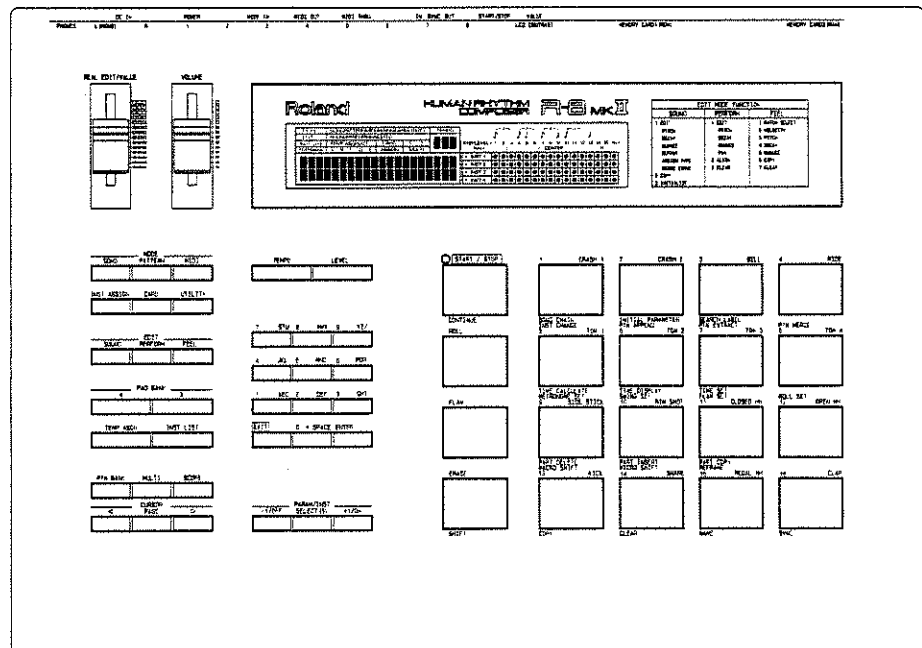


HUMAN RHYTHM COMPOSER

R-8 MK II

OWNER'S MANUAL



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When you need repair service, call your local Roland Service Station or the authorized Roland distributor in your country as shown below.

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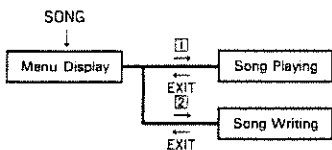
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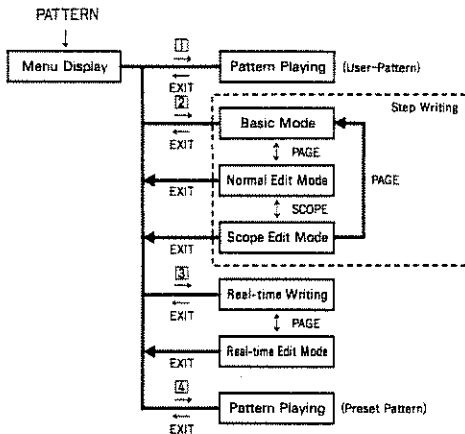
R-8 MK II Quick Operation Mode Table

■ Main Mode

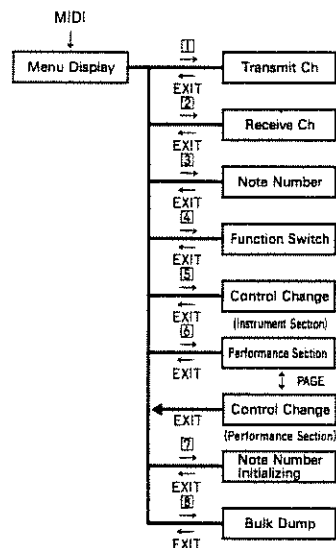
● SONG



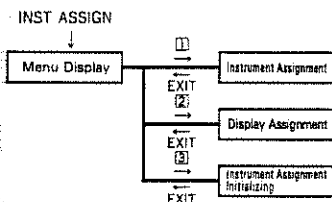
● PATTERN



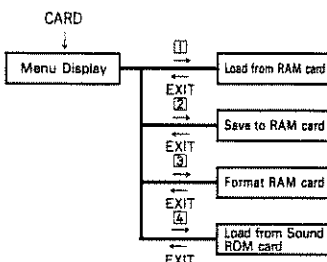
● MIDI



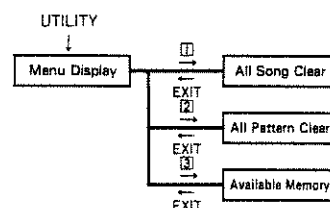
● Instrument Assignment



● Card

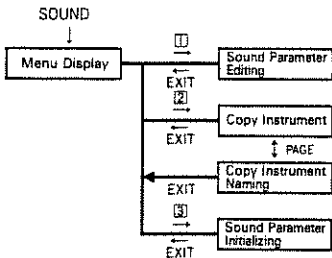


● Utility

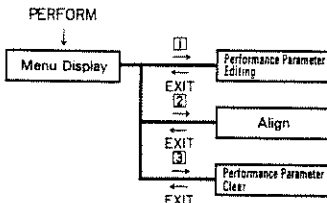


■ Edit Mode

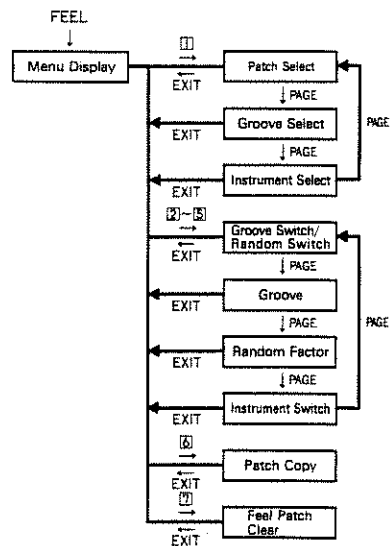
● Sound Editing



● Performance Editing



● Feel Editing



Instrument Table

| Group/ No. | Display | Name | |
|------------|---------|---------------------|----|
| K01 | AMBO_K | ambo kick | * |
| K02 | BOING_K | boing kick | * |
| K03 | BOTTM_K | bottom kick | * |
| K04 | DBLH_K3 | double head kick 3 | * |
| K05 | DEEP_K1 | deep kick 1 | * |
| K06 | DRY_K1 | dry kick 1 | * |
| K07 | EZ_K | easy kick | * |
| K08 | FACE_K | face kick | * |
| K09 | FLOOR_K | floor kick | * |
| K10 | FLOP_K | flop kick | * |
| K11 | GATE_K | gated reverb kick | * |
| K12 | GATE_K2 | gated reverb kick 2 | * |
| K13 | HARD_K | hard kick | * |
| K14 | HEAVY_K | heavy kick | * |
| K15 | HOUSE_K | house kick | * |
| K16 | MONDO_K | mondo kick | * |
| K17 | MUSCL_K | muscle kick | * |
| K18 | PUNCH_K | punch kick | * |
| K19 | ROOM_K1 | room ambient kick 1 | * |
| K20 | ROOM_K2 | room ambient kick 2 | * |
| K21 | ROOM_K3 | room ambient kick 3 | * |
| K22 | ROOM_K4 | room ambient kick 4 | * |
| K23 | SNAP_K | snap kick | * |
| K24 | SOFT_K | soft kick | * |
| K25 | SOLID_K | solid kick | * |
| K26 | SQUAS_K | squash kick | * |
| K27 | TEKNO_K | techno kick | ** |
| K28 | VIDEO_K | video kick | * |
| K29 | WOOD_K2 | wood kick 2 | * |
| K30 | WOOD_K3 | wood kick 3 | * |
| K31 | 78_K | CR - 78 kick | * |
| K32 | 808_K | TR - 808 kick | * |
| K33 | 909_K | TR - 909 kick | * |
| S01 | BOING_S | boing snare | * |
| S02 | BRITE_S | bright snare | * |
| S03 | COMBO_S | combo snare | * |
| S04 | DANCE_S | dance snare | * |
| S05 | ECHO_S | echo snare | * |
| S06 | FAT_S1 | fat snare 1 | * |
| S07 | FUNK_S | funk snare | * |
| S08 | GATE_S | gated reverb snare | * |
| S09 | HOUSE_S | house snare | * |
| S10 | LA_S | L.A. snare | * |
| S11 | LIGHT_S | light snare | * |
| S12 | NO_SNRS | no snares | * |
| S13 | PICL_S1 | piccolo snare 1 | * |
| S14 | PING_S | ping snare | * |
| S15 | RADIO_S | radio snare | * |
| S16 | REAL_S | real snare | * |
| S17 | RIMSH11 | rim shot snare 1 | * |

| Group/ No. | Display | Name | |
|------------|---------|---------------------|---|
| S18 | ROCK_S1 | rock snare 1 | * |
| S19 | RVB_S1 | reverb snare 1 | * |
| S20 | SHARP_S | sharp snare | * |
| S21 | SLAM_S | siam snare | * |
| S22 | SMALL_S | small snare | * |
| S23 | SOLID_S | solid snare | * |
| S24 | TIGHT_S | tigh snare | * |
| S25 | TRASH_S | trash snare | * |
| S26 | VIDEO_S | video snare | * |
| S27 | WOOD_S1 | wood snare 1 | * |
| S28 | 78_S | CR - 78 snare | * |
| S29 | 808_S2 | TR - 808 snare 2 | * |
| S30 | 909_S | TR - 909 snare | * |
| S31 | SWIS_S2 | brush swish snare 2 | * |
| S32 | SWIS_S3 | brush swish snare 3 | * |
| S33 | SWIS_S4 | brush swish snare 4 | * |
| S34 | SLAP_S1 | brush slap snare 1 | * |
| S35 | SLAP_S3 | brush slap snare 3 | * |
| S36 | SLAP_S4 | brush slap snare 4 | * |
| S37 | ROLL_S1 | brush roll snare 1 | * |
| S38 | ROLL_S3 | brush roll snare 3 | * |
| S39 | SIDSTK1 | side stick 1 | * |
| S40 | SIDSTK4 | side stick 4 | * |
| S41 | 808SIDE | TR - 808 side stick | * |
| S42 | 909SIDE | TR - 909 side stick | * |
| T01 | ATAK_T1 | attack tom 1 | * |
| T02 | ATAK_T2 | attack tom 2 | * |
| T03 | ATAK_T3 | attack tom 3 | * |
| T04 | ATAK_T4 | attack tom 4 | * |
| T05 | HOLO_T1 | hollow tom 1 | * |
| T06 | HOLO_T2 | hollow tom 2 | * |
| T07 | HOLO_T3 | hollow tom 3 | * |
| T08 | HOLO_T4 | hollow tom 4 | * |
| T09 | REAL_T1 | real tom 1 | * |
| T10 | REAL_T2 | real tom 2 | * |
| T11 | REAL_T3 | real tom 3 | * |
| T12 | REAL_T4 | real tom 4 | * |
| T13 | ROCK_T1 | rock tom 1 | * |
| T14 | ROCK_T2 | rock tom 2 | * |
| T15 | ROCK_T3 | rock tom 3 | * |
| T16 | ROCK_T4 | rock tom 4 | * |
| T17 | ROOM_T1 | room ambient tom 1 | * |
| T18 | ROOM_T2 | room ambient tom 2 | * |
| T19 | ROOM_T3 | room ambient tom 3 | * |
| T20 | ROOM_T4 | room ambient tom 4 | * |
| T21 | SLAP_T1 | brush slap tom 1 | * |
| T22 | SLAP_T2 | brush slap tom 2 | * |
| T23 | SLAP_T3 | brush slap tom 3 | * |
| T24 | SLAP_T4 | brush slap tom 4 | * |
| T25 | DOOM_T1 | doom tom 1 | * |

* : The sound changes by changing your playing strength or the Nuance setting.

** : The sound changes by changing the Nuance setting.

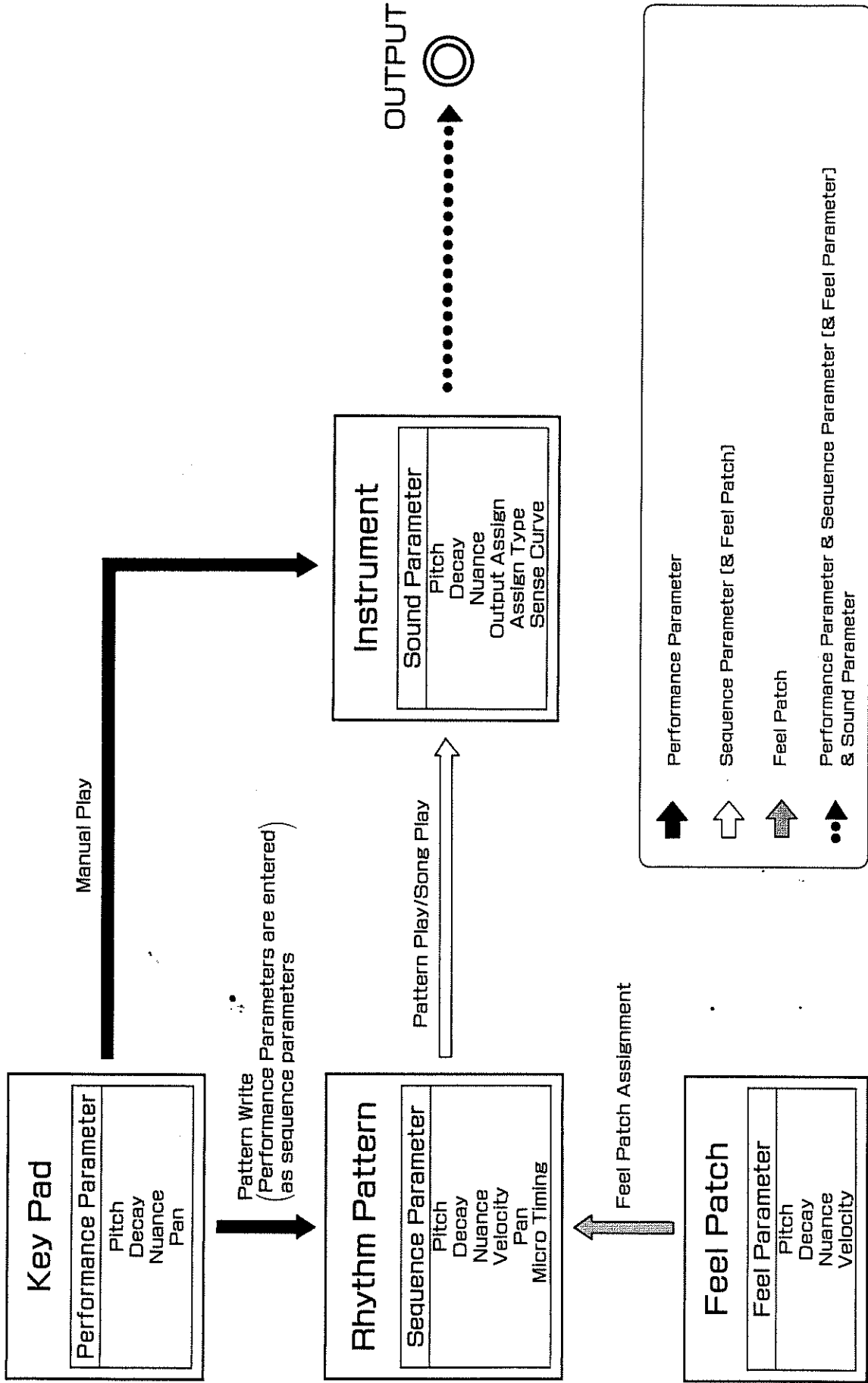
| Group/ No. | Display | Name | |
|---------------|----------|--------------------------|----|
| T26 | 808_T | TR - 808 tom | * |
| T27 | 909_T | TR - 909 tom | * |
| H01 | CLSD_H2 | closed hi - hat 2 | ** |
| H02 | OPEN_H2 | open hi - hat 2 | ** |
| H03 | PDAL_H2 | pedal closed hi - hat 2 | |
| H04 | CLSD_H4 | closed hi - hat 4 | ** |
| H05 | OPEN_H4 | open hi - hat 4 | ** |
| H06 | PDAL_H4 | pedal closed hi - hat 4 | |
| H07 | CLSD_H5 | closed hi - hat 5 | ** |
| H08 | OPEN_H5 | open hi - hat 5 | ** |
| H09 | PDAL_H5 | pedal closed hi - hat 5 | |
| H10 | 78_CHH | CR - 78 closed hi - hat | ** |
| H11 | 78_OHH | CR - 78 open hi - hat | ** |
| H12 | 808CHH | TR - 808 closed hi - hat | ** |
| H13 | 808OHH | TR - 808 open hi - hat | ** |
| H14 | 909_CHH | TR - 909 closed hi - hat | ** |
| H15 | 909_OHH | TR - 909 open hi - hat | ** |
| H16 | BRCL_H1 | brush closed hi - hat 1 | ** |
| H17 | BR0P_H1 | brush open hi - hat 1 | ** |
| Y01 | CRSH_C9 | crash cymbal 9 | |
| Y02 | CRSH_C10 | crash cymbal 10 | |
| Y03 | CHINA_C | chinese cymbal | |
| Y04 | HAND_C1 | hand cymbals 1 | |
| Y05 | RIDE_C3 | ride cymbal 3 | ** |
| Y06 | RDBL_C3 | ride - bell cymbal 3 | ** |
| Y07 | BELL_C3 | ride cymbal bell 3 | |
| Y08 | RIVETRD | ride cymbal with rivet | ** |
| Y09 | BRRD_C1 | brush ride cymbal 1 | ** |
| Y10 | MLLT_C2 | mallet crash cymbal 2 | ** |
| P01 | COWBEL1 | cowbell 1 | |
| P02 | COWBEL2 | cowbell 2 | |
| P03 | TAMBRN1 | tambourine 1 | |
| P04 | TAMBRN2 | tambourine 2 | |
| P05 | BELTREE | bell tree | |
| P06 | CASTANE | castanets | |
| P07 | CON_BD2 | concert bass drum 2 | * |
| P08 | GONG | gong | |
| P09 | TIMPAN2 | timpani 2 | * |
| P10 | TRIANGL | triangle | |
| P11 | WBLOCK | wood block | |
| P12 | LOW_BG | low bongo | * |
| P13 | HIGH_BG | high bongo | * |
| P14 | LOW_CG | open low conga | * |
| P15 | SLID_CG | slide low conga | ** |
| P16 | SLAP_CG | slap high conga | * |
| P17 | MUTE_CG | mute high conga | |
| P18 | LOW_TB | low timbale | * |
| P19 | HIGH_TB | high timbale | * |
| P20 | CLAVE1 | claves 1 | |
| P21 | VIBSLAP | vibra - slap | |

| Group/ No. | Display | Name | |
|---------------|----------|-----------------------|----|
| P22 | LNG_GUI | long guiro | |
| P23 | SHO_GUI | short guiro | |
| P24 | MARACAS | maracas | |
| P25 | SHAKER1 | shaker 1 | |
| P26 | CABASA1 | cabasa 1 | |
| P27 | WJHISTL1 | whistle 1 | |
| P28 | WJHISTL2 | whistle 2 | |
| P29 | AGOGO1 | agogo 1 | |
| P30 | OCT_AGG | octave agogo | ** |
| P31 | OPN_CUI | open cuica | |
| P32 | MUT_CUI | mute cuica | |
| P33 | OPN_PND | open pandiero | |
| P34 | MUT_PND | mute pandiero | |
| P35 | OPN_SRD | open surdo | |
| P36 | MUT_SRD | mute surdo | |
| P37 | TMBORIM | tamborim | |
| P38 | KALIMBA | kalimba | * |
| P39 | LOGDRUM | log drum | |
| P40 | STEELDR | steel drum | * |
| P41 | TAIKO2 | taiko 2 | * |
| P42 | CAN3 | can 3 | ** |
| P43 | 55CLAVE | DR - 55 claves | |
| P44 | 78_COW | CR - 78 cowbell | |
| P45 | 78_TAMB | CR - 78 tambourine | |
| P46 | 78_BNG | CR - 78 bongo | |
| P47 | 78GUIRO | CR - 78 guiro | |
| P48 | 78_MARC | CR - 78 maracas | |
| P49 | 78MBEAT | CR - 78 metallic beat | |
| P50 | 808COW | TR - 808 cowbell | |
| P51 | 808CNG | TR - 808 conga | |
| P52 | 808CLAV | TR - 808 claves | |
| P53 | 808MARC | TR - 808 maracas | |
| P54 | 808CLAP | TR - 808 hand clap | |
| X01 | FNGSNP2 | finger snap 2 | |
| X02 | HIGH_Q | high Q | |
| X03 | RAPNOIS | rap noise | |
| X04 | RVB_CLP | reverb clap | |
| X05 | SCRUSH | scratch push | |
| X06 | SCRULL | scratch pull | |
| X07 | SPARK1 | spark 1 | ** |
| X08 | WHEEL2 | wheel 2 | ** |
| X09 | BACK_S1 | back snare 1 | ** |
| X10 | BACK_T1 | back tom 1 | |
| X11 | BACK_C2 | back cymbal 2 | |
| X12 | BACK_GO | back gong | |
| B01 | FNGBASS | finger bass | * |
| B02 | SLPBASS | slap bass | * |
| B03 | AC_BASS | acoustic bass | * |
| B04 | 303BASS | TB - 303 bass | ** |
| R01 | REST | rest | |

| Group/ No. | Source Instrument | | |
|---------------|-------------------|---------|----|
| C 1 | K04 | DBLH_K4 | * |
| C 2 | S17 | RIMSH2 | * |
| C 3 | T25 | DOOM_T2 | |
| C 4 | T25 | DOOM_T3 | |
| C 5 | H04 | CLSD_H6 | ** |
| C 6 | H04 | CLSD_H7 | ** |
| C 7 | H05 | OPEN_H6 | ** |
| C 8 | H05 | OPEN_H7 | ** |
| C 9 | Y01 | CRSHC11 | |
| C10 | Y01 | CHOK_C1 | |
| C11 | Y01 | SPLA_C1 | |
| C12 | Y01 | SPLA_C2 | |
| C13 | P54 | DRYCLAP | |
| C14 | P35 | OPEN_D1 | |
| C15 | P26 | CABASA2 | |
| C16 | P01 | COWBEL3 | |
| C17 | P14 | HIGH_CG | * |
| C18 | P29 | AGOGO2 | |
| C19 | H02 | PLATE1 | ** |
| C20 | P29 | RING1 | |
| C21 | P27 | PIPE1 | |
| C22 | P11 | WBLOCK2 | |
| C23 | P10 | MUT_TRI | |
| C24 | X07 | THRILLR | ** |
| C25 | P54 | GUNSHT1 | |
| C26 | P25 | SHADOW | |

4/11/11

■ Data Flow of each Parameters



Parameter Table

| Parameter | Sound Parameter | | Performance Parameter | | Feel Parameter | | Sequence Parameter | |
|------------------------|-----------------|---|-----------------------|-----------------------------------|----------------|-------------|--------------------|-------------------|
| | Display | Value Range | Display | Value Range | Display | Value Range | Display | Value Range |
| Velocity | — | — | — | — | VELO | -99~+99 | VL | 1~127 |
| Pitch | PITCH | -4800~+4800 | PITCH | -4800~+4800 | PITCH | -99~+99 | PT | -4800~+4800 |
| Decay | DECAY | 0~127 | DECAY | -63~+63 | DECAY | -99~+99 | DC | -63~+63 |
| Nuance | NUANCE | 0~15 | NUANCE | -7~+7 | NUANCE | -7~+7 | NU | -7~+7 |
| Output Assign (Pan) | OUTPUT | LEFT 1~3/CENTER/ RIGHT 1~3/MULTI 1~8 | PAN | OFF/LEFT 1~3/ CENTER/RIGHT 1~3 | — | — | PN | OFF/L 1~3/C/R 1~3 |
| Micro Timing | — | — | — | — | — | — | MT | -2~+1 |
| Assign Type | ASSIGN | POLY/MONO/EXC 1~8 | — | — | — | — | — | — |
| Sense Curve | CURVE | 1~8 | — | — | — | — | — | — |

R-8 MKII AN EASY METHOD TO GET YOU STARTED

Because this booklet is intended to illustrate the basic steps that might be taken for creating patterns and songs, many other details are not touched upon. We recommend that you read through the owner's manual beforehand to gain further useful information. We are going to create a song using 5 simple patterns written in real-time. We will make a few real-time edits, insert some repeat marks and a tempo change, and hopefully you will understand how easy it is to use the R-8MKII. This exercise uses very simple patterns which we invite you to copy as we go along, or create your own. (For those of you who cannot read musical notation, please program the patterns as you wish, but maintain the same length as our example.)

Before Starting

To make sure we stay together through this simple process, first initialize your R-8MKII by holding **SELECT** and **PAGE** down while turning on the power. Press **ENTER** twice and it's initialized.

* There are other ways of initializing specific parameters.
See the owner's manual on page 141.

Let's Make Rhythm Patterns

We will use the Tempo of 120 BPM. To verify, push **TEMPO**, adjust if necessary, then push **TEMPO** again:

Press **PATTERN**, and select number 3 for Real-time Writing.

The display shows:

Pattern Number
The number of bars contained in the pattern
Pattern Bank
Pattern Name
PTM 32-01 < DEMO 0 >
RTM T=09/8 Q=1/16 +
Time Signature
Quantize

* You can always exit from any step along the way by pressing **EXIT** if you are not sure of what should be showing in the display.

Well, now we are ready to proceed one by one with our series of patterns.

Rhythm Pattern A

The cursor is under the programmable pattern, **A** 32. Using **-1/OFF** **+1/ON**, **VALUE** slider or Numeric keys, select a programmable pattern, in this case, **A** 90.

● Next, we decide how many bars the pattern is going to have. Hold **SHIFT** down and press **CLEAR** (key pad 14). The display shows:

```
PTN FORMAT <PTN 90>
T=04/ 4 BAR= 01
```

Time Signature The number of bar

and the cursor is under the "BAR=01" position. Now just press **ENTER** because programmable pattern **A** 90 is going to be one bar in length.

● Now press **START** and you will hear the metronome. There is an accent on the "one."
Count along to make sure you follow, hold down **FLAM** and press the **SNARE** (key pad 14) on beat four.



● You hear the flam on beat "4." Let's edit the flam now. Stop the machine.

Hold **SHIFT** down and press **FLAM SET** (key pad 7). The display shows:

```
FLAM SET <PTN 90>
$INTVL= 15
```

Flam Interval Value

Made a big change in the INTERVAL, bring it from 15 to 10 and press **ENTER**. Start the machine and you should hear the difference. Repeat this until you get the flam feel you desire. When setting the flam, you can change not only the INTERVAL, but the RATIO as well. Use **SELECT** to go back and forth. INTERVAL changes the amount of time between each hit, and RATIO determines their difference in volume. Press **STOP**.

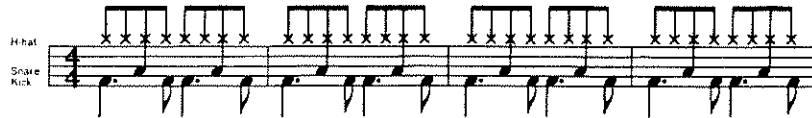
Rhythm Pattern B

Let's go to programmable pattern **A** 91. The cursor should be under the pattern number in the display. Using **-1/OFF** **+1/ON**, select the next pattern, in this case, **A** 91.

Format the pattern the way we did with number 90 except this time select 4 bars for it's length. Press **ENTER** and then **START**. You'll hear the metronome.

The quantize resolution is on 1/16 and you will notice that you can change the resolution while the pattern is in the record mode. To change the resolution you can use the VALUE slider, Numeric keys, or **-1/OFF** **+1/ON**. Leave it at 1/16 for now.

Programmable pattern **A** 91 will be your basic 8-beat rhythm, as shown:



I suggest you start with the Hi-hat, playing eighth notes for the 4 measures.

● Now let's suppose you want to do the Hi-hat again.

Press **STOP**. Hold **SHIFT** down and press **CLEAR** (key pad 14). The display shows:

```
PTN CLEAR <PTN 91>
INST=<ALL INST>
```

↑
Erasing all the Instrument

This is the stage where you can erase everything you have done in the pattern, including the length; or you can just erase all of the Hi-hat, Kick, Snare or whatever you want. In this case, press the **CLOSED HH** (key pad 11), and it will appear in the display. Press **ENTER** and the Hi-hat is gone, and you can do it over again.

There is one other way of erasing, and that is in real-time. You should practice this once to understand. After you have programmed your Hi-hat part again, while the machine is still playing, hold **SHIFT** down and press the **CLOSED HH** (key pad 11) down for as long as you want to erase the sound. To experiment, I suggest you hold it down for the count of 4 and release it for 4, always keeping **SHIFT** pressed.

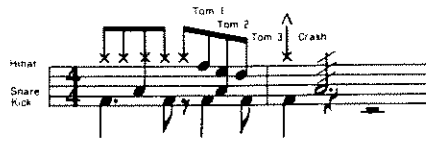
Now that you know how to do this, program the Hi-hat part again.

Program the Snare drum on the 2's and 4's and the Bass drum as is written above.

Rhythm Pattern C

Press **STOP**, and go to programmable pattern **A** 92. Hold **SHIFT** down, press **CLEAR** (key pad 14), and format programmable pattern **A** 92 for 2 bars.

Press **START**. The metronome sounds and you will be able to refer to the bar number indicator in the display.



Here we are going to program the first measure first. Count along and enter 8th notes with the Hi-hat in the first measure. Enter the Kick and Snare as written. Add a simple Tom fill to lead into the second measure. If you make a mistake, it is easy to create each voice, one by one.

Now, enter a Crash and Kick on the first beat of the second measure. While the machine is running, (you should have a full first measure and the Crash on the first beat of the second) change the quantize resolution to 1/32. On beat "2" of measure "2" we are going to enter a roll.

First, stop the machine and while holding down **ROLL**, press any of the key pads and feel what the roll can do. Increase the pressure on the pad and the volume increases as well. We are going to enter a roll from beat "2" through beat "4."

Start the machine, and counting if you have to, press **ROLL** and the **SNARE** (key pad 14) at the same time, from beat "2" of the second measure. Stop before the "1" of the first measure. If you do not end the roll well, erase the Snare drum, either just the roll or all of the Snare in this pattern, and do it again.

● Real-time Edit (Pitch)

Let's have some fun with the roll. Let's use the real-time edit function, and change the pitch of the roll so that it starts low and finishes high.

Press **START**, and while the rhythm is playing, press **PAGE**. The display shows:

```
PTN 92^02<+>EDIT!!>
RTM $UL= 064 +
```

↑ ↑
Sequence parameter Value

By pressing **SELECT** find "\$PT=0000" in the display.

Use the VALUE slider or **-1 / OFF** **+1 / ON** to determine the starting point of the pitch change. Move it to -2000. While the pattern is playing the roll, hold down the **SNARE** pad for the length of the roll only. Release your finger after the roll, and the next time it plays you will see what you have done. Now to correct this type of edit, you must just select the original setting, in this case 0000, hold down the key to be edited, and it will return to normal.

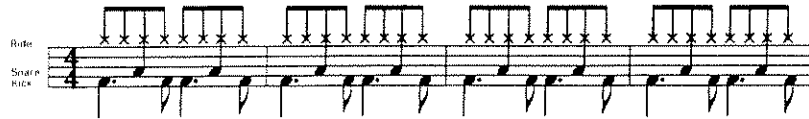
While the machine is playing, experiment with the VALUE slider, to see how gradual a change you can make in the tuning. If you hold down the **SNARE** pad while doing this, you will create a real-time edit. Do this until you have a rising-pitch roll.

Of course, with all the other parameters in this mode, there are changes you can make. Let's keep it simple for now. Press **PAGE** to return to the real-time write display.

Rhythm Pattern D

Next, we want to program another 4 bar pattern. Format programmable pattern **A 93** for 4 bars, press **ENTER**, **START**, and program the same type of rhythm as programmable pattern **A 91**, only this time play the eight notes on the Ride Cymbal. Make sure you are still in Pad Bank "A."

The pattern should sound as written here.



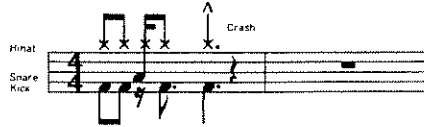
● Real-time Edit (Pan)

While the machine is running, press **PAGE** and then **SELECT** until "\$PN=*OFF*" appears in the display.

Hold down the **RIDE** (key pad 4) and with the VALUE slider or **-1 / OFF** **+1 / ON**, change the pan of the cymbal from L-3 to R-3. Try to do it in rhythm or as you please, and release your hands after you think you have got what you want. This is only to show you how it works. You can of course, go back and pan that rising-pitch roll from left to right if you like.

Rhythm Pattern E

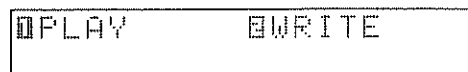
Format programmable pattern **A 94** for 2 bars. This is the ending pattern, so we will just make a simple accented ending, as shown here, or as you like.



Remember, we changed the quantize resolution earlier, for programming the roll, and depending on your real-time tapping skills, you may find programming 8th notes with the 1/32 resolution a bit difficult. Change it as you wish. One reminder here. There is also a roll resolution. It is important to remember that the overall quantize resolution will determine how the roll sounds. Match the two or set quantize to HIGH. Also, roll resolution will change with the tempo.

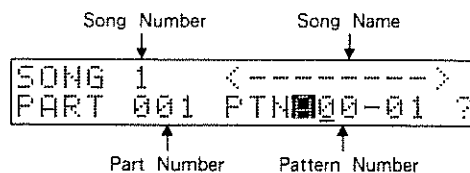
Putting it all together

So now we have 5 patterns to work with in making the song. **A 90**, **A 91**, **A 92**, **A 93** and **A 94**. Press **SONG** and the display shows:



Press Numeric key 1, and select the song number, in this case, 1.

Press **EXIT** and then Numeric key 2, to write a song, and the display shows:



Here is where we select the order of patterns to be used in the song. We will be logical and start from **A 90**.

Pressing either **+1/ON** or **-1/OFF** will change the numbers appearing in the right side of the display. With 90-01 showing, press **ENTER**. You will notice on the left side that "PART 002" shows. Here we are assigning rhythm patterns to "Parts" in the song.

Press **+1/ON** to change the display to show "PTN 91-04."

Press **ENTER** again. Keep repeating this until you have made 5 parts in the song, with the patterns appearing in order from **A 90** to **A 94**.

Press **EXIT** and then Numeric key 1 to go to song play mode. Press **START** and what we have programmed is now a "song." Press **STOP**.

● Song Edits

Let's make a few simple edits to the song.

Press **SONG** or **EXIT**. Select number 2 for song write. Push **▶** until "PART 002 PTN 91-04" appears in the screen. Press **SHIFT** and **PART INSERT** (key pad 10). Display shows:

```
PART INSERT <SONG 1>  
PART 002 PTN 91-04 ?
```

Press **SELECT** and "REP ||:" shows in the display. Press **ENTER**.

What we have done is enter the repeat mark, as we want to repeat this four-bar pattern. Remember that a repeat mark is entered as a "Part," so the number of parts in a song will increase with every inserted change, like repeats or tempo changes. It's important to remember this when you are writing a song, so you do not get confused with the changes.

Now, with the cursor move it so "PART 004 PTN 92-02" shows in the display. Press **SHIFT** and **PART INSERT** (key pad 10). Use **SELECT** to bring " :|| x 01?" into the display. Press **ENTER**.

What we have done is to enter repeat marks before and after programmable pattern **A 91**. Use the same procedure for entering other song edits, such as tempo or level changes.

It is very easy and it is always simple to push **EXIT** to start your editing process all over again. This concept prevails throughout all the editing functions of the R-8. Though there is a lot you can do with it, each process is simple and easy to understand. We hope this has made some of the most important functions of the R-8MKII easier to understand.

Press **EXIT** or **SONG** , select number 1 for song play, and any programming miracles, you are on your way!

To check that you have gotten everything entered correctly, press **SONG** , Numeric key 2 and then **▶** . This will take you through the PART order of the song as it is finally programmed. It should read as shown below:

PART 001 PTN **A** 90-01
 PART 002 REP **||** :
 PART 003 PTN **A** 91-04
 PART 004 REP **: ||** ×01
 PART 005 PTN **A** 92-02
 PART 006 PTN **A** 93-04
 PART 007 PTN **A** 94-02

If you go beyond the end of the program of the song, a “?” will appear after the pattern number. The song will end with the last part/pattern you have selected.

R-8 MK II HUMAN RHYTHM COMPOSER

OWNER'S MANUAL

Thank you for purchasing the Roland R-8MK II Human Rhythm Composer.

The R-8MK II is an innovative new rhythm machine featuring a variety of functions that make it easy to program extremely realistic rhythm performances.

To make the best use of the R-8MK II, please read this owner's manual carefully.

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■ IMPORTANT NOTES

Be sure to use only the adaptor supplied with the unit. Use of any other power adaptor could result in damage, malfunction, or electric shock.

[Power Supply]

- When making any connections with other devices, always turn off the power to all equipment first ; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise, such as a motor or variable lighting system.
- The power supply required for this unit is shown on its nameplate. Ensure that the line voltage of your installation meets this requirement.
- Avoid damaging the power cord ; do not step on it, place heavy objects on it etc.
- When disconnecting the AC adaptor from the outlet, grasp the plug itself ; never pull on the cord.
- If the unit is to remain unused for a long period of time, unplug the power cord.

[Placement]

- Do not subject the unit to temperature extremes (eg. direct sunlight in an enclosed vehicle). Avoid using or storing the unit in dusty or humid areas or areas that are subject to high vibration levels.
- Using the unit near power amplifiers (or other equipment containing large transformers) may induce hum.
- This unit may interfere with radio and television reception. Do not use this unit in the vicinity of such receivers.
- Do not expose this unit to temperature extremes (eg. direct sunlight in an enclosed vehicle can deform or discolor the unit) or install it near devices that radiate heat.

[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 mild neutral detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzene, thinners, alcohol or solvents of any kind, to avoid the risk of discoloration and/or deformation.

[Additional Precautions]

- Protect the unit from strong impact.
- Do not allow objects or liquids of any kind to penetrate the unit. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.
- Never strike or apply strong pressure to the display.
- Should a malfunction occur (or if you suspect there is a problem) discontinue use immediately. Contact qualified service personnel as soon as possible.
- To prevent the risk of electric shock, do not open the unit or its AC adaptor.

[Memory Backup]

- The unit contains a battery which maintains the contents of memory while the main power is off. The expected life of this battery is 5 years or more. However, to avoid the unexpected loss of memory data, it is strongly recommended that you change the battery every 5 years.
Please be aware that the actual life of the battery will depend on the physical environment (especially temperature) in which the unit is used. When it is time to change the battery, consult with qualified service personnel.
- Please be aware that the contents of memory may at times be lost; when the unit is sent for repairs or when by some chance a malfunction has occurred. Important data should be stored on a RAM card, or written down on paper. During repairs, due care is taken to avoid the loss of data. However, in certain cases, (such as when circuitry related to memory itself is out of order) we regret that it may be impossible to restore the data.

■ OUTLINE OF THE R-8MK II

1. About Human Feel

Rhythm performances on conventional rhythm machines or sequencers often sound monotonous and mechanical. Roland's R-8MK II contains features and functions that provide realistic sounding drum performances and a much more "human" feel.

Causes of mechanical rhythm - sounding patterns

There are two elements that prevent most rhythm machines from sounding like real players :

- When people play real percussion instruments, the force and position where they strike the instrument changes with each beat. This creates accentuation. Conventional rhythm machines can only duplicate the sound of an instrument being struck in one position and at one volume level.
- The strength and position of playing may vary slightly or dramatically. This means that the overall performance will contain a variety of tonal shifts and dynamic changes.

What the R-8MK II can do

The R-8MK II can recreate the subtle tone and dynamic changes described above, providing more realistic performances (what we call "Human Feel" in this manual) :

● Tonal and Dynamic Variatons

Depending on how hard you play the Snare drum, Kick drum or Toms, the tone of each drum voice (Snare, Kick, or Tom) will change in a very natural way.

Setting the Nuance Parameter for Hi-hat or Ride Cymbal (for example) will create a variety of different sounds.

● Wide variety of sound editing parameters

By changing the settings of the parameters (Velocity, Pitch, Decay and Nuance), the tone of each Instrument can be edited to your taste. Also, even after you have written a rhythm pattern, you can edit the sound of each instrument.

● **Micro Timing**

The timing (steps) of the R-8MK II's rhythm performances (Pattern Play or Song Play) can be set with minute precision, to a resolution of a 1/384th note.

● **Feel Function**

A Feel Patch consists of two sections; Groove, which changes the strength or striking position, and a Random Factor section, which sets random and subtle tone changes. When playing a rhythm pattern, you can assign the desired Feel Patch to the pattern. The same rhythm pattern will sound different when played with a different Feel Patch.

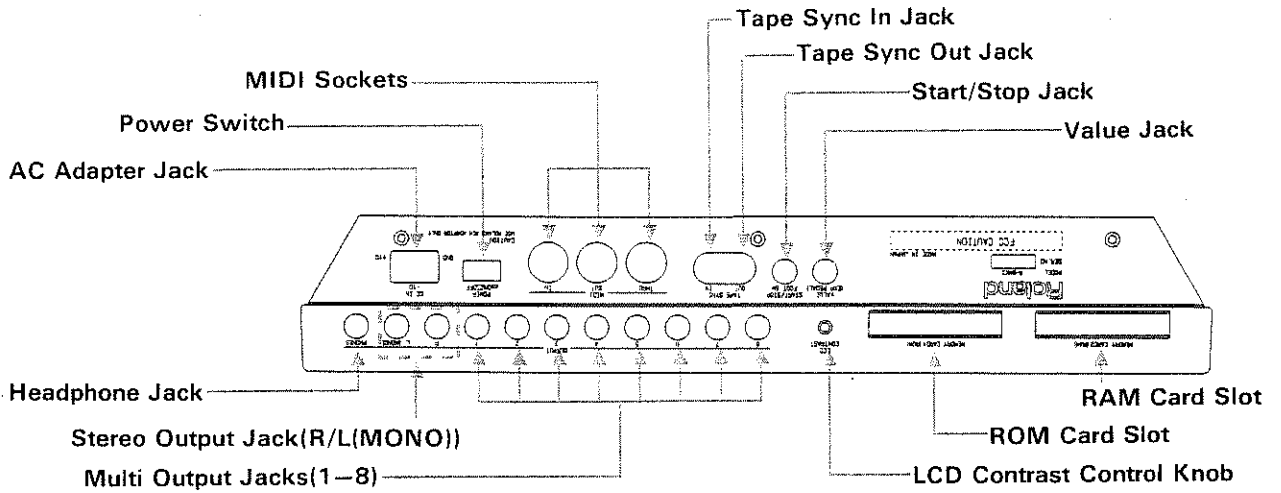
2. Features Of The R-8MK II

- The R-8MK II features 200 different instruments (rhythm voices) sampled at 44.1kHz with a 16-bit dynamic range. The touch sensitive Key pads allow you to alter volume and tone naturally by striking the pad with varying force.
- With some Instruments, you playing force can change the Nuance (Kick, Snare and Toms only). Pan, Decay and Pitch may also be altered to allow you to create expressive rhythm performances.
- The Copy Instrument function allows you to create up to 26 edited Instruments, in addition to the 200 existing ones.
- The R-8MK II can store "Feel Patch" data (for more 'human' expressions). It also allows you to set the Timing Velocity/Decay/Pitch/Nuance for each note of a Rhythm Pattern, allowing you to produce realistic performances.
- The R-8MK II's internal memory stores up to 32 Preset Rhythm Patterns, 200 User-programmed Patterns and 10 Songs.
- The following editing functions are available :
 - ☆ **Pattern Copy.**
 - ☆ **Instrument Change** (that replaces one Instrument in a Pattern with another).
 - ☆ **Merge function** (that mixes two Patterns).
 - ☆ **Pattern Append function** (that joins Patterns together).

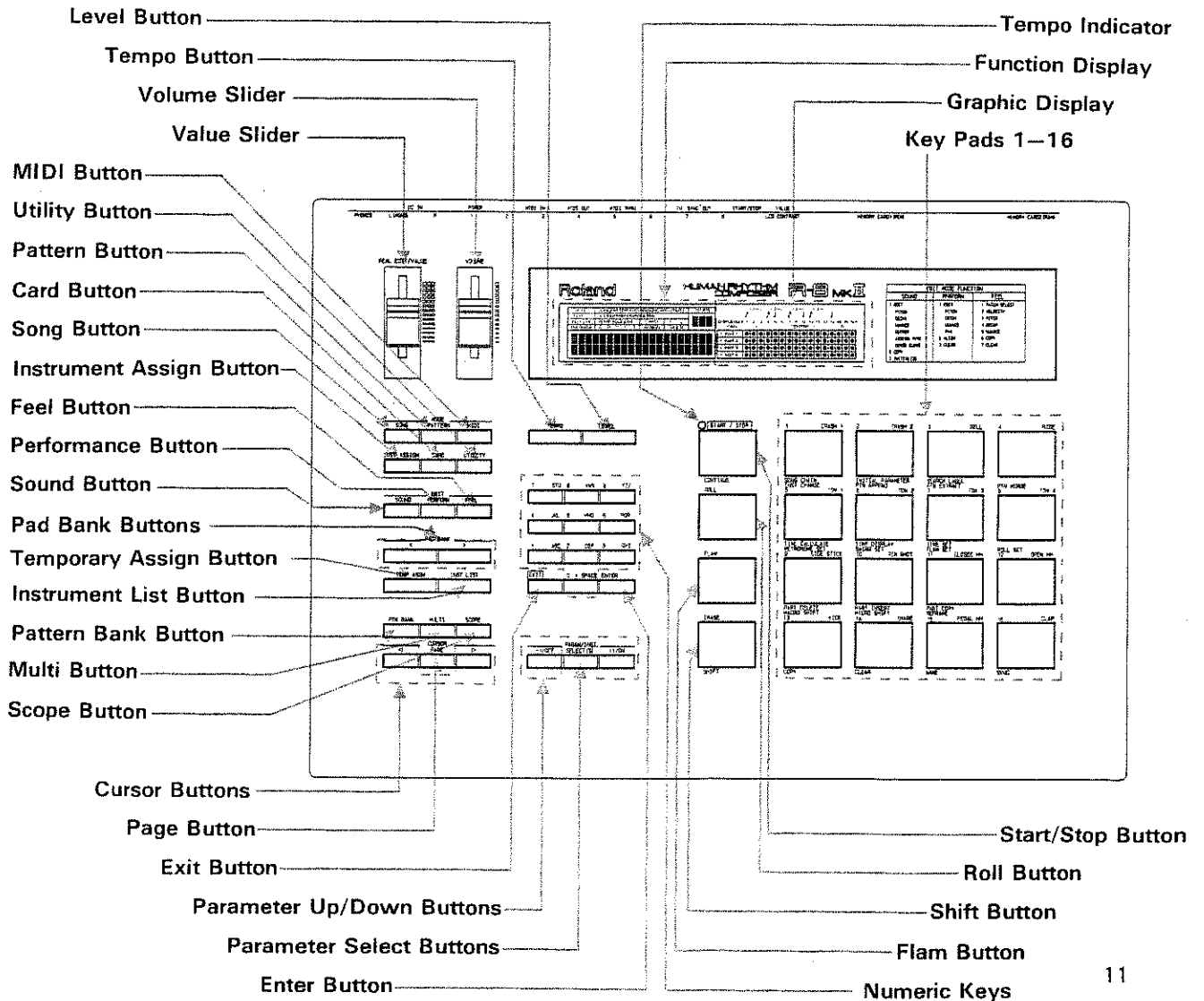
- The Temporary Assign function allows you to temporarily assign a specified Instrument to all the pads. Using this function, you can hear and edit even an Instrument that has not been assigned to any pad.
- The Instrument List function allows you to check what Instruments are used in a Rhythm Pattern.
- Using an optional sound ROM card, you can increase the number of the Instruments available. (The R-8MK II also stores the same Instruments stored on the Sound ROM card in its internal memory. For a detailed explanation, refer to P.188.)
- The 8 Individual Outputs allow the R-8MK II to output Instruments separately.
- The R-8MK II can check total playing time of a song, or calculate the tempo needed for playing a song within a specified time.

■ PANEL DESCRIPTIONS

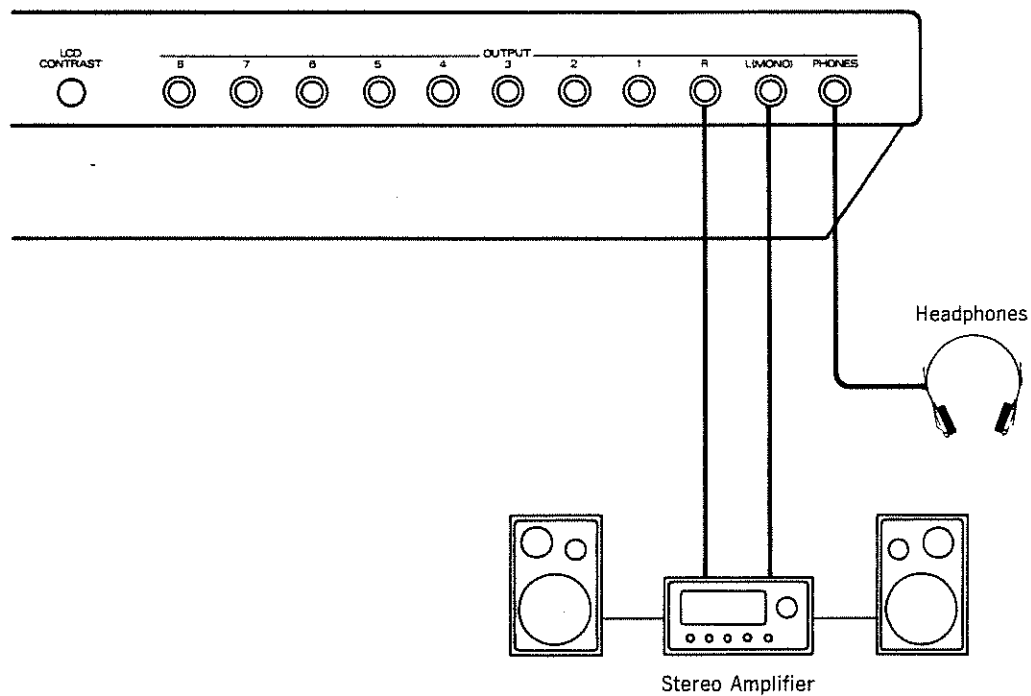
【Rear Panel】



【Front Panel】



■ BASIC CONNECTIONS



Specific : Instruments can be output from any of the Multi Output jack (1 – 8). At the factory, all the instruments are set to be output from the Stereo Output jacks. Therefore, no sound is output from the Multi Outputs. If you wish to use the Multi Output jacks, change the Output Assign of each instrument (see page 45).

PLAYING RHYTHMS

- ① Let's Play !P.14
- ② Before Writing Rhythm DataP.24

1 LET'S PLAY !

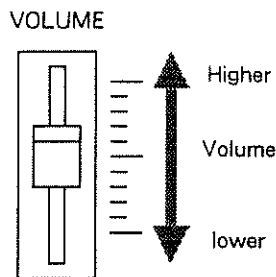
1. Manual Playing

You can try out a variety of sounds by playing the unit manually :

Step 1 Check that the R-8MK II is connected to your amplifier or mixer. Switch the unit and the amp/mixer on.

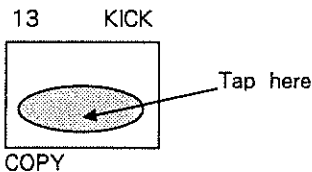
*This unit is equipped with a circuit protection device. A brief interval after power up is required before the unit will operate.

Step 2 Raise the VOLUME slider.

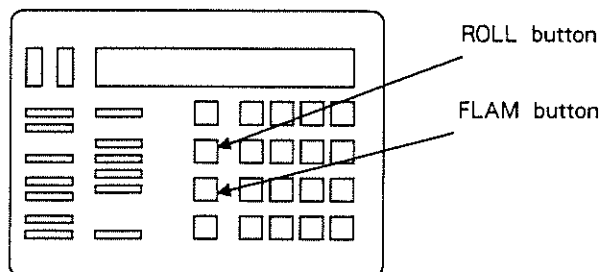


Step 3 Simply tap each key pad ; each key pad triggers a different drum Instruments. Depending on the tapping strength, the volume varies. (Instruments marked with "*" (in the table shown on page 188) will vary according to the tapping strength.)

