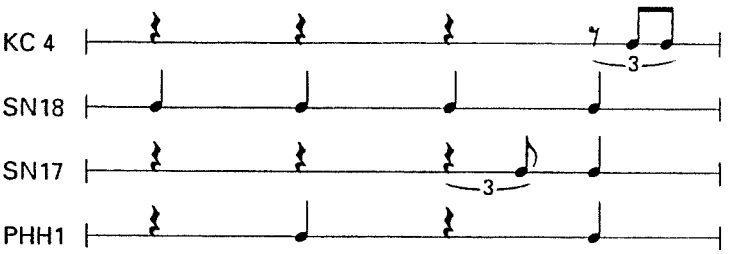
Pattern #67 Brush Swing (ブラシスウィング)
Last step : 12
Scale:



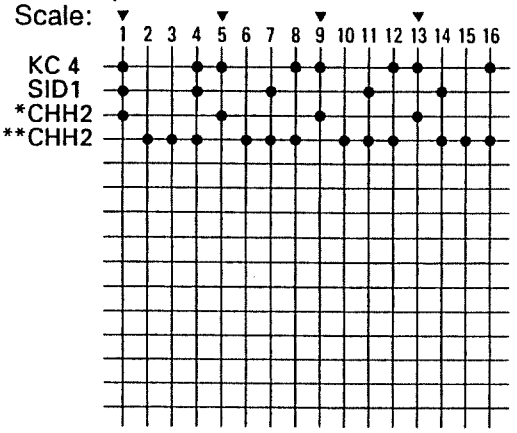


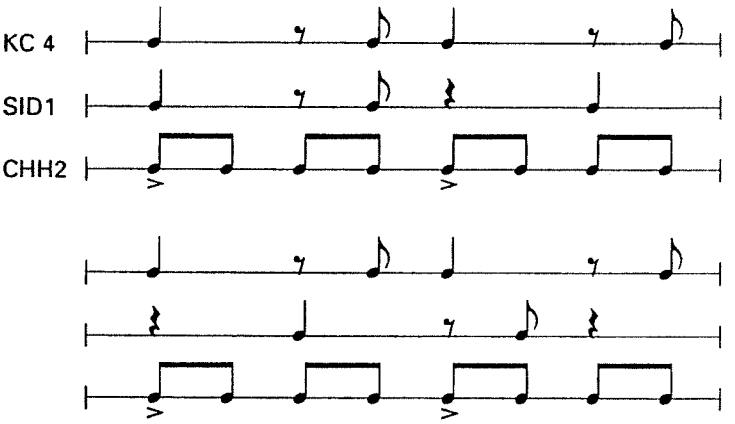
Pattern #68 Brush Swing Fill-in (ブラシスウィング フィル・イン)
Last step : 12
Scale:



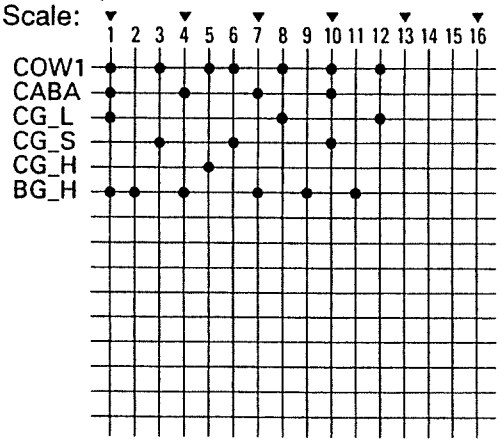


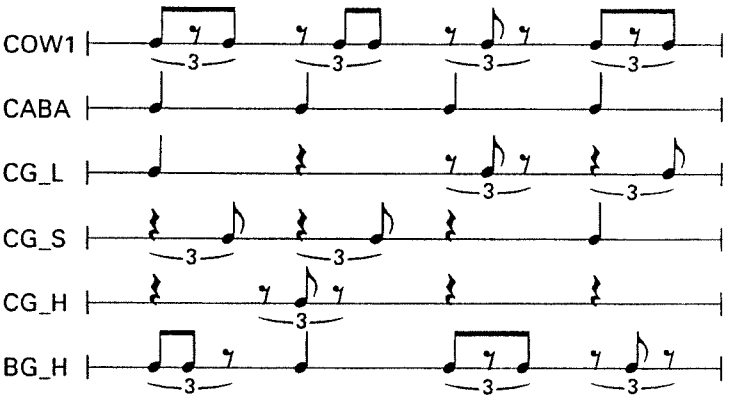
Pattern #71 Bossa Nova (ボサノバ)
Last step : 16
Scale:



