

Roland[®]

Roland Digital Piano



HP 337

Owner's Manual

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p. 2), "USING THE UNIT SAFELY" (p. 3, 4), and "IMPORTANT NOTES" (p. 5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIIR		
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



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




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

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

IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

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

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a damp cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over. 
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE



As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.







USING THE UNIT SAFELY

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

About WARNING and CAUTION Notices
















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

About the Symbols










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

ALWAYS OBSERVE THE FOLLOWING

WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 
- Do not open or perform any internal modifications on the unit. 
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 
- Never use or store the unit in places that are:
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are 
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 
- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the unit. 
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 
- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. 
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

⚠ CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation. 
- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- If you need to move the instrument, take note of the precautions listed below. At least two persons are required to safely lift and move the unit. It should be handled carefully, all the while keeping it level. Make sure to have a firm grip, to protect yourself from injury and the instrument from damage. 
 - Check to make sure the screw securing the unit to the stand have not become loose. Fasten them again securely whenever you notice any loosening.
 - Disconnect the power cord.
 - Disconnect all cords coming from external devices.
 - Raise the adjusters on the stand (p. 13).
 - Close the lid.
 - Fold down the music stand.
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. 12). 
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet. 
- Be careful when opening/closing the lid so you do not get your fingers pinched (p. 12). Adult supervision is recommended whenever small children use the unit. 

IMPORTANT NOTES

In addition to the items listed under “IMPORTANT SAFETY INSTRUCTIONS” and “USING THE UNIT SAFELY” on pages 2, 3 and 4, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.


Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.
- Do not allow rubber, vinyl, or similar materials to remain on the piano for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.
- Do not put anything that contains water (e.g., flower vases) on the piano. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

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

Additional Precautions

- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, pack it in shock-absorbent material. Transporting the unit without doing so can cause it to become scratched or damaged, and could lead to malfunction.
- Do not pull the music stand too far forward when setting/releasing its latches.
- Do not paste stickers, decals, or the like to this instrument. Peeling such matter off the instrument may damage the exterior finish.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
 - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.
- * GS () is a registered trademark of Roland Corporation.
- * Apple is a registered trademark of Apple Computer, Inc.
- * Macintosh is a registered trademark of Apple Computer, Inc.
- * IBM PC is a registered trademark of International Business Machines Corporation.

Contents

USING THE UNIT SAFELY	3
IMPORTANT NOTES.....	5
Getting Started	8
Main Features.....	8
Button Descriptions.....	10
Before You Start Playing.....	12
How to Open and Close the Piano Lid.....	12
Raising the Music Stand	12
Connecting the Power Cord.....	12
Turning the Power On and Off	12
Adjusting Sound Volume and Brightness	13
Pedal Functions.....	13
Connecting Headphones.....	13
Finding Some Sounds You Like (Tone Demo).....	14
Listening to Internal Songs	15
Listening to All Songs Continuously (All Song Play).....	15
Selecting and Listening to a Song	16
Playing the Keyboard	17
Performing with Various Instrument Sounds.....	17
Layering Two Instrument Sounds (Dual Play)	18
Playing Different Tones with the Left and Right Hands (Split Play)	19
Changing Tone Played by the Right Hand	19
Changing Tone Played by the Left Hand.....	20
Playing Along with the Auto-Accompaniment (The Pianist Function)	21
Adding Breadth to the Sound (Chorus Effect)	23
Adding Reverberation to Sounds (The Reverb Effect).....	24
Adding Three-Dimensional Breadth to Performance Parts (Advanced 3D)	25
Fine Adjustment of the Piano Tones (Piano Customize).....	26
Transposing the Key of the Keyboard (Key Transpose Function)	27
Sounding the Metronome.....	29
Changing the Beat.....	29
Changing the Tempo.....	30
Changing the Type of Sound	30
Changing the Volume	30
Adjusting Keyboard Touch Sensitivity	31
Let's Play an Internal Song	32
Changing the Tempo	32
Playing Songs Without Tempo Changes (Tempo Mute).....	33
Synchronizing the Timing When You Start to Play (Count In).....	33
Practicing Each Hand Separately Along with the Song	34

Recording a Performance	36
Recording Along with Internal Songs	36
Recording Your Performance or Automatic Accompaniment	39
Redoing a Recording	42
Erasing the Performance on a Specific Track	43
Deleting Recorded Songs	43
Using Other Functions	44
Disabling Everything Except Piano Play (Panel Lock)	44
Changing the Key When Playing Back Songs	44
Adjusting the Pitch of the Sound (Master Tuning)	44
Playing Songs Using Tunings from Classical Music	45
Changing the Tuning Curve	46
Changing Various Settings	47
Changing How the Pedals Work	47
Changing the Damper Pedal's Resonance	47
Changing the Volume Balance for the Keyboard and Accompaniment	47
Changing the Keyboard's Split Point	48
Changing the Volume Balance in Dual Play	48
Disabling the Beat Indicator's Pulsations	48
Connecting External Devices	49
Names and Functions of Jacks and Connectors	49
Connecting to MIDI Devices	50
Making Connections to MIDI Devices	50
Making MIDI Settings	51
Connecting to Audio Equipment	53
Connecting to a Computer	54
Appendices	55
Troubleshooting	55
If the Following Screen Appears	57
Tone Name List	58
Music Style List	64
Chord Fingering Charts	65
Internal Song List	67
Specifications	69
MIDI Implementation Chart	70
Index	71

Getting Started

Main Features

Authentic Piano Performances

With the Roland HP 337, you can enjoy realistic piano performances with high-quality concert grand piano tone and authentic hammer action keyboard. With the Piano Customize function, you can make subtle adjustments to the piano sound to get just the sound you like.

Over 250 Different Instrument Sounds Built In

While of course providing great piano sounds, the HP 337 gives you over 250 other instrument sounds, so you can use it for songs in a wide variety of musical genres. (p. 17)

Built-In Automatic Accompaniment Function

The HP 337 comes with the “Pianist Function,” automatic piano accompaniment for easy fingering in a wide variety of musical genres (p. 21).

Equipped with Functions Useful for Piano Practice

Numerous useful built-in functions for piano practice—recording functions that you can operate like a tape recorder (p. 36), playback of one hand at a time, the Metronome function (p. 29), 30 songs that feature rich piano sounds, and more—let you practice piano as is possible only with an electronic piano.


Adding Three-Dimensional Breadth to the Sound of Each Part

You can add three-dimensional breadth to each part in a Performance. When performing along with the automatic accompaniment or the internal songs, having the effects added only to the accompaniment makes your own performance stand out more, making the sound of the performance easier to hear. (p. 25)


About the HP 337 Sound Generator

The HP 337 come equipped with GM2/GS sound generators.


General MIDI

The General MIDI () system is a set of recommendations which seeks to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and music files that meet the General MIDI standard bear the General MIDI logo. Music files bearing the General MIDI logo can be played back using any General MIDI sound generating unit to produce essentially the same musical performance.

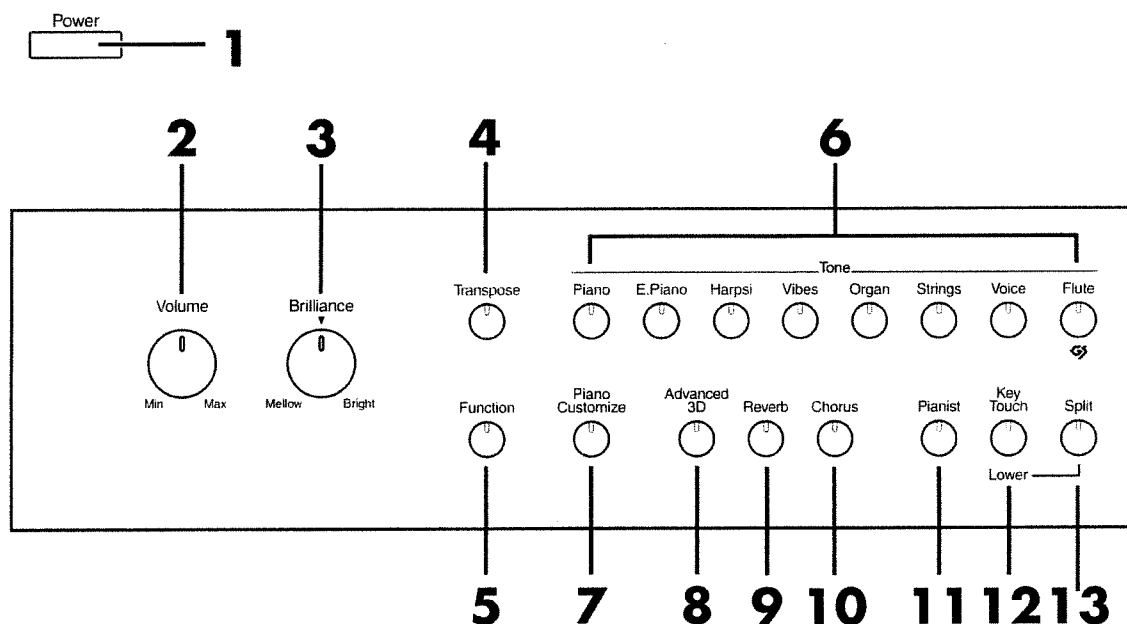
General MIDI 2

The upwardly compatible General MIDI 2 () recommendations pick up where the original General MIDI left off, offering enhanced expressive capabilities, and even greater compatibility. Issues that were not covered by the original General MIDI recommendations, such as how sounds are to be edited, and how effects should be handled, have now been precisely defined. Moreover, the available sounds have been expanded. General MIDI 2 compliant sound generators are capable of reliably playing back music files that carry either the General MIDI or General MIDI 2 logo. In some cases, the conventional form of General MIDI, which does not include the new enhancements, is referred to as “General MIDI 1” as a way of distinguishing it from General MIDI 2.

GS format

The GS Format () is Roland’s set of specifications for standardizing the performance of sound generating devices. In addition to including support for everything defined by the General MIDI System, the highly-compatible GS Format additionally offers an expanded number of sounds, provides for the editing of sounds, and spells out many details for a wide range of extra features, including effects such as reverb and chorus. Designed with the future in mind, the GS Format can readily include new sounds and support new hardware features when they arrive. Since it is upwardly compatible with the General MIDI System, Roland’s GS Format is capable of reliably playing back GM Scores equally as well as it performs GS Music Data (music data that has been created with the GS Format in mind).

Button Descriptions



1 [Power] Switch

Switches the power on and off (p. 12).

2 [Volume] Knob

Adjusts the overall volume level (p. 13).

3 [Brilliance] Knob

Adjusts the tone brightness (p. 13).

4 [Transpose] Button

Transposes the keyboard's pitch (p. 27).

5 [Function] Button

Pressing this button before pressing other buttons on the keyboard calls up alternate functions for those buttons.

6 [Tone] Buttons

Select the tone type to be played on the keyboard (p. 17). The Tones are divided into eight separate Tone groups.

- [Piano]
- [E.Piano]
- [Harpsi]
- [Vibes]
- [Organ]
- [Strings]
- [Voice]
- [Flute]

7 [Piano Customize] Button

The is used for making fine adjustments to the piano sound (p. 26).

8 [Advanced 3D] Button

Adds three-dimensional breadth to each part in a Performance (p. 25).

9 [Reverb] Button

Adds reverberation to the sound (p. 24).

10 [Chorus] Button

Adds the chorus effect to the sound (p. 23).

11 [Pianist] Button

Using simple fingering, you can have piano accompaniment be played automatically (p. 21).

12 [Key Touch] Button

This is used for adjusting the "touch," or response of the keys when you play the keyboard (p. 31).

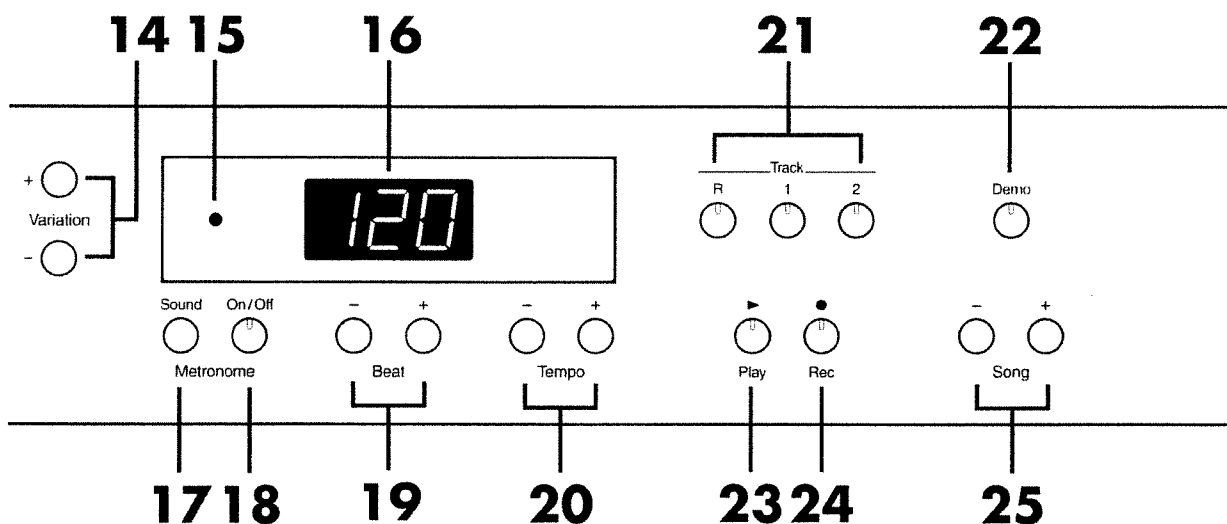
When the keyboard is in Split mode, this button is used to change the tone of the Lower part (p. 20).

When the "Pianist Function" is in use, the accompaniment for the intro can also be turned on and off. (p. 22)

13 [Split] Button

Pressing this button divides the keyboard into right and left zones. Then, different sounds can be played in each zone (p. 19).

When you are using the "Pianist Function," this can start or stop the playback (p. 22).



14 Variation [+] [-] Buttons

The two Value buttons, [+] and [-], are used to adjust the values of a variety of settings. Pressing both the [+] and [-] buttons simultaneously returns the setting of a particular item or function to its original value.

15 Beat Indicator

Flashes in time with the beat of the song or metronome.



If desired, you can stop the Beat Indicator from flashing. Please refer to "Disabling the Beat Indicator's Pulsations" on (p. 48).

16 Display

The song number, tempo, beat, and the different settings values are displayed here.

17 Metronome [Sound] Button

You can change the metronome sound (p. 30).

18 Metronome [On/Off] Button

Activates the built-in metronome (p. 29).

19 Beat [-] [+] Buttons

Press this button to change the beat (p. 29).

20 Tempo [-] [+] Buttons

Press this button to adjust the tempo (p. 30, 32).

21 Track Buttons

There are three Track buttons, [R], [1] and [2] corresponding to the three tracks to which recorded sounds are assigned. The buttons are used when playing back each instrument's part in a song and when routing sounds to tracks when recording.

22 [Demo] Button

Press this button to have representative examples of the HP-337's internal tones played. (p. 14)

23 [Play] Button

Starts and stops playback or recording of songs. For playback, see p. 15, 16; for recording see p. 36.

24 [Rec] Button

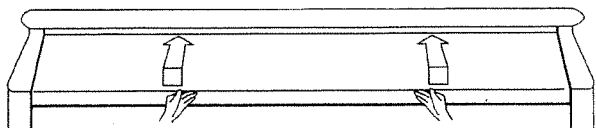
Puts the keyboard in and out of record standby mode (p. 36).

25 Song [-] [+] Buttons

For selecting internal songs (p. 16).

Before You Start Playing

How to Open and Close the Piano Lid



1. When opening the HP 337's cover, grasp the cover with both hands and gently lift it upwards, then slide it towards the back of the piano.
2. When closing the cover, slowly pull the cover forward, then gently lower it into place.

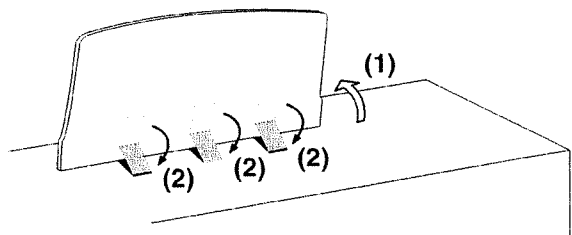
NOTE

When opening and closing the lid, be careful not to let your fingers get caught. Small children should use it only under the supervision of an adult.

NOTE

If you need to move the piano, make sure the lid is closed first to prevent accidents.

Raising the Music Stand

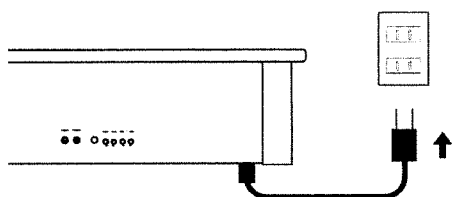


1. Gently raise the music stand and set it as illustrated. To collapse the stand, fold in the metal fittings while supporting the stand with both hands and gently fold down the stand.

NOTE

Do not pull down the music stand.

Connecting the Power Cord



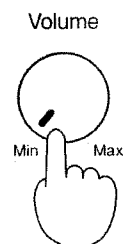
1. Connect the power cord that came with your HP 337 to the AC Inlet socket on the bottom of the unit.
2. Plug the other end of the power cord into a wall outlet.

Turning the Power On and Off

Be sure to follow the steps below when turning the power on or off. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

■ Turning On the Power

1. Before you switch on the power, rotate the [Volume] knob to "Min" (minimum).



2. Press the [Power] switch.

After a few seconds, the unit becomes operable and playing the keyboard produces sound.



NOTE

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

NOTE

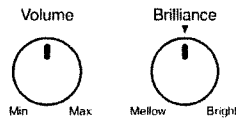
Be sure to use the supplied power cord.

■ Turning Off the Power

1. Before you switch off the power, rotate the [Volume] knob to "Min" (minimum) all the way.
2. Press the [Power] switch.
The power is switched off.

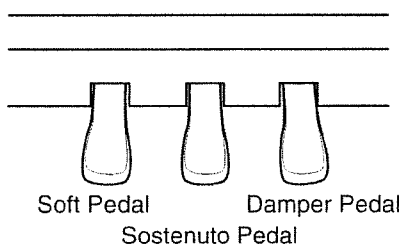


Adjusting Sound Volume and Brightness



- 1. Overall volume is adjusted with the [Volume] knob.**
Turning the knob toward Max increases the volume, and turning it toward Min lowers it.
- 2. Overall tone brightness is adjusted with the [Brilliance] slider.**
Turning the knob toward Bright makes the sound more brilliant, and turning it toward Mellow makes it more restrained.

