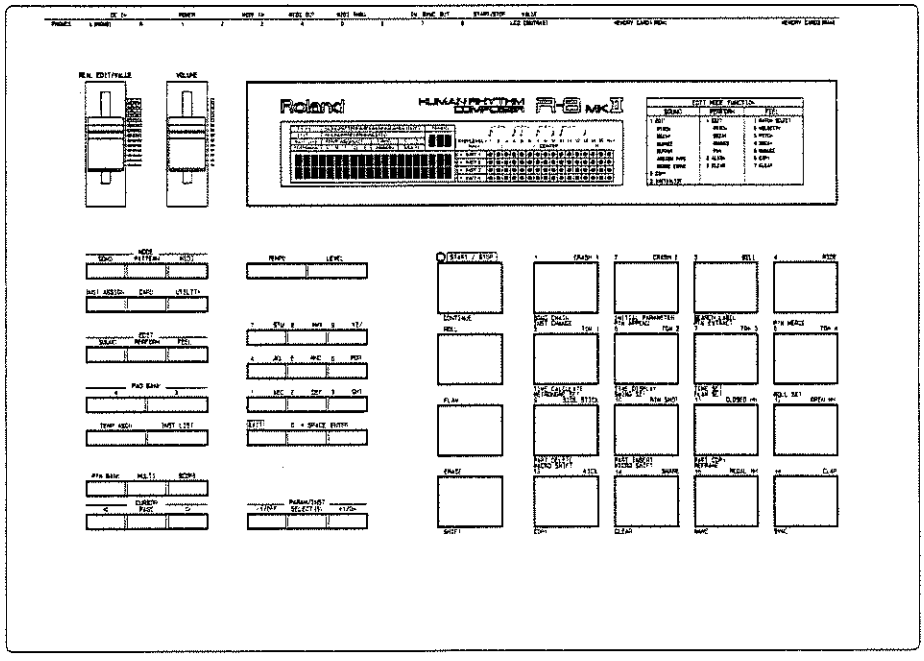
Roland

HUMAN RHYTHM COMPOSER

R-8 MK II

OWNER'S MANUAL



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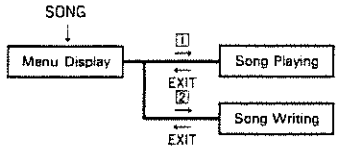
As of Jan 8. 1992