*Tap the bottom of each key pad on the R-8MK II with your fingers and vary the pressure. A natural sound alteration (volume and tone) can be heard. (Don't use anything other than your fingers on the key pads.)



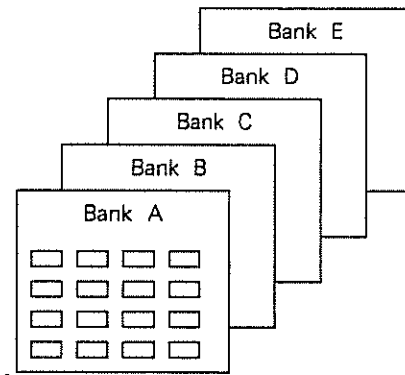
To obtain a Flam effect, hit a key pad while holding **FLAM** down.
To add a Roll effect, depress a key pad with **ROLL** held down : while the key pad is depressed, the relevant sound will play as long as **ROLL** is held down.



* If you wish to change the interval for Flam/Roll, see page 82 and 84.

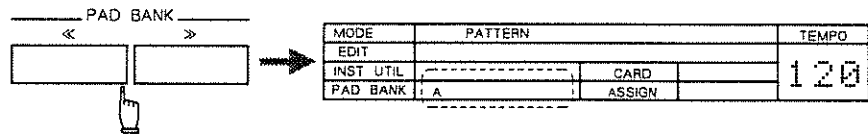
Pad Bank Selection

A Pad Bank is a set of Instrument assignments to all 16 key pads. The R-8MK II can store up to five Pad Banks (A to E). You can select any of these five Pad Banks.



Procedure : Press   to change Pad Banks.

The selected Pad Bank is shown in the display.



*If you wish to change the Instrument assignment or play an Instrument which is not assigned to any key pad, perform "Instrument Assignment" (on page 36).

The five Pad Banks contain the following Instruments :

Bank A

| | | | |
|---------------|---------------|---------------|---------------|
| Y01 : CRSH_C9 | Y02 : CRSHC10 | Y06 : RDBL_C3 | Y05 : RIDE_C3 |
| T13 : ROCK_T1 | T14 : ROCK_T2 | T15 : ROCK_T3 | T16 : ROCK_T4 |
| S40 : SIDSTK4 | S21 : SLAM_S | H07 : CLSD_H5 | H08 : OPEN_H5 |
| K21 : ROOM_K3 | S20 : SHARP_S | H09 : PDAL_H5 | X04 : RVB_CLP |

Bank B

| | | | |
|---------------|---------------|---------------|---------------|
| Y01 : CRSH_C9 | C09 : CRSHC11 | Y06 : RDBL_C3 | Y08 : RIVETRD |
| T09 : REAL_T1 | T10 : REAL_T2 | T11 : REAL_T3 | T12 : REAL_T4 |
| S39 : SIDSTK1 | S17 : RIMSHT1 | H04 : CLSD_H4 | H05 : OPEN_H4 |
| K17 : MUSCL_K | S10 : LA_S | H06 : PDAL_H4 | C13 : DRYCLAP |

Bank C

| | | | |
|---------------|---------------|---------------|---------------|
| Y01 : CRSH_C9 | Y02 : CRSHC10 | Y06 : RDBL_C3 | Y05 : RIDE_C3 |
| T05 : HOLO_T1 | T06 : HOLO_T2 | T07 : HOLO_T3 | T08 : HOLO_T4 |
| S04 : DANCE_S | S11 : LIGHT_S | H01 : CLSD_H2 | H02 : OPEN_H2 |
| K15 : HOUSE_K | S09 : HOUSE_S | H03 : PDAL_H2 | X02 : HIGH_Q |

Bank D

| | | | |
|---------------|---------------|---------------|---------------|
| Y02 : CRSHC10 | Y03 : CHINA_C | Y08 : RIVETRD | Y09 : BRRD_C1 |
| T21 : SLAP_T1 | T22 : SLAP_T2 | T23 : SLAP_T3 | T24 : SLAP_T4 |
| S31 : SWIS_S2 | S36 : SLAP_S4 | H16 : BRCL_H1 | H17 : BRDP_H1 |
| K24 : SOFT_K | S35 : SLAP_S3 | H06 : PDAL_H4 | S38 : ROLL_S3 |

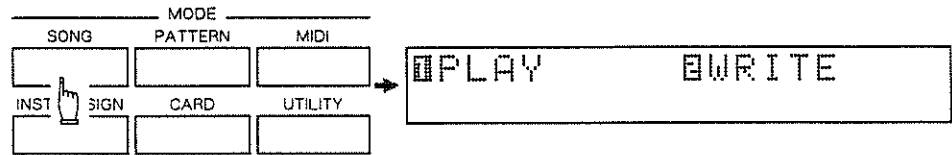
Bank E

| | | | |
|---------------|---------------|---------------|---------------|
| Y04 : HAND_C1 | P08 : GONG | P18 : LOW_TB | P19 : HIGH_TB |
| P14 : LOW_CG | C17 : HIGH_CG | P16 : SLAP_CG | P17 : MUTE_CG |
| P35 : OPN_SRD | P36 : MUT_SRD | P33 : OPN_PND | P34 : MUT_PND |
| P07 : CON_BD2 | P09 : TIMPAN2 | P10 : TRIANGL | P06 : CASTANE |

2. Demonstration Songs

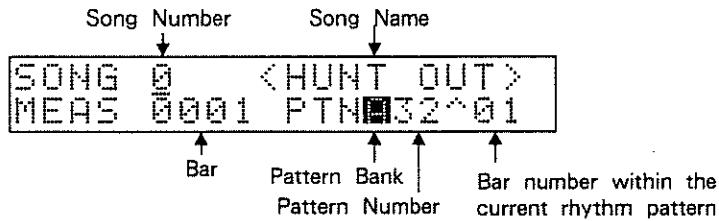
Sample song programs are stored in your R-8MK II. Follow this procedure to play the demo songs :

Step 1 Press **SONG** .



*When the Menu Display is not shown, press **EXIT** .

Step 2 Press 1 (in the Numeric Keys) to select "PLAY."

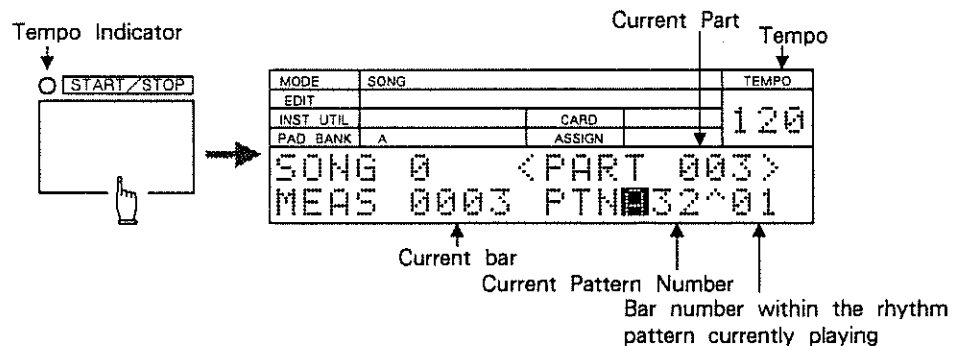


Step 3 Press 0 (in the Numeric Keys) to select song number 0.

* **-1/OFF** **+1/ON** or the VALUE slider can also be used for selecting a song.

Step 4 Press **START/STOP** to start playback.

The Tempo Indicator blinks at the playback tempo, and the display shows the current status of the demo playback.

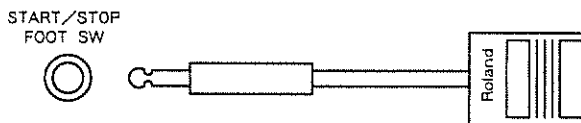


Step 5 Press **START/STOP** to stop playback.

Pressing **START/STOP** while holding **SHIFT** down will resume playback where it was stopped.

Start/Stop using a Pedal Switch

By connecting a Pedal Switch to the Start/Stop Jack on the rear of the unit, you can start or stop playback with the Pedal Switch.



Tempo Adjustment

To adjust the tempo...

Step 1 Press **TEMPO**.



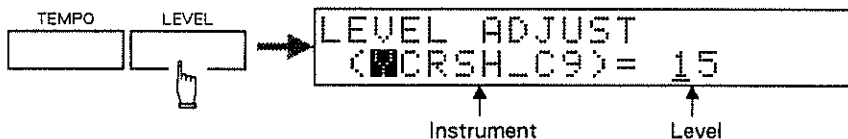
Step 2 Using **-1/OFF** **+1/ON** or the Numeric Keys, set the tempo (20 to 250 bpm).
Higher values quicken the tempo.

Step 3 Press **TEMPO** to return to the previous display.

Level Adjustment

To adjust the level of each Instrument...

Step 1 Press **LEVEL**.



Step 2 Press the key pad that corresponds to the Instrument whose level is to be changed.
Change Pad Banks with **<<** **>>**, if necessary.

Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider, or the Numeric Keys, set the level (0 to 15).
Higher values increase the volume (At zero, no sound is produced).

The level setting procedure can be monitored in the display.

LEVEL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

| | | | | | | | | | | | | | | | | | | | |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| INST 1 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | | | | | |
| INST 2 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | | | | | |
| INST 3 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| INST 4 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |

You can make INST2 to INST4 show the Instruments set with Display Assign (see page 42). INST1 shows the last Instrument specified in Step Writing.

Step 4 To continue, and set the level of the other Instruments, repeat steps 2 and 3.

Step 5 Press **LEVEL** to return to the previous display.

3. Pattern Playing

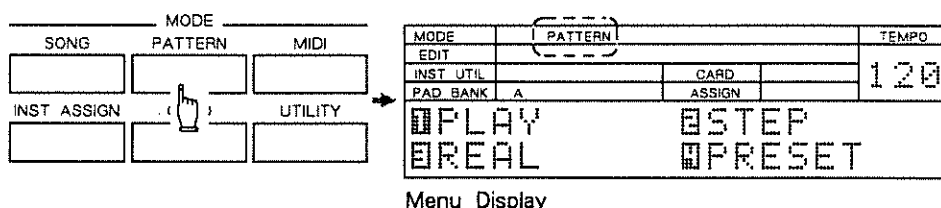
A song is made of many rhythm patterns. Let's play some Preset rhythm Patterns and User-programmed (in fact, preprogrammed at the factory) rhythm Patterns.

a. Playing Preset Patterns

The R-8MK II contains 32 different preprogrammed rhythm patterns (Preset Pattern Numbers 00 to 31). Any Preset Rhythm Pattern can be used for writing a song after it copied to a User-Pattern with the Pattern Copy function (see page 108). Also, the copied pattern can be edited to make a different rhythm pattern.

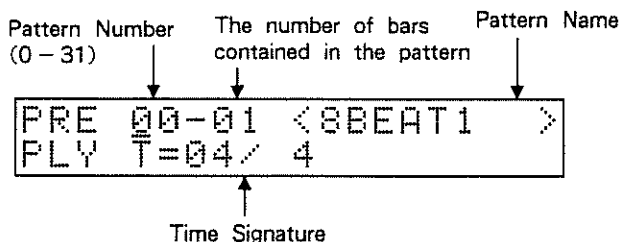
Let's play a Preset Rhythm Pattern.

Step 1 Press **PATTERN** to select the Pattern Mode.



*If the Menu Display does not appear, press **EXIT**.

Step 2 Press **4** (in the Numeric Keys) to select "PRESET."



Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select the Preset Number (0 to 31) you wish to play.

If you select a rhythm pattern made of more than one bar, you can start playing from the middle of the rhythm pattern.

Move the cursor to the Bar Number with **◀** and **▶**, then select the bar number form which to start playing using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

Step 4 Press **START/STOP** and the rhythm pattern is played repeatedly. To start playing from the selected bar, press **START/STOP** while holding **SHIFT** down.

- Step 5 Press **START/STOP** to stop playing.
- Step 6 To play another Preset Pattern, repeat steps 3 and 4.
- Step 7 Press **START/STOP** to stop playing.

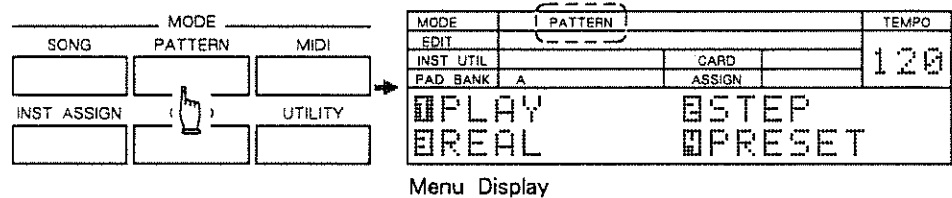
*To return to the Menu Display, press **EXIT** .

b. Playing User Patterns

User Patterns can be edited any time. Up to 200 different User Patterns can be created. Those 200 User Patterns are stored in two Banks ; 100 in Bank A and another 100 in Bank B.

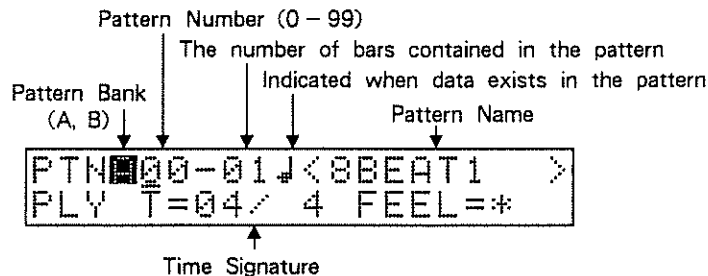
Now, let's play a factory set User Pattern (pattern numbers A00 to A31 are the same as the Preset Patterns).

- Step 1 Press **PATTERN** to select the Pattern Mode.



*If the Menu Display does not appear, press **EXIT** .

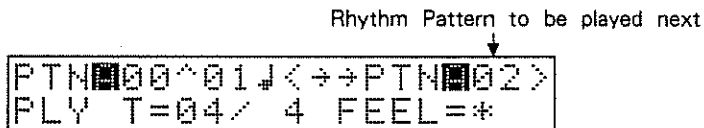
- Step 2 Press 1 (in the Numeric Keys) to select "PLAY."



- Step 3 To change Pattern Banks, press **PTN BANK** .
- Step 4 Using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, select the Pattern Number (00 to 99) you wish to play.
If you select a rhythm pattern made of more than one bar, you can start playing from the middle of the rhythm pattern.
Move the cursor to the Bar Number with **◀** and **▶** , then select the bar number from which to start playing using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys.

Step 5 Press **START/STOP** and the rhythm pattern is played repeatedly.
To start playing from the selected bar, press **START/STOP** while holding **SHIFT** down.

Step 6 To play another User Pattern, repeat step 3.
The selected Pattern Number is shown in the display and played after the current Pattern.



Step 7 Press **START/STOP** to stop playing.

*To return to the Menu Display, press **EXIT**.

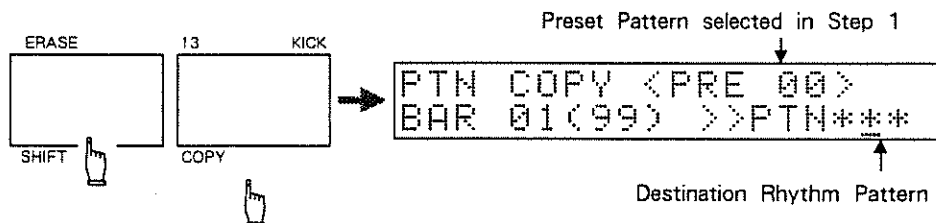
c. Feel Patch Assignment

The Preset Rhythm Patterns contain patterns of past rhythm machines to demonstrate the effect of the Feel Patches. Feel Patches are not assigned to Preset Patterns, and therefore need to be copied to User Patterns.

Step 1 Select a Preset Pattern (from the following) to which you wish to assign a Feel Patch :

| Preset Pattern Number | Type of the Rhythm Pattern |
|-----------------------|----------------------------|
| 00, 01 | 8 beat type |
| 04, 05 | 16 beat type |
| 10, 11, 20 | Triplet type |

Step 2 While holding **SHIFT** down, press Key pad 13 to enter the copying mode.



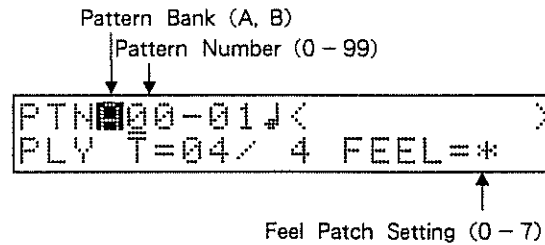
Step 3 Select the destination rhythm Pattern Number (User Pattern 00 – 99), then press **ENTER**.
Pressing **ENTER** will copy the source pattern to the selected destination pattern.

*Some demonstration rhythm patterns are preprogrammed in the User Patterns at the factory. If you wish to retain these preprogrammed patterns, select a Pattern Number which contains no data.

Step 4 Press **EXIT** to return to the Menu Display.

Now, assign a preprogrammed Feel Patch to the copied User Pattern.

Step 5 Press **Numeric Key 1**, then select the copied User Pattern.



Step 6 Press **START/STOP** to listen to the rhythm pattern before assigning a Feel Patch. Press **START/STOP** to stop playing.

Step 7 Move the cursor to "FEEL" using **▶**, then select a Feel Patch with the Numeric Keys.

Select a Feel Patch that matches the rhythm pattern (as shown in the table below.) :

| Preset Pattern Number | Feel Patch Number |
|-----------------------|-------------------|
| 00, 01 | 0, 1 |
| 04, 05 | 2 - 4 |
| 10, 11, 20 | 5 - 7 |

To retrieve a rhythm pattern to which a Feel Patch has not yet been assigned, lower the VALUE slider to minimum, then set the Feel Patch value to "."

Step 8 Press **START/STOP** to start playing.

A realistic performance is obtained because of the Feel Patch.

Next, play the same rhythm pattern with a different Feel Patch.

Step 9 Stop playing, then follow the procedure in step 7 to play the rhythm pattern with a different Feel Patch.

The rhythm will sound different from that in Step 8.

You can see that Feel Patches work to create natural and realistic rhythm performances and that the same rhythm pattern will sound drastically different when using different Feel Patches.

There are many more ways to use Feel Patches.

2 BEFORE WRITING RHYTHM DATA

1. Procedures for Rhythm Programming

a. Three Procedures

To create original rhythm data, use one of the following three procedures.

Instrument Setting

- The R-8MK II contains 200 different Instruments. It may be a good idea to assign the Instruments to each Pad Bank before making rhythm patterns.
- The tone of each Instrument can be changed by editing the Sound parameters. Also, apart from the existing 200 Instruments, 26 additional Instruments can be created using the Copy Instrument function.
- Using a Sound ROM card (optional), you can add 26 more Instruments.

Pattern Write

- Pattern Write creates rhythm patterns which will later be combined into songs.
- Up to 200 rhythm patterns can be stored in the unit. Each rhythm pattern can have up to 99 bars.
- There are two methods for programming a rhythm pattern; Step Writing, in which entire rhythm patterns are programmed one step at a time, and Real-time Writing, in which rhythms are programmed by actually playing the key pads.
- The programmed rhythm patterns can be edited later using one of the Editing functions.

Song Write

- You can create songs for use in performance by combining rhythm patterns you have programmed.
- In a Song, a repeat mark, tempo and level change data, each of which is called a Part, can be appended (added) to each rhythm pattern.
- Up to 10 Songs can be stored in the unit. Each song can have up to 999 Parts.
- For fast song programming, use Delete, Insert and Copy functions.

b. Rhythm Programming

The R-8MK II features a great many functions, some of which may be unfamiliar to you. Some of you might feel lost and know not where to begin!

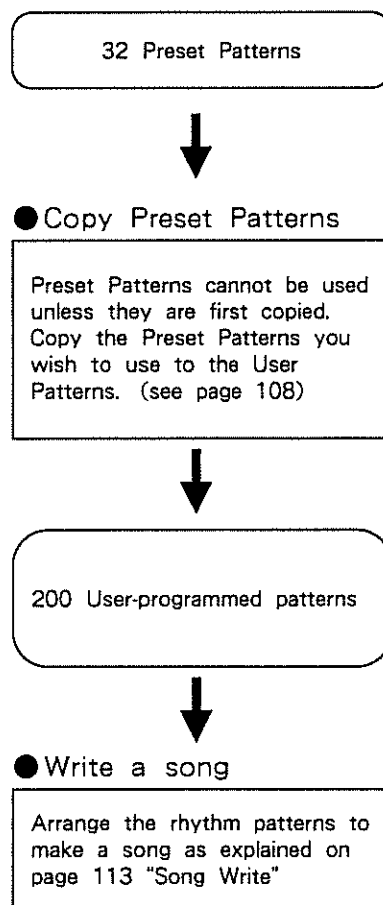
The following "courses" are for rhythm pattern and song writing. Follow any course you like. To master the basic procedures of the R-8MK II, study all three courses.

The following courses, however, do not include all the functions of the R-8MK II. To make the best use of the R-8MK II, read the entire owner's manual.

The indexes (to functions and terminology) at the back of this owner's manual are useful for finding instructions for the R-8MK II's functions.

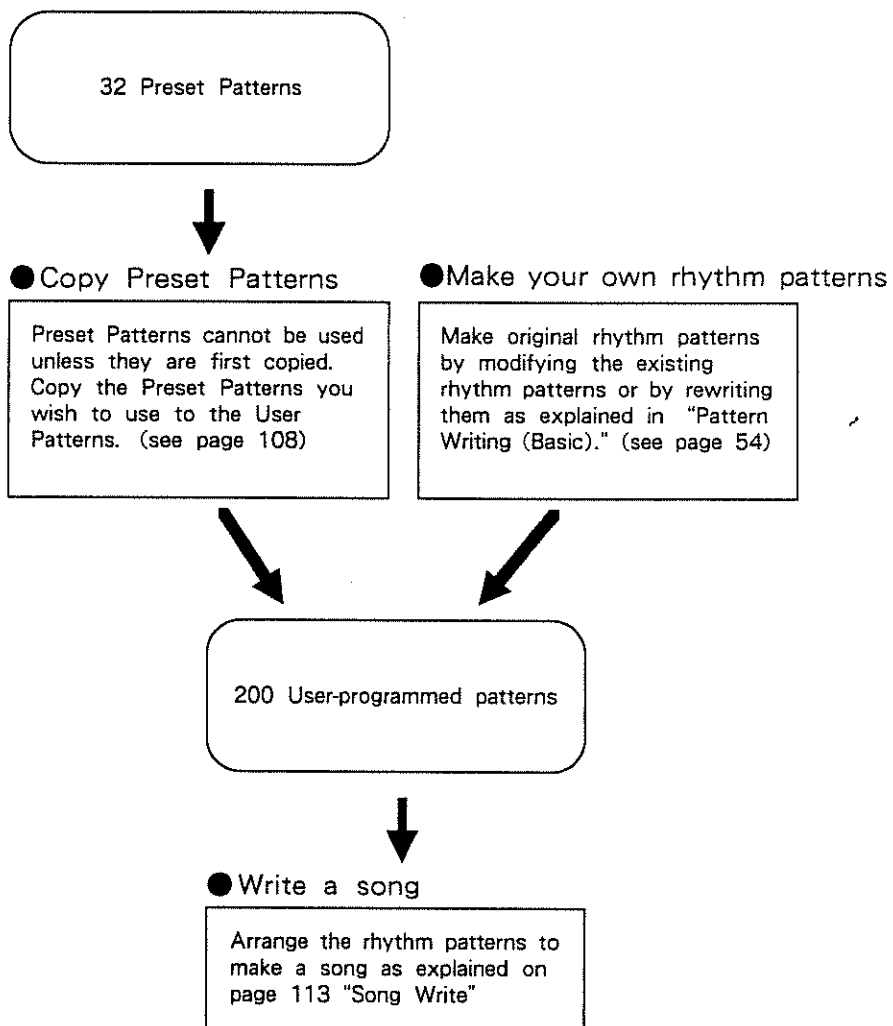
【Course 1】

Making a song using only the Preset or preprogrammed rhythm patterns.



【Course 2】

Making a song using the Preset Patterns and your original rhythm patterns.

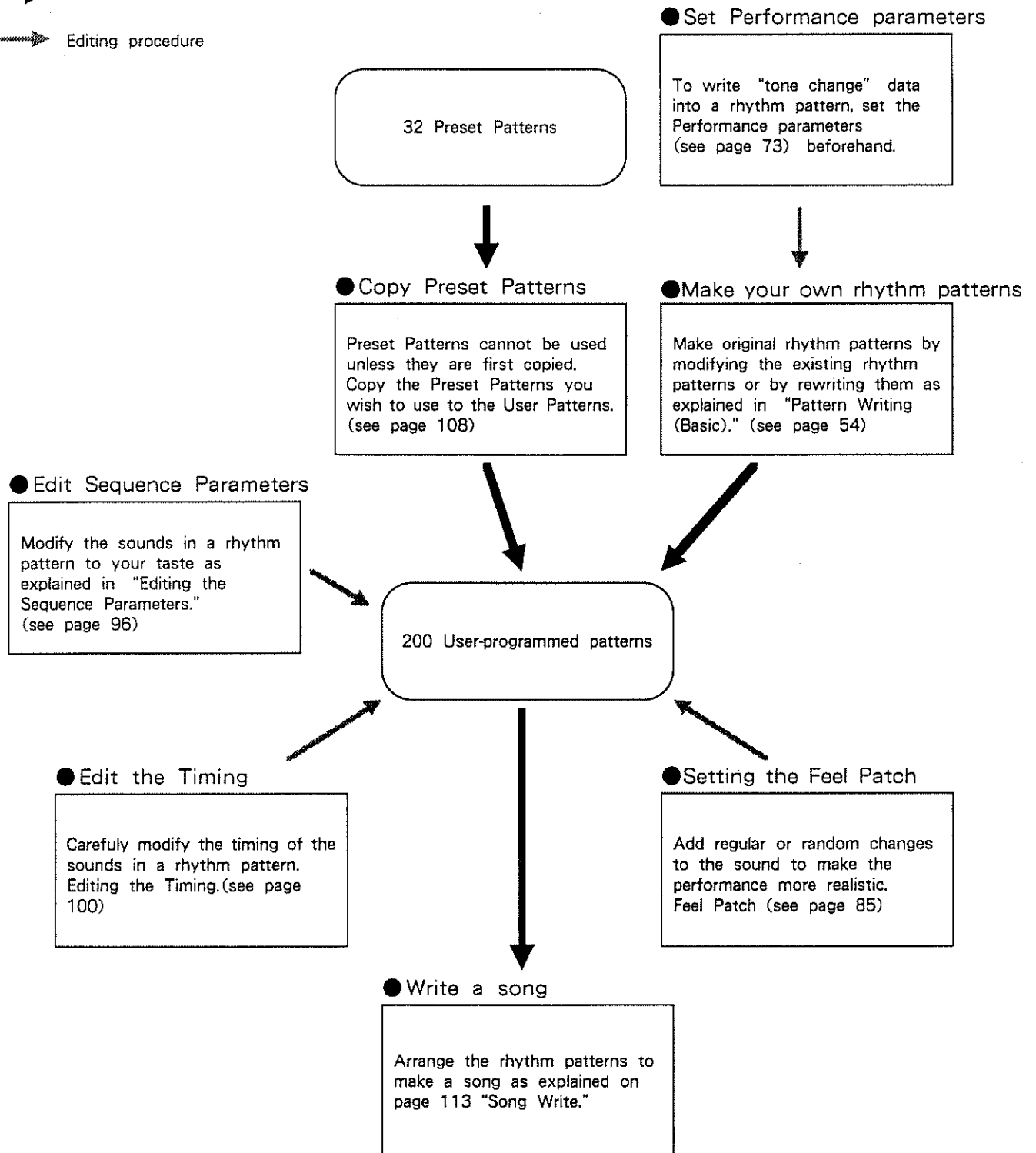


[Course 3]

Making a song using the Human Feel functions or Edit Functions.

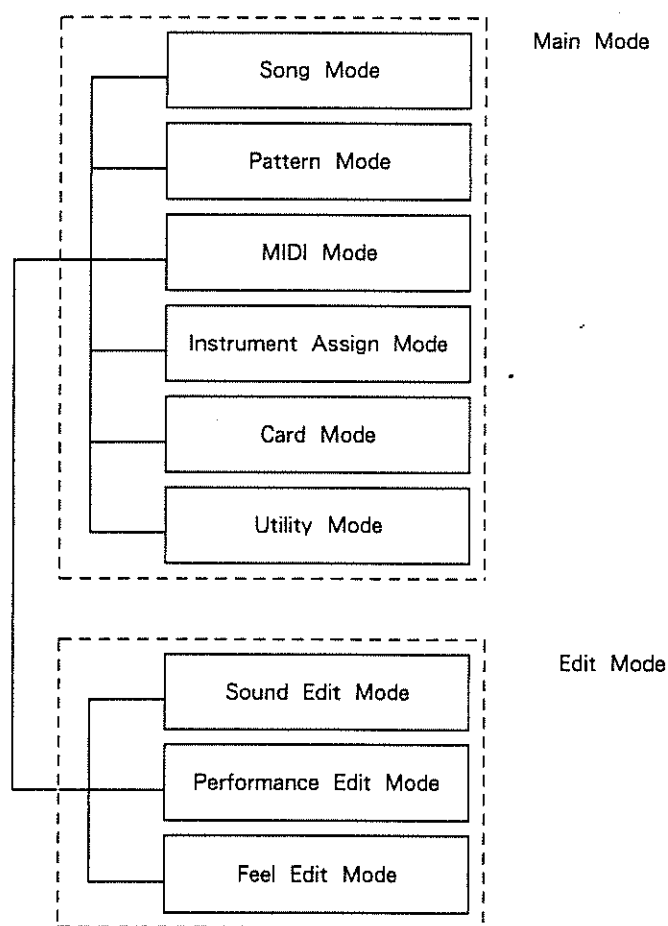
→ Procedure

→ Editing procedure



2. The R-8MK II's Nine Modes

The R-8MK II has the following modes ; six Main modes and three Edit modes.



When the R-8MK II is on, it is set to one of the six Main modes. The Edit modes are temporary, so they can be reached from a Main mode at any time.

Main Mode

●Song Mode

This mode is for playing, writing and editing Songs.

●Pattern Mode

This mode is for playing, writing and editing rhythm patterns.

●MIDI Mode

Select this mode to set MIDI parameters when using an external MIDI sound module or using the R-8MK II as a MIDI sound module.

●Instrument Assign Mode

This mode is used for assigning an instrument to each key pad or specifying instruments to be indicated in the Graphic display.

●Card Mode

This mode allows you to save data in the internal memory onto a memory card (RAM) or load data from an optional sound ROM card.

●Utility Mode

This mode allows you to check the remaining memory capacity or erase all song or rhythm pattern data.

Edit Mode

●Sound Edit Mode

This mode is for setting how each Instrument is to be played, by editing the Pitch, Nuance, Sense Curve, Assign Type, Decay and Output Assign parameters.

●Performance Edit Mode

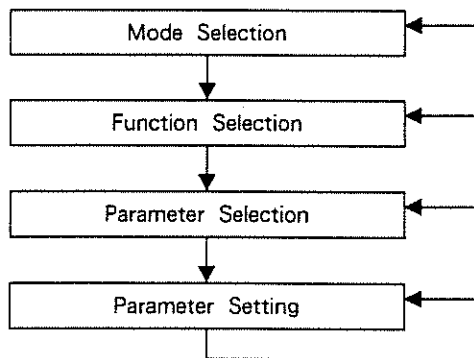
This mode allows you to set how the Instrument sounds for each key pad, by editing the Pitch, Decay, Nuance and Pan parameters.

●Feel Edit Mode

This mode is for setting a Feel Patch.

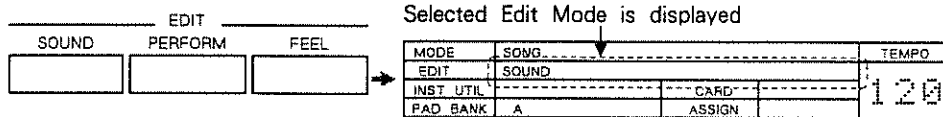
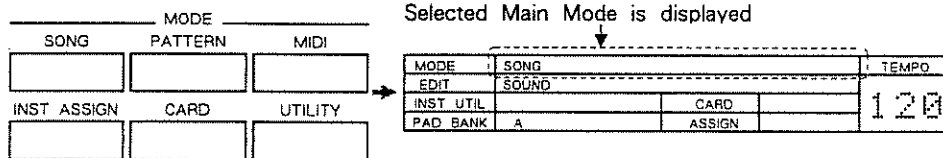
3. Basic Procedures

Proceed with the R-8MK II's basic operations in the following order. It is very important to understand this before actually moving into each operation section.



1) Mode Selection

Select the appropriate Mode.



When the Song Mode is selected

| | |
|------|------|
| MODE | SONG |
| EDIT | |

When the Edit Mode is selected in Song Mode

| | |
|------|-------|
| MODE | SONG |
| EDIT | SOUND |

- Use the appropriate MODE button (**SONG** , **PATTERN** , **MIDI** , **UTILITY** , **CARD** or **INST ASSIGN**), to select a Main Mode (without a rhythm playing).
- Use the appropriate Edit button (**SOUND** , **PERFORM** or **FEEL**), to select an Edit Mode. To return to the Main Mode, press the same EDIT button or any MODE button.

2) Function Selection

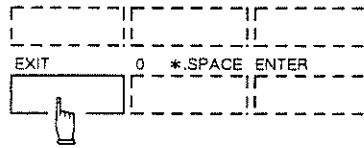
Select the function you want.

- The Menu Display appears upon selecting a mode.

Menu Display of the Song Mode

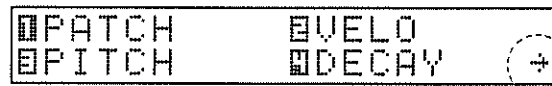
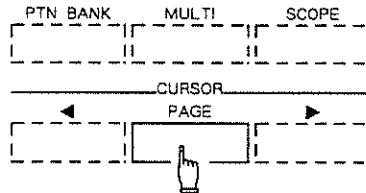
| | |
|-------|--------|
| ▶PLAY | ◀WRITE |
|-------|--------|

*When a Menu Display does not appear, press **EXIT** . If a Main Mode is selected, pressing the same button will also select a Menu Display.

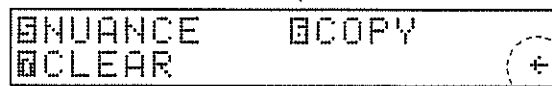


● A Menu Display shows the function names which are available in the current Mode.

Some Modes may have more than one page of menu display. If so, "→" is shown in the right lower corner of the display, and you can shift the menu displays using **PAGE** .

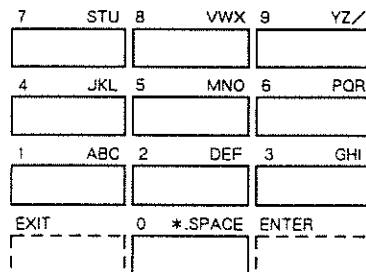


Displayed when another Menu page follows.



Displayed on the last Menu page.

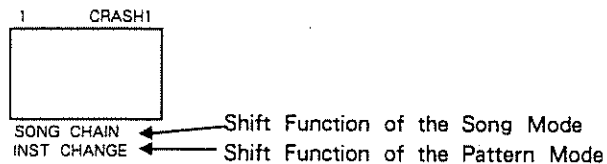
● Using the Numeric Keys, select the number shown at the left of the function name to change to the function setting display.



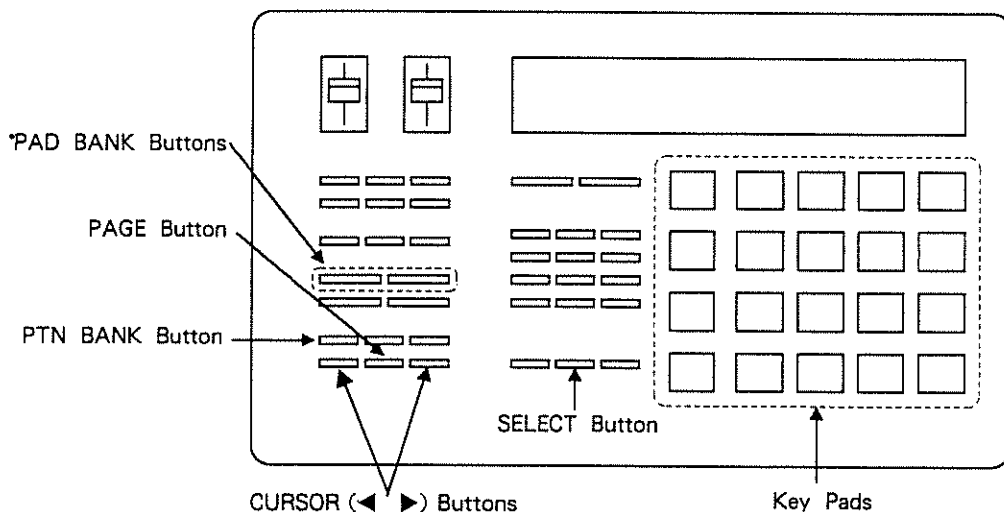
*You can select functions on other pages of the menu (those not currently shown).

● To select another function that belongs to the same Mode, press **EXIT** to return to a Menu display.

● The Song Mode and Pattern Mode contain functions (Shift Functions) which are not shown in the Menu Display. Shift functions are written under each key pad. To use a Shift function, with the unit stopped, tap the relevant key pad while holding **SHIFT** down.

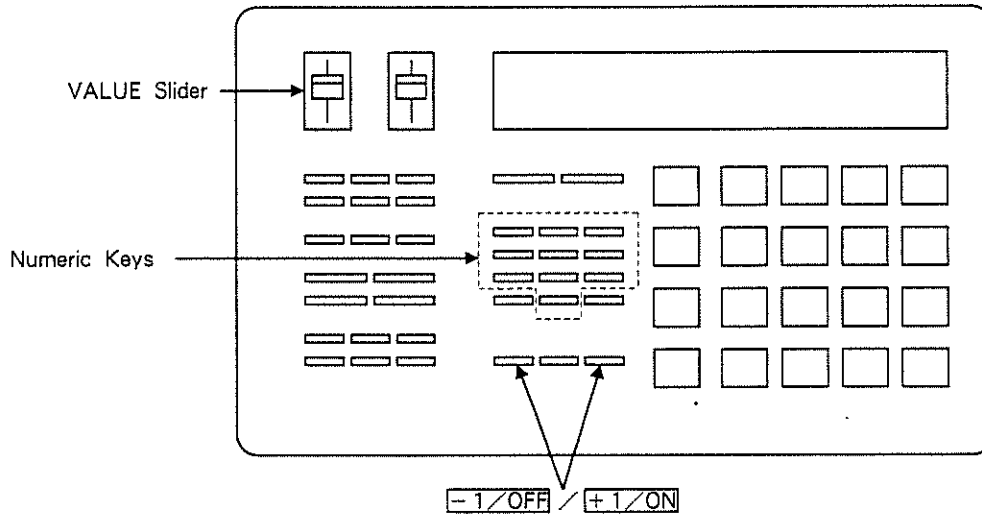


3) Parameter Selection Select the parameter you want from the function in use ;



- **PAGE** Some Functions have more than one page of displays. When a function has more than one page, "→" is shown in the lower right corner of the display, and you can shift pages using **PAGE**.
- **◀ ▶** (Cursor Buttons) When more than one parameter is shown in the display, you can move the cursor (underline) to the value of the relevant parameter using **◀** or **▶**.
- **SELECT** When "\$" is shown to the left of a parameter, pressing **SELECT** will change parameters.
- **PAD BANK** **◀▶** / Key Pad Use these for selecting an Instrument or writing rhythm patterns.
- **PTN BANK** Use this for selecting Pattern Bank A or B.

4) Parameter Setting The value of a parameter can be edited as shown below.



● **-1/OFF** **+1/ON**

Use these buttons to make precise changes in value.

+1/ON increases values, while **-1/OFF** decreases them.

While holding **+1/ON** (**-1/OFF**) down, press **-1/OFF** (**+1/ON**) to quicken the value changes.

● **VALUE Slider**

Use this to change values drastically.

● **Numeric Keys**

Use these to enter numbers and letters ; or to set beat or Quantize values. To enter a one or two digit number, enter a "0" first.

< Ex. >

To change from 123 to 15, enter 015 instead of just 15.

To change 13 to 3, enter 03 instead of just 3.

To set a beat or Quantize value, the following values can be entered using Numeric Keys 1 to 9 .

| | | | | | |
|------|-----|------|-----|-------------|-----|
| 7 | STU | 8 | VWX | 9 | YZ/ |
| 1/32 | | 1/48 | | HIGH (1/96) | |
| 4 | JKL | 5 | MNO | 6 | PCR |
| 1/12 | | 1/16 | | 1/24 | |
| 1 | ABC | 2 | DEF | 3 | GHI |
| 1/4 | | 1/6 | | 1/8 | |

*Parameters whose values are enclosed with * marks (Ex. *POLY*) cannot be entered with the Numeric Keys.

Indications shown in the display have the following meanings :

| Mode | Display | Description |
|---|---|---|
| Function Selecting Parameter Selecting | → ← Lower right corner or upper right corner | The display changes with [PAGE]. → shift to the next display. ← shift to the first display. |
| Parameter Selecting | ⌘ Parameter Name | Pressing [SELECT] changes the parameters. |
| Parameter Setting | * Value * | The value cannot be entered with the Numeric keys. |
| | * * * | The value is not set or cannot be set. |
| Instrument Selecting | (Instrument Name) | This mode allows you to select an Instrument : Specify the Instrument with a Key Pad. Another way to select an Instrument is by pressing [-1/OFF] and [+1/ON] while holding [SHIFT] down. (This allows you to select an Instrument that has not been assigned to any Key Pad.) |
| Rhythm Pattern Display | PTN00-00 | Pattern Number and the number of bars. |
| | PTN00^00 | Pattern Number and the current bar. |
| | PTN00...00 | Pattern Number and the bar number that can be written (in Step writing). |
| | PTN00-00↓ | Data is written into the Pattern Number currently shown. |
| | PTN00-00* | No data exists in the Pattern Number currently shown. |
| Song Writing | ? | No data is written in the selected Part. Or the data currently shown in the display is not yet written into the Part. |

INSTRUMENT SETTINGS

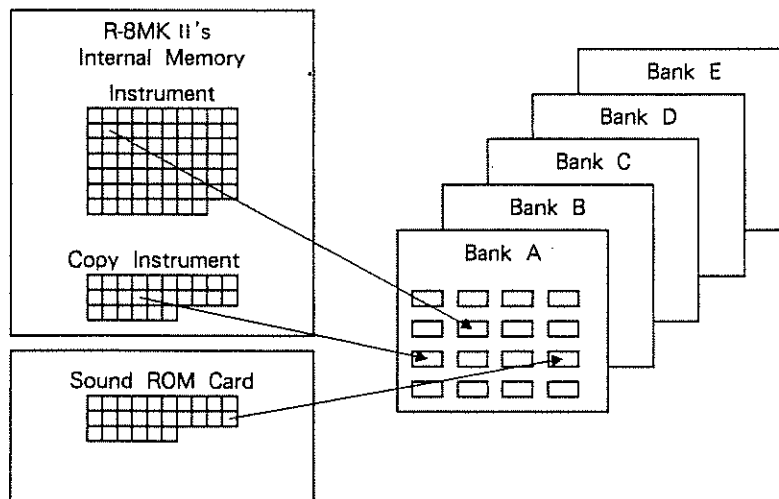
- ① Instrument Assignment.....P.36
- ② Setting Sound Parameters.....P.43

1 INSTRUMENT ASSIGNMENT

This section explains about Instrument Assignment to each key pad, how to use a ROM card and how to set the Instrument to be shown in the Graphic Display.

1. Assigning Instruments

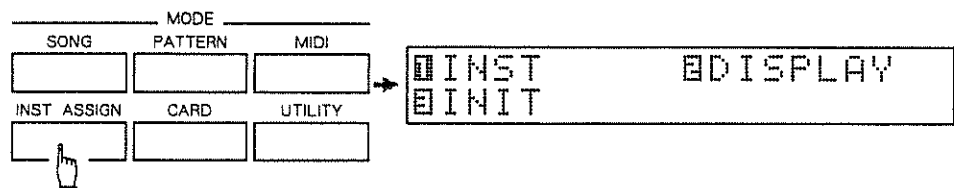
To each key pad you can assign one of the 200 internal Instruments, 26 Instruments from a Sound ROM card or 26 Copy Instruments (see page 50).



*When you are using Instruments from a Sound ROM card, read the next chapter "How to use a Sound ROM card," then follow the procedure.

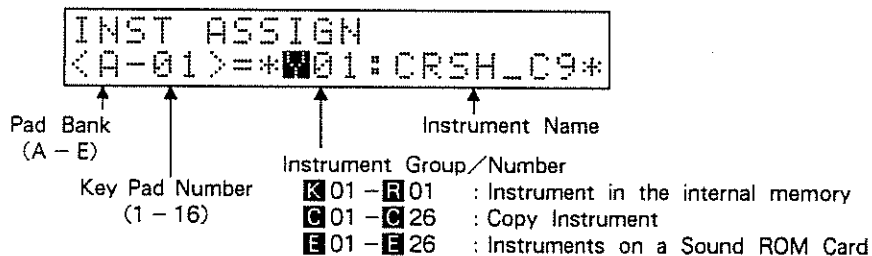
*Even after you have edited the original Instrument assignment (preset at the factory), it can be restored at any time with the Instrument Assign Initialize procedure (see page 144).

Step 1 Press **INST ASSIGN** to select the Instrument Assign Mode.



*If the Menu Display is not shown, press **EXIT**.

Step 2 Press Numeric Key 1 to select "INST."



*If you select "INST" when Temporary Assign is ON, it will automatically be turned OFF.

*If the key pads are set to Multi Assign (see page 77), the display will respond as shown below. Select the Instrument Assign mode by pressing **MULTI**.



Step 3 Select a Pad Bank with **<>**.

Step 4 Tap the key pad for which you wish to change the assignment.

Step 5 Specify the Instrument Group with the VALUE slider and specify the Instrument Number with **-1/OFF** and **+1/ON**.

*You can assign the same Instrument to more than one key pad.

*If you have assigned an Instrument from a ROM card without inserting the relevant card, " * **E** 01 : CARD01 *" is displayed.

Step 6 To continue and edit the other Banks, repeat steps 3 to 5.

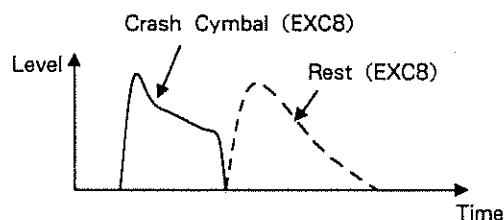
Step 7 Press **EXIT** to return to the Menu Display.

How to use a Rest Instrument **R** 01 contains no sound data (rest). Using the Rest, you can create a “choking gate,” or mute effect.

Procedure Set the Assign Type (see page 46) of the Rest and the Instrument to the same EXC number. Then play the Rest (assigned key) right after the Instrument. In this way, the instrument is muted or cut off.

< Ex.> **Choking effect** : hitting a crash cymbal then grabbing it with your hand.
Gate Snare : Cutting the snare’s reverberation with a gate.

*The muting effect (using the Rest) can be written into a rhythm pattern. It will then be executed at the right point.

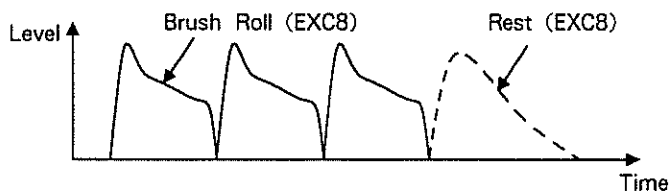


Brush Roll Performance

To use a Brush Roll sound (on an optional Sound ROM card) :

●Set the Assign Type (see page 46) of the Brush Roll sound to any of the EXC numbers.

By entering Brush Roll sounds continuously, the sustained sound of the Brush Roll is muted, and affects Brush Roll performance.



*By setting the Assign Type of the Brush Roll and the Rest (Instrument **R** 01) to the same EXC number, then entering a Rest directly after the last sound, the last Brush sound will also be muted.

●The Brush Roll sound is a slow rising sound, and therefore can be played rhythmically by shifting the overall timing forward with “Macro Timing Shift” (see page 100), or “Micro Timing Shift” (see page 101).

2. How to use a Sound ROM Card

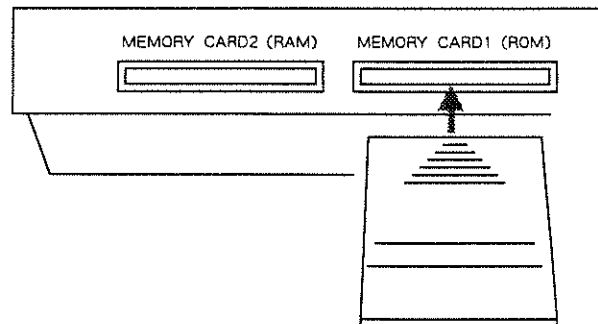
Using an optional Sound ROM card, you can increase the number of Instruments available.

Playing the
Demonstration Songs on
a Sound ROM card

Optional Sound ROM cards contain some demonstration songs. To play these songs, following this procedure :

*Loading demonstration songs into the R-8MK II's internal memory will erase any current song and rhythm pattern data.

Step 1 Insert the ROM card into the ROM Card Slot securely (it should click into place).



Step 2 Press **CARD** to select the Card Mode.

```

LOAD RAM  SAVE RAM
FORMAT    LOAD ROM
    
```

Step 3 Press Numeric Key 4 to select "LOAD ROM."

```

LOAD ROM CARD
LOAD ROM    SOUND & DEMO
    
```

Step 4 Press Numeric Key 2 to select "SOUND & DEMO."

```

LOAD ROM SOUND&DEMO
-- Are you sure ?
    
```

*Press **EXIT** if you want to leave the mode.

Step 5 Press **ENTER** .

The message "Loading" appears showing that the demonstration songs are now being loaded.

Step 6 Select Song Number 0 in the Song mode, then press **START/STOP** to start playback.

Before using a ROM card

Before using data on a ROM card, you must load the settings (Sound Parameters) from the card into the R-8MKII. If you fail to do so, the Instruments on the ROM card cannot be used.

If you have loaded settings of a ROM card but wish to use a ROM card of a **different Card Number**, you must load the settings of that new ROM card. If you fail to do so, the Instruments on the new ROM card cannot be used. This is because Sound Parameters of each Instrument are handled differently depending on the ROM card and therefore cannot be played properly simply by changing ROM cards.

< When using a new ROM card for the first time >

Turn the R-8MK II off. Insert the ROM card into the ROM Card Slot and then turn the R-8MK II on. Doing so will automatically load the new card.

When loading is completed, "Card Number 1" is displayed.

| MODE | PATTERN | | TEMPO |
|------------|---------|--------|-------|
| EDIT | | | |
| INST UTIL | | CARD 1 | 120 |
| PAD BANK A | | ASSIGN | |

| MODE | PATTERN | | TEMPO |
|------------|---------|--------|-------|
| EDIT | | | |
| INST UTIL | | CARD 1 | 120 |
| PAD BANK A | | ASSIGN | |

*If Card Number 1 is not shown (when the specified ROM card is not connected or a different ROM card is connected) in the screen, the Instruments on the ROM card cannot be used.

*The settings of a ROM card are retained even after the unit is switched off.

< When using a different ROM card >

To use a different ROM card, load the settings on the ROM card as shown below :

Step 1 Insert the ROM card into the ROM Card Slot securely (it should click into place).

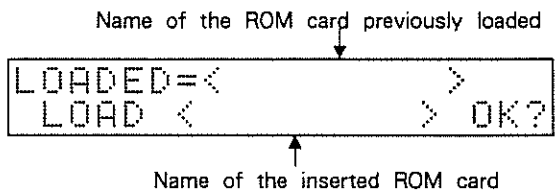
Step 2 Press **CARD** to select the Card Mode.

| | |
|----------|----------|
| LOAD RAM | SAVE RAM |
| FORMAT | LOAD ROM |

Step 3 Press Numeric Key 4 to select "LOAD ROM."

| |
|------------------|
| LOAD ROM CARD |
| SOUND SOUND&DEMO |

Step 4 Press Numeric Key 1 to select "SOUND."