Pedal Functions



Soft Pedal

This pedal is used to make the sound softer. Playing with the soft pedal depressed produces a sound that is not as strong as when otherwise played with the equivalent strength. The degree of softness varies subtly with the amount the pedal is pressed.

Sostenuto Pedal

With the sostenuto pedal, only the sound played at the moment the pedal is pressed is sustained.

Damper Pedal

Use this pedal when you want the sound to linger. While the damper pedal is depressed, the sound from the keyboard continues to linger/remain for an extended period, even when you remove your fingers from the keys. On acoustic pianos, when the damper pedal is depressed, additional strings are released to resonate with the sound of the keys that have been played, adding richness and breadth to the sound. The damper pedal on the HP 337 recreates this resonance (Sympathetic Resonance). The length of time that the sound continues varies subtly with the amount the pedal is pressed.

- › You can change the amount of resonance applied with the damper pedal. For more information and instructions, please refer to “Changing the Damper Pedal’s Resonance” (p. 47).
- › You can assign other functions to the sostenuto pedal. For more information and instructions, please refer to “Changing How the Pedals Work” (p. 47).

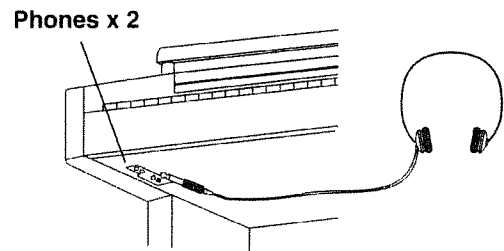
About the Adjuster

After moving the piano, or when the pedal feels unstable, use the following procedure to readjust the adjuster on the underside of the pedals.

- Lower the adjuster, and adjust it until it makes firm contact with the floor surface. Leaving any gap between the adjuster and the floor may result in damage to the pedals when they are depressed. Particularly on floors covered by carpets, or other soft materials, be sure that the adjuster is firmly pressed against the floor surface.

Connecting Headphones

The HP 337 feature two headphone jacks. This allows two people to listen through headphones simultaneously, making it very useful for lessons and when performing piano pieces for four hands. Additionally, this allows you to play without having to worry about bothering others around you, even at night.



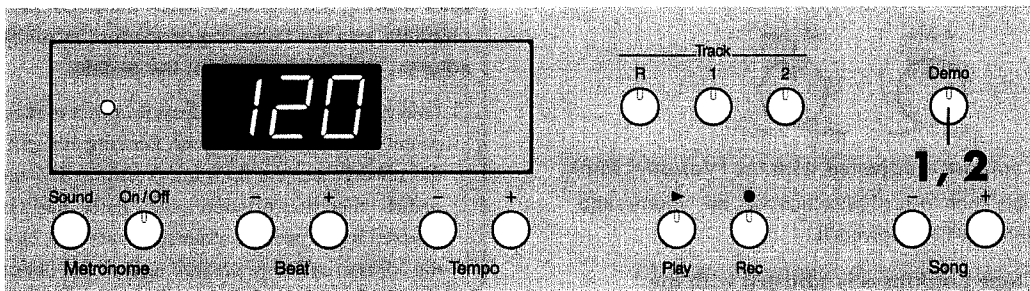
- 1. Connect the headphones to either of the headphone jacks (Phones) on the underside of the HP 337, on the left.**
Sound will no longer be heard from the HP 337’s speakers. Sound will be heard only through the headphones.
- 2. Adjust the headphone volume with the HP 337’s main [Volume] slider.**
› Use Stereo headphones.

Precautions to Take When Using Headphones

- To avoid damaging or severing the headphone cord, be sure to handle the headphones by holding the phones themselves, and grasping the plug and not the cord when pulling the headphone plug.
- Connecting the headphones when the volume of connected equipment is turned up may result in damage to the headphones. Connect the headphones only after turning the volume down completely.
- Listening at excessively high volume levels will not only damage the headphones, but may also cause hearing loss. Listen at appropriate levels.

Finding Some Sounds You Like (Tone Demo)

A demo offering representative examples of the onboard sounds is available. Once you find a tone you like, you can then immediately perform using that tone.



- 1. Press the [Demo] button, getting the button's indicator to light.**

A demo using the built-in Tones will be played back.

Press the Song [+] button, and the next demo starts playing.

Press the Song [-] button to start the previous demo playing.

- 2. When a tone that appeals to you is being played, press the [Demo] button once more, turning off the button's indicator.**

The Demo Performance stops playing, and you can now perform using the selected tone.

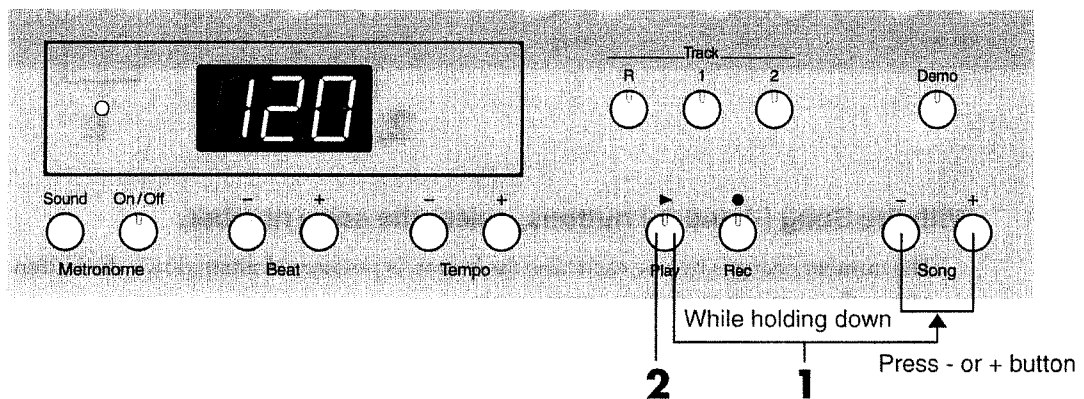
Listening to Internal Songs

The HP 337 features 30 internal piano songs.

For the titles of the internal songs and their composers, please refer to the "Internal Song List" (p. 67).

Listening to All Songs Continuously (All Song Play)

Listening to all of internal songs repeatedly played back in succession is known as "All Song Play."

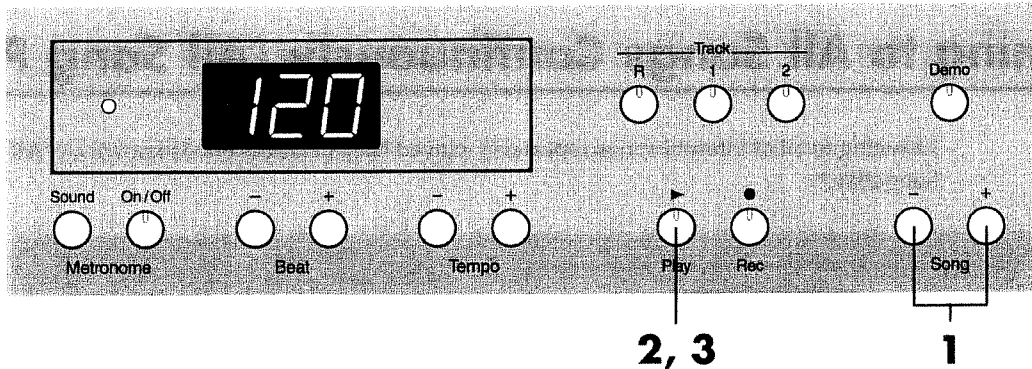


- 1. While holding down the [Play] button, press the Song [-] or [+] button.**

The song is played back continuously.
When the last song has finished playing, playback then repeats after returning to the first song.
- 2. When you press the [Play] button once more, playback then stops.**

The next time you press the [Play] button, the song that was stopped is played from the beginning.

Selecting and Listening to a Song



- 1.** With the Song [-] and [+] buttons, select the song number.

The number changes by one each time the button is pressed. Holding down the button causes the numbers to change continuously.

- 2.** Press the [Play] button, and the song starts playing.

- 3.** Pressing the [Play] button once more stops the song.

The next time you press the [Play] button, the song that was stopped is played from the beginning.

Playing the Keyboard

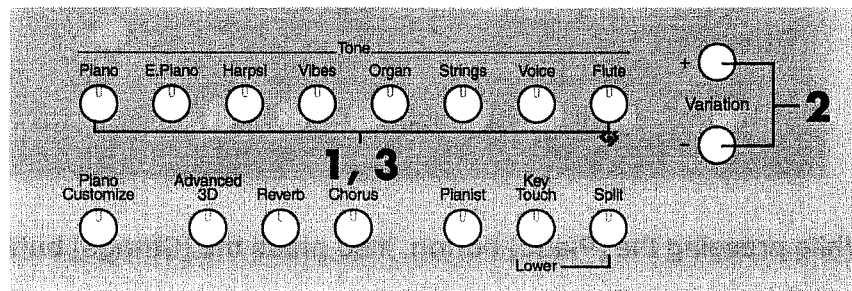
Performing with Various Instrument Sounds

The HP 337 features over 250 different internal musical instrument sounds and sound effects. Enjoy performing with this superb collection of sounds, designed to accommodate almost any imaginable musical genre.

The various types of built-in sounds are called "Tones." The tones are divided into eight separate groups, each assigned to one of the eight "Tone Group" buttons.

For more about tone names, please refer to the "Tone Name List" (p. 58).

When the HP 337 is turned off, the tone is reset to "Grand Piano 1."



1. Press any [Tone] button.

Tone 1 in each of the Tone groups will sound. Try playing the keyboard.

That Tone number will be shown in the display.

When you turn on the power to the keyboard, the following tones are set to play.

Tone Group	Tone Name
[Piano] Button	Grand Piano 1
[E.Piano] Button	E.Piano 1
[Harpsi] Button	Harpsichord 1
[Vibes] Button	Vibraphone
[Organ] Button	Nason Flt 8'
[Strings] Button	Strings
[Voice] Button	Jazz Voice
[Flute] Button	Flute

2. Use the Variation [+] and [-] buttons to select a Tone from within a tone group.

The [Tone] button's indicator flashes.

3. Play the keyboard, or press the [Tone] button that is flashing.

The [Tone] button's indicator stops flashing and changes to a constant light.

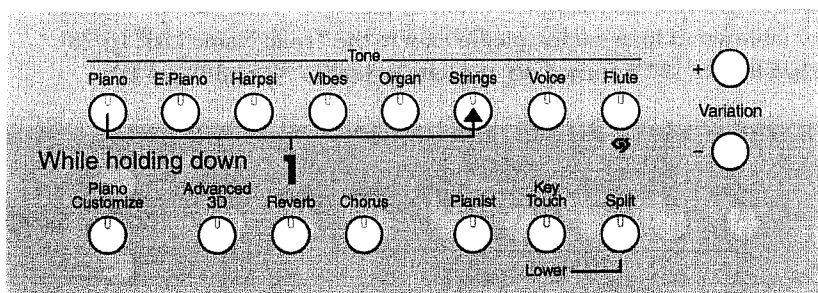
When you play the keyboard, the selected tone is played.

Also, this is the Tone that you'll hear the next time you choose this Tone button.

Layering Two Instrument Sounds (Dual Play)

Playing with two different tones on the keyboard simultaneously is called “Dual Play.”

Example: Combining Grand Piano and Strings



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

Both button indicators go on.

Try playing the keyboard. The Tones for Grand Piano 1 and Strings play at the same time.

Pressing one [Tone] button while simultaneously pressing another [Tone] button puts the keyboard in Dual Play mode.

To Change the Tone of the Right Button of the Two Selected Tones in Dual Play

1. Use the Variation [+] and [-] buttons to find and select a tone.

The right [Tone] button's indicator flashes.

2. Either play the keyboard or press the flashing [Tone] button.

The [Tone] button's indicator stops flashing and changes to a constant light.

Dual Play now features the tone of the left side's tone button along with the newly selected tone.

To Change the Tone of the Left Button of the Two Selected Tones in Dual Play

Once you have cancelled Dual Play, reselect the tones you want to use.

labelling Cancelling Dual Play

When the [Tone] button is pressed in Dual Play, only the tone of the button that is pressed continues to sound.

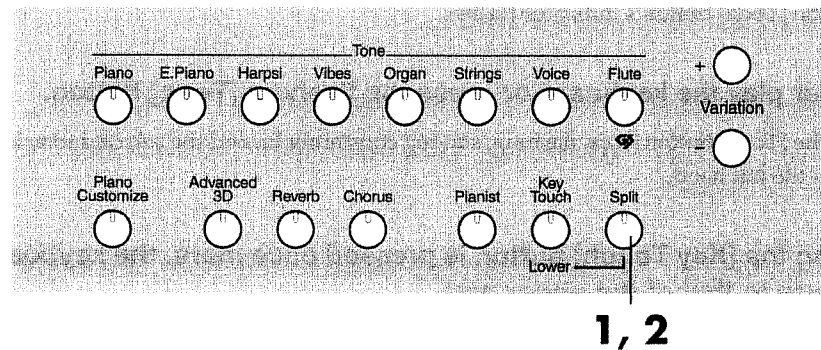


You can adjust the volume balance between the two selected tones in Dual Play. Please refer to “Changing the Volume Balance in Dual Play” (p. 48).

Playing Different Tones with the Left and Right Hands (Split Play)

The Split feature allows you to split the keyboard into two zones, then play a different sound in each zone.

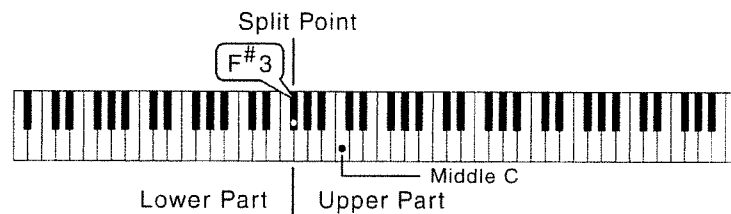
This division of the keyboard into upper and lower zones is referred to as “split,” and the particular key on the keyboard where the split occurs is known as the “split point.” The key that serves as the split point is included in the left-hand zone. Each time power to the keyboard is turned on, the split point is reset to “F#3.”



1. Press the [Split] button.

The [Split] button's indicator lights up, and the keyboard is divided into upper and lower zones.

The tone in the right-hand part remains the same as it was before the keyboard was split, and the tone in the lower part switches to “Acoustic Bs.”



2. Pressing the [Split] button once more cancels the split function.

The [Split] button's indicator then goes out.

The tone in the upper part then is effective for the entire keyboard.

When you switch to Split mode directly from Dual Play, the two tones played in Dual Play become the tone of the right hand of the keyboard in Split mode.

Changing Tone Played by the Right Hand

You can select the upper tone in the same manner as you do when selecting tones normally.

Please refer to “Performing with Various Instrument Sounds” (p. 17).

Changing Tone Played by the Left Hand

The tone is set to “Acoustic Bs” when the keyboard is turned on.

1. Press the [Key Touch] button.

The [Key Touch] button and the lower [Tone] button’s indicator light up.

2. To select a Tone in a different Tone Group, press any [Tone] button.

3. Use the Variation [+] and [-] buttons to choose a Tone.

The [Tone] button’s indicator flashes.

4. Either play the keyboard or press the flashing [Tone] button.

The [Tone] button stops flashing, staying constantly lit, and the selected tone is sounded in the left hand.

5. When the [Key Touch] button is pressed once more, the keyboard tone reverts to that of the upper part.

The [Key Touch] button’s indicator goes out.



Pressing one of the keys on the keyboard while pressing the [Split] button changes the location of the split point. Please refer to “Changing the Keyboard’s Split Point” (p. 48).

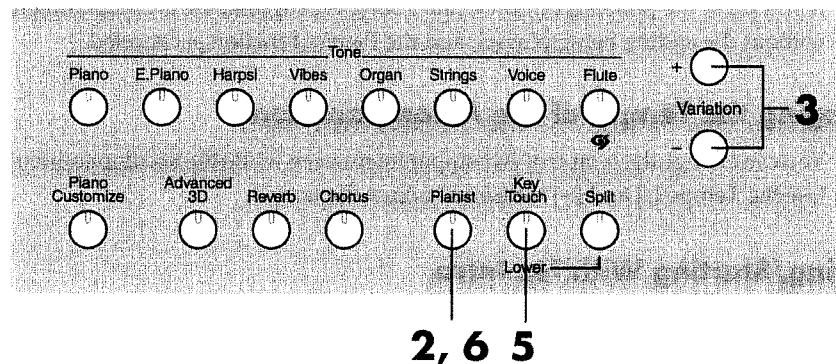


While in Split mode, the damper pedal affects only the upper part of the keyboard. If you want to add reverberation effects to the lower part as well, please refer to “Changing How the Pedals Work” (p. 47).

Playing Along with the Auto-Accompaniment (The Pianist Function)

The “Pianist Function” provides automatic piano accompaniment for a variety of musical genres, but with easy fingering. This allows you to enjoy playing while accompanied by the piano’s automatic accompaniment.

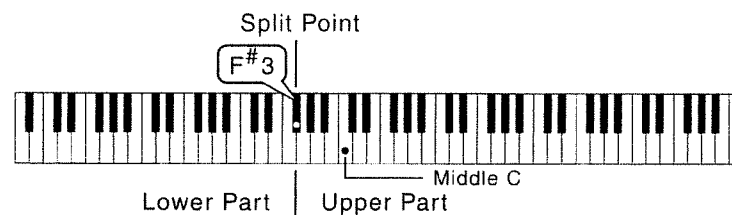
The built-in accompaniment patterns, which cover a variety of musical genres, are called “Music Styles.” Twenty-five different Music Styles are offered for your selection. For a list of the HP 337’s Music Styles, refer to “Music Style List” (p. 64).



1. Select a tone you want to play (p. 17).
2. Press the [Pianist] button.

The [Pianist] button’s indicator lights up, and the keyboard is divided into upper and lower zones at the “F#3” key.

This division of the keyboard into upper and lower zones is referred to as “split,” and the particular key on the keyboard where the split occurs is known as the “split point.”



3. Using the Variation [+] and [-] buttons, find and select a Style.
4. In the left part of the keyboard, press the keys for the chord you want to play.