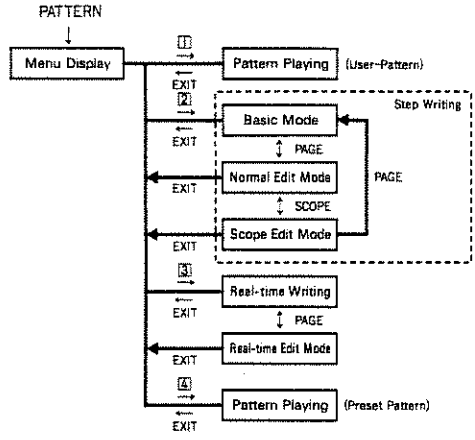
R-8 MK II Quick Operation Mode Table

■Main Mode

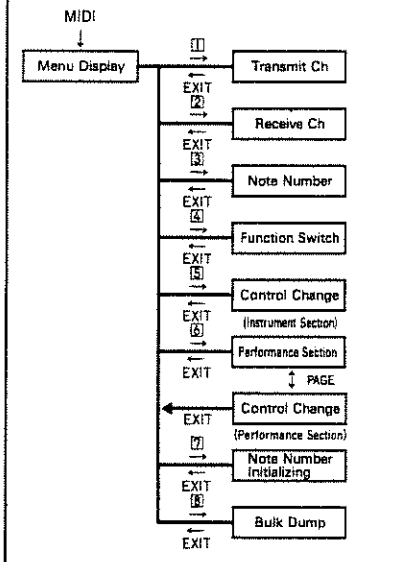
●SONG



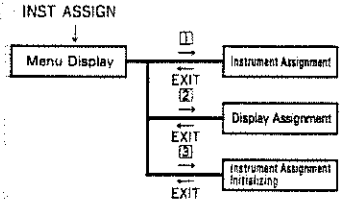
●PATTERN



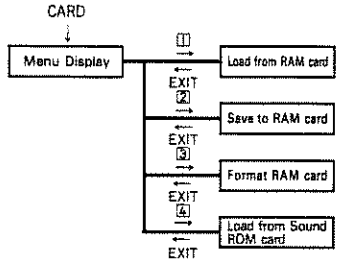
●MIDI



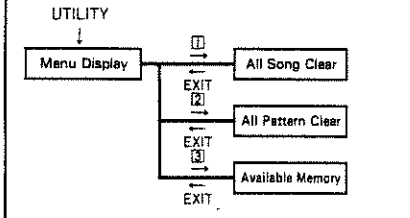
●Instrument Assignment



●Card

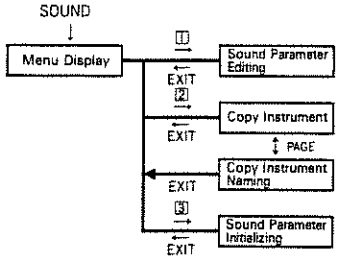


●Utility

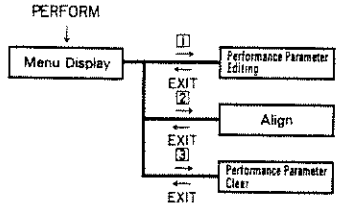


■Edit Mode

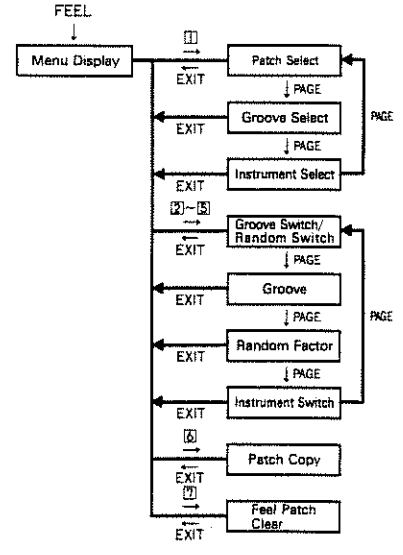
●Sound Editing



●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	RIMSHT1	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	slam snare	*
S22	SMALL_S	small snare	*
S23	SOLID_S	solid snare	*
S24	TIGHT_S	tight 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	

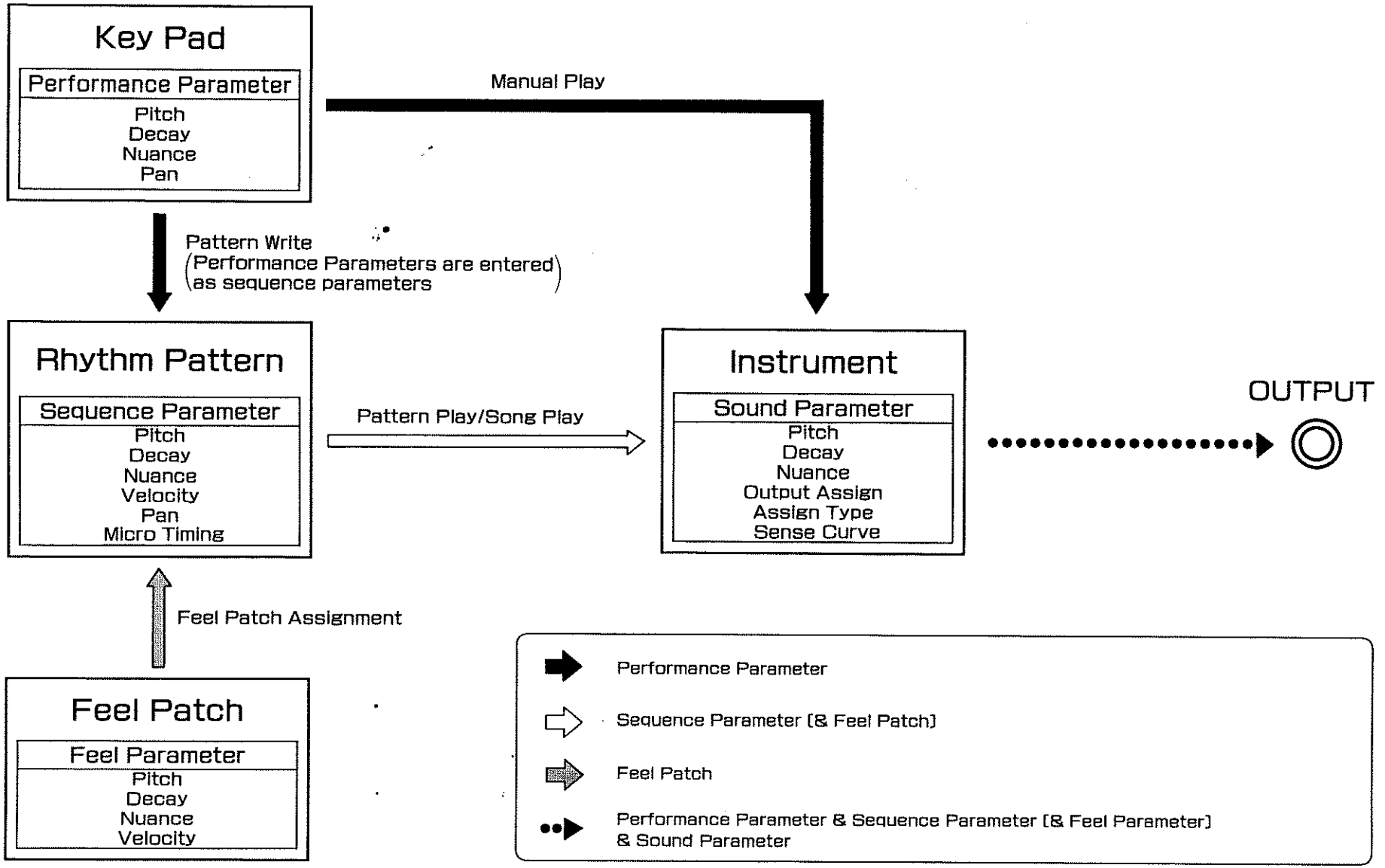
* : The sound changes by changing your playing strength or the Nuance setting.
** : The sound changes by changing the Nuance setting.