- *If the card is not inserted correctly, the display responds with "Card not ready." If this happens, remove the card, reinsert it properly, then repeat the procedure.
- *If the inserted ROM card is not the specified one, the display responds with "Improper card." If this happens, remove the card, insert the proper card, then repeat the procedure.
- *Press **EXIT** if you want to leave the mode.

Step 5 Press **ENTER**.

"Completed" appears in the display showing that the loading is finished. When the loading is complete, the display reads "Card Number 1."

| | | | |
|------------|--------|---|-------|
| MODE | CARD | | TEMPO |
| EDIT | | | |
| INST UTIL | CARD | 1 | 120 |
| PAD BANK A | ASSIGN | | |

3. Display Assign

According to the mode currently selected, the Graphic Display shows the rhythm pattern, level and pan setting of the Instruments you specified.

STEP 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Rhythm Pattern

| | | | | | | | | | | | | | | | |
|--------|---|--|---|---|---|--|---|--|---|--|---|--|---|---|---|
| INST 1 | ● | | ● | | ● | | ● | | ● | | ● | | ● | | ● |
| INST 2 | | | | | | | | | | | | | | | ● |
| INST 3 | | | | ● | | | | | | | | | | ● | |
| INST 4 | ● | | | | | | | | ● | | | | | | |

LEVEL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Level
(indicated in Level Setting mode)

| | | | | | | | | | | | | | | | |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| INST 1 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| INST 2 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| INST 3 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| INST 4 | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |

PAN L * * CENTER * * R

Pan
(indicated while Output Assign (Sound parameter) or Pan (Performance parameter) is being edited)

| | | | | | | | | | | | | | | | |
|--------|--|---|---|--|---|---|--|---|---|--|--|--|---|---|--|
| INST 1 | | | | | | | | ● | ● | | | | | | |
| INST 2 | | ● | ● | | | | | | | | | | | | |
| INST 3 | | | | | ● | ● | | | | | | | | | |
| INST 4 | | | | | | | | | | | | | ● | ● | |

The instruments shown at INST 2 to 4 can be changed as follows.

*INST 1 displays the last instrument specified in Step Writing.

Step 1 Press **INST ASSIGN** to select the Instrument Assign mode.

Step 2 Press Numeric Key 2 to select "DISPLAY."

| |
|-------------------|
| DISPLAY ASSIGN |
| \$INST2=(CLSD_H2) |

↑ Instrument
Graphic Display Number (INST2 - 4)

Step 3 Specify INST 2 to 4 shown in the graphic display with **SELECT**.

Step 4 Press the key pad that corresponds to the instrument to be shown.

Step 5 Press **EXIT** to return to the Menu Display.

2 SETTING SOUND PARAMETERS

Each Instrument can be edited to suit your taste. Up to 26 edited versions of Instrument data can be saved as Copy instruments.

The following parameters can be used for Instrument editing.

| Display | Parameter |
|---------|---------------|
| PITCH | Pitch |
| DECAY | Decay |
| NUANCE | Nuance |
| OUTPUT | Output Assign |
| ASSIGN | Assign Type |
| CURVE | Sense Curve |

*Pitch, Decay, Nuance and Output Assign can be edited separately for each key pad using performance parameters (see page 73).

1. Description of Sound Parameters

a. Pitch (− 4800 to + 4800 cents)

```
SOUND EDIT (WRITE_C3)
$PITCH = 0000
```

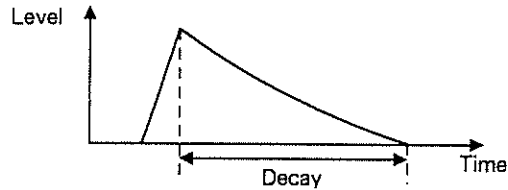
The pitch of each Instrument can be set in 10 cent steps. Higher values increase the pitch (a semitone = 100 cents).

*Some Instruments will not become higher or lower than a certain pitch.

b. Decay (000 to 127)

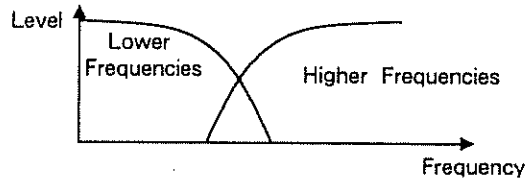
```
SOUND EDIT(RIDE_C3)
$DECAY = 050:050
```

This parameter sets the decay time of the Instrument. Higher values make the decay time longer.



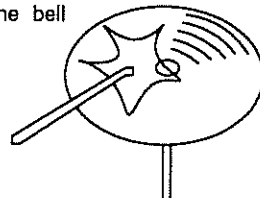
An Instrument which can accept Nuance settings (see next page) allows you to set two different decay times. Two values are shown in the display. You can set each of them by moving the cursor with ◀ and ▶.

● An Instrument marked with “*” on page 188, such as kick drum, snare drum and tom, allow you to set the decay time individually for the attack sound (higher frequencies: the value shown left) and the shell resonance (lower frequencies: the value shown right). Therefore, the snare on a snare drum or muting of a tom-tom can be controlled.

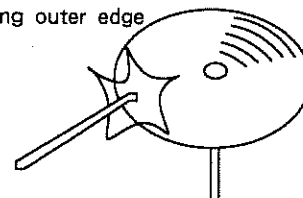


● Hi-hat or Ride Cymbals with the “**” mark (on page 188) allow you to set the decay times individually for the sound created by hitting the inner part of the cymbal (the value at the right) and the outer part of the cymbal (the value at the left).

Striking the bell



Striking outer edge



*The decay time of some Instruments cannot be set longer (or shorter) than a certain value.

*Decay time does not change for reversed type instruments.

c. Nuance (0 to 15)

```
SOUND EDIT( RIDE_C3 )
$NUANCE= 08
```

The nuance of an Instrument marked with "*" or "**" (in the table shown on page 188) can be changed using the Nuance parameter.

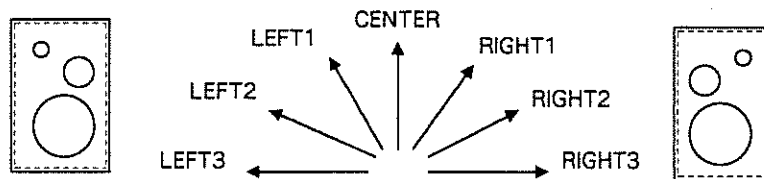
- For an Instrument with the "*" mark, lower frequency sounds will be increased by raising the value.
- For a Hi-hat or Ride Cymbal with the "**" mark, higher values represent sounds created by striking closer to the center of the cymbal.

*Instruments for which Nuance cannot be set will be marked with "--".

d. Output Assign
(LEFT 1 to 3, CENTER, RIGHT 1 to 3, MULTI 1 to 8)

```
SOUND EDIT( DRY_K1 )
$OUTPUT=*CENTER*
```

This parameter selects the output jack (Stereo out/Multi out 1 – 8) for each Instrument. When stereo outputs are being used, one of the 7 panning levels can be selected.



When Stereo Output is selected, the set pan level is shown in the graphic display.

| PAN | L | CENTER | R |
|--------|-----|--------|-----|
| INST 1 | | ● ● | ● ● |
| INST 2 | | ● ● | |
| INST 3 | | ● ● | |
| INST 4 | ● ● | | |

LEFT2 CENTER RIGHT3

You can make INST 2 to 4 show the data of any Instrument you like. To change the Instruments, follow the Display Assign procedure (see page 42). INST 1 shows the last Instrument specified in Step Writing.

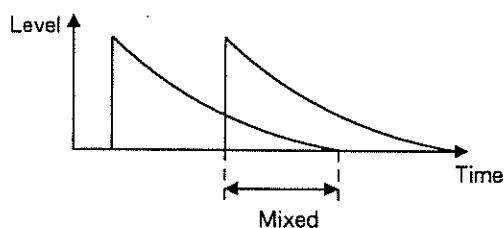
e. Assign Type (POLY/MONO/EXC 1 to 8)

```
SOUND EDIT( DRY_K1 )
$ASSIGN=*POLY*
```

When more than one Instrument (or the same Instrument is played repeatedly), this parameter determines how the Instrument (s) will sound.

● POLY

This is effective for playing a long decay sound (like a cymbal) repeatedly. This setting allows the decay of note to overlap.



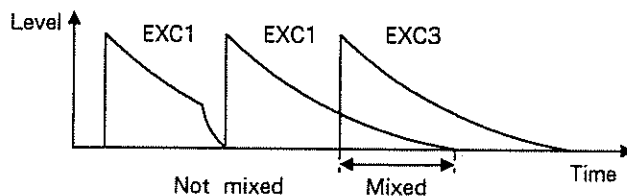
● MONO

If a long decay instrument is played repeatedly, every new note will cutoff the previous note.



● EXC 1 to 8

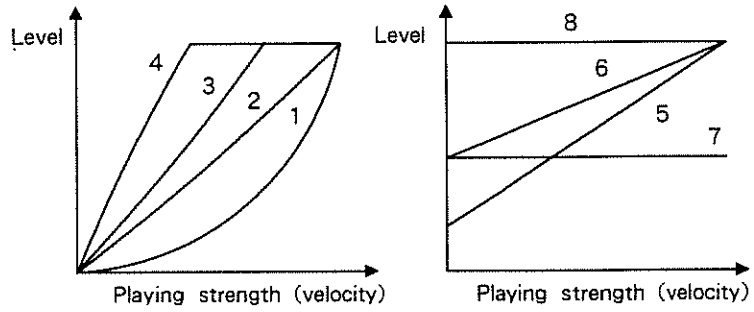
Instruments which are set to the same EXC number cannot be played at the same time. Set two Instruments (such as open and closed hi-hats) which are not normally played simultaneously to the same EXC number.



f. Sense Curve (1 to 8)

```
SOUND EDIT(  DRY_K1 )
$CURVE = 2
```

This parameter selects one of the eight Sense Curves that determine tone and volume changes caused by tapping the key pads.

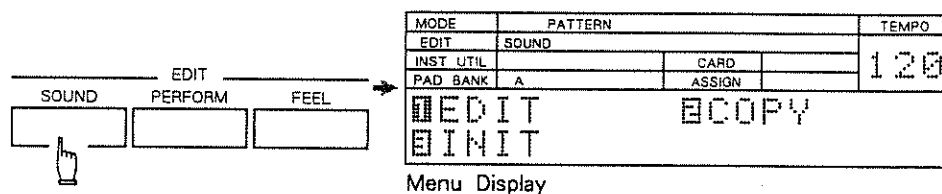


2. Editing Procedure

The following explains how to set the Sound parameters for each Instrument.

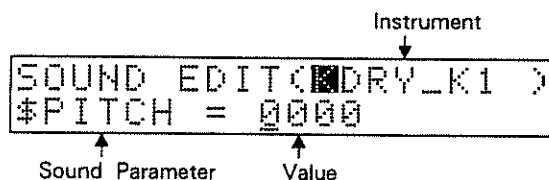
*Even after editing Sound parameters, you can "initialize" them (restore the original factory data). See page 142 "Initializing Sound Parameters."

Step 1 Press **SOUND** to select the Sound Edit Mode.



*If the Menu display is not shown, press **EXIT**.

Step 2 Press Numeric Key 1 to select "EDIT."



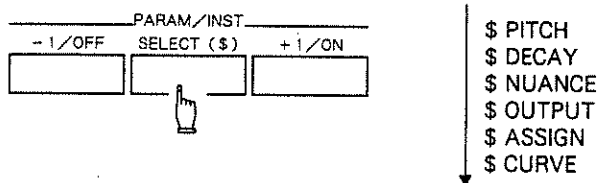
Step 3 Tap the key pad that corresponds to the Instrument to be edited. Switch the Pad Banks with **<** **>**, if necessary.

*If you wish to select an Instrument that has not been assigned to any Key Pad, select it by pressing **-1/OFF** and **+1/ON** while holding **SHIFT** down.

*If you have selected an Instrument on a ROM card without inserting the proper card, "**E** CARD01" is displayed.

Step 4 Select a parameter with **SELECT**.

Pressing **SELECT** calls the parameters (in sequence) as shown below.



Step 5 Using **-1/OFF** **+1/ON** or the VALUE slider, change values (Monitor the sound by tapping the key pads).

*If you select an Instrument that has not been assigned to any Key Pad, no sound will be heard even by playing the relevant Key Pad. To hear the sound, press **TEMP ASGN** (to obtain the Temporary Assign function). When the Temporary Assign function is on, the Instrument currently being selected will be played by pressing any Key Pad. To return to the previous condition, press **TEMP ASGN** again.

*Parameters other than Output Assign and Assign Type can be set with the Numeric Keys.

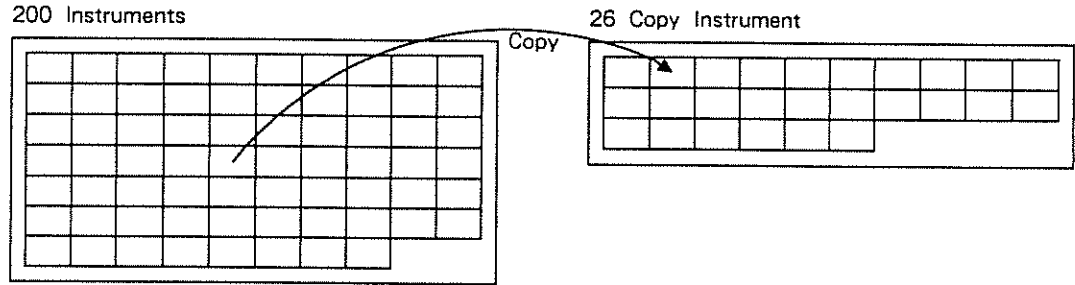
Step 6 To continue and edit other parameters, repeat steps 4 and 5.

Step 7 To continue and edit other instruments, repeat steps 3 to 6.

Step 8 Press **SOUND** to return to the previous display.

3. Copy Instrument

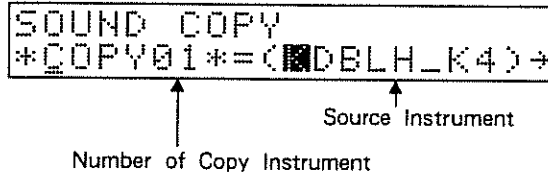
The R-8MK II can store 26 edited Instruments (which are called Copy Instruments: COPY 01 to 26) in addition to the 200 main instruments. Copy Instruments are created by copying existing Instruments. Any Copy Instrument can be edited.



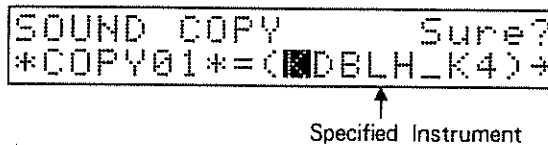
Registering a Copy Instrument

Use the following procedure to register (store) a Copy Instrument.

- Step 1 Press **SOUND** to select the Sound Edit Mode.
- Step 2 Press Numeric Key 2 to select "COPY."



- Step 3 Using **-1/OFF** **+1/ON** or the VALUE slider, specify the destination Copy Instrument number (COPY 01 to 26) where the copied Instrument is to be registered (stored).
- Step 4 Tap the key pad that corresponds to the Instrument to be copied. Switch the Pad Banks with **<<** **>>**, if necessary.



*The Instruments on a sound ROM card (optional) can be registered as well.
 *To leave this mode, press **EXIT**.

Step 5 Press **ENTER** .
 "Completed" appears in the display showing that the Instrument has been registered as a Copy Instrument.

Step 6 Press **EXIT** to return to the Menu Display.

*When you have copied an Instrument on a Sound ROM card to a Copy Instrument number, keep the card connected.

Naming a Copy Instrument

A Copy Instrument can be named using up to 7 characters.

With the unit set to the Sound Edit Mode, follow this procedure :

Step 1 In the Menu display, Press Numeric Key 2 to select "COPY."

Step 2 Press **PAGE** to display the function for naming Instruments.

```
EDIT COPY NAME
*COPY01*= <DBLH_K4>+
```

↑
Name of the Copy Instrument

Step 3 Using **-1/OFF** **+1/ON** or the VALUE slider, specify the Copy Instrument number (COPY 01 to 26) to be named.

Step 4 Move the cursor to the position you wish to change with **◀** and **▶**, then change numbers/letters/symbols using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

Pressing a Numeric Key also switches the number and letter/symbol mode alternately. Pressing the Numeric Key while holding **SHIFT** down will produce lowercase letters.

Step 5 Press **EXIT** to return to the Menu Display.

RHYTHM PATTERN PROGRAMMING

- ① Pattern Writing (Basic)P.54
- ② Pattern Writing (Advanced)P.73
- ③ Feel PatchP.85
- ④ Rhythm Pattern EditingP.96

1 PATTERN WRITING (Basic)

Up to 200 different rhythm patterns (each consisting of up to 99 bars) can be programmed in the R-8MK II.

*The R-8MK II's memory capacity is limited. It may not allow you to program 200 rhythm patterns if they consist of many steps and/or bars.

To check how many more rhythm patterns can be written into memory, use the Available Memory function (see page 138).

There are two ways of writing patterns :

Real-time Writing

You can write rhythm patterns by tapping the key pads in time to the metronome. The Quantize function can correct timing inconsistency in the pattern.

Step Writing

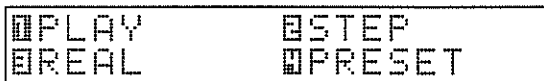
Rhythm patterns are programmed one step at a time. This method is helpful for those who are comfortable with at Real-time writing or want to program rhythms that are difficult to play.

You can use both methods for writing one rhythm pattern. For instance, you may write a basic rhythm pattern in Step time, then add some more sounds in Real-time. Or, you may make a rhythm pattern in Real-time then modify it using Step Writing.

1. Default Settings for Pattern Writing

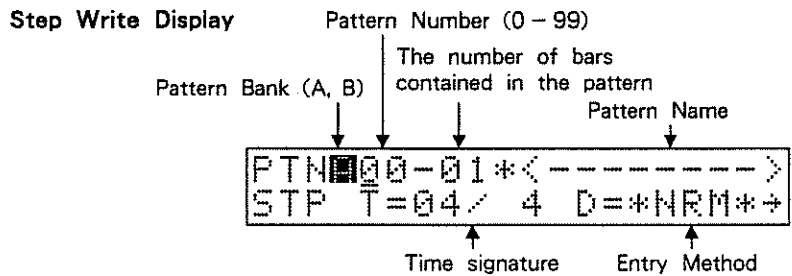
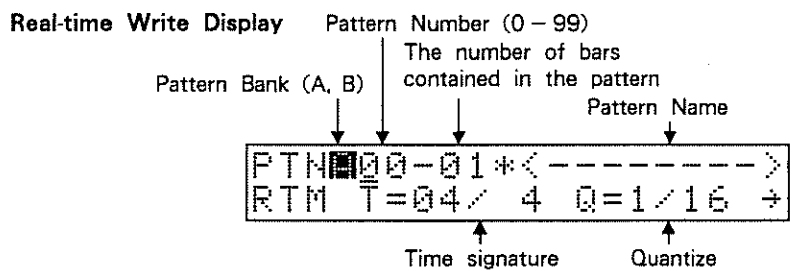
Before writing rhythm patterns either in Step time or Real-time, follow this procedure :

Step 1 Press **PATTERN** to select the Pattern Mode.

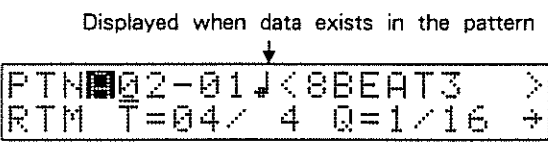


*If the Menu display is not shown, press **EXIT**.

Step 2 To select Real-time writing, press Numeric Key 3, and to select Step writing, press Numeric Key 2.

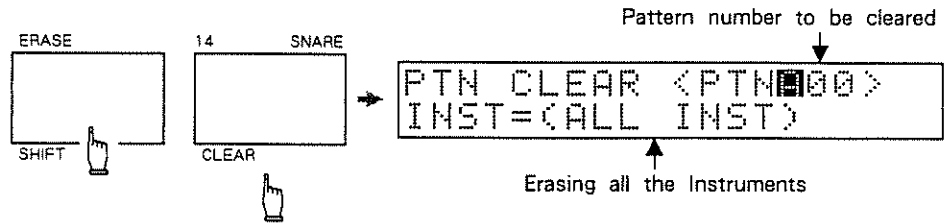


Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select a pattern number (00 to 99).



If you wish to erase the entire rhythm pattern, or a specific Instrument, go to step 4 and/or 5. Otherwise, move to Real-time Writing (page 57) or Step Writing (page 61).

Step 4 While holding **SHIFT** down, tap key pad 14.



*If no performance data is written into the selected rhythm pattern, the Measure /Time setting display appears. Skip step 5 and go to step 6.

Step 5 Erase unwanted Instruments.

● To erase all the Instruments, press **ENTER**.

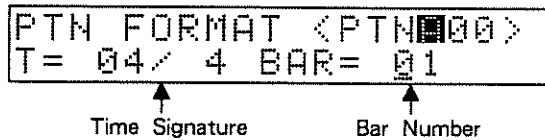
When the Measure/Time setting display appears, you can continue (step 6).

● To erase specific Instruments, tap the key pads that correspond to the Instruments, then press **ENTER** (The names of the specified Instruments are shown).

When the Pattern Write display appears, you can move to Step writing (page 61) or Real-time writing (next page).

*To leave the mode, press **EXIT**.

Step 6 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, set the number of bars (00 to 99) to be used in the pattern.



Step 7 Set the Time Signature of the rhythm pattern.

Move the cursor to the time signature with **◀** and **▶**, then specify the timing using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys. (Variable Range : 1 - 8/4, 1 - 12/6, 1 - 16/8, 1 - 24/12, 1 - 32/16, 1 - 48/24, 1 - 64/32)

Step 8 Press **ENTER** to return to the display of step 2.

Proceed to Step writing (page 61) or Real-time writing (next page).

*If you switch off the unit while creating a pattern, the data you have written may be erased.

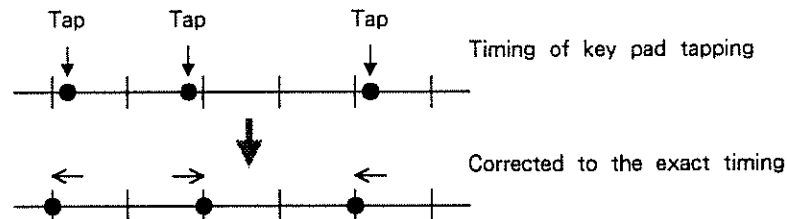
2. Real-time Writing

Follow this procedure after the "Default Settings for Pattern Writing" procedure (page 59).

*In the Real-time writing mode, you can use the metronome (preset at the factory), to play in quarter notes while you play. To change the metronome settings, see page 59.

Quantize

The Quantize function can correct the timing of your rhythm performance according to the set resolution. If you wish to write data with no quantization set resolution to HIGH.



To change the Quantize setting, perform the following procedure with the unit set to the Real-time writing mode.

*The Quantize values can also be changed during Real-time writing. In this case, the edited quantize value is in effect from the next bar.

Step 1 Move the cursor to the Quantize value with and .

```
PTN 00-01* <----->
RTM T=04/ 4 Q=1/16 →
```

↑
Quantize value

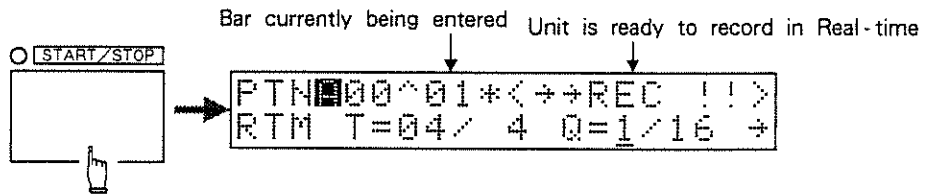
Step 2 Specify the Quantize value using , the VALUE slider or Numeric Keys 1 to 9.

(The variable range : 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32, 1/48, HIGH = 1/96 notes)

Real-time Writing

Now, let's enter Instruments in Real-time.

Step 1 Press **START/STOP** to start playing the rhythm pattern.



*The metronome plays according to the setting of the metronome (next page).

When you are going to start input from a measure partway through a rhythm pattern having several measures, Step 1 should be carried out as follows :

① Using **◀** and **▶**, move the cursor to the measure number position, and specify the measure using **-1/OFF** **+1/ON** .

② While holding **SHIFT** , press **START/STOP** to start play.

Step 2 Press **TEMPO** , then set the tempo using **-1/OFF** / **+1/ON** , the VALUE slider or the Numeric Keys.

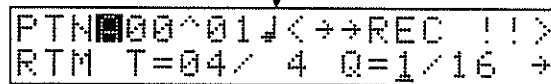
*During tempo setting, you can play a rhythm by tapping the key pads, but the rhythm pattern is not written into memory. This allows you to practice playing.

Step 3 Press **TEMPO** to return to the Real-time Writing display.

Step 4 Tap the key pads in time with the metronome to enter the Instrument sounds (the sounds will be played repeatedly).

If necessary, change Pad Banks with **<<** **>>** .

Indicated when a sound is entered

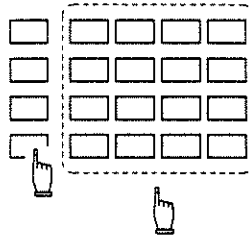


Step 5 Press **START/STOP** to stop playing.

Step 6 Press **EXIT** to return to the Menu Display.

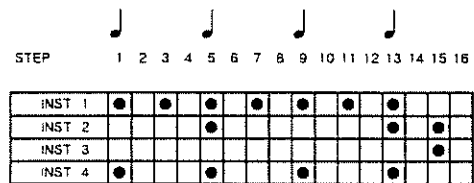
Erasing sounds

You can erase some of the sounds you have just entered. While in the Real-time writing mode and with the pattern playing: Press and hold **SHIFT** while you hold the key pad of the sound you want to erase. Hold the key pad until your mistake has been erased.



Graphic Display

The written rhythm pattern is shown in a graphic display. (Even finer timing values are shown with 16th notes or triplets.)



INST 1 shows the last Instrument written with Step Writing.
 INST 2 to 4 can freely be assigned the Instrument to be shown.
 To assign the Instruments, follow the Display Assign procedure (page 42).

Metronome Settings

The following parameters are integral to metronome settings.

●Interval

This parameter selects the timing of the metronome.
 (1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32)

●Mode

This parameter selects one of the following modes.

- EVERY REC** :Metronome is always on (in Real-time writing).
- EMPTY REC** :Metronome plays when no data is written into the rhythm pattern and does not play when any sound is written.
- OFF** :Metronome is off.

●Level

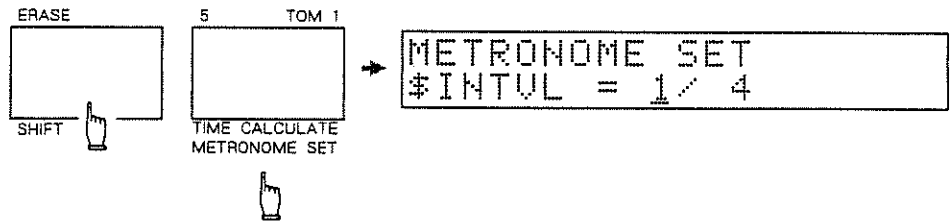
This parameter sets the volume of the metronome (0 – 15). At zero, the metronome does not sound.

●Output

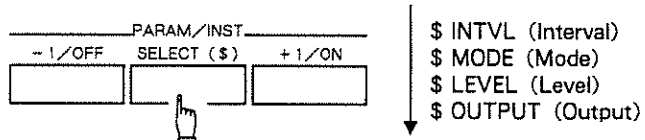
This parameter lets you select the output jack where the metronome is output (the Stereo outputs or one of the Multi outputs (1 – 8). When the Stereo output jacks are selected, one of the 7 pan settings (LEFT 1 – 3, CENTER, RIGHT 1 – 3) can be set.

To change the Metronome settings, stop the pattern from playing and select the Pattern mode :

Step 1 While holding **SHIFT** down, tap key pad 5.



Step 2 Press **SELECT** to select the parameter to be edited.



Step 3 Edit the value of the parameter with **-1/OFF** / **+1/ON** , or the **VALUE** slider.

The Interval and Level can also be set with the Numeric Keys.

Step 4 Repeat steps 2 and 3 to continue and edit the other parameters.

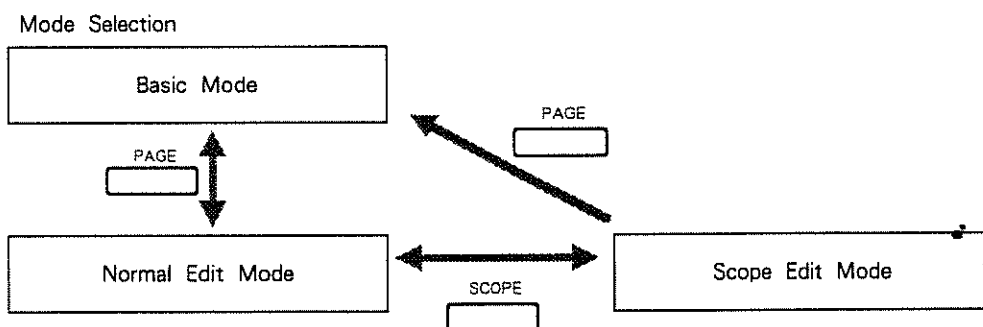
Step 5 Press **ENTER** to return to the previous display.

3. Step Writing

The Step Writing mode allows you to write a pattern one step at a time.

a. Step Writing modes

Step Writing consists of the three displays (modes) shown below. Select the display you need.



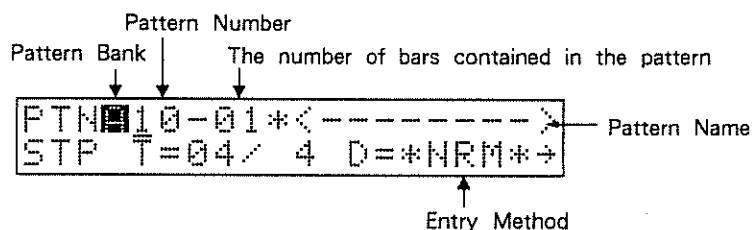
Functions of the Modes

O : yes, x : no

| Mode Display Function | Basic Mode | Edit Mode | |
|----------------------------|------------|------------------|-----------------|
| | | Normal Edit Mode | Scope Edit Mode |
| Rhythm Pattern selection | ○ | x | x |
| Entry Method selection | ○ | x | x |
| Step Write | | | |
| In Step unit | ○ | ○ | ○ |
| In Scope Step unit | x | x | ○ |
| Sequence Parameter Editing | | | |
| In Step unit | x | ○ | ○ |
| In Scope Step unit | x | x | ○ |

Basic Mode

To select the Basic Mode for Step Writing, select "STEP" in the Menu Display.



1) Selecting a rhythm pattern

This selects the rhythm pattern where you want to write data.

2) Changing bars for writing steps

In Step writing, the steps are specified using the 16 key pads. When the total number of steps is more than 16 (that is, the rhythm pattern is made of more than one bar), you need to change the number of bars for making a rhythm pattern.

3) Setting the length of a step and the graphic display

Depending on the rhythm pattern to be programmed, you can select either of the two step entry modes.

*The step entry modes cannot be changed while you are programming patterns.

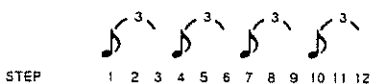
● Normal Entry (NRM)

This mode may be selected for making 8 or 16 beat rhythm patterns. In the normal entry mode, one step is one 16th note (Quantize Q = 1/16 in the Real-time writing mode).



● Triplet Entry (TRI)

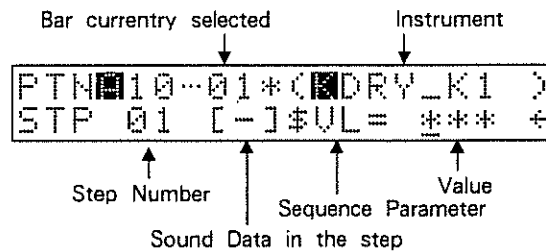
This mode may be selected for making triplet type rhythm patterns. In the Triplet entry mode, one step is a triplet (Quantize Q = 1/12 in the Real-time writing mode).



4) Basic Step Writing The steps are entered using the 16 key pads. Each key pad corresponds to one of the 16 steps in a one bar pattern.

*In the Basic Mode, when the total number of steps in a bar exceeds 16 (Ex. 5/4 time), the extra steps cannot be written. You should then use the Normal Editing or Scope Editing mode.

Normal Editing Mode To select the Normal Editing mode, press **PAGE** in the Basic mode.

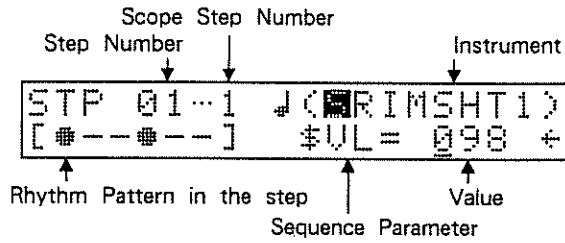


1) Step Write Just like in the Basic mode, the steps are entered using the 16 key pads ; each key pad corresponding to one of the 16 steps.

2) Editing Sequence Parameters For each step you have written, sequence parameters (see page 96) can be set. The Normal Editing mode allows editing of the sequence parameters in single step units.

Scope Editing Mode

To select the Scope Editing mode, press **SCOPE** in the Normal Editing mode.

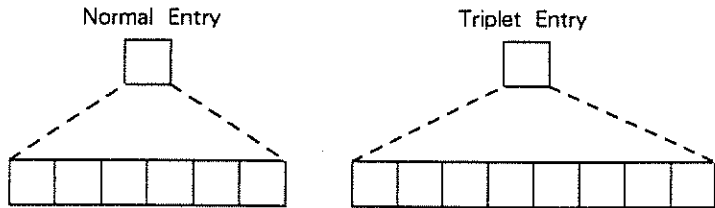


The Scope Editing mode has the following functions.

1) Step Writing in each Scope Step

In the Scope Editing mode, you can use a fine timing (1/96 note = Quantize, Q = HIGH in the Real-time writing mode) for specifying steps (Scope steps).

Specify the step which you wish to write using a Scope step, then set the Scope step. The number of scope steps which can be specified vary depending on the setting of the entry mode (6 in Normal Entry, and 8 in Triplet Entry).



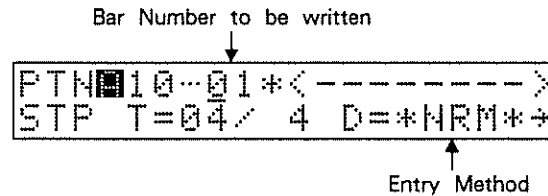
2) Editing Sequence Parameters in Scope Step units

For each step you have written, sequence parameters (that affect the Tone of Instruments) can be set. The Scope Editing mode allows you to edit the sequence parameters in single Scope step units.

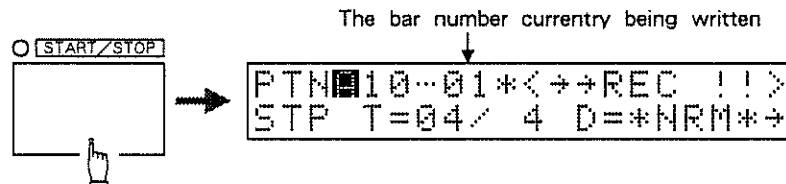
b. Basic Step Writing

The following explains Step Writing in the Basic mode.

- Step 1** To write a rhythm pattern made of more than one bar, specify the number of bars to be written. Move the cursor to the bar number with **◀** and **▶**, then using **-1/OFF** **+1/ON**, the Numeric Keys or the VALUE slider, set the bar number.



- Step 2** Select the length of a step. Move the cursor to the value of "D" with **◀** and **▶**, then using **-1/OFF** **+1/ON** or the VALUE slider, select Normal Entry (16th note) or Triplet Entry (triplet).
- Step 3** Tap the key pad which corresponds to the Instrument to be entered (without the rhythm playing).
If necessary, change Pad Banks with **<<** **>>**.
- Step 4** Press **START/STOP** to start playing the rhythm.

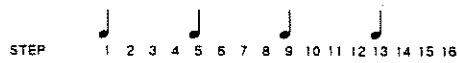


*While the rhythm is playing, key pads 1 to 16 behave as step number setting keys. That is, key pad 1 corresponds to step 1, key pad 2 corresponds to step 2 and so on.

- Step 5** Set the steps with key pads 1 to 16. (The entered sound will be played repeatedly.)
The velocity (dynamic) is also entered at the same time.

*To cancel a step you have written, simply tap the same key pad again.

A step which contains a sound is indicated with a "●."
 INST 2 to 4 show the steps of the Instruments assigned in Display Assign
 (see page 42).



| | | | | | | | | | | | | | | | | | | | |
|--------|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| INST 1 | ● | | | | | | | | | | | | | | | | | | |
| INST 2 | | | | | | | | | | | | | | | | | | | |
| INST 3 | | | | | | | | | | | | | | | | | | | |
| INST 4 | | | | | | | | | | | | | | | | | | | |

- Step 6 To enter other Instruments, stop playing, and repeat steps 3 to 5.
- Step 7 To write a rhythm pattern made of more than one bar, repeat steps 1 to 6 as many times as necessary.
- Step 8 Stop playing, then press **EXIT** to return to the Menu Display.

c. Step Writing in the Edit Mode

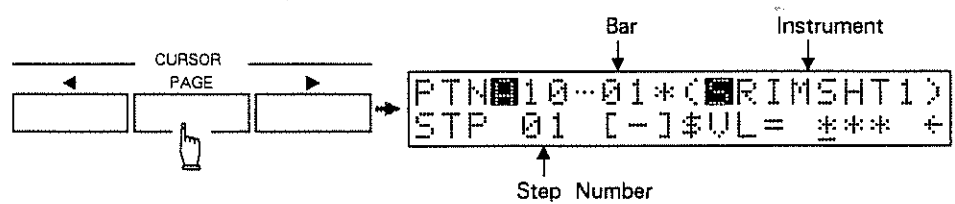
This section describes how to program rhythm patterns which cannot be made in the Basic Mode.

*The Edit mode also allows you to edit Sequence parameters (see page 96).

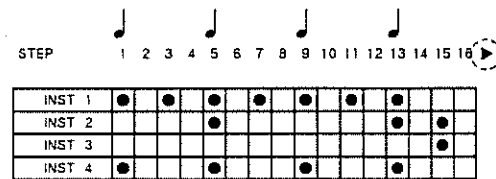
Normal Edit Mode

The basic Step writing procedure in the Normal Edit mode is the same as in the Basic mode (see the previous section). In the Normal Edit mode, however, you can set all the steps for a rhythm pattern which has more than 16 steps (Ex. 5/4 time) :

Step 1 Press **PAGE** in the Basic mode to select the Normal Edit Mode.

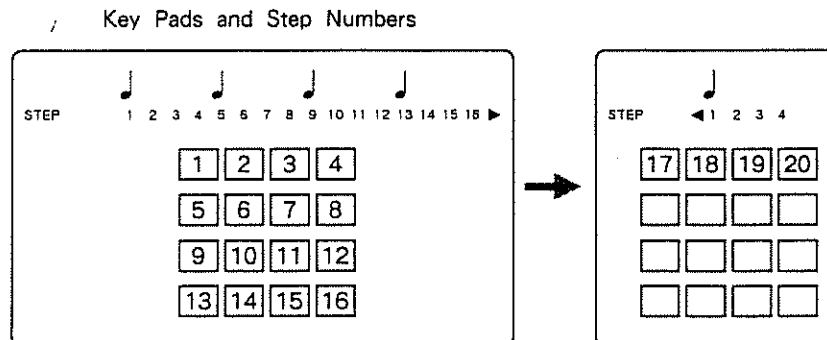



When a bar contains more than 17 steps (13 steps in the Triplet Entry), the "▶" mark appears to the right of step number 16.



Step 2 Press **◀** and **▶** to move between the step numbers. Pressing **▶** (**◀**) while holding **◀** (**▶**) down will quicken the change.

When the step numbers exceed 16 (12 in Triplet Entry), the key pads and the step number assignments change (the "◀" mark appears to the left of step number 1).



*When creating a rhythm pattern consisting of more than one bar, pressing  will advance the step numbers and then move to the next bar.

Step 3 Using the same procedure as in the Basic mode, set the steps with the key pads.

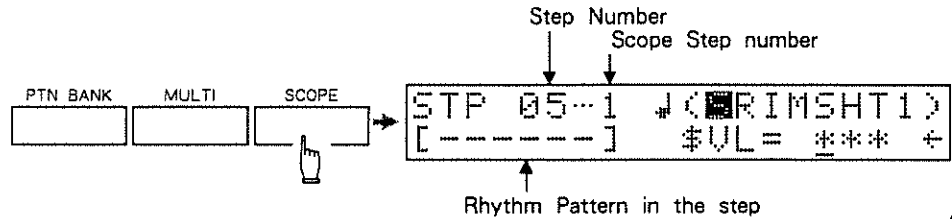
*The number shown to the lower right in the display is the value of the sequence parameter (see page 96).

Scope Edit Mode

In the Scope Editing mode, you can use a fine timing (1/96 note = Quantize, Q = HIGH in the Real-time writing) for specifying steps (Scope steps).

Select the step number where you wish to write a sound (in a fine timing), and specify the steps in Scope step units (1 to 6 in Normal Entry, and 1 to 8 in the Triplet Entry).

Step 1 Press **SCOPE** in the Normal Edit mode to change to the Scope Edit mode.



Step 2 Press the key pad that corresponds to the Instrument to be entered (without the rhythm playing).

Step 3 Press **START/STOP** to start playing the rhythm.

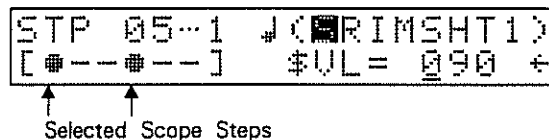
*With the start of play, the Key pads take on the function of scope step number assignments.

Step 4 Set the number of steps to be entered in Scope step with **◀** and **▶**. Pressing **▶** (or **◀**) while holding **◀** (or **▶**) will quicken the change of step numbers.

*The Scope Step number shown in the display has no meaning with respect to the correspondence between the Key pads and Scope Step numbers.

Step 5 Set the Scope step number with key pads 1 to 6 (1 to 8 in Triplet entry). The strength (velocity) of playing the key pads is entered at the same time.

< Ex. > When Scope Step Numbers 1 and 4 are selected



*To cancel a step you have selected, simply tap the same key pad again.

- Step 6** To set the other step numbers, repeat steps 4 and 5.
- Step 7** To enter another Instrument, stop playing and select the next Instrument using the appropriate key pad.

*Pressing **SCOPE** returns the unit to the Normal Edit mode, while pressing **PAGE** returns to the Basic mode.

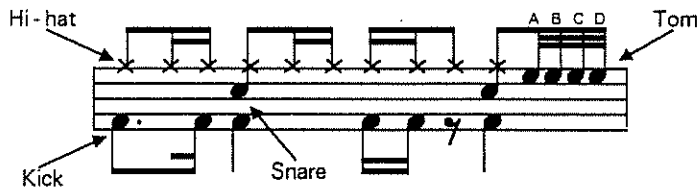
To check the Scope step status, select the Normal Edit mode. The display will respond as shown below :

| Symbol | Scope Step Number setting | |
|--------|--|--|
| -- | [- - - - -] | No sound is entered in the step number currently shown in the display. |
| ■ | [■ - - - -] | An Instrument is entered in Scope Step number 1. |
| ■ | [■ - - ■ - -] [■ - ■ - -] etc. | Instruments are entered in Scope Step number 1 and other Scope Step numbers. |
| F | [F - - - -] | A Flam sound is entered in Scope Step number 1. |
| ■ | [F - - ■ - -] [F - - - F -] etc. | A Flam sound is entered in Scope Step number 1 and sounds are entered in the other Scope Step numbers. |
| ※ | [- - - ■ - -] [- - F - ■ -] etc. | Instruments are entered in the Scope Step numbers, but differently from the above settings. |

*For a detailed explanation of Flam entry (see page 82).

d. Examples for Step Writing

Enter the following score using the Step Writing method.

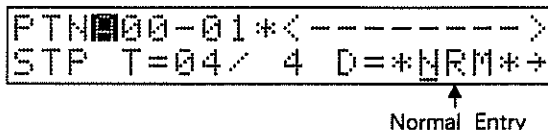


The score may be modified as shown below :

| STEP | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|--------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Hi-hat | ● | ● | ● | ● | | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |
| Tom | | | | | | | | | | | | | | | | ● |
| Snare | | | | | ● | | | | | | | | ● | | | |
| Kick | ● | | ● | ● | | | | | ● | ● | | | ● | | | |

Step 1 Erase all the unneeded data in the rhythm pattern and set the bar number to 1 and timing to 4/4 (See page 55).

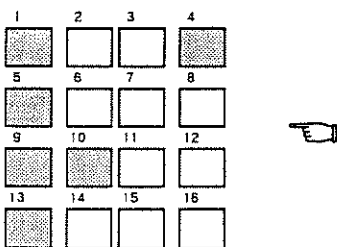
Step 2 This rhythm pattern has 16 beats, so select Normal Entry in the Basic mode.



Step 3 Enter the kick drum.
In the Basic mode (with the rhythm stopped), press the key pad for the kick drum (key pad 13 in Pad Bank A).

Step 4 Press **START/STOP** to start playing.

Step 5 Tap the key pads that correspond to the step numbers you wish enter (step numbers 1, 4, 5, 9, 10 and 13).

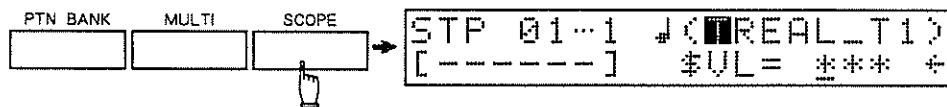


*Be careful about accents, since the unit also records how hard you hit the pads.

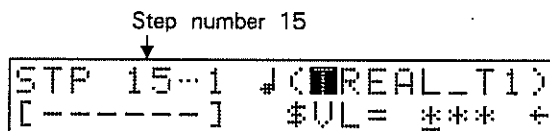
- Step 6 Enter the snare drum.
Stop the rhythm playback. Then press the key pad for the snare drum (key pad 14 in Pad Bank A).
- Step 7 Press **START/STOP** to start playing, then tap key pads 5 and 13.
- Step 8 Enter the Hi-hat in the same way (step numbers 1, 3, 4, 5, 7, 8, 9, 10, 11 and 13).
- Step 9 Enter the tom.
Stop the rhythm playback. Then press the key pad for the tom (key pad 6 in Pad Bank A).

The tom uses 32nd notes, and therefore you cannot enter, steps B or D in the score. Use Scope editing to enter step numbers 15 and 16.

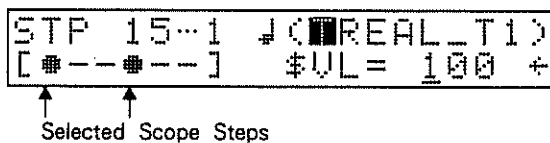
- Step 10 Press **PAGE**, then **SCOPE** to select the Scope Edit mode.



- Step 11 Specify step number 15 using **◀** and **▶**.



- Step 12 Start playing the rhythm, then select the Scope step number using the relevant key pad.
The Scope step is a 1/96 note, therefore A and B in the score are Scope step numbers 1 and 4.



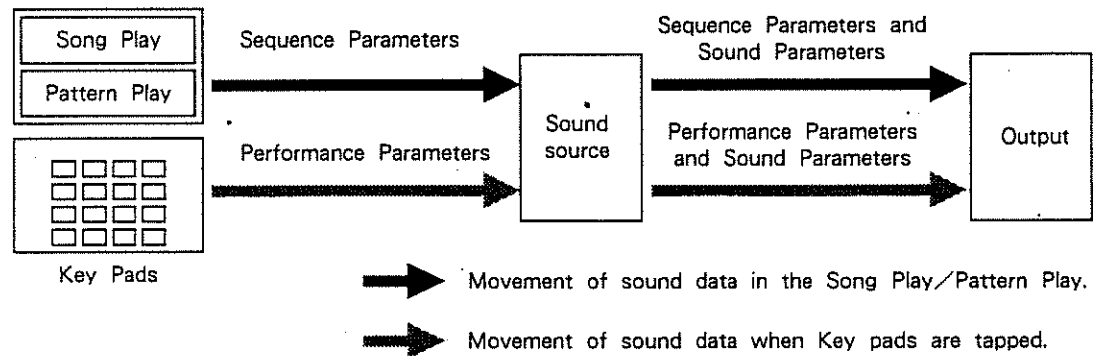
- Step 13 Select step number 16 with **▶**, then repeat procedure 12.
- Step 14 Stop playback, then press **EXIT** to return to the Menu Display.

2 PATTERN WRITING (Advanced)

1. Performance Parameters

The tone of an Instrument assigned to each key pad can be changed by editing the Performance parameters ; Pitch, Decay, Nuance and Pan.

Sound parameters and Performance parameters function as shown below :



Sound Parameters

Sound parameters determine the sound of an Instrument.

- Sound parameters should normally be set before writing a rhythm pattern.
- If you wish to change the overall sound of an Instrument after writing a song, you can do so by editing, the Sound parameters.

*Editing Sound parameters will affect the Instruments in all the rhythm patterns. If you wish to retain the original sound even after it is edited, save it onto a memory card (See page 148).

Performance Parameters

Performance parameters set the amount of change made to the values of the Sound parameters for each key pad. Tapping a Key pad will output the combined Sound parameter value and the performance parameter value.

- **Value of a Performance parameter is effective only on the sound played by the relevant key pad. It has no effect when rhythm patterns or a song is being played.**

- **The set Performance parameters are entered into a rhythm pattern during Pattern Writing as Sequence parameters (sound data).**

If you have set Performance parameters before writing the rhythm pattern, you can change the sound of an Instrument in a specific rhythm pattern.

If you change Performance parameters during rhythm pattern creation or change Sequence parameters after writing a rhythm pattern, you can change the sound of the same Instrument in the rhythm pattern.

- **Using the Multi Assign function (see page 77), you can assign the same Instrument to all 16 key pads and set the Performance parameters of each key pad to different values. Doing so allows you to play a Instrument with different Pitches, for example.**

To set the Performance parameters of key pads to different values (1 to 16 sequence), use the Align function (see page 78).

*The sound of each Instrument changes within the variable range of each Sound parameter. If you have set a value (add Performance parameter's value to Sound parameter's value) exceeding the range, there will be no more change in the actual sound.

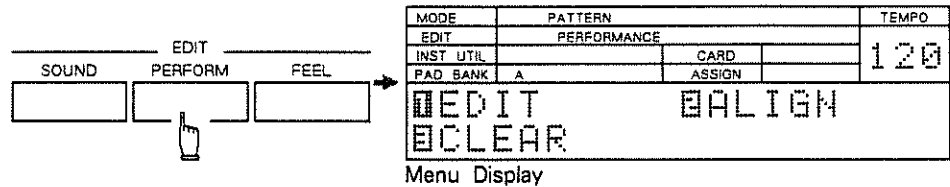
a. Functions of the Performance Parameters

- 1) **Pitch**
 (- 4800 to + 4800 cents)
- This parameter can be set in 10 cent steps. Higher values raise the pitch.
- *At zero, the same pitch as the Sound parameter's is obtained.
- 2) **Decay**
 (- 63 to + 63)
- Higher values create longer decay time.
 If the Instrument can respond to Nuance changes, the value set here will be added to each decay (Sound parameter).
- *At zero, the same decay as the Sound parameter's is obtained.
- 3) **Nuance**
 (- 7 to + 7)
- The sound can be subtly altered with the Nuance function.
- *Not all Instruments feature the Nuance parameter.
- *At zero, the same nuance as the Sound parameter's is obtained.
- 4) **Pan**
 (LEFT 1 to 3, CENTER, RIGHT 1 to 3, OFF)
- When the Output Assign (Sound Parameter) of an Instrument is set to Stereo Out (LEFT 1 to 3, CENTER, RIGHT 1 to 3), this parameter allows you to set the pan value (sound field positioning).
- *The Pan setting of the Performance parameter is given priority. When OFF, the same pan setting as the Sound parameter's is obtained.
- *If the Output Assign (Sound parameter) of an Instrument is set to MULTI OUT (MULTI's 1 to 8), the pan setting will be ignored.
- *The Pan you are currently setting can be seen at INST 1 in the graphic display.

b. Setting Performance Parameters

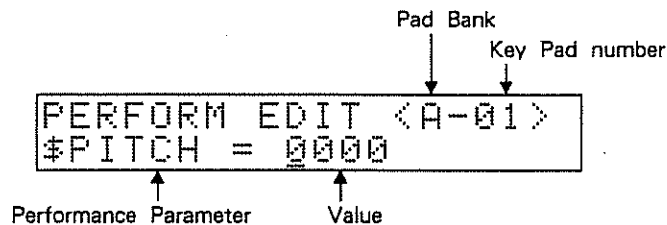
Set the Performance parameters for each key pad.