An intro suitable for the accompaniment is played automatically, then the accompaniment starts.

Play the melody on the upper keyboard section.

With the “Pianist Function,” it is not necessary to correctly press all of the keys in a chord for accompaniment. You can activate the accompaniment just by pressing one or two representative keys of each chord.

To see which keys sound what chords, please refer to “Chord Fingering Charts” (p. 65).

5. When you press the [Key Touch] button, an ending suitable for the accompaniment is played automatically, after which the accompaniment stops playing.

If you press the [Split] button while a song is in progress, the accompaniment stops without the ending being played.

Press the [Split] button again, and the unit starts playing the accompaniment.

6. If you press the [Pianist] button once again, the button's indicator goes out, and the Pianist function is cancelled.

If you press the [Pianist] button while a song is progress, the accompaniment stops without the ending being played, and the Pianist function is canceled.

Changing the Tempo of the Accompaniment

You can change the tempo of Accompaniment even while the accompaniment is playing.

- Use the Tempo [-] and [+] buttons to adjust the tempo.

Playing/Starting With No Intro

You can omit the intro portion from the performance of automatic accompaniment.

- Press the [Key Touch] button until the button's indicator is off, and the intro is set not to be played.
- Press the [Key Touch] button until the button's indicator is flashing, and the intro is then set to be played.

To Changes the Tone You Want to Play

Once you have cancelled Pianist Function, reselect the tones you want to use.



The beat for the accompaniment cannot be changed.



When Key Transpose is in effect (p. 27), the automatic accompaniment is also transposed.



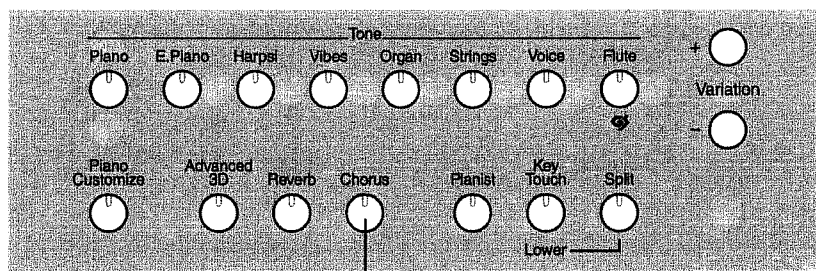
Pressing one of the keys on the keyboard while pressing the [Split] button changes the location of the split point. Please refer to "Changing the Keyboard's Split Point" (p. 48).



You can change the balance between the keyboard volume and the volume of the accompaniment. Please refer to "Changing the Volume Balance for the Keyboard and Accompaniment" (p. 47).

Adding Breadth to the Sound (Chorus Effect)

The HP 337 allows you to add chorus to what you play on the keyboard. By adding the chorus effect, you can give the sound greater dimension, with more fatness and breadth.



1, 2

1. Press the [Chorus] button, and confirm that its indicator has lighted. The chorus effect is applied to the currently selected tone.
2. Pressing the [Chorus] button once more turns off the button's indicator and cancels the chorus effect.



You cannot add chorus to individual tones in the [Flute] button tone group. You can, however, add and remove chorus to the [Flute] button tone group as a whole.

Changing the Depth of the Chorus Effect

The depth of the chorus effect can be set to any of the ten levels of depth that are available. Chorus is set to "3" when the keyboard is turned on.

1. Hold down the [Chorus] button while you press the Variation [+] or [-] button to adjust the chorus depth. As this value is increased the sound will be deeper and more spacious.



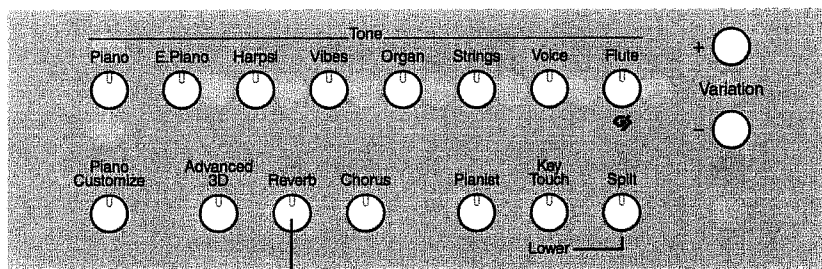
The depth of the chorus effect cannot be set for each tone individually. The effect is applied to all tones at the same depth.

The following method can also be used to adjust chorus depth

1. Press the [Function] button. The [Function] button's indicator flashes.
2. Press the [Chorus] button.
3. Using the Variation [+] and [-] buttons, adjust the depth of the chorus.
4. Press the [Function] button. The [Function] button's indicator goes out.

Adding Reverberation to Sounds (The Reverb Effect)

The HP 337 allows you to add reverberation to what you play on the keyboard. With the reverb effect, you can get a pleasant reverberation, making it sound as if you were performing in a concert hall or similar space.



1, 2

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

Changing the Depth of the Reverb Effect

The depth of the reverb effect can also be adjusted. There are ten levels of depth from which to choose.

Reverb is set to "5" when the keyboard is turned on.

1. **Hold down the [Reverb] button while you press the Variation [+] or [-] button to adjust the reverb depth.**
As this value is increased, the reverb will be applied more intensely.



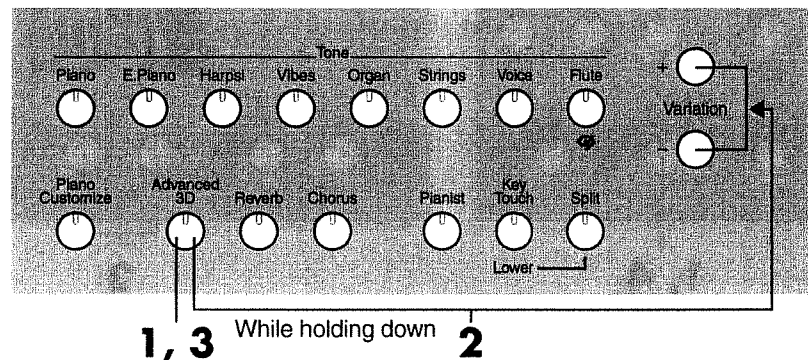
The depth of the reverb effect cannot be set for each tone individually. The effect is applied to all tones at the same depth.

The following method can also be used to adjust the depth of the reverb

1. **Press the [Function] button.**
The [Function] button's indicator starts blinking.
2. **Press the [Reverb] button.**
3. **Using the Variation [+] and [-] buttons, adjust the depth of the reverb.**
4. **Press the [Function] button.**
The [Function] button's indicator goes out.

Adding Three-Dimensional Breadth to Performance Parts (Advanced 3D)

You can add three-dimensional breadth to each part in a Performance. When performing along with the automatic accompaniment or the internal songs, try adding three-dimensional breadth only to the accompaniment sounds. This brings your own part to the forefront, making the performance easier to hear, while at the same time providing the pleasant effect of “wrapping” your performance within the accompaniment.



1. **Press the [Advanced 3D] button.**
The [Advanced 3D] button's indicator lights, and the broadening effect is applied to the sound.
2. **Hold down the [Advanced 3D] button while you press the Variation [+] or [-] button to select the part to which you want to add the effect.**

The setting is at “ALL” when the piano is powered up.

Display	Part to add the effect
ALL	All sound
d-l	Only the left button sounds in Dual Play
d-r	Only the right button sounds in Dual Play
SnG	Only the accompaniment sounds

3. **Pressing the [Advanced 3D] button once more turns off the button's indicator and cancels the Advanced 3D effect.**

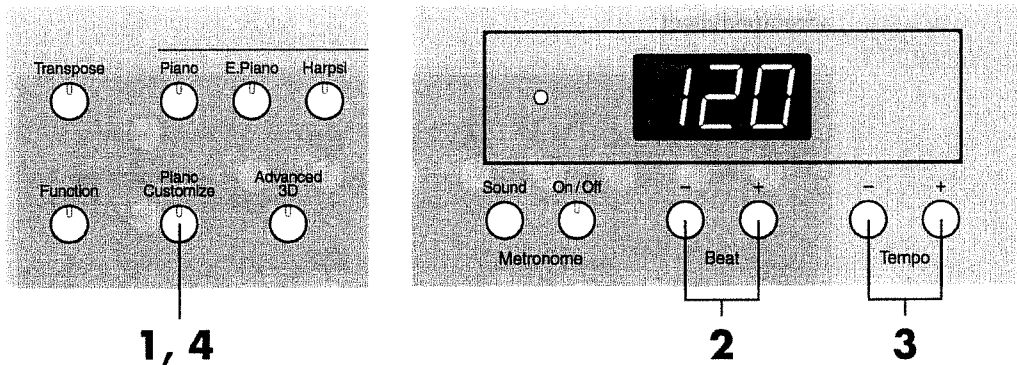


The Sympathetic Resonance effect isn't applied even if you press the damper pedal when the Advanced 3D effect is being used.

Fine Adjustment of the Piano Tones (Piano Customize)

You can make fine adjustments to the piano tones to get the exact tone you want in your performance.

- You can adjust the change by changing the amount by which the piano's top is opened.
- You can adjust the range (Dynamic range) by which the tone changes according to the touch. When the power is turned on, this is set to "5-2" ("Amount by which the top is opened" - "Range of change in tone").



- 1. Press the [Piano Customize] button, getting it to light up.**

The [Piano] button's indicator lights up, and "Grand Piano 1" is selected as the Tone. The display shows following.



The degree by which the piano's top is opened — The range within which the tone changes

- 2. Press the Beat [-] [+] buttons to adjust the degree by which the piano's top is opened.**

The higher the number, the more the sound resembles that when the top is opened further (making the tone brighter); the lower the value, the more the sound resembles that when the top is closed (producing a more subdued tone).

- 3. Use the Tempo [-] and [+] buttons to adjust the range within which the tone changes.**

Display	Description
1	This setting is geared towards the beginner. The differences in tone are kept narrower than the standard range, so the tone appears more uniform no matter how light the touch, making for cleaner, clearer keyboard play.
2	This is the standard setting, featuring a balance between ease of play and power of expression.

- 4. Press the [Piano Customize] button again, getting its indicator light to go out.**

Now, when you play the keyboard, the tone you hear will incorporate the adjustments you made.

Also, the next time you select the Tone "Grand Piano 1," the tone you adjusted here is sounded.

Transposing the Key of the Keyboard (Key Transpose Function)

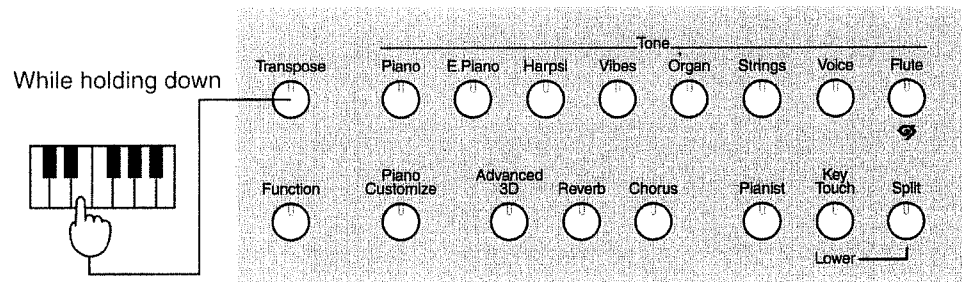
You can transpose the key of a performance without having to shift the position of your fingers on the keyboard.

This lets you take a song in a difficult key with lots of sharps (\sharp) and flats (\flat) and play it in a key with fingering that's easier for you.

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

The transposition setting remains in effect until you turn off the power.

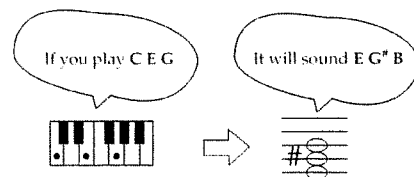
Example: Having E Play When the C Key is Pressed



1. While holding the [transpose] button down, press the key that corresponds to the keynote of the pitch you wish to transpose to.

For example, press the major third of C Major (E).

The [Transpose] button's indicator lights, and the key is transposed.



2. Press the [Transpose] button once more, extinguishing the [Transpose] button's indicator. The keyboard returns to its original key.

By again pressing the [Transpose] button, and getting the indicator to light, the keyboard will again be transposed to the key you've selected here.



With the Key Transpose function, only the sound of the keys that you play are transposed. If you want to transpose and play back the keyboard's internal songs, please refer to "Changing the Key When Playing Back Songs" (p. 44).

Other Methods of Transposition

1. **While pressing the [Transpose] button, select the degree of transposition using the Variation [+] and [-] buttons.**

The [Transpose] button's indicator lights, and the key is transposed.

Each press of the [+] or [-] button transposes the key a half-step. The setting range is from -6 to 0 to +5.

The [Transpose] button's indicator goes out when the value is "0."

In this example, we'll consider the C note in the key of C major to be the basic note.

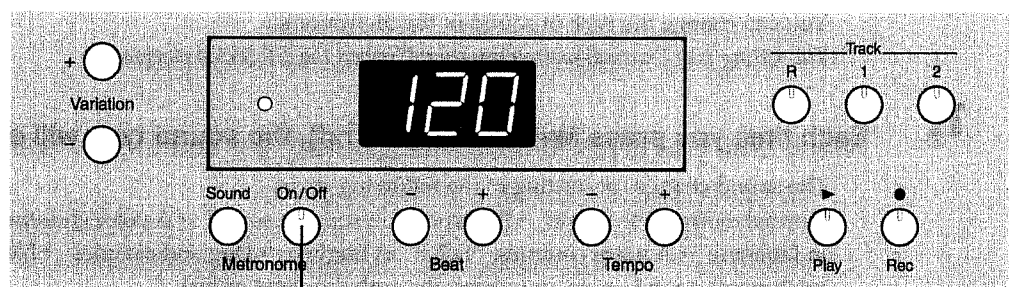
Counting from the tonic to the major third of C (E), there are four keys, including the black keys, so set the value to "+4."



Sounding the Metronome

The HP 337 features a built-in metronome. You can turn the metronome sound on and off with the press of a single button.

When turned on during playback of a song, or during a performance with automatic accompaniment, the metronome sounds to the tempo and beat of the song in progress.



1, 2

1. Press the Metronome [On/Off] button, and the metronome will sound.
The Metronome [On/Off] button's indicator will light.
2. Pressing the Metronome [On/Off] button again stops the metronome's sound.
The Metronome [On/Off] button's indicator goes dark.

Changing the Beat

When the HP 337 is turned on, the beat is set to 4/4 beat.

1. Use the Beat [-] and [+] buttons to choose the beat.

Display	Beat
2.2	2/2 time
0.4	Sounded only on the upbeat
2.4	2/4 beat
3.4	3/4 beat
4.4	4/4 beat
5.4	5/4 beat
6.4	6/4 beat
7.4	7/4 beat
3.8	3/8 beat
6.8	6/8 beat
9.8	9/8 beat
12.8	12/8 beat

Changing the Tempo

The tempo is set to "120" when the piano is turned on.

1. Use the Tempo [-] and [+] buttons to adjust the tempo.

Changing the Type of Sound

You can change the type of sound of the metronome.

* The setting is at "normal metronome sound" when the HP 337 is powered up.

1. Each time you press Metronome [Sound], the sound type will change.

The sound changes according to the following cycle:

Normal metronome sound → Electronic metronome sound → A voice counting "1, 2, 3" in Japanese → A voice counting "1, 2, 3" in English → Dog and cat cries → Normal metronome sound → etc. (repeating through the same order)

Changing the Volume

The volume of the metronome can be adjusted, with ten volume levels available.

The volume is set to "5" when the piano is turned on.

1. Holding down the Metronome [On/Off] button, and use the Variation [-] and [+] buttons to adjust the volume of the metronome.

The metronome volume can also be adjusted by the following method.

1. Press the [Function] button.
The [Function] button's indicator blinks.
2. Press the Metronome [On/Off] button.
3. Using the Variation [+] and [-] buttons, adjust the volume.
4. Press the [Function] button.

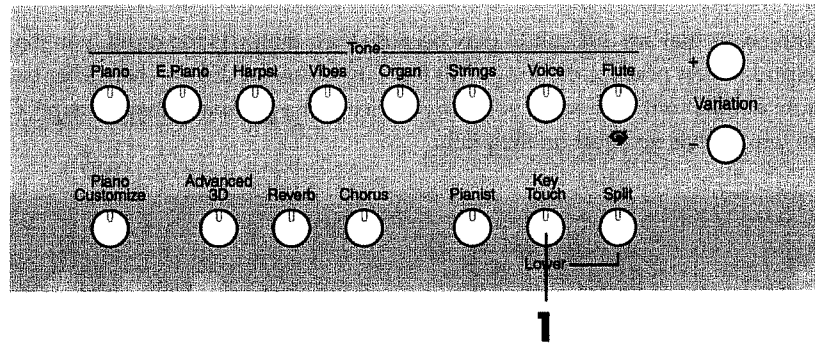
The [Function] button's indicator goes out.



When it is set to "0," the metronome will not sound.

Adjusting Keyboard Touch Sensitivity

You can change the touch sensitivity, or response of the keys.
When the Keyboard is turned on, the response is set to "Medium."



1. **Each time you press the [Key Touch] button, the touch sensitivity will change.**

The color of the button's indicator will be switched.

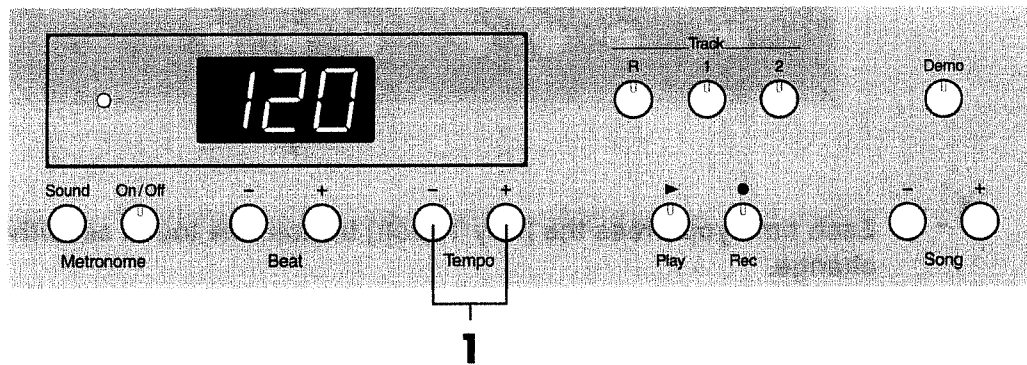
Color of Indicator	Description
Green	You can achieve fortissimo (ff) play with a less forceful touch than usual, so the keyboard feels lighter. This setting makes it easy to play, even for children.
Off	Normal setting, providing the most natural touch, closest to that of an acoustic piano.
Red	You have to finger the keyboard more forcefully than usual in order to play fortissimo (ff), so the keyboard touch feels heavier. Dynamic fingering adds even more feeling to what you play.

