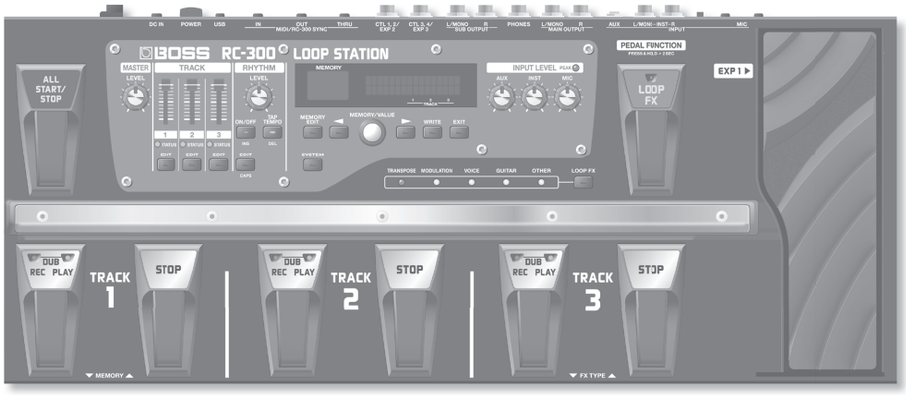
RC-300 LOOP STATION

Owner's Manual



* **This device contains demo data (Phrase Memory 90–99).**
Once you delete these, they cannot be recovered. Please back them up as described in "Backing up to your computer" (p. 37).

* **With the factory settings, the RC-300's power will automatically be switched off 10 hours after you stop playing or operating the unit.**
If you want to have the power remain on all the time, change the "Auto Off" setting to "OFF" as described on "Auto Off Settings" (p. 33).
The settings you were editing will be lost when the power is turned off. If you want to keep your settings, you must save your settings before turning the power off.

Main Features

Welcome to the Loop Station!

The RC-300 is a pedal-type recorder that lets you record audio phrases from your guitar or vocal etc., and play them back by operating the pedal. You can create a wide variety of performances by layering sound while you record and carry out play back in real time.

- You can save a maximum of approximately 3 hours of stereo sound (*total for all phrase memory) and up to 99 phrase memories.
- Three-track recording allows a wide range of performance possibilities.
- You can input audio in stereo.
- In addition to guitar (INST) input, a MIC input and AUX IN jacks are also provided. You can connect a microphone and loop-record your voice, or record sound from your digital audio player.
- You can easily connect the RC-300 to your computer using a single USB cable. Once connected, you gain a digital audio connection with your computer and the ability to export/import loop phrases (WAV files) (p. 36).
- You can apply an effect that is synchronized with the tempo of tracks while you play it back. You can use the EXP (expression) pedal to control effects (p. 28).
- Two RC-300 units can be synchronized after connecting them together using a MIDI cable (p. 39).

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Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 44) and "IMPORTANT NOTES" (p. 45). 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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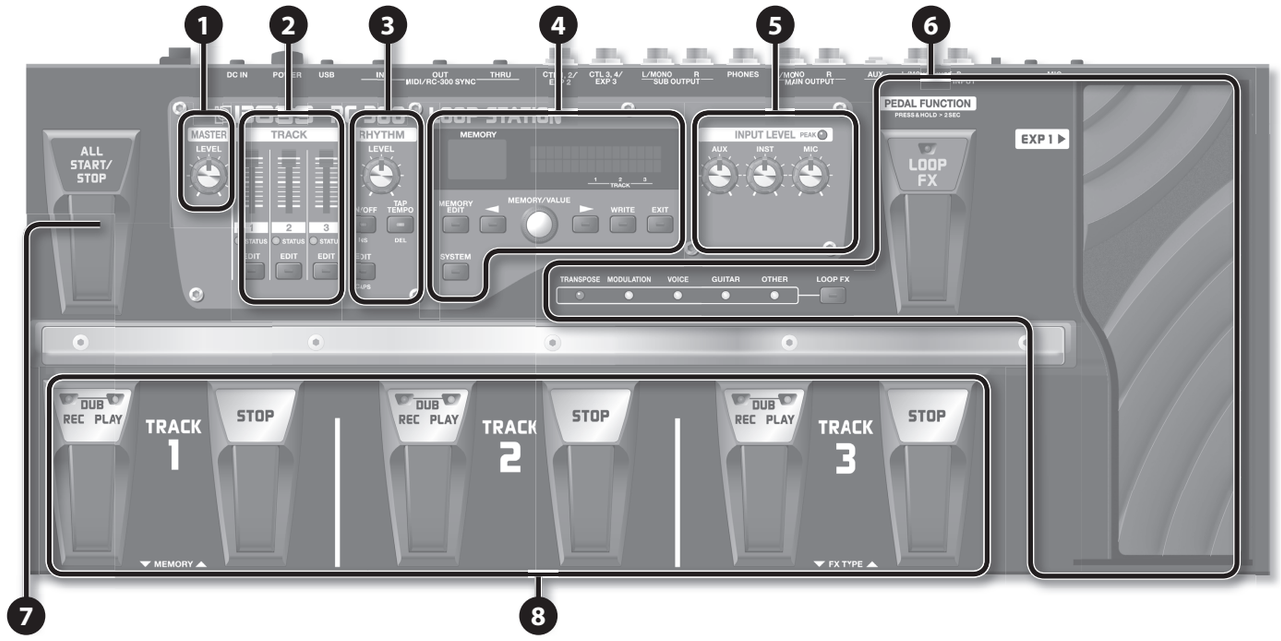
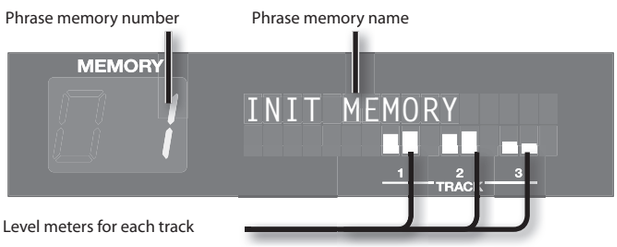
Panel Descriptions

Top Panel



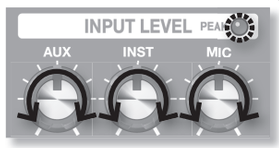
Name		Explanation	Page
1	**MASTER**		
	MASTER [LEVEL] knob	Adjusts the volume of the entire RC-300 (MAIN OUTPUT jacks). * The MASTER [LEVEL] knob does not affect the SUB OUTPUT jacks or USB audio.	
2	**TRACK**		p. 17
	TRACK [1]–[3] sliders	Adjust the volume of the tracks.	
	STATUS indicators	Lights when there is data in a track.	p. 10
	TRACK [EDIT] buttons	Used to make settings for each track.	p. 17
3	**RHYTHM**		p. 25
	RHYTHM [LEVEL] knob	This adjusts the volume level of the rhythm sound.	
	RHYTHM [ON/OFF] button	This button turns the rhythm sound on/off.	
	[TAP TEMPO] button	Press this button at the desired timing to set the tempo of the rhythm (phrase memory tempo: p. 21).	
	RHYTHM [EDIT] button	Press this button to make rhythm settings.	

Name		Explanation		Page
4	**MEMORY**			p. 10
	Display	This indicates the current phrase memory number, or various other information. The following information is shown in the Play screen, which is the RC-300's main screen.  		
	[MEMORY EDIT] button	Press this button to make phrase memory settings.		p. 20
	[SYSTEM] button	Press this button to edit the system settings.		p. 32
	[◀] /[▶] buttons	Use these buttons to select the parameter shown in the display.		p. 9
	[MEMORY/VALUE] knob	In the Play screen, use this knob to select the desired phrase memory. In edit screens, use this knob to edit the value.		p. 10 p. 9
	[WRITE] button	Press this to save the phrase memory.		p. 14
	[EXIT] button	Press this button to exit an edit screen and return to the Play screen. You can also press this button to cancel an operation.		p. 9
5	**INPUT LEVEL**			p. 6
	[AUX] knob **[INST] knob** **[MIC] knob**	Adjusts the input level from the INPUT (AUX, INST, MIC) jacks.		
	PEAK indicator	Adjust each [INPUT LEVEL] knob so that the PEAK indicator lights only occasionally, when the level of the input is at its highest.		
6	**LOOP FX**			p. 28
	[LOOP FX] button	Use this button to edit the LOOP FX settings.		
	LOOP FX indicators	The indicator for the category of the currently selected LOOP FX will light.		
	[LOOP FX] pedal	Turns LOOP FX on/off. **MEMO** If you hold down the [LOOP FX] pedal for two seconds or longer, you will then be able to use the TRACK 1 pedal to select a phrase memory, and use the TRACK 3 pedal to select the LOOP FX type. For details, refer to "Using the pedals to select phrase memories or LOOP FX (Pedal Function mode)" (p. 10). [LOOP FX] on/off is not the only function that can be assigned to the [LOOP FX] pedal (p. 23).		
	[EXP 1] pedal **(Expression 1 pedal)**	Controls the LOOP FX according to the depth to which you depress the pedal. You can assign the operation of the [EXP 1] pedal independently for each phrase memory. For details, refer to "Assigning the Function of Pedals and External Controllers (Assign)" (p. 23).		
7	**ALL START/STOP**			p. 11
	[ALL START/STOP] pedal	Plays/stops all tracks simultaneously.		
8	**TRACK 1–3 pedals**			p. 10
	REC (red) indicators	Lights during recording.		
	PLAY (green) indicators	Lights during playback. During overdubbing, both the REC (red) indicator and the PLAY (green) indicator will light.		
	[REC/DUB/PLAY] pedals	**Switches the unit between recording/overdubbing/playback**	If the track is empty: recording → overdubbing → playback If the track contains data: playback → overdubbing	p. 10
		Undo/Redo	During playback or overdubbing, hold down the [REC/DUB/PLAY] pedal for two or more seconds to undo (cancel the recording or the most recent overdubbing). To carry out a redo, once again depress the pedal for two or more seconds (the sound that was eliminated will be restored).	p. 12
	[STOP] pedals	**Stop**	Stops the track currently being recording/overdubbing/playback.	p. 11
		Tap tempo	Press the [STOP] pedal repeatedly to set the phrase memory tempo to the timing at which you pressed it.	p. 21
		Track clear	To clear the track, hold down the [STOP] pedal for at least two seconds.	p. 12

Rear Panel Connections

Adjusting the input level

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



INPUT MIC jack

Connect your microphone here.

[PHANTOM] switch setting

If you're using a condenser microphone, choose the **"ON"** setting. If you're using a dynamic microphone, choose the **"OFF"** setting.

* Ordinarily, this is set to **"OFF."**

INPUT INST jacks

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

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

INPUT AUX jack

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

DC IN jack

Connect the included AC adaptor here.

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

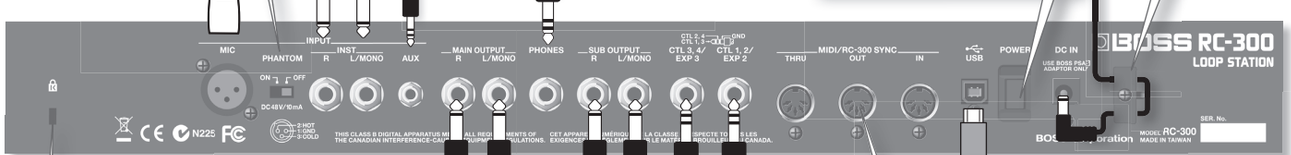
PHONES jack

Connect a set of headphones (sold separately) here.

To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the DC IN jack, anchor the power cord using the cord hook, as shown in the illustration.

[POWER] switch

This turns the power on/off (p. 7).



Security slot ( )

http://www.kensington.com/

MAIN OUTPUT jacks

Connect these jacks to your amp or monitor speakers.

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

SUB OUTPUT jacks

Connect these jacks to your mixer or other equipment. The sound of a specific track, the audio input, or sound from a computer connected via USB can be output from the SUB OUTPUT jacks independently of the MAIN OUTPUT jacks (p. 33).

CTL 1, 2/EXP 2 jack
CTL 3, 4/EXP 3 jack

You can connect EXP pedals (EV-5, etc. ; sold separately) or foot switches (FS-5U, FS-6; sold separately) here, and use them to control a variety of parameters (p. 24).

MIDI connectors

For connecting MIDI device (p. 38).

You can also connect an additional RC-300 unit for synchronized playback.

USB connector

You can use a commercially available USB cable to connect the RC-300 to your computer, and use the computer to read/write RC-300 tracks (WAV files). You can play sounds from your computer through the RC-300 via USB audio (p. 36).

About USB cap

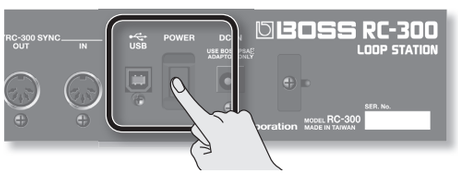
If you want to connect a USB cable, detach the USB cap that covers the USB connector. Leave the USB cap in place when you're not using the USB connector.

Turning On the Power

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

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

1. **Turn the [POWER] switch ON.**



* 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. Also, for a short period of time, phantom power won't be switched on for the INPUT MIC connector.
* Before switching the power on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the power on/off. However, this is normal and does not indicate a malfunction.

Caution when turning off the power

<u>While the RC-300 is in the following states, you must never turn off the power</u>. <u>Doing so may cause all the saved data to be lost.</u>

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

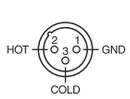
  "Now working..", "Now writing...", "Now copying..", "Exchanging..", "Initializing..."

Caution when connecting

* 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.
* Before connecting or disconnecting any connection cables, be sure all the volume controls in your system are set to minimum.
* When connection cables with resistors are used, the volume level of equipment connected to the inputs (AUX/INST/MIC jacks) may be low. If this happens, use connection cables that do not contain resistors.

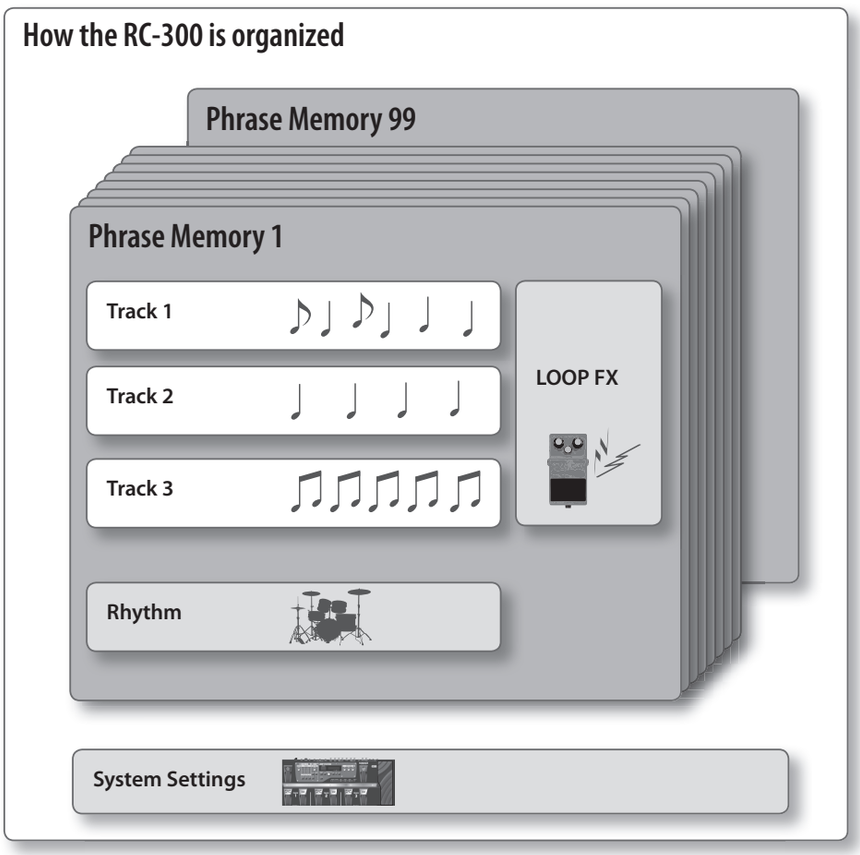
Caution when using a microphone

* Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
  - Changing the orientation of the microphone(s).
  - Relocating microphone(s) at a greater distance from speakers.
  - Lowering volume levels.
* If the amp and microphone are close together, the sound played back from the amp may be picked up by the microphone. If you record or overdub in such a state, the amp playback picked up by the microphone will also be recorded. You should separate the amp and microphone so that the playback from the amp is not picked up by the microphone.
* Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power. You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it.
  (This instrument's phantom power: 48 V DC, 10 mA Max)
* This instrument is equipped with balanced (XLR) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.