Step 1 Press **PERFORM** to select the Performance Edit mode.



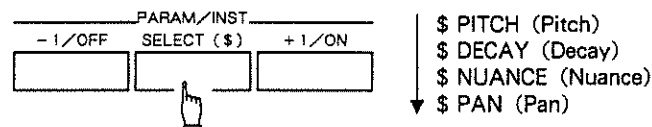
*If the Menu Display is not shown, press **EXIT**.

Step 2 Press Numeric Key 1 to select "EDIT."



Step 3 Tap the key pad whose Performance parameters you wish to edit.
If necessary, change the Pad Banks with **<<** **>>**.

Step 4 Select the parameter to be edited with **SELECT**.



Step 5 Using **-1/OFF** **+1/ON** or the **VALUE** slider, change the values (Parameters other than Pan can be set with the Numeric Keys).

Tap the key pads to listen to the sound.

Step 6 To continue to change the other parameters, repeat steps 4 and 5 as many times as necessary.

Step 7 To continue, and edit the other key pads, repeat steps 3 to 6 as many times as necessary.

Step 8 Press **PERFORM** to return to the previous display.

c. Using the Multi Assign Function

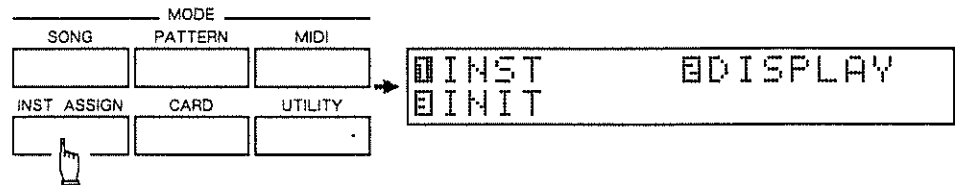
The Multi Assign function allows you to assign the same Instrument to all 16 key pads. This assignment is independent from the five pad Banks.

Use this function together with the Align function (that automatically sets the Performance parameters of the Key pads to certain values in sequence). Using this function, you can play a Hi-hat that has continuously changing decays, or play a "melodic tom" with different pitches (in semitone steps).

Instrument Selection

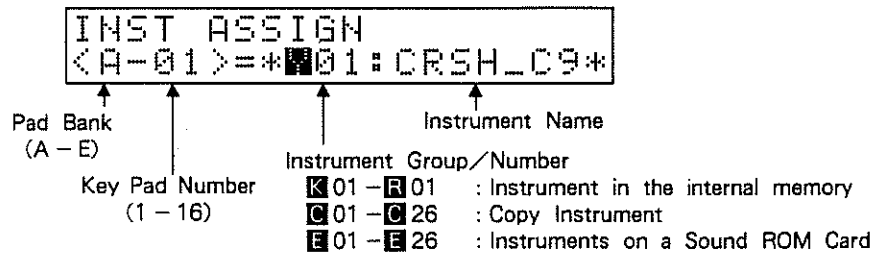
Select the Instrument you want to assign to all 16 key pads.

Step 1 Press **INST ASSIGN** to select the Instrument Assign mode.

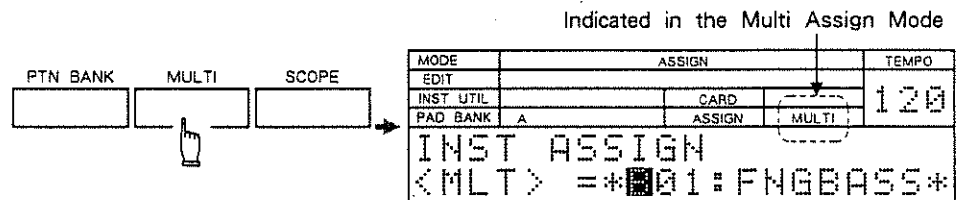


*If the Menu Display is not shown, press **EXIT**.

Step 2 Press Numeric Key 1 to select "INST."



Step 3 Press **MULTI** to select the Multi Assign mode.



*Pressing **MULTI** repeatedly alternates between the Instrument Assign and Multi Assign modes.

Step 4 Specify the Instrument Group with the VALUE slider and specify the Instrument Number with **-1/OFF** and **+1/ON**.

Step 5 Press **EXIT** to return to the Menu Display.

Performance Parameters in the Align Function The Align function allows you to set the Performance parameters (Pitch, Decay and Nuance only) of key pads 1 to 16 in the sequence as shown below.

| Pitch | | | | Decay | | | | Nuance | | | |
|-------|------|------|------|-------|-----|-----|-----|--------|----|----|----|
| -800 | -700 | -600 | -500 | -36 | -33 | -30 | -27 | -7 | -7 | -6 | -5 |
| -400 | -300 | -200 | -100 | -24 | -21 | -18 | -15 | -4 | -3 | -2 | -1 |
| 0 | +100 | +200 | +300 | -12 | -9 | -6 | -3 | 0 | +1 | +2 | +3 |
| +400 | +500 | +600 | +700 | 0 | +3 | +6 | +9 | +4 | +5 | +6 | +7 |

Step 1 Press **PERFORM** to select the Performance Edit mode.

Step 2 Press Numeric Key 2 to select "ALIGN."

Pad Bank
↓

```

PERFORM ALIGN <A>
[PITCH] [DECAY] →
    
```

Next display

```

PERFORM ALIGN <A>
[NUANCE] →
    
```

Step 3 Press **MULTI** to select the Multi Assign mode.

*Pressing **MULTI** repeatedly alternates between the Instrument Assign and Multi Assign modes. Pad Banks cannot be changed in the Multi Assign mode.

*To set the Performance parameters of Pad Banks A to E with the Align function, select a Pad Bank with **<<** **>>**.

Step 4 Select the Performance parameter where you wish to use the Align function, with Numeric Keys 1 - 3.

Selected Parameter
↓

```

PFM ALIGN <M> PITCH
→→ Press ENTER.
    
```

Step 5 Press **ENTER**.
The display responds with "Are you sure?".

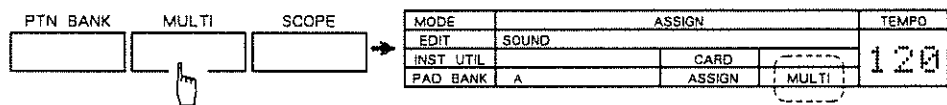
*To leave the mode, press **EXIT**.

Step 6 To continue, press **ENTER**.
 "Completed" appears, showing that the Align operation is finished.

*Should the total value of the Sound parameter and Performance parameter exceed the variable range of the Sound parameter, the value will be automatically set within the range.

Multi Assign Performance

To play the R-8MK II with the Multi Assign function, press **MULTI** to select the Multi Assign mode.



Indicated in the Multi Assign Mode

*Pressing **MULTI** repeatedly alternates between the Instrument Assign and Multi Assign modes. Pad Banks cannot be changed in the Multi Assign mode.

*If the Multi Assign mode is selected during rhythm pattern writing, the Performance parameter assigned with the Multi Assign function will be entered as a Sequence parameter.

2. Swing/Flam/Roll Entry

a. Swing

Swing is a feeling most commonly referred to as the "groove" of Jazz or Shuffle rhythms. The Swing effect can be set for each rhythm pattern, and is especially effective if added to triplet type rhythm patterns. (Jazz, Shuffle, etc.)

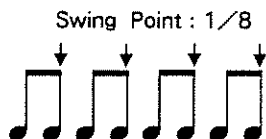
*The Swing effect is effective for pattern playing or song playing, but has no effect during pattern writing.

The Swing effect is determined by Swing Point and Swing Delay.

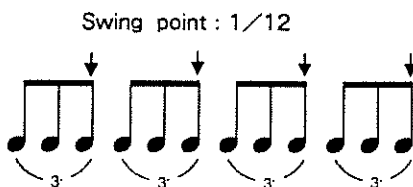
●Swing Point

The Swing effect is obtained by delaying the timing of certain beats. The Swing Point sets the position (beat) where the timing is to be delayed.

$1/4$, $1/8$, $1/16$ or $1/32$ delays the timing of the even numbered multiple beats.



$1/6$, $1/12$ or $1/24$ delays the timing of the beats positioned in multiples of three.



●Swing Delay

This sets the amount of delay.

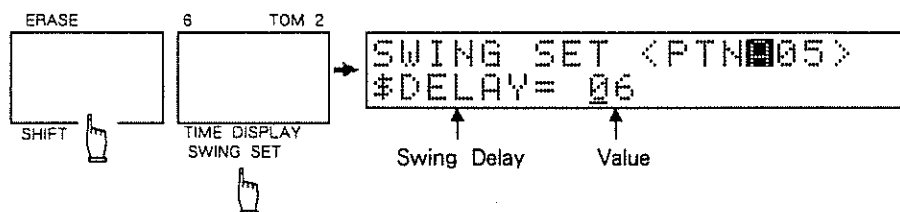
Now, let's set the swing effect in a rhythm pattern.

Swing Setting

With the unit set to a Pattern Mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

Step 1 Specify the Pattern Number where you wish to set the Swing effect.

Step 2 Tap key pad 6 while holding **SHIFT** down.

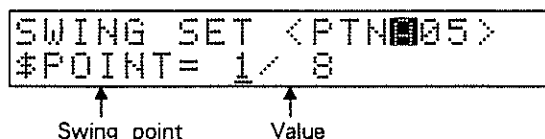


Step 3 Using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, set the Swing Delay value.

Higher values emphasize the feeling. (At zero, no Swing effect is obtained.)

*The variable range for the Swing Delay value changes depending on the Swing Point.

Step 4 Press **SELECT** to select the "POINT" display.



Step 5 Using **-1/OFF** **+1/ON** , the VALUE slider or Numeric Keys 1 to 7, set the Swing Point.

(Value : 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32)

Step 6 Press **ENTER** to return to the previous display.

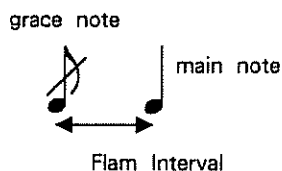
b. Flam

A Flam is a performance technique ; a drum beat of two strokes of which the first is a very quick grace note. The Flam effect can be set for each rhythm pattern.

The Flam effect is determined by the Flam Interval and Flam Ratio.

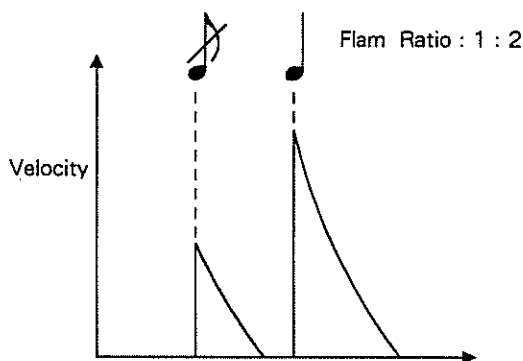
● Flam Interval

This sets the interval between the two strokes over 32 levels (0 to 31).



● Flam Ratio

This sets the intensity (velocity) of the first and second strokes.



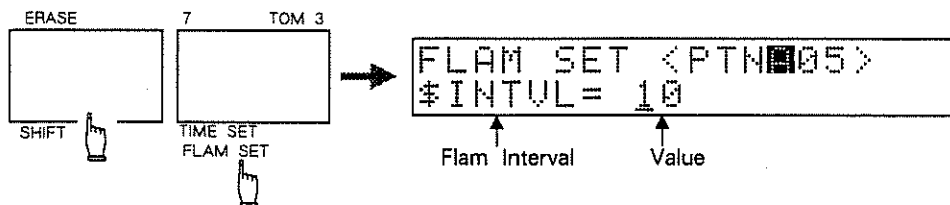
Flam Setting

Now, let's set the flam value.

With the unit set to a Pattern Mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

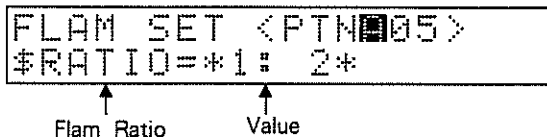
Step 1 Specify the Pattern Number where you wish to set the Flam effect.

Step 2 Tap key pad 7 while holding **SHIFT** down.



Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, set the Flam Interval value (0 to 31). (At zero, no Flam is obtained.)

Step 4 Press **SELECT** to select the "RATIO" display.



Step 5 Using **-1/OFF** **+1/ON** or the VALUE slider, set the Flam Ratio. (Value: 1:1, 1:2, 1:4, 1:8, 1:16, 1:32)

Step 6 Press **ENTER** to return to the previous display.

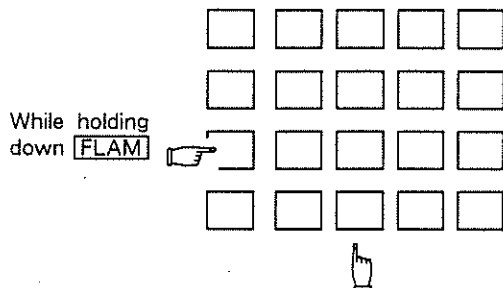
Flam Entry

To write the Flam you have set, follow this procedure :

●In the Real-time Writing mode

While holding **FLAM** down, tap the key pad in the timing for Flam entry (with the unit playing the rhythm).

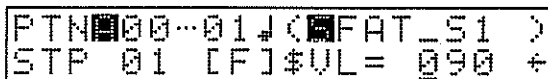
< Ex. > Adding a Flam to the Instrument of Key Pad 14



●In the Step Writing mode

With the rhythm playing, hold **FLAM** down and press the key pad that corresponds to the step (or Scope step) where the Flam is to be entered. In the Normal Edit/Scope Edit mode, you can check the Flam entry status.

Normal Edit Mode



F is shown at the step where a Flam is set

Scope Edit Mode



F is shown at the Scope step where a Flam is set

c. Roll

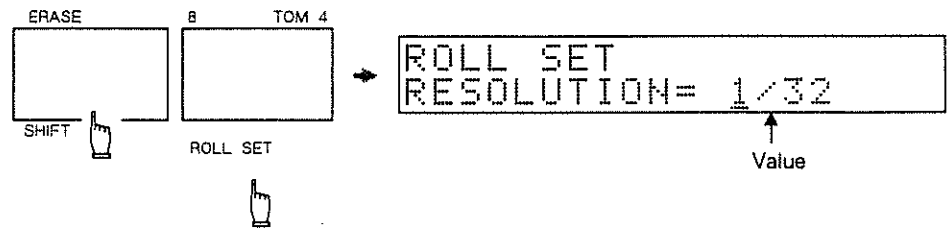
A roll is a performance technique ; a series of rapid drum strokes.

Roll Setting

Set the Roll interval (the time between strokes).

With the unit set to a Pattern mode and stopped, follow this procedure :

Step 1 Tap key pad 8 while holding **SHIFT** down.



Step 2 Using **-1/OFF** **+1/ON** , the VALUE slider or Numeric Keys 1 to 9, set the value of the interval.

(Value : 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32, 1/48, HIGH (1/96 notes))

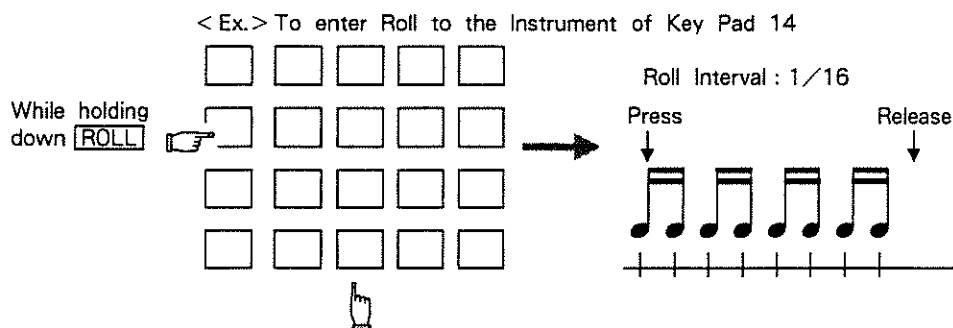
Step 3 Press **ENTER** to return to the previous display.

Roll Entry

To write the Roll you have set, with the unit set to the Real-time Writing mode, follow this procedure :

*When writing a Roll into a Rhythm pattern, the Quantize setting will determine the resolution of the Roll ; match the two settings.

Procedure : While holding **ROLL** down, keep pressing the relevant key pad.



The Roll effect is entered until the key pad is released (the level changes depending on how hard you press the key pad).

*In the Step Writing mode, the Roll effect cannot be entered.

*The Roll effect can be performed in a mode other than Pattern Write. Even when the rhythm is not playing, the Roll rate can be changed with the tempo.

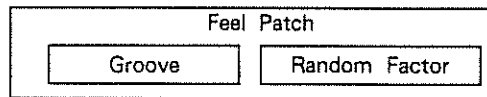
*When writing a Roll into a Rhythm pattern, the Quantize setting will determine the resolution of the Roll. Match the two settings.

3 FEEL PATCH

When people express themselves rhythmically, unlike programmable rhythm machines, they use natural dynamics and accentuation. Even when they intend to play in exactly the same manner, the strength or playing positions will vary slightly (random change). This means that the sounds will not be perfectly consistent.

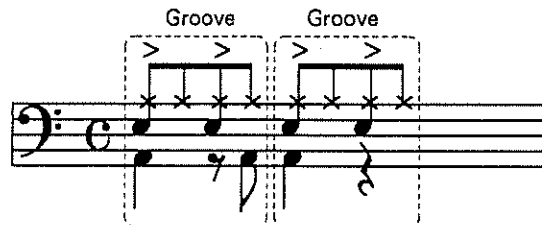
The R-8MK II can set up to eight "Feel Patches" which contain regular tone changes (according to the accents set in the music) and random tone changes. By adding a Feel Patch to a rhythm pattern, you can create subtle sound changes, creating a more "Human Feel."

Feel Patch Structure A Feel Patch consists of two elements ; Groove and Random Factor. By combining these two elements, Sequence parameters (Velocity, Pitch, Nuance and Decay) can be changed.



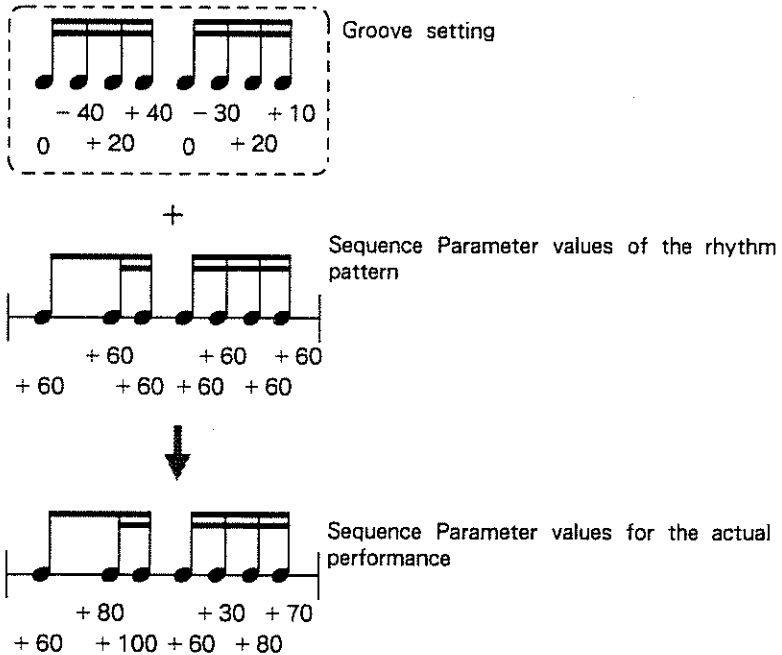
● **Groove**

The Groove is associated with regular changes of accent and tone. This element, therefore, can recreate the accent changes which a drummer purposely creates.



The Groove sets the timing for the changes and relative values of some Sequence parameters.

By assigning the Groove settings to existing rhythm patterns, the relative values are added to the same sounds (sequence parameters of the specified Instruments) as the timing set in the Groove, changing the sounds in a certain cycle.



● **Random Factors**

The Random Factors are used to randomly alter the values of the specified Sequence parameters.

By changing the Nuance of a drum Instrument, the sound will change subtly with each stroke. Also, by changing the Nuance of a cymbal Instrument, the sound will change depending on the position of the stroke. Such random changes create more realistic and natural performances.

1. Functions of Parameters

A Feel Patch contains by the following parameters.

| Parameter | Variable Range |
|--|-------------------------------------|
| Groove Select Groove Type Groove Step | 1 - 8 1/4 - 1/32 |
| Instrument Select | INST1 - 8 |
| Groove Switch Random factor Switch | ON/OFF ON/OFF |
| Groove | - 99 - + 99 (Nuance : - 7 - + 7) |
| Random Factor Probability Random Depth | 1 - 8 1 - 4 |
| Instrument Switch INST1 - 8 | ON/OFF |

a. Groove Select

```
GROOVE SELECT <#0>
TYPE= 4 STEP=1/ 8 ↵
```

↑
↑
 Groove Type Groove Step

This parameter consists of two elements for setting the timing for accent changes ; Groove Type and Groove Step.

- Groove Type sets the number of notes whose accents should be changed, from 1 to 8.
- Groove Step sets the timing value (length) of the note from 1/4 to 1/32.

b. Instrument Select

```
FEEL INST SELECT<#0>
$INST1=(OPEN_H2) ↵
```

↑
 Instrument

This parameter sets eight Instruments which should be accentuated by the Groove and Random Factors.

c. Groove Switch and Random Factor Switch

```

VELOCITY FEEL <#0>
GRU=*ON*  RND=*OFF*+
    
```

↑
↑
 Groove Switch Random Factor Switch

For each Sequence parameter, On/Off of the Groove and Random Factors can be set.

d. Groove

```

GROOVE(4) <VELO > +
| 00 | -40 | +20 | +40 |
    
```

↑
 Relative Parameter value

This parameter sets the relative value for each Sequence parameter (-7 to +7 for Nuance and -99 to +99 for the other parameters) to each timing set with Groove Select. The relative values set for the Sequence parameters are added to the same sound (specified Instruments) as the timing set in the Groove .

***The Sequence parameters whose Groove Switches are set to OFF do not change.**

e. Random Factors

```

RANDOM <VELO >
PROB= 1  DEPTH= 1  +
    
```

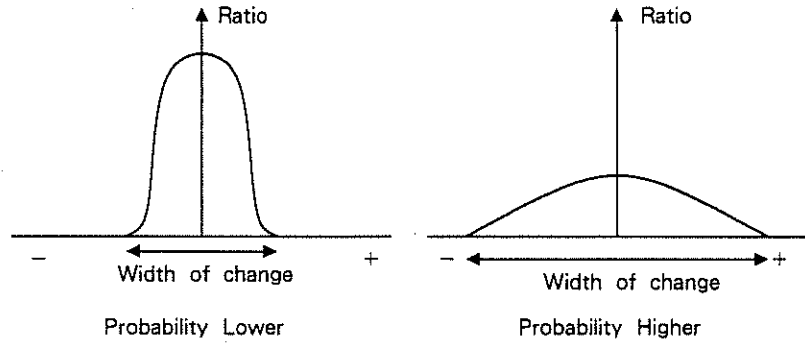
↑
↑
 Probability Random Depth

The Random Factors are Probability and Random Depth. Set these factors in each Sequence parameter to create random changes.

***The Sequence parameters whose Random Factor Switches are set to OFF do not change.**

● **Probability (1 to 8)**

This parameter sets the ratio and the width of change of each Sequence parameter. Higher values increase the ratio and width of the change caused by the Sequence parameter.



● **Random Depth (1 to 4)**

This parameter sets the amount of change in the Probability. Higher values make the changes greater.

f. Instrument Switch

```

INST SWITCH <VELO >
$1: ■ OPEN_H2=*ON*  ←
    
```

↑
Instrument selected

This parameter allows you to add a Feel Patch to each Instrument selected with the Instrument Select, for each Sequence parameter.

*When the same Instrument is selected more than once with a Instrument select, set any Instrument Switch to "ON" to obtain the Feel Patch effect.

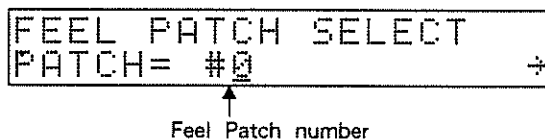
2. Editing Procedure

a. Groove Setting

Step 1 Press **FEEL** to select the Feel Edit Mode.

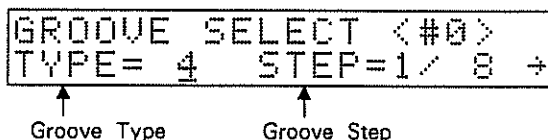


Step 2 Press Numeric Key 1 to select "PATCH."



Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select the Feel Patch number (0 to 7) to be used.

Step 4 Change to the Groove Select display with **PAGE**.



Step 5 Using **◀** and **▶**, move the cursor, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select the Groove Type (1 to 8) and the Groove Step (1/4 to 1/32).

Step 6 Press **PAGE** to select the Instrument Select display.



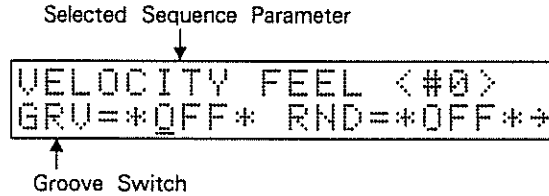
Step 7 Change Instruments (INST 1 to 8) using **SELECT**, then press the key pad corresponding to each Instrument to be changed by Groove (common for Random Factors).

If necessary, change Pad Banks with **◀▶**.

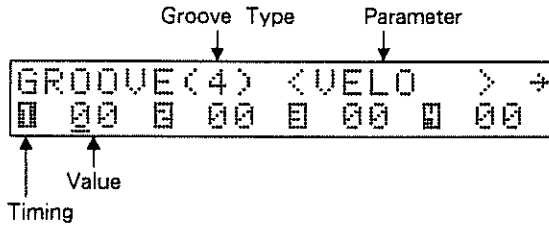
Step 8 Press **EXIT** to return to the Menu Display.

- Step 9 Select the Sequence parameter to be edited with Numeric Keys 2 - 5.
 2: Velocity
 3: Pitch
 4: Decay
 5: Nuance

- Step 10 Using **-1/OFF** **+1/ON** or the VALUE slider, select ON or OFF for the Groove Switch.



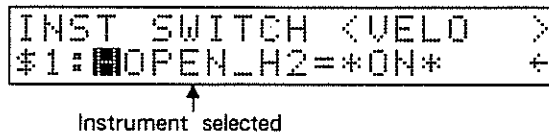
- Step 11 Press **PAGE** to select the Groove Setting display.



- Step 12 Move the cursor with **◀** or **▶**, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, set the relative value for each timing (-7 to +7 for Nuance and -99 to +99 for the other parameters).

*When the Groove Type is to be set higher than 4, change to the 5 to 8 timing setting display with **▶**.

- Step 13 Select the Instrument Switch setting display with **PAGE**.



- Step 14 Change Instruments (INST 1 to 8) using **SELECT**, then with **-1/OFF** **+1/ON** or the VALUE slider, select On or Off for the Instrument Switch.

- Step 15 To continue, and edit another Sequence parameter, press **EXIT** to return to the Menu Display then repeat steps 9 to 14.

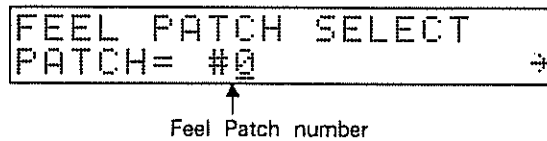
- Step 16 Press **FEEL** to return to the previous display.

b. Random Factor Setting

Step 1 Press **FEEL** to select the Feel Edit mode.

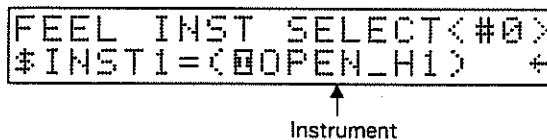


Step 2 Press Numeric Key 1 to select "PATCH."



Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select the Feel Patch number (0 to 7) to be used.

Step 4 Press **PAGE** to select the Instrument Select display.



Step 5 Change Instruments (INST 1 to 8) using **SELECT**, then press the key pad corresponding to each Instrument to be edited with the Random Factors (common for Groove).
If necessary, change Pad Banks with **<<** **>>**.

Step 6 Press **EXIT** to return to the Menu Display.

Step 7 Select the Sequence parameter to be edited with Numeric Keys 2 to 5.

- 2: Velocity
- 3: Pitch
- 4: Decay
- 5: Nuance

Step 8 Move the cursor to the right, then using **-1/OFF** **+1/ON** or the VALUE slider, select ON for the Random Factor Switch.

```
VELOCITY FEEL <#0>
GRV=*OFF* RND=*ON* →
```

↑
Random Factor Switch

Step 9 Press **PAGE** to select the Random Factor Setting display.

```
RANDOM <VELO >
PROB= 1 DEPTH= 1 →
```

↑ Probability ↑ Random Depth

Step 10 Move the cursor with **◀** or **▶**, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, set the Probability (1 to 8) and Random Depth (1 to 4).

Step 11 Select the Instrument Switch setting display with **PAGE**.

```
INST SWITCH <VELO >
#1: ■ OPEN_H2=*ON* ←
```

↑
Instrument selected

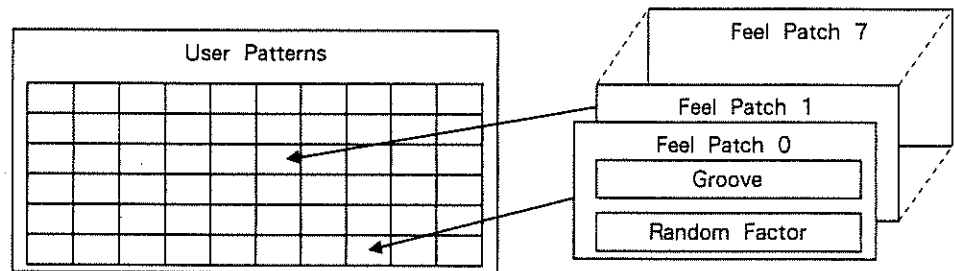
Step 12 Change Instruments (INST 1 to 8) using **SELECT**, then with **-1/OFF** **+1/ON** or the VALUE slider, select On or Off for the Instrument Switch.

Step 13 To continue, and edit another Sequence parameter, press **EXIT** to return to the Menu Display then repeat steps 7 to 12.

Step 14 Press **FEEL** to return to the previous display.

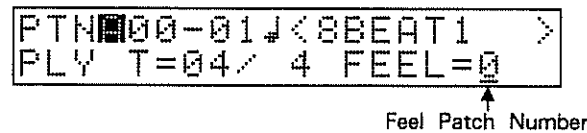
3. Feel Patch Assignment

The Feel Patches you have made can be assigned to the User Patterns. Feel Patches change the feel of a rhythm performance.



With the unit set to the Pattern Play mode and stopped, follow this procedure :

- Step 1 Select the rhythm pattern to which you wish to assign a Feel Patch.
- Step 2 Move the cursor to the "FEEL" value with ◀ and ▶, then using -1/OFF +1/ON, the VALUE slider or the Numeric Keys, select a Feel Patch (0 to 7).



If you do not assign any Feel Patch, select "" (This mark cannot be entered by the Numeric Keys).

- Step 3 Start playing the rhythm pattern. It will be played with the Feel Patch assigned to it.

*The Feel Patch assigned to a rhythm pattern has no effect in the Pattern Writing mode.

4. Feel Patch Copy

The Feel Patch Copy function allows you to copy the contents of a Feel Patch to a different Feel Patch number.

With the unit set to the Feel Edit mode and showing the Menu Display, follow this procedure :

- Step 1** Press Numeric Key 1 to select "PATCH."
- Step 2** Using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, select the source Feel Patch (0 to 7) to be copied.
- Step 3** Press **EXIT** to return to the Menu Display.
- Step 4** Press Numeric Key 6 to select "COPY."

```

FEEL PATCH COPY
PATCH 0 >> *
  
```

↑ ↑
 Source Feel Patch Destination Feel Patch

- Step 5** Using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, select the destination Feel Patch (0 to 7).

*To leave this mode, press **EXIT** .

- Step 6** Press **ENTER** .
The display shows the message "Completed," and the Feel Patch is copied.

4 RHYTHM PATTERN EDITING

1. Editing Sequence Parameters

Sequence parameters can be set for each Instrument in a rhythm pattern. There are six Sequence parameters ; Velocity, Pitch, Decay, Nuance, Pan and Micro Timing. By editing Sequence parameters, the tone and timing of Instruments can be changed after programming a rhythm pattern.

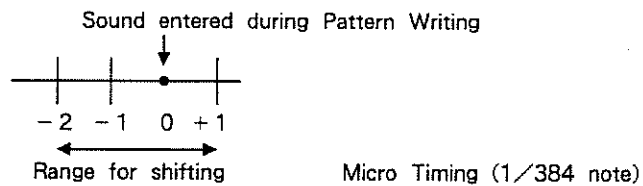
Functions of the Sequence Parameters

●Velocity

This parameter controls the volume (in relation to the playing force) produced when playing the key pads. Higher values make the sound louder.

●Micro Timing

This parameter shifts the sounds forward or backward in $1/384$ note units (Micro Timing). -2 , -1 , 0 or $+1$ can be selected for Micro Timing. Negative values quicken (rush) the timing and positive values slow (drag) it. During Pattern Writing, it is set to zero.



*To change the timing drastically, perform Macro Timing Shift (see page 100).

●Pitch/Decay/Nuance/Pan

These parameters have the same values as Performance parameters set in Pattern Writing (see page 73). If they are not programmed in Pattern Writing, then they will be set to zero.

Editing Procedure

There are two methods for editing Sequence parameters :

●Real-time Edit

This allows you to edit parameters using the **VALUE** slider or a Expression Pedal while a rhythm is being played.

●Step Edit

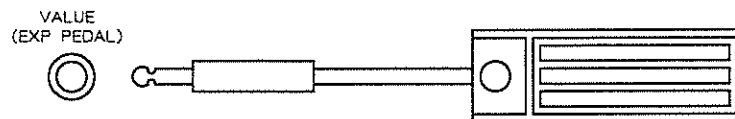
This allows you to edit parameters of each Instrument written into a pattern.

a. Real-time Edit

This allows you to edit each parameter using the **VALUE** slider or a Expression Pedal while a rhythm is being played.

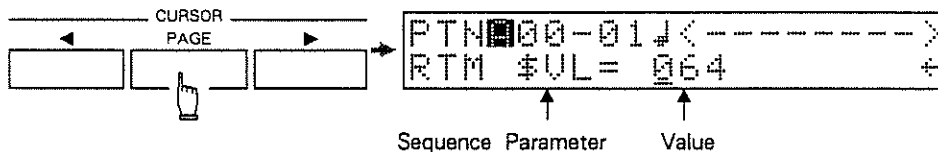
Using a Expression Pedal

A Expression Pedal control may be useful for changing values continuously. Connect a Expression Pedal to the **VALUE** jack on the rear of the R-8MK II. The farther the pedal is depressed, the greater the value.

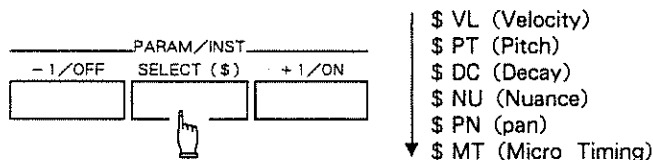


With the unit set to the Real-time Writing mode, follow this procedure :

Step 1 Press **PAGE** to select the Real-Time Editing mode.



Step 2 Using **SELECT** , select the Sequence parameter to be edited.



Step 3 Using **-1/OFF** **+1/ON** , the VALUE slider, the Numeric Keys or a Expression Pedal control, edit the value of the parameter.

*If you wish to change values continuously, set the basic value here (When using a Expression Pedal, set the value with the Expression Pedal).

Step 4 Press **START/STOP** to start playing.

Step 5 Hold down the key pad that corresponds to the Instrument to be edited. While the key pad is being pressed, the sequence parameters of the corresponding sound are edited. To change values continuously, edit the value of the parameter while holding the key pad down.

*The Micro Timing does not change during writing. To check it, select the Pattern Play or Song Play mode.

Step 6 To continue, and edit the other parameters, repeat steps 2 to 5.

Step 7 Stop playing.

Step 8 Press **EXIT** to return to the Menu Display.

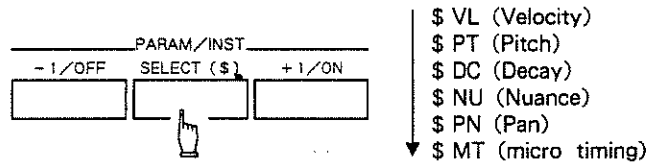
b. Step Edit

Step Editing allows you to edit the Sequence parameters of each Instrument in a rhythm pattern.

With the unit set to Normal Edit (or Scope Edit) in the Step Writing mode and stopped, follow this procedure :

Step 1 Press the key pad that corresponds to the Instrument to be edited.

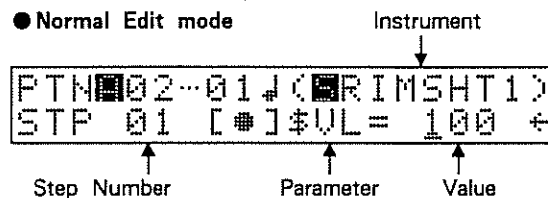
Step 2 Using **SELECT**, select the parameter to be edited.



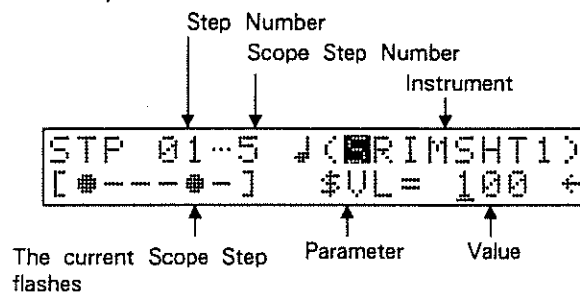
*If you wish to listen to the actual sound, press **START/STOP** to start playing the rhythm.

Step 3 Specify the Step number (or Scope Step number) to be edited with **◀** or **▶**, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, edit the value of the parameter.

● Normal Edit mode



● Scope Edit Mode



*If no sound is entered in the Step number (or Scope Step number) you have selected, editing cannot be performed ("***" is shown instead of the value).
 *The Micro Timing does not change during writing. To check it, select the Pattern Play or Song Play mode.

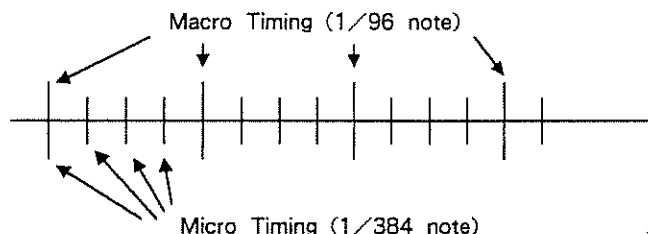
Step 4 To continue, and edit another Instrument, stop playing the rhythm, then specify the Instrument using the appropriate key pad.

Step 5 Stop playing.

Step 6 Press **EXIT** to return to the Menu display.

2. Timing Edit

The Instruments in a rhythm pattern can be shifted forward or backward in time using 1/96 note units (Macro Timing) or 1/384 note units (Micro Timing).



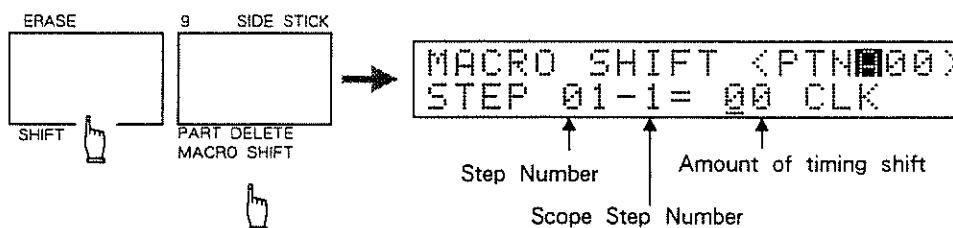
a. Macro Timing Shift

Any Instrument a rhythm pattern can be shifted forward or backward using 1/96 note units. The Macro Timing Shift function can be performed for each step.

*Any note (step) pushed "outside" the rhythm pattern with the Macro Timing Shift function will be automatically returned to the rhythm pattern.

With the unit set to the Normal Edit mode (or Scope Edit mode) in the Step Writing mode and stopped, use the following procedure.

- Step 1 Press the key pad that corresponds to the Instrument to be shifted.
- Step 2 Using and , specify the Step number (or Scope Step number) to be shifted.
- Step 3 Press key pad 9 while holding down.



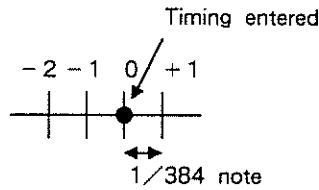
- Step 4 Using , , , , the VALUE slider or the Numeric Keys, set the amount of shift by clock numbers (-12 to +12 : 1 clock = 1/96 note). Negative values quicken (rush) the timing and positive values slow (drag) it.

*Press to leave the mode.

- Step 5 Press .
The display shows the message "Completed," and the timing is changed.

b. Micro Timing Shift

Any Instrument a rhythm pattern can be shifted forward or backward using 1/384 note units. The Micro Timing Shift function can be performed for all Instruments (or rhythm pattern) or for each step.



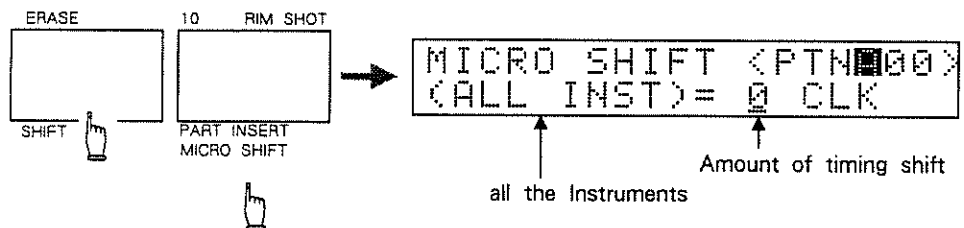
*To perform the Micro Timing Shift for each step, see "Step Edit" on page 99.

*If the Micro Timing Shift causes the sound to exceed the variable range (-2 to +1), it will be automatically corrected within the range.

With the unit set to a Pattern Mode ("PLAY," "REAL" or "STEP") and stopped, use the following procedure.

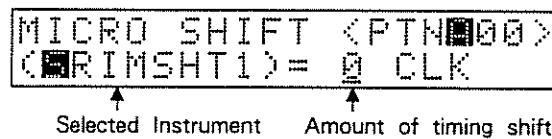
Step 1 Specify the rhythm pattern number whose timing should be shifted.

Step 2 Press key pad 10 while holding **SHIFT** down.



To shift the timing of all the Instruments, skip the following step 3 and go to step 4.

Step 3 Press the key pad that corresponds to the Instrument to be shifted. If necessary, change Pad Banks with **<>**.



Step 4 Using **-1/OFF** **+1/ON** , the **VALUE** slider or the **Numeric Keys**, set the amount of shift (variable range : - 3 to + 3).

Negative values quicken (rush) the timing and positive values slow (drag) it.

*To leave the mode, press **EXIT** .

Step 5 Press **ENTER** .

The display shows the message "Completed," and the timing is changed.

3. Pattern Edit

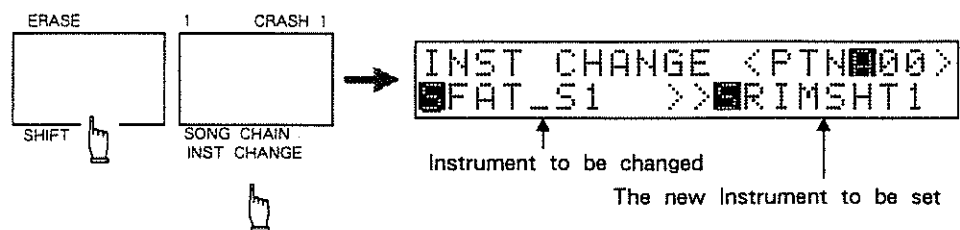
a. Instrument Change

The Instrument Change function allows you to “swap” an Instrument in a rhythm pattern with a different one.

With the unit set to a Pattern Mode (“PLAY,” “REAL” or “STEP”) and stopped, follow this procedure :

Step 1 Specify the Pattern number for which you wish to use the Instrument Change function.

Step 2 While holding **SHIFT** down, press key pad 1. . .



Step 3 With **◀** and **▶**, move the cursor and specify the original Instrument and the new Instrument respectively with the corresponding key pads. If necessary, change Pad Banks with **<<** **>>**.

*To cancel this mode, press **EXIT** .

Step 4 Press **ENTER** .

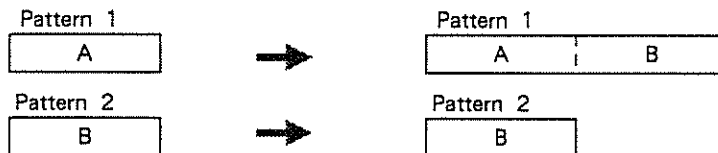
The display shows “Completed” and the Instrument Change is complete.

*If the Instrument you specify as the original Instrument does not exist, the message “Inst not found” is shown in the display and the Instrument Change is not executed.

b. Pattern Append

Two rhythm patterns can be joined (appended), to make one rhythm pattern. This may be useful for writing a Song that contains many of the same combinations of specific Rhythm Patterns.

< Ex. > Appending Pattern 2 to Pattern 1

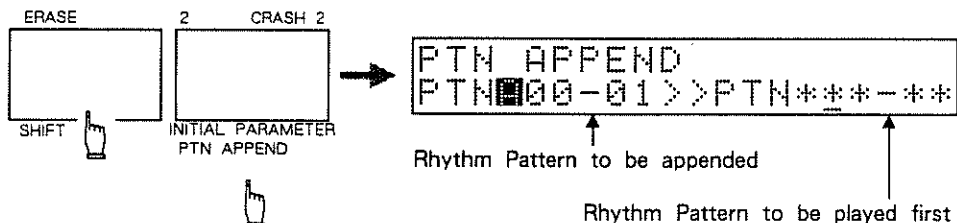


- *It is not possible to append rhythm patterns with different time signatures.
- *It is not possible to append rhythm patterns from different Pattern Banks.
- *The settings of the Swing, Flam and Feel Patch of the rhythm pattern selected in step 3 have priority.
- *If the total number of bars of the two rhythm patterns exceeds 99, the Pattern Append cannot be executed.

With the unit set to a Pattern Mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

Step 1 Specify the Pattern number to be appended.

Step 2 While holding **SHIFT** down, press key pad 2.



Step 3 Specify the Pattern number to be played first.

*To cancel this mode, press **EXIT** .

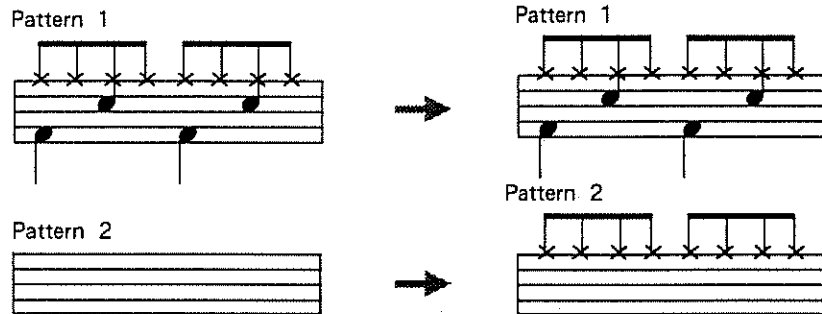
Step 4 Press **ENTER** .

The display shows "Completed" and the Pattern Append is complete.

c. Pattern Extract

The Pattern Extract function allows you to extract the specified Instrument data from a rhythm pattern and copy it to a different rhythm pattern number. This function may be used for using the same Instrument data in more than one rhythm pattern.

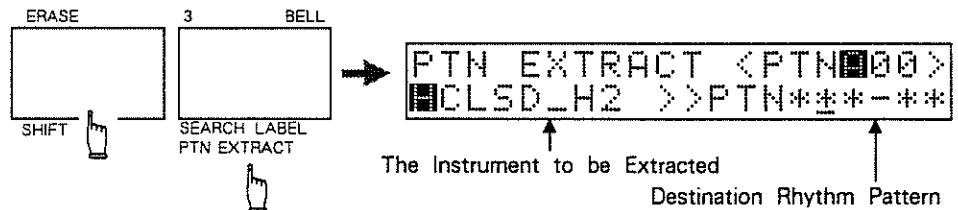
< Ex. > Extracting Pattern 1 and copying it into Pattern 2



*It is not possible to copy the Instrument data to a rhythm pattern from a different Pattern Bank.

Set the unit to a Pattern mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

- Step 1 Specify the Pattern number to be extracted.
- Step 2 While holding **SHIFT** down, press key pad 3.



- Step 3 Press the key pad that corresponds to the Instrument to be extracted. If necessary, change Pad Banks with **<<** **>>**.
- Step 4 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify the destination Pattern (0 to 99).
- Step 5 Press **ENTER**.

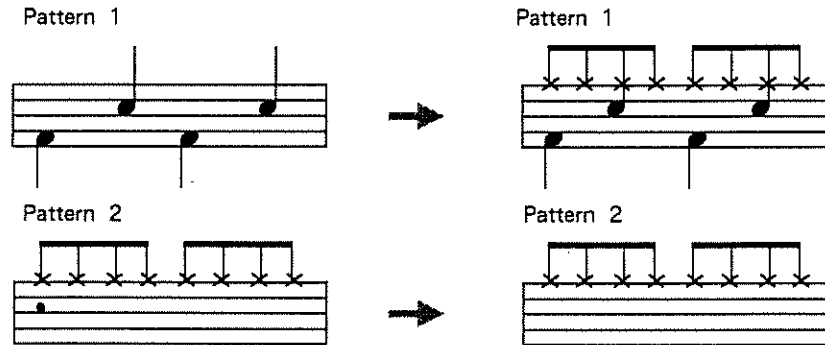
If the destination rhythm pattern contains no data, the message "Completed" appears in the display showing that the copy is complete.
 If there is data written in the destination rhythm pattern, the message "Overwrite OK ?" appears in the display. To copy, press **ENTER** again, to cancel press **EXIT**.

*Any previous data at the destination rhythm pattern is erased.
 *If the Instrument you have specified in step 3 does not exist in the rhythm pattern, the message "Inst not found" appears in the display and the copy is not executed.

d. Pattern Merge

The Pattern Merge function mixes (merges) two rhythm patterns, making one rhythm pattern.

< Ex.> Merging Pattern 2 to Pattern 1

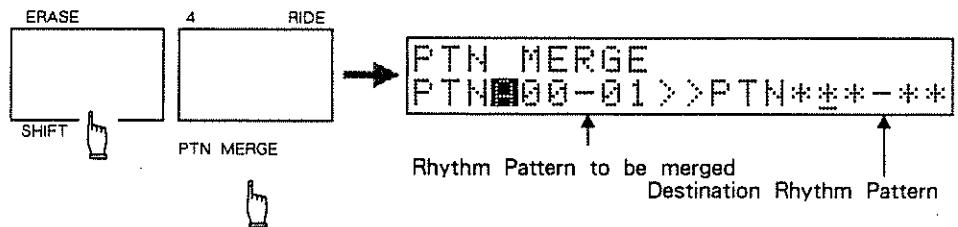


- *The merged rhythm patterns cannot be restored.
- *It is not possible to merge rhythm patterns from different Pattern Banks.
- *It is not possible to merge rhythm patterns of different lengths or time signatures.
- *The settings of the Swing, Flam and Feel Patch of the destination rhythm pattern have priority.