Let's Play an Internal Song

Before playing a song, try listening to it a number of times to get an idea of the song's feel. Please refer to "Selecting and Listening to a Song" (p. 16).

Changing the Tempo

With songs that are difficult to play because their tempo is too rapid, you may find it helpful to first practice the song with the tempo slowed down. Then, after becoming more familiar with the song, you can practice it at a gradually faster tempo. Changing the tempo has no effect on the pitch.



1. Use the Tempo [-] and [+] buttons to adjust the tempo.

You can change the tempo even when the song is in progress.

Pressing the [-] button once decreases the tempo by one unit. Holding down the button decreases the tempo continuously.

Pressing the [+] button once increases the tempo by one unit. Holding down the button increases the tempo continuously.

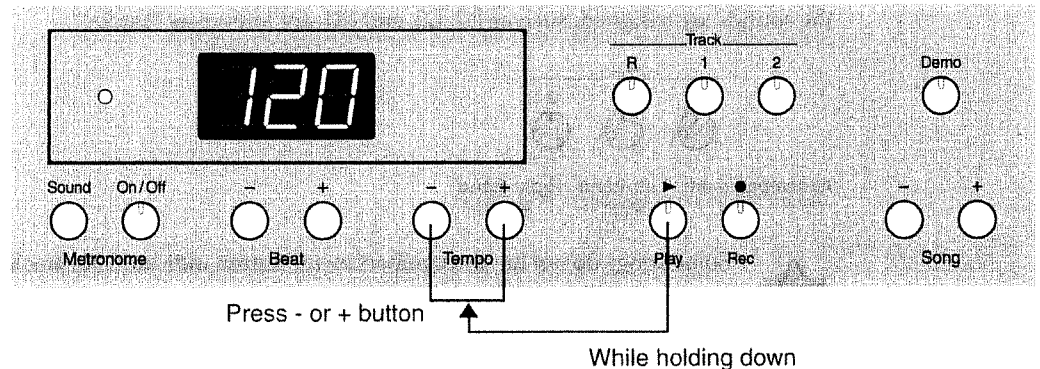
Pressing both the [-] and [+] buttons simultaneously restores the original tempo.

This original starting tempo is called the "basic tempo."

Playing Songs Without Tempo Changes (Tempo Mute)

For songs with tempo changes, it can be effective to first practice the song at one fixed tempo.

Defeating any tempo changes and playing back the song at one set tempo is called "Tempo Mute."



1. **Hold down the [Play] button and press either the Tempo [-] or [+] button.**

The song is set to play at one fixed tempo.
When in Tempo Mute, the display shows the following.



2. **Adjust the tempo to one that you prefer (p. 32).**
3. **Again hold down the [Play] button and press either the Tempo [-] or [+] button to cancel tempo muting.**

After you have become able to play the song, try playing it without tempo mute.
When you choose a different song, the tempo mute still stays off.

Synchronizing the Timing When You Start to Play (Count In)

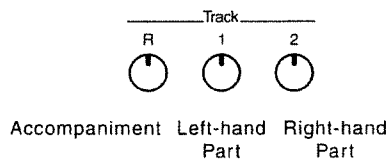
At times such as when you want to come in at some point in a song in progress, you can synchronize your timing with that of the song. Sounding a "count sound" leading up to playback of a song is called "Count In."

On the HP 337, if you playback a song while the metronome is sounding, two measures of lead-in count will be heard at the beginning of the song.

Practicing Each Hand Separately Along with the Song

With the HP 337's internal songs, you can have the part of each hand's part played back separately. Playing the internal song's right-hand part with your right hand, and the song's left-hand part with your left hand allow you to practice each hand's part separately.

The internal song is assigned to Track buttons as shown below. The locations to which the sounds are assigned, such as [1], [2], and [R], are known as "tracks."

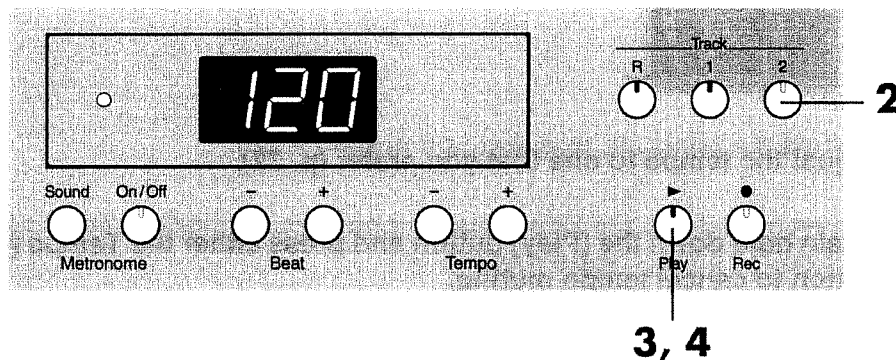


Some songs do not have accompaniment. Button indicators for tracks with no sound assigned to them remain unlit.

With the HP 337, Mute settings for can be made for each track individually. This function is called "Mute." This feature can be used to practice one-handed parts.

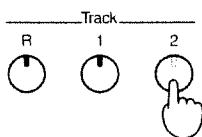
Right-Hand Exercise

Try deleting the right-hand part so you can practice playing it along with the left-hand part. This technique of muting the sound of a single part and substituting it with your own performance is referred to as "Minus One Play."



- 1. Before starting, adjust the tempo and set the metronome.**
- 2. Press the [2] button; the button's indicator goes out.**

The right-hand part is now set not to play.



If you press the [2] button once more, the button's indicator lights up, and the mute is cancelled. You can set and cancel mutes even while songs are being played.

3. Press the [Play] button to start the song playing.

The right-hand part is not played.

Now, you can practice the right-hand part of the internal song while listening to the left-hand part.

4. Press the [Play] button once more, and the song stops playing.



You can adjust the balance between the keyboard volume and the volume of the internal song. Check out "Changing the Volume Balance for the Keyboard and Accompaniment" (p. 47).

Left-Hand Exercise

In Step 2 of "Right-Hand Exercise," press the [1] button to turn off its button indicator and mute the left-hand part, and cancel the mute on the right-hand part by pressing the [2] button. Its indicator will then light.

Now, you can practice the left-hand part of the internal song while listening to the right-hand part.

Playing With Both Hands to Accompaniment

After you have practiced each hand's part separately, try playing the song using both hands.

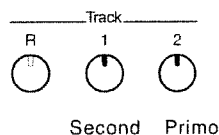
By selecting an internal song that includes accompaniment, you can play along to the backing provided by the song's orchestral accompaniment. When both the right-hand and left-hand parts are muted, then neither part is played back.

Playing Four-Handed Piano Pieces

Included in the internal songs are a number of piano pieces for four hands.

Playing your own parts while listening to your "partner's" part (the internal song itself), lets you play pieces for four hands all by yourself. For more on song numbers and titles, Please refer to "Internal Song List" (p. 67).

For four-handed pieces, assign the parts to the [Track] buttons in the following manner.



You cannot play the left- and right-hand parts of four-handed pieces separately.

Recording a Performance

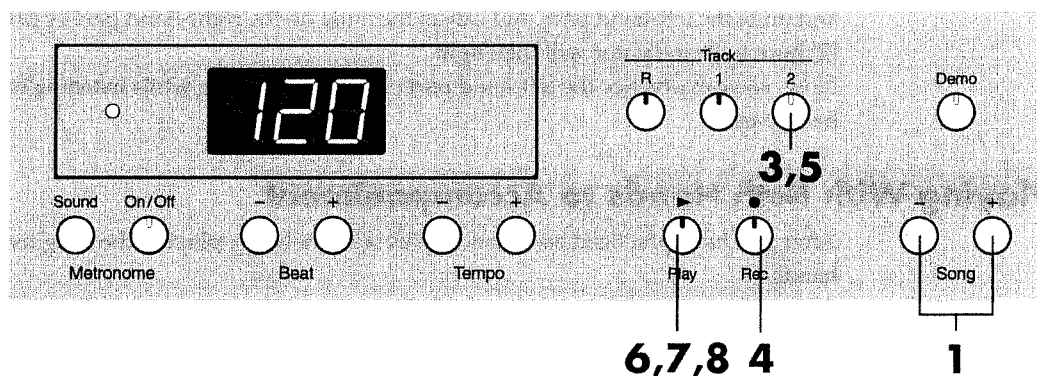
The performance data that you record using your piano will be discarded when the power is turned off. If you want to save your performance onto floppy disk, you will need to connect an external device, and use it for that purpose. Please refer to "Connecting External Devices" (p. 49). Using a MIDI sequencer such as the "Roland MT Series" makes it easy to save, play back, and edit your performances.

Recording Along with Internal Songs

Try recording Minus One Play along with an internal song.

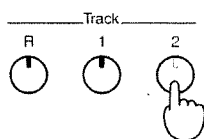
Recording the Right-Hand Part

Now record the performance of the right-hand part.



1. With the Song [-] and [+] buttons, select the Song number.
2. Before recording, adjust the tempo and set the metronome.
3. Press the [2] button; the button's indicator goes out.

The right-hand part is now set not to play.



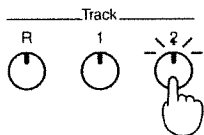
If the [1] button's indicator is extinguished, press the button to turn on the indicator. For songs that include accompaniment, if the [R] button's indicator is off, press the button to turn on the indicator.

4. Press the [Rec] button to turn on the indicator.

The piano enters recording standby.

5. Press the [2] button, getting the indicator to start blinking. (Note 1)

The right-hand part is now set to be recorded to the [2] button.



If you want to cancel the recording, press the [Rec] button once more and extinguish the indicator.

6. Press the [Play] button to start recording.

After two measures of count sound, recording begins.

Play the right-hand part as you listen to the left-hand part being played back.

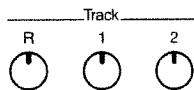
Recording will also begin if you start playing the keyboard without pressing the [Play] button. In this case, no count sound is played.

7. Press the [Play] button once again, and recording stops.

“0” appears in the display. The performance you have recorded becomes song No. “0.”



At this point, what is recorded to the Track buttons is shown below.



Accompaniment Left-hand Your Performance
Part

8. Pressing the [Play] button again starts playback of the song with your recorded performance.

Listen to your recording of the right-hand part a few times.

Refer to “Redoing a Recording” (p. 42) if you want try the recording over again.

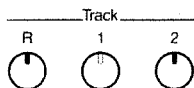
(NOTE 1)

- What you play will be recorded to any of the [1], [2], or [R] buttons that are pressed.
- Sounds from Drum Sets such as Standard set and Sound Effect (p. 58) cannot be recorded to the [1] and [2] button.
- Only sounds from Drum Sets such as Standard set and Sound Effect, and automatic accompaniment sounds can be recorded to the [R] button.

Recording the Left-Hand Part

To record what the left hand is playing, we must alter part of the sequence for “Recording the Right-Hand Part” (p. 36).

- In Step 3 of “Recording the Right-Hand Part,” mute the left-hand part of the song by pressing the [1] button; the button’s indicator goes out. Then remove the mute on the right-hand part by pressing the [2] button; the button’s indicator will go on.



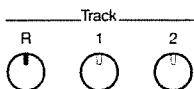
- In Step 5 of “Recording the Right-Hand Part,” press the [1] button.

Recording a Performance with Both Hands

Let’s try recording a performance with both hands playing to accompaniment. In this case, select a song that features accompaniment.

To record what the both hands are playing, we must alter part of the sequence for “Recording the Right-Hand Part” (p. 36).

- As in Step 3 of “Recording the Right-Hand Part,” mute the right- and left-hand parts of the song by pressing the [1] and [2] buttons, turning their indicators off. Then remove the mute on the accompaniment part by pressing the [R] button; the button’s indicator will go on.



- As in Step 5 of “Recording the Right-Hand Part,” press the [1] button. The performance of both your hands is recorded to the [1] button. If you want to record the left-hand and right-hand performances on separate tracks, first record the right-hand performance to the [2] button. Afterwards, record the left-hand performance to the [1] button.



If while recording your performance you attempt to select another song, the [Rec] button’s indicator flashes, and the following message appears in the display.



If the buttons other than [Rec] button are pressed, display returns to the previous screen. Press the [Rec] button to erase the recorded data.

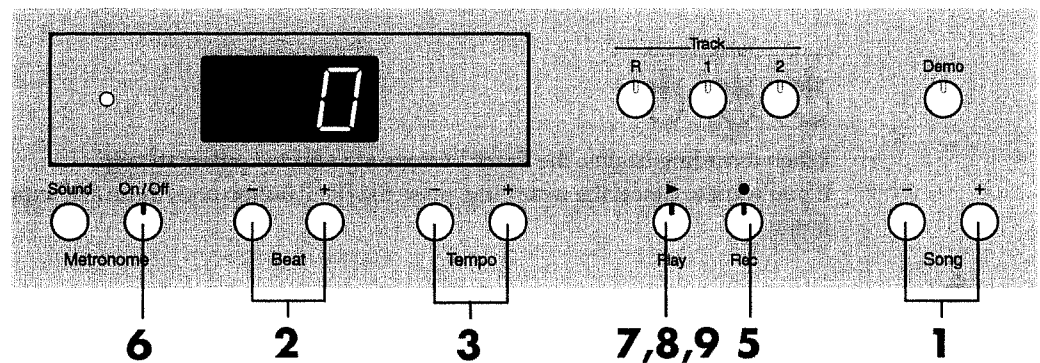
Until you erase the recorded data, you cannot select a different song.

Recording Your Performance or Automatic Accompaniment

Now, without using any internal song, try recording your own performance to the three Track buttons to create a whole new song.

You can also record automatic accompaniment using the Pianist function. Refer to "Recording a Performance with Automatic Accompaniment" (p. 41).

Recording Your Performance



1. Pressing both of the Song [-] and [+] buttons at the same time, select song number "0."



2. Use the Beat [-] and [+] buttons to set the beat for the song.

Display	Beat
2.2	2/2 beat
0.4	Sounded only on the upbeat
2.4	2/4 beat
3.4	3/4 beat
4.4	4/4 beat
5.4	5/4 beat
6.4	6/4 beat
7.4	7/4 beat
3.8	3/8 beat
6.8	6/8 beat
9.8	9/8 beat
12.8	12/8 beat

3. Press the Tempo [-] and [+] buttons to set the basic tempo of the song.

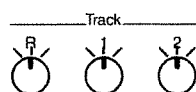
4. Select the tone (p. 17).

Set any other desired modes such as Dual Play (p. 18) and Split (p. 19).

5. Press the [Rec] button, getting the indicator to light.

This puts the keyboard in record standby mode.

The [Play] button and Track button's indicators flash, as does the indicators on all the Track buttons for the tracks being recorded to.



When recording begins, the Track buttons are selected automatically.

If you want to cancel the recording, press the [Rec] button once more and extinguish the indicator.

6. When you want the metronome sound to play while you record, press the Metronome [On/Off] button.

Metronome sound is not recorded.

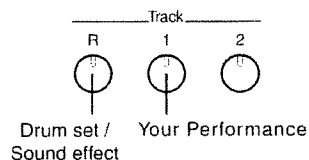
7. Press the [Play] button.

After two measures of count sound, recording begins.

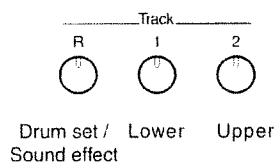
Recording will also begin if you start playing the keyboard without pressing the [Play] button. At this point, the count sound does not play.

8. Press the [Play] button once again, and recording stops.

At this point, what is recorded to the Track buttons is shown below.



With the keyboard in Split mode, recording is as shown below.



9. Pressing the [Play] button again starts playback of the song with your recorded performance.

10. If you want to record a performance to a different track, repeat the procedure from Step 4 on.

- When any of Track buttons have something recorded to them, then you are automatically prevented from selecting a Track button number, even when the [Rec] button is pressed in Step 5.
You will need to press a Track button to select a track number for recording. The selected Track button's indicator flashes.
If you select a Track button that already has material recorded in it, and then begin recording, the material previously recorded is erased.
- Only sounds from Drum Sets such as Standard set and Sound Effect, and automatic accompaniment sounds can be recorded to the [R] button. These sounds cannot be recorded on the [1] and [2] buttons.

Refer to "Redoing a Recording" (p. 42) if you want try the recording over again.



You cannot change the settings for the recorded song's beat or basic tempo.



If while recording your performance you attempt to select another song, the [Rec] button's indicator flashes, and the following message appears in the display.



If the buttons other than [Rec] button are pressed, display returns to the previous screen. Press the [Rec] button to erase the recorded data. Until you erase the recorded data, you cannot select a different song.

Recording a Performance with Automatic Accompaniment

1. **Select a tone you want to play (p. 17).**
2. **Press the [Pianist] button.**
3. **Use the Variation [+] and [-] buttons to find and select a Style.**
4. **Press the [Rec] button, getting the button indicator to light.**
This puts the keyboard in record standby mode.
5. **Play a chord in the chord recognition part of the keyboard.**
When the intro for Automatic Accompaniment starts, recording is started at the same time.
6. **When you want to stop recording, press the [Key Touch] button.**
An ending is played, then the automatic accompaniment stops. Recording will stop along with it.
Press the [Play] button to stop the accompaniment and recording without ending.
The piano accompaniment is recorded to the [R] button, and your performance is recorded to the [2] button.
7. **When you press the [Play] button, the recorded performance is then played back.**
Refer to "Redoing a Recording" (p. 42) if you want to try the recording over again.

Redoing a Recording

Redoing a recording involves specifying a Track you want to record over and then recording over again. If material has already been recorded to a selected track, but then new material is recorded to that same track, the previously recorded sounds are deleted.



The song's tempo is determined when the song is first recorded. Even if you change the tempo, then rerecorded, the song is still played back at the tempo selected when the song was first recorded.