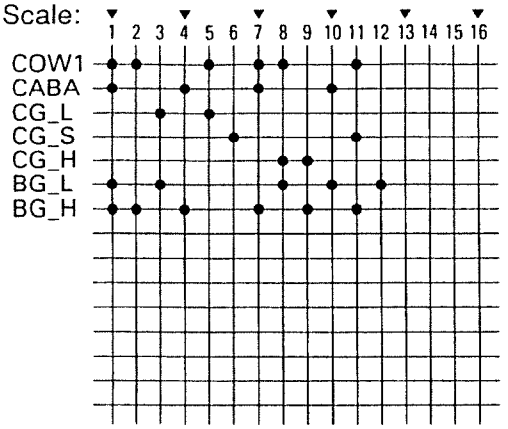


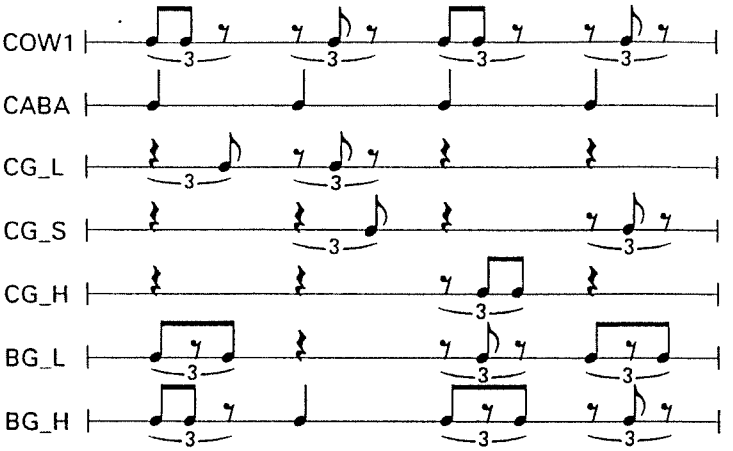
Pattern #72 African 1 (アフリカン 1)
Last step : 12
Scale:



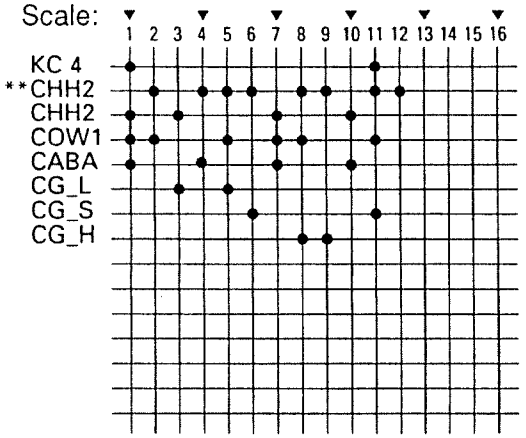


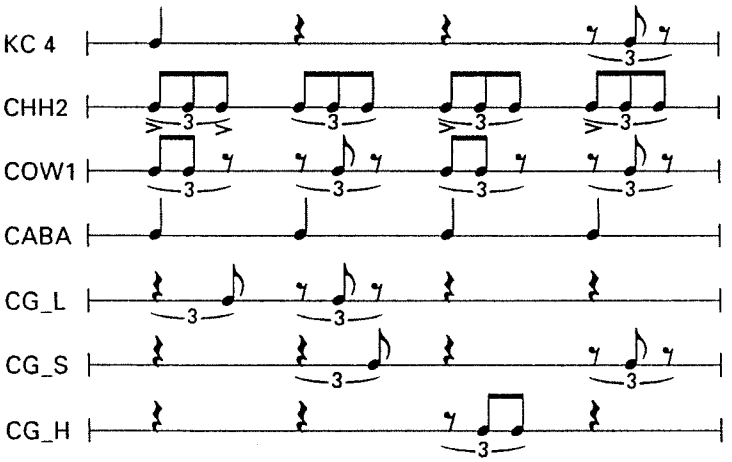
Pattern #73 African 2 (アフリカン 2)
Last step : 12
Scale:



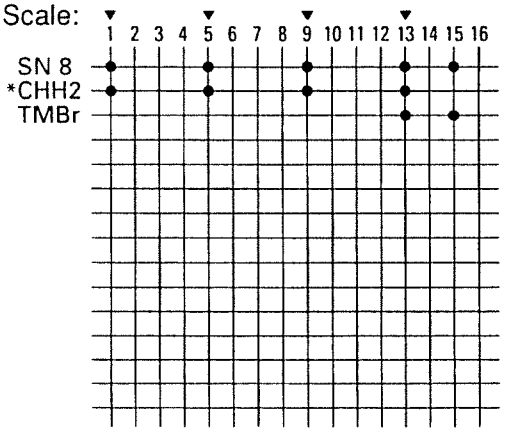


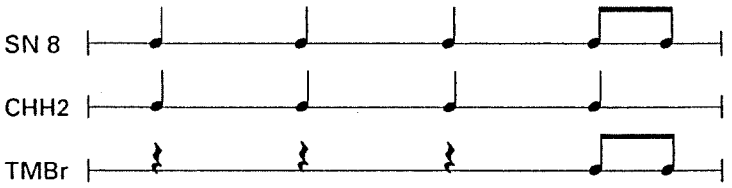
Pattern #74 African 3 (アフリカン 3)
Last step : 12
Scale:



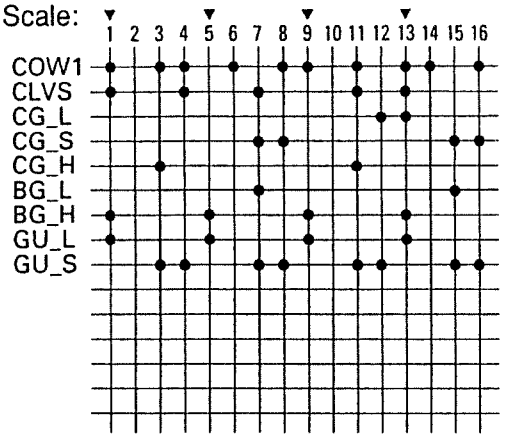


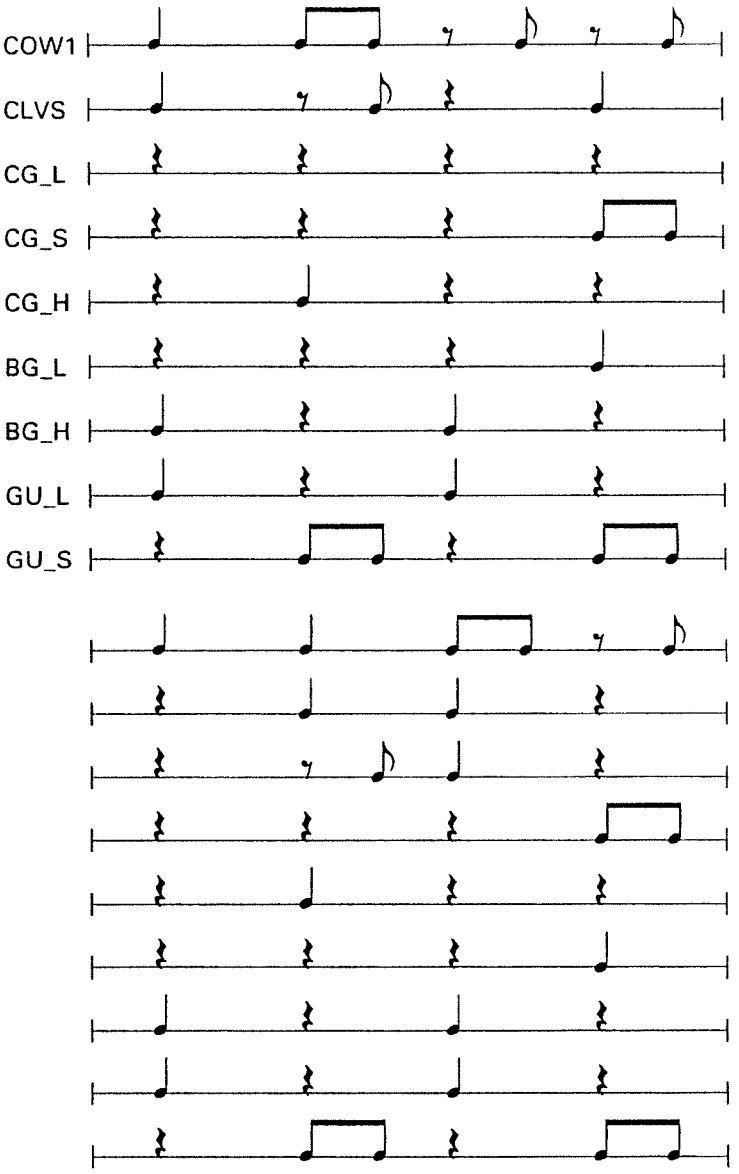
Pattern #75 Tango (タンゴ)
Last step : 16
Scale:



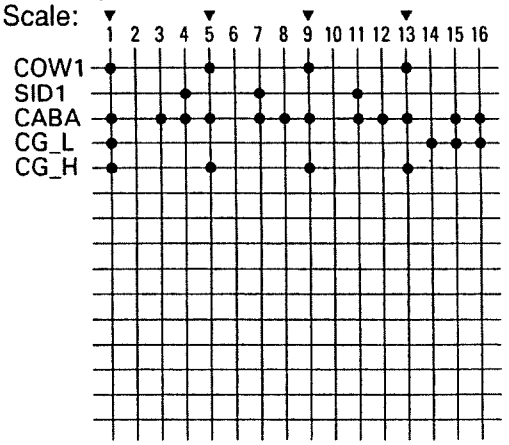


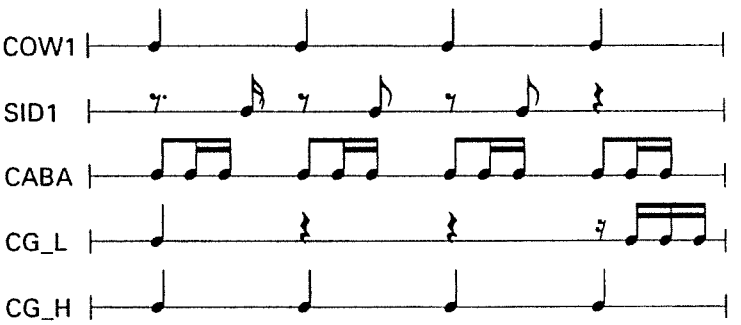
Pattern #76 Mambo （マンボ）
Last step : 16
Scale:



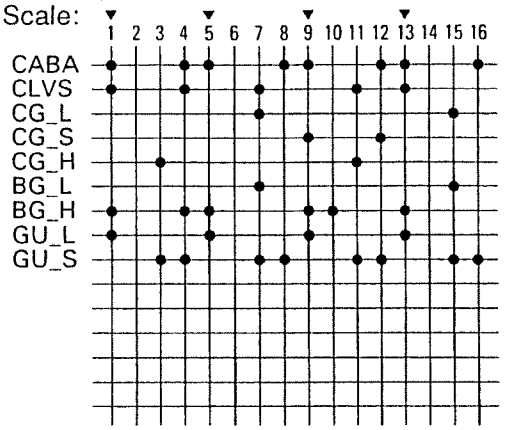


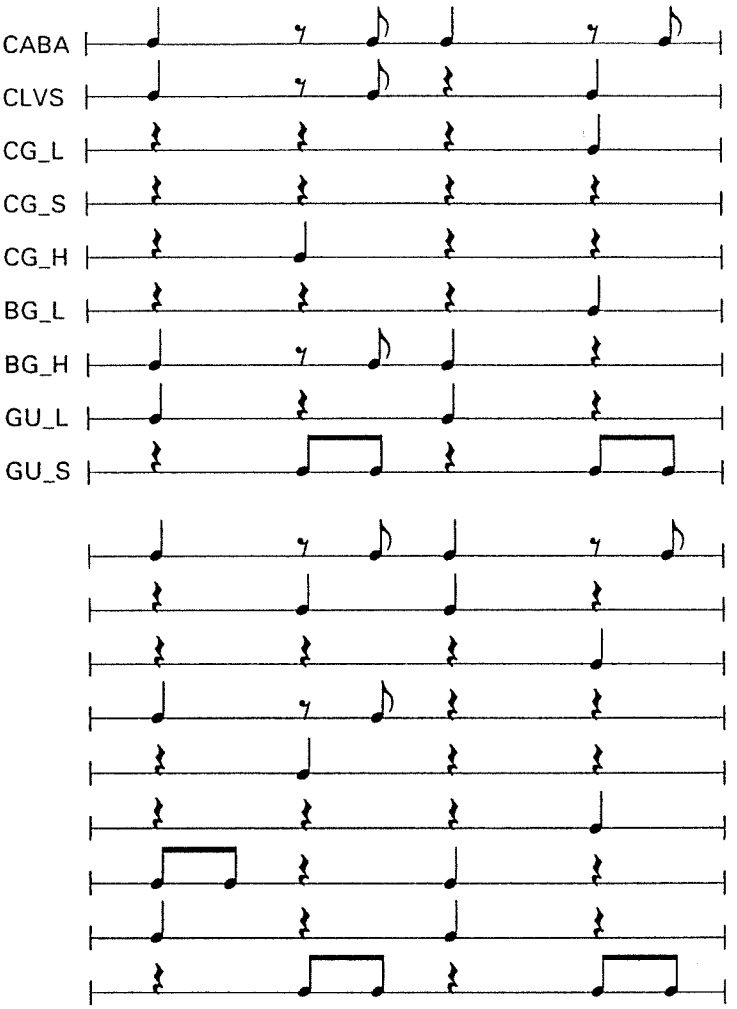
Pattern #77 Merengue （メレンゲ）
Last step : 16
Scale:



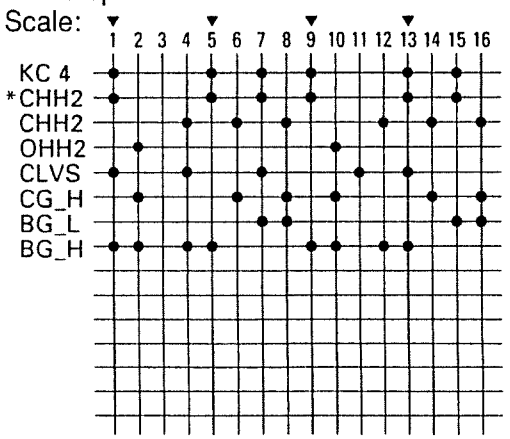


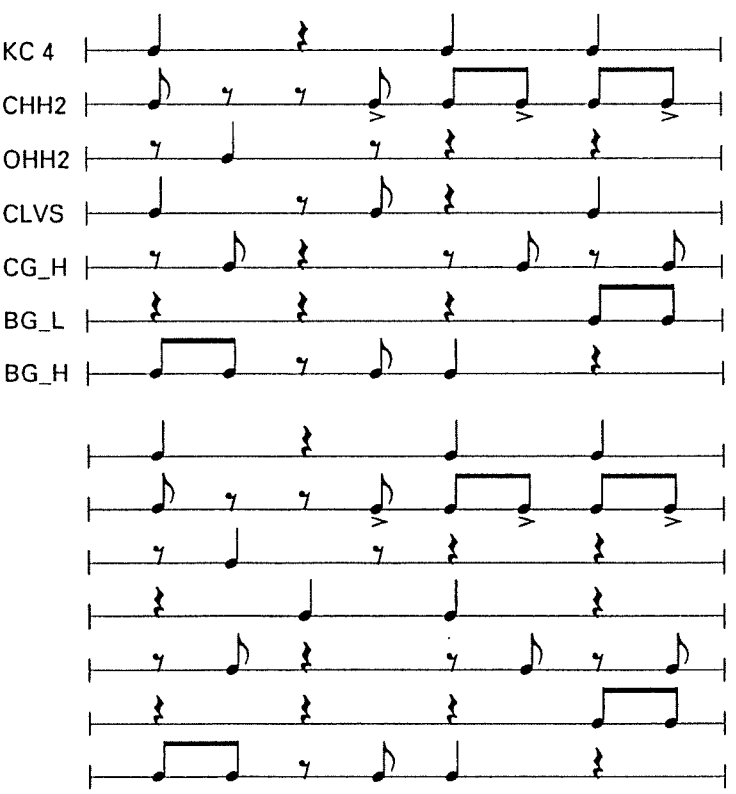
Pattern #78 Rhumba (ルンバ)
Last step : 16
Scale:



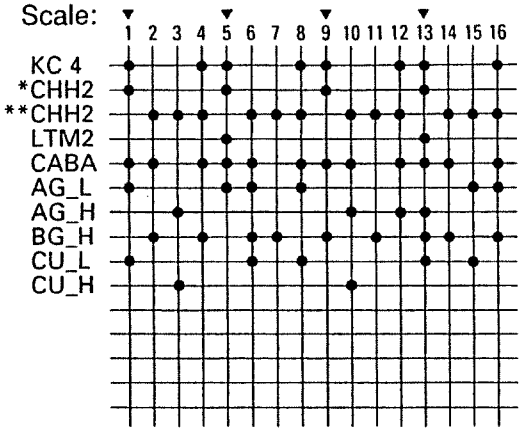


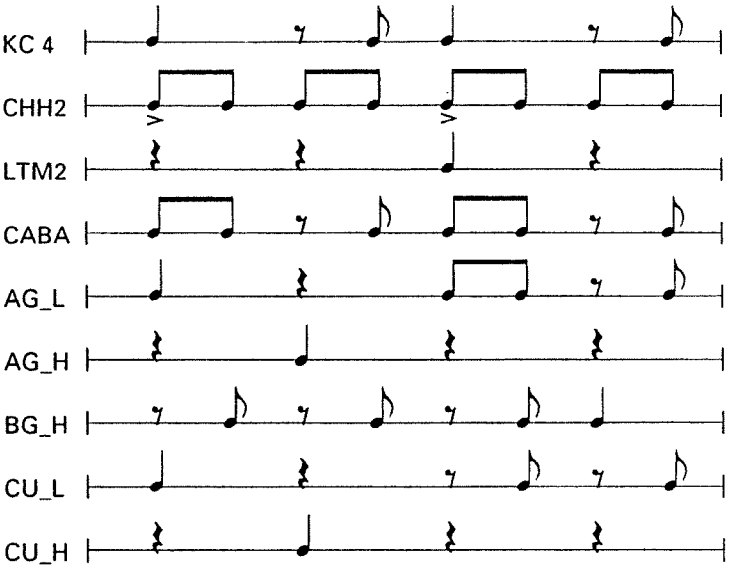
Pattern #81 Beguine (ビギン)
Last step : 16
Scale:

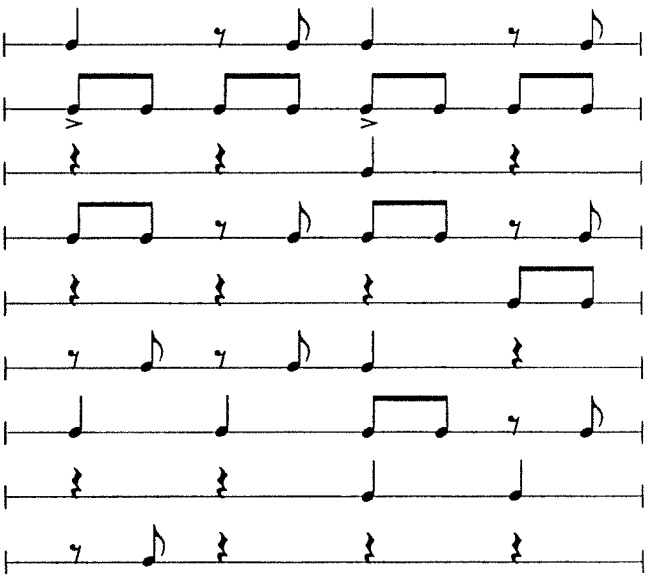




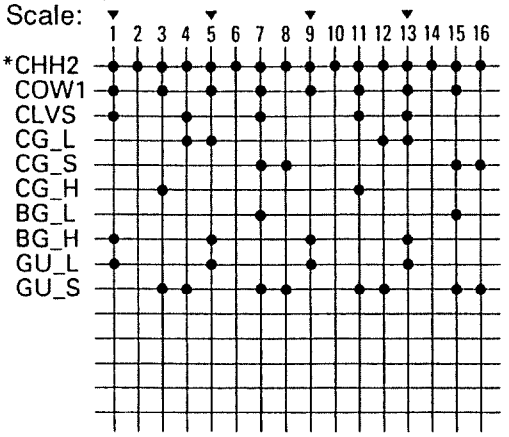
Pattern #82 Samba (サンバ)
Last step : 16
Scale:

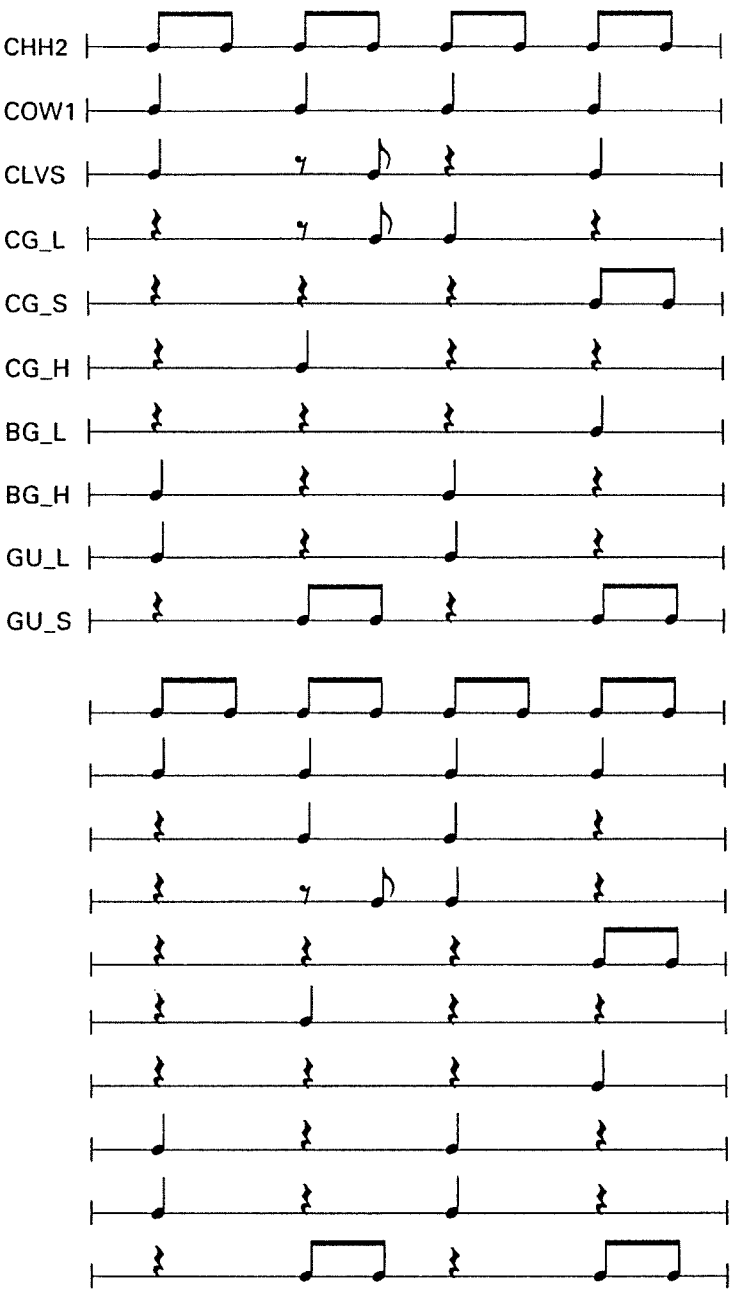




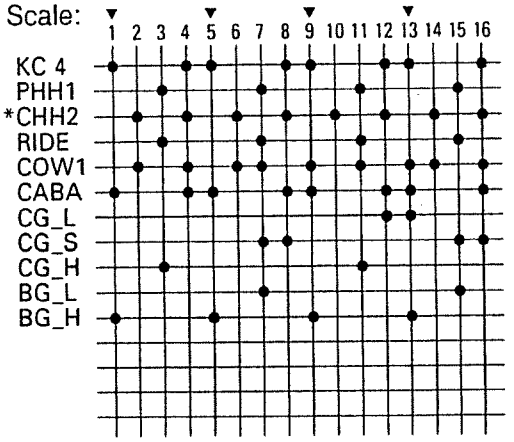


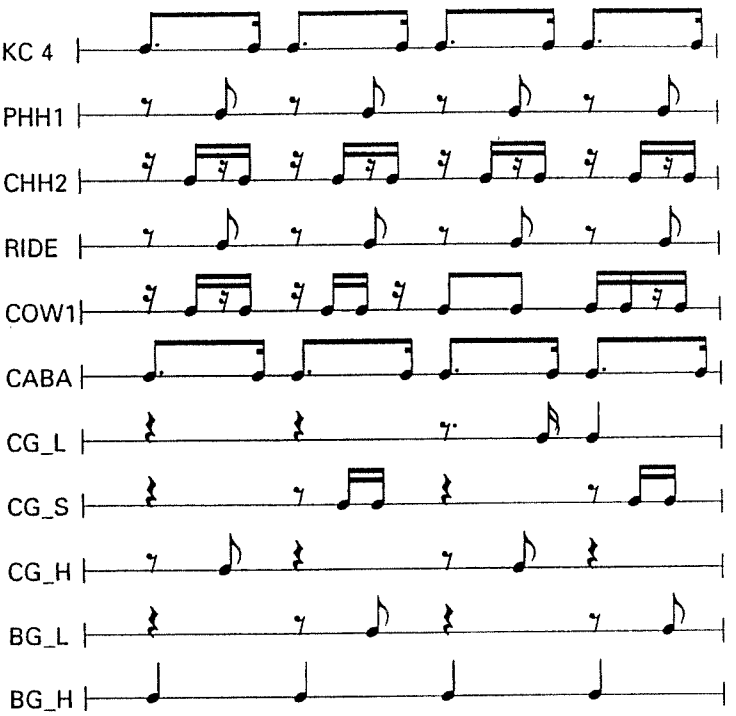
Pattern #83　Cha Cha Cha　(チャチャチャ)
Last step : 16
Scale:



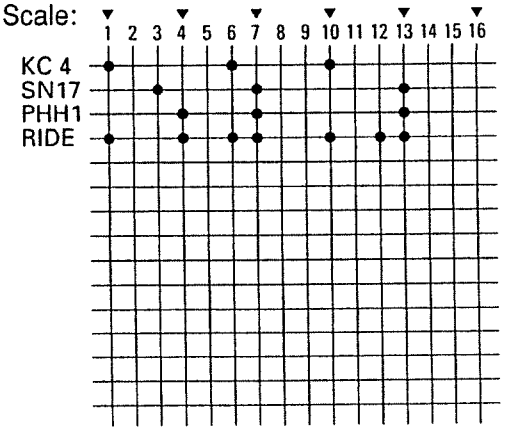


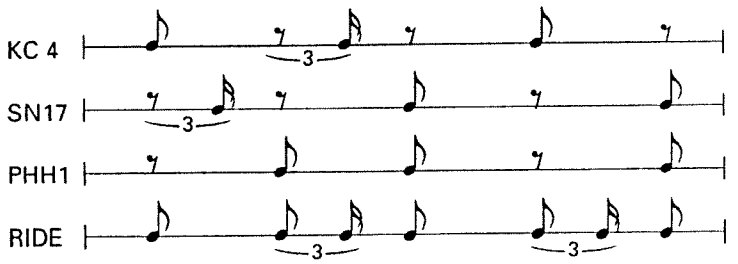
Pattern #84　Salsa　(サルサ)
Last step : 16
Scale:



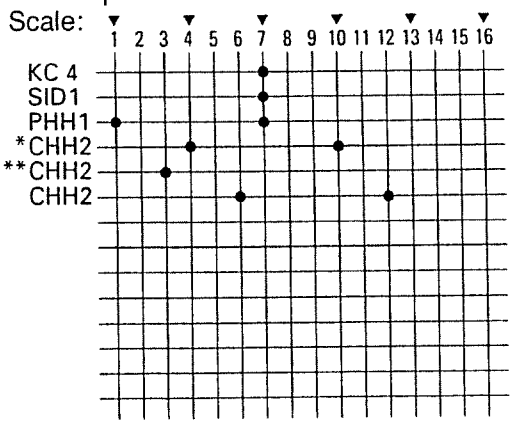


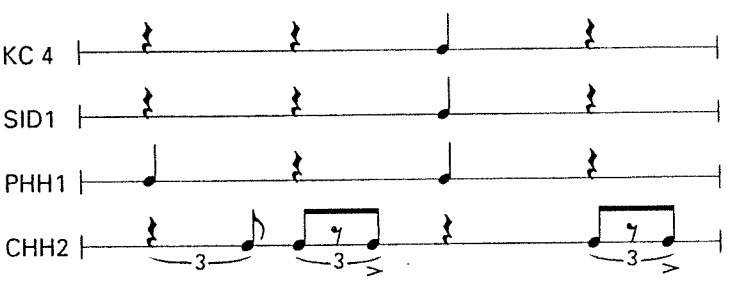
Pattern #85　5/8 Beat　(5/8 拍子)
Last step : 15
Scale:



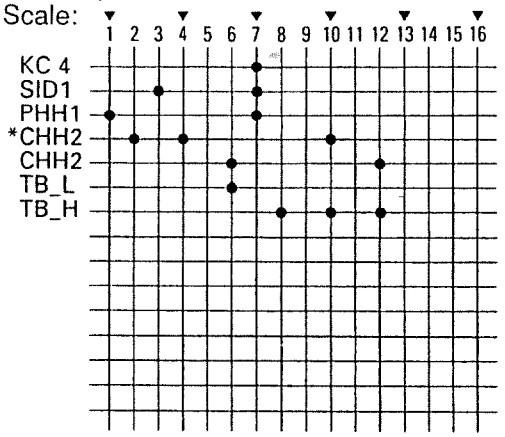


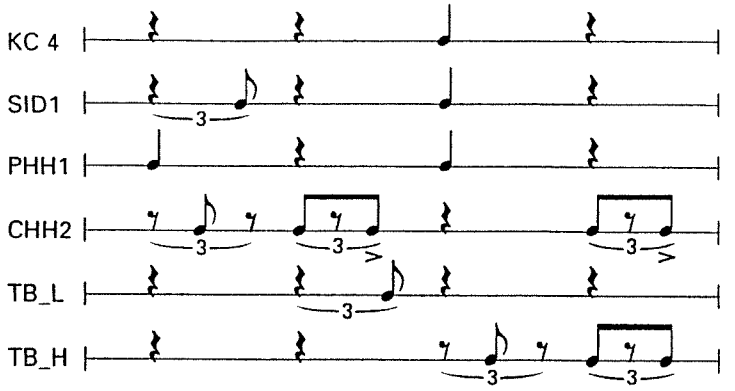
Pattern #86　Reggae　(レゲエ)
Last step : 12
Scale:



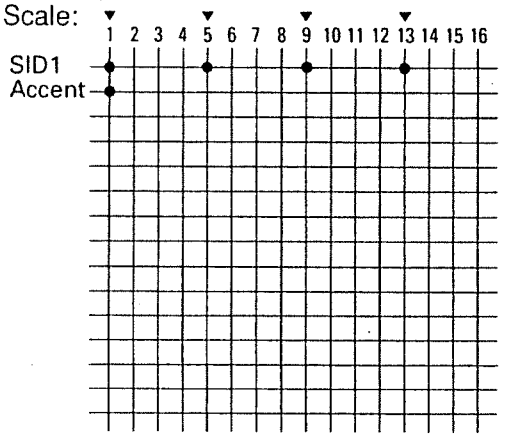


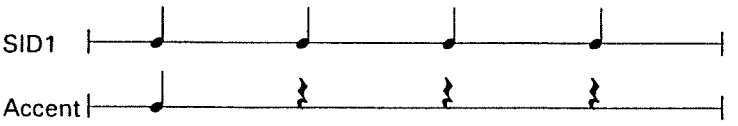
Pattern #87 Reggae Fill-in (レゲエ フィル・イン)
Last step : 12
Scale:





Pattern #88 Count (カウント)
Last step : 16
Scale:





DR-550MKII　プリセット・パターン用パッド・パラメーター一覧表
(The List of Pad Parameter for Preset Pattern)

[Pad Bank A]

Key Pad#	Sound		Level	Accent Follow	Assign Type	Pan	Decay	Tone Color
1	TR-808 hand clap	(CLP1)	15	7	MONO	R1	0	0
2	Cowbell	(COW1)	15	7	MONO	L2	0	0
3	Ride cymbal	(RIDE)	12	7	POLY	R1	0	0
4	Ride cymbal bell	(RDBL)	15	7	POLY	R1	0	0
5	Side stick	(SID1)	15	7	MONO	C	0	0
6	Room tom low	(LTM1)	15	7	POLY	R2	0	0
7	Room tom mid	(MTM1)	15	7	POLY	C	0	0
8	Room tom high	(HTM1)	15	7	POLY	L2	0	0
9	Room kick	(KC 1)	15	7	POLY	C	0	0
10	Rock rim shot snare	(SN 1)	15	7	POLY	C	0	0
11	Real closed hi-hat	(CHH1)	12	7	EXC1	L2	0	0
12	Real open hi-hat	(OHH1)	15	7	EXC1	L2	0	0

[Pad Bank B]

Key Pad#	Sound		Level	Accent Follow	Assign Type	Pan	Decay	Tone Color
1	Reverb kick	(KC 3)	15	7	POLY	C	0	0
2	Rockin' snare	(SN 3)	15	7	POLY	C	0	0
3	Pop closed hi-hat	(*CHH2)	8	7	EXC1	L2	0	0
4	Pop closed hi-hat	(**CHH2)	5	7	EXC1	L2	0	0
5	Real pedal closed hi-hat	(PHH1)	12	7	EXC1	L2	0	0
6	Real tom low	(LTM2)	15	7	POLY	R2	0	0
7	Real tom mid	(MTM2)	15	7	POLY	C	0	0
8	Real tom high	(HTM2)	15	7	POLY	L2	0	0
9	Acoustic kick	(KC 4)	15	7	POLY	C	0	0
10	L.A. snare	(SN 2)	15	7	POLY	C	0	0
11	Pop closed hi-hat	(CHH2)	15	7	EXC1	L2	0	0
12	Pop open hi-hat	(OHH2)	15	7	EXC1	L2	0	0

[Pad Bank C]

Key Pad#	Sound		Level	Accent Follow	Assign Type	Pan	Decay	Tone Color
1	Cabasa	(CABA)	15	7	MONO	R2	0	0
2	Tambourine	(TMBr)	15	7	MONO	L2	0	0
3	Agogo low	(AG_L)	13	7	MONO	L1	0	0
4	Agogo high	(AG_H)	13	7	MONO	L1	0	0
5	Claves	(CLVS)	15	7	MONO	R3	0	0
6	Conga low	(CG_L)	12	7	POLY	C	0	0
7	Conga high slap	(CG_S)	12	7	POLY	C	0	0
8	Conga high mute	(CG_H)	12	7	POLY	C	0	0
9	Bongo low	(BG_L)	12	7	POLY	L1	0	0
10	Bongo high	(BG_H)	12	7	POLY	L1	0	0
11	Timbale low	(TB_L)	15	7	POLY	R1	0	0
12	Timbale high	(TB_H)	15	7	POLY	R1	0	0

[Pad Bank D]

Key Pad#	Sound		Level	Accent Follow	Assign Type	Pan	Decay	Tone Color
1	Guiro long	(GU_L)	15	7	EXC2	L2	0	0
2	Guiro short	(GU_S)	15	7	EXC2	L2	0	0
3	Cuica open	(CU_L)	15	7	POLY	R2	0	0
4	Cuica mute	(CU_H)	15	7	POLY	R2	0	0
5	High Q	(HIQ)	8	7	MONO	L2	0	0
6	Real snare	(SN 8)	15	7	POLY	C	0	0
7	Brush roll snare	(SN18)	12	7	POLY	C	0	0
8	Brush slap snare	(SN17)	12	7	POLY	C	0	0
9	TR-808 kick	(KC10)	15	7	POLY	C	0	0
10	TR-808 snare	(SN14)	15	7	POLY	C	0	0
11	TR-808 closed hi-hat	(CHH3)	15	7	EXC2	R2	0	0
12	TR-808 open hi-hat	(OHH3)	15	7	EXC2	R2	0	0

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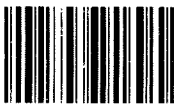

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