Set the unit to a Pattern mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

Step 1 Specify the source Pattern number to be merged.

Step 2 While holding **SHIFT** down, press key pad 4.



Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify the destination Pattern (0 to 99).

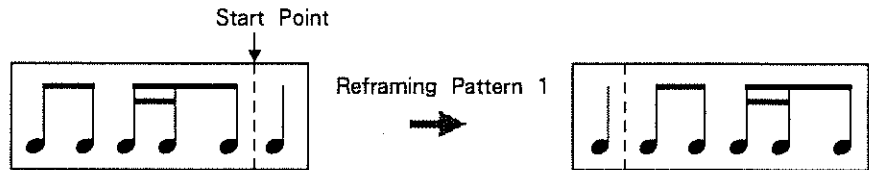
*To leave this mode, press **EXIT**.

Step 4 Press **ENTER**.

The message "Completed" appears in the display showing that the merge is complete.

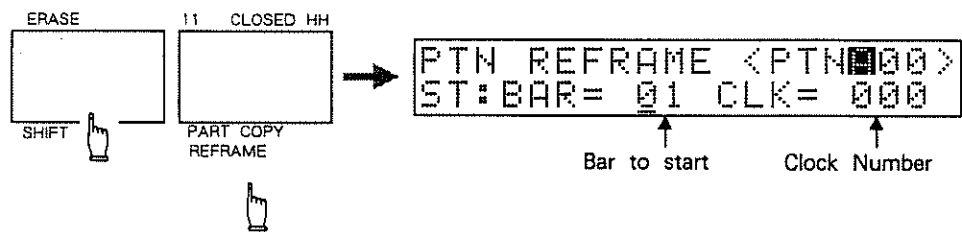
e. Reframe

The Reframe function allows you to set a start point at any position in a rhythm pattern and to shift the data from the start point to the end. This function may be used to correct delayed timing of data you entered when you writing a rhythm pattern of more than one bar in Real-time.



Set the unit to a Pattern mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

- Step 1 Specify the Pattern number to be reframed.
- Step 2 While holding **SHIFT** down, press key pad 11.



If you have specified a rhythm pattern of only one bar, skip the following step and go to step 4.

- Step 3 Using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, specify the first bar to be played.
- Step 4 Move the cursor to the right with **◀** and **▶** , then using **-1/OFF** **+1/ON** , the VALUE slider or the Numeric Keys, specify the start point using clock numbers (1 clock = 1/96).

*To leave this mode, press **EXIT** .

- Step 5 Press **ENTER** .
The message "Completed" appears in the display showing that the reframe is complete.

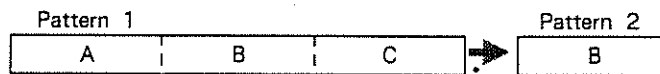
f. Pattern Copy

This function copies a User Pattern or Preset Pattern to a different Pattern Number. There are two types of Pattern Copy ; one is copying the entire rhythm pattern and the other is copying selected bars from the pattern, giving you total freedom to create Rhythm patterns and Songs.

< Ex.> Copying Pattern 1 to Pattern 2



< Ex.> Copying "B" bar in Pattern 1 into Pattern 2



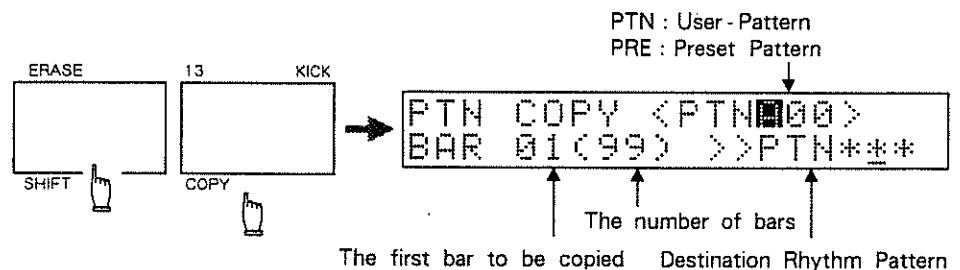
*When you copy data to a rhythm pattern in a different Pattern Bank, only the entire rhythm pattern can be copied (the first bar and the number of bars you have set will be ignored).

When using a User Pattern, set the unit to a Pattern mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure.

When using a Preset Pattern, set the unit to "PRESET" and stopped, and follow this procedure.





Step 1 Specify the Pattern number to be copied.

Step 2 While holding **SHIFT** down, press key pad 13.





Step 3 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify the destination pattern number.

To copy the entire rhythm pattern, skip the next step and go to step 5.

Step 4 Move the cursor with  and , then using  , the VALUE slider or the Numeric Keys, specify the first bar to be copied and the number of bars to be copied respectively.

Step 5 Press .

If the destination rhythm pattern contains no data, the message "Completed" appears in the display showing that the copy is complete.

If there is data written in the destination rhythm pattern, the message "Overwrite OK ?" appears in the display. To copy, press  again, to cancel press .

* Any previous data in the destination rhythm pattern is erased.

* If the number of bars to be copied exceeds the total length of the rhythm pattern, the rhythm pattern will be copied up to the end.

g. Pattern Name

A rhythm pattern can be named using up to 8 characters. The Pattern Name is shown in the display in the Pattern Play and Pattern Write modes.

Pattern Names will help you distinguish rhythm patterns when writing a song.

With the unit set to a Pattern mode ("PLAY," "REAL" or "STEP") and stopped, follow this procedure :

Step 1 Specify the Pattern Number to be named.

Step 2 While holding **SHIFT** down, press key pad 15.



Step 3 Move the cursor with **◀** and **▶**, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, select numbers/letters/symbols.

Pressing a Numeric Key also switched between numbers, letters and symbols (the letters and symbols written at the upper right of each key). Pressing a Numeric Key while holding **SHIFT** down will produce lowercase letters.

Step 4 Press **ENTER** to return to the previous display.

SONG PROGRAMMING

- ① Song Write P.112
- ② Song Edit..... P.121
- ③ Functions for Song Play..... P.128

1 SONG WRITE

The R-8MK II allows you to write (and store) up to ten songs using the rhythm patterns you have programmed. Tempo and level data can also be written into a song.

*Preset rhythm patterns cannot be used for a song unless you first copy them into User-programmed patterns with the Pattern Copy function (see page 108).

Song Data

Repeat, Tempo Change, Level Change and Label data can be written into a Song as well as rhythm patterns.

●Repeat

This repeats the specified rhythm patterns in a Song.

●Tempo Change

The tempo of a song can be changed for each rhythm pattern.

●Level Change

The level of each rhythm pattern within a song can be changed.

●Label

This allows you to put a label (within eight letters) at a certain position in a Song. Later, with the Search Label function, you can quickly access the labeled position.

Song Structure

Rhythm patterns and the relevant data are written into a song as a PART which is a unit constructing a song. Parts written in a song are numbered (Part Number) in the sequence as they have been written. One song can contain up to 999 Parts.

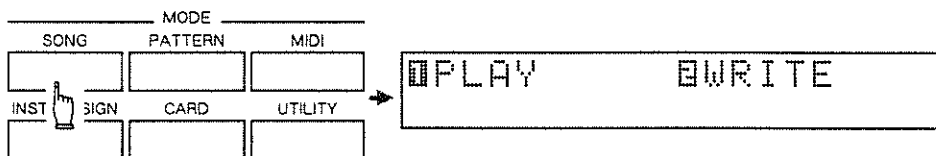
| Part Number | 001 | 002 | 003 | 004 | 005 | 006 | 007 | 008 | 009 |
|-------------|----------------------|----------------------|--------------|---------------|----------------------|-----------------|-------|--------------|----------------------|
| Song Data | Rhythm Pattern 01 | Rhythm Pattern 02 | Tempo Change | Repeat : | Rhythm Pattern 04 | Repeat : x1 | Label | Level Change | Rhythm Pattern 10 |

●Tempo and Level Change parameters : These have effect on the succeeding rhythm patterns (after the Tempo or Level changes are entered).

●Repeat parameter : This repeats the rhythm patterns between the beginning and ending Parts (using the repeat signs as show above).

1. Song Writing

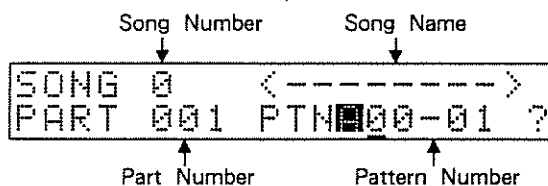
Step 1 Press **SONG** to select the Song Mode.



*If the Menu Display is not shown, press **EXIT**.

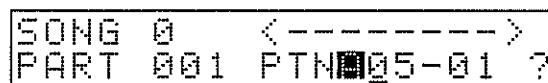
Step 2 Press Numeric Key 1, to select "PLAY," then specify a song number.

Step 3 Press **EXIT** to return to the Menu display, then select "WRITE" by pressing Numeric Key 2.



*To erase the entire song data, use the Song Clear procedure (see page 126).

Step 4 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify a pattern number (0 to 99) to be written in the song.

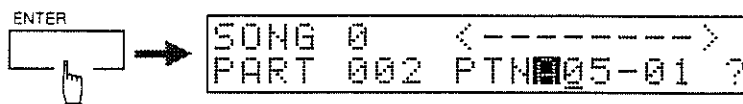


? :Displayed when no rhythm pattern is written in the Part currently shown.

To play the rhythm pattern you have specified, press **START/STOP**.

Step 5 Press **ENTER**.

The rhythm pattern is written into the song, and the Part number in the display is advanced.



Step 6 Repeat steps 4 and 5 until you have written up to the last bar.

Step 7 If the unit is playing a rhythm pattern, stop it.

Step 8 Press **EXIT** to return to the Menu Display.

Changing Pattern Numbers

To change the Pattern Numbers written into a song follow this procedure with the unit set to the Song Write mode.

Step 1 Specify the Part of the Pattern Number to be changed with **◀** and **▶**. Pressing **▶** (or **◀**) while holding **◀** (or **▶**) down will quicken the change of the Part numbers.



Specified Part . . . Rhythm pattern written in the Part.

Step 2 Using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify the pattern number (0 to 99) to be changed.

Step 3 Press **ENTER**.
Now the rhythm patterns are rewritten.

Step 4 Repeat the above procedures as many times as necessary.

*To delete a Part or insert a new Part, see page 121 "Song Edit."

2. Repeat

The Repeat function allows you to repeat the rhythm patterns you have specified. Specify the first (||:) and last (:||) Parts to be played, then the number of repeats, if you like.

| | | | | | | | |
|--------------|------------------|------------------|------------------|------------------|-------------------|------------------|------------------|
| Song Data | Rhythm Pattern A | Repeat : | Rhythm Pattern B | Rhythm Pattern C | Repeat : x 1 | Rhythm Pattern D | Rhythm Pattern E |
| Song Playing | Rhythm Pattern A | Rhythm Pattern B | Rhythm Pattern C | Rhythm Pattern B | Rhythm Pattern C | Rhythm Pattern D | Rhythm Pattern E |

The repeat marks are shown above. To insert Repeat Parts after having written a song, use the Part Insert procedure (see page 122).

- Step 1** Before writing a rhythm pattern where the repeat starts, select "REP ||:" with **SELECT**.



- Step 2** Press **ENTER**.
Repeat Part for start (||:) is written.

- Step 3** Write the rhythm patterns to be repeated.

- Step 4** Select "REP :|| x 01" with **SELECT**, then using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys, specify the number of repeats (1 to 99).

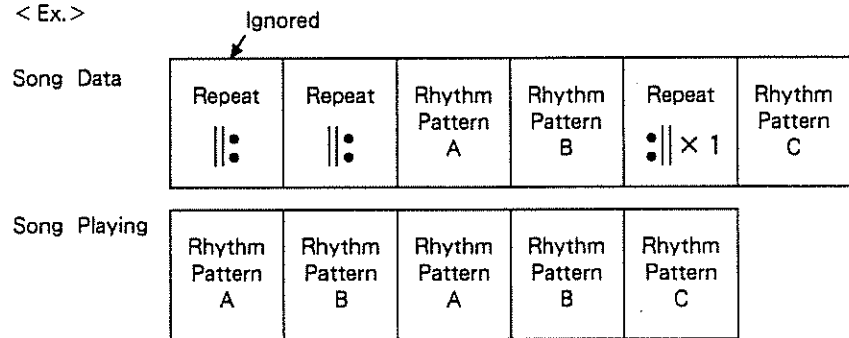


- Step 5** Press **ENTER**.
Repeat ending is written (:||).

*Within one set of Repeat Marks another eight sets of Repeat Marks can be used.

*When the number of start marks (||:) does not match the number of end marks (:||), the song will be played as follows.

< Ex. >



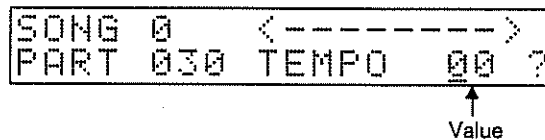
3. Tempo Change

It is possible to insert a Tempo Change in a Part of a song.

| | | | | | |
|--------------|------------------|------------------|------------------|------------------|------------------|
| Song Data | Rhythm Pattern A | Rhythm Pattern A | Tempo Change +10 | Rhythm Pattern B | Rhythm Pattern C |
| Song Playing | Rhythm Pattern A | Rhythm Pattern A | Rhythm Pattern B | Rhythm Pattern C | |
| Tempo | 120 | 120 | 130 | 130 | |

A Tempo Change Part has been written between the patterns (as above). To insert a Tempo change Part after having written a song, use the Part Insert procedure (see page 122).

- Step 1** Before entering a rhythm pattern where you wish to change Tempo, select "TEMPO" with **SELECT**.



- Step 2** Set the amount of tempo to be changed (-99 to +99), using **-1/OFF** **+1/ON** or the Numeric Keys.

Negative values reduce the tempo and positive values increase it.

- Step 3** Press **ENTER**.

A Tempo Part is written.

*The tempo value set here is a percentage increase or decrease of the base tempo. If the modified tempo exceeds the range of 20-250 beats per minute, the tempo will be set as minimum or maximum.

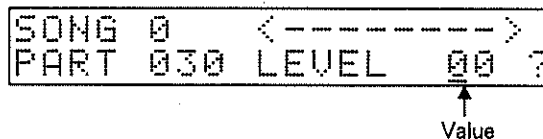
4. Level Change

It is possible to insert a Level Change in a Part of a song.

| | | | | | |
|--------------|---------------------|---------------------|---------------------|---------------------|---------------------|
| Song Data | Rhythm Pattern A | Rhythm Pattern B | Level Change -8 | Rhythm Pattern C | Rhythm Pattern D |
| Song Playing | Rhythm Pattern A | Rhythm Pattern B | Rhythm Pattern C | Rhythm Pattern D | |
| Level | 32 | 32 | 24 | 24 | |

A Level Change has been written between patterns (as shown above). To insert a Level change after you have written a song, use the Part Insert procedure (see page 122).

- Step 1** Before entering a rhythm pattern where you wish to change levels, select "LEVEL" with **SELECT**.



- Step 2** Set the amount of level to be changed (-32 to +32) using **-1/OFF**, **+1/ON**, the VALUE slider or the Numeric Keys.

Negative values decrease the level and positive values increase it.

- Step 3** Press **ENTER**.

A Level Part is written.

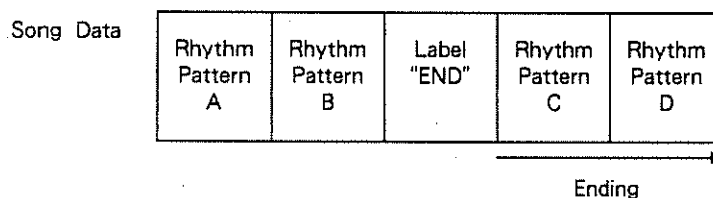
*The level value set here is the amount of level to be changed from the Initial Level (see page 130). Should the overall level exceed the maximum, the level will be set at the maximum.

5. Label

The Label function allows you to assign a Label at any place in a song, and name the Label using up to eight letters.

If a label is written at an important position in a song, you can quickly go to the specified label even after the Part numbers are changed by Part Delete or Part Insert, using the Search Label function.

Also, you can start song playback from a labeled position.



a. Label Setting

Shown above is a Label which has been inserted in between rhythm patterns. To enter a Label Part after having written a song, use the Part Insert procedure (see page 122).

- Step 1** Before writing a rhythm pattern into which you wish to insert a Label, select " " with **SELECT** .



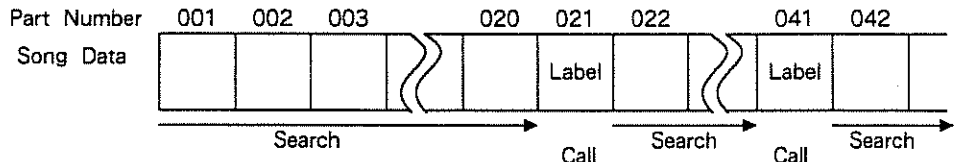
- Step 2** Move the cursor with **-1/OFF** **+1/ON** , then name the Label using the VALUE slider or the Numeric Keys.

Pressing the Numeric Key alternates between numbers and letters/symbols (written at the upper right of each key). To enter a Lower case letter, press the Numeric Key while holding **SHIFT** down.

- Step 3** Press **ENTER** .
A Label Part is added.

b. Search Label

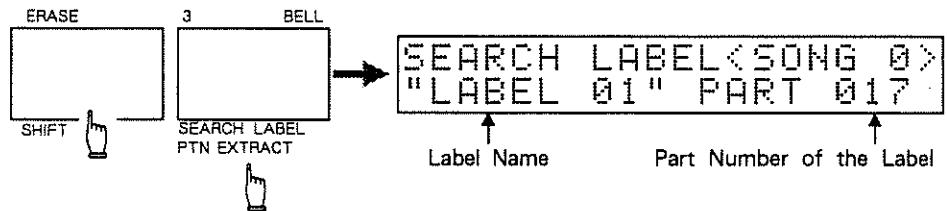
When more than one label is written into a Song, all the labels will be searched for (in sequence) until the Part with the assigned label is found.



*See page 131 for details of how to use the Search Label function in Song Play.

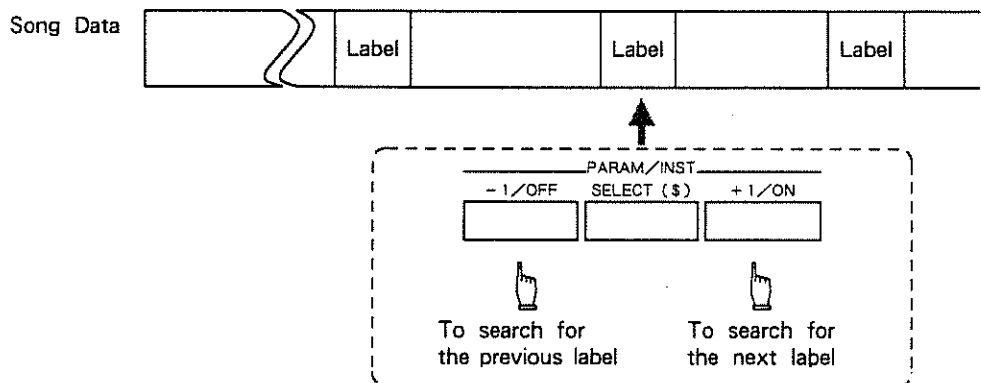
With the unit set to the Song Write mode and stopped, follow this procedure:

- Step 1** Press key pad 3 while holding **SHIFT** down.
 The Label Search starts from the beginning of the song. When the first label is found, the display responds with :



*When the label is not found, "Label not found" is shown in the display.

- Step 2** To search for another label, press **-1/OFF** or **+1/ON** .

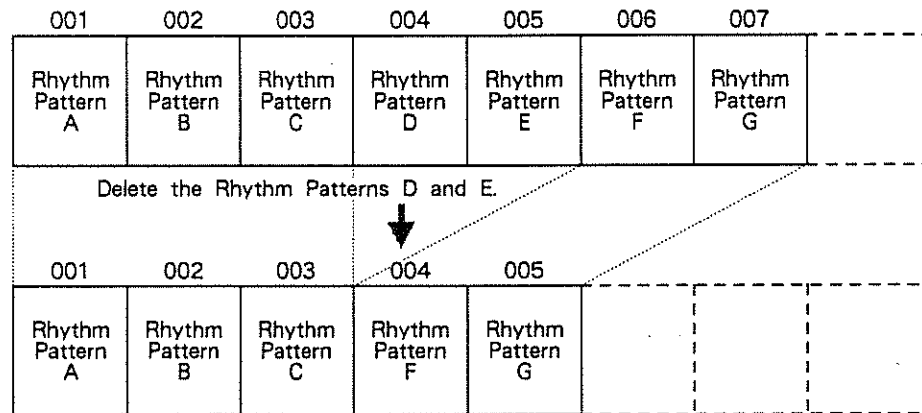


- Step 3** Press **ENTER** to return to the display of Song Write mode.

2] SONG EDIT

1. Part Delete

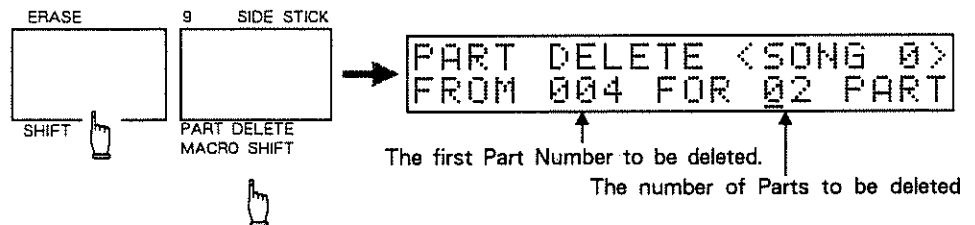
Specified Parts can be deleted.



With the unit set to the Song Write mode and stopped, follow this procedure:

Step 1 Specify the Part where the deleting starts using **◀** and **▶**.

Step 2 Press key pad 9 while holding **SHIFT** down.



Step 3 Specify the number (1 to 99) of Parts to be deleted using **-1/OFF** **+1/ON**, the VALUE slider the Numeric Keys..

*It is not possible to set the number of Part larger than the number of Parts you have used in the Song.

*To leave this mode, press **EXIT**.

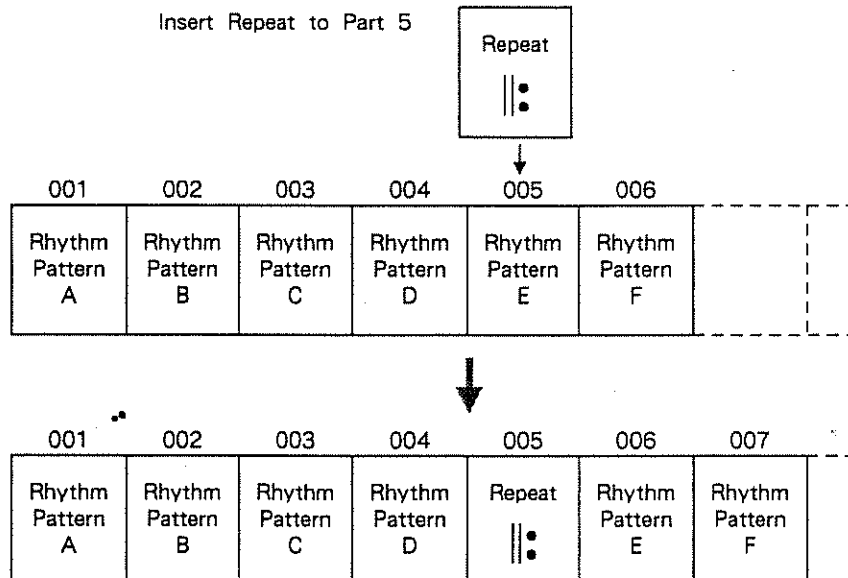
Step 4 Press **ENTER**.

"Completed" appears in the display showing that the deleting is complete.

*If there is no Part to be deleted, the "No Part exists" message appears in the display.

2. Part Insert

A new Part can be inserted between any existing Part Numbers.

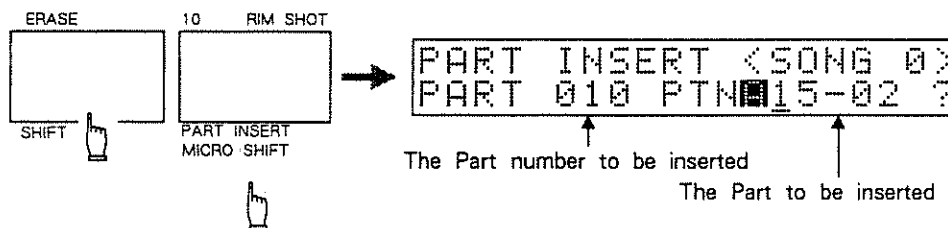


With the unit set to the Song Write mode and stopped, follow this procedure:

Step 1 Specify the Part number where a new Part is to be inserted using **◀** and **▶**.

*The new Part is inserted before the specified Part.

Step 2 Press key pad 10 while holding **SHIFT** down.



Step 3 Specify the Part to be inserted.

●To insert a rhythm pattern, specify the rhythm pattern number using **-1/OFF** **+1/ON**, the **VALUE** slider or the Numeric Keys.

●To insert Repeat/Tempo Change/Level Change/Label, select the relevant parameter with **SELECT**, then set the value.

*How to set each parameter is explained on page 115 (Repeat), 117 (Tempo Change), 118 (Level Change) or 119 (Label).

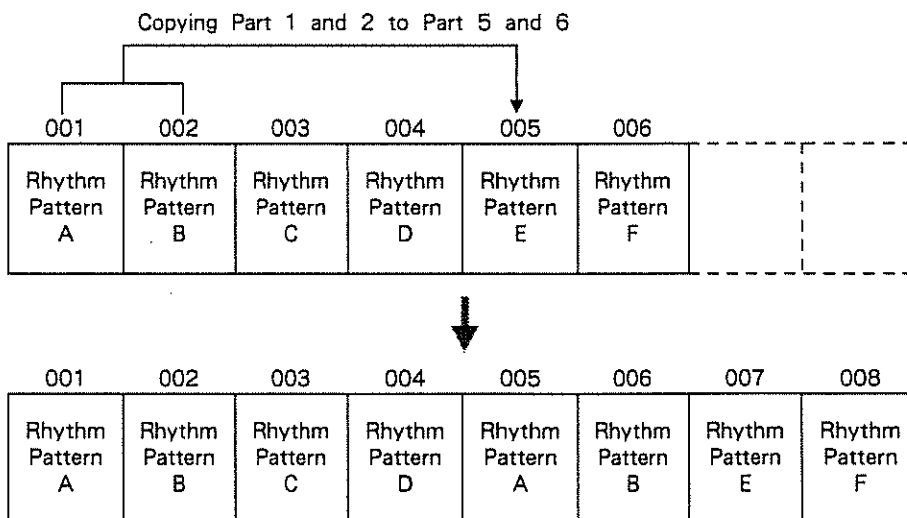
*To leave this mode, press **EXIT**.

Step 4 Press **ENTER**.

"Completed" appears in the display showing the insertion is complete.

3. Part Copy

The Part Copy function copies specified Parts (Source Parts) to other Parts (destination). This function may be useful for writing a song consisting of repeated patterns.

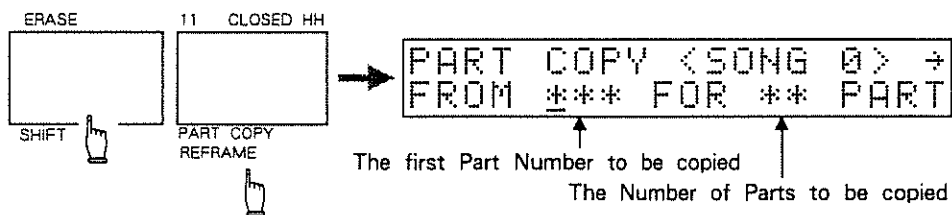


*The Part Copy function cannot copy Parts to a different song.

*It is not possible to copy Parts into Parts which are specified as source Parts.

With the unit set to the Song Write mode and stopped, follow this procedure:

- Step 1 Specify the destination Part number using ◀ and ▶.
- Step 2 Press key pad 11 while holding **SHIFT** down.



- Step 3 Move the cursor with ◀ and ▶, then specify the first Part to be copied and the number of Parts (1 - 99) to be copied using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

Step 4 Press **PAGE** to select the Copy Number setting display.

```
PART COPY <SONG 0> ←
COPY TIMES 1
```

↑
Number of copies

Step 5 Set how many times the Parts should be copied with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys. (Valid: 1 to 9)

*To leave this mode, press **EXIT**.

Step 6 Press **ENTER**.

"Completed" appears in the display showing the copying is complete.

*If you have assigned the destination Part within the Part that has been specified, "Part overlap" is displayed, and the Step 2 display returns. When this happens, repeat step 3 to 6.

*If the specified Part does not exist, "No part exists" is displayed.

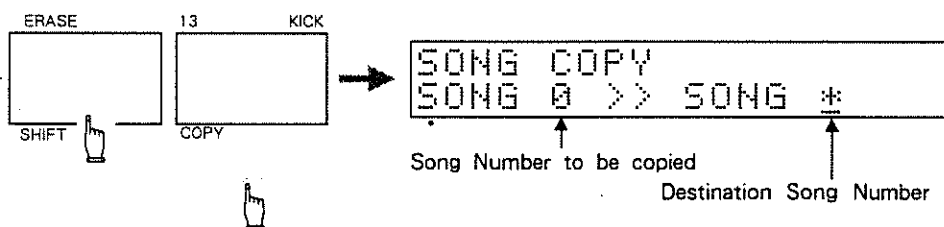
4. Song Copy

An entire song can be copied to another song number. This function may be useful for retaining the source song data before experimenting with various edits.

With the unit set to the Song Play mode and stopped, follow this procedure:

Step 1 Specify the source Song number to be copied.

Step 2 Press key pad 13 while holding **SHIFT** down.



Step 3 Specify the destination Song number using **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

*To leave this mode, press **EXIT**.

Step 4 Press **ENTER**.

When the destination song does not contain any data, the copying is done and "Completed" appears in the display.

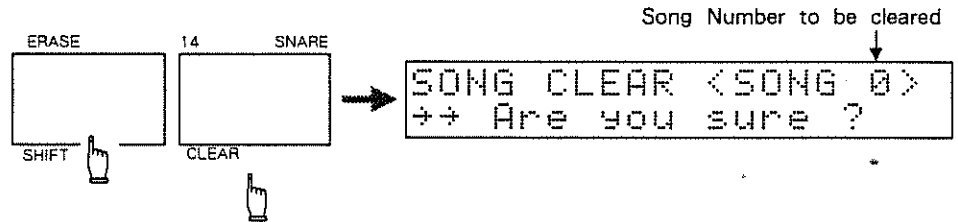
When there is data in the destination song, the display shows the message "Overwrite OK?". If you wish to copy, press **ENTER**, to cancel, press **EXIT**.

5. Song Clear

The Song Clear function erases an entire song. Use this function to write a song from scratch.

With the unit set to the Song Play mode and stopped, follow this procedure :

- Step 1** Specify the Song number to be cleared.
- Step 2** Press key pad 14 while holding **SHIFT** down.



*To leave this mode, press **EXIT** .

- Step 3** Press **ENTER** .
 "Completed" appears showing that the song clear is complete.

6. Song Name

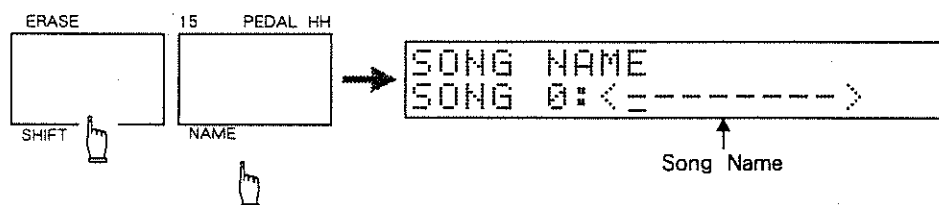
The Song Name function allows you to name each song with up to eight characters.

The Song name you have written appears in the display in the Song Play or Write mode.

With the unit set to the Song Play mode and stopped, follow this procedure:

Step 1 Specify the Song number to be named.

Step 2 Press key pad 15 while holding **SHIFT** down.



Step 3 Move the cursor with **◀** and **▶**, then name the Song using **-1/OFF**, **+1/ON**, the VALUE slider or the Numeric Keys.

Pressing the Numeric Keys also switches between numbers and letters/symbols (written at the upper right of each key). To enter a small letter, press the Numeric Key while holding **SHIFT** down.

Step 4 Press **ENTER** to return to the previous display.

3 FUNCTIONS FOR SONG PLAY

1. Continue Play

This function allows you to start playing a song from the exact point where you stopped it, or from any selected bar.

With the unit set to the Song Play mode and stopped, follow this procedure :

- Step 1** Move the cursor to "MEAS" with ◀ and ▶, then using **-1/OFF** **+1/ON** or the numeric Keys, specify the bar where you wish to start playing.

```

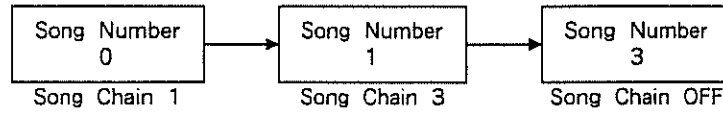
SONG 0 <----->
MEAS 0017 PTH 35^01
    
```

↑
The first bar to be played

- Step 2** Press **START/STOP** while holding **SHIFT** down.

2. Song Chain

In each song, you can specify another song number to be played next (in the Chain). By setting a song number to be chained in this way, you can play more than one song continuously.



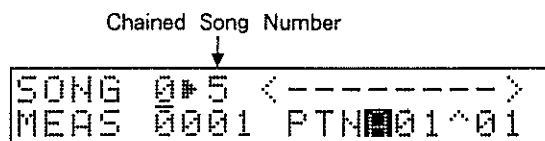
With the unit set to the Song Play mode and stopped, follow this procedure :

- Step 1 Specify the song number.
- Step 2 Press key pad 1 while holding **SHIFT** down.



- Step 3 Specify the song numbers (0 to 9) to be chained using **-1/OFF** **+1/ON**, the **VALUE** slider or the **Numeric Keys**.
To set the Song Chain function off, select "OFF." To repeat playing one song, specify the same song number.
- Step 4 Press **ENTER** to return to the previous Display.

The song number you have set here will be shown during song play.



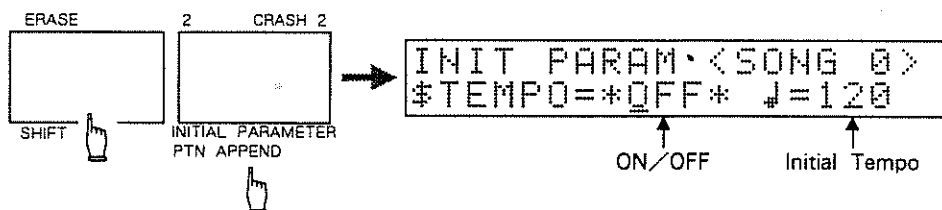
3. Initial Tempo and Initial Level

Each song can have a base tempo and level (initial tempo and level). The initial tempo and level you set will be automatically selected when selecting a song.

With the unit set to the Song Play mode and stopped, follow this procedure:

Step 1 Specify the song number whose initial tempo or level you wish to set.

Step 2 Press key pad 2 while holding **SHIFT** down.



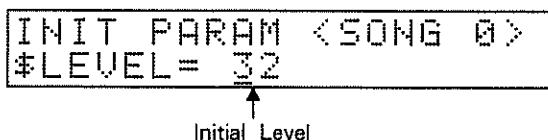
Step 3 Select **ON/OFF** for the initial tempo using **-1/OFF** **+1/ON** or the **VALUE** slider.

ON : The initial tempo you set is used

OFF : The initial tempo is not used

Step 4 Move the cursor to the right with **▶**, then set the initial tempo (20 – 250 bpm) using **-1/OFF** **+1/ON**, or the **Numeric** Keys.

Step 5 Press **SELECT** to select the initial level.



Step 6 Set the initial level (0 – 32) using **-1/OFF** **+1/ON**, the **VALUE** slider or the **Numeric** Keys.

Step 7 Press **ENTER** to return to the previous display.

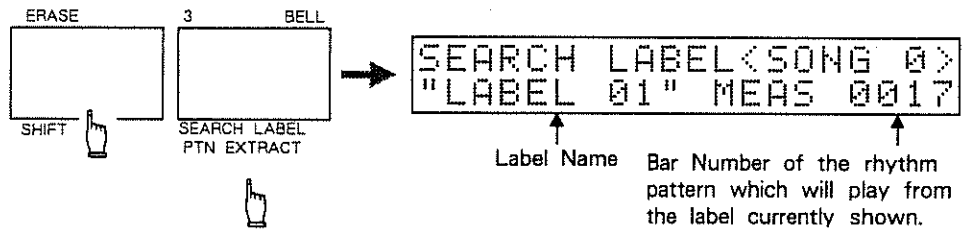
4. Search Label

This function allows you to search for a label set in a song and begin playback from the next rhythm pattern.

*How to set labels is fully explained on page 119.

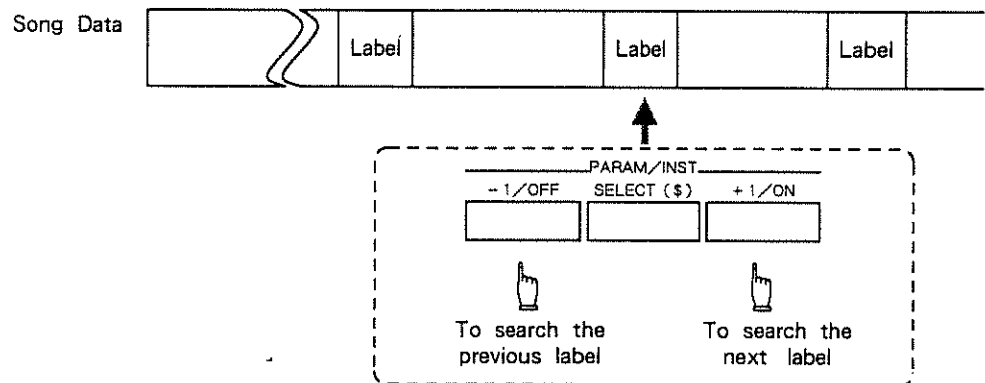
With the unit set to the Song Play mode and stopped, follow this procedure :

- Step 1** Press key pad 3 while holding **SHIFT** down.
 Label search begins from the beginning of the song. When the first label is found, the display responds with :



*When a label is not found, the message "Label not found" appears.

- Step 2** To search for another label, press **-1/OFF** **+1/ON** .



- Step 3** Press **ENTER** to return to the display of the Song Play mode.
- Step 4** Press **START/STOP** while holding **SHIFT** down, and the song starts playing from the label.

5. Time Calculate

This function calculates the time needed for a song to be played (or to a specific bar) according to the initial tempo (see page 130) set in the song.

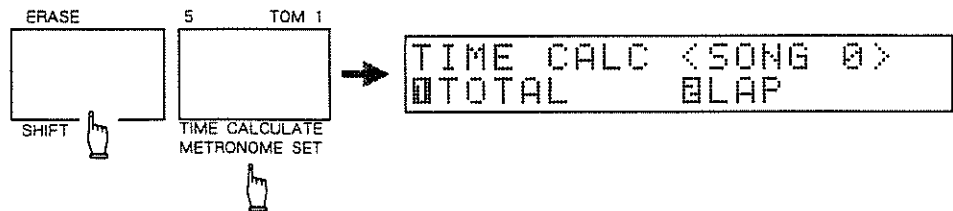
*The Time Calculate function is not obtained unless the Initial Tempo is set to ON.

Time Calculation for the entire song

With the unit set to the Song Play mode and stopped, follow this procedure :

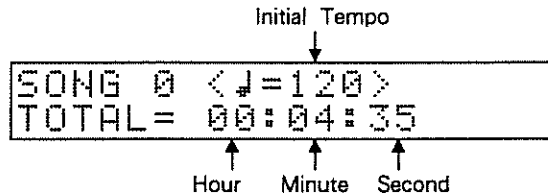
Step 1 Specify the song number for which you wish to calculate time.

Step 2 Press key pad 5 while holding **SHIFT** down.



Step 3 Press Numeric Key 1 to select "TOTAL."

The display reads "Calculating," showing that the total time is now being calculated. The time is later displayed.



Step 4 Press **ENTER** to return to the previous display.

*If The Initial Tempo is set to "OFF," the "Init Tempo Off" message appears in the display.

Time Calculation up to the specified bar

With the unit set to the Song Play mode and stopped, follow this procedure :

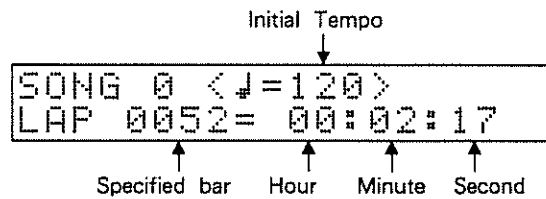
Step 1 Play the song up to the bar where you wish to calculate time.

*You can also specify the bar number using **-1/OFF** **+1/ON** or the Numeric Keys : with the unit set to the Song Play mode and stopped, move the cursor to "MEAS" with **◀** and **▶**, then set the bar using **-1/OFF** **+1/ON** or the Numeric Keys. In this case, the unit calculates the time needed before the specified bar starts playing.

Step 2 Press key pad 5 while holding **SHIFT** down.

Step 3 Press Numeric Key 2 to select "LAP."

The display reads "Calculating," showing that the time is now being calculated.



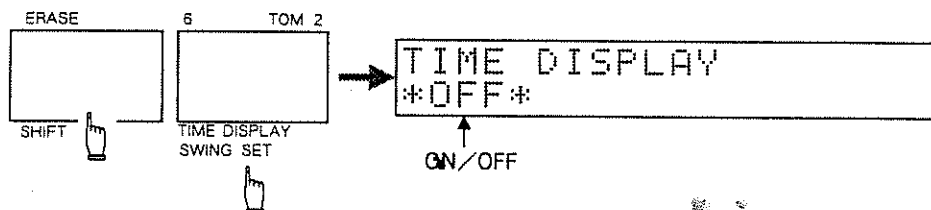
Step 4 Press **ENTER** to return to the previous display.

6. Time Display

The Time Display function checks the elapsed time from the moment the song starts playing or resumes playing with the Continue Play (see page 128).

With the unit set to the Song Play mode and stopped, follow this procedure :

Step 1 Press key pad 6 while holding **SHIFT** down.



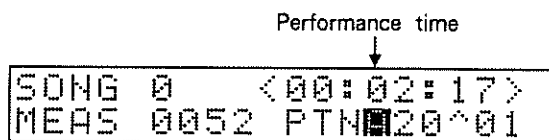
Step 2 Select ON/OFF of the Time Display function using **-1/OFF** **+1/ON** or the VALUE slider.

ON : The playing time is displayed

OFF : The playing time is not displayed

Step 3 Press **ENTER** to return to the previous display.

With the Time Display function is ON, the display responds during song playing.



7. Time Set

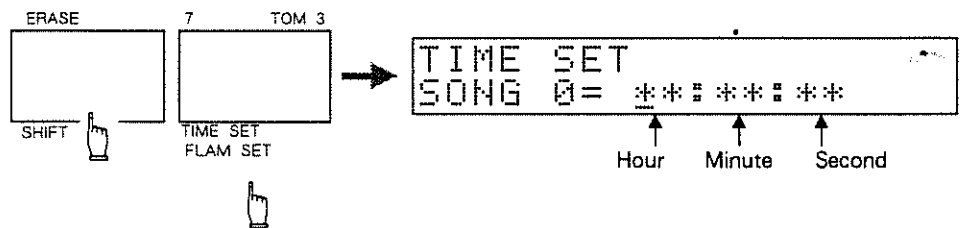
This function sets the initial tempo so that the song can be played within a specified time.

With the unit set to the Song Play mode and stopped, follow this procedure:

*The Time Set function is not obtained unless the Initial Tempo (see page 130) is set to ON.

Step 1 Specify the song number which you wish to time set.

Step 2 Press key pad 7 while holding **SHIFT** down.



Step 3 Move the cursor with **◀** and **▶**, then set the performance time with **-1/OFF** **+1/ON**, the **VALUE** slider or the **Numeric Keys**.

Step 4 Press **ENTER**.

"Calculating ..." appears in the display showing that the initial tempo is now being calculated. The set initial tempo is later displayed.



*When the initial tempo exceeds the 20 to 250 bpm range, the display shows "Out of range," and the initial tempo is not entered.

Step 5 Press **ENTER** again to return to the previous display.

*If The Initial Tempo is set to "OFF," the "Init Tempo Off" message appears in the display.

OTHER USEFUL FUNCTIONS

- ① Utility..... P.138
- ② Temporary Assign/Instrument List..... P.140
- ③ Initialization P.141
- ④ Memory Card (RAM) P.145
- ⑤ Sync Play P.151
- ⑥ MIDI..... P.155

2. All Song Clear

This function erases all songs in the R-8MK II.

Step 1 Press **UTILITY** to select the Utility Mode.

Step 2 Press Numeric Key 1 to select "SONG CLR."

```
ALL SONG CLEAR
++ Press ENTER.
```

Step 3 Press **ENTER**.

```
ALL SONG CLEAR
++ Are you sure ?
```

*To leave this mode, press **EXIT**.

Step 4 Press **ENTER**.

"Completed" appears in the display showing that all songs has been erased.

3. All Pattern Clear

This function erases all the User-programmed pattern data in the R-8MK II.

Step 1 Press **UTILITY** to select the Utility Mode.

Step 2 Press Numeric Key 2 to select "PTN CLR."

```
ALL PATTERN CLEAR
++ Press ENTER.
```

Step 3 Press **ENTER**.

```
ALL PATTERN CLEAR
++ Are you sure ?
```

*To leave this mode, press **EXIT**.

Step 4 Press **ENTER**.

"Completed" appears in the display showing that all rhythm patterns have been erased.

2 TEMPORARY ASSIGN/ INSTRUMENT LIST

The following explains useful functions for Instrument settings ;
Temporary Assign and Instrument List.

1. Temporary Assign

The Temporary Assign function allows you to temporarily assign a specified Instrument to all the key pads. That is, even when you are editing Sound parameters of an Instrument which has not been assigned to any key pad, you can hear the sound by playing the key pads.

*The Temporary Assign function cannot be obtained in the Instrument Assign, Multi Assign, Performance Parameter setting or Step Write screen where the Instrument cannot be played by hitting the key pads.

*When you play an Instrument that has not been assigned to any key pad using the Temporary Assign function, the Performance parameters you have set for each key pad will be ignored.

* When Temporary Assign is turned on, you cannot select the Pad Banks.

Step 1 Press **TEMP ASGN** .

The Instrument shown in the screen will be assigned to all the key pads. (In a screen where the Instrument is not shown; such as in the Real-time Write screen, the Instrument last selected will be assigned.)

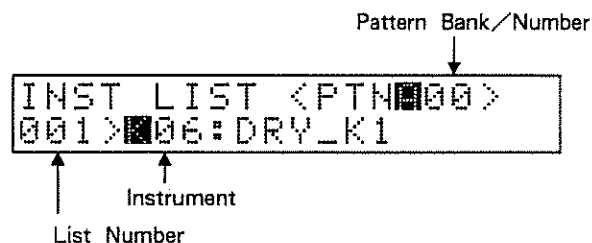
Step 2 To return to the previous condition, press **TEMP ASGN** again.

2. Instrument List

The Instrument List function allows you to check which Instruments are used in a specific rhythm pattern.

Step 1 Press **INST LIST** .

The following screen will be displayed and the Instrument shown in the screen can be played by hitting any key pad (Temporary Assign mode).



Step 2 Using **-1/OFF** and **+1/ON** or the Numeric Keys, check the Instruments used in the rhythm pattern.

Step 3 Press **INST LIST** to return to the previous screen.

3 INITIALIZATION

The Initializing function of the R-8MK II is used to recall the factory preset data.

Initializing Note Numbers

The setting of the note numbers can be returned to the factory presets.

Step 1 Press **MIDI** to select the MIDI Mode.

Step 2 Press Numeric Key 7 to select "NT # INIT."

```
NOTE# INITIALIZE
++ Press ENTER.
```

Step 3 Press **ENTER**.
The display responds with "Are you sure?".

Step 4 To continue, press **ENTER** again.
To stop, press **EXIT**.

Initializing Instrument Assignment

The Instrument assignments to the key pads and the Instrument under Multi Assign can be returned to the factory presets.

Step 1 Press **INST ASSIGN** to select the Instrument Assign Mode.

Step 2 Press Numeric Key 3 to select "INIT."

```
ASSIGN INIT <ALL>
++ Press ENTER.
```

To initialize the entire Instrument Assignment, skip the following step 3, and go to step 4.

Step 3 To initialize the Instrument of a certain Pad Bank, select the Pad Bank with **<>**.
To initialize an Instrument in the Multi Assign, press **MULTI**.

Step 4 Press **ENTER**.
The display responds with "Are you sure?".

Step 5 To continue, press **ENTER** again.
To stop, press **EXIT**.

Initializing Sound Parameters

The Sound Parameters can be returned to the factory preset values.

Step 1 Press **SOUND** to select the Sound Edit Mode.

Step 2 Press Numeric Key 3 to select "INIT."

```
SOUND INIT
01 SOUND @ALL
```

Step 3 Specify the Instrument to be initialized with the Numeric Keys.
To initialize a specific Instrument, press Numeric Key 1.

```
SOUND INIT<MCRSH_C9>
++ Press ENTER.
```

To initialize all the Instruments, press Numeric Key 2.

```
SOUND INIT <ALL>
++ Press ENTER.
```

*If you have pressed Numeric Key 2 in the above step, skip step 4 and go to step 5.

Step 4 Tap the key pad that corresponds to the Instrument to be initialized.
If necessary, change Pad Banks with **<>**.

Step 5 Press **ENTER**.
The display responds with "Are you sure?".

Step 6 To continue, press **ENTER** again.
To stop, press **EXIT**.

Clearing Performance Parameters

The Performance parameters of all the key pads can be cleared (Pan = OFF, all the other parameters = 0).

- Step 1 Press **PERFORM** to select the Performance Edit Mode.
- Step 2 Press Numeric Key 3 to select "CLEAR."

```
PERFORM CLEAR <ALL>
++ Press ENTER.
```

To initialize the Performance parameters of all the key pads, skip the following step 3, then go to step 4.

- Step 3 To initialize Performance parameters of a certain Pad Bank, select the Pad Bank with **<>**.
To initialize Performance parameters in the Multi Assign, press **MULTI**.
- Step 4 Press **ENTER**.
The display responds with "Are you sure?".
- Step 5 To continue, press **ENTER** again.
To stop, press **EXIT**.

Clearing Feel Patches

The settings of the Feel Patches can be cleared.

- Step 1 Press **FEEL** to select the Feel Edit Mode.
- Step 2 Press Numeric Key 1 to select "PATCH."
- Step 3 Specify the Feel Patch number to be cleared.
- Step 4 Press **EXIT** to return to the Menu Display, then select "CLEAR" by pressing Numeric Key 7.

Feel Patch Number

```
FEEL PATCH CLEAR<#0>
++ Press ENTER.
```

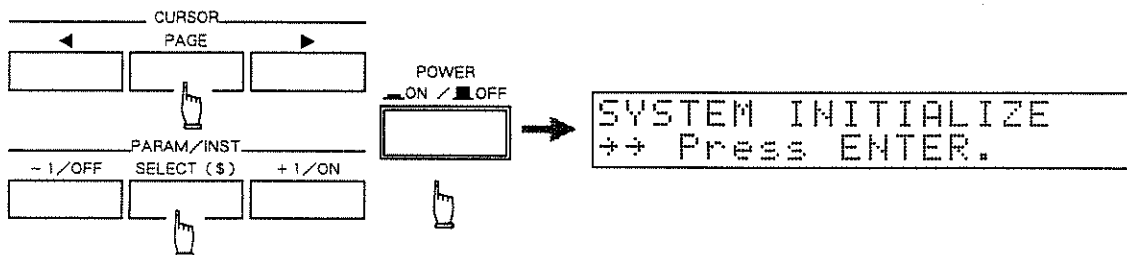
- Step 5 Press **ENTER**.
The display responds with "Are you sure?".
- Step 6 To continue, press **ENTER** again.
To stop, press **EXIT**.