If you want to record over the automatic accompaniment using only your own performance, then turn off the Pianist function before recording over. If Pianist is not turned off, the Pianist accompaniment starts at the same time as the recording, and what ends up being heard is the sound of the Pianist accompaniment superimposed on the sounds from the previously recorded accompaniment.

- 1. Press the [Rec] button, getting the indicator to light.**
- 2. Press the Track button for the track you want to record over.**

This puts the keyboard in record standby mode.

The [Play] button indicator and the selected Track button's indicator will blink.

- 3. Begin recording.**

Press the [Play] button. If you rerecording Automatic Accompaniment, play the chord.

- 4. Press the [Play] button to stop recording.**

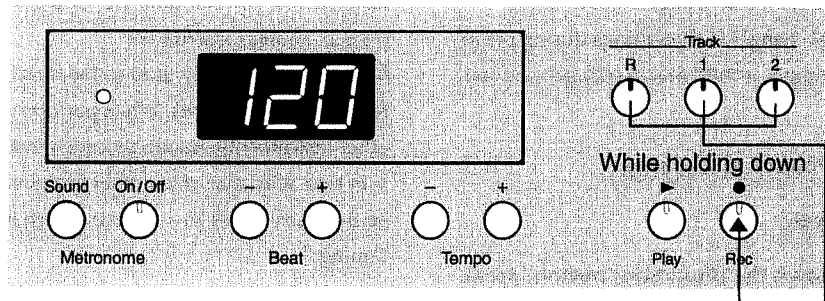
When recording the ending of Automatic Accompaniment, press the [Key Touch] button.



Only sounds from Drum Sets such as Standard set and Sound Effect, and automatic accompaniment sound can be recorded to the [R] button. These sounds cannot be recorded on tracks [1] and [2].

Erasing the Performance on a Specific Track

You can erase what's been recorded to a particular track.

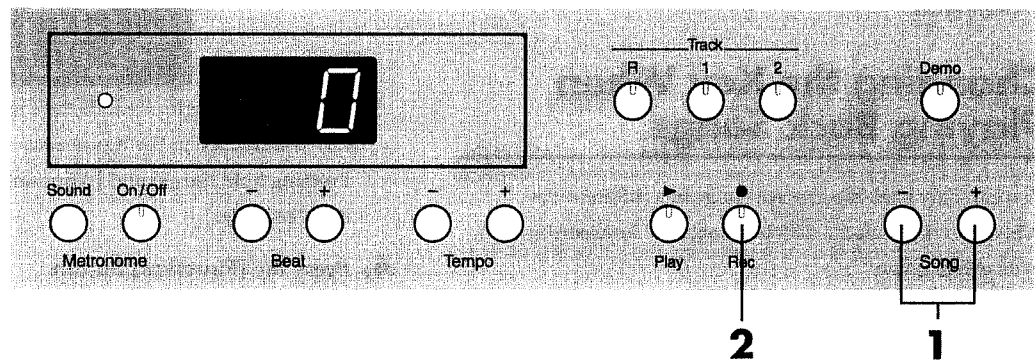


1. While pressing the Track button containing the material you want to delete, press the [Rec] button.

The Track button's indicator goes out, and the recorded music is deleted.

Deleting Recorded Songs

You can delete recorded songs in their entirety.



1. Press either the [-] or [+] Song button a few times.

The [Rec] button's indicator flashes, and a confirmation message appears in the display.

DEL

2. Press the [Rec] button.

This deletes the recorded song.

Using Other Functions

Disabling Everything Except Piano Play (Panel Lock)

Making the setting for the panel lock enables a state where only piano play is possible, and all buttons are disabled. This prevents accidental changes to the settings during piano practice, even if, for example, a child mistakenly presses one of the buttons.

1. Turn down the volume all the way.
2. Turn off the power.
3. While holding down the [Function] button, press the [Power] switch to turn the power on. Then, continue to hold down these two buttons for a few seconds.
“ _ _ _ ” appears in the display.

4. Adjust the volume.

All buttons are disabled.

When you play the keyboard, “Grand Piano 1” tone is played.

By turning the power off and then on once again, the keyboard returns to its normal status with Panel Lock cancelled.

Changing the Key When Playing Back Songs

You can play back the internal songs in a different key. When you then select a different song, the keyboard reverts to its original key.

1. Press the [Function] button.
The [Function] button’s indicator blinks.
2. Press the [Transpose] button.
3. Use the Variation [+] and [-] buttons to choose a transposition value.
Each press of the [+] or [-] button raises or lowers the key by one half-step (semitone).



4. Press the [Function] button.
The [Function] button’s indicator goes out.

Adjusting the Pitch of the Sound (Master Tuning)

In situations such as when playing ensemble with other instruments, you can tune the HP 337’s reference pitch to the pitch of another instrument.

Middle A is generally used as the standard reference pitch for tuning instruments. When performing in ensemble with other instruments, ensure that each instrument’s basic pitch is in tune with that of the other instruments. This tuning of all the instruments to a standard pitch is called “Master Tuning.”

1. Press the [Function] button.
The [Function] button’s indicator blinks.
2. Press the [Piano] button.
3. Using the Variation [+] and [-] buttons, change the standard pitch.
The standard pitch for the HP 337 can be set to any frequency from 415.3 to 466.2 Hz.
“440.0 Hz” is the power-on default for the standard pitch.



The last three digits are indicated in the display. “440.0 Hz” is indicated in the figure above.

Pressing both the [+] and [-] buttons simultaneously sets it to “440.0Hz.”

4. Press the [Function] button.
The [Function] button’s indicator goes out.

Playing Songs Using Tunings from Classical Music

Your instrument also allows you to perform using the tunings that were in use at the time that classical music (such as Baroque) was composed. Most modern songs are composed and played with the assumption that equal temperament (the most common tuning in use today) will be used, but when classical music was composed, there were a wide variety of other tuning systems in existence. Playing a composition with its original tuning lets you enjoy the sonorities of the chords that the composer originally intended.

Equal temperament is placed in effect each time the keyboard's power is turned on.

1. Press the [Function] button.

The [Function] button's indicator blinks

2. Press the [E.Piano] button.

3. Use the Variation [+] and [-] buttons to choose the temperament type (Chart 1).



4. Press the [Harpsi] button.

5. Using the Variation [+] and [-] buttons, select a keynote (Chart 2).

When you want to perform using a tuning other than equal temperament, you'll need to specify the keynote (tonic for major, sixth for minor) appropriate for the key of the song you want to play. If you choose an equal temperament, there's no need to select a keynote.



6. Press the [Function] button.

The [Function] button's indicator goes out.

Chart 1

Displayed	Tuning system	Characteristics
1	Equal (equal temperament)	This tuning divides an octave into 12 equal parts. Every interval produces about the same amount of slight dissonance.
2	Pythagorean (Pythagorean scale)	This scale devised by the philosopher Pythagoras eliminates dissonance in fourths and fifths. Dissonance is produced by third-interval chords, but melodies are euphonious.
3	Just Major (just intonation—major)	This scale eliminates dissonance in fifths and thirds. Quite beautiful sonorities are produced with chords, but the scale is unbalanced, so it is not well-suited for melodies.
4	Just Minor (just intonation/minor)	With Just tuning, the tuning for major is different from that for minor. You can get the same effects in the minor scale as in the major scale.
5	Mean Tone	A temperament which adds some compromises to Just temperament, and facilitates transposition.
6	Werckmeister	This is a combination of the mean tone and Pythagorean scales. This tuning can be used in all keys. (first technique, III).
7	Kirnberger	This scale is a modification of the meantone and just intonations that permits greater freedom in transposition to other keys. This tuning can be used in all keys.

Chart 2

The display represents the following notes:

Display	C	d _♭	d	E _♭	E	F	F [♭]	G	A _♭	A	b _♭	b
Keynote	C	D _♭	D	E _♭	E	F	F [♯]	G	A _♭	A	B _♭	B

* Songs with tunings other than equal temperament cannot be recorded.

* When performing in ensemble with other instruments, be aware that depending on the key, there may be some shifting of the pitch. Tune the HP 337 to the fundamental pitch of the other instruments.

Using Other Functions

Changing the Tuning Curve

Pianos are commonly tuned so pitches in the lower registers are adjusted relatively flat, and pitches in the higher registers are tuned sharper compared to equal temperament. This kind of tuning method for the piano is called “Stretch Tuning.”

The graphic representation of the differences in pitch when comparing equal-tempered tuning with the actual tuning used is called the “tuning curve.” Changing the tuning curve results in a subtle change in the sound of the chords. “ON” is the power-on default for the tuning curve.

1. Press the [Function] button.

The [Function] button’s indicator blinks.

2. Press the [Vibes] button.

3. Using the Variation [+] and [-] buttons, change the tuning curve.



Display	Description
ON	A tuning curve wherein the low and high registers are widened slightly—low pitches are a little lower, the high pitches a little higher. Appropriate for piano solos.
OFF	Standard tuning curve. This is the right choice when using Dual Play, or when playing in ensemble with other instruments.

4. Press the [Function] button.

The [Function] button’s indicator goes out.

* *This setting is only available with piano tones.*

* *The tuning curve can be selected even with tunings other than equal temperament.*

Changing Various Settings

Changing How the Pedals Work

Although the sostenuto pedal (the center pedal) originally only worked to sustain whatever note was being played the instant the pedal was depressed and hold the note until the pedal was released, on the HP 337, the following functions have also been assigned to the pedal. When the keyboard is turned on, it is set to work in the original manner. (p. 13)

Adding Sustain to the Lower Part of the Keyboard

When the HP 337 is in Split mode, the sounds played using the left part of the keyboard exhibit the same sort of decay obtained by pressing the damper pedal.

1. Press the [Function] button.

The [Function] button's indicator blinks.

2. Press the [Organ] button.

3. Using the Variation [+] and [-] buttons, change the pedal's operation.



Display	Pedal Function
1	Normal pedal function (p. 13)
2	Sustain added to the left keys

4. Press the [Function] button.

The [Function] button's indicator goes out.

Changing the Damper Pedal's Resonance

On acoustic pianos, when the damper pedal is depressed, additional strings are released to resonate with the sound of the keys that have been played, adding richness and breadth to the sound. The damper pedal on the HP 337 recreates this resonance when depressed. Ten levels of resonance are available; the higher the value, the deeper the resonance. This effect works only with the piano tones. Resonance is set to "5" when the keyboard is turned on.

1. Hold down the [Reverb] button and the [Chorus] button simultaneously while you press the Variation [+] or [-] button to adjust the depth of the resonance.

As the value is increased, the resonance will become deeper.



Changing the Volume Balance for the Keyboard and Accompaniment

You can change the balance of volume between the parts played on the keyboard and the accompaniment and internal songs.

"5-5" is the power-on default for the balance (keyboard volume/accompaniment or internal song volume).

1. Hold down the [Pianist] button while you press the Variation [+] or [-] button to adjust the volume balance.



The volume balance can also be adjusted by the following method.

1. Press the [Function] button.

The [Function] button's indicator blinks.

2. Press the [Pianist] button.

3. Using the Variation [+] and [-] buttons, adjust the volume balance.

4. Press the [Function] button.

The [Function] button's indicator goes out.



"Playing Along with the Auto-Accompaniment (The Pianist Function)" (p. 21)

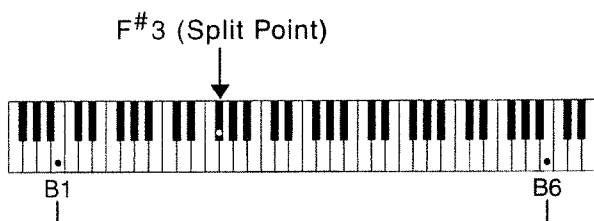


"Practicing Each Hand Separately Along with the Song" (p. 34)

Changing Various Settings

Changing the Keyboard's Split Point

When in Split mode, you can move the keyboard's split point to any key from B1 to B6. "F#3" is the power-on default for the split point.



1. While pressing the [Split] button, press one of the keys on the keyboard.

The pressed key becomes the split point.



The split point can also be changed using the following two methods.

Method 1

1. While holding down the [Split] button, press the Variation [+] or [-] button.

Pressing the [+] button once moves the split point one key to the upper; pressing the [-] button once moves the split point one key to the lower.

Pressing both the [+] and [-] buttons simultaneously sets it to "F#3."

Method 2

1. Press the [Function] button.
The [Function] button's indicator blinks.
2. Press the [Split] button.
3. Using the Variation [+] and [-] buttons, change the split point.
4. Press the [Function] button.

The [Function] button's indicator goes out.



See "Playing Different Tones with the Left and Right Hands (Split Play)" (p. 19).

Changing the Volume Balance in Dual Play

You can change the volume balance between the two layered sounds in Dual Play.

"5-5" is the power-on default for the balance (left-side button volume/right-side button volume).

1. Hold down the [Key Touch] button while you press the Variation [+] or [-] button to adjust the volume balance.



The volume balance can also be adjusted by the following method.

1. Press the [Function] button.
The [Function] button's indicator blinks.
2. Press the [Key Touch] button.
3. Using the Variation [+] and [-] buttons, adjust the volume balance.
4. Press the [Function] button.

The [Function] button's indicator goes out.



"Layering Two Instrument Sounds (Dual Play)" (p. 18)

Disabling the Beat Indicator's Pulsations

Perform the steps below to get the beat indicator to stop blinking on and off. The setting is at "ON" when the HP 337 is powered up.

1. Press the [Function] button.
The [Function] button's indicator blinks.
2. Press the Metronome [Sound] button.
3. Using the Variation [+] and [-] buttons, toggle between ON and OFF.



4. Press the [Function] button.
The [Function] button's indicator goes out.

Connecting External Devices

By connecting the HP 337 to external devices such as audio equipment, MIDI instruments and computer, you can enjoy in the following ways.

■ Connecting MIDI Devices (p. 50)

You can connect a MIDI sequencer, enabling you to record and save what you play. You can also take performances recorded to a sequencer and play them back on the HP 337. Furthermore, you can also enjoy the Minus One Play function (p. 34) to play along with commercially available music data in a variety of musical genres.

Also, when you connect a MIDI sound module, you can perform on the HP 337 and hear the sounds played through the MIDI sound module.

■ Connecting Audio Equipment (p. 53)

The HP 337 has high-quality built-in stereo speakers, but you can also hook up a stereo system, and enjoy performances that are even more impressive.

You can also connect it to a tape recorder or other recording equipment and record your performances.

■ Connecting to a Computer (p. 54)

With the HP 337 connected to a computer, you can use sequencer software (such as Roland's Visual-MT or other software) to record and save HP 337 performances.

Performances recorded to such software can also be played back on the HP 337. Furthermore, you can also enjoy the Minus One Play function (p. 34) to play along with commercially available music data in a variety of musical genres.

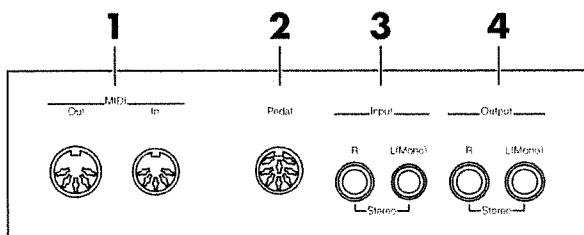
With Roland's Visual-MT, you can also display a score of the recorded performance.

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

Names and Functions of Jacks and Connectors

The functions of the jacks on the rear panel and underside are described below.

Rear Panel



1 MIDI Out/In Connector

You can connect external MIDI devices to the HP 337 and exchange performance data between them (p. 50).

2 Pedal Connector

This is for connecting the separate stand pedal cord.

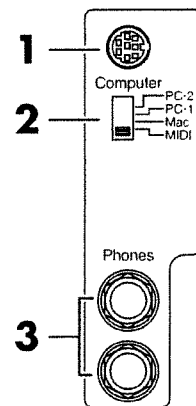
3 Input Jacks

Using this jack, you can connect other sound generating devices or audio equipments and play sounds from other devices through the HP 337's speaker. (p. 53)

4 Output Jacks

Allow you to output the piano's sound to sound reinforcement equipment to obtain a more powerful sound. Additionally, by connecting the keyboard to a tape recorder, you can record your performances on cassette tapes (p. 53).

Underside



1 Computer Connector

You can connect a computer to the HP 337 and exchange performance data between the two (p. 54).

2 Computer Switch

The setting for this switch is made depending on the computer connected— Mac/PC-1/PC-2. Additionally, this switches between MIDI In connector and the Computer connector (p. 50, 54).

* The MIDI Out/In connector and the computer connector cannot be used at the same time.

3 Phones Jack

For more information about the Phones jack, please refer to "Connecting Headphones" (p. 13).

Connecting External Devices

Connecting to MIDI Devices

Connecting a MIDI device to the HP 337 permits the exchange of performance data between the two devices, and allows you an even greater number of ways to use the HP 337. With a MIDI sequencer connected, you can record and save your performances on the HP 337. You can also take performances recorded to a sequencer and play them back on the HP 337. Furthermore, you can also enjoy the Minus One Play function (p. 34) to play along with commercially available music data in a variety of musical genres. When you connect a MIDI sound module, you can perform on the HP 337 and hear the sounds played through the MIDI sound module.

The models in Roland's MT Series feature sequencers and sound generators in a single unit.

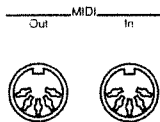
■ What's MIDI?

MIDI stands for Musical Instrument Digital Interface, an international standard which allows performance information to be communicated among electronic musical instruments and computers.

The HP 337 is equipped with MIDI and computer connectors to allow such exchange of performance data with external equipment and devices. Connecting the keyboard to other devices with these connectors provides you with an even greater variety of ways to use your keyboard.

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

■ About MIDI Connectors



MIDI OUT Connector

Connect this to the MIDI In connector on an external MIDI device using a MIDI cable (sold separately). Performance data when you finger the keyboard or depress a pedal is sent from this connector to the external MIDI connector.

MIDI IN Connector

Connect this to the MIDI Out connector on an external MIDI device using a MIDI cable (sold separately). This connector receives MIDI messages that are transmitted from external MIDI devices. These incoming messages may instruct the receiving HP337 to play sounds or switch Tones.

* External MIDI devices can't be used for remotely changing the tones played by the HP 337's keyboard.