Overview of the RC-300

How the RC-300 is organized



What are tracks (p. 16) and phrase memories (p. 20)?

The RC-300 provides three "tracks" that are used to record and play back the sound of an instrument or microphone.

These three tracks combined form what is called a "phrase memory." Up to 99 phrase memories can be stored.

What is a rhythm? (p. 25)

In addition to the three tracks, the RC-300 can also play a "rhythm." You can record while listening to a rhythm at the tempo you specify.

What is the LOOP FX? (p. 28)

You can apply an effect to the sound of each track. This effect is called a "LOOP FX."

What are system settings? (p. 32)

Settings that apply to the entire RC-300, such as those for the contrast of the display and the auto off function, are called "system settings."

Saving your data (p. 14)

If you select a different phrase memory or turn off the power after recording or editing the settings, the recorded content or edited settings will be lost. If you want to preserve a phrase memory, you must save it as described in "Saving a Phrase Memory (Write)" (p. 14).

However, system settings are saved as soon as you edit them.

Basic Editing Procedure

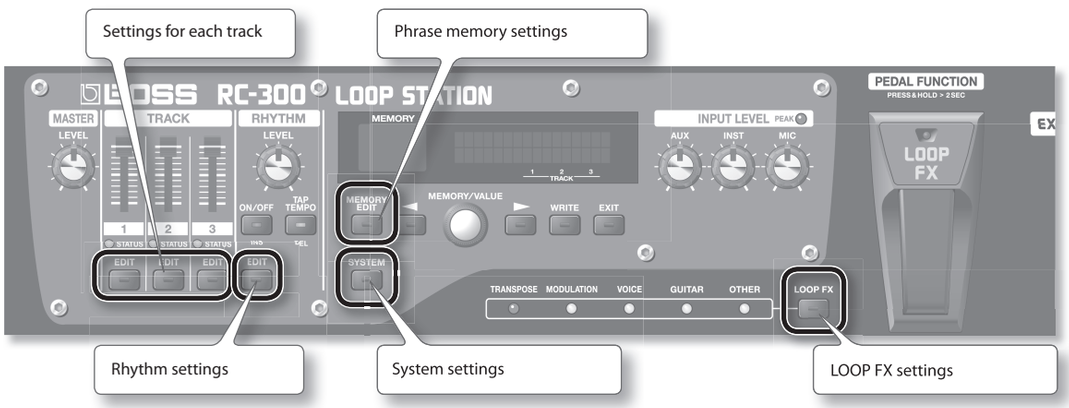
Editing the RC-300's settings is a simple and consistent procedure. Before you continue, please take a moment to learn the basic editing procedures.

Reference

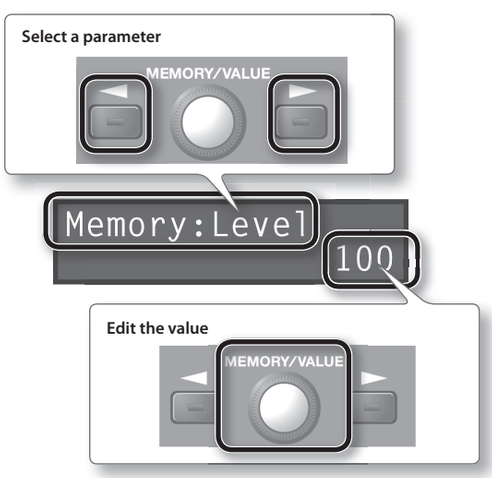
For details on each item, refer to the pages listed below.

Item	Page
Settings for each track	p. 16
Phrase memory settings	p. 20
Rhythm settings	p. 25
LOOP FX settings	p. 28
System settings	p. 32

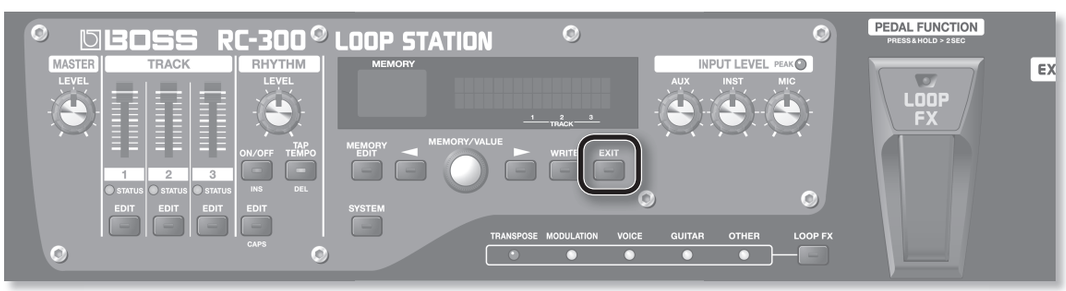
1. Press the button for the type of item you want to edit.



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



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



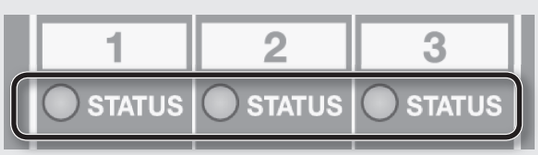
Basic Operation

To perform recording, overdubbing, and playback, press the [REC/DUB/PLAY] pedal as shown in the diagram.

Selecting a Phrase Memory

Use the [MEMORY/VALUE] knob to select a phrase memory (1–99).

The STATUS indicators show whether each track contains data.



Indicator	Explanation
Unlit	**Empty track** Press the [REC/DUB/PLAY] pedal to start recording
Lit	**Data exists** Press the [REC/DUB/PLAY] pedal to start playback

- When shipped from the factory, phrase memories 90–99 contain demo data.

Recording

Record your guitar or bass performance, or the sound from an audio player connected to the AUX IN jack.

Pressing the [REC/DUB/PLAY] pedal switches the unit to overdubbing.

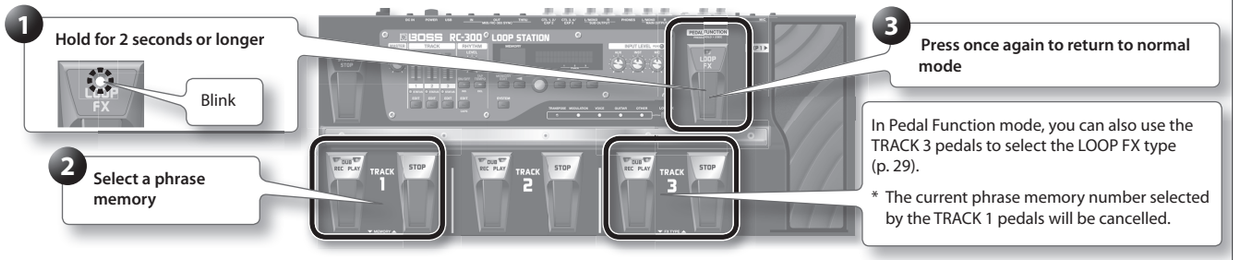
- **Auto recording** (p. 22) lets you start recording the moment you begin performing.
- You can also record along with **rhythm sounds** (p. 25).
- Pressing the [REC/DUB/PLAY] pedal will normally switch the RC-300's state in the order of **recording** → **overdubbing** → **playback**.
  However, if desired, you can change this order to **recording** → **playback** → **overdubbing** (p. 33).

"Recording" versus "Overdubbing"

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

Using the pedals to select phrase memories or LOOP FX (Pedal Function mode)

Hold down the [LOOP FX] pedal for two seconds or longer to put the RC-300 in Pedal Function mode; now you can use the TRACK 1 pedals to select phrase memories, and the TRACK 3 pedals to select the LOOP FX.



* **If you select a different phrase memory, any unsaved content will be lost.** For details on saving a phrase memory, refer to p. 14.

NOTE

* The minimum recording time for a track is approximately 1.5 seconds. If you press the pedal within approximately 1.5 seconds after you start recording, recording will continue until the track is at least approximately 1.5 seconds long.

* The maximum recording time is approximately 3 hours (total for all phrase memories). When the maximum recording time is exceeded, the display will show "Memory Full!" to indicate that internal memory is full, and recording or overdubbing may end before you intended. If this occurs, delete unneeded phrase memories (p. 15) and then try the operation again.

Overdubbing

Layer your performances while the track plays as a loop.

Pressing the [REC/DUB/PLAY] pedal switches the unit to playback.

Loop Playback

Play back track as loops.

Pressing the [REC/DUB/PLAY] pedal switches the unit to overdubbing.

- You can **Undo** and **Redo** (p. 12).

Press the [STOP] pedal

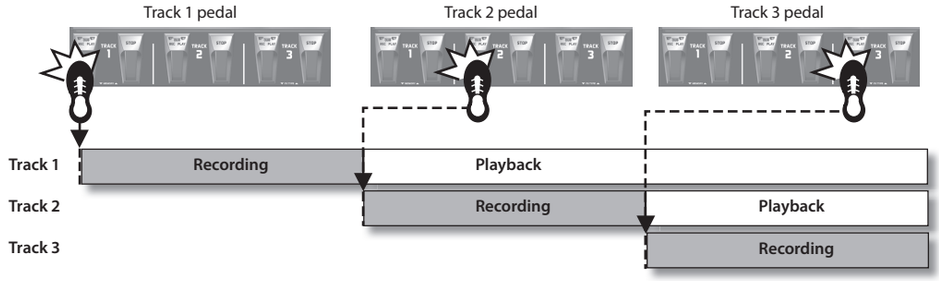
Stop

Regardless of the timing, pressing the [STOP] pedal will stop the track.

Available tracks for recording/overdubbing

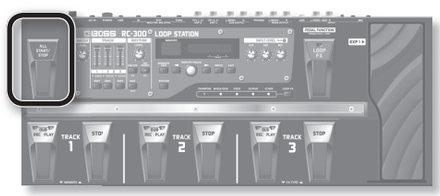
Recording/overdubbing can be performed on only one track at a time.

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



Starting all tracks simultaneously (All Start)

- Press the [ALL START/STOP] pedal when you want all tracks to start playing simultaneously.
- Likewise, press the [ALL START/STOP] pedal when you want all tracks to stop simultaneously.
- If all tracks are empty, nothing will happen when you press the [ALL START/STOP] pedal.



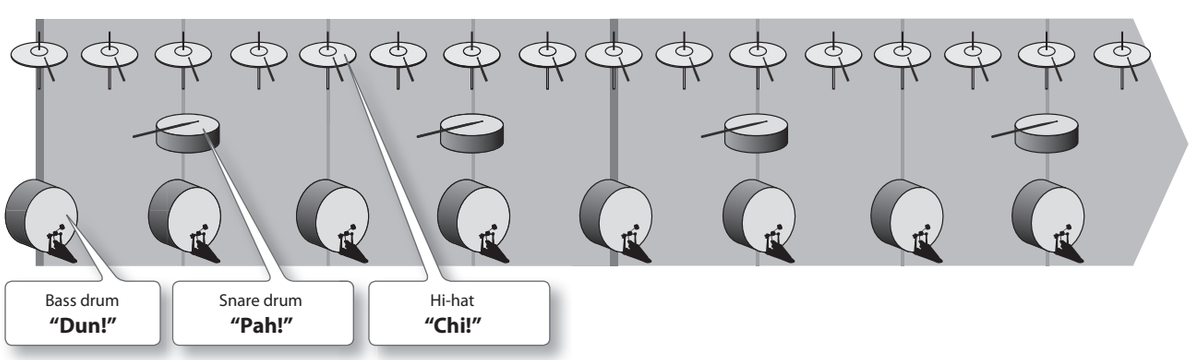
Cancelling a Recording/Overdubbing (Undo/Redo/Track Clear)

You can undo/redo by holding down the [REC/DUB/PLAY] pedal for two seconds or longer. You can clear the track by holding down the [STOP] pedal for two seconds or longer.

Operation	Explanation
Undo	If you hold down the [REC/DUB/PLAY] pedal for two seconds or longer during recording, overdubbing or playback, the recording or the most recent overdub on each track will be cancelled. "U1," "U2," or "U3" will be displayed at the lower left of the screen to indicate the track number for which the Undo has been carried out. A Redo can be carried out with respect to a track for which this indication appears.
Redo	If you want to restore the cancelled sound, hold down the [REC/DUB/PLAY] pedal for at least two seconds while playback once again. * Redo is only available for overdubbing.
Track clear	Holding down the [STOP] pedal for two seconds or longer will clear the track. (This Clear operation is temporary; the track saved in the phrase memory will not be erased.) If you want to restore the contents of a track that has been cleared, reselect the phrase memory. However, if a track has not been saved, you won't be able to restore its contents.