Initializing the R-8MK II

All data in the R-8MK II can be initialized. The demonstration songs /User Patterns (Preset Patterns are copied to Pattern Numbers 00 to 31) and Feel Patches are also set.

Step 1 Switch the R-8MK II off.

Step 2 While holding **PAGE** and **SELECT** down, switch the unit on.



Step 4 Press **ENTER**.
The display responds with "Are you sure?".

Step 5 To continue, press **ENTER** again.
To stop, press **EXIT**.

4 MEMORY CARD (RAM)

All data programmed in the R-8MK II, such as rhythm patterns, songs, Sound Parameters and Performance Parameters can be saved onto a RAM card (optional).

*The Sound ROM card cannot hold the R-8MK II's data.

Notes on using a RAM card

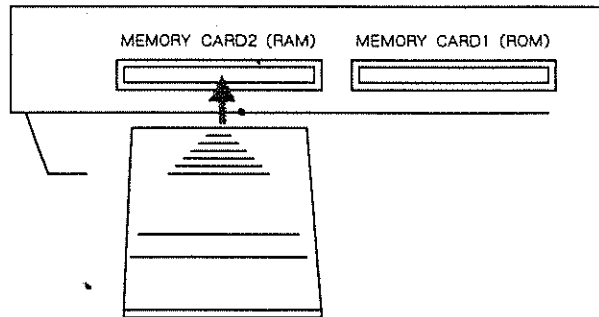
- Use only an M-256E RAM card.
- Read the instructions supplied with the card carefully.
- Normally, set the protect switch on the RAM card to the ON position to protect data. Set it to OFF only when saving data onto the card.
- Inserting a RAM card with the protect switch "OFF" into the ROM card slot will damage the data on the RAM card. When using the card again later, you'll be required to format it.
- If you keep the RAM card connected to the R-8MK II with the R-8MK II switched off, the lithium battery in the card will be drained. When you switch off the R-8MK II, remove the card.
- If an error message is shown in the display, correct the problem as explained in the "Error Message Table" on page 175.
- Do not switch off the unit while loading (or saving) data from (or to) a RAM card. Data on the card or in the internal memory of the R-8MK II may be erased.

1. Formatting

To save data onto a brand new RAM card or one used by another unit, the following formatting procedure is required. Formatting saves all in the R-8MK II onto the card.

*Formatting will erase any previous data stored on the RAM card.

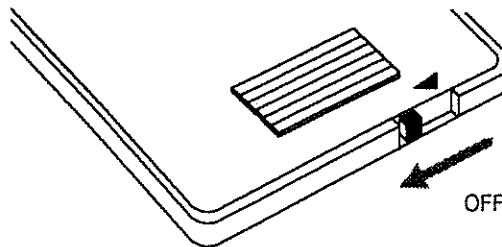
Step 1 Insert the RAM card into the RAM Card Slot securely (it should click into place).



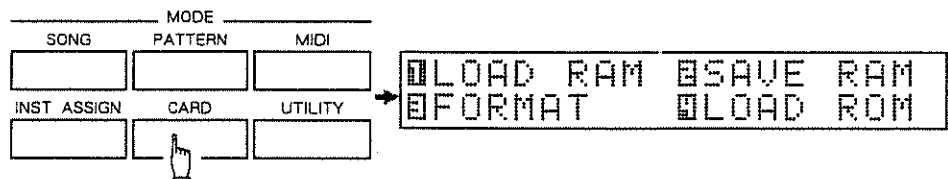
Card Number 2 is indicated

| MODE | PATTERN | | TEMPO |
|-----------|---------|--------|-------|
| EDIT | | | |
| INST UTIL | | CARD | 2 |
| PAD BANK | A | ASSIGN | 120 |

Step 2 Set the protect switch on the RAM card to OFF.



Step 3 Press **CARD** to select the Card Mode.



Step 4 Press Numeric Key 3 to select "FORMAT."

● If you are using a brand new card, the Card Name setting display appears :

```
RAM CARD FORMAT
CARD NAME: < _ >
```

● If any data is written on the card, the following display appears :

```
RAM CARD FORMAT
Data exist : FORMAT?
```

To continue, press **ENTER** , and to stop, press **EXIT** .

*If the RAM card is not connected correctly, the "Card not ready" message appears. If this happens, remove the card, reinsert it properly, then repeat the procedure.

*If the connected card cannot be used with the R-8MK II, the "Improper card" message appears.

Step 5 Move the cursor with **◀** and **▶** , then create a card name with **-1/OFF** **+1/ON** , the VALUE slider, or the Numeric Keys.

Pressing a Numeric Key also switches between numbers and letters/symbols mode (marked at the upper right of the keys). If you wish to use small letters, press a Numeric Key while holding **SHIFT** down.

Step 6 Press **ENTER** .

```
RAM CARD FORMAT
↔↔ Are you sure ?
```

*To leave this mode, press **EXIT** .

Step 7 Press **ENTER** again.

"Completed" appears showing the card is now formatted.

Step 8 Set the protect switch on the card back to ON.

2. Save

The save procedure copies data from the R-8MK II onto a RAM card.

*To save data onto a brand new RAM card (or one previously used by another unit, such as the R-8), the formatting procedure (see page 146) is required. Formatting copies all data in the R-8MK II onto the RAM card.

- Step 1 Insert the RAM card into the RAM Card Slot securely (it should click into place).
- Step 2 Set the protect switch on the RAM card to OFF.
- Step 3 Press **CARD** to select the Card Mode.
- Step 4 Press Numeric Key 2 to select "SAVE RAM."

```
SAVE TO RAM CARD
[ ] SEQ+SETUP [ ] SEQ [ ] SETUP
```

- Step 5 Specify the data group to be saved using Numeric Keys 1 to 3. Normally, use the "SEQ + SETUP." If you have selected "SETUP," the Display responds with "Are you sure?". You can skip step 6.

- 1 SEQ + SETUP :Saving SEQ and SETUP data.
- 2 SEQ :Saving Rhythm Patterns (Pattern Bank A/B) and song data.
- 3 SETUP :Saving Instrument Assign, Sound Parameters, Performance Parameters, Level Parameters, Feel Patches, Metronome, Roll, Sync Mode, and setting of MIDI functions.

- Step 6 If you have selected "SEQ + SETUP" or "SEQ," select the Pattern Bank to be saved with **PTN BANK**, then press **ENTER**. The Display responds with "Are you sure?".

| | |
|--|--------------------------|
| Selected data group | Card Name |
| ↓ | ↓ |
| <pre>SAVE <S+S> MUSIC 1 ++ PTN BANK: [] ?</pre> | |
| | ↑ |
| | Pattern Bank to be saved |

- Step 7 Press **ENTER**. "Completed" appears showing data is now saved onto the card.

*To leave this mode, press **EXIT**.

- Step 8 Set the protect switch on the card back to ON.

3. Load

The Load procedure copies data on a RAM card into the R-8MK II.

*It is possible to load the R-8's data into the R-8MK II. If loaded, however, the R-8's Instruments will be automatically replaced with the corresponding Instruments of the R-8MK II, since the internal Instruments of these two units are different (refer to the next page). Therefore, the Instruments may sound slightly different on the R-8MK II.

Step 1 Insert the RAM card into the RAM Card Slot securely (it should click into place).

Step 2 Press **CARD** to select the Card Mode.

Step 3 Press Numeric Key 1 to select "LOAD RAM."

```
LOAD FROM RAM CARD
[1]SEQ+SETUP[0]SEQ[0]SETUP
```

Step 4 Specify the data group to be loaded using Numeric Keys 1 to 3. Normally, use the "SEQ + SETUP." If you have selected "SETUP," the Display responds with "Are you sure?". You can skip step 5.

1 SEQ + SETUP :Loading SEQ and SETUP data.
2 SEQ :Loading Rhythm Patterns (Pattern Bank A/B) and song data.
3 SETUP :Loading Instrument Assign, Sound Parameters, Performance Parameters, Level Parameters, Feel Patches, Metronome, Roll, Sync Mode, and setting of MIDI functions.

Step 5 If you have selected "SEQ + SETUP" or "SEQ," select the Pattern Bank where the Rhythm Pattern will be loaded with **PTN BANK**, then press **ENTER**. The Display responds with "Are you sure?".

| | |
|---|--------------------------|
| Selected data group | Card Name |
| ↓ | ↓ |
| <pre>LOAD <S+S>#MUSIC 1 ++ PTN BANK: []?</pre> | |
| | ↑ |
| | Destination Pattern Bank |

If you try to load the R-8's data, following message will appear. In this case, press **ENTER**.

```
LOAD <S+S>#MUSIC 1
++ R-8 data: Convert?
```

Step 6 Press **ENTER**. "Completed" appears showing data is now loaded into the R-8MK II.

*To leave this mode, press **EXIT**.

Instrument conversion : loading R-8 data into the R- 8MKII

| R-8 | | → | R-8MK II | | R-8 | | → | R-8MK II | |
|-----|---------|---|----------|---------|-----|---------|---|----------|---------|
| 1 | DRY_K1 | | K06 | DRY_K1 | 35 | POWR_T4 | | T16 | ROCK_T4 |
| 2 | DRY_K2 | | K07 | EZ_K | 36 | DOOM_T1 | | T25 | DOOM_T1 |
| 3 | WOOD_K1 | | K30 | WOOD_K3 | 37 | CLSD_H1 | | H04 | CLSD_H4 |
| 4 | DBLH_K1 | | K22 | ROOM_K4 | 38 | OPEN_H1 | | H05 | OPEN_H4 |
| 5 | DBLH_K2 | | K04 | DBLH_K3 | 39 | PDAL_H1 | | H06 | PDAL_H4 |
| 6 | SOLID_K | | K25 | SOLID_K | 40 | CRSH_C1 | | Y01 | CRSH_C9 |
| 7 | ROOM_K1 | | K19 | ROOM_K1 | 41 | MLLT_C1 | | Y10 | MLLT_C2 |
| 8 | ROOM_K2 | | K20 | ROOM_K2 | 42 | RIDE_C1 | | Y05 | RIDE_C3 |
| 9 | MONDO_K | | K16 | MONDO_K | 43 | RDBL_C1 | | Y06 | RDBL_C3 |
| 10 | WOOD_S1 | | S27 | WOOD_S1 | 44 | BELL_C1 | | Y07 | BELL_C3 |
| 11 | OPEN_S1 | | S16 | REAL_S | 45 | 808CLAP | | P54 | 808CLAP |
| 12 | TIGHT_S | | S24 | TIGHT_S | 46 | OPEN_D1 | | P35 | OPN_SRD |
| 13 | NICE_S1 | | S10 | LA_S | 47 | TAIKO1 | | P41 | TAIKO2 |
| 14 | FAT_S1 | | S06 | FAT_S1 | 48 | CLAVE1 | | P20 | CLAVE1 |
| 15 | IMPCT_S | | S20 | SHARP_S | 49 | CABASA1 | | P26 | CABASA1 |
| 16 | SNAP_S1 | | S02 | BRITE_S | 50 | COWBEL1 | | P01 | COWBEL1 |
| 17 | OUCH_S | | S08 | GATE_S | 51 | TAMBRN1 | | P03 | TAMBRN1 |
| 18 | RVB_S1 | | S19 | RVB_S1 | 52 | SHAKER1 | | P25 | SHAKER1 |
| 19 | PICL_S1 | | S13 | PICL_S1 | 53 | MUTE_CG | | P17 | MUTE_CG |
| 20 | RIMSHT1 | | S17 | RIMSHT1 | 54 | SLAP_CG | | P16 | SLAP_CG |
| 21 | RIMSHT2 | | S07 | FUNK_S | 55 | LOW_CG | | P14 | LOW_CG |
| 22 | SIDSTK1 | | S39 | SIDSTK1 | 56 | SLID_CG | | P15 | SLID_CG |
| 23 | SIDSTK2 | | S40 | SIDSTK4 | 57 | AGOGO1 | | P29 | AGOGO1 |
| 24 | DRY_T1 | | T01 | ATAK_T1 | 58 | OCT_AGG | | P30 | OCT_AGG |
| 25 | DRY_T2 | | T02 | ATAK_T2 | 59 | WHISTL1 | | P27 | WHISTL1 |
| 26 | DRY_T3 | | T03 | ATAK_T3 | 60 | WHISTL2 | | P28 | WHISTL2 |
| 27 | DRY_T4 | | T04 | ATAK_T4 | 61 | CAN1 | | P42 | CAN3 |
| 28 | ROOM_T1 | | T17 | ROOM_T1 | 62 | BACK_S1 | | X09 | BACK_S1 |
| 29 | ROOM_T2 | | T18 | ROOM_T2 | 63 | BACK_T1 | | X10 | BACK_T1 |
| 30 | ROOM_T3 | | T19 | ROOM_T3 | 64 | BACK_C1 | | X11 | BACK_C2 |
| 31 | ROOM_T4 | | T20 | ROOM_T4 | 65 | SPARK1 | | X07 | SPARK1 |
| 32 | POWR_T1 | | T13 | ROCK_T1 | 66 | SURF | | X12 | BACK_GO |
| 33 | POWR_T2 | | T14 | ROCK_T2 | 67 | WHEEL1 | | X08 | WHEEL2 |
| 34 | POWR_T3 | | T15 | ROCK_T3 | 68 | REST | | R01 | REST |

*Rhythm Patterns (00 - 99) on the R-8 are loaded to patterns A00 - A99 in the R-8MK II.

5 SYNC PLAY

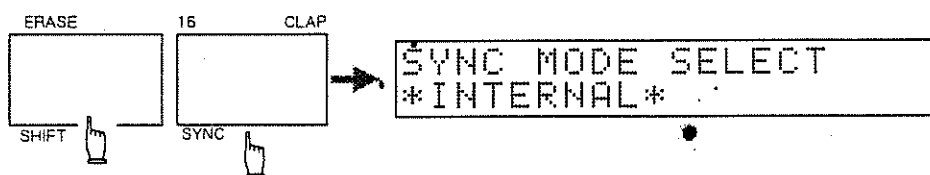
The R-8MK II can synchronize (sync) to other MIDI equipment or an MTR (multi track recorder).

1. Sync Mode Setting

You can determine what kind of device the R-8MK II should sync to.

With the unit set to the Song or Pattern Mode and stopped, follow this procedure :

Step 1 Tap key pad 16 while holding **SHIFT** down.



Step 2 Select one of the three Sync Modes using **-1/OFF** **+1/ON** , or the VALUE slider.

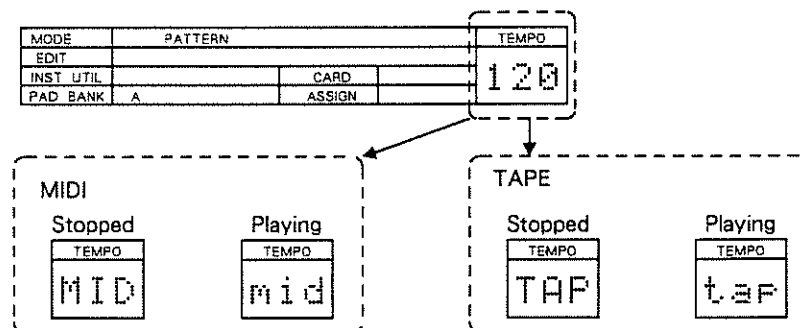
- INTERNAL** :An external device syncs to the R-8MK II
- TAPE** :The R-8MK II syncs to the sync signal recorded on an MTR
- MIDI** :The R-8MK II syncs to the MIDI clock signal of an external MIDI device

*When the Sync mode is set to MIDI (TAPE) but clock signals (Sync signals) are not being received, the Roll effect cannot be obtained with the Key pads.

Step 3 Press **ENTER** to select the previous display.

Tempo Display

If the "MIDI" or "TAPE" Sync Mode is selected, the tempo display will be as shown below, and tempo control is not available from the R-8MK II.



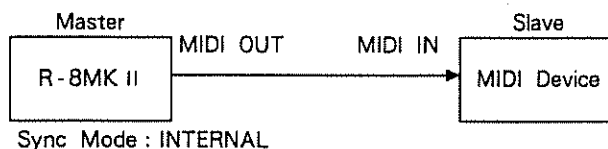
If **START/STOP** is pressed without any sync signal fed into the R-8MK II, the display indicates the playing, but the R-8MK II does not start playing until the sync signal is received from the external device.

2. MIDI Sync

In MIDI sync, the R-8MK II functions as a master or slave device.

When the R-8MK II is a master device

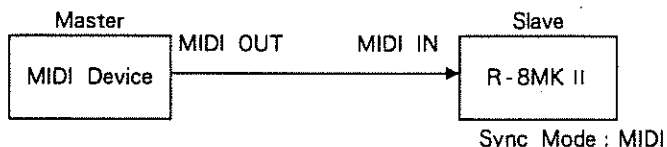
To control an external device with the R-8MK II's Start/Stop or tempo messages, set up the R-8MK II with an external device as shown below.



*When the slave device (external device) can receive MIDI Song Select or Song Position Pointer messages, the song numbers/bar numbers set on the R-8MK II are also selected on the slave device.

When the R-8MK II is a slave device

To control the R-8MK II with the Start/Stop or tempo messages from an external device, set up the R-8MK II and the external device as shown below.



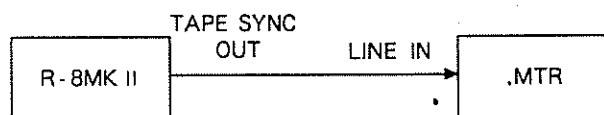
*When the master device (external device) can transmit MIDI Song Select or Song Position Pointer messages, the song numbers/bar numbers set on the external device are also selected on the R-8MK II.

3. Tape Sync

The R-8MK II can sync to an FSK (synchronizing) signal recorded on an MTR. You can use the R-8MK II as a tape sync interface to make another MIDI device (which does not feature a tape sync function) play in time with an FSK signal recorded on an MTR.

Recording Sync signals

To record tape sync signals from the R-8MK II to an MTR, follow this procedure :



*When recording tape sync signals, do not use noise reduction or an equalizer ; devices will cause problems. If you cannot avoid using them in recording (because of the specifications of the MTR), you must use them in exactly the same settings during playback.

Step 1 Set the Sync Mode of the R-8MK II to "INTERNAL" (see page 151).

Step 2 Adjust the recording level (approx. -10 to -3VU) on the MTR.

*When the R-8MK II is stopped, pilot signals are always output from the TAPE SYNC OUT jack.

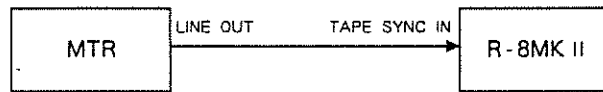
Step 3 Set the tempo for the sync play.

Step 4 Start recording on the MTR first, then start the R-8MK II a few seconds later.

Step 5 When the R-8MK II stops playing, wait for a few seconds and stop the MTR.

Sync Play

The R-8MK II syncs to the MTR's tape sync signals.



- Step 1 **Rewind the tape until the pilot tone changes to a modulated (changing) tone.**
- Step 2 **Set the Sync mode of the R-8MK II to "TAPE" (see page 151).**
- Step 3 **Start the MTR. (Set the track with the tape sync signals to the Play mode, and the other tracks to the Recording mode if necessary.)**
- Step 4 **Press START/STOP on the R-8MK II.**

***Be sure to press START/STOP before the pilot tone changes to a modulated tone.**

When the tones change, the R-8MK II synchronizes to the tape sync signals.

***It is not possible to start tape sync while the tape is playing.**

***When tape sync cannot be achieved, adjust the output level of the tape sync signals and repeat the procedure. If you still cannot achieve proper sync, record the tape sync signals again at a different level.**

6 MIDI

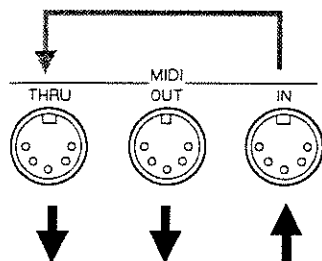
The R-8MK II can be played using an external MIDI device, or can play an external rhythm machine or MIDI module. Also, using MIDI Exclusive messages, all data in the internal memory of the R-8MK II can be transferred to an external device.

1. MIDI Message Communication

MIDI stands for Musical Instrument Digital Interface, an international standard for communication between musical instruments. MIDI compatible devices can exchange performance information (what notes were played, for how long, at what volume, etc.) with other MIDI devices, even if they are of a different model or made by a different manufacturer.

Under the MIDI standard, performance events such as playing on a keyboard, or depressing a pedal are handled as MIDI message.

MIDI Connectors



MIDI messages are transmitted or received (via special MIDI cables) through the following MIDI connectors :

MIDI IN :This connector receives MIDI messages sent from an external MIDI device.

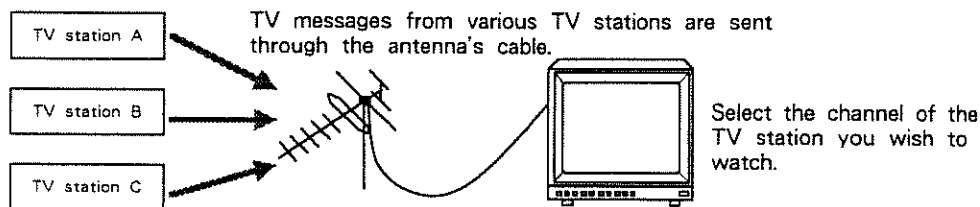
MIDI OUT :The R-8MK II sends MIDI messages through this connector.

MIDI THRU :An exact copy of the MIDI messages received from MIDI IN are sent out through this connector.

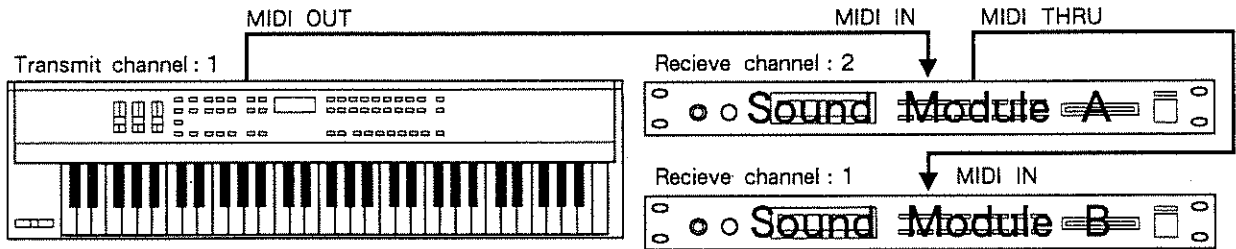
*Using MIDI THRU connectors, it is theoretically possible to connect many MIDI devices. However, 4 - 5 devices seems to be the practical limit. The more devices you connect in your system, the greater the chance of signal delay or deterioration.

MIDI Channels

The MIDI standard allows for the simultaneous transmission of different MIDI messages to several MIDI devices through one MIDI cable. This is made possible by the use of MIDI channels. MIDI channels are similar to those found on a TV. By changing TV channels, you can watch programs of many different TV stations. That is, when the channel of the receiver matches that of the transmitter, the corresponding channel messages are transferred.



MIDI provides 16 channels. MIDI messages are only transmitted when the receiver's MIDI channel matches that of the transmitter. For instance, if the MIDI channels are set as follows, only Sound Module B will sound by playing the keyboard :



MIDI messages used on the R-8MK II

There are a variety of MIDI messages, each carrying different types of information. MIDI messages are divided into two categories : 'Channel messages' that are dealt with in each individual MIDI channel, and 'System messages' which are dealt with regardless of the MIDI channel setting.

< Channel Messages >

These messages are used mainly for transmitting performance information. Normally, you can control almost everything using Channel messages. How each MIDI message controls the system varies depending on the setting on the receiving device.

● Note Messages

Note messages are for playing sounds and carry the following information :

- Note Number :The pitch of a sound (the number that represents the position on the keyboard).
- Note On :Pressing a key (or key pad in this case).
- Note Off :Releasing a key.
- Velocity :The strength with which a key pad is played.

- *The notes on a MIDI keyboard are represented by the numbers 0 to 127. Middle C (C4) is obtained by playing Note Number 60.
- *R-8MK II does not send Note Off messages immediately after a Key Pad is hit. There is a short interval after which Note Off messages are sent.
- *The R-8MKII has been set so that the sound will not be cut even when it receives a Note Off message. This is because all the internal Instruments will naturally decay even without receiving a Note Off. However, if you wish to use the R-8MKII as a sound module for a keyboard, you may wish to mute a sound when releasing a key. If so, turn on the Note Off Switch.

Generally speaking, a Note Number defines the pitch of a note. On Rhythm machines, however, Note Numbers define drum voices (Instruments). The R-8MKII contains an Instrument Section that allows you to play various Instruments with Note Numbers and Performance Sections where the sound of one Instrument is changed with different Note Numbers.

● Program Change Messages

Normally, Program Change messages are used for sound selection. Program Change numbers 1 – 128 are used for selecting corresponding sounds. The R-8MKII allows you to select a Rhythm Pattern/Feel Patch from an external MIDI device on the receive channel of the Instrument Section.

● Control Change Messages

Control Change messages include Modulation and Pan functions, and are used for enhancing performance expression. Each function uses a different Control Number. The available functions vary depending on the MIDI device used. The R-8MKII allows you to control the Pan or a certain parameter from an external MIDI device.

< System Messages >

System messages include Exclusive messages, messages needed for synchronization, system monitoring, etc.

● Common Messages

Common messages include Song Select, Song Position, etc.

● Real-time Messages

These messages, used for synchronizing to an external device, include Tempo Clock, Start/Stop and Continue Start.

● Active Sensing Messages

These messages are used to monitor the integrity of the MIDI connections. If MIDI messages are not received periodically, the MIDI device will reset.

● Exclusive Messages

Exclusive messages deal with things unique to a specific machine. Exclusive messages can only be exchanged between two identical devices (eg., two R-8MK II s). For a detailed explanation, see MIDI Implementation (P.197).

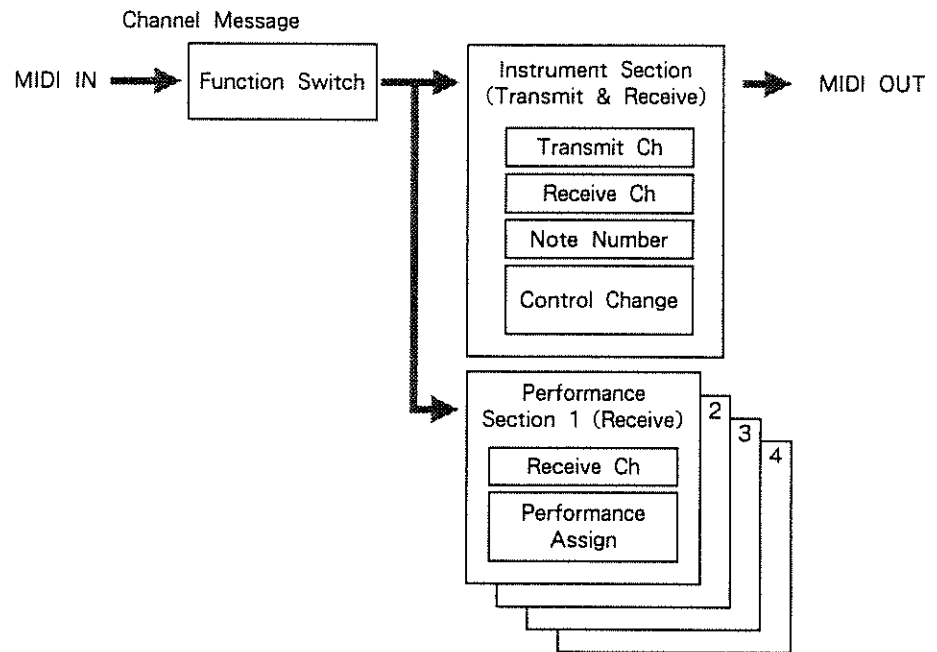
MIDI Implementation Chart

MIDI allows many different musical instruments and devices to exchange data. It is not necessarily the case, however, that all MIDI messages can be received by all MIDI devices.

For example, you may try to use a keyboard to provide control over Aftertouch, but if the sound module you have connected doesn't respond to Aftertouch, no effect will be obtained. The only way two devices can exchange a given MIDI message is if the particular function is common to both units. To help you quickly determine how compatible two devices are, a MIDI implementation chart is provided in the owner's manual of each device. By comparing the charts, you can see how the MIDI messages of one device will be received by the other. The charts are standardized so comparison is a simple matter.

2. MIDI Function Settings

The R-8MK II transmits and receives MIDI messages as shown below.



Instrument Section

The Instrument section should be set when you play the R-8MK II's rhythm voices with external MIDI equipment. In this section, a note number is assigned to each Instrument.

It is possible to play the Instruments according to the assigned note numbers with performance data sent from an external MIDI device, or to play more than one MIDI device with the performance data of the R-8MK II.

Performance Section 1 to 4

The Performance section should be set when you play the R-8MK II as a synthesizer sound module using an external MIDI keyboard.

In this section, one Instrument is assigned to each of four sections. The parameters (Pitch/Decay/Nuance/Pan) of the assigned Instrument can be changed depending on the keys you play on the keyboard.

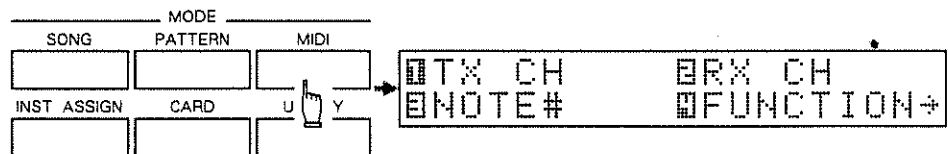
a. Transmit Channel (Instrument Section)

When playing an external MIDI sound module with the performance data (note messages) sent from the R-8MK II, the transmit channel of the R-8MK II can be set for each Instrument.

When using only one MIDI sound module, set the transmit channels of all the Instruments to the same number. When using more than one MIDI sound module, set different channels if necessary to differentiate Instruments.

*The Note number setting of each Instrument (programmed at the factory) is shown on page 194.

Step 1 Press **MIDI** to select the MIDI mode.



Step 2 Press Numeric Key 1 to select "TX CH."



Step 3 Tap the key pad for the Instrument whose transmit channel is to be set. Change Pad Banks with **<<** **>>**, if necessary.

Step 4 Set the transmit channel (1 to 16) with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

Step 5 To continue, and set the transmit channels of another Instrument, repeat steps 3 and 4.

Step 6 Press **EXIT** to return to the Menu Display.

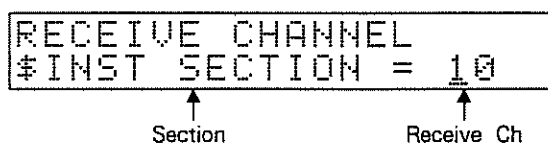
b. Receive Channel (Instrument Section/Performance Section)

This sets the R-8MK II's receive channel for each section where MIDI messages are received from an external MIDI device.

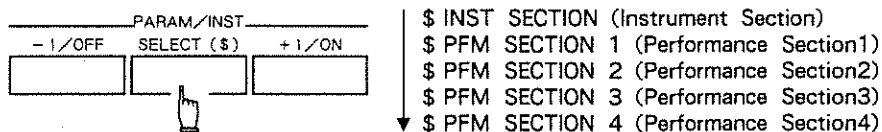
*The receive channel of the Instrument Section is the Basic channel on which Exclusive messages are received.

*Set the receive channels of the Performance section and Instrument section to different numbers. If they are set to the same number, the Instrument section will be given priority.

Step 1 With the Menu Display shown in the MIDI mode, press Numeric Key 2 to select "RX CH."



Step 2 Using **SELECT**, select the section whose receive channel is to be set.



Step 3 Set the receive channel (1 to 16) with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

*Set the unused Performance section to "OFF." (OFF cannot be set with the Numeric Keys.)

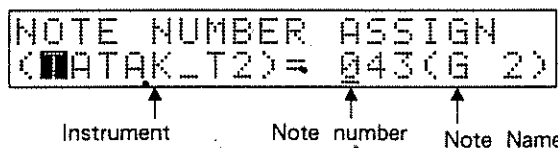
Step 4 Press **EXIT** to return to the Menu Display.

c. Note Numbers (Instrument Section)

When Note messages are received on the receive channel set in the Instrument section, the Note numbers determine which Instruments will be played. When the R-8MK II transmits Note messages, the note numbers set here will be used (see page 171).

*Preset settings for Note numbers are shown on page 194.

- Step 1** With the Menu Display shown in the MIDI mode, press Numeric Key 3 to select "NOTE #."



- Step 2** Tap the key pad for the Instrument whose note number is to be set. Change Pad Banks with **<** **>**, if necessary.

*If you wish to select an Instrument that has not been assigned to any Key Pad, select it by pressing **-1/OFF** and **+1/ON** while holding **SHIFT** down.

- Step 3** Set the note number (0 to 127) with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

*If you wish to select an Instrument that has not been assigned to any Key Pad, select it by pressing **-1/OFF** and **+1/ON** while holding **SHIFT** down.

*Set Instruments that do not receive or transmit Note messages to "OFF." (This cannot be set with the Numeric Keys.)

- Step 4** To continue, and set the note numbers of another Instrument, repeat steps 2 and 3.

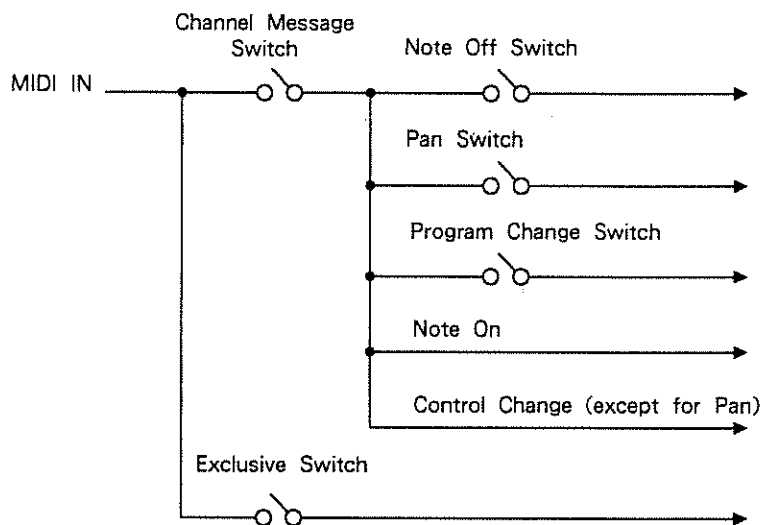
- Step 5** Press **EXIT** to return to the Menu Display.

If you wish to monitor/set the Note Number of an Instrument used in a Rhythm Pattern, you can easily select the relevant Instrument as shown below :

- ① Select the Rhythm Pattern without changing to the MIDI mode (while in the Pattern mode).
- ② Press **MIDI**, and then select "NOTE #" by pressing 3 on the Numeric Keys.
- ③ Press **INST LIST**. This will cause the screen to show the Instrument used in the Rhythm Pattern. You can specify the Instrument to be monitored using **-1/OFF** and **+1/ON**.
- ④ Press **INST LIST**. This will retrieve the previous screen and the Note Number of the selected Instrument will be displayed.

d. Function Switch (Instrument Section/Performance Section)

Function switches select whether or not to receive MIDI channel messages. There are other switches for selecting transmission and reception. They are Note Off, Pan, Program Change and Exclusive switches.



*The setting of the Function Switch is relevant to all sections.

Description of Function Switches

●Channel Message Switch

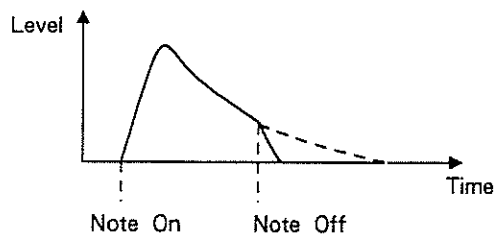
This selects whether or not to transmit and receive Channel messages (Note /Program Change/Control Change).

*If the Channel Message Switch is set "OFF," no Channel messages are transmitted or received, regardless of the settings of the Note Off, Pan or Program Change switches.

●Note Off Switch

This selects whether or not to receive Note Off (or Note On with Velocity zero) messages sent by releasing Keys on a keyboard. Normally it should be set to "OFF," and set to "ON" to mute a long decay sound.

ON :The Instrument of the note number is muted upon receiving Note Off.



OFF :The Instrument of the note number is not muted even when Note Off is received.

●Pan Switch

This selects whether or not to control the pan (Control Change number 10) from an external MIDI device.

ON :The pan of the Instrument in the section which receives Pan messages (if it is in the Instrument section, all the instruments) is changed and remains active until another Pan message is received.

OFF :Pan messages are not received.

*The Pan messages can control only the sound played by the MIDI messages received at MIDI IN, but cannot control the sound (Song Play or Pattern Play) played by the R-8MK II itself.

*When the Pan Switch is set to "ON," the Pan assigned to the other Control Change numbers will be invalid.

●Program Change Switch

This selects whether or not to receive Program Change messages.

ON :Pattern Numbers/Feel Patch Numbers are changed according to the Program Change Numbers received on the Basic Channel (receive channel of the Instrument section).

| Mode | Receivable Range | Operation |
|-------------------|----------------------|---|
| Song Play Mode | 1 - 8/128 | Changes to the Feel Patch that is one number smaller than the receiving number. The selected Feel Patch is retained until it is changed to another Feel Patch or cancelled. "128" will cancel the assignment of the Feel Patches. |
| Pattern Play Mode | 1 - 100/ 101, 102 | Changes to the Rhythm Pattern that is one number smaller than the receiving number. "101" will change to Pad Bank A. "102" will change to Pad Bank B. |

OFF :Program Changes are not received.

*Even if the Program Change Switch is set to "ON," no Program Change is received if the unit is set to modes other than Song Play or Pattern Play mode.

*If the Program Change Switch is set to "ON" in the Song Playing mode, the Feel Patch assigned to each rhythm pattern will be ignored.

●Exclusive Switch

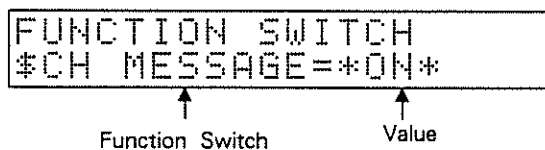
This selects whether or not to receive MIDI Exclusive messages.

ON :Exclusive messages are received when the R-8MK II is stopped.

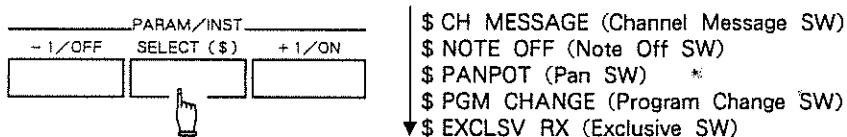
OFF :Exclusive messages are not received.

Now, let's set the Function Switches.

Step 1 With the Menu Display shown in the MIDI mode, press Numeric Key 4 to select "FUNCTION."



Step 2 Using **SELECT**, specify the Function Switch to be used.



Step 3 Select ON or OFF with **- 1/OFF** **+ 1/ON**, or the VALUE slider.

Step 4 To continue, and set the other switches, repeat steps 2 and 3.

Step 5 Press **EXIT** to return to the Menu Display.

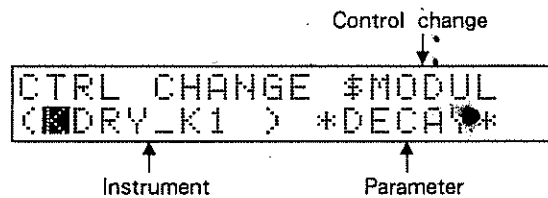
e. Control Change (Instrument Section)

Control Change messages (Modulation and General purpose controls 1 to 8) sent from an external MIDI device can control a parameter (Pitch, Decay, Nuance or Pan) of the specified Instrument.

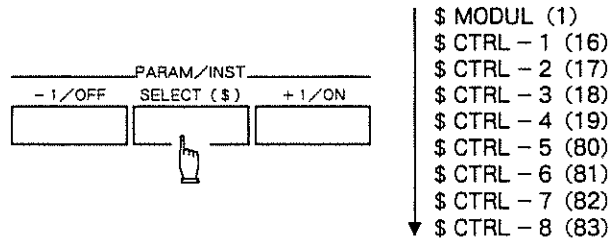
Once the Control Change is set, the corresponding Control Change (the value of the specified parameter) is transmitted when the specified Instrument is played.

If you record these performance messages into a MIDI sequencer from the R-8MK II, the Instruments will be played back faithfully on the R-8MK II by the recorded performance data.

Step 1 With the Menu Display shown in the MIDI mode, press Numeric Key 5 to select "CTRL CHG."



Step 2 Using **SELECT**, select one of the Control Changes.



*The numbers shown in () represent Control Change numbers.

Step 3 Press the key pad that corresponds to the Instrument that transmits or receives the Control Change.

Step 4 Using **- 1/OFF** **+ 1/ON** or the VALUE slider, specify the parameter (Parameters : PITCH, DECAY, NUANCE or PAN).

*"Pitch" cannot be selected with CTRL - 5 to 8.

*Set the parameter of the unused Control Change to "OFF."

Step 5 To continue, and set the other Control Changes, repeat steps 2 to 4.

Step 6 Press **EXIT** to return to the Menu Display.

f. Performance Section

Each Performance Section allows you to change parameter values (Pitch/Decay/Nuance/Pan) of a certain Instrument by pressing different keys (using different Note Numbers). For example, by changing the pitch in semitone steps, you can play a melody using a MIDI keyboard.

In each Performance Section, you select the Instrument and parameter to be changed and set how it should be changed with the Center Note Number/Keyboard Follower. It is also possible to control the specified parameter in real-time using Control Change messages.

| Available Parameters | Variable Range of the Keyboard Follower |
|----------------------|---|
| Pitch | 0~990 cents |
| Decay | 0~9 |
| Nuance | 0~3 |
| Pan | 0~1 |

●Center Note Number

This parameter sets the Note Number (0 – 127) that is the standard of a parameter value.

* The middle C (C4) on a keyboard is Note Number 60.

* The center panning position is obtained at the Center Note Number.

●Keyboard Follower

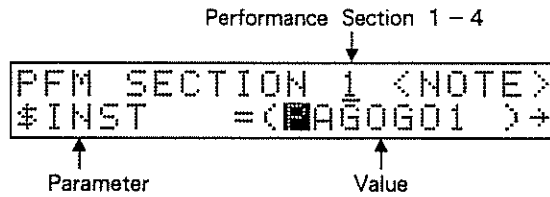
Keyboard follower determines how much the parameter should change by playing farther a way from the selected Center Note Number. For example, when the Keyboard Follower of the Pitch is set to 100 cents (one semitone), an equal temperament is obtained.

Ex. : If you wish to play the bass with the keyboard, assign the bass sound to the Performance section, then select the Pitch parameter. Then set the Center Note Number to C3 (48) and Keyboard Follower to 100 cents (one semitone).

●Control Change

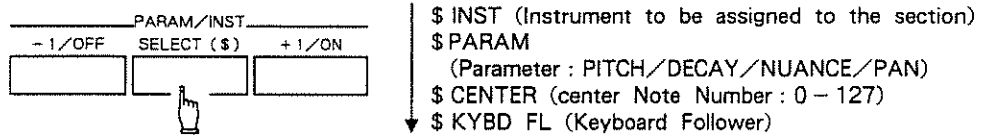
Using Control Change messages, you can control any of the Decay/Nuance/Pan parameters in real-time. The Control Change messages are optional from the Modulation (Control Number : 1), General Purpose Controllers 1 – 8 (Control Number : 16 – 19, 80 – 83).

Step 1 With the Menu Display shown in the MIDI mode, press Numeric Key 6 to select "PFM SECT."



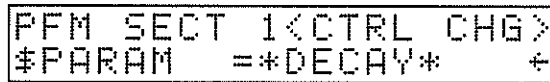
Step 2 Specify the Performance section to be set with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

Step 3 Using **SELECT**, select a parameter, then set the amount of change for the parameter with **-1/OFF** **+1/ON**, the VALUE slider or the Numeric Keys.

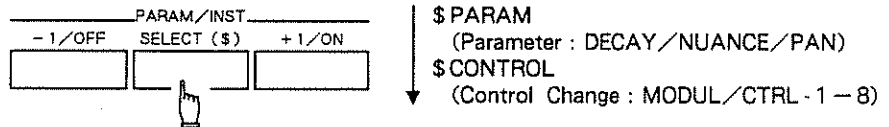


*The instrument is assigned to "\$ INST" with a key pad.

Step 4 Select the Control Change setting display with **PAGE**.



Step 5 Select a parameter with **SELECT**, then set the value of the parameter using **-1/OFF** **+1/ON** or the VALUE slider.



*The control number of each Control Change is shown on page 166.

*Set CONTROL to "OFF" when the Control Change is not to be used.

Step 6 Press **EXIT** to return to the Menu Display.

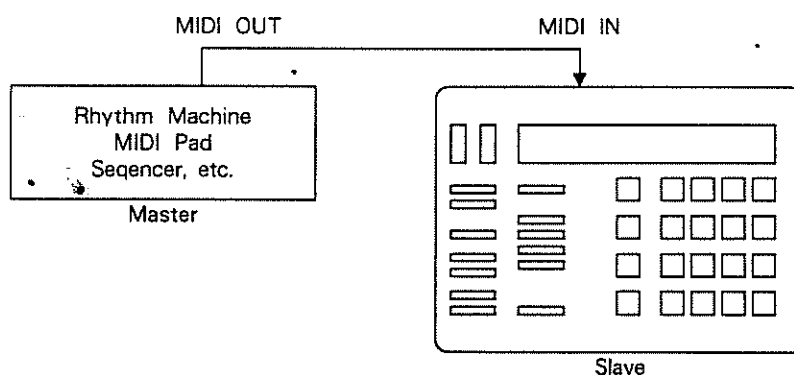
3. Example Setups

a. Using the R-8MK II as a MIDI Sound Module

The R-8MK II can be played by a sequencer, rhythm machine, MIDI keyboard or MIDI drum pads.

When the R-8MK II is played by an external MIDI device, the sound of each Instrument can be edited using Sound Parameters (see page 43). Performance Parameters have no effect.

Using the R-8MK II as a rhythm sound module



Set the MIDI parameters as follows :

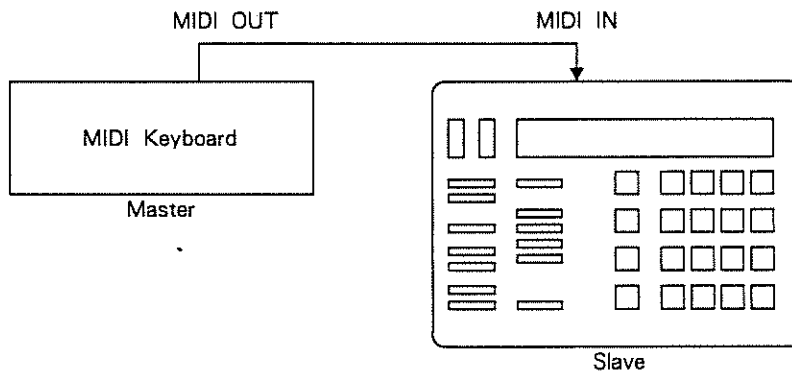
- Set the Channel Message Switch (Function Switch) to "ON" (see page 163).
- Set the receive channel of the Instrument section to the same number as the transmit channel of the MIDI device (see page 161).
- Change the note number assignments to Instruments if necessary (see page 162).

*When the Roland PAD-80 is used as a master and the Pan Switch (one of the Function Switches) is set to "ON," the pan for each pad can be received (see page 164).

Performance data from an external device can be written into rhythm patterns with the R-8MK II in the Real-time Write mode. However, Note Off messages cannot be written into a rhythm pattern. Therefore, the mute effect cannot be obtained.

Using the R-8MK II as a sound source for a MIDI keyboard

Depending on the key played on the keyboard, the pitch, pan, decay or nuance of specified Instruments will be changed.

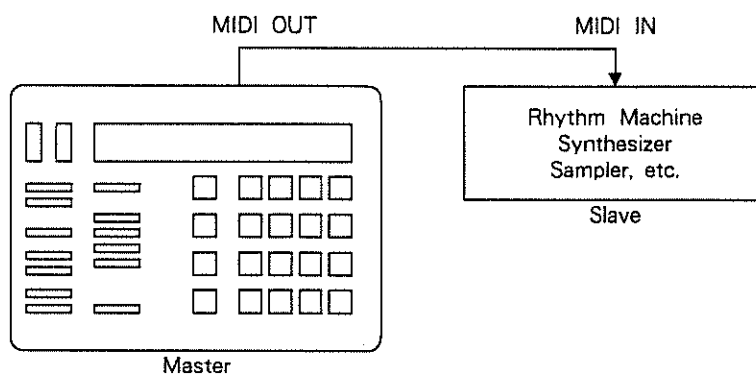


Set the MIDI parameters as follows.

- **Set the Channel Message Switch (Function Switch) to "ON" (see page 163).**
- **Set the receive channel of any Performance section, 1 to 4, to the same number as the transmit channel of the MIDI keyboard (see page 161).**
- **Set the Instrument, Parameter, Center Note Number and Keyboard Follower of the selected Performance section to appropriate values (see page 167).**

Performance data from an external device can be written into rhythm patterns with the R-8MK II set to the Real-time Write mode. However, Note Off messages cannot be written into a rhythm pattern. Therefore, the mute effect cannot be obtained.

b. Playing an external MIDI sound module with the R-8MK II



*When using a sampler or synthesizer, select a sound with a quick attack and long release time (the time needed from Note Off to zero) to prevent the sound from being muted or cut off.

Set the MIDI parameters as follows :

- Set the Channel Message Switch (Function Switch) to "ON" (see page 163).
- Set the transmit channel of each Instrument to the same number as the receive channel of the slave device (see page 160).
- Change the note number assignments to Instruments if necessary (see page 162).

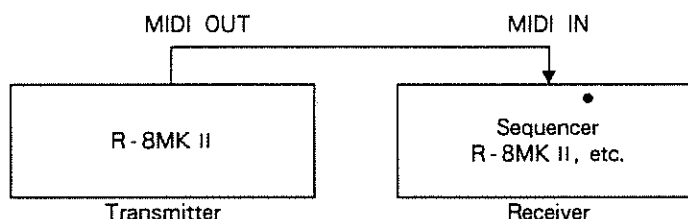
4. Data Transfer via Exclusive Messages

Using MIDI Exclusive messages, all data in the R-8MK II can be transferred to another R-8MK II or any MIDI device which can receive Exclusive messages. Also, the Sound Parameters of any Instrument can be transferred using Exclusive messages.

a. Transmit (Bulk Dump)

Data stored in the R-8MK II can be transferred to another MIDI device.

Connections



Step 1 Set the basic channel (receive channel of the Instrument section) to the basic channel of the receive unit (see page 161).

Step 2 With the Menu Display shown in the MIDI mode, press Numeric Key 8 to select "BLK DUMP."

```

BULK DUMP
ALL SETUP SEQ00 ÷
    
```

次画面

```

BULK DUMP
SEQ0 SEQ0 01 PTN ÷
    
```

Step 3 Using Numeric Keys 1 to 6, specify the data group to be transferred.

- 1 ALL** :All data is transferred. (SEQ and SETUP)
- 2 SETUP** :Instrument Assign, Sound Parameters, Performance Parameters, Level Parameters, Feel Patches, Metronome, Roll, Sync Mode, and settings of MIDI functions are transferred.
- 3 SEQ 00** :Rhythm Patterns (Pattern Bank A/B) and Song data are transferred.
- 4 SEQ 0** :Rhythm Patterns (Pattern Bank A) and Song data are transferred.
- 5 SEQ 0** :Rhythm Patterns (Pattern Bank B) and Song data are transferred.
- 6 1 PTN** :One Rhythm Pattern is transferred.