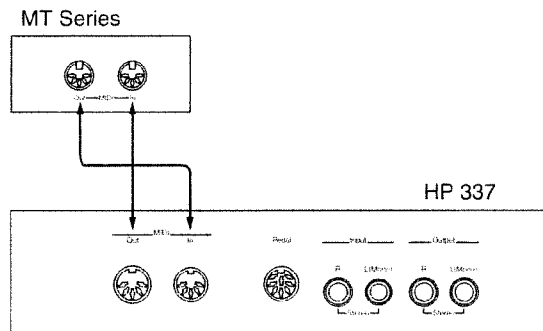
Making Connections to MIDI Devices

* When connecting, turn on power to your various devices in the order specified. Failure to follow these steps in the order given could cause a malfunction and/or damage to speakers or other equipment.

1. Turn the volume all the way down on the HP 337 and on the device you're about to connect.
2. Turn off the power to the HP 337 and other connected equipment.
3. Set the computer switch on the underside of the keyboard to "MIDI."
4. Use a MIDI cable (sold separately) to connect the MIDI connectors to each other.
Please refer to the connection examples below.
5. Switch on the power to the HP 337 and the connected device.
6. Adjust the volume level on the HP 337 and the connected device.
7. You should also set the MIDI settings as needed.
For details on the MIDI-related settings, refer to page 51 – 52.

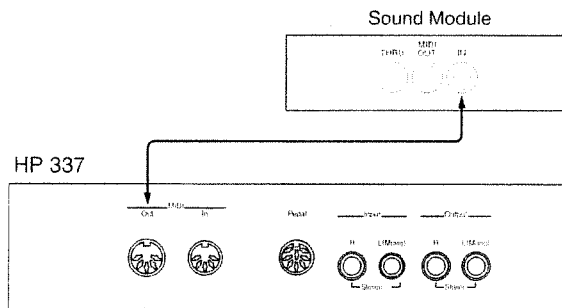
■ Connection Examples:

Connecting to a MIDI Sequencer



* When the HP 337 is connected to a MIDI sequencer, set it to Local OFF. Refer to "Disconnecting the Keyboard from the Internal Sound Generator (Local On/Off)" (p. 52).

Connecting to a MIDI Sound Module



Making MIDI Settings

When connecting a MIDI device, make the following settings.

■ Selecting the MIDI Send Channel

MIDI features sixteen MIDI channels, numbered 1–16. Simply connecting a cable is not enough for communication to take place. The connected devices must be set to use the same MIDI channels. Otherwise, no sound will be produced, and no sounds can be selected.

Select the transmit channel (1–16) of the HP 337.

When the piano is turned on, Channel "1" is selected.

- 1. Press the [Function] button.**
The [Function] button's indicator blinks.
- 2. Press the [Strings] button.**
- 3. Use the Variation [+] and [-] buttons to choose the transmit channel.**
- 4. Press the [Function] button.**
The [Function] button's indicator goes out.

* In Split mode, the lower part of the keyboard is not sent.

* The HP 337 receives all sixteen channels.

■ Transmitting a Recorded Performance to a MIDI Device or Computer

You can have your recorded performances be sent to connected MIDI devices or computers.

Recorded performance on the HP 337 is deleted when the piano is turned off. You can send and save your recorded performances to a MIDI sequencer or computer.

This section describes how to save in a MIDI sequencer.

When you turn on the power, this is set to "OFF" (data is not sent).

- 1. First connect a MIDI sequencer.**
For details on connections, refer to "Making Connections to MIDI Devices" (p. 50).
- 2. Perform recording on the HP 337.**
- 3. Press the [Function] button.**
The [Function] button's indicator blinks.
- 4. Press the [Demo] button.**
- 5. Use the Variation [+] and [-] buttons to set it "ON."**
Data is sent when set to "ON." Data is not sent when set to "OFF."
- 6. Start recording on the connected MIDI sequencer.**
- 7. Start playback of the recorded song on the HP 337.**
The recorded performance message is transmitted to the MIDI sequencer.
- 8. When playback of the song is finished, stop recording on the MIDI sequencer.**
- 9. Save the data on the connected MIDI sequencer.**

Connecting External Devices

■ Change Tones on a MIDI Device from the HP 337 (Program Change)

A Program Change is a MIDI message that means “change to the tone of the specified number.” The device that receives this changes to the tone of the corresponding number. Although the corresponding Program Change messages sent are automatically when the HP 337’s tones are changed, you can also send Program Change messages with the following procedure.

1. Press the [Function] button.
The [Function] button’s indicator blinks.
2. Press the [Flute] button.
3. Use the Variation [+] and [-] buttons to choose the Program Change (1–128).

4. Press the [Function] button.

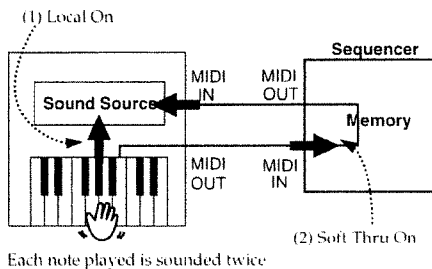
The [Function] button’s indicator goes out.

→ If you want to know more about how sounds are changed upon reception of Program Change messages, please see “MIDI Implementation” (sold separately). If you should require the “MIDI Implementation,” please contact the nearest Roland Service Center or authorized Roland distributor.

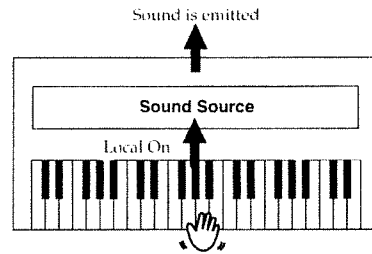
■ Disconnecting the Keyboard from the Internal Sound Generator (Local On/Off)

With a MIDI sequencer connected, when, as shown in the figure, the data for the keys being played is sent to the sound module section via the two routes (1) and (2), the sounds may be superimposed, or there may be interruptions in the sound. To prevent this, what’s known as “Local Control” is set to “off” to isolate route (1).

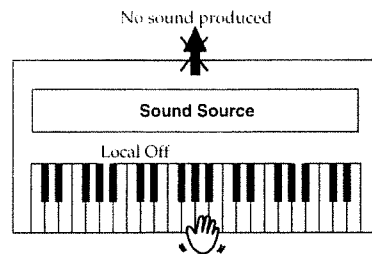
The setting is at “Local Control ON” when the HP 337 is powered up.



Local Control On: The keyboard and internal sound generator are connected.



Local Control Off: The keyboard and internal sound generator are separated. No sound will be produced by the keyboard when it is played.



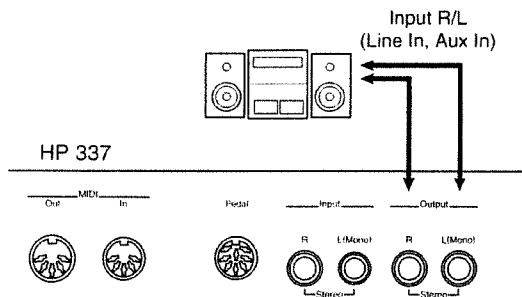
1. Press the [Function] button.
The [Function] button’s indicator blinks.
 2. Press the [Voice] button.
 3. Use the Variation [+] and [-] buttons to select “ON” (Local Control On) or “OFF” (Local Control Off).
 4. Press the [Function] button.
The [Function] button’s indicator goes out.
- When one of the Roland’s MT Series models is connected, the MT transmit Local Control Off message to the HP 337 automatically when the MT is turned on. If you first switch on the HP 337, then the MT-series device, Local Control is automatically switched off on the HP 337.

Connecting to Audio Equipment

When you connect the HP 337 to audio equipment, you can play the sounds from the HP 337 through the speakers on the audio equipment or record your performances on a tape recorder or other recording device.

- * Use a connection cable that does not contain a resistor.
- * When connecting, turn on power to your various devices in the order specified. Failure to follow these steps in the order given could cause a malfunction and/or damage to speakers or other equipment.

■ Playing Sounds from the HP 337 Through the Speakers on Audio Equipment or Recording Your Performances on a Recording Device

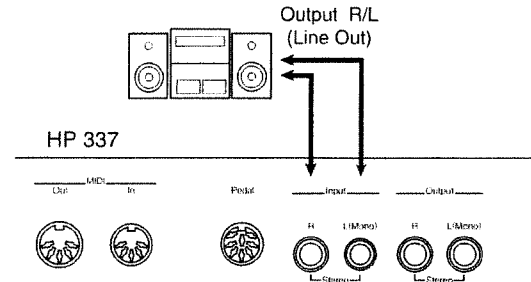


1. Turn the volume all the way down on the HP 337 and on the device you're about to connect.
2. Turn off the power to the HP 337 and other connected equipment.
3. Use audio cables (sold separately) to make the connection.
4. Turn on the power of the HP 337.
5. Switch on the connected device.
6. Adjust the volume level on the HP 337 and the connected device.

When Recording HP 337 Performances on a Recording Device

7. Start recording with the connected device.
8. Play the keyboard.
9. When the performance ends, stop recording on the connected equipment.

■ Playing Audio Equipment Sounds Through the Speakers on the HP 337



1. Turn the volume all the way down on the HP 337 and on the device you're about to connect.
2. Turn off the power to the HP 337 and other connected equipment.
3. Use audio cables (sold separately) to make the connection.
4. Turn on the power to the connected equipment.
5. Turn on the HP 337.
6. Adjust the volume level on the HP 337 and the connected device.

■ Turning the Power Off After Use

After use, follow the steps below to switch off the power.

1. Turn the volume all the way down on the HP 337 and on the device you're about to connect.
2. Turn off the power to the HP 337.
3. Turn off the connected equipment.

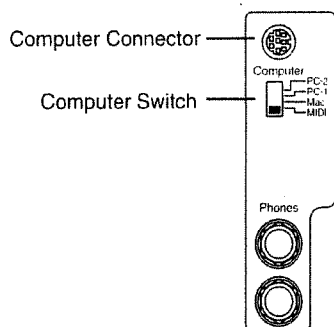
Connecting External Devices

Connecting to a Computer

With the HP 337 connected to a computer, you can use sequencer software (such as Roland's Visual-MT or other software) to record and save HP 337 performances. Performances recorded to such software can also be played back on the HP 337. Furthermore, you can also enjoy the Minus One Play function (p. 34) to play along with commercially available music data in a variety of musical genres. With Roland's Visual-MT, you can also display a score of the recorded performance.

* When connecting, turn on power to your various devices in the order specified. Failure to follow these steps in the order given could cause a malfunction and/or damage to speakers or other equipment.

<Underside>



1. Turn the volume all the way down on the HP 337.
2. Turn off the power to the HP 337 and the computer.
3. Using a compatible computer cable (sold separately), connect the Computer connector on the underside of the keyboard with the computer's serial port.
4. Set the computer switch on the underside of the keyboard to match the type of computer connected.

Please refer to the connection examples at right.

* Change the setting of the Computer switch only after the power to the unit is off.

5. Turn on the power to the computer.
6. Turn on the HP 337.
7. Adjust the volume level on the HP 337.
8. Set the computer's and software's baud rates to match each other.
For more information on this procedure, please refer to the owner's manual for your computer.
9. If applicable, set the MIDI Send channel (p. 51) and Local On/Off (p. 52).

■ Connection Examples:

When Connecting to an Apple Macintosh Computer

Use a computer cable (sold separately) to connect the Computer connector on the HP 337 to the modem port (or printer port) on the Apple Macintosh. Set the Computer switch to "Mac."

When using the Macintosh "Patch Bay" utility, specify 1 MHz as the Interface Type (MIDI Interface Clock).

When Connecting to a PC Model Computer

Use a computer cable (sold separately) to connect the Computer connector on the HP 337 to the COM1 or COM2 serial port on the IBM PC. Set the Computer switch to "PC-2."

Troubleshooting

If you think there's a problem, read this first.

● Cannot Turn the Power On

- Is the power cord connected and plugged in correctly? (p. 12)

● No Sound

- Is the [Volume] knob set at "Min" (minimum)? (p. 13)
- Are headphones connected?
 - *When headphones are connected, the keyboard's speaker stops playing (p. 13).*
- Check that Local Off is not selected. (p. 52)

● No Sound is Heard (when a MIDI instrument is connected)

- Have all devices been switched on? (p. 50)
- Is the computer switch on the underside of the keyboard set to "MIDI?" (p. 50)

● Internal Songs Do Not Play

- Has the internal song's volume setting been changed, with the volume set to minimum? (p. 47)
- Are the Track button indicators all off?
 - *No sound is played from tracks whose button indicators are off. Press the buttons to turn the button indicators on (p. 34).*
- During recording or playback of a song, you cannot listen to another song. To listen to a different song, first stop the recording or playback. (p. 15, 36)
- Is Panel Lock on? (p. 44)

● The Sound from the Keyboard Suddenly Changes in the Upper Range of the Keyboard

- On acoustic pianos, the notes played in the upper 1.5-octave range continue all the way until the sound decays, regardless of whether the damper pedal is depressed. The tone is also different in this range. The HP 337 faithfully reproduces these characteristics of the acoustic piano. Furthermore, you can use the instrument's Key Transpose (p. 27) setting to change that range over which the damper pedal has no effect.

● A High-Pitched Whine Is Produced

- When listening through headphones: Some of the more flamboyant and effervescent piano tones feature an ample high-end component, which may make the sound appear to have metallic reverberation added. Since this reverberation becomes particularly audible when supplemented by heavy reverb, you may be able to diminish the problem by reducing the amount of reverb applied to the sound.
- When listening through speakers: Here, a different cause (such as resonance produced by the HP 337) would be suspect. Consult your Roland dealer or nearest Roland Service Center.

● The Bass Range Sounds Odd, or There Is a Vibrating Resonance

- When listening through speakers: Playing at loud volumes may cause instruments near the HP 337 to resonate. Resonance can also occur with fluorescent light tubes, glass doors, and other objects. In particular, this problem occurs more easily when the bass component is increased, and when the sound is played at higher volumes. Use the following measures to suppress such resonance.
 - Place speakers so they are 10–15 cm from walls and other surfaces.
 - Reduce the volume.
 - Move the speakers away from any resonating objects.
- When listening through headphones: Here, a different cause (such as resonance produced by the HP 337) would be suspect. Consult your Roland dealer or nearest Roland Service Center.

● The Tone Does Not Change

- Is Panel Lock on? (p. 44)

● The Tempo of the Recorded Song or Metronome Is Not Right

- When you record after selecting an internal song that features a changing tempo, the tempos on the other tracks are changed in keeping with these tempo changes. In addition, the Metronome tempo is also changed the same way.

Troubleshooting

● You Cannot Use a Connected MIDI Device and Computer Simultaneously

- The MIDI connectors and the computer connector cannot be used at the same time. Confirm that the computer switch to is set to "MIDI" when a MIDI device is connected to the MIDI connector, and to either "Mac," "PC-1," or "PC-2" when a computer is connected to the Computer connector. (p. 50, 54)

● The Volume of the Device Connected to the Input Jack Is Low

- Could you be using a connection cable that contains a resistor?
 - Use a connection cable that does not contain a resistor.

● The Pedal Rattles

- Adjust the adjuster underneath the pedal so that the pedal presses firmly against the floor surface. (p. 13)

● Sounds Are Heard Twice (doubled) When the Keyboard Is Played

- Is the keyboard in Dual Play mode? (p. 18)
- When the HP 337 is connected to an external sequencer, set it to the Local OFF mode (p. 52).

● Not All Played Notes Are Sounded

- The HP 337 can play a maximum of 64 sounds simultaneously. When playing along with internal songs, heavy use of the damper pedal can result in performance data with a number of sounds in excess of this limit, with some sounds being omitted.

● The Pitch of the Keyboard or Internal Songs Has Shifted

- Has the song been transposed? (p. 44)
- Is the tuning or tuning curve setting correct? (p. 45, 46)
- Is the setting for Master Tuning correct? (p. 44)

● Depressing a Pedal Has No Effect, or the Pedal Effect Doesn't Stop

- Are the pedals connected properly?
 - Make sure the pedal cord extending from the stand is securely connected to the pedal jack on the back of the unit (p. 49).

● Cannot Record

- Is Panel Lock on? (p. 44)
- Have you selected a Track button for recording? (p. 42)

● The Recorded Performance Has Disappeared

- Recorded material is deleted when the keyboard is turned off. Deleted performances cannot be retrieved.

● Reverberation Still Audible Even with Reverb Turned Off

- Since the HP-337's piano sounds faithfully reproduce the sense of spaciousness and reverberation of an actual acoustic piano's sound, a certain amount of reverberation is still perceptible, even with the reverb effect deactivated

● Can't Obtain Sympathetic Resonance Effect When Damper Pedal Is Depressed

- The Sympathetic Resonance effect isn't applied even if you press the damper pedal when the Advanced 3D effect is being used.

If the Following Screen Appears

Display: dEL

Meaning: This appears when you attempt to delete a recorded song (p. 43). Additionally, this appears after recording a song when you try to select another song (p. 38, 41).

Display: E.32

Meaning: The amount of performance information is too large, and further recording is not possible.

Display: E.40

Meaning: Too much MIDI data was sent from the external MIDI instrument at one time, and the unit could not process the data. Reduce the amount of MIDI data being sent to the HP 337.

Display: E.41

Meaning: A problem such as a loose MIDI cable or computer cable occurred. Make sure the MIDI cables and computer cables are correctly hooked up.

Display: E.43

Meaning: The setting of the Computer switch on the rear panel is incorrect, or the computer settings are incorrect. Switch off the power, set the Computer switch correctly, then turn the power back on. Also, make sure the settings on your computer are correct (p. 54).

Display: E.51

Meaning: A system error has occurred. Try performing the procedure over again.
Should this message continue to appear even after repeated attempts, please consult the nearest Roland Service Center.

Tone Name List



“Performing with Various Instrument Sounds” (p. 17)

* Tones marked with an asterisk “*” can only be recorded to the “R” button.

The Drum Set such as STANDARD set and SOUND EFFECT have a variety of different sounds assigned to each key (See pages 60). The Drum Set is in the [Flute] button tone group.