Example of Actual Loop Recording

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



Preparations

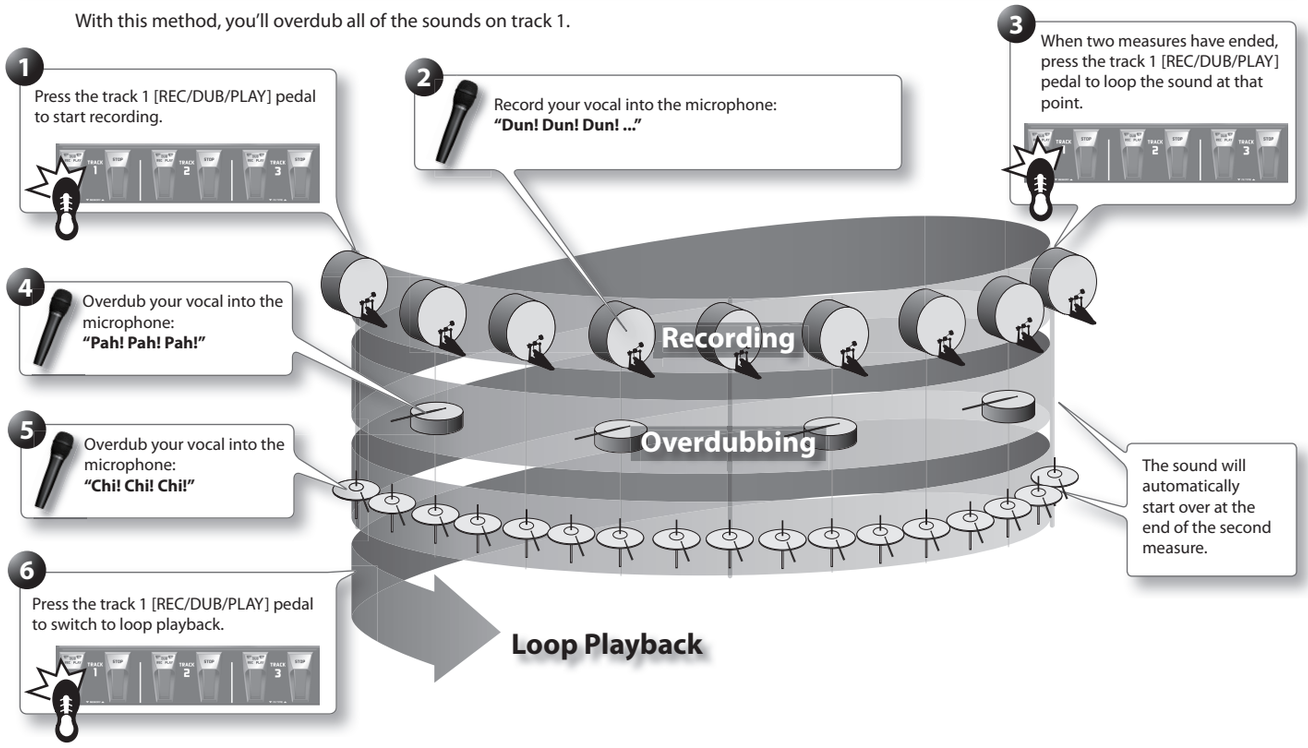
1. **Connect your microphone, and adjust the input level (p. 6).**
2. **Select an empty phrase memory (the lower left of the display will indicate "EMPTY") (p. 10).**

Record while listening to the rhythm sound

In addition to its three tracks, the RC-300 can sound a "rhythm." By recording while you listen to a rhythm at the tempo you've specified, you can record at an accurate tempo. For details, refer to "About Rhythm" (p. 25).

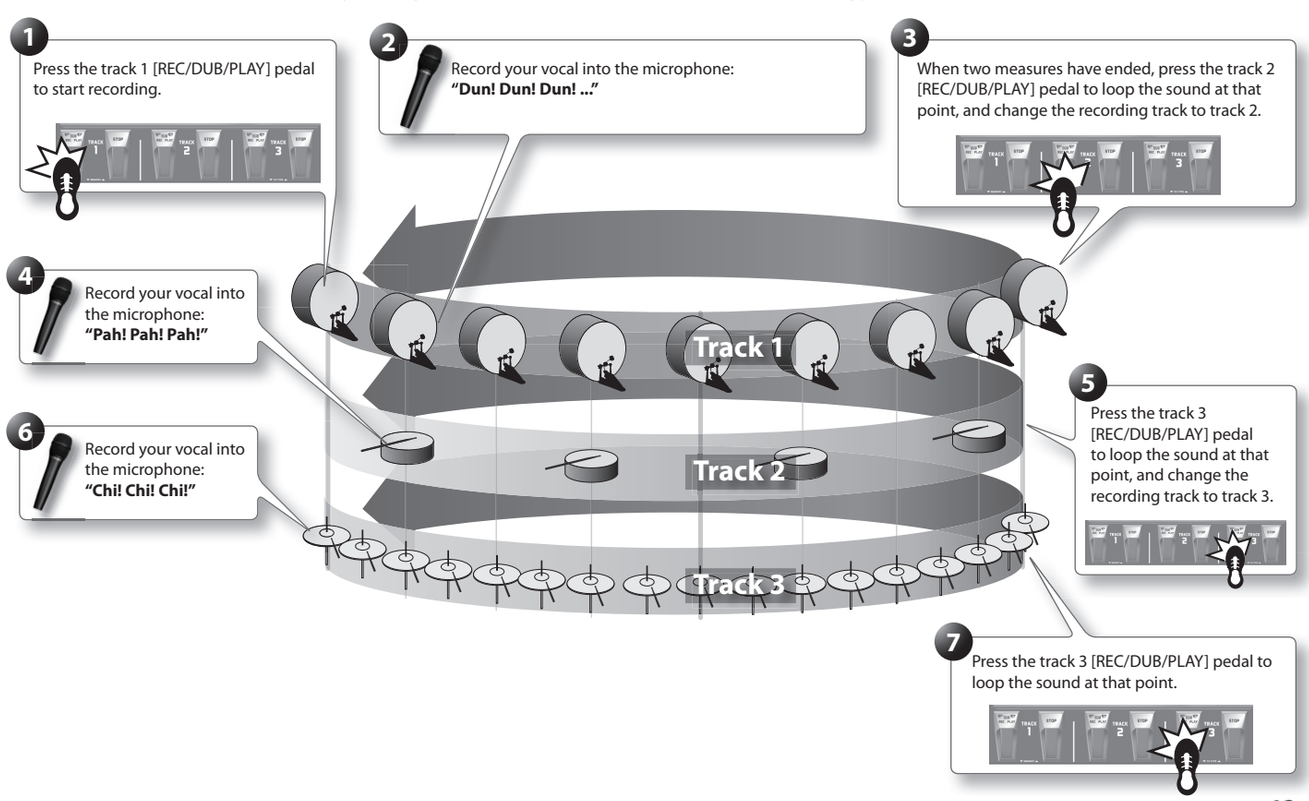
Recording on a Single Track

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



Recording on Multiple Tracks

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

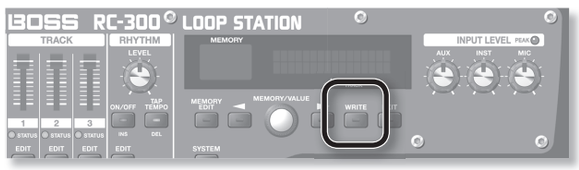


Saving a Phrase Memory

Saving a Phrase Memory (Write)

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

1. While playback is stopped, press the [WRITE] button.



The Write screen appears.

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

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

- The maximum recording time is a total of approximately 3 hours for all phrase memories (including the track that has not been saved). If the phrase memory cannot be saved because there is insufficient free memory, the display indicates "Memory Full!" In this case, delete unneeded phrase memories (p. 15) and then try the recording operation again.

3. Press the [WRITE] button; the phrase memory will be saved.

- If you decide to cancel the save operation, press the [EXIT] button.
- You can't overwrite (i.e., save to) a phrase memory that already contains data. If the display indicates "Not Empty!", select an empty phrase memory in which to save your data.
- You can assign a name to the phrase memory. For details, refer to "Naming Phrase Memories (Memory Names)" (p. 20).

Copying a Track from Another Phrase Memory (Track Copy)

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

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

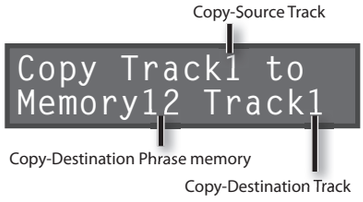
1. To prevent loss of the content of the current work, press the [WRITE] button twice to save the current phrase memory.

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

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

3. Press the [WRITE] button.

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



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

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

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

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

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

NOTE

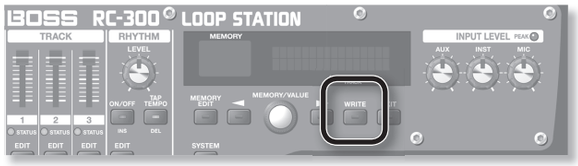
- **Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction or improper operation of the unit. You should back up important data as described in "Backing up to your computer" (p. 37).**
- **All due care is taken during repairs to avoid the loss of data. However, in certain cases, such as when there is damage to the memory, it may not be possible to restore the data.**
- **Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.**

Exchanging Phrase Memories

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

1. Select an exchange-source phrase memory.

2. Press the [WRITE] button.



3. Press the [◀]/[▶] buttons until "Exchange" appears in the display.

Exchange-Destination Phrase Memory Number

Exchange-Destination Phrase Memory Name

4. Turn the [MEMORY/VALUE] knob to select the exchange-destination phrase memory.

5. Press the [WRITE] button; the phrase memories will be exchanged.

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

Deleting a Phrase Memory (Initialize)

This operation erases a phrase memory and initializes its settings.

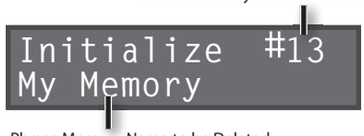
* **This device contains demo data (Phrase Memory 90–99). Once you delete these, they cannot be recovered. Please back them up as described in "Backing up to your computer" (p. 37).**

1. Select the phrase memory that you want to delete.

2. Press the [WRITE] button.

3. Press the [◀]/[▶] buttons until "Initialize" appears in the display.

Phrase Memory Number to be Deleted



Phrase Memory Name to be Deleted

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

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

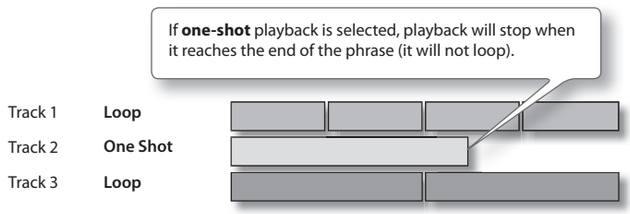
Settings for Each Track

Overview of the Playback Settings

The RC-300 lets you specify the playback method independently for each track.

Loop Playback Settings (Play Mode)

For each track, you can specify either loop playback or one-shot (i.e., not looped).

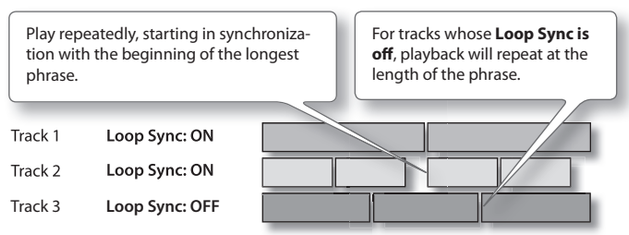


Reference

Refer to the track setting "Play Mode" (p. 17).

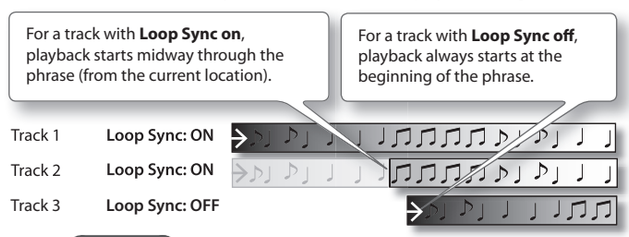
Aligning the Beginning of Loop Playback (Loop Sync)

If you turn Loop Sync on for two or more tracks, loop playback of those tracks will be synchronized at the beginning of **the longest phrase with Tempo Sync on** among these tracks.



Playback starting location

If you turn Loop Sync on, the beginning of the tracks will always be aligned. This means that if tracks are already playing back, the playback start location of the other tracks will become "the current location of the phrase being played." The following illustration is an example of how playback will occur with three tracks that contain the identical melody but have different loop sync settings.

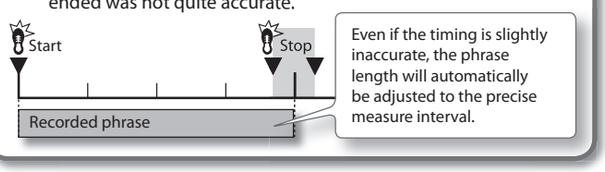


Reference

Refer to the track setting "Loop Sync" (p. 18).

Automatically Adjusting the Phrase Length (Loop Quantize)

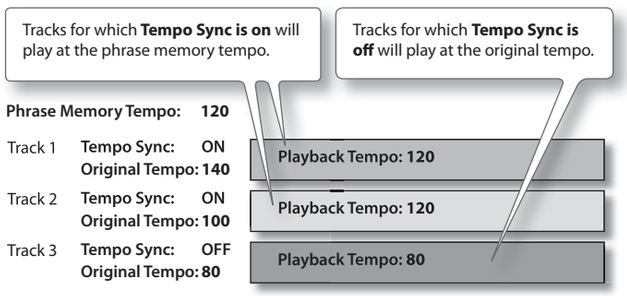
If the rhythm is on, or if there is an already-recorded track whose Tempo Sync is turned on, this function will automatically adjust the length of the phrase to match the tempo and the time signature of the rhythm, even if the timing at which recording ended was not quite accurate.



Synchronizing the Tempo (Tempo Sync)

Each track saves the tempo at which that track was recorded. This is called the **"original tempo"** (p. 19) of the track. The phrase memory also has a **"phrase memory tempo"** (p. 21) that is shared by all tracks 1, 2, and 3.

Normally, you should leave Tempo Sync on, so all tracks will play at the same tempo (the phrase memory tempo). If you turn Tempo Sync off for tracks for which you don't want the tempo to change (such as those with special effects), you'll be able to obtain playback that is always at the original tempo.

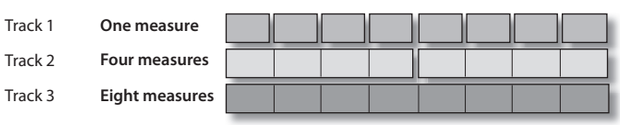


Reference

Refer to the track setting "Tempo Sync" (p. 18).

Specifying the Number of Measures in a Track (Measure)

You can specify the number of measures for each track. When recording rhythm sounds or when recording along with other tracks, it's convenient to specify the number of measures before you record, so that looping will occur at the specified measure length, even if you don't operate the pedal when you've finished recording.

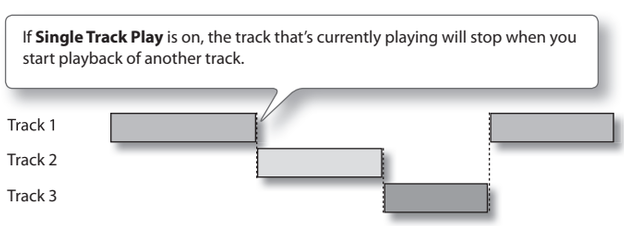


Reference

Refer to the track setting "Measure" (p. 17).

Playing Only a Single Track (Single Track Play)

Normally, the RC-300 plays back its three tracks simultaneously. However, if you turn on the phrase memory's "Single Track Play" setting, only one track will play.

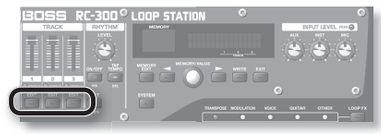


Reference

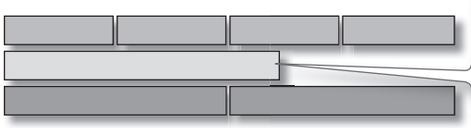
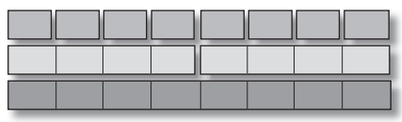
Refer to the phrase memory setting "Single Tr Play" (p. 22).