The display responds with :

Select Data Group
↓

BULK DUMP <ALL>
↔↔ Press ENTER.

When you have pressed Numeric Key 6, specify the Pattern Number to be transferred with -1/OFF +1/ON, the VALUE slider or the Numeric Keys.

BULK DUMP <PTN#30>
↔↔ Press ENTER.

Step 4 Press ENTER .

The display responds with "Are you sure?".

Step 5 Press ENTER to transfer the data.

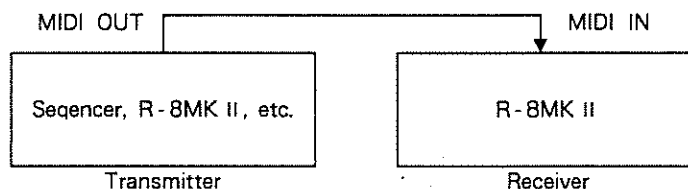
When the data transfer is finished, "Completed" appears in the display.

*To leave this mode, press EXIT .

b. Receive

The R-8MK II can receive Exclusive messages from another R-8MK II or MIDI device.

Connections



- Step 1 To receive "ALL" or "SEQ" data, delete all the programmable patterns in the internal memory (see page 139).
- Step 2 Set the basic channel (receive channel of the Instrument section) to the basic channel of the Transmitter (see page 161).
- Step 3 Set the Exclusive Switch (Function Switch) to "ON" (see page 164).

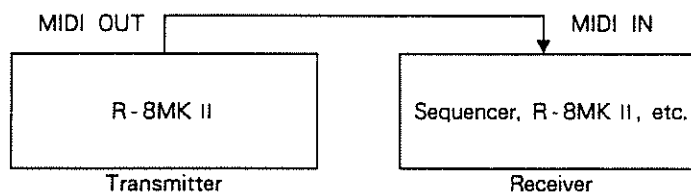
If the R-8MK II is stopped, it can receive Exclusive messages.

*When the R-8MK II cannot receive "1 PTN" data, delete some rhythm patterns in the internal memory to create sufficient memory space. Transfer the data once again.

c. Transmitting Sound Parameters

Sound Parameters of an Instrument can be transferred via Exclusive messages.

Connections



- Step 1 With the unit set to the Edit Mode of Sound parameters, specify the Instrument whose Sound parameters should be transferred.
- Step 2 Press **ENTER** to transfer the data.

■ REFERENCE

1. Error Message Table

If an error message appears in the display, refer to the information in this table for help.

```

++ Card not ready.
    
```

- A RAM Card is not inserted correctly into the RAM Card Slot.

- ☐ Insert the RAM Card properly (it should click into place).

Name of previously loaded ROM card

```

LOADED=<          >
++ Card not ready.
    
```

- A Sound ROM Card is not inserted correctly into the ROM Card Slot.

- ☐ Insert the Sound ROM Card properly (it should click into place).

```

++ Card protected.
    
```

- The protect switch on the RAM card is set to "ON."

- ☐ Set the switch to "OFF."

```

++ Improper card !
    
```

- The card connected to the RAM Card Slot cannot be used with the R-8MK II.

- ☐ Replace the card with the specified RAM card (M-256E).

```

#Roland <R-8 MARKII>#
Improper card !
    
```

- When the R-8MK II is turned on, the card connected to the ROM Card Slot is not an R-8MK II Sound ROM card.

- ☐ Replace the card with the specified Sound ROM card.

```

++ Ptn memory full !!
    
```

- No more Rhythm Patterns can be written into the Pattern Bank currently selected. (Press **EXIT** to return to the previous mode.)

- ☐ To continue Pattern Writing, select another Pattern Bank or erase some, existing Rhythm Patterns to make sufficient space.

++ Song memory full.

- There is no additional memory left for songs.
- ☞ To continue to write or edit song data, clear any unneeded songs in the unit's memory.

++ Bar # overflow.

- As a result of Pattern Append the number of bars in the pattern exceeds 99.
- ☞ Change the settings so that the total number will not exceed 99.

++ Empty pattern.

- There is no data in the source rhythm pattern for Pattern Copy, Pattern Merge, Pattern Append, etc.
- ☞ Select another rhythm pattern.

++ No Event !

- In Micro Timing Shift or Macro Timing Shift, the sound to be shifted is not yet selected.
- ☞ Check the procedure for the Micro Timing (Macro Timing) Shift.

++ Inst not found.

- In Pattern Extract or Instrument Change, the Instrument you specified does not exist in the pattern.
- ☞ Select a different source pattern or Instrument.

++ Checksum Error !!

- Exclusive messages are not received correctly. Press **EXIT** to return to the previous mode.
- ☞ Repeat the procedure carefully.

→→ MIDI buffer full!!

● Too many MIDI messages are received at the same time, making it impossible for the R-8MK II to process them all. Press **EXIT** to and return to the previous mode.

- ☐ When this message appears during data reception, decrease the amount of MIDI messages from the transmitter.
- ☐ Set the Function Switches so that unneeded data will not be transmitted (or received).

→→ Part overlap.

● You have selected a Destination Part within the specified source Part during Part Copy.

- ☐ Set an appropriate Part number.

→→ No part exists.

● There is no data in the selected Part in the Part Copy or Part Delete procedure.

- ☐ Set the specified Part properly.
- ☐ Check if there is performance data in the specified Part.

→→ Part# overflow.

● Part Insert or Part Copy will result in more than 999 Parts in a song.

- ☐ Set it so the total number of Parts does not exceed 999.

→→ No area.

● There is not enough memory left for executing the Copy function.

- ☐ Delete unneeded rhythm patterns, then repeat the procedure.

→→ Aborted.

● This message appears, when a procedure is cancelled in the middle, or when a procedure cannot be executed.

2. Troubleshooting

Instrument

● No sound is heard

The level is set to zero.

- ☐ Raise the level.

A REST is assigned to the key pad.

- ☐ Instrument **R**01 is a REST, and therefore contains no sound data.

If an Instrument on a Sound ROM card does not sound, check if the card is correctly connected and if the settings on the card have been loaded into the R-8MKII.

- ☐ Load the settings on the Sound ROM card into the R-8MKII. (☐ P.40)

More than 13 voices are played simultaneously.

- ☐ The R-8MK II's maximum polyphony is 12 voices.

● The volume is too low

The level is set too low.

- ☐ Raise the level.

You are tapping the upper part of the key pad.

- ☐ Tap the lower part of the key pad.

The Sense Curves are not set correctly.

- ☐ Change the Sense Curves (☐ P.47).

● The sound is strange

Sound Parameters are not set properly.

- ☐ Change the values of the Sound Parameters (☐ P.43). Alternatively, initialize the Sound Parameters (☐ P.142).

Performance Parameters are not set properly.

- ☐ Change the values of Performance Parameters (☐ P.73). Alternatively, initialize the Performance Parameters (☐ P.143).

● The volume of the sound does not change by hitting the Key pad softer or harder.

The Sense Curve (Sound Parameter) is set to 7 or 8.

- ☐ Change the value of the Sense Curve (☐ P.47).

●The sound does not change after editing Sound Parameters or Performance Parameters.

☐The total value of the Sound Parameters and Performance Parameters exceeds the maximum range of the Sound Parameter.

Even if it is within the range, this could happen when using certain Instruments or parameters.

●The same Instrument is played by all the key pads.

The unit is set to the Multi Assign mode.

☐Press **MULTI** to cancel the Multi Assign mode.

The Temporary Assign is set to "ON."

☐Turn off the Temporary Assign by pressing **TEMP ASGN**.

●Pad Banks cannot be changed.

The unit is set to the Multi Assign mode.

☐Press **MULTI** to cancel the Multi Assign mode.

The Temporary Assign is set to "ON."

☐Turn off the Temporary Assign by pressing **TEMP ASGN**.

Rhythm Patterns

●Pressing **START/STOP** does not start playing the unit.

The Sync mode is set to "TAPE" or "MIDI."

☐Set the Sync mode to "INTERNAL." (☐P.151)

●An Instrument written into a rhythm pattern sounds different.

You have edited the Sound Parameters.

☐Editing a Sound Parameter affects Instruments in all rhythm pattern.

●The Swing effect is not obtained.

The Swing Delay parameter is set to zero.

☐Set the Swing Delay to an appropriate value (☐P.80).

The Swing point is not set properly.

☐Set the Swing point properly (☐P.80).

The unit is set to the Real-time Write or Step Write mode.

☐The Swing effect is not obtained during pattern writing.

●Real-time writing cannot be accomplished.

The unit is set to the Real-time Edit mode.

☐Press **PAGE** to select the Real-time Write mode.

Feel Patch

● Feel Patch data has no effect.

The Groove Switch or Random Factor Switch is set to "OFF."

- ☞ Set the Groove Switch or Random Factor Switch to "ON." (☞ P.88)

The Instrument selected with Instrument Select is not used in the rhythm pattern.

- ☞ Change the Instrument Select (☞ P.87).

The Instrument Switch is set to "OFF."

- ☞ Set the Instrument Switch to "ON." (☞ P.89)

The unit is set to the Real-time Write mode or Step Write mode.

- ☞ The Feel Patch has no effect during pattern writing.

In the Song Play Mode, the Program Change Switch is set to "ON."

- ☞ Set the Program Change Switch to "OFF." (☞ P.164)

● Even when the Instrument Switch is set to "OFF," the sound of such Instruments changes.

- ☞ Check if the same Instrument is assigned more than once with Instrument Select (☞ P.87).

Song

● Pressing **START/STOP** does not start playing the unit.

There is no data written into the selected song.

The Sync mode is set to "TAPE" or "MIDI."

- ☞ Set the Sync mode to "INTERNAL." (☞ P.151)

● When a song is played, another song starts immediately afterwards.

Song Chain is set.

- ☞ Cancel the Song Chain (☞ P.129).

● The tempo of the song changes when it starts playing.

Initial Tempo is set in the song.

- ☞ Set the Initial Tempo to "OFF." (☞ P.130)

● The level of the song changes when it starts playing.

Initial Level is set in the song.

- ☞ Change the Initial Level (☞ P.130).

RAM Card

●Data cannot be saved.

The protect switch on the RAM card is set to "ON."

☐Set it to "OFF." (☐P.146)

The RAM card is not formatted.

☐Format the RAM card (☐P.146).

●Data on a RAM card is erased.

If you connect a RAM card to the ROM card slot with the protect switch set to OFF, the data on the RAM card is erased.

☐Format the RAM card (☐P.146).

Sound ROM Card

●The Instruments on the card do not sound.

No Sound ROM card is connected to the unit or the settings of the inserted card have not been loaded into the R-8MKII.

☐Load the settings of the Sound ROM card into the R-8MKII (☐P.40).

MIDI

(When the R-8MK II is a slave)

●No sound is heard.

The MIDI channels of the two units are not set to the same number.

☐Set the MIDI channels of the two units to the same number (☐P.161).

Instruments are not correctly assigned to note numbers.

☐Change the note numbers (☐P.162).

The Channel Message Switch is set to "OFF."

☐Set the Channel Message Switch to "ON." (☐P.163)

●No sound is created in the Performance section.

The receive channels of the Performance section and Instrument section are set to the same number.

☐Set the receive channels of the Performance section and Instrument section to different numbers (☐P.161).

●Only one Instrument can be played.

MIDI messages are received on the receive channel of the Performance section.

☐Set the receive channel of the Instrument section correctly (☐P.161).

●Sound is muted part of the way through.

The Note Off Switch is set to "ON."

☐Set the Note Off Switch to "OFF." (☐P.163)

●The Pan position does not change.

The Pan Switch is set to "OFF."

☞Set the Pan Switch to "ON." (☞P.164)

●Exclusive messages are not received.

The basic channels of the receiver and the transmitter are not set to the same number.

☞Set the basic channels to the same numbers (☞P.161). The basic channel of the R-8MK II is the receive channel of the Instrument section.

The Exclusive Switch is set to "OFF."

☞Set the Exclusive Switch to "ON." (☞P.164)

(When the R-8MK II is a master device)

●No sound is heard.

The MIDI channels of the two units are not set to the same number.

☞Set the MIDI channels of the two units to the same number (☞P.160).

Instruments are not correctly assigned to note numbers.

☞Change the note numbers (☞P.162).

The Channel Message Switch is set to "OFF."

☞Set the Channel Message Switch to "ON." (☞P.163)

Others

●The metronome is not heard.

The metronome level is set to zero.

☞Increase the level of the metronome (☞P.59).

The Metronome mode is set to "OFF."

☞Change the Metronome mode (☞P.59).

●The metronome stops in the middle.

The Metronome mode is set to "EMPTY REC."

☞Change the Metronome mode (☞P.59).

●The Flam effect cannot be obtained.

The Flam interval is set to zero.

☞Set the Flam interval to an appropriate value (☞P.82).

The Flam ratio is not set correctly.

☞Change the Flam ratio (☞P.82).

| COPY INST # | SOURCE INST # | INST NAME | PITCH | DECAY | NUANCE | OUTPUT ASSIGN | ASSIGN TYPE | SENSE CURVE | NOTE # |
|-------------|---------------|-----------|-------|-------|--------|---------------|-------------|-------------|--------|
| 1 | | | | : | | | | | |
| 2 | | | | : | | | | | |
| 3 | | | | : | | | | | |
| 4 | | | | : | | | | | |
| 5 | | | | : | | | | | |
| 6 | | | | : | | | | | |
| 7 | | | | : | | | | | |
| 8 | | | | : | | | | | |
| 9 | | | | : | | | | | |
| 10 | | | | : | | | | | |
| 11 | | | | : | | | | | |
| 12 | | | | : | | | | | |
| 13 | | | | : | | | | | |
| 14 | | | | : | | | | | |
| 15 | | | | : | | | | | |
| 16 | | | | : | | | | | |
| 17 | | | | : | | | | | |
| 18 | | | | : | | | | | |
| 19 | | | | : | | | | | |
| 20 | | | | : | | | | | |
| 21 | | | | : | | | | | |
| 22 | | | | : | | | | | |
| 23 | | | | : | | | | | |
| 24 | | | | : | | | | | |
| 25 | | | | : | | | | | |
| 26 | | | | : | | | | | |

【Instrument Assigns and Performance Parameters】

Instrument Assign

| | | | |
|----|----|----|----|
| 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 |

Performance Parameter

| Key Pad # | Pitch | Decay | Nuance | Pan |
|-----------|-------|-------|--------|-----|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
| 11 | | | | |
| 12 | | | | |
| 13 | | | | |
| 14 | | | | |
| 15 | | | | |
| 16 | | | | |

4. Preset Pattern Table

| Pattern # | Pattern Name Display | Description |
|-----------|----------------------|------------------------------------|
| 00 | 8BEAT1 | * Rhythm Pattern with no accent |
| 01 | 8BEAT2 | * Rhythm Pattern with no accent |
| 02 | 8BEAT3 | |
| 03 | 8BEAT4 | |
| 04 | 16BEAT1 | * Rhythm Pattern with no accent |
| 05 | 16BEAT2 | * Rhythm Pattern with no accent |
| 06 | 16BEAT3 | |
| 07 | DISCO1 | |
| 08 | DISCO2 | |
| 09 | SLOWROCK | Appropriate tempo is about ♩ = 85 |
| 10 | SHUFFLE1 | * Rhythm Pattern with no accent |
| 11 | SHUFFLE2 | * Rhythm Pattern with no accent |
| 12 | FUNKY1 | |
| 13 | FUNKY2 | |
| 14 | FUNKY3 | |
| 15 | OLDIES1 | Appropriate tempo is about ♩ = 90 |
| 16 | OLDIES2 | Appropriate tempo is about ♩ = 180 |
| 17 | OLDIES3 | |
| 18 | METAL1 | |
| 19 | METAL2 | |
| 20 | SWING1 | * Rhythm Pattern with no accent |
| 21 | SWING2 | |
| 22 | BOSANOVA | |
| 23 | MAMBO | |
| 24 | MERENGUE | |
| 25 | RHUMBA | |
| 26 | BEGUINE | |
| 27 | SAMBA | |
| 28 | SALSA | |
| 29 | TANGO | |
| 30 | REGGAE | |
| 31 | COUNT | |

5. Preprogrammed Sound Parameters and Note Numbers

| INST Group/No. | INSTRUMENT NAME | | DECAY | OUTPUT ASSIGN | ASSIGN TYPE | NOTE # | SOURCE INSTRUMENT |
|----------------|-----------------|---------------------|-------|---------------|-------------|--------|-------------------|
| K01 | AMBO_K | ambo kick | * | 23 : 21 | CENTER | POLY | 0 New |
| K02 | BOING_K | boing kick | * | 29 : 20 | CENTER | POLY | OFF 10 |
| K03 | BOTTM_K | bottom kick | * | 8 : 19 | CENTER | POLY | OFF New |
| K04 | DBLH_K3 | double head kick 3 | * | 14 : 17 | CENTER | POLY | 1 New |
| K05 | DEEP_K1 | deep kick 1 | * | 16 : 19 | CENTER | POLY | 2 02 |
| K06 | DRY_K1 | dry kick 1 | * | 6 : 17 | CENTER | POLY | 3 R-8 |
| K07 | EZ_K | easy kick | * | 10 : 14 | CENTER | POLY | OFF New |
| K08 | FACE_K | face kick | * | 20 : 22 | CENTER | POLY | 4 09 |
| K09 | FLOOR_K | floor kick | * | 17 : 13 | CENTER | POLY | OFF New |
| K10 | FLOP_K | flop kick | * | 17 : 15 | CENTER | POLY | 5 New |
| K11 | GATE_K | gated reverb kick | * | 20 : 20 | CENTER | POLY | OFF 09 |
| K12 | GATE_K2 | gated reverb kick 2 | * | 12 : 13 | CENTER | POLY | 6 New |
| K13 | HARD_K | hard kick | * | 17 : 20 | CENTER | POLY | OFF New |
| K14 | HEAVY_K | heavy kick | * | 10 : 17 | CENTER | POLY | OFF New |
| K15 | HOUSE_K | house kick | * | 18 : 21 | CENTER | POLY | OFF New |
| K16 | MONDO_K | mondo kick | * | 19 : 21 | CENTER | POLY | OFF R-8 |
| K17 | MUSCL_K | muscle kick | * | 11 : 11 | CENTER | POLY | 36 New |
| K18 | PUNCH_K | punch kick | * | 11 : 11 | CENTER | POLY | OFF New |
| K19 | ROOM_K1 | room ambient kick 1 | * | 22 : 20 | CENTER | POLY | OFF R-8 |
| K20 | ROOM_K2 | room ambient kick 2 | * | 23 : 22 | CENTER | POLY | OFF R-8 |
| K21 | ROOM_K3 | room ambient kick 3 | * | 15 : 15 | CENTER | POLY | 35 New |
| K22 | ROOM_K4 | room ambient kick 4 | * | 17 : 14 | CENTER | POLY | OFF New |
| K23 | SNAP_K | snap kick | * | 18 : 20 | CENTER | POLY | OFF 09 |
| K24 | SOFT_K | soft kick | * | 15 : 14 | CENTER | POLY | OFF New |
| K25 | SOLID_K | solid kick | * | 7 : 7 | CENTER | POLY | OFF R-8 |
| K26 | SQUAS_K | squash kick | * | 13 : 14 | CENTER | POLY | OFF New |
| K27 | TEKNO_K | techno kick | * | 24 : 22 | CENTER | POLY | OFF 09 |
| K28 | VIDEO_K | video kick | * | 30 : 30 | CENTER | POLY | OFF 10 |
| K29 | WOOD_K2 | wood kick 2 | * | 9 : 11 | CENTER | POLY | 7 New |
| K30 | WOOD_K3 | wood kick 3 | * | 12 : 14 | CENTER | POLY | OFF New |
| K31 | 78_K | CR - 78 kick | * | 5 : 10 | CENTER | POLY | OFF 10 |
| K32 | 808_K | TR - 808 kick | * | 8 : 14 | CENTER | POLY | 8 04 |
| K33 | 909_K | TR - 909 kick | * | 5 : 18 | CENTER | POLY | 9 10 |
| S01 | BOING_S | boing snare | * | 20 : 24 | CENTER | POLY | OFF 10 |
| S02 | BRITE_S | bright snare | * | 23 : 33 | CENTER | POLY | OFF 09 |
| S03 | COMBO_S | combo snare | * | 17 : 15 | CENTER | POLY | 10 New |
| S04 | DANCE_S | dance snare | * | 23 : 24 | CENTER | POLY | 11 10 |
| S05 | ECHO_S | echo snare | * | 34 : 32 | CENTER | POLY | 12 09 |
| S06 | FAT_S1 | fat snare 1 | * | 21 : 15 | CENTER | POLY | 13 R-8 |
| S07 | FUNK_S | funk snare | * | 18 : 18 | CENTER | POLY | OFF 09 |

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☆ The Pitch value of all Instruments is set to zero.

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☆ Source Instruments : New ; new Instruments added to the R- 8MKII, R-8 ; the Instruments of the R-8, Number ; The Sound ROM card number (SN-R8 Series).

| INST Group/No. | INSTRUMENT NAME | | | DECAY | OUTPUT ASSIGN | ASSIGN TYPE | NOTE # | SOURCE INSTRUMENT |
|----------------|-----------------|---------------------|---|---------|---------------|-------------|--------|-------------------|
| S08 | GATE_S | gated reverb snare | * | 20 : 18 | CENTER | POLY | OFF | 09 |
| S09 | HOUSE_S | house snare | * | 20 : 24 | CENTER | POLY | 14 | 10 |
| S10 | LA_S | L.A. snare | * | 15 : 14 | CENTER | POLY | 38 | New |
| S11 | LIGHT_S | light snare | * | 17 : 16 | CENTER | POLY | 15 | New |
| S12 | NO_SNRS | no snares | * | 24 : 26 | CENTER | POLY | OFF | 09 |
| S13 | PICL_S1 | piccolo snare 1 | * | 18 : 15 | CENTER | POLY | 16 | R-8 |
| S14 | PING_S | ping snare | * | 20 : 20 | CENTER | POLY | 17 | 09 |
| S15 | RADIO_S | radio snare | * | 20 : 22 | CENTER | POLY | OFF | 09 |
| S16 | REAL_S | real snare | * | 25 : 23 | CENTER | POLY | 18 | 09 |
| S17 | RIMSHT1 | rim shot snare 1 | * | 15 : 13 | CENTER | POLY | 19 | R-8 |
| S18 | ROCK_S1 | rock snare 1 | * | 35 : 35 | CENTER | POLY | OFF | 09 |
| S19 | RVB_S1 | reverb snare 1 | * | 35 : 32 | CENTER | POLY | OFF | R-8 |
| S20 | SHARP_S | sharp snare | * | 35 : 33 | CENTER | POLY | 40 | 09 |
| S21 | SLAM_S | slam snare | * | 30 : 35 | CENTER | POLY | 20 | 09 |
| S22 | SMALL_S | small snare | * | 24 : 26 | CENTER | POLY | 21 | 09 |
| S23 | SOLID_S | solid snare | * | 25 : 33 | CENTER | POLY | OFF | 09 |
| S24 | TIGHT_S | tight snare | * | 18 : 14 | CENTER | POLY | OFF | R-8 |
| S25 | TRASH_S | trash snare | * | 18 : 17 | CENTER | POLY | OFF | 10 |
| S26 | VIDEO_S | video snare | * | 13 : 15 | CENTER | POLY | OFF | 10 |
| S27 | WOOD_S1 | wood snare 1 | * | 18 : 14 | CENTER | POLY | OFF | R-8 |
| S28 | 78_S | CR - 78 snare | * | 10 : 5 | CENTER | POLY | OFF | 10 |
| S29 | 808_S2 | TR - 808 snare 2 | * | 17 : 15 | CENTER | POLY | 22 | New |
| S30 | 909_S | TR - 909 snare | * | 16 : 16 | CENTER | POLY | 23 | 10 |
| S31 | SWIS_S2 | brush swish snare 2 | | 14 : -- | CENTER | POLY | 24 | 02 |
| S32 | SWIS_S3 | brush swish snare 3 | | 12 : -- | CENTER | POLY | OFF | 02 |
| S33 | SWIS_S4 | brush swish snare 4 | | 18 : -- | CENTER | POLY | OFF | 02 |
| S34 | SLAP_S1 | brush slap snare 1 | * | 20 : 12 | CENTER | POLY | 25 | 02 |
| S35 | SLAP_S3 | brush slap snare 3 | * | 22 : 20 | CENTER | POLY | OFF | 02 |
| S36 | SLAP_S4 | brush slap snare 4 | * | 24 : 25 | CENTER | POLY | OFF | 02 |
| S37 | ROLL_S1 | brush roll snare 1 | | 40 : -- | CENTER | POLY | OFF | 02 |
| S38 | ROLL_S3 | brush roll snare 3 | | 30 : -- | CENTER | POLY | 26 | 02 |
| S39 | SIDSTK1 | side stick 1 | | 9 : -- | CENTER | POLY | OFF | R-8 |
| S40 | SIDSTK4 | side stick 4 | | 10 : -- | CENTER | POLY | 37 | 09 |
| S41 | 808SIDE | TR - 808 side stick | | 2 : -- | CENTER | POLY | OFF | 04 |
| S42 | 909SIDE | TR - 909 side stick | | 2 : -- | CENTER | POLY | OFF | 10 |
| T01 | ATAK_T1 | attack tom 1 | * | 36 : 38 | RIGHT3 | POLY | OFF | 09 |
| T02 | ATAK_T2 | attack tom 2 | * | 34 : 36 | RIGHT1 | POLY | 43 | 09 |
| T03 | ATAK_T3 | attack tom 3 | * | 32 : 34 | LEFT 1 | POLY | 47 | 09 |
| T04 | ATAK_T4 | attack tom 4 | * | 30 : 32 | LEFT 3 | POLY | 50 | 09 |
| T05 | HOLO_T1 | hollow tom 1 | * | 30 : 34 | RIGHT3 | POLY | OFF | 09 |

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☆ The Pitch value of all Instruments is set to zero.

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☆ Source Instruments : New ; new Instruments added to the R- 8MKII, R-8 ; the Instruments of the R-8, Number ; The Sound ROM card number (SN-R8 Series).

| INST Group/No. | INSTRUMENT NAME | | | DECAY | OUTPUT ASSIGN | ASSIGN TYPE | NOTE # | SOURCE INSTRUMENT |
|----------------|-----------------|-----------------------|----|---------|---------------|-------------|--------|-------------------|
| T06 | HOLO_T2 | hollow tom 2 | * | 28 : 32 | RIGHT1 | POLY | OFF | 09 |
| T07 | HOLO_T3 | hollow tom 3 | * | 26 : 30 | LEFT 1 | POLY | OFF | 09 |
| T08 | HOLO_T4 | hollow tom 4 | * | 24 : 28 | LEFT 3 | POLY | OFF | 09 |
| T09 | REAL_T1 | real tom 1 | * | 28 : 45 | RIGHT3 | POLY | OFF | New |
| T10 | REAL_T2 | real tom 2 | * | 26 : 38 | RIGHT1 | POLY | 41 | New |
| T11 | REAL_T3 | real tom 3 | * | 25 : 35 | LEFT 1 | POLY | 45 | New |
| T12 | REAL_T4 | real tom 4 | * | 24 : 27 | LEFT 3 | POLY | 48 | New |
| T13 | ROCK_T1 | rock tom 1 | * | 22 : 42 | RIGHT3 | POLY | OFF | New |
| T14 | ROCK_T2 | rock tom 2 | * | 20 : 38 | RIGHT1 | POLY | OFF | New |
| T15 | ROCK_T3 | rock tom 3 | * | 19 : 35 | LEFT 1 | POLY | OFF | New |
| T16 | ROCK_T4 | rock tom 4 | * | 18 : 31 | LEFT 3 | POLY | OFF | New |
| T17 | ROOM_T1 | room ambient tom 1 | * | 34 : 33 | RIGHT3 | POLY | OFF | R-8 |
| T18 | ROOM_T2 | room ambient tom 2 | * | 33 : 31 | RIGHT1 | POLY | OFF | R-8 |
| T19 | ROOM_T3 | room ambient tom 3 | * | 32 : 29 | LEFT 1 | POLY | OFF | R-8 |
| T20 | ROOM_T4 | room ambient tom 4 | * | 31 : 27 | LEFT 3 | POLY | OFF | R-8 |
| T21 | SLAP_T1 | brush slap tom 1 | * | 25 : 29 | RIGHT3 | POLY | OFF | 02 |
| T22 | SLAP_T2 | brush slap tom 2 | * | 26 : 28 | RIGHT1 | POLY | OFF | 02 |
| T23 | SLAP_T3 | brush slap tom 3 | * | 27 : 27 | LEFT 1 | POLY | OFF | 02 |
| T24 | SLAP_T4 | brush slap tom 4 | * | 28 : 26 | LEFT 3 | POLY | OFF | 02 |
| T25 | DOOM_T1 | doom tom 1 | | 50 : -- | RIGHT3 | POLY | OFF | R-8 |
| T26 | 808_T | TR-808 tom | * | 8 : 23 | CENTER | POLY | OFF | 04 |
| T27 | 909_T | TR-909 tom | * | 10 : 16 | CENTER | POLY | OFF | 10 |
| H01 | CLSD_H2 | closed hi-hat 2 | ** | 10 : 10 | LEFT 1 | EXC1 | OFF | 11 |
| H02 | OPEN_H2 | open hi-hat 2 | ** | 30 : 35 | LEFT 1 | EXC1 | OFF | 11 |
| H03 | PDAL_H2 | pedal closed hi-hat 2 | | 12 : -- | LEFT 1 | EXC1 | OFF | 11 |
| H04 | CLSD_H4 | closed hi-hat 4 | ** | 12 : 12 | LEFT 1 | EXC1 | OFF | New |
| H05 | OPEN_H4 | open hi-hat 4 | ** | 38 : 38 | LEFT 1 | EXC1 | OFF | New |
| H06 | PDAL_H4 | pedal closed hi-hat 4 | | 10 : -- | LEFT 1 | EXC1 | OFF | New |
| H07 | CLSD_H5 | closed hi-hat 5 | ** | 10 : 9 | LEFT 1 | EXC1 | 42 | New |
| H08 | OPEN_H5 | open hi-hat 5 | ** | 29 : 29 | LEFT 1 | EXC1 | 46 | New |
| H09 | PDAL_H5 | pedal closed hi-hat 5 | | 10 : -- | LEFT 1 | EXC1 | 44 | New |
| H10 | 78_CHH | CR-78 closed hi-hat | ** | 2 : 8 | LEFT 1 | EXC1 | OFF | 10 |
| H11 | 78_OHH | CR-78 open hi-hat | ** | 20 : 26 | LEFT 1 | EXC1 | OFF | 10 |
| H12 | 808CHH | TR-808 closed hi-hat | ** | 6 : 6 | LEFT 1 | EXC1 | OFF | 04 |
| H13 | 808OHH | TR-808 open hi-hat | ** | 20 : 20 | LEFT 1 | EXC1 | OFF | 04 |
| H14 | 909_CHH | TR-909 closed hi-hat | ** | 10 : 30 | LEFT 1 | EXC1 | OFF | 10 |
| H15 | 909_OHH | TR-909 open hi-hat | ** | 20 : 36 | LEFT 1 | EXC1 | OFF | 10 |
| H16 | BRCL_H1 | brush closed hi-hat 1 | ** | 10 : 12 | LEFT 1 | EXC1 | OFF | 02 |
| H17 | BROP_H1 | brush open hi-hat 1 | ** | 35 : 40 | LEFT 1 | EXC1 | OFF | 02 |
| Y01 | CRSH_C9 | crash cymbal 9 | | 55 : -- | LEFT 2 | POLY | 49 | New |

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| INST Group/ No. | INSTRUMENT NAME | | DECAY | OUTPUT ASSIGN | ASSIGN TYPE | NOTE # | SOURCE INSTRUMENT |
|-----------------|-----------------|------------------------|------------|---------------|-------------|--------|-------------------|
| Y02 | CRSHC10 | crash cymbal 10 | 55 : -- | RIGHT2 | POLY | 57 | New |
| Y03 | CHINA_C | chinese cymbal | 55 : -- | RIGHT2 | POLY | 52 | 08 |
| Y04 | HAND_C1 | hand cymbals 1 | 55 : -- | LEFT 1 | POLY | 97 | 11 |
| Y05 | RIDE_C3 | ride cymbal 3 | ** 50 : 50 | RIGHT2 | POLY | 51 | New |
| Y06 | RDBL_C3 | ride - bell cymbal 3 | ** 50 : 50 | RIGHT2 | POLY | 53 | New |
| Y07 | BELL_C3 | ride cymbal bell 3 | 50 : -- | RIGHT2 | POLY | OFF | New |
| Y08 | RIVETRD | ride cymbal with rivet | ** 50 : 50 | RIGHT2 | POLY | 59 | 05 |
| Y09 | BRRD_C1 | brush ride cymbal 1 | ** 50 : 50 | RIGHT2 | POLY | OFF | 02 |
| Y10 | MLLT_C2 | mallet crash cymbal 2 | ** 59 : 59 | LEFT 1 | POLY | OFF | New |
| P01 | COWBEL1 | cowbell 1 | 16 : -- | LEFT 2 | POLY | 56 | R-8 |
| P02 | COWBEL2 | cowbell 2 | 16 : -- | RIGHT2 | POLY | OFF | 01 |
| P03 | TAMBRN1 | tambourine 1 | 21 : -- | LEFT 1 | POLY | 54 | R-8 |
| P04 | TAMBRN2 | tambourine 2 | 25 : -- | RIGHT1 | POLY | OFF | 01 |
| P05 | BELTREE | bell tree | 45 : -- | LEFT 3 | POLY | 84 | 01 |
| P06 | CASTANE | castanets | 8 : -- | RIGHT2 | MONO | 85 | 01 |
| P07 | CON_BD2 | concert bass drum 2 | * 33 : 48 | CENTER | POLY | 96 | New |
| P08 | GONG | gong | 94 : -- | CENTER | POLY | 90 | 03 |
| P09 | TIMPAN2 | timpani 2 | * 36 : 41 | LEFT 1 | POLY | OFF | New |
| P10 | TRIANGL | triangle | 40 : -- | RIGHT3 | MONO | 81 | 01 |
| P11 | WBLOCK | wood block | 18 : -- | LEFT 2 | MONO | 77 | 01 |
| P12 | LOW_BG | low bongo | * 18 : 25 | LEFT 2 | POLY | 61 | 01 |
| P13 | HIGH_BG | high bongo | * 17 : 23 | LEFT 2 | POLY | 60 | 01 |
| P14 | LOW_CG | open low conga | * 14 : 27 | CENTER | POLY | 64 | R-8 |
| P15 | SLID_CG | slide low conga | ** 18 : 50 | CENTER | POLY | OFF | R-8 |
| P16 | SLAP_CG | slap high conga | * 14 : 20 | RIGHT1 | POLY | 88 | R-8 |
| P17 | MUTE_CG | mute high conga | 10 : -- | RIGHT1 | POLY | 62 | R-8 |
| P18 | LOW_TB | low timbale | * 26 : 26 | LEFT 1 | POLY | 66 | 01 |
| P19 | HIGH_TB | high timbale | * 21 : 23 | LEFT 1 | POLY | 65 | 01 |
| P20 | CLAVE1 | claves 1 | 9 : -- | CENTER | MONO | 75 | R-8 |
| P21 | VIBSLAP | vibra - slap | 32 : -- | RIGHT3 | MONO | 58 | 01 |
| P22 | LNG_GUI | long guiro | 30 : -- | LEFT 2 | EXC3 | 74 | 01 |
| P23 | SHO_GUI | short guiro | 6 : -- | LEFT 2 | EXC3 | 73 | 01 |
| P24 | MARACAS | maracas | 18 : -- | RIGHT3 | MONO | 70 | 01 |
| P25 | SHAKER1 | shaker 1 | 12 : -- | LEFT 2 | MONO | 82 | R-8 |
| P26 | CABASA1 | cabasa 1 | 8 : -- | RIGHT2 | MONO | 69 | R-8 |
| P27 | WHISTL1 | whistle 1 | 7 : -- | LEFT 2 | EXC2 | 71 | R-8 |
| P28 | WHISTL2 | whistle 2 | 2 : -- | LEFT 2 | EXC2 | 72 | R-8 |
| P29 | AGOGO1 | agogo 1 | 20 : -- | RIGHT2 | POLY | 68 | R-8 |
| P30 | OCT_AGG | octave agogo | ** 20 : 20 | LEFT 2 | POLY | OFF | R-8 |
| P31 | OPN_CUI | open cuica | 15 : -- | RIGHT1 | EXC4 | 79 | 01 |

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| INST Group/ No. | INSTRUMENT NAME | | DECAY | OUTPUT ASSIGN | ASSIGN TYPE | NOTE # | SOURCE INSTRUMENT |
|-----------------|-----------------|-----------------------|------------|---------------|-------------|--------|-------------------|
| P32 | MUT_CUI | mute cuica | 12 : -- | RIGHT1 | EXC4 | 78 | 01 |
| P33 | OPN_PND | open pandiero | 25 : -- | LEFT 1 | EXC6 | 92 | 01 |
| P34 | MUT_PND | mute pandiero | 25 : -- | LEFT 1 | EXC6 | 91 | 01 |
| P35 | OPN_SRD | open surdo | 33 : -- | CENTER | EXC5 | 87 | 01 |
| P36 | MUT_SRD | mute surdo | 30 : -- | CENTER | EXC5 | 86 | 01 |
| P37 | TMBORIM | tamborim | 20 : -- | LEFT 3 | MONO | 93 | 01 |
| P38 | KALIMBA | kalimba | * 12 : 21 | CENTER | POLY | OFF | 01 |
| P39 | LOGDRUM | log drum | 18 : -- | RIGHT1 | POLY | OFF | 01 |
| P40 | STEELDR | steel drum | * 13 : 24 | CENTER | POLY | OFF | 01 |
| P41 | TAIKO2 | taiko 2 | * 8 : 29 | CENTER | POLY | OFF | New |
| P42 | CAN3 | can 3 | ** 20 : 30 | RIGHT3 | POLY | OFF | New |
| P43 | 55CLAVE | DR - 55 claves | 2 : -- | RIGHT1 | POLY | OFF | 10 |
| P44 | 78_COW | CR - 78 cowbell | 3 : -- | LEFT 3 | POLY | OFF | 10 |
| P45 | 78_TAMB | CR - 78 tambourine | 12 : -- | RIGHT1 | POLY | OFF | 10 |
| P46 | 78_BNG | CR - 78 bongo | 8 : -- | LEFT 3 | POLY | OFF | 10 |
| P47 | 78GUIRO | CR - 78 guiro | 34 : -- | LEFT 1 | MONO | OFF | 10 |
| P48 | 78_MARC | CR - 78 maracas | 1 : -- | RIGHT1 | MONO | OFF | 10 |
| P49 | 78MBEAT | CR - 78 metallic beat | 8 : -- | RIGHT3 | POLY | OFF | 10 |
| P50 | 808COW | TR - 808 cowbell | 20 : -- | LEFT 2 | POLY | OFF | 04 |
| P51 | 808CNG | TR - 808 conga | 20 : -- | LEFT 1 | POLY | OFF | 04 |
| P52 | 808CLAV | TR - 808 claves | 7 : -- | CENTER | MONO | OFF | 04 |
| P53 | 808MARC | TR - 808 maracas | 5 : -- | RIGHT3 | MONO | OFF | 04 |
| P54 | 808CLAP | TR - 808 hand clap | 22 : -- | RIGHT1 | POLY | 39 | R-8 |
| X01 | FNGSNP2 | finger snap 2 | 7 : -- | LEFT 2 | MONO | OFF | New |
| X02 | HIGH_Q | high Q | 8 : -- | RIGHT2 | MONO | 27 | 04 |
| X03 | RAPNOIS | rap noise | 30 : -- | LEFT 2 | POLY | OFF | 04 |
| X04 | RVB_CLP | reverb clap | 35 : -- | CENTER | POLY | 28 | 10 |
| X05 | SCRPUH | scratch push | 20 : -- | RIGHT1 | EXC7 | 29 | 03 |
| X06 | SCRPUH | scratch pull | 20 : -- | RIGHT2 | EXC7 | 30 | 03 |
| X07 | SPARK1 | spark 1 | ** 70 : 70 | LEFT 2 | POLY | OFF | R-8 |
| X08 | WHEEL2 | wheel 2 | ** 60 : 60 | RIGHT2 | POLY | OFF | New |
| X09 | BACK_S1 | back snare 1 | ** 0 : 0 | LEFT 1 | POLY | OFF | R-8 |
| X10 | BACK_T1 | back tom 1 | 0 : -- | RIGHT1 | POLY | OFF | R-8 |
| X11 | BACK_C2 | back cymbal 2 | 0 : -- | CENTER | POLY | OFF | New |
| X12 | BACK_GO | back gong | 0 : -- | CENTER | POLY | OFF | New |
| B01 | FNGBASS | finger bass | * 9 : 39 | CENTER | EXC8 | OFF | New |
| B02 | SLPBASS | slap bass | * 8 : 39 | CENTER | EXC8 | OFF | New |
| B03 | AC_BASS | acoustic bass | * 3 : 39 | CENTER | EXC8 | OFF | 02 |
| B04 | 303BASS | TB - 303 bass | ** 19 : 19 | CENTER | EXC8 | OFF | 10 |
| R01 | REST | rest | 0 : -- | CENTER | MONO | OFF | R-8 |

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 ☆ Source Instruments : New ; new Instruments added to the R- 8MKII, R-8 ; the Instruments of the R-8, Number ; The Sound ROM card number (SN-R8 Series).

| COPY INST # | INSTRUMENT | | PITCH | DECAY | NUANCE | OUTPUT ASSIGN | ASSIGN TYPE | SENSE CURVE | NOTE # | |
|-------------|------------|--------|-------|--------|---------|---------------|-------------|-------------|--------|-----|
| | NAME | SOURCE | | | | | | | | |
| C 1 | DBLH_K4 | * | K04 | 500 | 9 : 10 | 8 | CENTER | POLY | 2 | OFF |
| C 2 | RIMSHT2 | * | S17 | 500 | 21 : 14 | 8 | CENTER | POLY | 2 | OFF |
| C 3 | DOOM_T2 | | T25 | 500 | 50 : -- | -- | RIGHT1 | POLY | 2 | OFF |
| C 4 | DOOM_T3 | | T25 | 1100 | 50 : -- | -- | LEFT 1 | POLY | 2 | OFF |
| C 5 | CLSD_H6 | ** | H04 | 0 | 10 : 12 | 15 | LEFT 1 | EXC1 | 2 | OFF |
| C 6 | CLSD_H7 | ** | H04 | 0 | 20 : 20 | 0 | LEFT 1 | EXC1 | 2 | OFF |
| C 7 | OPEN_H6 | ** | H05 | 0 | 20 : 20 | 0 | LEFT 1 | EXC1 | 2 | OFF |
| C 8 | OPEN_H7 | ** | H05 | 0 | 45 : 40 | 15 | LEFT 1 | EXC1 | 2 | OFF |
| C 9 | CRSHC11 | | Y01 | 110 | 55 : -- | -- | RIGHT2 | POLY | 2 | OFF |
| C10 | CHOK_C1 | | Y01 | 0 | 14 : -- | -- | LEFT 2 | POLY | 2 | OFF |
| C11 | SPLA_C1 | | Y01 | 900 | 22 : -- | -- | RIGHT1 | POLY | 2 | OFF |
| C12 | SPLA_C2 | | Y01 | 1100 | 22 : -- | -- | CENTER | POLY | 2 | 55 |
| C13 | DRYCLAP | | P54 | - 200 | 12 : -- | -- | RIGHT1 | POLY | 2 | OFF |
| C14 | OPEN_D1 | | P35 | - 200 | 26 : -- | -- | RIGHT1 | POLY | 2 | OFF |
| C15 | CABASA2 | | P26 | 500 | 8 : -- | -- | RIGHT3 | MONO | 2 | OFF |
| C16 | COWBEL3 | | P01 | - 500 | 16 : -- | -- | LEFT 3 | POLY | 2 | OFF |
| C17 | HIGH_CG | * | P14 | 660 | 12 : 29 | 8 | RIGHT1 | POLY | 2 | 63 |
| C18 | AGOGO2 | | P29 | 700 | 20 : -- | -- | RIGHT3 | POLY | 2 | 67 |
| C19 | PLATE1 | ** | H02 | - 1200 | 50 : 10 | 15 | LEFT 3 | POLY | 2 | OFF |
| C20 | RING1 | | P29 | 1600 | 25 : -- | -- | CENTER | POLY | 2 | OFF |
| C21 | PIPE1 | | P27 | - 2200 | 10 : -- | -- | RIGHT2 | POLY | 2 | OFF |
| C22 | WBLOCK2 | | P11 | 400 | 18 : -- | -- | LEFT 3 | MONO | 2 | 76 |
| C23 | MUT_TRI | | P10 | 0 | 9 : -- | -- | RIGHT3 | MONO | 2 | 80 |
| C24 | THRILLR | ** | X07 | - 3600 | 70 : 70 | 8 | RIGHT1 | POLY | 2 | OFF |
| C25 | GUNSHT1 | | P54 | - 1950 | 60 : -- | -- | CENTER | POLY | 2 | OFF |
| C26 | SHADOW | | P25 | - 3600 | 70 : -- | -- | CENTER | POLY | 2 | OFF |

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| | NOTE No. | INSTRUMENT |
|-----|---------------|---------------|
| C-1 | 0 | K01 : AMBO_K |
| | 1 | K04 : DBLH_K3 |
| | 2 | K05 : DEEP_K1 |
| | 3 | K06 : DRY_K1 |
| | 4 | K08 : FACE_K |
| | 5 | K10 : FLOP_K |
| | 6 | K12 : GATE_K2 |
| | 7 | K29 : WOOD_K2 |
| | 8 | K32 : 808_K |
| | 9 | K33 : 909_K |
| | 10 | S03 : COMBO_S |
| 11 | S04 : DANCE_S | |
| C0 | 12 | S05 : ECHO_S |
| | 13 | S06 : FAT_S1 |
| | 14 | S09 : HOUSE_S |
| | 15 | S11 : LIGHT_S |
| | 16 | S13 : PICL_S1 |
| | 17 | S14 : PING_S |
| | 18 | S16 : REAL_S |
| | 19 | S17 : RIMSHT1 |
| | 20 | S21 : SLAM_S |
| | 21 | S22 : SMALL_S |
| | 22 | S29 : 808_S2 |
| | 23 | S30 : 909_S |
| C1 | 24 | S31 : SWIS_S2 |
| | 25 | S34 : SLAP_S1 |
| | 26 | S38 : ROLL_S3 |
| | 27 | X02 : HIGH_Q |
| | 28 | X04 : RVB_CLP |
| | 29 | X05 : SCRPUH |
| | 30 | X06 : SCRPUH |
| | 31 | ---- |
| | 32 | ---- |
| | 33 | ---- |
| | 34 | ---- |
| 35 | K21 : ROOM_K3 | |
| C2 | 36 | K17 : MUSCL_K |
| | 37 | S40 : SIDSTK4 |
| | 38 | S10 : LA_S |
| | 39 | P54 : 808CLAP |
| | 40 | S20 : SHARP_S |
| | 41 | T10 : REAL_T2 |
| | 42 | H07 : CLSD_H5 |
| | 43 | T02 : ATAK_T2 |
| | 44 | H09 : PDAL_H5 |
| | 45 | T11 : REAL_T3 |
| | 46 | H08 : OPEN_H5 |
| 47 | T03 : ATAK_T3 | |
| C3 | 48 | T12 : REAL_T4 |
| | 49 | Y01 : CRSH_C9 |
| | 50 | T04 : ATAK_T4 |
| | 51 | Y05 : RIDE_C3 |
| | 52 | Y03 : CHINA_C |
| | 53 | Y06 : RDBL_C3 |
| | 54 | P03 : TAMBRN1 |
| | 55 | C12 : SPLA_C2 |
| | 56 | P01 : COWBEL1 |
| | 57 | Y02 : CRSHC10 |
| | 58 | P21 : VIBSLAP |
| | 59 | Y08 : RIVETRD |

| | NOTE No. | INSTRUMENT |
|----|---------------|---------------|
| C4 | 60 | P13 : HIGH_BG |
| | 61 | P12 : LOW_BG |
| | 62 | P17 : MUTE_CG |
| | 63 | C17 : HIGH_CG |
| | 64 | P14 : LOW_CG |
| | 65 | P19 : HIGH_TB |
| | 66 | P18 : LOW_TB |
| | 67 | C18 : AGOGO2 |
| | 68 | P29 : AGOGO1 |
| | 69 | P26 : CABASA1 |
| | 70 | P24 : MARACAS |
| 71 | P27 : WHISTL1 | |
| C5 | 72 | P28 : WHISTL2 |
| | 73 | P23 : SHO_GUI |
| | 74 | P22 : LNG_GUI |
| | 75 | P20 : CLAVE1 |
| | 76 | C22 : WBLOCK2 |
| | 77 | P11 : WBLOCK |
| | 78 | P32 : MUT_CUI |
| | 79 | P31 : OPN_CUI |
| | 80 | C23 : MUT_TRI |
| | 81 | P10 : TRIANGL |
| | 82 | P25 : SHAKER1 |
| | 83 | ---- |
| C6 | 84 | P05 : BELTREE |
| | 85 | P06 : CASTANE |
| | 86 | P36 : MUT_SRD |
| | 87 | P35 : OPN_SRD |
| | 88 | P16 : SLAP_CG |
| | 89 | ---- |
| | 90 | P08 : GONG |
| | 91 | P34 : MUT_PND |
| | 92 | P33 : OPN_PND |
| | 93 | P37 : TMBORIM |
| | 94 | ---- |
| 95 | ---- | |
| C7 | 96 | P07 : CON_BD2 |
| | 97 | Y04 : HAND_C1 |

- * The size of the requested data does not indicate the number of bytes that will make up a DT1 message, but represents the address fields where the requested data resides.
- * Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
- * The same number of bytes comprises address and size data, which, however, vary with the Model-ID.
- * The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

Data set 1 : DT1 (12H)

This message corresponds to the actual data transfer process. Because every byte in the data is assigned a unique address, a DT1 message can convey the starting address of one or more data as well as a series of data formatted in an address-dependent order.

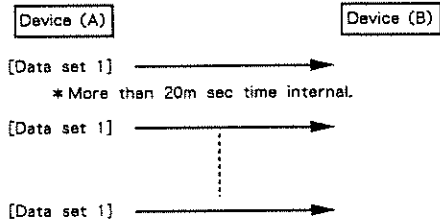
The MIDI standards inhibit non-real time messages from interrupting an exclusive one. This fact is inconvenient for the devices that support a "soft-through" mechanism. To maintain compatibility with such devices, Roland has limited the DT1 to 256 bytes so that an excessively long message is sent out in separate segments.

| Byte | Description |
|------|--------------------------|
| F0H | Exclusive |
| 41H | Manufacturer ID (Roland) |
| DEV | Device ID |
| MDL | Model ID |
| 12H | Command ID |
| aaH | Address MSB |
| ⋮ | ⋮ |
| | LSB |
| ddH | Data |
| ⋮ | ⋮ |
| sum | Check sum |
| F7H | End of exclusive |

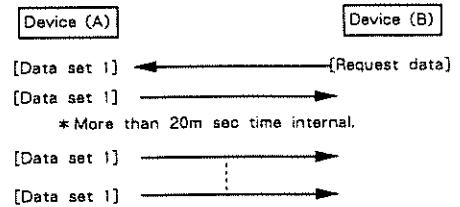
- * A DT1 message is capable of providing only the valid data among those specified by an RQ1 message.
- * Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
- * The number of bytes comprising address data varies from one Model-ID to another.
- * The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

Example of Message Transactions

- Device A sending data to Device B
Transfer of a DT1 message is all that takes place.



- Device B requesting data from Device A
Device B sends an RQ1 message to Device A. Checking the message, Device A sends a DT1 message back to Device B.



1. TRANSMITTED DATA

■ Channel Voice Message

● Note off

| Status | Second | Third |
|--------|--------|-------|
| 9nH | kkH | 00H |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 kk = Note number : 00H - 7FH (0 - 127)

● Note on

| Status | Second | Third |
|--------|--------|-------|
| 9nH | kkH | vvH |

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

Note number (0 - 127 or OFF), and transmit channel (1 - 16) can be set for each instrument. An instrument whose note number is set at OFF cannot send any Note message.