No.	Tone Name	[Organ] Group		
[Piano] Group				
1	Grand Piano1	1	Nason Flt 8'	20
2	UprightPiano	2	Church Organ	21
3	Rock Piano	3	Jazz Organ 1	22
4	Honky-tonk	4	Full Organ 1	23
5	Piano Strings	5	Accordion	24
6	Air Grand	6	Pop Organ	25
7	Honky-tonk 2	7	Harmonica	26
8	MIDI Piano1			27
9	MIDI Piano2			28
10	Grand Piano2			29
		[Strings] Group		30
		1	Strings	31
		2	Violin	32
		3	Cello	33
		4	Oct Strings	34
		5	Slow Strings	35
		6	Harp	36
		7	Orchestra	37
		8	Syn.Strings1	38
				39
		[Voice] Group		40
		1	Jazz Voice	41
		2	Choir	42
		3	Pop Voice	43
		4	Choir Oohs	44
		5	SynVox	45
		6	Fantasia	46
		7	Brightness	47
		8	Crystal	48
		9	Harpvox	49
		10	Warm Pad	50
		11	CC Solo	51
				52
		[Flute] Group		53
		1	Flute	54
		2	Oboe	55
		3	Trumpet	56
		4	Trombone	57
		5	French Horn	58
		6	STANDARD*	59
		7	SOUND EFFECT*	60
		8	Soprano Sax	61
		9	Blow Sax	62
		10	Brass 1	63
		11	Alto Sax	64
		12	Bassoon	65
		13	MutedTrumpet	66
		14	Clarinet	67
		15	Pan Flute	68
		16	Piano 1	69
		17	Piano 1w	70
		18	Piano 1d	71
		19	Piano 2	72
				Piano 2w
				Piano 3
				Piano 3w
				GS Honkytonk
				Honky-tonk 2
				GS E.Piano1
				GS E.Piano2
				60's E.Piano
				E.Piano 1v
				E.Piano 2v
				Detuned EP 1
				Detuned EP 2
				GS Harpsi.
				Coupled Hps.
				Harpsi.w
				Harpsi.o
				Soft Clav.
				Celesta
				Glockenspiel
				GS Music Box
				GS Vibe
				Vibe.w
				GS Marimba
				Marimba
				Xylophone
				Tubular-bell
				Church Bell
				Carillon
				GS Santur
				Organ 1
				Organ 2
				Pop Organ 1
				Detuned Or.1
				Detuned Or.2
				Church Org.1
				Church Org.2
				Church Org.3
				Full Organ 4
				Jazz Organ 1
				Rock Organ 2
				Reed Organ
				Accordion Fr
				Accordion It
				GS Harmonica
				Bandoneon
				GS Nylon Gt.
				Nylon Guitar
				Nylon Gt.o
				Ukulele
				Steel-str.Gt
				12-str.Gt
				GS Mandolin
				Jazz Guitar

73	Hawaiian	133	Tenor Sax	193	Taiko
74	Clean Gt.	134	Baritone Sax	194	Concert BD
75	Chorus Gt.	135	GS Oboe	195	Melo. Tom 1
76	Muted Gt.	136	English Horn	196	Melo. Tom 2
77	Funk Gt.	137	Bassoon	197	Synth Drum
78	Funk Gt.2	138	Clarinet	198	808 Tom
79	Overdrive Gt	139	Piccolo	199	Elec Perc.
80	Distortion Gt	140	GS Flute	200	Reverse Cym.
81	Feedback Gt.	141	Recorder	201	Gt.FretNoise
82	Gt.Harmonics	142	Pan Flute	202	Gt.Cut Noise
83	Gt. Feedback	143	Bottle Blow	203	String Slap
84	Acoustic Bs.	144	Shakuhachi	204	Breath Noise
85	Fingered Bs.	145	Whistle	205	Fl.Key Click
86	Picked Bs.	146	Ocarina	206	Seashore
87	Fretless Bs.	147	Square Wave	207	Rain
88	Slap Bass	148	Square	208	Thunder
89	Slap Bass 2	149	Sine Wave	209	Wind
90	SynthBass101	150	Saw Wave	210	Stream
91	Synth Bass 1	151	Saw	211	Bubble
92	Synth Bass 2	152	Doctor Solo	212	Bird
93	Synth Bass 3	153	Syn.Calliope	213	Dog
94	Synth Bass 4	154	Chiffer Lead	214	Horse-Gallop
95	Rubber Bass	155	Charang	215	Bird 2
96	GS Violin	156	Solo Vox	216	Telephone 1
97	Slow Violin	157	5th Saw Wave	217	Telephone 2
98	Viola	158	Bass & Lead	218	DoorCreaking
99	GS Cello	159	Fantasia	219	Door
100	Contrabass	160	Warm Pad	220	Scratch
101	Tremolo Str	161	Polysynth	221	Windchime
102	PizzicatoStr	162	Space Voice	222	Helicopter
103	GS Harp	163	Bowed Glass	223	Car-Engine
104	Timpani	164	Metal Pad	224	Car-Stop
105	GS Strings	165	Halo Pad	225	Car-Pass
106	Orchestra	166	Sweep Pad	226	Car-Crash
107	GS Sl.Str	167	Ice Rain	227	Siren
108	Syn.Strings1	168	Soundtrack	228	Train
109	Syn.Strings2	169	Crystal	229	Jetplane
110	Syn.Strings3	170	Syn Mallet	230	Starship
111	Choir Aahs	171	Atmosphere	231	Burst Noise
112	Choir	172	Brightness	232	Applause
113	Pop Voice	173	Goblin	233	Laughing
114	SynVox	174	Echo Drops	234	Screaming
115	OrchestraHit	175	Echo Bell	235	Punch
116	GS Trumpet	176	Echo Pan	236	Heart Beat
117	GS Trombone	177	Star Theme	237	Footsteps
118	Trombone	178	Sitar	238	Gun Shot
119	Tuba	179	Sitar 2	239	Machine Gun
120	MutedTrumpet	180	Banjo	240	Lasergun
121	French Horn	181	GS Shamisen	241	Explosion
122	Fr.Horn 2	182	Koto	242	ROOM*
123	Brass 1	183	Taisho Koto	243	POWER*
124	Brass 2	184	Kalimba	244	ELECTRONIC*
125	Synth Brass1	185	Bagpipe	245	TR-808*
126	Synth Brass2	186	Fiddle	246	DANCE*
127	Synth Brass3	187	Shanai	247	JAZZ*
128	Synth Brass4	188	Tinkle Bell	248	BRUSH*
129	AnalogBrass1	189	Agogo	249	ORCHESTRA*
130	AnalogBrass2	190	Steel Drums	250	GS STANDARD*
131	GS Sop.Sax	191	Woodblock	251	GS ROOM*
132	Alto Sax	192	Castanets	252	GS BRUSH*

Tone Name List

	6:STANDARD	242:ROOM	243:POWER	244:ELECTRONIC
24	Bar Chime	----	Bar Chime	Bar Chime
25	Snare Roll	----	Snare Roll	Snare Roll
26	Finger Snap	----	Finger Snap	Finger Snap
27	High Q	High Q	High Q	High Q
28	Slap	Slap	Slap	Slap
29	Scratch Push [EXC7]	Scratch Push [EXC7]	Scratch Push [EXC7]	Scratch Push [EXC7]
30	Scratch Pull [EXC7]	Scratch Pull [EXC7]	Scratch Pull [EXC7]	Scratch Pull [EXC7]
31	Sticks	Sticks	Sticks	Sticks
32	Square Click	Square Click	Square Click	Square Click
33	Metronome Click	Metronome Click	Metronome Click	Metronome Click
34	Metronome Bell	Metronome Bell	Metronome Bell	Metronome Bell
35	Std Kick 2'	Kick 1	Std Kick 2	Std Kick 2
C2 36	Kick 1	Room Kick	MONDO Kick	Elec BD
37	Side Stick	Side Stick	Side Stick	Side Stick
38	Std Snr 1	Room Snr 1	Gated SD	Elec SD
39	Hand Clap	Hand Clap	Hand Clap	Hand Clap
40	Std Snr 2	Std Snr 1	Snare Drum 2	Gated SD
41	Low Tom 2	Room Low Tom 2'	Room Low Tom 2	Elec Low Tom 2
42	Closed Hi-hat 1' [EXC1]	Closed Hi-hat 1' [EXC1]	Closed Hi-hat 1 [EXC1]	Closed Hi-hat 1 [EXC1]
43	Low Tom 1	Room Low Tom 1'	Room Low Tom 1	Elec Low Tom 1
44	Pedal Hi-hat 1' [EXC1]	Pedal Hi-hat 1' [EXC1]	Pedal Hi-hat 1 [EXC1]	Pedal Hi-hat 1 [EXC1]
45	Mid Tom 2	Room Mid Tom 2'	Room Mid Tom 2	Elec Mid Tom 2
46	Open Hi-hat 1' [EXC1]	Open Hi-hat 1' [EXC1]	Open Hi-hat 1 [EXC1]	Open Hi-hat 1 [EXC1]
47	Mid Tom 1	Room Mid Tom 1'	Room Mid Tom 1	Elec Mid Tom 1
C3 48	High Tom 2	Room Hi Tom 2'	Room Hi Tom 2	Elec Hi Tom 2
49	Crash Cymbal 1	Crash Cymbal 1	Crash Cymbal 1	Crash Cymbal 1
50	High Tom 1	Room Hi Tom 1'	Room Hi Tom 1	Elec Hi Tom 1
51	Ride Cymbal 1	Ride Cymbal 1	Ride Cymbal 1	Ride Cymbal 1
52	Chinese Cymbal	Chinese Cymbal	Chinese Cymbal	Reverse Cymbal
	Ride Bell	Ride Bell	Ride Bell	Ride Bell
53	Tambourine	Tambourine	Tambourine	Tambourine
54	Splash Cymbal	Splash Cymbal	Splash Cymbal	Splash Cymbal
55	Cowbell	Cowbell	Cowbell	Cowbell
56	Crash Cymbal 2	Crash Cymbal 2	Crash Cymbal 2	Crash Cymbal 2
57	Vibra-slap	Vibra-slap	Vibra-slap	Vibra-slap
58	Ride Cymbal 2	Ride Cymbal 2	Ride Cymbal 2	Ride Cymbal 2
59				
C4 60	High Bongo	High Bongo	High Bongo	High Bongo
61	Low Bongo	Low Bongo	Low Bongo	Low Bongo
62	Mute High Conga	Mute High Conga	Mute High Conga	Mute High Conga
63	Open High Conga	Open High Conga	Open High Conga	Open High Conga
64	Low Conga	Low Conga	Low Conga	Low Conga
65	High Timbale	High Timbale	High Timbale	High Timbale
66	Low Timbale	Low Timbale	Low Timbale	Low Timbale
67	High Agogo	High Agogo	High Agogo	High Agogo
68	Low Agogo	Low Agogo	Low Agogo	Low Agogo
69	Cabasa	Cabasa	Cabasa	Cabasa
70	Maracas	Maracas	Maracas	Maracas
71	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]
C5 72	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]
73	Short Guiro [EXC3]	Short Guiro [EXC3]	Short Guiro [EXC3]	Short Guiro [EXC3]
74	Long Guiro [EXC3]	Long Guiro [EXC3]	Long Guiro [EXC3]	Long Guiro [EXC3]
75	Claves	Claves	Claves	Claves
76	High Wood Block	High Wood Block	High Wood Block	High Wood Block
	Low Wood Block	Low Wood Block	Low Wood Block	Low Wood Block
77	Mute Cuica [EXC4]	Mute Cuica [EXC4]	Mute Cuica [EXC4]	Mute Cuica [EXC4]
78	Open Cuica [EXC4]	Open Cuica [EXC4]	Open Cuica [EXC4]	Open Cuica [EXC4]
79	Mute Triangle [EXC5]	Mute Triangle [EXC5]	Mute Triangle [EXC5]	Mute Triangle [EXC5]
80	Open Triangle [EXC5]	Open Triangle [EXC5]	Open Triangle [EXC5]	Open Triangle [EXC5]
81	Shaker	Shaker	Shaker	Shaker
82	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
83				
C6 84	Bell Tree	Bell Tree	Bell Tree	Bell Tree
85	Castanets	Castanets	Castanets	Castanets
86	Mute Surdo [EXC6]	Mute Surdo [EXC6]	Mute Surdo [EXC6]	Mute Surdo [EXC6]
87	Open Surdo [EXC6]	Open Surdo [EXC6]	Open Surdo [EXC6]	Open Surdo [EXC6]
88	----	----	----	----

---- : No sound.

[EXC] : will not sound simultaneously with other percussion instruments of the same number.

	245:TR-808	246:DANCE	247:JAZZ 250:GS STADARD	248:BRUSH
24	Bar Chime	Bar Chime	Bar Chime	Bar Chime
25	Snare Roll	Snare Roll	Snare Roll	Snare Roll
26	Finger Snap	Finger Snap	Finger Snap	Finger Snap
27	High Q	High Q	High Q	High Q
28	Slap	Slap	Slap	Slap
29	Scratch Push [EXC7]	Scratch Push [EXC7]	Scratch Push [EXC7]	Scratch Push [EXC7]
30	Scratch Pull [EXC7]	Scratch Pull [EXC7]	Scratch Pull [EXC7]	Scratch Pull [EXC7]
31	Sticks	Dance Snr 1	Sticks	Sticks
32	Square Click	Square Click	Square Click	Square Click
33	Metronome Click	Metronome Click	Metronome Click	Metronome Click
34	Metronome Bell	Metronome Bell	Metronome Bell	Metronome Bell
35	Std Kick 2	Kick 1	Std Kick 2	Kick 2
C2 36	808 Bass Drum 1	808 Bass Drum 2	Std Kick 1	Kick 1
37	808 Rim Shot	808 Rim Shot	Side Stick	Side Stick
38	808 Snare Drum	TR-909 Snr	Snare Drum 1	Brush Tap
39	Hand Clap	Hand Clap	Hand Clap	Brush Slap
40	Snare Drum 2	Dance Snr 2	Snare Drum 2	Brush Swirl
41	808 Low Tom 2	808 Low Tom 2	Low Tom 2	Brush Low Tom 2
42	808 CHH [EXC1]	808 CHH [EXC1]	Closed Hi-hat 1 [EXC1]	Closed Hi-hat 2 [EXC1]
43	808 Low Tom 1	808 Low Tom 1	Low Tom 1	Brush Low Tom 1
44	808 CHH [EXC1]	808 CHH [EXC1]	Pedal Hi-hat 1 [EXC1]	Pedal Hi-hat 2 [EXC1]
45	808 Mid Tom 2	808 Mid Tom 2	Mid Tom 2	Brush Mid Tom 2
46	808 OHH [EXC1]	808 OHH [EXC1]	Open Hi-hat 1 [EXC1]	Open Hi-hat 2 [EXC1]
47	808 Mid Tom 1	808 Mid Tom 1	Mid Tom 1	Brush Mid Tom 1
C3 48	808 Hi Tom 2	808 Hi Tom 2	High Tom 2	Brush Hi Tom 2
49	808 Cymbal	808 Cymbal	Crash Cymbal 1	Crash Cymbal 1
50	808 Hi Tom 1	808 Hi Tom 1	High Tom 1	Brush Hi Tom 1
51	Ride Cymbal 1	Ride Cymbal 1	Ride Cymbal 1	Ride Cymbal 1
52	Chinese Cymbal	Chinese Cymbal	Chinese Cymbal	Chinese Cymbal
53	Ride Bell	Ride Bell	Ride Bell	Ride Bell
54	Tambourine	Tambourine	Tambourine	Tambourine
55	Splash Cymbal	Splash Cymbal	Splash Cymbal	Splash Cymbal
56	808 Cowbell	808 Cowbell	Cowbell	Cowbell
57	Crash Cymbal 2	Crash Cymbal 2	Crash Cymbal 2	Crash Cymbal 2
58	Vibra-slap	Vibra-slap	Vibra-slap	Vibra-slap
59	Ride Cymbal 2	Ride Cymbal 2	Ride Cymbal 2	Ride Cymbal 2
C4 60	High Bongo	High Bongo	High Bongo	High Bongo
61	Low Bongo	Low Bongo	Low Bongo	Low Bongo
62	808 High Conga	808 High Conga	Mute High Conga	Mute High Conga
63	808 Mid Conga	808 Mid Conga	Open High Conga	Open High Conga
64	808 Low Conga	808 Low Conga	Low Conga	Low Conga
65	High Timbale	High Timbale	High Timbale	High Timbale
66	Low Timbale	Low Timbale	Low Timbale	Low Timbale
67	High Agogo	High Agogo	High Agogo	High Agogo
68	Low Agogo	Low Agogo	Low Agogo	Low Agogo
69	Cabasa	Cabasa	Cabasa	Cabasa
70	808 Maracas	808 Maracas	Maracas	Maracas
71	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]
C5 72	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]
73	Short Guiro [EXC3]	Short Guiro [EXC3]	Short Guiro [EXC3]	Short Guiro [EXC3]
74	Long Guiro [EXC3]	Long Guiro [EXC3]	Long Guiro [EXC3]	Long Guiro [EXC3]
75	808 Claves	808 Claves	Claves	Claves
76	High Wood Block	High Wood Block	High Wood Block	High Wood Block
77	Low Wood Block	Low Wood Block	Low Wood Block	Low Wood Block
78	Mute Cuica [EXC4]	Mute Cuica [EXC4]	Mute Cuica [EXC4]	Mute Cuica [EXC4]
79	Open Cuica [EXC4]	Open Cuica [EXC4]	Open Cuica [EXC4]	Open Cuica [EXC4]
80	Mute Triangle [EXC5]	Mute Triangle [EXC5]	Mute Triangle [EXC5]	Mute Triangle [EXC5]
81	Open Triangle [EXC5]	Open Triangle [EXC5]	Open Triangle [EXC5]	Open Triangle [EXC5]
82	Shaker	Shaker	Shaker	Shaker
83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
C6 84	Bell Tree	Bell Tree	Bell Tree	Bell Tree
85	Castanets	Castanets	Castanets	Castanets
86	Mute Surdo [EXC6]	Mute Surdo [EXC6]	Mute Surdo [EXC6]	Mute Surdo [EXC6]
87	Open Surdo [EXC6]	Open Surdo [EXC6]	Open Surdo [EXC6]	Open Surdo [EXC6]
88	-----	-----	-----	-----