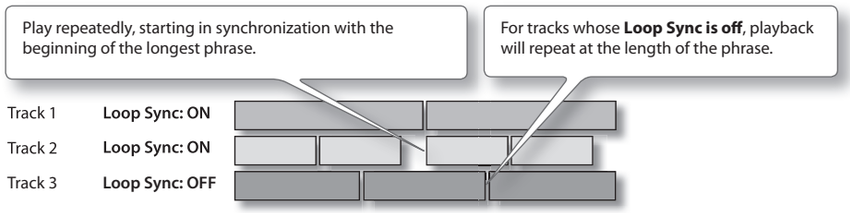
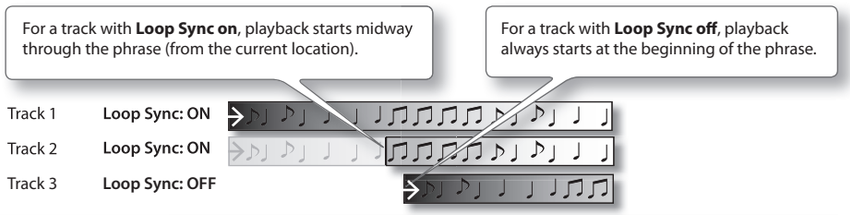
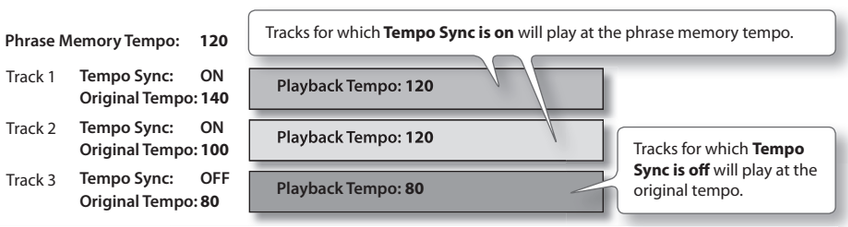
Settings for Each Track

Here you can specify the playback method and other settings individually for each track.



First press the [EDIT] button of the track that you want to edit.
For details, refer to "Basic Editing Procedure" (p. 9).

Parameter	Value	Explanation
Track1:Play Mode LOOP		**Specifying How the Track Will Play (Play Mode)**
		This specifies whether the track playback will be looped or one-shot (i.e., not looped).
		Track 1 **Loop** Track 2 **One Shot** Track 3 **Loop**  If **one-shot** playback is selected, playback will stop when it reaches the end of the phrase (it will not loop).
		* Recording/overdubbing cannot be carried out with respect to tracks that are set to "ONE SHOT." To create a track intended for one-shot playback, you first need to carry out recording/overdubbing while it is set to "LOOP" and save it. Then, you should change its setting to "ONE SHOT."
	LOOP	Conventional loop playback.
	ONE SHOT	The phrase will play only once from the beginning to the end of the track, and then stop automatically. If you press the [REC/DUB/PLAY] pedal during playback, playback will begin again from the beginning of the track (Retrigger Playback).
Track1:Reverse OFF		**Playing a Track Backward (Reverse)**
		This specifies whether the track will play forward in the conventional manner, or play backward in time (reverse playback).
	OFF	Playback is normal.
	ON	Playback is reversed.
Track1:Measure (BPM120.0) AUTO **Original Tempo (p. 19)**		**Specifying the Number of Measures in a Track (Measure)**
		You can specify the number of measures for each track. When recording rhythm sounds or when recording along with other tracks, it's convenient to specify the number of measures before you record, so that looping will occur at the specified measure length, even if you don't operate the pedal when you've finished recording.
		Track 1 **One measure** Track 2 **Four measures** Track 3 **Eight measures** 
	AUTO	Tracks that are set to AUTO will have the same number of measures. The number of measures is determined by the first-recorded track of the tracks that are set to AUTO. For example, if all tracks are set to AUTO, the value set as the number of measures for the second and subsequent tracks will be identical to the number of measures in the first track that was recorded.
	FREE	The number of measures will be set automatically, corresponding to the length of the recording.
	1, 2, 3...	The number of measures will be set manually.
Track1:Stop Mode IMMEDIATE		**Specifying How the Track Will Stop (Stop Mode)**
		This specifies how the track will stop when you press the [STOP] pedal. • The PLAY indicator will blink until playback stops. • If you press the [STOP] pedal once again before playback stops, playback will stop immediately. * You can't overdub during the time until playback stops.
	IMMEDIATE	Playback will stop immediately.
	FADE OUT	Playback will fade out and then stop.
	LOOP END	Playback will continue to the end of the loop, and then stop.
Track1:PlayLevel 100		**Adjusting the playback level of the Tracks (Play Level)**
		You can adjust the playback level of the tracks. You can also change this value with the TRACK [1]–[3] sliders.
	0–200	Playback level of the track.

Parameter	Value	Explanation
Track1:Rec Level 100		**Adjusting the recording level of the Tracks (Recording Level)**
		You can adjust the recording level of the tracks.
	0–200	If you set the recording level at 100 (default value), the volume of the performance and that of the recording will be identical. If you set the recording level to a value lower than 100, the volume of the recording will be lower than that of the performance. As a result, the sound of the performance won't get buried by the recorded sound, even if you record a multiple number of times.
Track1:Pan CENTER		**Adjusting the Positioning of the Track's Sound (Pan)**
		You can adjust the positioning (panning) of the track's sound.
	L50–CENTER–R50	With the "CENTER" setting, the sound will be heard from the center. "L" settings position the sound toward the left, and "R" settings position the sound toward the right. With a setting of L50, the sound will be heard only from the left.
Track1:Loop Sync ON		**Aligning the Beginning of Loop Playback (Loop Sync)**
		If you turn Loop Sync on for two or more tracks, loop playback of those tracks will be synchronized at the beginning of **the longest phrase with Tempo Sync on** among these tracks.  **Playback starting location** If you turn Loop Sync on, the beginning of the tracks will always be aligned. This means that if tracks are already playing back, the playback start location of the other tracks will become "the current location of the phrase being played." The following illustration is an example of how playback will occur with three tracks that contain the identical melody but have different loop sync settings. 
	OFF	Playback will loop at the length of the phrase.
	ON	Playback will loop in synchronization with the start of the longest phrase of the tracks for which Loop Sync is turned on.
Track1:TempoSync ON		**Synchronizing the Tempo (Tempo Sync)**
		Each track saves the tempo at which that track was recorded. This is called the "original tempo" of the track. The phrase memory also has a "phrase memory tempo" that is shared by all tracks 1, 2, and 3. Normally, you should leave Tempo Sync on, so all tracks will play at the same tempo (the phrase memory tempo). If you turn Tempo Sync off for tracks for which you don't want the tempo to change (such as those with special effects), you'll be able to obtain playback that is always at the original tempo (track 3 in the illustration below). 
	OFF	The track will play at its own original tempo.
	ON	The track will play at the phrase memory tempo.

Parameter	Value	Explanation
Track1:Output MAIN+SUB		**Assigning a Track's Output Jacks (Output Select)** For each track, you can specify the jacks from which its sound will be output. If desired, you can also make this setting apply to all phrase memories. → "Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)" (p. 33)
	MAIN	The sound is output from the MAIN OUTPUT and PHONES jacks.
	SUB	The sound is output from the SUB OUTPUT jacks. The sound is not output from the MAIN OUTPUT and PHONES jacks.
	MAIN+SUB	The sound is output from the MAIN and SUB OUTPUT jacks and the PHONES jack.

About original tempo

Each track saves the tempo at which that track was recorded. This is called the **"original tempo"** of the track. The phrase memory also has a **"phrase memory tempo"** (p. 21) that is shared by all tracks 1, 2, and 3.

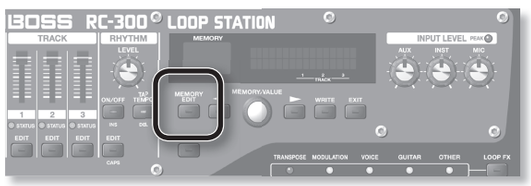
When recording ends, the original tempo is automatically calculated according to the following conditions.

Condition		Original tempo value to be saved
Rhythm is playing		Original tempo will be set from the **"phrase memory tempo"** (p. 21).
Other tracks have phrases with the following settings • **Play Mode at LOOP, Loop Sync ON** • **Play Mode at LOOP, Tempo Sync ON**		
Cases other than the above		**The original tempo is automatically calculated** according to the following conditions. **Phrase Memory Tempo** will be set to the same value as the automatically calculated **original tempo**.
	The track's number of measures (Measure: p. 17) has been specified	The original tempo is calculated according to **the rhythm's time signature (Beat: p. 25)** and **the number of measures (Measure)**. For example, if the time signature (Beat) is **"4/4,"** the number of measures (Measure) is **"4,"** and you've recorded for six seconds, the calculated tempo will be **"160."** 4/4 time signature 4 measures If the number of measures (Measure) is set to **"2,"** the calculated tempo will be **"80."** 4/4 time signature 2 measures
	The track's number of measures (Measure: p. 17) is not specified (AUTO/FREE)	The recorded number of measures is **assumed to be "1, 2, 4, 8, 16... measures,"** and the original tempo will be **calculated in the range of "80–160."** For example, if **"4/4"** is specified as the time signature (Beat), and you record for eight seconds, the calculated tempo will be **"120"** (**a tempo in the range of "80–160"** will be selected). In the case of 1 measure… Tempo: 30 In the case of 2 measures… Tempo: 60 In the case of 3 measures… Tempo: **120** In the case of 4 measures… Tempo: 240

Phrase Memory Settings

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

First press the [MEMORY EDIT] button.
For details, refer to "Basic Editing Procedure" (p. 9).



Parameter	Value	Explanation
Memory:Name INIT MEMORY		

Naming Phrase Memories (Memory Names)

You can give names to phrase memories (memory names) using up to 16 characters.

To access the memory name screen, press the [MEMORY EDIT] button and then press the [◀] button.

MEMO

Normally, the [◀]/[▶] buttons are used to select parameters, but in the memory name screen they are used to move the cursor. When the cursor is located at the far right, pressing the [▶] button once again will take you to the next parameter.

Use the [◀]/[▶] buttons to move the cursor to the character that you want to edit, and turn the [MEMORY/VALUE] knob to edit the character. You can also use the following buttons.

Button	Function
CAPS (RHYTHM EDIT)	Alternately switches the letter at the cursor position between uppercase and lowercase.
INS (RHYTHM ON/OFF)	Inserts a blank space at the cursor position.
DEL (RHYTHM TAP TEMPO)	Deletes the character at the cursor position and shifts all characters after it to the left.

Memory:Level
100

Adjusting the Phrase Memory Volume (Memory Level)

You can adjust the phrase memory volume.

This is convenient when you want to adjust the output volume for both the MAIN OUTPUT and SUB OUTPUT jacks simultaneously.

Normally, this is set to the center with a level of 100.

0–200	Volume of the phrase memory

Memory:Input Out
MAIN+SUB

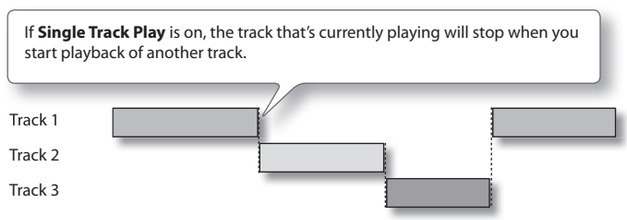
Setting the Output Jacks for the Sounds Being Input (Input Output Select)

This selects the output jacks to be used for the output of sounds arriving at the INPUT jacks (AUX, INST, MIC).

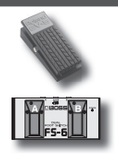
If desired, you can also make this setting apply to all phrase memories. → "Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)" (p. 33)

MAIN	The sound is output from the MAIN OUTPUT and PHONES jacks.
SUB	The sound is output from the SUB OUTPUT jacks. The sound is not output from the MAIN OUTPUT and PHONES jacks.
MAIN+SUB	The sound is output from the MAIN and SUB OUTPUT jacks and the PHONES jack.
MUTE	The input sound will not be output. * Tracks will be recorded.

Parameter	Value	Explanation
Memory:MIDI Sync INTERNAL		**Synchronizing the Tempo of Two RC-300 Units (MIDI Sync)**
		Two RC-300 units can be synchronized after connecting them together using a MIDI cable. For details, refer to "Connecting Two RC-300 Units" (p. 39). The "MIDI Sync" setting allows two RC-300 units to play back in synchronization at the same tempo. MIDI OUT connector — MIDI IN connector RC-300 (Master unit) — RC-300 (Slave unit) **Reference** For more detailed information about MIDI and synchronization, refer to "MIDI settings" (p. 38).
	INTERNAL	This RC-300 unit will operate at its own specified phrase memory tempo. Choose the "INTERNAL" setting if you're using the RC-300 by itself, or if this is the master RC-300 unit.
	MIDI	This RC-300 unit will synchronize to MIDI data received from the master RC-300 unit. Choose the "MIDI" setting for the slave RC-300 unit.
Memory:Overdub Mode OVERDUB		**Setting the Overdubbing Method (Overdubbing Mode)**
		You can set the overdubbing method.
	OVERDUB	The new performance is layered onto the prerecorded tracks. If overdubbing is repeated, the next performance is layered on top of the previous material, allowing you to create an ensemble in a single track.
	REPLACE	Tracks with existing recordings are overwritten as new tracks are recorded over them. Overwriting takes places while the previously recorded tracks are played back, allowing you to achieve a kind of delay effect similar to that obtained from an effects processor.
Memory:Rec Mode STEREO		**Switching Between Stereo and Mono (Recording Mode)**
		Before you record, you must specify whether you're recording in stereo or in mono. • The recordable time is not affected by the stereo/mono setting (choosing mono will not increase the recordable time). • You can't change the stereo/mono setting of a phrase memory once you've recorded it.
	STEREO	Recording will take place in stereo.
	MONO	Recording will take place in mono.
Memory:Tempo 120.0		**Specifying a Phrase Memory's Tempo**
		Each phrase memory has a "phrase memory tempo," which applies to the entire phrase memory. The phrase memory tempo is also the tempo of the rhythm (p. 25).
	40.0–250.0	**Setting the tempo** Press the [◀] /[▶] buttons to move the cursor to the digit you want to change, then turn the [MEMORY/VALUE] knob to adjust the phrase memory tempo. **MEMO** Normally, the [◀]/[▶] buttons are used to select parameters, but in the tempo screen they are used to move the cursor. When the cursor is located at the far right, pressing the [▶] button once again will take you to the next parameter. **Using the [TAP TEMPO] button to set the tempo** Press the [TAP TEMPO] button several times in rhythm with the desired tempo. The tempo will be set so it matches the timing you've used when pressing the button. **Using the [STOP] pedal to set the tempo** You can also set the tempo by pressing the [STOP] pedal several times in succession.
Memory:Fade Out Time 50		**Adjusting the Time Used to Fade Out (Fade-Out Time)**
		This specifies the fade-out time used when a track's stop mode (p. 17) is set to "FADE OUT."
	0–100	This is the fade-out time. At a setting of "100," the fade-out time will be 20 seconds.

Parameter	Value	Explanation
Memory:Auto Rec OFF	**Simultaneously Starting Recording When Sounds are Input (Auto Recording)**	
	"Auto recording" starts recording the moment you begin playing your guitar or play back your audio player.	
	OFF	Recording will begin the instant you press the [REC/DUB/PLAY] pedal.
	ON	When you press the [REC/DUB/PLAY] pedal, the REC indicator will blink rapidly, and the RC-300 will enter recording-standby mode. When you begin playing, the REC indicator will light and recording will start.
Memory:Single Tr Play OFF	**Playing Only a Single Track (Single Track Play)**	
	Normally, the RC-300 plays back its three tracks simultaneously. However, if you turn on the phrase memory's "Single Track Play" setting, only one track will play.	
		