The period between a Note On and the subsequent Note Off is in the range of 25ms and 50ms. If, however, another note is made on the same instrument before the Note Off for the previous note is issued, a Note Off for the previous note precedes the new Note On.

The R-8MKII does not transmit this message if the Function switch "CHANNEL MESSAGE" is set at OFF.

● Control change

○ Modulation Depth

| Status | Second | Third |
|--------|--------|-------|
| BnH | 01H | vvH |
| BnH | 21H | vvH |

○ General purpose controller - 1

| Status | Second | Third |
|--------|--------|-------|
| BnH | 10H | vvH |
| BnH | 30H | vvH |

○ General purpose controller - 2

| Status | Second | Third |
|--------|--------|-------|
| BnH | 11H | vvH |
| BnH | 31H | vvH |

○ General purpose controller - 3

| Status | Second | Third |
|--------|--------|-------|
| BnH | 12H | vvH |
| BnH | 32H | vvH |

○ General purpose controller - 4

| Status | Second | Third |
|--------|--------|-------|
| BnH | 13H | vvH |
| BnH | 33H | vvH |

○ General purpose controller - 5

| Status | Second | Third |
|--------|--------|-------|
| BnH | 50H | vvH |

○ General purpose controller - 6

| Status | Second | Third |
|--------|--------|-------|
| BnH | 51H | vvH |

○ General purpose controller - 7

| Status | Second | Third |
|--------|--------|-------|
| BnH | 52H | vvH |

○ General purpose controller - 8

| Status | Second | Third |
|--------|--------|-------|
| BnH | 53H | vvH |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 vv = Performance parameter value : 00H - 7FH (0 - 127) * 1 - 1

Instruments and Performance parameters can be assigned to each of nine controls (Modulation Depth and General Purpose Controllers 1 - 8). These nine controls may be set to have no Performance parameter.

If an instrument has an assigned control number, it is sent with the current performance parameter value that is sent through the Control Change just before the Note On is sent.

Table *1-1 relates Performance Parameter values to those actually transmitted by a Control Change. Since a Performance Pitch value requires two bytes for being transmitted, Control Number 21H, 30H, 31H, 32H or 33H is used as the lower byte. The Performance value of Decay, Nuance or Pan can be expressed in one byte and does not need such Control Number.

General Purpose Controllers 5 - 8 have no Control Number usable as lower byte and are not used in transmitting Performance Pitch.

No Control Change is transmitted when the Function switch "CHANNEL MESSAGE" is set at OFF.

*1-1 Control Change Value

| parameter | transmitted | received | |
|-----------|-----------------|-----------------------|-----------------------|
| | - 4800 -> 0400H | 0000H-0407H -> - 4800 | |
| | - 4790 -> 0410H | 0408H-0417H -> - 4790 | |
| | - 4780 -> 0420H | 0418H-0427H -> - 4780 | |
| | : | : | |
| | - 0090 -> 3E70H | 3E68H-3E77H -> - 0090 | |
| | - 0080 -> 3F00H | 3E78H-3F07H -> - 0080 | |
| | - 0070 -> 3F10H | 3F08H-3F17H -> - 0070 | |
| | : | : | |
| | - 0010 -> 3F70H | 3F68H-3F77H -> - 0010 | |
| | pitch | 0000 -> 4000H | 3F78H-4007H -> 0000 |
| | + 0010 -> 4010H | 4008H-4017H -> + 0010 | |
| | : | : | |
| | + 0070 -> 4070H | 4068H-4077H -> + 0070 | |
| | + 0080 -> 4100H | 4078H-4107H -> + 0080 | |
| | + 0090 -> 4110H | 4108H-4117H -> + 0090 | |
| | : | : | |
| | + 4780 -> 7B60H | 7B58H-7B67H -> + 4780 | |
| | + 4790 -> 7B70H | 7B68H-7B77H -> + 4790 | |
| | + 4800 -> 7C00H | 7B78H-7F7FH -> + 4800 | |
| | : | : | |
| | | 00H -> - 63 | |
| | | - 63 -> 01H | 01H -> - 63 |
| | | - 62 -> 02H | 02H -> - 62 |
| | | : | : |
| | decay | - 01 -> 3FH | 3FH -> - 01 |
| | | 00 -> 40H | 40H -> 00 |
| | | + 01 -> 41H | 41H -> + 01 |
| | | : | : |
| | | + 62 -> 7EH | 7EH -> + 62 |
| | + 63 -> 7FH | 7FH -> + 63 | |
| | : | : | |
| | | - 7 -> 08H | 00H-08H -> - 7 |
| | | - 6 -> 10H | 0CH-13H -> - 6 |
| | | - 5 -> 18H | 14H-1BH -> - 5 |
| | | : | : |
| | nuance | - 1 -> 38H | 34H-3BH -> - 1 |
| | | 0 -> 40H | 3CH-43H -> 0 |
| | | + 1 -> 48H | 44H-4BH -> + 1 |
| | | : | : |
| | | + 5 -> 68H | 64H-6BH -> + 5 |
| | + 6 -> 70H | 6CH-73H -> + 6 | |
| | + 7 -> 78H | 74H-7FH -> + 7 | |
| | : | : | |
| | pan | 0 (LEFT3) -> 08H | 08H-0FH -> 0 (LEFT3) |
| | | 1 (LEFT2) -> 18H | 10H-1FH -> 1 (LEFT2) |
| | | 2 (LEFT1) -> 28H | 20H-2FH -> 2 (LEFT1) |
| | | 3 (CENTER) -> 38H | 30H-3FH -> 3 (CENTER) |
| | | 4 (RIGHT1) -> 48H | 40H-4FH -> 4 (RIGHT1) |
| | | 5 (RIGHT2) -> 58H | 50H-5FH -> 5 (RIGHT2) |
| | | 6 (RIGHT3) -> 68H | 60H-6FH -> 6 (RIGHT3) |
| | 7 (OFF) -> 7FH | 70H-7FH -> 7 (OFF) | |

■ System Exclusive message

Status

FOH : System Exclusive
F7H : EOX (End of Exclusive)

With the R-8MKII, the System Exclusive Message can be used to transmit sound parameter of each instrument and Bulk Dump/Load of sequence data, setup data and one pattern. For details refer to paragraph "4. Exclusive Communications" and "Roland Exclusive Messages."

■ System common message

● Song position pointer

| Status | Second | Third |
|--------|--------|-------|
| F2H | llH | mmH |

mm, ll = song position : 00H, 00H - 7FH, 7FH (0 - 16383)

Transmitted in one of the following operations:

- Song Play mode - measure reposition or measure selection
- Pattern Play or Real Time Write mode - bar reposition or bar selection

● Song select

| Status | Second |
|--------|--------|
| F3H | ssH |

ss = song select : 0H - 9H (0 - 9)

Transmitted when a Song is selected in Song Play mode.

■ System Real Time message

● Timing Clock

| Status |
|--------|
| F8H |

Transmitted when Sync mode is set other than MIDI, even in non-play period.

● Start

| Status |
|--------|
| FAH |

Transmitted on pressing START key for initiating play with Sync mode set at other than MIDI.

● Continue

| Status |
|--------|
| FBH |

Transmitted when CONTINUE START is made for initiating play with Sync mode set at other than MIDI.

● Stop

| Status |
|--------|
| FCH |

When Sync mode is set at other than MIDI, Transmitted if STOP is made.

● Active Sensing

| Status |
|--------|
| FEH |

Transmitted for checking MIDI connection between R-8MKII and external equipment.

2. RECOGNIZED RECEIVE DATA (INSTRUMENT SECTION)

■ Channel Voice Message

● Note off

| Status | Second | Third |
|--------|--------|-------|
| 8nH | kkH | vvH |
| 9nH | kkH | 00H |

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

Mutes the sounding notes on receiving a Note Off message if the Function switch "NOTE OFF" is set at ON.

● Note on

| Status | Second | Third |
|--------|--------|-------|
| 9nH | kkH | vvH |

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

When the R-8MKII receives a Note On on the channel assigned to the Instrument section, it sounds the instrument assigned that Note Number. In the case when one or more instrument has been set to the same Note Number, up to 12 instruments can sound simultaneously; if more than 12 instruments have the same Note Number, priority is given to larger Instrument Numbers.

The R-8MKII ignores this message if the Function switch "CHANNEL MESSAGE" is set at OFF.

● Control change

○ Panpot

| Status | Second | Third |
|--------|--------|-------|
| BnH | 0AH | vvH |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
vv = Panpot : 00H - 7FH (0 - 127) * 2 - 1

Once the R-8MKII receives a PANPOT, it sounds on the PANPOT position until the Panpot having different value is given. Refer to Table * 2 - 1 for the relationship between Panpot values and positions of the instrument.

The R-8MKII does not recognize Panpot if the Function switch "CHANNEL MESSAGE" is set at OFF or "PANPOT" is set at OFF.

* 2 - 1 Control Change Value (Panpot)

| vv | Panpot |
|---------|------------|
| 00H-12H | 0 (LEFT3) |
| 13H-24H | 1 (LEFT2) |
| 25H-36H | 2 (LEFT1) |
| 37H-48H | 3 (CENTER) |
| 49H-5AH | 4 (RIGHT1) |
| 5BH-6CH | 5 (RIGHT2) |
| 6DH-7FH | 6 (RIGHT3) |

○ Modulation Depth

| Status | Second | Third |
|--------|--------|-------|
| BnH | 01H | vvH |
| BnH | 21H | vvH |

○ General purpose controller - 1

| Status | Second | Third |
|--------|--------|-------|
| BnH | 10H | vvH |
| BnH | 30H | vvH |

○ General purpose controller - 2

| Status | Second | Third |
|--------|--------|-------|
| BnH | 11H | vvH |
| BnH | 31H | vvH |

○ General purpose controller - 3

| Status | Second | Third |
|--------|--------|-------|
| BnH | 12H | vvH |
| BnH | 32H | vvH |

○ General purpose controller - 4

| Status | Second | Third |
|--------|--------|-------|
| BnH | 13H | vvH |
| BnH | 33H | vvH |

○ General purpose controller - 5

| Status | Second | Third |
|--------|--------|-------|
| BnH | 50H | vvH |

○ General purpose controller - 6

| Status | Second | Third |
|--------|--------|-------|
| BnH | 51H | vvH |

○ General purpose controller - 7

| Status | Second | Third |
|--------|--------|-------|
| BnH | 52H | vvH |

○ General purpose controller - 8

| Status | Second | Third |
|--------|--------|-------|
| BnH | 53H | vvH |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 vv = Performance parameter value : 00H - 7FH (0 - 127) * 1 - 1

Instruments and Performance parameters can be assigned to each of nine controls (Modulation Depth and General Purpose Controllers 1 - 8). These nine controls may be set to have no Performance parameter. (This assignment is in common with that of transmitting.)

When the R-8MKII receives Modulation Depth or General Purpose Controllers 1 - 8 on the receive channel of the Instrument section, it memorizes the value with Control Number.

On receiving a Note On, and if the instrument is assigned to the Control Number, the R-8MKII sounds the Performance Parameter that has been converted from the value memorized in the Control Change.

Refer to Table *1-1 for relationship between received Control Change values and Performance Parameters.

The R-8MKII does not recognize Control Change if the Function switch "CHANNEL MESSAGE" is set at OFF.

● Program change

| Status | Second |
|--------|--------|
| CnH | ppH |

(Pattern Play mode)
 n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 pp = Program number : 00H - 63H, 64H, 65H (ptn: 00 - ptn: 99, Pattern bank A, Pattern bank B)

If the function switch "PROGRAM CHANGE" is set at ON, the R-8MKII receives this message.

When the R-8MKII receives a Program Change with the value that is from 00H to 63H on the Basic Channel (Receive channel of the Instrument section) in Pattern Play mode, it changes the Pattern number of the current pattern bank to the received value.

On receiving the value 64H or 65H the R-8MKII changes the pattern bank. The correspondence of the value to pattern bank is as follows:

- 64H : pattern bank A
- 65H : pattern bank B

(Song Play mode)
 n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 pp = Program number : 00H - 07H, 7FH (feel: 0 - feel: 7, feel: off)

When the R-8MKII receives a Program Change on the Basic Channel (Receive channel of the Instrument section) in Song Play mode with the Function switch "PROGRAM CHANGE" is set at ON, it changes the Feel Patch number to the received value.

Receiving of value 7FH has an effect of no-feel patch.

The R-8MKII ignores Program Change when the Function switch "CHANNEL MESSAGE" is set at OFF or "PROGRAM CHANGE" is set at OFF.

■ System Exclusive message

| Status | Second | Third |
|--------|--------|--------------------------|
| FOH | | : System Exclusive |
| F7H | | : EOX (End of Exclusive) |

With the R-8MKII the System Exclusive Message can be used to receive Sound Parameter of each instrument and Bulk Dump/Load of Sequence data, Setup data and one pattern.

For details refer to paragraph "4. Exclusive Communications" and "Roland Exclusive Messages."

The R-8MKII ignores Exclusive Message if the Function switch "EXCLSV RX" is set at OFF.

■ System common message

● Song position pointer

| Status | Second | Third |
|--------|--------|-------|
| F2H | llH | mmH |

mm, ll = song position : 00H, 00H - 7FH, 7FH (0 - 16383)

Recognized only when the R-8MKII is in stop and Sync mode is set at MIDI. If the R-8MKII receives Song Position Pointer in Song Play mode, it calls the position in the song.

If the R-8MKII receives in Pattern Play mode or Real Time Write mode, it calls the position in the pattern.

● Song select

| Status | Second |
|--------|--------|
| F3H | ssH |

ss = song select : 0H - 9H (0 - 9)

Recognized only when the R-8MKII is in stop and Sync mode is set at MIDI. When received in Song Play mode, it changes the songs.

■ System Real Time message

● Timing Clock

| Status |
|--------|
| F8H |

Recognized only when the Sync mode is set at MIDI.

● Start

| Status |
|--------|
| FAH |

Recognized only when the Sync mode is set at MIDI.

● Continue

| Status |
|--------|
| FBH |

Recognized only when the Sync mode is set at MIDI.

● Stop

| Status |
|--------|
| FCH |

Recognized only when the Sync mode is set at MIDI.

3. RECOGNIZED RECEIVE DATA (PERFORMANCE SECTION 1 - 4)

■ Channel Voice Message

● Note off

| Status | Second | Third |
|--------|--------|-------|
| BnH | kkH | vvH |
| 9nH | kkH | 00H |

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

When the Function switch "NOTE OFF" is set at ON, the received Note Off message mutes the sounds being reproduced.

● Note on

| Status | Second | Third |
|--------|--------|-------|
| 9nH | kkH~ | vvH |

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

All sections can be assigned a channel from 1 to 16 or OFF.
 When the R-8MKII receives Note On on the receive channel of a Performance section, the instrument assigned to that section will sound.

The Performance parameter to be controlled by Note number can be selected on panel operation for each section. Received Note number will be converted into the Performance Parameter before the instrument is reproduced.

When Instrument section and Performance sections are set at the same receiving channel, priority is given to the Instrument section. If more than one Performance section is set at the same receiving channel, they are reproduced simultaneously.

The R-8MKII ignores Note messages when the Function switch "CHANNEL MESSAGE" is set at OFF.

● Control change

○ Panpot

| Status | Second | Third |
|--------|--------|-------|
| BnH | 0AH | vvH |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 vv = Panpot : 00H - 7FH (0 - 127) * 2 - 1

Once the R-8MKII receives a PANPOT, it sounds on the PANPOT position until the Panpot having different value is given.
 Refer to Table *2-1 for the relationship between Panpot values and positions of the instrument.

Panpot is ignored if the Function switch "CHANNEL MESSAGE" is set at OFF or "PANPOT" is set at OFF.

○ Modulation Depth

| Status | Second | Third |
|--------|--------|-------|
| BnH | 01H | vvH |

○ General purpose controller - 1

| Status | Second | Third |
|--------|--------|-------|
| BnH | 10H | vvH |

○ General purpose controller - 2

| Status | Second | Third |
|--------|--------|-------|
| BnH | 11H | vvH |

○ General purpose controller - 3

| Status | Second | Third |
|--------|--------|-------|
| BnH | 12H | vvH |

○ General purpose controller - 4

| Status | Second | Third |
|--------|--------|-------|
| BnH | 13H | vvH |

○ General purpose controller - 5

| Status | Second | Third |
|--------|--------|-------|
| BnH | 50H | vvH |

○ General purpose controller - 6

| Status | Second | Third |
|--------|--------|-------|
| BnH | 51H | vvH |

○ General purpose controller - 7

| Status | Second | Third |
|--------|--------|-------|
| BnH | 52H | vvH |

○ General purpose controller - 8

| Status | Second | Third |
|--------|--------|-------|
| BnH | 53H | vvH |

n = MIDI channel number : 0H - FH (ch.1 - ch.16)
 vv = Performance parameter value: 00H - 7FH (0 - 127) * 1 - 1

A control (Modulation Depth, or General Purpose Controllers 1 - 8) and a Performance Parameter can be assigned to each section (It can also be set unused Control Change at OFF).

The R-8MKII, when receives a Control on the receive channel of a particular Performance section, memorizes the value for that section and converts this memorized value to generate the Performance Parameter when it reproduces a sound on receiving a Note On.

Refer to Table *1-1 for relationship between received control change values and performance parameters.

The R-8MKII does not recognize Control Change if the function switch "CHANNEL MESSAGE" is set at OFF.

4. EXCLUSIVE COMMUNICATIONS

With the R-8MKII, Exclusive One-Way Messages can be used for transferring of sound parameters and Bulk Dump/Load of the internal memory.

In Exclusive message, the model ID is expressed by 5EH and device ID by the basic channel number (receive channel of Instrument section). In actual data, the value of device ID is smaller the basic channel number by 1.

■ ONE-WAY COMMUNICATIONS

Request Data RQ1 11H

| byte | Description |
|------|----------------------------|
| F0H | Exclusive status |
| 41H | Manufacturer's ID (Roland) |
| DEV | Device ID |
| 5EH | Model ID (R-8MKII) |
| 11H | Command ID (RQ1) |
| aaH | Address MSB |
| aaH | Address |
| aaH | Address |
| aaH | Address LSB |
| ssH | Size MSB |
| ssH | Size |
| ssH | Size |
| ssH | Size LSB |
| sum | Check sum |
| F7H | EOX (End of exclusive) |

Data set DT1 12H

| byte | Description |
|------|---------------------------|
| FOH | Exclusive status |
| 41H | Manufacture's ID (Roland) |
| DEV | Device ID |
| 5EH | Model ID (R-8MKII) |
| 12H | Command ID (DT1) |
| aaH | Address MSB |
| aaH | Address |
| aaH | Address |
| aaH | Address LSB |
| ddH | Data |
| : | : |
| sum | Check sum |
| F7H | EOX (End of exclusive) |

The R-8MKII sends parameter (s) by using one-way communications in either of the following cases.

1. One-way Bulk Dump is selected and executed from MIDI Bulk Dump operation. (Groups of designated parameters are sent.)

2. ENTER key is pressed on editing the sound parameter. (The sound parameters of the sound being edited are sent.)

The R-8MKII receives parameter (s) by using one-way communications in either of the following cases.

The sequencer is stopped and the function switch "EXCLSV" is set at ON.

Also note that Song data and Pattern data can be received on All songs, All patterns or one pattern basis while the remaining parameters can be received in a unit of mapped one byte.

5.PARAMETER ADDRESS MAP

The address is described with 7-bit hexadecimal number.

| Address | MSB | LSB |
|------------|-----------|-------------------------------|
| Binary | 0aaa aaaa | 0bbb bbbb 0ccc cccc 0ddd dddd |
| 7-bit hex. | AA | BB CC DD |

Parameter base address

| Start address | Description | |
|---------------|-----------------------------|------|
| 00 00 00 00 | Sound Parameter #1 | *5-1 |
| 00 00 00 0A | Sound Parameter #2 | |
| : | : | |
| 00 00 13 4E | Sound Parameter #252 | |
| 00 01 00 00 | Copy Sound Area | *5-2 |
| 00 02 00 00 | ROM Card data Area | *5-3 |
| 00 03 00 00 | Performance Parameter #A-1 | *5-4 |
| 00 03 00 08 | Performance Parameter #A-2 | |
| : | : | |
| 00 03 00 78 | Performance Parameter #A-16 | |
| 00 03 01 00 | Performance Parameter #B-1 | |
| : | : | |
| 00 03 01 78 | Performance Parameter #B-16 | |
| 00 03 02 00 | Performance Parameter #C-1 | |
| : | : | |
| 00 03 02 78 | Performance Parameter #C-16 | |
| 00 03 03 00 | Performance Parameter #D-1 | |
| : | : | |
| 00 03 03 78 | Performance Parameter #D-16 | |
| 00 03 04 00 | Performance Parameter #E-1 | |
| : | : | |
| 00 03 04 78 | Performance Parameter #E-16 | |
| 00 03 05 00 | Performance Parameter #M-1 | |
| : | : | |
| 00 03 05 78 | Performance Parameter #M-16 | |
| 00 04 00 00 | Feel Patch #0 | *5-5 |
| 00 04 00 64 | Feel Patch #1 | |
| : | : | |
| 00 04 05 3C | Feel Patch #7 | |

| | | |
|-------------|---------------------|-------|
| 00 05 00 00 | Assign Area | *5-6 |
| 00 06 00 00 | Output Level | *5-7 |
| 00 07 00 00 | MIDI Parameter Area | *5-8 |
| 00 08 00 00 | System data Area | *5-9 |
| 01 00 00 00 | Song data Area | *5-10 |
| 02 00 00 00 | PTN A00 data Area | *5-11 |
| 02 04 00 00 | PTN A01 data Area | |
| : | : | |
| 05 0C 00 00 | PTN A99 data Area | |
| 05 10 00 00 | PTN B00 data Area | |
| 05 14 00 00 | PTN B01 data Area | |
| : | : | |
| 08 1C 00 00 | PTN B99 data Area | |

*5-1 Sound Parameter

| Offset address | Description | |
|----------------|-------------|---|
| 00 00 | 0000 aaaa | Pitch data bit3-0 0 - 480 |
| 00 01 | 0000 bbbb | : bit7-4 |
| 00 02 | 0000 000c | : bit8 |
| 00 03 | 0000 000a | sign Pitch 0 - 1 (0=plus, 1=minus) |
| 00 04 | 0aaa aaaa | Decay for Partial-1 0 - 127 |
| 00 05 | 0aaa aaaa | Decay for Partial-2 0 - 127 |
| 00 06 | 0000 aaaa | Nuance 0 - 15 |
| 00 07 | 0000 aaaa | Output 0 - 14 (LEFT3-1, CENTER, RIGHT1-3, MULTI1-8) |
| 00 08 | 0000 aaaa | Assign Type 0 - 9 (EXC1-8, MONO, POLY) |
| 00 09 | 0000 0aaa | Curve 0 - 7 (1 - 8) |
| Total size | | 00 00 00 0A |

*5-2 Copy Sound Area

| Offset address | Description | |
|----------------|-------------|-------------------------------------|
| 00 00 | 0000 aaaa | Source Inst no. #1 bit3-0 0 - 251 |
| 00 01 | 0000 aaaa | Source Inst no. #1 bit7-4 |
| 00 02 | 0000 aaaa | Source Inst no. #2 bit3-0 0 - 251 |
| 00 03 | 0000 aaaa | Source Inst no. #2 bit7-4 |
| : | : | |
| 00 32 | 0000 aaaa | Source Inst no. #26 bit3-0 0 - 251. |
| 00 33 | 0000 aaaa | Source Inst no. #26 bit7-4 |
| 00 34 | | Copy Sound Name #1 *5-2-1 |
| 00 3B | | Copy Sound Name #2 |
| : | : | |
| 01 63 | | Copy Sound Name #26 |
| Total size | | 00 00 01 6A |

*5-2-1 Copy Sound Name

| Offset address | Description | |
|----------------|-------------|---------------------------------|
| 00 00 | 0aaa aaaa | Copy Sound Name char.1 32 - 127 |
| : | : | |
| 00 06 | 0aaa aaaa | Copy Sound Name char.7 32 - 127 |
| Total size | | 00 00 00 07 |

*5-3 ROM Card data Area

| Offset address | Description |
|--------------------------|-----------------------|
| 00 00 0aaa aaaa | ROM Card data 0 - 127 |
| 13 49 0aaa aaaa | ROM Card data 0 - 127 |
| Total size 00 00 13 4A | |

The contents of this area are data read from Sound ROM card on executing LOAD ROM.

*5-4 Performance Parameter

| Offset address | Description |
|--------------------------|--|
| 00 00 0000 aaaa | Pitch data bit3-0 0 - 480 |
| 00 01 0000 bbbb | : bit7-4 |
| 00 02 0000 000c | : bit8 |
| 00 03 0000 000a | sign Pitch 0 - 1 (0=plus, 1=minus) |
| 00 04 0aaa aaaa | Decay -63 - +63 * |
| 00 05 0000 aaaa | Nuance -7 - +7 * |
| 00 06 0000 0aaa | Pan 0 - 7 (LEFT3, 2, 1, CENTER, RIGHT1, 2, 3, OFF) |
| 00 07 0xxx xxxx | dummy (ignored if received) |
| Total size 00 00 00 08 | |

* 2's - complement

*5-5 Feel Patch Parameter

| Offset address | Description |
|-------------------|---|
| 00 00 0000 aaaa | inst no. #1 bit3-0 0 - 251 |
| 00 01 0000 aaaa | inst no. #1 bit7-4 |
| 00 0E 0000 aaaa | inst no. #8 bit3-0 0 - 251 |
| 00 0F 0000 aaaa | inst no. #8 bit7-4 |
| 00 10 0000 dcba | inst sw. #1 |
| | a : Velocity 0 - 1 (OFF, ON) |
| | b : Decay 0 - 1 (OFF, ON) |
| | c : Pitch 0 - 1 (OFF, ON) |
| | d : Nuance 0 - 1 (OFF, ON) |
| 00 17 0000 dcba | inst sw. #8 |
| | a : Velocity 0 - 1 (OFF, ON) |
| | b : Decay 0 - 1 (OFF, ON) |
| | c : Pitch 0 - 1 (OFF, ON) |
| | d : Nuance 0 - 1 (OFF, ON) |
| 00 18 0000 dcba | Random sw |
| | a : Velocity 0 - 1 (OFF, ON) |
| | b : Decay 0 - 1 (OFF, ON) |
| | c : Pitch 0 - 1 (OFF, ON) |
| | d : Nuance 0 - 1 (OFF, ON) |
| 00 19 0000 aaaa | Random Probability for Velocity 1 - 8 |
| 00 1A 0000 aaaa | Random Probability for Decay 1 - 8 |
| 00 1B 0000 aaaa | Random Probability for Pitch 1 - 8 |
| 00 1C 0000 aaaa | Random Probability for Nuance 1 - 8 |
| 00 1D 0000 0aaa | Random Depth for Velocity 1 - 4 |
| 00 1E 0000 0aaa | Random Depth for Decay 1 - 4 |
| 00 1F 0000 0aaa | Random Depth for Pitch 1 - 4 |
| 00 20 0000 0aaa | Random Depth for Nuance 1 - 4 |
| 00 21 0000 dcba | Groove sw. |
| | a : Velocity 0 - 1 (OFF, ON) |
| | b : Decay 0 - 1 (OFF, ON) |
| | c : Pitch 0 - 1 (OFF, ON) |
| | d : Nuance 0 - 1 (OFF, ON) |
| 00 22 0000 aaaa | Groove Type 1 - 8 |
| 00 23 0000 0aaa | Groove Step 1 - 7 (1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32) |

| Offset address | Description |
|--------------------------|----------------------------------|
| 00 24 | Groove Velocity offset #1 #5-5-1 |
| 00 32 | Groove Velocity offset #8 |
| 00 34 | Groove Decay offset #1 #5-5-1 |
| 00 42 | Groove Decay offset #8 |
| 00 44 | Groove Pitch offset #1 #5-5-1 |
| 00 52 | Groove Pitch offset #8 |
| 00 54 | Groove Nuance offset #1 #5-5-1 |
| 00 62 | Groove Nuance offset #8 |
| Total size 00 00 00 64 | |

*5-5-1 Groove offset

| Offset address | Description |
|--------------------------|----------------------------------|
| 00 0aaa aaaa | absolute value 0 - 99 |
| 01 0000 000a | sign bit 0 - 1 (0=plus, 1=minus) |
| Total size 00 00 00 02 | |

*5-6 Assign Parameter

| Offset address | Description |
|--------------------------|---|
| 00 00 0000 aaaa | Inst# (Pad A-1) bit3-0 0 - 251 |
| 00 01 0000 aaaa | Inst# (Pad A-1) bit7-4 |
| 00 1E 0000 aaaa | Inst# (Pad A-16) bit3-0 0 - 251 |
| 00 1F 0000 aaaa | Inst# (Pad A-16) bit7-4 |
| 00 20 0000 aaaa | Inst# (Pad B-1) bit3-0 0 - 251 |
| 00 21 0000 aaaa | Inst# (Pad B-1) bit7-4 |
| 00 3E 0000 aaaa | Inst# (pad B-16) bit3-0 0 - 251 |
| 00 3F 0000 aaaa | Inst# (pad B-16) bit7-4 |
| 00 40 0000 aaaa | Inst# (Pad C-1) bit3-0 0 - 251 |
| 00 41 0000 aaaa | Inst# (Pad C-1) bit7-4 |
| 00 5E 0000 aaaa | Inst# (Pad C-16) bit3-0 0 - 251 |
| 00 5F 0000 aaaa | Inst# (Pad C-16) bit7-4 |
| 00 60 0000 aaaa | Inst# (Pad D-1) bit3-0 0 - 251 |
| 00 61 0000 aaaa | Inst# (Pad D-1) bit7-4 |
| 00 7E 0000 aaaa | Inst# (Pad D-16) bit3-0 0 - 251 |
| 00 7F 0000 aaaa | Inst# (Pad D-16) bit7-4 |
| 01 00 0000 aaaa | Inst# (Pad E-1) bit3-0 0 - 251 |
| 01 01 0000 aaaa | Inst# (Pad E-1) bit7-4 |
| 01 1E 0000 aaaa | Inst# (Pad E-16) bit3-0 0 - 251 |
| 01 1F 0000 aaaa | Inst# (Pad E-16) bit7-4 |
| 01 20 0000 aaaa | Inst# (Display assign#2) bit3-0 0 - 251 |
| 01 21 0000 aaaa | Inst# (Display assign#2) bit7-4 |
| 01 22 0000 aaaa | Inst# (Display assign#3) bit3-0 0 - 251 |
| 01 23 0000 aaaa | Inst# (Display assign#3) bit7-4 |
| 01 24 0000 aaaa | Inst# (Display assign#4) bit3-0 0 - 251 |
| 01 25 0000 aaaa | Inst# (Display assign#4) bit7-4 |
| 01 26 0000 aaaa | Inst# (Multi) bit3-0 0 - 251 |
| 01 27 0000 aaaa | Inst# (Multi) bit7-4 |
| Total size 00 00 01 28 | |

*5-7 Output Level

| Offset address | Description |
|-------------------|--------------------------|
| 00 00 0000 aaaa | Output Level #1 0 - 15 |
| 00 01 0000 aaaa | Output Level #2 0 - 15 |
| 01 7B 0000 aaaa | Output Level #252 0 - 15 |
| Total size | 00 00 01 7C |

*5-8 MIDI Parameter Area

| Offset address | Description |
|-------------------|--|
| 00 00 0000 aaaa | Tx Channel #1 0 - 15 (1 - 16) |
| 01 7B 0000 aaaa | Tx Channel #252 0 - 15 (1 - 16) |
| 01 7C 000a aaaa | Rx Channel (Performance section #1) 0 - 16 (1-16, OFF) |
| 01 7D 000a aaaa | Rx Channel (Performance section #2) 0 - 16 (1-16, OFF) |
| 01 7E 000a aaaa | Rx Channel (Performance section #3) 0 - 16 (1-16, OFF) |
| 01 7F 000a aaaa | Rx Channel (Performance section #4) 0 - 16 (1-16, OFF) |
| 02 00 | Note no. assign #1 *5-8-1 |
| 02 02 | Note no. assign #2 *5-8-1 |
| 05 76 | Note no. assign #252 *5-8-1 |
| 05 78 0000 dcba | Function sw. a : CH MESSAGE 0 - 1 (OFF, ON) b : NOTE OFF 0 - 1 (OFF, ON) c : PANPOT 0 - 1 (OFF, ON) d : PGW CHANGE 0 - 1 (OFF, ON) |
| 05 79 | Control Change Parameter *5-8-2 |
| 06 14 | Performance section #1 *5-8-3 |
| 06 1B | Performance section #2 *5-8-3 |
| 06 29 | Performance section #4 *5-8-3 |
| Total size | 00 00 06 30 |

*5-8-1 Note # assign

| Offset address | Description |
|-------------------|--------------------------------|
| 00 0aaa aaaa | note no. 0 - 127 |
| 01 0000 000a | ON/OFF flag 0 - 1 (OFF, ON) |
| Total size | 00 00 00 02 |

*5-8-2 Control Change Parameter

| Offset address | Description |
|-------------------|---|
| 00 0000 aaaa | Modulation Control inst# bit3-0 0 - 251 |
| 01 0000 aaaa | Control inst# bit7-4 |
| 02 0000 0aaa | Control Parameter 0 - 4 (Pitch, Decay, Nuance, Pan, Off) |
| 03 0000 aaaa | Controller-1 Control inst# bit3-0 0 - 251 |
| 04 0000 aaaa | Control inst# bit7-4 |
| 05 0000 0aaa | Control Parameter 0 - 4 |
| 06 0000 aaaa | Controller-2 Control inst# bit3-0 0 - 251 |
| 07 0000 aaaa | Control inst# bit7-4 |
| 08 0000 0aaa | Control Parameter 0 - 4 |

| Offset address | Description |
|-------------------|--|
| 18 0000 aaaa | Controller-8 Control inst# bit3-0 0 - 251 |
| 19 0000 aaaa | Control inst# bit7-4 |
| 1A 0000 0aaa | Control Parameter 0 - 4 |
| Total size | 00 00 00 1B |

*5-8-3 Performance section

| Offset address | Description |
|-------------------|---|
| 00 0000 aaaa | Control inst# bit3-0 0 - 251 |
| 01 0000 aaaa | Control inst# bit7-4 |
| 02 0000 0aaa | Parameter (Note# Controlled) 0 - 3 (Pitch, Decay, Nuance, Pan) |
| 03 0aaa aaaa | Center note no. 0 - 127 |
| 04 0aaa aaaa | Keyboard follow 0 - 99 |
| 05 0000 aaaa | Control change no. 0 - 9 (Modulation, Controller1-8, OFF) |
| 06 0000 0aaa | Parameter (Control change) 1 - 3 (Decay, Nuance, Pan) |
| Total size | 00 00 00 07 |

*5-9 System data Area

| Offset address | Description |
|-------------------|--|
| 00 00 0000 00aa | Sync mode 0 - 2 (INTERNAL, MIDI, TAPE) |
| 00 01 0000 aaaa | ROLL Resolution 1 - 9 (1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32, 1/48, HIGH) |
| 00 02 | Metronome set *5-9-1 |
| Total size | 00 00 00 06 |

*5-9-1 Metronome Set

| Offset address | Description |
|-------------------|---|
| 00 0000 0aaa | Interval 1 - 7 (1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32) |
| 01 0000 00aa | Mode 0 - 2 (OFF, EMPTY, EVERY) |
| 02 0000 aaaa | Level 0 - 15 |
| 03 0000 aaaa | Output 0 - 14 (LEFT3-1, CENTER, RIGHT1-3, MULTI1-8) |
| Total size | 00 00 00 04 |

*5-10 Song data Area

Data included in the area are Song data, Song name, Song chain and Initial parameters of Songs 0 to 9.

When the data in this area are transmitted from Bulk Dump operation, the size of the data depends on that of Song data. If you want to send Data Request to the R-8MKII in this area, set the address to 01 00 00 00, and the size to 01 00 00 00.

The R-8MKII ignores the Data Requests which designate different address or size.

No data in this area can be transferred in unit of one byte.

*5-11 Pattern data Area

Data included in the area are Rhythm data, Time signature, Number of measures, Flam interval, Flam ratio, Shuffle point, Shuffle delay, Feel patch number in each pattern, and Pattern names.

When the data in this area are transmitted from Bulk Dump operation, the size of the data depends upon the number of notes.

If you want to send Data Request to the R-8MKII in this area, set the address and the size as followings:

one pattern :address = the address of the pattern
size = 00 04 00 00

all pattern :address = 02 00 00 00
size = 06 20 00 00

The R-8MKII ignores the Data Requests designating different address or size. No data in the area can be received in unit of one byte.

| |
|---------|
| PTN A99 |
| PTN B00 |
| PTN B01 |
| PTN B99 |

6. Useful information

Decimal and Hexadecimal

It is common to use 7-bit Hexadecimal numbers in MIDI communication. The following is a conversion table between decimal numbers and 7-bit Hexadecimal numbers.

| Address | Block | Sub block | Reference |
|-------------|-----------------|-----------|-----------|
| 00 00 00 00 | Sound Param. | Inst #1 | 5-1 |
| | | Inst #2 | |
| | | : | |
| | | Inst #251 | |
| | | Inst #252 | |
| 00 01 00 00 | Copy Sound data | | 5-2 |
| 00 02 00 00 | ROM Card data | | 5-3 |
| 00 03 00 00 | Perform. Param. | A-1 | 5-4 |
| | | A-2 | |
| | | : | |
| | | M-15 | |
| | | M-16 | |
| 00 04 00 00 | Feel Patch | #0 | 5-5 |
| | | #1 | |
| | | : | |
| | | #6 | |
| | | #7 | |
| 00 05 00 00 | Assign Param. | | 5-6 |
| 00 06 00 00 | Output Level | Inst #1 | 5-7 |
| | | Inst #2 | |
| | | : | |
| | | Inst #251 | |
| | | Inst #252 | |
| 00 07 00 00 | MIDI Param. | | 5-8 |
| 00 08 00 00 | System data | | 5-9 |
| 01 00 00 00 | Song data | | 5-10 |
| 02 00 00 00 | Pattern data | PTN A00 | 5-11 |
| | | PTN A01 | |
| | | : | |

| Decima | Hexa- | Decima | Hexa- | Decima | Hexa- | Decima | Hexa- |
|--------|-------|--------|-------|--------|-------|--------|-------|
| 0 | 00H | 32 | 20H | 64 | 40H | 96 | 60H |
| 1 | 01H | 33 | 21H | 65 | 41H | 97 | 61H |
| 2 | 02H | 34 | 22H | 66 | 42H | 98 | 62H |
| 3 | 03H | 35 | 23H | 67 | 43H | 99 | 63H |
| 4 | 04H | 36 | 24H | 68 | 44H | 100 | 64H |
| 5 | 05H | 37 | 25H | 69 | 45H | 101 | 65H |
| 6 | 06H | 38 | 26H | 70 | 46H | 102 | 66H |
| 7 | 07H | 39 | 27H | 71 | 47H | 103 | 67H |
| 8 | 08H | 40 | 28H | 72 | 48H | 104 | 68H |
| 9 | 09H | 41 | 29H | 73 | 49H | 105 | 69H |
| 10 | 0AH | 42 | 2AH | 74 | 4AH | 106 | 6AH |
| 11 | 0BH | 43 | 2BH | 75 | 4BH | 107 | 6BH |
| 12 | 0CH | 44 | 2CH | 76 | 4CH | 108 | 6CH |
| 13 | 0DH | 45 | 2DH | 77 | 4DH | 109 | 6DH |
| 14 | 0EH | 46 | 2EH | 78 | 4EH | 110 | 6EH |
| 15 | 0FH | 47 | 2FH | 79 | 4FH | 111 | 6FH |
| 16 | 10H | 48 | 30H | 80 | 50H | 112 | 70H |
| 17 | 11H | 49 | 31H | 81 | 51H | 113 | 71H |
| 18 | 12H | 50 | 32H | 82 | 52H | 114 | 72H |
| 19 | 13H | 51 | 33H | 83 | 53H | 115 | 73H |
| 20 | 14H | 52 | 34H | 84 | 54H | 116 | 74H |
| 21 | 15H | 53 | 35H | 85 | 55H | 117 | 75H |
| 22 | 16H | 54 | 36H | 86 | 56H | 118 | 76H |
| 23 | 17H | 55 | 37H | 87 | 57H | 119 | 77H |
| 24 | 18H | 56 | 38H | 88 | 58H | 120 | 78H |
| 25 | 19H | 57 | 39H | 89 | 59H | 121 | 79H |
| 26 | 1AH | 58 | 3AH | 90 | 5AH | 122 | 7AH |
| 27 | 1BH | 59 | 3BH | 91 | 5BH | 123 | 7BH |
| 28 | 1CH | 60 | 3CH | 92 | 5CH | 124 | 7CH |
| 29 | 1DH | 61 | 3DH | 93 | 5DH | 125 | 7DH |
| 30 | 1EH | 62 | 3EH | 94 | 5EH | 126 | 7EH |
| 31 | 1FH | 63 | 3FH | 95 | 5FH | 127 | 7FH |

*To indicate a decimal number for the MIDI channel, Bank number, and Program number, add 1 to the Decimal number to the table.

*The resolution of 7-bit Hexadecimal numbers is 128. Use several bytes for values which require more resolution. i.e. The number "aa bbH" in 7-bit Hexadecimal is "aa x 128 + bb" in Decimal form.

*A signed number is indicated as 00H = -64, 40H = ±0, 7FH = +63. So the signed number "aaH" in 7-bit Hexadecimal is "aa - 64." A signed number using two bytes is indicated as 00 00H = -8192, 40 00H = ±0, 7F 7FH = +8191.

So the signed number "aa bbH" in 7-bit Hexadecimal is "aa bbH - 40 00H = aa x 128 + bb - 64 x 128"

*The data indicated as "nibbled" is a 4-bit Hexadecimal number. i.e. "0a 0bH" is "a x 16 + b."

<EXAMPLE 1> Convert "5AH" in Hexadecimal to a Decimal number. (By using the table) 5AH = 90

<EXAMPLE 2> Convert "12 34H" in 7-bit Hexadecimal to a Decimal number. (By using the table) 12H = 18, 34H = 52
So, 18 x 128 + 52 = 2356

<EXAMPLE 3> Convert "0A 03 09 0D" in nibbled form to a Decimal number. (By using the table) 0AH = 10, 03H = 3, 09H = 9, 0DH = 13
So, ((10 x 16 + 3) x 16 + 9) x 16 + 13 = 41885

● Example of actual MIDI messages

< EXAMPLE 1 > 99 24 5F

"9n" is a status of a Note On message, and "n" is a MIDI channel number. The second byte is the Note number, and the third byte is Velocity. 9H = 9, 24H = 36, 5FH = 95. So, this is a Note On message of MIDI channel = 10, Note number = 36 (C2) and Velocity = 95.

● Checksum of Roland System Exclusive messages

Roland System Exclusive messages (RQ1 and DT1) have a Checksum at the end of the data (before EOX) to be able to check for communication errors. The Checksum results from address and data (or size) included in the message.

◇ How to calculate Checksums ("H" indicates Hexadecimal.)

The error checking process uses a Checksum and provides a bit pattern where the last significant 7 bits are zero when values for an address, data (or size) and the Checksum are summed.

If the address is "aa bb cch"- and the data (or the size) is "dd ee fff"

$$\begin{aligned} aa + bb + cc + dd + ee + ff &= \text{sum} \\ \text{sum} \div 128 &= \text{quotient} \dots \text{remainder} \\ 128 - \text{remainder} &= \text{checksum} \end{aligned}$$

< EXAMPLE 1 > Set the Pitch of the instrument number 10 (Flop Kick) to -100 cent.

It is assumed that the basic channel (receive channel of Instrument section) is 10.

Basic channel is 10 so Device ID is 09H (basic channel minus 1). According to the Parameter Address Map, the Address of SOUND PARAMETER is 00 00 00 00H. The top address of the instrument number 10 is 00 00 00 00H + 10 × (Inst #: 10 - 1) = 00 00 00 5AH.

The offset address of pitch is 00 00H. So the address is

$$00\ 00\ 00\ 5AH + 00\ 00H = 00\ 00\ 00\ 5AH.$$

The actual value is -10 because the pitch is set in 10 cent steps. The absolute value -10 is 0AH. Sign is minus. So, the message should be :

```

F0 41 09 5E 12 00 00 00 5A 0A 00 00 01 ?? F7
-----
(1)(2)(3)(4)(5) address      data      checksum (6)
    
```

- | | |
|----------------------|------------------------|
| (1) Exclusive Status | (4) Model ID (R-8MKII) |
| (2) ID (Roland) | (5) Command ID (DT1) |
| (3) Device ID (9) | (6) End of Exclusive |

The Checksum is :

$$\begin{aligned} 00H + 00H + 00H + 5AH + 0AH + 00H + 00H + 01H \\ = 0 + 0 + 0 + 90 + 10 + 0 + 0 + 1 = 101 (\text{sum}) \\ 101 (\text{sum}) \div 128 = 0 (\text{quotient}) \dots 101 (\text{remainder}) \\ \text{checksum} = 128 - 101 (\text{remainder}) = 27 = 1BH \end{aligned}$$

Therefore, the message to send is : F0 41 09 5E 12 00 00 00 5A 0A 00 00 01 1B F7.

< EXAMPLE 2 > To request the setting of ROLL RESOLUTION.

The Address of "ROLL RESOLUTION" is 00 08 00 01H, and the size is 00 00 00 01H. So, the message should be :

```

F0 41 09 5E 11 00 08 00 01 00 00 00 01 ?? F7
-----
(1)(2)(3)(4)(5) address      size      checksum (6)
    
```

- | | |
|----------------------|------------------------|
| (1) Exclusive Status | (4) Model ID (R-8MKII) |
| (2) ID (Roland) | (5) Command ID (RQ1) |
| (3) Device ID (9) | (6) End of Exclusive |

The Checksum is :

$$\begin{aligned} 00H + 08H + 00H + 01H + 00H + 00H + 00H + 01H \\ = 0 + 8 + 0 + 1 + 0 + 0 + 0 + 1 = 10 (\text{sum}) \\ 10 (\text{sum}) \div 128 = 0 (\text{quotient}) \dots 10 (\text{remainder}) \\ \text{checksum} = 128 - 10 (\text{remainder}) = 118 = 76H \end{aligned}$$

Therefore, the message to send is : F0 41 09 5E 11 00 08 00 01 00 00 00 01 76 F7.

MIDI Implementation Chart

| Function ... | | Transmitted | Recognized | Remarks |
|------------------|---|---|-------------------------------------|---|
| Basic Channel | Default Changed | 1 - 16 1 - 16 | 1 - 16 1 - 16 | Memorized (Non-Volatile) |
| Mode | Default Message Altered | モード 3 × ***** | モード 3 × | |
| Note Number | True Voice | 0 - 127 * 2 ***** | 0 - 127 * 2 | Assignable to each instrument |
| Velocity | Note ON Note OFF | ○ * 1 9n v = 1 - 127 × 9n v = 0 | ○ * 1 9b v = 1 - 127 × | n = Inst Ch * 3 b = Basic Ch |
| After Touch | Key's Ch's | × × | × × | |
| Pitch Bend | | × | × | |
| Control Change | 1, 33 10 16 - 19, 48 - 51 80 - 83 | ○ * 1 × ○ * 1 ○ * 1 | ○ * 1 × * 1 ○ * 1 ○ * 1 | Modulation Panpot Controllers 1 - 4 Controllers 5 - 8 |
| Prog Change | True # | × ***** | × * 1 | |
| System Exclusive | | ○ | ○ * 1 | |
| System Common | Song Pos Song Sel Tune | ○ ○ × | ○ SYNC = MIDI ○ SYNC = MIDI × | 0 - 9 |
| System Real Time | Clock Commands | ○ SYNC = INT/TAPE ○ SYNC = INT/TAPE | ○ SYNC = MIDI ○ SYNC = MIDI | |
| Aux Messages | Local ON/OFF All Notes OFF Active Sense Reset | × × ○ × | × × × × | |
| Notes | | * 1 Can be set to ○ or × manually and memorized. * 2 Can be changed manually and memorized. * 3 Transmit channel of each instrument can be set to 1 to 16 manually. | | |

| Function ... | | Transmitted | Recognized | Remarks |
|------------------|--|---|----------------------------------|--|
| Basic Channel | Default Changed | × × | OFF OFF, 1 - 16 * 2 | Memorized (Non-volatile) |
| Mode | Default Message Altered | × × ***** | モード3 × | |
| Note Number | True Voice | × ***** | 0 - 127 | |
| Velocity | Note ON Note OFF | × × | ○ 9n v = 1 - 127 × | n = Section Ch |
| After Touch | Key's Ch's | × × | × × | |
| Pitch Bend | | × | × | |
| Control Change | 1 10 16 - 19 80 - 83 | × × × × | ○ * 1 × * 1 ○ * 1 ○ * 1 | Modulation Panpot Controllers 1 - 4 Controllers 5 - 8 |
| Prog Change | True # | × ***** | × | |
| System Exclusive | | × | × | |
| System Common | Song Pos Song Sel Tune | × × × | × × × | |
| System Real Time | Clock Commands | × × | × × | |
| Aux Messages | Local ON/OFF All Notes OFF Active Sense Reset | × × × × | × × × × | |
| Notes | | * 1 Can be set to ○ or × manually for each Performance Section and memorized. * 2 If the channel is set to OFF, R-8MK II cannot recognize any message. | | |

■ SPECIFICATIONS

R-8MK II : Human Rhythm Composer

● Maximum Polyphony

12 voices

● Instruments

Instruments : 200

Copy Instruments : 26

Sound ROM Card : 26

● Rhythm Patterns

Preset Patterns : 32

User Patterns : 200

(maximum number of bars : 99)

● Songs

10 (max. 999 parts (one song), total 2000 parts)

● Resolution

24 clocks/quarter note (during Pattern Write)

96 clocks/quarter note (during Pattern Play)

● Tempo

♩ = 20 to 250

● Display

Function display

Graphic display

● Data Input Method

Realtime Write

Realtime Edit

Step Write

Step Edit

● Key Pad

16

● Sync Play

MIDI

Tape Sync

● Connectors

Stereo Output Jack (L (MONO), R)

Multi Output Jack (1 to 8)

Headphone Jack

Start/Stop Jack

Value Jack

MIDI Connectors (IN, OUT, THRU)

Tape Sync Jack (IN/OUT, RCA phono)

AC Adaptor Jack (DC ± 10V)

● Power Supply

DC ± 10V : AC Adaptor

● Current Draw

+ 10V : 240mA

- 10V : 105mA

● Dimensions

410 (W) × 290 (D) × 70 (H) mm

16-3/16 (W) × 11-7/16 (D) × 2-3/4 (H) inches

● Weight

3kg

6 lb 10 oz

● Accessories

AC Adaptor

Owner's Manual

To Get You Started (User Guide)

Quick Operation Mode Table

● Options

Memory Card (M-256E)

Sound ROM Card (SN-R8 series)

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

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For Nordic Countries

Apparatus containing Lithium batteries

ADVARSEL!

Lithiumbatteri – Eksplosjonsfare ved feilagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

WARNING!

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL!

Lithiumbatteri – Eksplosjonsfare.
Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten.
Brukt batteri returneres apparatleverandøren.

VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For the U.K.

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

BLUE : NEUTRAL
BROWN : LIVE

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

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

Roland Human Rhythm Composer R-8MKII

(Gerät. Typ. Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046/1984

(Amtsblattverfügung)

funk-entstört ist.

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

Roland Corporation Osaka/Japan

Name des Herstellers/Importeurs

For the USA

RADIO AND TELEVISION INTERFERENCE

WARNING — This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J, of Part 15, of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J, of Part 15, of FCC Rules. These rules are designed to provide reasonable protection against such a interference in a residential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measure:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non Roland devices, contact the manufacturer or dealer for assistance.
- If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures.
- Turn the TV or radio antenna until the interference stops.
- Move the equipment to one side or the other of the TV or radio.
- Move the equipment farther away from the TV or radio.
- Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
- Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission: "How to Identify and Resolve Radio — TV Interference Problems"

This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.

For Canada

CLASS B

NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

CLASSE B

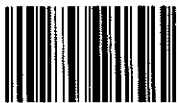
AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

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