Tone Name List

	249:ORCHESTRA	251:GS ROOM	252:GS BRUSH
24	Bar Chime	Bar Chime	Bar Chime
25	Snare Roll	Snare Roll	Snare Roll
26	Finger Snap	Finger Snap	Finger Snap
27	Close Hi-hat [EXC1]	High Q	High Q
28	Pedal Hi-hat [EXC1]	Slap	Slap
29	Open Hi-hat [EXC1]	Scratch Push [EXC7]	Scratch Push [EXC7]
30	Ride Cymbal	Scratch Pull [EXC7]	Scratch Pull [EXC7]
31	Sticks	Sticks	Sticks
32	Square Click	Square Click	Square Click
33	Metronome Click	Metronome Click	Metronome Click
34	Metronome Bell	Metronome Bell	Metronome Bell
35	Concert BD 2	Std Kick 2	Std Kick 2
C2 36	Concert BD 1	Std Kick 1	Std Kick 1
37	Side Stick	Side Stick	Side Stick
38	Concert SD	Snare Drum 1	Brush Tap
39	Castanets	Hand Clap	Brush Slap
40	Concert SD	Snare Drum 2	Brush Swirl
41	Timpani F	Room Low Tom 2	Low Tom 2
42	Timpani F#	Closed Hi-hat 1 [EXC1]	Closed Hi-hat 1 [EXC1]
43	Timpani G	Room Low Tom 1	Low Tom 1
44	Timpani G#	Pedal Hi-hat 1 [EXC1]	Pedal Hi-hat 1 [EXC1]
45	Timpani A	Room Mid Tom 2	Mid Tom 2
46	Timpani A#	Open Hi-hat 1 [EXC1]	Open Hi-hat 1 [EXC1]
47	Timpani B	Room Mid Tom 1	Mid Tom 1
C3 48	Timpani c	Room Hi Tom 2	High Tom 2
49	Timpani c#	Crash Cymbal 1	Crash Cymbal 1
50	Timpani d	Room Hi Tom 1	High Tom 1
51	Timpani d#	Ride Cymbal 1	Ride Cymbal 1
52	Timpani e	Chinese Cymbal	Chinese Cymbal
53	Timpani f	Ride Bell	Ride Bell
54	Tambourine	Tambourine	Tambourine
55	Splash Cymbal	Splash Cymbal	Splash Cymbal
56	Cowbell	Cowbell	Cowbell
57	Concert Cymbal 2	Crash Cymbal 2	Crash Cymbal 2
58	Vibra-slap	Vibra-slap	Vibra-slap
59	Concert Cymbal 1	Ride Cymbal 2	Ride Cymbal 2
C4 60	High Bongo	High Bongo	High Bongo
61	Low Bongo	Low Bongo	Low Bongo
62	Mute High Conga	Mute High Conga	Mute High Conga
63	Open High Conga	Open High Conga	Open High Conga
64	Low Conga	Low Conga	Low Conga
65	High Timbale	High Timbale	High Timbale
66	Low Timbale	Low Timbale	Low Timbale
67	High Agogo	High Agogo	High Agogo
68	Low Agogo	Low Agogo	Low Agogo
69	Cabasa	Cabasa	Cabasa
70	Maracas	Maracas	Maracas
71	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]	Short Hi Whistle [EXC2]
C5 72	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]	Long Low Whistle [EXC2]
73	Short Guiro [EXC3]	Short Guiro [EXC3]	Short Guiro [EXC3]
74	Long Guiro [EXC3]	Long Guiro [EXC3]	Long Guiro [EXC3]
75	Claves	Claves	Claves
76	High Wood Block	High Wood Block	High Wood Block
77	Low Wood Block	Low Wood Block	Low Wood Block
78	Mute Cuica [EXC4]	Mute Cuica [EXC4]	Mute Cuica [EXC4]
79	Open Cuica [EXC4]	Open Cuica [EXC4]	Open Cuica [EXC4]
80	Mute Triangle [EXC5]	Mute Triangle [EXC5]	Mute Triangle [EXC5]
81	Open Triangle [EXC5]	Open Triangle [EXC5]	Open Triangle [EXC5]
82	Shaker	Shaker	Shaker
83	Jingle Bell	Jingle Bell	Jingle Bell
C6 84	Bell Tree	Bell Tree	Bell Tree
85	Castanets	Castanets	Castanets
86	Mute Surdo [EXC6]	Mute Surdo [EXC6]	Mute Surdo [EXC6]
87	Open Surdo [EXC6]	Open Surdo [EXC6]	Open Surdo [EXC6]
88	Applause	-----	-----

----- : No sound.

[EXC] : will not sound simultaneously with other percussion instruments of the same number.

7:SOUND EFFECT

	39	High Q
40		Slap
		Scratch Push [EXC7]
41		Scratch Pull [EXC7]
	42	Sticks
43		Square Click
	44	Metronome Click
45		Metronome Bell
	46	Guitar sliding Finger
47		Guitar cutting noise (down)
C3	48	Guitar cutting noise (up)
	49	String slap of double bass
50		Fl.Key Click
	51	Laughing
52		Screaming
		Punch
53		Heart Beat
	54	Footsteps1
55		Footsteps2
	56	Applause
57		Door Creaking
59		Door
C4	60	Scratch
	61	Wind Chimes
62		Car-Engine
	63	Car-Stop
64		Car-Pass
		Car-Crash
65		Siren
	66	Train
67		Jetplane
	68	Helicopter
69		Starship
71		Gun Shot
C5	72	Machine Gun
	73	Lasergun
74		Explosion
	75	Dog
76		Horse-Gallop
		Birds
77		Rain
	78	Thunder
79		Wind
	80	Seashore
81		Stream
	82	Bubble
83		Cat
C6	84	
	85	

Music Style List



“Playing Along with the Auto-Accompaniment (The Pianist Function)” (p. 21)

Style No.	Style
P-1	Pop 1
P-2	Classic 1
P-3	Classic Waltz
P-4	Night Piano
P-5	Gospel Piano
P-6	Country Piano
P-7	Bossa Nova
P-8	Pop 2
P-9	Rag Time
P-10	Stride Piano
P-11	Concerto 1
P-12	Classic 2
P-13	Ballad 1
P-14	Ballad 2
P-15	Swing Pop
P-16	Rock'n Roll
P-17	Waltz
P-18	Concerto 2
P-19	Concerto 3
P-20	Swing
P-21	Shuffle
P-22	Boogie
P-23	Slow Swing
P-24	Slow Rock
P-25	Latin

Chord Fingering Charts

● symbol: indicates the constituent notes of chords.

★ symbol: Chords shown with an "★" can be played by pressing just the key marked with the "★".




"Playing Along with the Auto-Accompaniment (The Pianist Function)" (p. 21)

C	C#	D	E \flat	E	F
CM7	C#M7	DM7	E \flat M7	EM7	FM7
C7	C#7	D7	E \flat 7	E7	F7
Cm	C#m	Dm	E \flat m	Em	Fm
Cm7	C#m7	Dm7	E \flat m7	Em7	Fm7
Cdim	C#dim	Ddim	E \flat dim	Edim	Fdim
Cm7 (b5)	C#m7 (b5)	Dm7 (b5)	E \flat m7 (b5)	Em7 (b5)	Fm7 (b5)
Caug	C#aug	Daug	E \flat aug	Eaug	Faug
Csus4	C#sus4	Dsus4	E \flat sus4	Esus4	Fsus4
C7sus4	C#7sus4	D7sus4	E \flat 7sus4	E7sus4	F7sus4
C6	C#6	D6	E \flat 6	E6	F6
Cm6	C#m6	Dm6	E \flat m6	Em6	Fm6

Chord Fingering Charts

F#	G	A \flat	A	B \flat	B
F#M7	GM7	A \flat M7	AM7	B \flat M7	BM7
F#7	G7	A \flat 7	A7	B \flat 7	B7
F#m	Gm	A \flat m	Am	B \flat m	Bm
F#m7	Gm7	A \flat m7	Am7	B \flat m7	Bm7
F#dim	Gdim	A \flat dim	Adim	B \flat dim	Bdim
F#m7(b5)	Gm7(b5)	A \flat m7(b5)	Am7(b5)	B \flat m7(b5)	Bm7(b5)
F#aug	Gaug	A \flat aug	Aaug	B \flat aug	Baug
F#sus4	Gsus4	A \flat sus4	Asus4	B \flat sus4	Bsus4
F#7sus4	G7sus4	A \flat 7sus4	A7sus4	B \flat 7sus4	B7sus4
F#6	G6	A \flat 6	A6	B \flat 6	B6
F#m6	Gm6	A \flat m6	Am6	B \flat m6	Bm6

Internal Song List

 "Listening to Internal Songs" (p. 15)

No.	Composer	Title	
1	C. Debussy	Arabesque No. 1 in E-Major	© 1994 Roland Corporation
2	Masashi & Kazuko Hirashita	L'éveil de l'amour	© 2000 Roland Corporation
3	J. Maul	The Keeper's Tale	© 1992 Roland Corporation
4	E. Satie	Gymnopedie No. 1	© 1997 Roland Corporation
5	P. Tchaikovsky	Piano Concerto No. 1 in B-flat Minor, Op. 23 1st Movement (Excerpt)	© 1998 Roland Corporation
6	L. v. Beethoven	Bagatelle "Für Elise" WoO. 59	© 1994 Roland Corporation
7	C. Debussy	Clair de lune from "Suite Bergamasque"	© 1990 Roland Corporation
8	F. Chopin	Valse No. 6 in D-flat Major, Op. 64-1 "Petit Chien"	© 1990 Roland Corporation
9	F. Chopin	Etude No. 5 in G-flat Major "Black Keys", Op. 10-5	© 1990 Roland Corporation
10	F. Schubert	Impromptu, Op.90-2	© 1996 Roland Corporation
11	F. Chopin	Nocturne No. 2 in E-flat Major, Op. 9-2	© 1993 Roland Corporation
12	R. Schumann	"Träumerei" from "Scenes From Childhood" Op. 15	© 1997 Roland Corporation
13	P. Tchaikovsky	"Troika Drive: November" from "The Seasons", Op. 37	© 1996 Roland Corporation
14	F. Chopin	Prelude "Raindrop" Op.28-15	© 1996 Roland Corporation
15	A. Rubinstein	Romance, Op.44-1	© 1996 Roland Corporation
16	M. Ravel	Menuet Antique	© 1996 Roland Corporation
17	L. C. Daquin	Le Coucou [Rondeau]	© 1996 Roland Corporation
18	E. Grieg	To The Spring, Op.43-6	© 1996 Roland Corporation
19	W. A. Mozart	Turkisch March (Piano Sonate No. 11 in A Major, 3rd Movement "Alla Turca")	© 1994 Roland Corporation
20	E. Satie	"Grande Ritournelle" from "La Belle Excentrique (Fantaisie Sérieuse)"	© 1997 Roland Corporation
21	C. Debussy	"Doctor Gradus Ad Parnassum" from Suite "Children's Corner"	© 1995 Roland Corporation
22	G. Fauré	"Berceuse" from "Dolly", Op. 56	© 1995 Roland Corporation
23	J. Maul	Burlesque For 2 Pianos	© 1992 Roland Corporation
24	J. S. Bach / Arranged by J. Maul	Aria "Make Thee Clean My Heart From Sin" from "Matthew's Passion"	© 1998 Roland Corporation
25	J. Maul	Sun Daze	© 1992 Roland Corporation
26	Masashi & Kazuko Hirashita	Scrambled Eggs	© 1992 Roland Corporation
27	J. Maul	Count On The Blues	© 1992 Roland Corporation
28	J. Maul	One Down And Easy	© 1994 Roland Corporation
29	J. Maul	Fly Free	© 1992 Roland Corporation
30	L. Brutti& R. Lanciotti	Last Flower	© 1995 Roland Corporation

* Piece for four hands : Number 20,22

* Piano pieces featuring orchestra accompaniment : Number 2,3,4,5,10,14,15,16,17,18,20,21,24,25,26,27,28,30

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* No data for the internal songs that is played will be output from MIDI OUT connector.

Kazuko Hirashita, Masashi Hirashita

Masashi and Kazuko both started studying classical piano when they were in their infancy. Both went on to study composition. At the same time, they had started their own music careers as keyboardists and composers. Their work covers a wide spectrum of styles and activities, including pop, fusion and jazz music as well as many writing and producing jobs.

John Maul

John Maul is a musician, composer and arranger having graduated from the Royal Academy of Music in London. John's work encompasses studio recordings and live performances including work with top UK Jazz artists. His writing credits include commercial music for BBC radio and television, as well as scoring jazz and classical works. Having been a product specialist for Roland U.K., John is now actively involved in music software composing/programming for both Roland Japan and various music publishers. Quite recently his "Musical Picture Book," a volume of original piano music encompassing all standards of musical ability, which included the piano and orchestral accompaniment data in SMF format, was published and printed.

Specifications

HP337 Digital Piano

<Keyboard>

● Keyboard

88 keys Progressive Hammer
Action Mechanism

● Touch Sensitivity

3 Levels

● Keyboard Mode

Whole
Split (adjustable split point)
Dual
Pianist
Manual Drum/SFX

<Sound Source> Conforms to GS/GM2

● Max.Polyphony

Stereo 64 voices

● Tones

8 groups over 277 variations
(incl.12 drum sets, 1 SFX set)

● Temperament

7 types, selectable tonic

● Stretched Tuning

2 types

● Master Tuning

415.3 Hz-466.2 Hz (0.1 Hz Step)

● Transpose

Key Transpose (-6~+5 Half-steps)
Playback Transpose
(-6~+5 Half-steps)

● Effects

Advanced 3D
Reverb (10 levels), Chorus
(10 levels)
Sympathetic Resonance (10 levels)

<Arranger>

● Music Styles

25 Pianist Styles

● Control

Start/Stop
Intro/Ending

<Composer>

● Metronome

Beat: 2/2,0/4,2/4,3/4,4/4,5/4,
6/4,7/4,3/8,6/8,9/8,12/8

Volume: 10 levels

Sounds: 5 types

● Tracks

3 tracks

● Song

1 song

● Note Storage

Approx. 30,000 notes

● Tempo

Quarter note = 20 to 250

● Resolution

120 ticks per quarter note

● Control

Song Select, Play/Stop, Rec,
All Song Play, Track Select,
Playback Balance, Count In

<Others>

● Rated Power Output

30 W x 2

● Speakers

20cm x 2

● Display

Beat Indicator
7-segment, 3-digit LED

● Control

Volume
Brilliance

● Pedals

Damper (half-pedal recognition)
Soft (half-pedal recognition)
Sostenuto (Function assignable)

● Other Functions

Panel Lock

● Connectors

Output jacks (L/Mono,R)
Input jacks (L/Mono,R)
Headphone jack x 2 (Stereo)
MIDI IN / MIDI OUT connector
Computer Connector
Pedal Connector (8 pin DIN type)

● Power supply

AC117V/AC230V/AC240V

● Power Consumption

60W

● Cabinet finish

Satin mahogany

● Dimensions (including Piano Stand)

1,449 mm(W) x 528 mm(D) x
911 mm(H)
57-1/16(W) x 20-13/16 (D) x
35-7/8(H)

● Weights (including Piano Stand)

63.2 kg / 139 lbs 6 oz

● Accessories

Owner's manual
Power cord
Pianist Panel Sheet

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

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

MIDI Implementation Chart

DIGITAL PIANO

Date : Dec. 9, 1999

Model HP 337

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 1-16	1-16 1-16	
Mode	Default Messages Altered	Mode 3 x	Mode 3 Mode 3, 4(M=1)	* 2
Note Number :	True Voice	15-113	0-127 0-127	
Velocity	Note ON Note OFF	O x 8n v=64	O x	
After Touch	Key's Ch's	x x	O O	*1 *1
Pitch Bend		x	O	
Control Change	0, 32	O	O	*1 Bank select
	1	x	O	*1 Modulation
	5	x	O	*1 Portamento time
	6, 38	x	O	*1 Data entry
	7	O	O	*1 Volume
	10	x	O	*1 Panpot
	11	x	O	*1 Expression
	64	O	O	*1 Hold 1
	65	x	O	*1 Portamento
	66	O	O	*1 Sostenuto
	67	O	O	*1 Soft
	84	x	O	*1 Portamento control
	91	O	O (Reverb)	*1 Effect1 depth
	93	O	O (Chorus)	*1 Effect3 depth
98, 99	x	O	*1 NRPN LSB, MSB	
100, 101	x	O	*1 RPN LSB, MSB	
Program Change	: True #	O 0-127	O 0-127	Program number 1-128
System Exclusive		O	O	
System Common	: Song Position : Song Select : Tune	x x x	x x x	
System Real Time	: Clock : Commands	O x	x x	
Aux Message	: All sound off : Reset all controllers : Local ON/OFF : All Notes OFF : Active Sense : Reset	x x x x O x	O (120, 126, 127) O O O (123-125) O x	
Notes	* 1 O x is selectable by SysEx. * 2 Recognized as M=1 even if M≠1.			

Mode 1 : OMNI ON, POLY

Mode 2 : OMNI ON, MONO

O : Yes

Mode 3 : OMNI OFF, POLY

Mode 4 : OMNI OFF, MONO

X : No

Index

- A**
Advanced 3D 25
All Song Play 15
Automatic Accompaniment 21
- B**
Basic Tempo 32
Beat 29
Beat Indicator 11, 48
Brilliant 13
- C**
Chord 21, 65
Chorus Effect 23
Classical Music 45
Computer Switch 49
Connector 49
Count In 33
- D**
Deleting Recorded Songs 43
Drum Set 58
Dual Play 18
Dynamic Range 26
- E**
Ending 22
- G**
General MIDI 9
General MIDI 2 9
GS 9
- H**
Headphones 13
- I**
Internal Song 15
Intro 21
- K**
Key Touch 31
Key Transpose 27
- L**
Local On/Off 52
- M**
Master Tuning 44
Metronome 29
MIDI 50
Minus One Play 34
Music Style 21, 64
Mute 34
- P**
Panel Lock 44
Pedal 13, 47
Pianist 21
Piano Customize 26
Play 15
Program Change 52
- R**
Recording 36, 39
Redoing a Recording 42
Resonance 47
Reverb Effect 24
Right-hand Part (Left-hand Part) 34
- S**
Sound Effect 58
Sound Generator 9
Split 19
Split Point 19, 48
Standard Pitch 44
Stretch Tuning 46
Sympathetic Resonance 13
- T**
Tempo 32
Tempo Mute 33
Tone 17, 58
Tone Demo 14
Track 34
Transpose 27, 44
Tuning Curve 46
- V**
Volume
 Overall Volum 13
 The Volume of the Metronome 30
Volume Balance
 Dual Play 48
 Keyboard and Accompaniment 47

MEMO

MEMO

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Roland Corporation U.S.
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TEL: (323) 890 3700

As of June 11, 1999



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

For EU Countries

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 the USA

NOTICE

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

AVIS

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

For Canada

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