	* If Track Change (p. 22) is set to "LOOP END," the track will change at the end of the loop. * To ensure that playback always takes place from the beginning of the phrase, you need to set Loop Sync (p. 22) to "OFF."	
	OFF	Play back all tracks
	ON	Play back only a single track
Memory:Track Change IMMEDIATE	**Specifying how the Track will Switch (Track Change Mode)**	
	You can specify how the tracks will be switched when using Single Track Play.	
	IMMEDIATE	The change will occur immediately.
	LOOP END	The change will occur after playback has reached the end of the loop.
Memory:Reverb Level 0	**Adjusting the Reverb Depth (Reverb Level)**	
	This adjusts the depth of the reverb. The reverb is applied to sounds for which the MAIN OUTPUT jacks have been assigned as the output destination.	
	0–100	Reverb depth

Assigning the Function of Pedals and External Controllers (Assign)



For each phrase memory, you can assign the function of the RC-300's pedals and any connected external pedals (EXP pedals, foot switches: p. 24). You can also make assignments for control change messages received from an external MIDI device (e.g., FC-300).

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

Parameter	Value	Explanation
Assign1 Switch ON	**Enabling Assignments 1–8 (Assign Switch)**	
	Here you can specify whether assignments will be used.	
	OFF	The assignment will not be used.
	ON	The assignment will be used.
Assign1 Target EFFECT CONTROL	**Specifying the Assignment Target (Assign Target)**	
	Here you can choose the Assignment Target. In addition to the following assignment targets, you can also specify a track, rhythm, or a LOOP FX parameter as the assignment target. For details on the parameters, refer to the explanation of each parameter in this manual.	
	* Some parameters cannot be controlled during performance.	
	MEM Tempo(TAP)	By pressing the pedal several times in succession, the phrase memory tempo can be set so it matches the timing you've used when pressing the pedal.
	EFFECT CONTROL	Applies an effect suitable for the selected LOOP FX type.
	MEMORY INC	Switches the phrase memory.
	MEMORY DEC	
	LOOP FX ON/OFF	Switches the LOOP FX on/off.
	FX TYPE INC	Switches the LOOP FX type.
	FX TYPE DEC	
	UNDO/REDO	Allows you to undo/redo the last recording or overdubbing of a track (p. 12).
	TR1–3 UNDO/REDO	Allows you to undo/redo a specific track (p. 12).
	TR1–3 PLAY/STOP	Allows you to play/stop a specific track.
	ALL PLAY/STOP	Allows you to simultaneously play/stop all tracks.
	TRACK1–3 CLEAR	Clears the track (p. 12).
	INPUT MASTER LEV	Adjusts the input level from the INPUT (AUX, INST, MIC) jacks.
	INPUT MIC SWITCH	Switches the INPUT MIC jack input on/off.
	CC#1–#31, CC#64–#95	Transmits the control change message specified here from the MIDI OUT connector.
Assign1TargetMin 0 Assign1TargetMax 100	**Specifying the Target Range (Target Range)**	
	Here you can specify the range in which the parameter can be controlled. The value will depend on the parameter that's assigned as the Target (Assign Target).	
Assign1 Source EXP1 PEDAL	**Specifying the Controller (Assign Source)**	
	Here you can specify the controller (source) that will control the target.	
	EXP1 PEDAL	The RC-300's [EXP 1] pedal
	LOOP FX PEDAL	The RC-300's [LOOP FX] pedal * The [LOOP FX] pedal switches the LOOP FX on/off. If you don't want to use the [LOOP FX] pedal to switch the LOOP FX on/off, choose "ASSIGN" as the setting of "Specifying the Operation of the [LOOP FX] Pedal" (p. 32).
	CTL1–4 PEDAL	A foot switch 1–4 connected to the CTL/EXP jacks (p. 24)
	EXP2–3 PEDAL	An EXP pedal 2–3 connected to the CTL/EXP jacks (p. 24)
	TRACK1–3 REC/DUB	The beginning of recording/overdubbing triggered by the track 1–3 [REC/DUB/PLAY] pedal
	TRACK1–3 PLAY	The beginning of playback triggered by the track 1–3 [REC/DUB/PLAY] pedal
	SYNC START/STOP	ALL START/STOP messages from the master RC-300 unit (p. 39).
	CC#1–#31, CC#64–#95	Control change messages (1–31, 64–95) from an external MIDI device

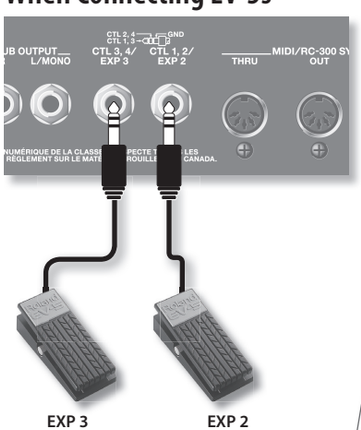
Parameter	Value	Explanation
Assign1 Src Mode MOMENT		**Specifying the Type of Operation (Source Mode)**
		If a momentary-type foot switch (such as the separately sold FS-5U) is connected as the source, you can specify how foot switch operations will affect the value. * If the [LOOP FX] pedal is set to MOMENT, it will no longer be possible to enter Pedal Function mode (p. 10) by holding down the [LOOP FX] pedal for two seconds or longer.
	MOMENT	The setting will normally be off (minimum value); it will be on (maximum value) only while you continue holding down the foot switch.
	TOGGLE	The setting will alternate between off (minimum value) and on (maximum value) each time you press the foot switch.

Connecting to External Pedals

Connect your EXP pedals (EV-5, etc. ; available separately) or foot switches (FS-5U, FS-6; available separately) as shown in the illustration.

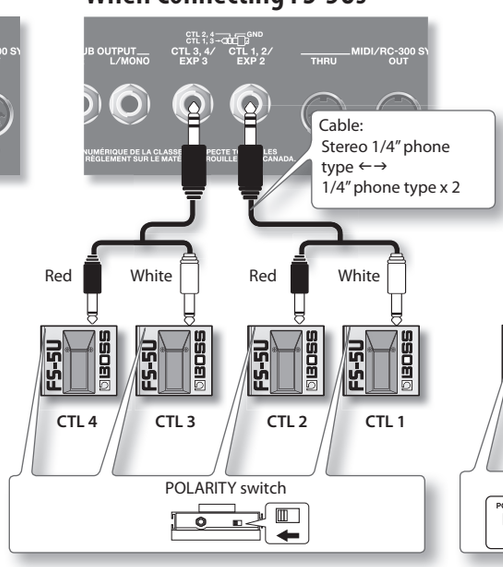
The function of the external pedal (EXP pedal or foot switch) can be assigned independently for each phrase memory. For details, refer to "Assigning the Function of Pedals and External Controllers (Assign)" (p. 23).

When Connecting EV-5s

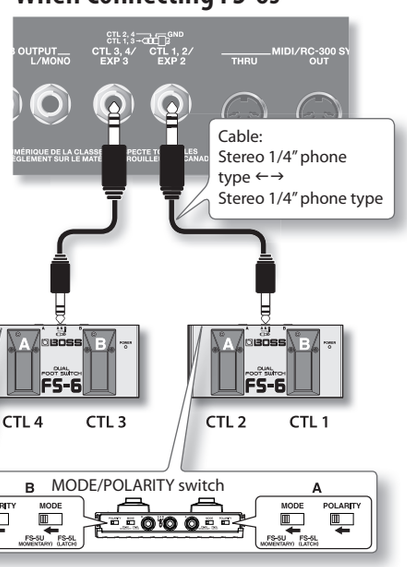


* Use only the specified expression pedal (Roland EV-5, etc. ; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

When Connecting FS-5Us



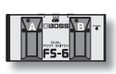
When Connecting FS-6s



* If you use a mono cable to connect a single FS-5U, the CTL 1, 2 jack will be CTL 1, and the CTL 3, 4 jack will be CTL 3.

Default assignments of functions controlled

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

Assign	Switch	Assign Source	Assign Target	Explanation
Assign1	ON	EXP1 PEDAL	EFFECT CONTROL	The effect that's most suitable for the selected LOOP FX type will be applied.
Assign2	ON	EXP2 PEDAL	Level	The pedal will control the volume of the phrase memory.
Assign3	ON	CTL1 PEDAL	MEMORY INC	The pedals will switch phrase memories.
Assign4	ON	CTL2 PEDAL	MEMORY DEC	
Assign5	ON	CTL3 PEDAL 	FX TYPE INC	The pedals will switch the LOOP FX type.
Assign6	ON	CTL4 PEDAL	FX TYPE DEC	
Assign7	ON	SYNC START/STOP	ALL PLAY/STOP	All tracks can be simultaneously played/stopped upon reception of ALL START/STOP messages from the master RC-300 unit (p. 39).
Assign8	OFF			

About Rhythm

In addition to its three tracks, the RC-300 can also play a "rhythm."
You can record while listening to a rhythm at the tempo you specify.

Sounding a Rhythm

1. Press the RHYTHM [ON/OFF] button to turn the rhythm sound on/off.

- Use the RHYTHM [LEVEL] knob to adjust the volume of the rhythm.
- The [TAP TEMPO] button will blink in time with the rhythm (red on the first beat, green on subsequent beats).
- When you save a phrase memory (p. 14), the rhythm setting selected at that time will also be saved.

Setting the tempo

The RC-300's tempo settings include a "phrase memory tempo" (p. 21) that's shared by tracks 1, 2, and 3, and an "original tempo" (p. 19) for each track. The rhythm will sound at the "phrase memory tempo."

1. Press the [TAP TEMPO] button.

The phrase memory tempo is displayed.

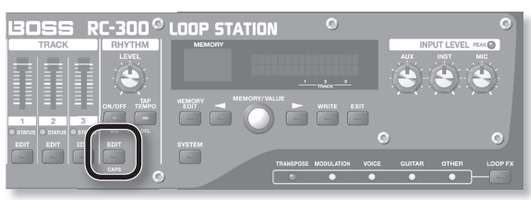
Set the tempo as described in "Specifying a Phrase Memory's Tempo" (p. 21).

*You can also set the tempo by pressing the [STOP] pedal or the [TAP TEMPO] button several times.

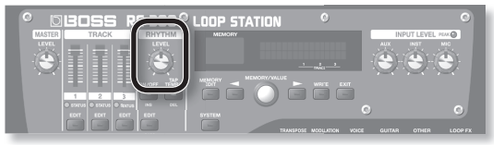
Rhythm Settings

Here's how to make rhythm settings.

First press the RHYTHM [EDIT] button.
For details, refer to "Basic Editing Procedure" (p. 9).



Parameter	Value	Explanation
Rhythm:Pattern Simple Beat 1		**Selecting the Rhythm Sound (Rhythm Pattern)** You can select the rhythm pattern from a choice of rock drums, Latin percussion, and other patterns. **Reference** Refer to "Rhythm pattern list" (p. 27).
Rhythm:Beat 4/4		**Selecting the Beat (Time Signature) for the Rhythm Sound (Beat)** This selects the rhythm sound beat. * You cannot change the beat after the track is recorded. Be sure to set this before recording.
	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8	Time signature of the rhythm sound

Parameter	Value	Explanation
Rhythm:Rec Count OFF		**Playing a Count-In When Recording (Recording Count-In)**
		You can have recording start after a count-in sound is played. A count-in won't be sounded when a track for which Loop Sync is ON is being played back.
	OFF	No count-in is played.
	1MEAS	Recording starts after a one-measure count-in is played.
Rhythm:PlayCount OFF		**Playing a Count-In for Playback (Playback Count-In)**
		You can have playback start after a count-in sound is played.
	OFF	No count-in is played.
	1MEAS	Playback starts after a one-measure count-in is played.
Rhythm:Stop OFF		**Stopping the Rhythm When the First Recording Ends (Rhythm Stop)**
		You can make the rhythm sound stop when the first pass of recording ends. The rhythm sound will stop when you press the [REC/DUB/PLAY] pedal to begin looping (i.e., when the RC-300 switches to overdubbing or playback).
	OFF	The rhythm will not stop when the first pass of recording ends.
	REC END	The rhythm will stop when the first pass of recording ends.
Rhythm:Level 100		**Adjusting the Volume of the Rhythm Sound (Rhythm Level)**
		This adjusts the volume of the rhythm sound. You can also change this value with the RHYTHM[LEVEL] knob. 
	0–200	Volume of the rhythm sound
Rhythm:Output MAIN+SUB		**Setting the Output Jacks for the Rhythm Sound (Rhythm Output Select)**
		You can select the output jacks to which the rhythm sound is output. If desired, you can also make this setting apply to all phrase memories. → "Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)" (p. 33)
	MAIN	The sound is output from the MAIN OUTPUT and PHONES jacks.
	SUB	The sound is output from the SUB OUTPUT jacks. The sound is not output from the MAIN OUTPUT and PHONES jacks.
	MAIN+SUB	The sound is output from the MAIN and SUB OUTPUT jacks and the PHONES jack.

Rhythm pattern list

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

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

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

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

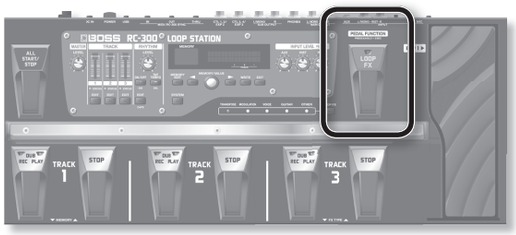
Using LOOP FX

You can apply an effect to the sound of each track.

This effect is called a "LOOP FX."
The effect will be applied in synchronization with the phrase memory tempo.

Turning LOOP FX On/Off

1. Press the [LOOP FX] pedal to turn LOOP FX on/off.



Controlling LOOP FX

You can control the LOOP FX by the depth to which you depress the [EXP 1] pedal.

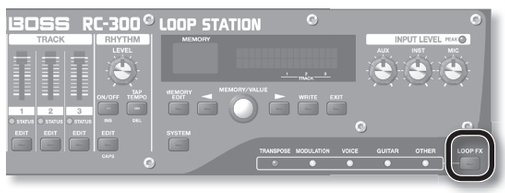
An effect that is most appropriate for the selected LOOP FX type will be applied by the [EXP 1] pedal.

Reference

You can also assign the [EXP 1] pedal to control something other than LOOP FX.
For details, refer to "Assigning the Function of Pedals and External Controllers (Assign)" (p. 23).

LOOP FX Settings

First press the [LOOP FX] button.
For details, refer to "Basic Editing Procedure" (p. 9).



* The LOOP FX parameters will differ depending on the LOOP FX that is selected.

Parameter	Value	Explanation
FX:Target MAIN OUT TOTAL	**Specifying What LOOP FX Will Apply To (LOOP FX Target)**	Here you can specify the sound to which the LOOP FX will be applied.
	INPUT	Input sound from the INPUT jacks * The sound with the LOOP FX applied will be recorded.
	TRACK1	Track 1
	TRACK2	Track 2
	TRACK3	Track 3
	MAIN OUT TRACKS	Track 1 + Track 2 + Track 3 * LOOP FX cannot be applied to the sound output from the SUB OUTPUT jacks.
	MAIN OUT TR+RHY	Track 1 + Track 2 + Track 3 + Rhythm * LOOP FX cannot be applied to the sound output from the SUB OUTPUT jacks.
	MAIN OUT TOTAL	Track 1 + Track 2 + Track 3 + Rhythm + Input sound from the INPUT jacks * LOOP FX cannot be applied to the sound output from the SUB OUTPUT jacks.

Parameter	Value	Explanation
FX:Category TRANSPOSE		
FX:Type TRANSPOSE		

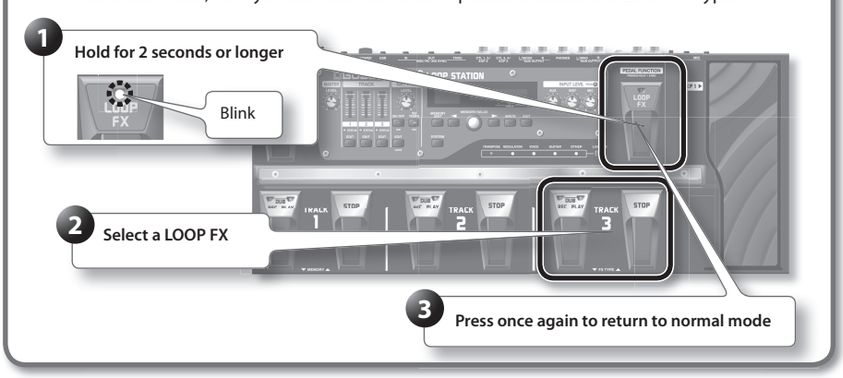
Selecting the LOOP FX Category and Type (LOOP FX Category, LOOP FX Type)

Here you can select the LOOP FX category and type.

Press the [▶] button to access the type screen, and then select the LOOP FX type from within the selected category. (You can't select types across categories.)

Using pedals to select a LOOP FX (Pedal Function mode)

Hold down the [LOOP FX] pedal for two seconds or longer to put the RC-300 in Pedal Function mode; now you can use the TRACK 3 pedals to select the LOOP FX type.



Category	Type	Explanation
TRANSPOSE	TRANSPOSE	Transposes the sound when you turn the effect on.
MODULATION	FLANGER	Produces a metallic resonance reminiscent of a jet airplane taking off and landing
	PHASER	Gives the sound a swishing quality by adding a phase-shifted sound.
	PAN	Moves the stereo position (pan).
	TREMOLO	Cyclically modulates the volume.
	SLICER	Repeatedly cuts the sound, transforming a conventional sound to create the impression of a rhythmic backing.
	BEND	Produces pitch-up/pitch-down effects that can't be created using a guitar's tremolo arm.
	CHORUS	Adds a slightly modulated sound to the direct sound, creating beautiful spaciousness and depth.
VOICE	ROBOT	Adds robot-like qualities to the voice.
	FEMALE	Makes the voice more feminine.
	MALE	Makes the voice more masculine.
GUITAR	GT->BASS	Transforms a guitar sound into a bass sound.
OTHER	FILTER	A filter with an extremely steep slope (a steep cutoff).
	DELAY	Adds a delayed sound to the direct sound, giving the sound greater depth or creating special effects.
	LO-FI	This effect intentionally degrades the sound to create a distinctive character.
	DISTORTION	Distorts the sound to produce long sustain.

TRANSPOSE setting

Parameter	Value	Explanation
FX:Transpose +1	-12–+12	Specify the amount of transposition in semitone units that will occur when the effect is on. With a setting of +12, the pitch will be one octave higher when the effect is on.

FLANGER, PHASER settings

Parameter	Value	Explanation
FX:Rate 25	0–100, 4 MEAS–♪	Adjusts the speed of the effect.
FX:Depth 50	0–100	Adjusts the richness of the effect.
FX:Manual 75	0–100	Adjusts the band to which effect is applied.
FX:Resonance 80	0–100	Adjusts the intensity of the effect.
FX:Gate Rate OFF	OFF, 1–100, 4 MEAS–♪	* FLANGER only Specifies the operating speed of the gate.
FX:Step Rate OFF	OFF, 1–100, 4 MEAS–♪	* PHASER only Adjusts the rate of the stepwise change in the phaser effect.

PAN settings

Parameter	Value	Explanation
FX:Wave 0	0–100	Adjusts the curve for pan position changes. Higher values produce steeper change.
FX:Rate 50	0–100, 4 MEAS–♪	Adjusts the rate of change in the pan position.
FX:Depth 100	0–100	Adjusts the intensity of the change in the pan position.

TREMOLO settings

Parameter	Value	Explanation
FX:Wave Shape 100	0–100	Adjusts the curve for changes in the volume level. A higher value makes the change more abrupt.
FX:Rate 85	0–100, 1 MEAS–♪	Adjusts the speed of the effect.
FX:Depth 50	0–100	Adjusts the intensity of the effect.

SLICER settings

Parameter	Value	Explanation
FX:Mode P01	P01–P10	Selects the slice pattern used to cut the sound.
FX:Rate 50	0–100, 1 MEAS–♪	Specifies the rate at which the 16-step sequence will repeat.
FX:Dir.Mix 50	0–100	Controls the volume of the direct sound when the effect is on.

BEND settings

Parameter	Value	Explanation
FX:Pitch +1 OCT	-3 OCT–+4 OCT, -2 OCT & VIBRATO, +2 OCT & VIBRATO, -2 OCT & +2 OCT	Specifies the amount of pitch shift.
FX:Rise Time 50	0–100	Specifies the time over which the specified pitch is reached (the RISE time) starting when you turn the effect on/off.
FX:Fall Time 50	0–100	Specifies the time over which the modified pitch returns to the original pitch (the FALL time) starting when you turn the effect on/off.

CHORUS settings

Parameter	Value	Explanation
FX:Rate 40	0–100, 1 MEAS–♪	Adjusts the speed of the effect.
FX:Depth 50	0–100	Adjusts the richness of the effect.
FX:E.Level 100	0–100	Adjusts the volume level of the effect.

ROBOT, FEMALE, MALE settings

Parameter	Value	Explanation
FX:Pitch C	C, C#–B	* ROBOT only Specifies the key for the robot voice.
FX:Color 1	1–10	* FEMALE and MALE only Adjusts the vocal character.

GT->BASS

Parameter	Value	Explanation
FX:Level 50	0–100	Adjusts the volume level of the effect.

FILTER settings

Parameter	Value	Explanation
FX:Rate 50	OFF–100, 4 MEAS–♪	Adjusts the rate of modulation.
FX:Depth 50	0–100	Adjusts the depth of modulation.
FX:Freq 50	0–100	Adjusts the cutoff frequency of the filter. Increasing this value will raise the cutoff frequency.
FX:Resonance 7	1–10	Adjusts the intensity of the effect.
FX:Level 80	0–100	Adjusts the volume level of the effect.

DELAY settings

Parameter	Value	Explanation
FX:Mode SINGLE	Use this to choose the type of delay.	
	SINGLE	A simple monaural delay.
	PAN	Provides a tap delay effect that divides the delay time between the left and right channels.
FX:D.Time 400msec	1–600 msec, 1 MEAS–𝅝	Adjusts the delay time. * If the note length exceeds the upper limit for the delay time, some fraction of that length (1/2, 1/4, 1/8, etc.) will be used for synchronization.
FX:Feedback 20	0–100	Adjusts the number of repetitions for the delay.
FX:E.Level 50	0–120	Adjusts the volume level of the delay.

LO-FI setting

Parameter	Value	Explanation
FX:Level 50	0–100	Adjusts the volume level of the effect.

DISTORTION settings

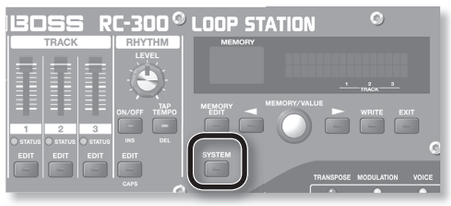
Parameter	Value	Explanation
FX:Mode NATURAL OD	Selects the type of effect.	
	NATURAL OD	Produces the natural sounding distortion of a slightly overdriven amp.
	BLUES OD	This is a unique overdrive that faithfully reproduces the nuances of picking.
	OD-1	The sound of the BOSS OD-1. It produces sweet, mild distortion.
	WARM OD	A warm overdrive.
	DISTORTION	This is a sharp distortion with rich sustain.
	MODERN DS	This is the sound of a large high-gain amp.
	STACK	This is the sound of a vintage stack-type amp.
	LOUD	This distortion sound is ideal for performing heavy riffs.
	METAL ZONE	This is a distortion that emphasizes the midrange.
	60S FUZZ	This is a distortion that is distinctively rough and heavy.
FX:Drive 50	0–120	Adjusts the intensity of the distortion.
FX:Bottom 0	-50–+50	Decreasing this value will produce a sound with the low end cut, and increasing this value will boost the low end in the sound.
FX:Tone 0	-50–+50	Adjusts the tone.
FX:Level 50	0–100	Adjusts the volume level for DISTORTION.

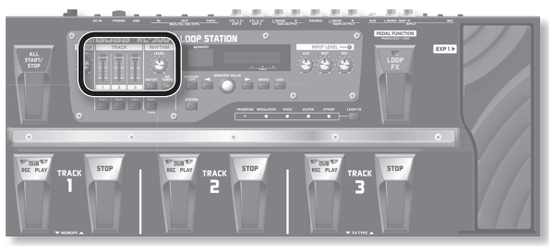
System Settings (Settings for the Entire RC-300)

Settings that are shared by the entire RC-300, such as those for the contrast of display and the auto off function are called "system settings."

First press the [SYSTEM] button.

For details, refer to "Basic Editing Procedure" (p. 9).



Parameter	Value	Explanation
Sys:LCD Contrast 8		**Adjusting the Display's Brightness (LCD Contrast)**
		In some locations where the RC-300 is set up, you may find that the display is difficult to read. If this occurs, adjust the display's contrast.
	1–16	Adjusts the contrast of the display in a range from 1 (lightest) to 16 (darkest).
Sys:LOOP FX Pdl FX ON/OFF + ASGN		**Specifying the Operation of the [LOOP FX] Pedal**
		Here you can specify the operation of the [LOOP FX] pedal.
	FX ON/OFF + ASGN	Controls LOOP FX on/off and the Assign function (p. 23).
	ASSIGN	Controls only the Assign function (p. 23).
Sys:MemoryExtent # 1 => #99		**Limiting the Phrase Memories That can be Switched (Phrase Memory Extent)**
		By setting the upper and lower limits for the phrase memories the RC-300 can switch to, you'll more easily be able to select the phrase memories you need. Press [◀] /[▶] button to move the cursor, and turn the [MEMORY/VALUE] knob to set the upper and lower limits of the range.
	1–99	Upper and lower limits for phrase memories the RC-300 can switch to
Sys:Knob Mode IMMEDIATE		**Setting the Knob/Slider Functions (Knob Mode)**
		This sets the way the values of settings are changed when the knobs/sliders are operated. The Knob Mode setting works with respect to the RHYTHM [LEVEL] knob and TRACK [1]–[3] sliders.
		

Value	Value when the phrase memory is loaded	Value when a knob or slider is operated
IMMEDIATE	Value specified by the phrase memory	Value will change immediately
MEMORY SETTING	Value specified by the phrase memory	Value will start changing when the knob or slider is moved to a position matching the value in the phrase memory
KNOB POSITION	Value of the knob or slider position	Value will change immediately

Parameter	Value	Explanation
Sys:Auto Rec Trigger 50	**Adjusting the Auto Recording Sensitivity (Trigger Level)**	
	This sets the input level at which recording is started (the trigger level) when Auto Recording (p. 22) is used.	
	0–100	Input levels at or above the value set here will cause recording to start.
Sys:REC Pdl Act REC→OVERDUB	**Changing the Switching Order of Recording → Overdubbing → Playback (REC Pedal Action)**	
	When you press the [REC/DUB/PLAY] pedal, the RC-300 will switch its operation in the order of **recording → overdubbing → playback** (p. 10). However, you can change this so that the order is **recording → playback → overdubbing**.	
	REC → OVERDUB	Operation will switch in the order of **Recording → Overdubbing → Playback**.
	REC → PLAY	Operation will switch in the order of **Recording → Playback → Overdubbing**.
Sys:Input Out MEMORY Sys:Track1 Out MEMORY Sys:Track2 Out MEMORY Sys:Track3 Out MEMORY Sys:Rhythm Out MEMORY	**Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)**	
	Normally, the settings determining which jacks are used in outputting input sounds, tracks, and rhythm sounds are stored in each phrase memory, but you can select, as a setting affecting the RC-300 overall, to have all of these use the same output at all times.	
	MEMORY	The output destination specified by the phrase memory will be used.
	MAIN	Regardless of the setting of the phrase memory, the sound will be output from the MAIN OUTPUT jacks and the PHONES jack.
	SUB	Regardless of the setting of the phrase memory, the sound will be output from the SUB OUTPUT jacks. The sound will not be output from the MAIN OUTPUT jacks or the PHONES jack.
	MAIN+SUB	Regardless of the setting of the phrase memory, the sound will be output from the MAIN OUTPUT jacks, the SUB OUTPUT jacks, and the PHONES jack.
	MUTE (Input Out only)	Regardless of the setting of phrase memory, the input sound will not be output. * Tracks will be recorded.
Sys:SUB OUT Lev 100	**Adjusting the Output Level of the SUB OUTPUT Jacks (SUB OUTPUT Level)**	
	You can adjust the output level of the SUB OUTPUT jacks.	
	0–200	Output level of the SUB OUTPUT jacks.
Sys:Auto Off ON	**Auto Off Settings**	
	The RC-300 can turn off its power automatically. The power will turn off automatically when 10 hours have passed since you last played or operated the unit. The display will show a message approximately 15 minutes before the power turns off. With the factory settings, this function is turned "ON" (power-off in 10 hours). If you want to have the power remain on all the time, turn it "OFF." **NOTE** When the power is turned off, any settings you were editing will be lost. You must save settings that you want to keep.	
	OFF	The power will not turn off automatically.
	ON	The power will automatically turn off when 10 hours have passed since you last played or operated the RC-300.

MIDI-Related Settings

Here you can make settings for using the RC-300 connected with an external MIDI device or with a second RC-300 unit.

Reference

For details on MIDI, refer to "Connecting an External MIDI Device or Another RC-300 Unit" (p. 38).

Parameter	Value	Explanation
Sys:MIDI Rx Ch 1	**MIDI Receive Channel**	
	1–16	This procedure sets the MIDI channel used for receiving MIDI messages.
Sys:MIDI Omni ON	**MIDI Omni Mode**	
	OFF	Messages will be received only on the channel specified by the MIDI Receive Channel setting.
	ON	Messages are received via all MIDI channels, regardless of the MIDI Receive Channel settings.
Sys:MIDI Tx Ch Rx	**MIDI Transmit Channel**	
	1–16	This procedure sets the MIDI channel used for transmitting MIDI messages.
	Rx	The MIDI transmit channel will be the same as the MIDI receive channel.
Sys:MIDI Sync MEMORY	**Synchronizing the Tempo of Two RC-300 Units (MIDI Sync)**	
	Two RC-300 units can be synchronized after connecting them together using a MIDI cable. For details, refer to "Connecting Two RC-300 Units" (p. 39). The "MIDI Sync" setting allows two RC-300 units to play back in synchronization at the same tempo.	
	Reference For more detailed information about MIDI and synchronization, refer to "MIDI settings" (p. 38).	
	MEMORY	The RC-300 will use the MIDI sync setting (p. 21) that's specified by the phrase memory.
	INTERNAL	This RC-300 unit will operate at its own specified phrase memory tempo. Choose the "INTERNAL" setting if you're using the RC-300 by itself, or if this is the master RC-300 unit.
	MIDI	This RC-300 unit will synchronize to MIDI data received from the master RC-300 unit. Choose the "MIDI" setting for the slave RC-300 unit.
Sys:MIDI PC Out ON	**MIDI Program Change Out**	
	OFF	MIDI program change messages will not be transmitted.
	ON	MIDI program change messages will be transmitted.

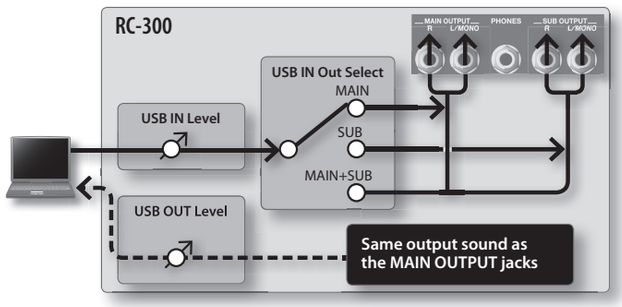
USB-Related Settings

Here you can make USB-related settings for when the RC-300 is connected to a computer via USB.

Reference

For details on USB connection, refer to "Connecting to Your Computer via USB" (p. 36).

USB audio flow



* The MASTER [LEVEL] knob does not affect USB audio.

Parameter	Value	Explanation
Sys:USB IN Level 100	**Adjusting the USB Audio Input Volume (USB In Level)**	
	This specifies the input volume of the audio signal that's input from your computer via the RC-300's USB connector.	
	0–200	USB audio input volume
Sys:USB OUT Level 100	**Adjusting the USB Audio Output Volume (USB Out Level)**	
	This specifies the output volume of the audio signal that's output to your computer via the RC-300's USB connector.	
	0–200	USB audio output volume
Sys:USB IN Out Select MAIN+SUB	**Setting the Output Jacks for the USB Audio (USB Output Select)**	
	You can select the output jacks to which the USB audio is output.	
	MAIN	The sound is output from the MAIN OUTPUT and PHONES jacks.
	SUB	The sound is output from the SUB OUTPUT jacks. The sound is not output from the MAIN OUTPUT and PHONES jacks.
	MAIN+SUB	The sound is output from the MAIN and SUB OUTPUT jacks and the PHONES jack.
Sys:USB Mode AUDIO	**Setting the USB Mode (USB Mode)**	
	This specifies how the RC-300 will operate when connected to your computer using a USB cable.	
	Reference In order to use the RC-300's USB audio functionality, you must first install the USB driver in your computer. Refer to "Installing the USB driver" (p. 36).	
	STORAGE	The RC-300 will be in USB mass storage mode, allowing you to transfer files between the RC-300 and your computer.
	AUDIO	The RC-300's USB audio feature is available in this mode.

Connecting to Your Computer via USB

If you use an USB cable to connect the RC-300's USB connector to a USB connector on your computer, you'll be able to do the following things.

USB mass storage

You can back up RC-300 tracks (WAV files) to your computer or load WAV files from your computer to the RC-300.

USB audio

You can play your computer's sounds through the RC-300, or record the RC-300's sounds into your computer.

Installing the USB driver

In order to use the RC-300's USB audio functionality, you must first install the USB driver in your computer (USB mass storage will work even if you don't install the USB driver).

1. Install the USB driver in your computer.

Download the dedicated RC-300 driver from the Roland website.

Roland website

http://www.roland.com/

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

Setting the USB Mode (USB Mode)

This specifies how the RC-300 will operate when connected to your computer using a USB cable. For details, refer to "Setting the USB Mode (USB Mode)" (p. 35).

Connecting the RC-300 to a Computer

1. Use an USB cable to connect the RC-300's USB connector to your computer's USB connector (a connector that supports USB 2.0 Hi-Speed).

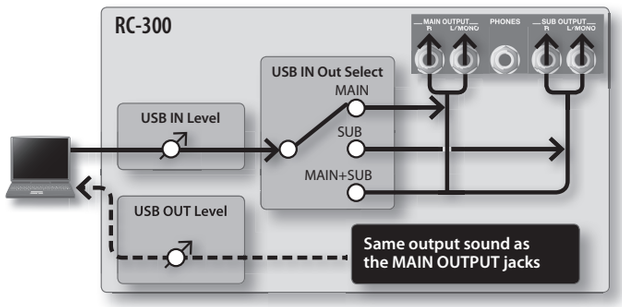
NOTE

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

USB Function Settings

You can make various settings for the USB functionality, such as the volume of USB audio. For details, refer to "USB-Related Settings" (p. 35).

USB audio flow



* The MASTER [LEVEL] knob does not affect USB audio.

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

You can connect the RC-300 to your computer via an USB cable, and back up RC-300 tracks (WAV files) to your computer or load WAV files from your computer to the RC-300.

Playable WAV file formats

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

Maximum WAV file size is 1.7 GB (total of all files), maximum time is approximately 3 hours (total of all phrase memories), and minimum time is approximately 1.5 seconds.

1. Press the [SYSTEM] button.

2. Repeatedly press the [▶] button until the "USB Mode" parameter appears.

3. Turn the [MEMORY/VALUE] knob to select the "STORAGE."

4. Press the [EXIT] button.

5. Use an USB cable to connect the RC-300's USB connector to your computer's USB connector (a connector that supports USB 2.0 Hi-Speed).

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

* You can't make USB connections if the RC-300 is not stopped, or if there is a phrase that has not been saved

6. **Back up the data as described below.**

Windows users

Within Computer (or My Computer), open **"BOSS_RC-300"** (or Removable Disk).

Mac OS users

On the desktop, open the **"BOSS_RC-300"** icon.

Backing up to your computer

Copy the entire **"ROLAND"** folder from the BOSS_RC-300 drive to your computer.

Recovering backed-up data from your computer to the RC-300

* **Performing this operation will erase all phrase memories that are currently saved in the RC-300. Be sure to make a backup before you proceed.**

In the BOSS_RC-300 drive, delete the **"ROLAND"** folder, and then copy the backed-up **"ROLAND"** folder from your computer to the BOSS_RC-300 drive.

Writing individual WAV files from your computer to the RC-300's phrase memory

You can copy WAV files from your computer to the **"001_1", "001_2", "001_3"–"099_1", "099_2", "099_3"** folders within the **"ROLAND"–"WAVE"** folder in the BOSS_RC-300 drive (In the folder name "**0XX_Y**," the **XX** is the phrase memory number and the **Y** is the track number).

NOTE

* Do not delete the folders inside the BOSS_RC-300 drive unless you are performing a recovery operation.

* You can use the following characters in file names.
A–Z (uppercase letters), 0–9 (numerals), _ (underscore)

* Do not place more than one WAV file in any folder. If a folder already contains a WAV file, do not overwrite it. Write your WAV files into empty folders.

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

Windows 7 users

In the lower right of your screen, click the [ ] icon → [ ] icon, and then click "Eject RC-300."

Windows Vista/Windows XP users

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

Mac OS users

Drag the "BOSS_RC-300" icon to the trash ("Eject" icon).

8. **Disconnect the USB cable from your computer.**

After the RHYTHM [ON/OFF] button has blinked for a few moments, the unit will return to its normal status.

* Never turn off the power while the RHYTHM [ON/OFF] button is blinking.

NOTE

* **Never use your computer to format the "BOSS_RC-300" drive.** Doing so will cause the RC-300 to stop operating correctly. If this occurs, you can return the RC-300 to normal operating condition by executing the "Factory Reset" operation (p. 40), **but this will irrecoverably erase all phrase memories including the demo data.**

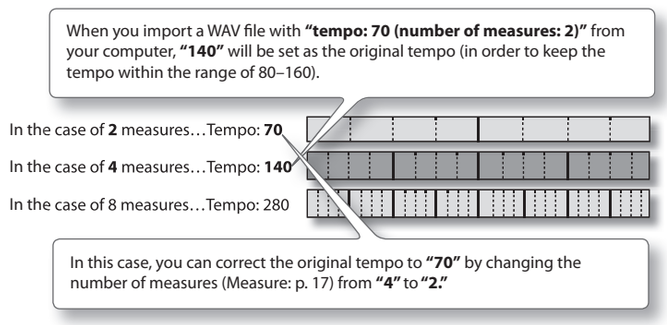
* **Never perform the following actions until you have disconnected the USB drive.** Doing so might make your computer freeze, or might result in the loss of all of the RC-300's data.

- Disconnect the USB cable.
- Allow your computer to enter suspend (standby) or hibernate mode, restart it, or shut it down.
- Turn off the RC-300's power.

* Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

About the original tempo of WAV files imported from a computer

- The original tempo (p. 19) and the number of measures in the track (Measure: p. 17) of an imported WAV file are specified by calculation based on the selected rhythm's time signature (Beat: p. 25).
- If you're importing a WAV file that has a time signature other than 4/4, you should first specify the rhythm's time signature (Beat: p. 25) for that phrase memory and then save the phrase memory before importing the file.
- The RC-300 will assume that you've recorded "1, 2, 4, 8, 16... measures," and will calculate the tempo within the range of "80–160."
  This means that when you import a WAV file from your computer, the original tempo might be specified as double or half the true tempo. In this case, you can change the original tempo to the correct value by specifying the number of measures (Measure: p. 17).



Connecting an External MIDI Device or Another RC-300 Unit

What is MIDI?

MIDI (Musical Instrument Digital Interface) is a standard specification that allows musical data to be transferred between electronic musical instruments and computers. If a MIDI cable is connected between devices equipped with MIDI connectors, you'll be able to play multiple devices from a single MIDI keyboard, perform ensembles using multiple MIDI instruments, program the settings to change automatically as the song progresses, and more.

About MIDI Connectors

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

Connector	Explanation
MIDI IN	This connector receives messages from another MIDI device.
MIDI OUT	This connector transmits messages from this device.
MIDI THRU	This connector re-transmits the messages that were received at MIDI IN.

MIDI settings

For details on the RC-300's various MIDI parameters, refer to the following pages.

Settings	Page
System Settings	"MIDI-Related Settings" (p. 34)
Settings for each phrase memory	"Synchronizing the Tempo of Two RC-300 Units (MIDI Sync)" (p. 21) "Specifying the Controller (Assign Source)" (p. 23)

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

Controlling an External MIDI Device from the RC-300

Operation	Over View	Explanation
Transmitting Tempo Data and Data for Starting and Stopping Playback	The RC-300's performance tempo data is transmitted to external MIDI devices as MIDI clock.	**Playing Performances on External MIDI Devices at the Same Tempo as the RC-300's Tempo** MIDI clock messages are output from the RC-300 at all times. Set the external MIDI device beforehand so it is ready to receive MIDI Clock and MIDI Start and Stop messages. For details, refer to the owner's manual that came with the device.
	Playback start and stop operations with the RC-300's pedals can be transmitted as MIDI Start and Stop messages.	**Transmitting Start/Stop** A MIDI Start message is transmitted at the moment that recording or playback of the track begins, when all tracks had been stopped. This message is also transmitted when an All Start is carried out. A MIDI Stop message is transmitted when all of the tracks have stopped. This is also transmitted when All Stop is in effect.
Transmitting Program Change Messages	When a phrase memory is selected with the RC-300, a Program Change message corresponding to the selected phrase memory number is transmitted simultaneously.	**Transmitting Program Changes** When phrase memories are switched on the RC-300, a MIDI Program Change message is transmitted to the connected external MIDI device. You can transmit Program Change messages numbered 1 through 99,corresponding to the 99 individual phrase memories 1–99. * Set "MIDI Program Change Out" (p. 34) to ON beforehand. * Program Change messages 100–128 cannot be transmitted. * Bank Select MIDI messages (Control Change #0, #32) cannot be transmitted.
Transmitting Control Change Messages	An ongoing description of all operations you perform using the EXP pedal or externally connected foot switch can be output in the form of data called Control Change messages. These messages can be used for various purposes, such as controlling the parameters of an external MIDI device.	**Transmit a control change** By selecting a control change as the Assign Target (p. 23), you can use the RC-300's [EXP 1] pedal, or an external EXP pedal or external foot switch (connected to the CTL 1, 2/EXP 2 jack or CTL 3, 4/EXP 3 jack) to transmit MIDI control change messages.

Controlling the RC-300 from an External MIDI Device

Operation	Over View	Explanation
Switching Phrase Memory Numbers	The RC-300's phrase memories switch simultaneously upon receipt of corresponding Program Change messages from external MIDI devices.	**Switching Phrase Memories** You can switch the RC-300's phrase memories with Program Change messages from external MIDI devices. The RC-300 can receive Program Change messages numbered 1 through 99, corresponding to the 99 individual phrase memories 1–99. * Program Change messages 100–128 cannot be received. * Even if received, Bank Select MIDI messages (Control Change #0, #32) are disregarded.
Receiving Control Change Messages	The RC-300 can be controlled using Control Change messages from external MIDI devices.	**Receiving control change messages** You can use control change messages from an external MIDI device to control functions that would be difficult to control using the RC-300's own pedals. In "Specifying the Controller (Assign Source)" (p. 23), choose "CC#1–#31, CC#64–#95" and set "Specifying the Assignment Target (Assign Target)" (p. 23) to specify the parameter that will be controlled.

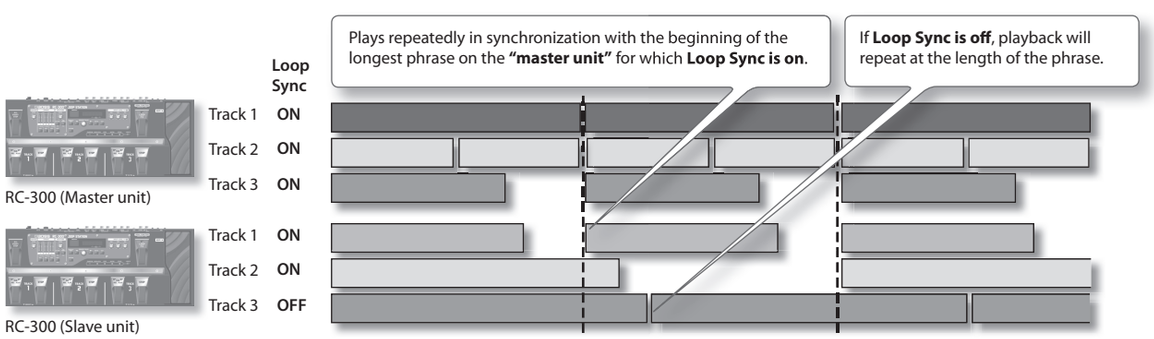
Connecting Two RC-300 Units

Two RC-300 units can be synchronized after connecting them together using a MIDI cable.

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

- Set the "MIDI Sync" parameter described in "Synchronizing the Tempo of Two RC-300 Units (MIDI Sync)" (p. 34) to "INTERNAL" for the master RC-300 unit and to "MIDI" for the slave RC-300 unit.
- Begin recording on the master RC-300 unit's tracks.
- When you press the master RC-300 unit's [ALL START/STOP] pedal, the slave RC-300 unit will also play/stop.
- Tracks for which Tempo Sync is on will play at the phrase memory tempo (p. 21) of the master unit.
- Tracks for which Loop Sync (p. 18) is on will loop in synchronization with the longest phrase on the master RC-300 unit.

* Do not change the phrase memory tempo of the master unit during a synchronized performance using two RC-300 units. It is not possible to change the phrase memory tempo of the slave unit (the unit whose MIDI Sync setting is "MIDI").



Restoring the Factory Settings (Factory Reset)

Restoring the RC-300's system settings (System parameters) to their original factory default settings is referred to as "Factory Reset."

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

* **This device contains demo data (Phrase Memory 90–99). When you erase (initialize) all phrase memories, the demo data will also be erased and cannot be recovered. Please back them up as described in "Recovering backed-up data from your computer to the RC-300" (p. 37).**
* If the display indicates "Data Damaged!" and the RC-300 no longer operates correctly, initialize the RC-300 by choosing "SYSTEM + MEMORY" in the following procedure.

1. Turn off the RC-300's power.

2. While holding down the [WRITE] and [EXIT] buttons, turn on the power.

The Factory Reset range setting screen appears in the display.

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

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

* **If you execute "SYSTEM + MEMORY" or "MEMORY," all of the RC-300's phrase memories will be erased, and cannot be recovered.**

4. If you want to proceed with the factory reset, press the [WRITE] button.

5. Once "Completed!" appears in the display, you can turn off the power.

Adjusting the Expression Pedal

Although the RC-300's [EXP 1] pedal is adjusted for optimal performance when shipped from the factory, extended use over time and under certain usage conditions may result in the pedal going out of adjustment. If you find the pedal exhibiting problems, such as "if you're unable to obtain the minimum value or the maximum value," you can readjust the pedal using the following procedure.

1. Hold down the [SYSTEM] button and switch on the power.

2. When "EXP1:Set to MIN" is displayed, rock the [EXP 1] pedal all the way back (so that the toe end of the pedal is raised). Release your foot from the [EXP 1] pedal, and then press the [WRITE] button.

3. When "EXP1:Set to MAX" is displayed, rock the [EXP 1] pedal fully forward (so that the heel end of the pedal is raised). Release your foot from the [EXP 1] pedal, and then press the [WRITE] button.

4. When the message "Complete!" appears in the display, switch off the power.

Troubleshooting

Problem	Items to check	Action
Problems with Sound		
No sound/low volume	Are the connection cables shorted?	Try substituting with other connection cables.
	Is the RC-300 properly connected to other devices?	Confirm the connections to other devices (p. 6).
	Is the power to the connected amp or mixer not turned on, or is the volume turned down?	Confirm the settings for connected devices.
	Could the [TRACK] sliders or the [MASTER LEVEL] knob be lowered?	Adjust sliders/knobs to the suitable positions.
	Could the phrase memory level (p. 20) be lowered?	Adjust the phrase memory level. Confirm that the phrase memory is not such that the phrase memory level is adjusted by an EXP pedal or other such controller (p. 23).
	Are input, tracks, and the rhythm output all set correctly?	Confirm the output settings. "Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)" (p. 33) "Assigning a Track's Output Jacks (Output Select)" (p. 19) "Setting the Output Jacks for the Rhythm Sound (Rhythm Output Select)" (p. 26) "Setting the Output Jacks for the Sounds Being Input (Input Output Select)" (p. 20)
	Has anything been recorded to the tracks?	Check the track's STATUS indicator to see whether the track has been recorded. If the STATUS indicator is unlit, nothing has been recorded.
Sound is missing from the beginning and end of the recorded track	To prevent noise, a fade-in and a fade-out are applied at the beginning and end of a recording. In some cases, it may sound as if some of the sound has been left out.	
Unable to hear sounds from device connected to AUX/INST/MIC jacks	Are the INPUT LEVEL [AUX], [INS], and [MIC] knobs turned down?	Adjust knobs to the suitable positions (p. 6).
	Is "Input Output Select" set correctly?	Confirm the output setting. "Using the Same Output Jacks for All Phrase Memories (Input/Track 1, 2, 3/Rhythm Output)" (p. 33) "Setting the Output Jacks for the Sounds Being Input (Input Output Select)" (p. 20)
The volume level of the instrument connected to AUX/INST/MIC jacks is too low.	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.
Problems with Operation		
Phrase Memories not switching	Is something other than the Play screen appearing in the display?	With the RC-300, you cannot switch phrase memories while any screen other than the Play screen is displayed. Press the [EXIT] button to return to the Play screen.
Recording/overdubbing stops before finishing	Is there insufficient memory remaining?	If memory is insufficient, initialize any unneeded phrase memories (p. 15) before recording or overdubbing.
	Is Loop Sync set to ON in the track?	When recording with Loop Sync set to ON, once the end of the longest track is reached, the RC-300 automatically switches to overdubbing. "Aligning the Beginning of Loop Playback (Loop Sync)" (p. 18)
Recording starts immediately when Auto Recording is set to ON	If large amounts of noise are being introduced by distortion effects or other effects processors connected to the input jacks, it may be that recording is being triggered by that noise. Either raise the auto record trigger level (p. 33), or reduce the noise, for example by lowering the distortion level.	
Unable to record/overdub	Is the track set to ONE SHOT (p. 17)?	You cannot record/overdub to tracks set to ONE SHOT. If you want to record/overdub, change the Play Mode setting to LOOP.
Playback tempo not changing	Is recording or overdubbing in progress?	You cannot change the phrase memory tempo during recording or overdubbing. Change the tempo while the performance is stopped or being played back.
	Is Tempo Sync set to ON in the track?	When Tempo Sync is not set to ON in a track, the playback speed does not change even if the phrase memory tempo is changed. To match the playback speed to the phrase memory tempo, set the track's Tempo Sync setting to ON (p. 18).
MIDI messages not being transmitted/received	Could there be a short in the MIDI cable?	Try replacing the MIDI cable.
	Is the external MIDI device properly connected?	Check the connections to the external MIDI device.
	Are the MIDI channels matched to those of the external MIDI device?	Confirm that both devices are set to the same MIDI channels (p. 34).
	If transmitting from the RC-300, have you made the necessary settings for transmission?	Check the Program Change Message Transmit ON/OFF (p. 34) and Control Change Message Transmit settings (p. 23).
Can't synchronize via MIDI	Is the RC-300 set as the master unit?	The RC-300 will not receive MIDI clock or MIDI start/stop data from an external device. (The RC-300 cannot synchronize as the slave.) If you want to synchronize the RC-300 with an external device, the RC-300 must be assigned as the master.
Can't synchronize two RC-300 units via MIDI	Are the assignment source "SYNC START/STOP" (p. 23) and assignment target set correctly?	If you want to use start/stop for synchronization, you must specify "ALL PLAY/STOP" or "TR1–3 PLAY/STOP" as the assignment target for the assignment source "SYNC START/STOP" on the slave unit.
	Could you have changed the phrase memory tempo of the master unit during synchronized performance?	Do not change the phrase memory tempo of the master unit during synchronized performance.
Problems with USB		
Unable to communicate with computer	Is the USB cable properly connected?	Check the connection (p. 36).
	(If exchanging files with your computer via USB) Is the USB Mode set to "STORAGE"?	Set the USB Mode to "STORAGE" as described in "Using USB to Exchange Files with Your Computer (USB Mass Storage)" (p. 36).
Unable to import WAV file	Are the file name and format of the WAV file correct?	Confirm the file name and format of the WAV file (p. 36).

Error Message List

Display	Meaning	Action
Buffer Full!	**An excessive volume of messages were received and could not be processed properly.**	Decrease the amount of MIDI messages that are being sent to the RC-300.
Data Error!	**A problem has occurred with the content of the RC-300's memory.**	Consult your Roland dealer or local Roland Service.
Data Damaged!	**It may be that an invalid file was written while connected in USB mass storage mode (e.g., when writing a WAV file). Alternatively, you used your computer to format the "BOSS_RC-300" drive when connected in USB mass storage mode, causing the RC-300 to stop operating correctly.**	Execute Factory Reset (p. 40) to restore the RC-300 to its factory default condition.
Event Full!	**Further overdubbing is not possible.**	Re-save the phrase.
Memory Full!	**No available recording time remains. You cannot proceed with any further recording or overdubbing.**	Delete unneeded phrase memories (p. 15), and then try recording again.
MIDI Error!	**MIDI messages could not be properly received.**	Check to make sure that no corrupt MIDI messages are being transmitted. Reduce the number or size of MIDI messages transmitted to the RC-300.
MIDI Off Line!	**There is a problem with the MIDI cable connection.**	Check to make sure the cable has not been disconnected and that there is no short in the cable.
Not Empty!	**When saving a phrase memory, you can't overwrite a phrase memory in which data was already saved.**	Select an empty phrase memory, and then save (p. 14).
Stop PLAY/REC!	**The procedure cannot be carried out unless the unit is in the stopped state.**	Stop the unit, then try the procedure again.
System Error!	**A problem has occurred in the system.**	Consult your Roland dealer or local Roland Service.
Tempo Too Fast!	**Since the track is being played at a much faster tempo than when it was recorded, it might not play back correctly.**	Adjust the tempo.
Tempo Too Slow!	**Since the track is being played at a much slower tempo than when it was recorded, it might not play back correctly.**	
Too Busy!	**The RC-300 could not process the data completely.**	Lower the performance tempo. Save the current content to a phrase memory. Reduce the number of adjustments or changes made with the RC-300's knobs and pedals. Reduce the number or size of MIDI messages transmitted to the RC-300. Ensure that the phrase is not shorter than 1.5 seconds.
UnSupportFormat!	**This WAV file is unplayable.**	Check the format of the WAV file.

Specifications

BOSS RC-300: Loop Station

Nominal Input Level	INPUT MIC: -50 dBu (variable) INPUT INST: -10 dBu (variable) INPUT AUX: -20 dBu (variable)
Input Impedance	INPUT MIC: 4 k ohms INPUT INST: 1 M ohm INPUT AUX: 47 k ohms
Nominal Output Level	MAIN OUTPUT: -10 dBu SUB OUTPUT: -10 dBu
Output Impedance	2 k ohms
Recommended Load Impedance	10 k ohms or greater
Recording/Playback	Maximum Recording Time: Approximately 3 hours (stereo) Maximum Phrase Memory: 99 Number of tracks: 3 Data Format: WAV (44.1 kHz, 16-bit linear, stereo)
Effect Types	Transpose Flanger Phaser Pan Tremolo Slicer Bend Chorus Robot Female Male Gt->Bass Filter Delay Lo-Fi Distortion
Rhythm Types	83
USB Interface	Hi-Speed USB (USB Mass Storage Class) Hi-Speed USB (USB-AUDIO)
Pedals	TRACK 1–3 REC/DUB/PLAY pedals TRACK 1–3 STOP pedals ALL START/STOP pedal LOOP FX pedal EXP 1 pedal
Sliders	TRACK 1–3 sliders
Knobs	MASTER LEVEL knob RHYTHM LEVEL knob AUX knob INST knob MIC knob
Displays	7 segments, 2 characters (LED) 16 characters, 2 lines (backlit LCD)
Connectors	INPUT MIC jack: XLR type (balanced/phantom power: DC 48 V, 10 mA) INPUT INST jacks (L/MONO, R): 1/4″ phone type INPUT AUX jack: Stereo miniature phone type MAIN OUTPUT jacks (L/MONO, R): 1/4″ phone type SUB OUTPUT jacks (L/MONO, R): 1/4″ phone type PHONES jack: Stereo 1/4″ phone type CTL 1,2 / EXP 2 jack: 1/4″ TRS phone type CTL 3,4 / EXP 3 jack: 1/4″ TRS phone type USB connector MIDI connectors (IN/OUT/THRU) * MIDI synchronization is possible with other RC-300 devices or when RC-300 is set to master. DC IN jack (DC 9 V)
Power Supply	DC 9 V (AC adaptor)
Current Draw	Maximum 320 mA (DC 9 V)
Dimensions	536 (W) x 231 (D) x 76 (H) mm 21-1/8 (W) x 9-1/8 (D) x 3 (H) inches
Weight	3.9 kg / 8 lbs 10 oz
Accessories	Owner's Manual, AC adaptor, USB cap
Options (sold separately)	Footswitch (FS-5U, FS-6) Expression Pedal (EV-5, FV-500L, FV-500H)

* 0 dBu=0.775 Vrms

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

For EU Countries

UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

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

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

Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Never install the unit in any of the following locations.

- Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
- Damp (e.g., baths, washrooms, on wet floors); or are
- Exposed to steam or smoke; or are
- Subject to salt exposure; or are
- Humid; or are
- Exposed to rain; or are
- Dusty or sandy; or are
- Subject to high levels of vibration and shakiness.

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

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

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.

⚠ WARNING

Do not place containers containing liquid on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.

Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:

- The AC adaptor or the power-supply cord has been damaged; or
- If smoke or unusual odor occurs
- Objects have fallen into, or liquid has been spilled onto the unit; or
- The unit has been exposed to rain (or otherwise has become wet); or
- The unit does not appear to operate normally or exhibits a marked change in performance.

In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

Protect the unit from strong impact.

(Do not drop it!)

Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

⚠ CAUTION

The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

Always grasp only the output plug or the body of the AC adaptor when plugging into, or unplugging from, this unit or an outlet.

⚠ CAUTION

At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

Never climb on top of, nor place heavy objects on the unit.

Never handle the AC adaptor body, or its output plugs, with wet hands when plugging into, or unplugging from, an outlet or this unit.

Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 7).

Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

To prevent accidental ingestion of the parts listed below, always keep them out of the reach of small children.

- Removable Parts
  USB cap (p. 6)

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

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

IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Do not put anything that contains water on this unit. 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

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction or improper operation of the unit. You should back up important data as described in "Backing up to your computer" (p. 37).
- All due care is taken during repairs to avoid the loss of data. However, in certain cases, such as when there is damage to the memory, it may not be possible to restore the data.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

Copyright

- Recording, duplication, distribution, sale, lease, performance, or broadcast of copyrighted material (musical works, visual works, broadcasts, live performances, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- Do not use this product for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this product.
- The copyright of content in this product (the sound waveform data, style data, accompaniment patterns, phrase data, audio loops and image data) is reserved by Roland Corporation.
- Purchasers of this product are permitted to utilize said content for the creating, performing, recording and distributing original musical works.
- Purchasers of this product are NOT permitted to extract said content in original or modified form, for the purpose of distributing recorded medium of said content or making them available on a computer network

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.
- 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.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified expression pedal (Roland EV-5, etc. ; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.
- When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. 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.
- The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

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For China

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本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

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Model Name : RC-300
Type of Equipment : Effector
Responsible Party : Roland Corporation U.S.
Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

For EU Countries

This product complies with the requirements of EMC Directive 2004/108/EC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION
RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

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(1) this device may not cause harmful interference, and
(2) this device must accept any interference received, including interference that may cause undesired operation.

This equipment requires shielded interface cables in order to meet FCC class B limit.
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For Canada

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AVIS

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