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	BROP_H1	brush open hi - hat 1	* *
Y01	CRSH_C9	crash cymbal 9	
Y02	CRSHC10	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	WHISTL1	whistle 1	
P28	WHISTL2	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	SCRPUSH	scratch push	
X06	SCRPULL	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	RIMSHT2	*
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	

■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	—	—	—	—	—	—

Roland

R-8 MK II 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

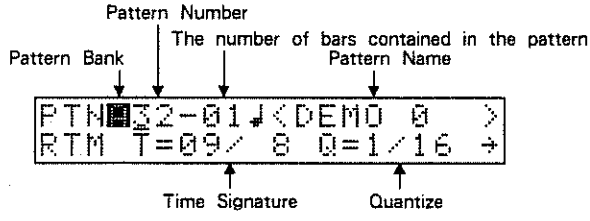
To make sure we stay together through this simple process, first initialize your R-8MKII by holding **SELECT** and **PAGE** down while turning on the power. Press **ENTER** twice and it's initialized.

* 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:



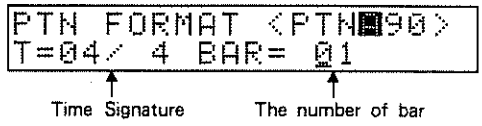
* You can always exit from any step along the way by pressing **EXIT** if you are not sure of what should be showing in the display.

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.

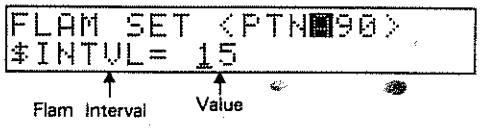
● Next, we decide how many bars the pattern is going to have. Hold **SHIFT** down and press **CLEAR** (key pad 14). The display shows:



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:



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**.

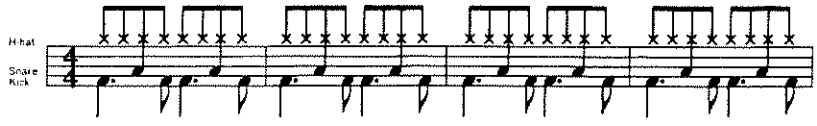
Rhythm Pattern B

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 Hihat, playing eighth notes for the 4 measures.

● Now let's suppose you want to do the Hihat 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 Hihat, 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 Hihat is gone, and you can do it over again.

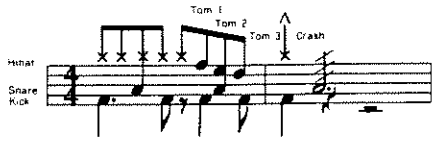
There is one other way of erasing, and that is in real-time. You should practice this once to understand. After you have programmed your Hihat part again, while the machine is still playing, hold **SHIFT** down and press the **CLOSED HH** (key pad 11) down for as long as you want to erase the sound. 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 Hihat 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.

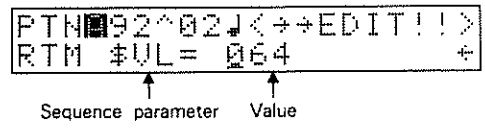


Here we are going to program the first measure first. Count along and enter 8th notes with the Hihat in the first measure. Enter the Kick and Snare as written. Add a simple Tom fill to lead into the second measure. If you make a mistake, it is easy to create each voice, one by one.

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 form 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:



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.

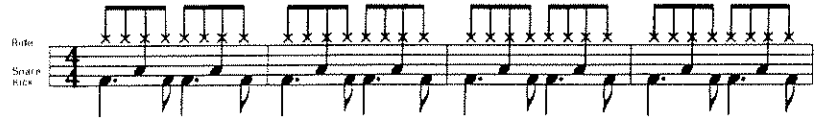
While the machine is playing, experiment with the VALUE slider, to see how gradual a change you can make in the tuning. If you hold down the **SNARE** pad while doing this, you will create a real-time edit. Do this until you have a rising-pitch roll.

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.



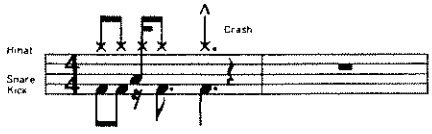
● Real-time Edit (Pan)

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

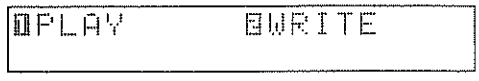
Format programmable pattern **A** 94 for 2 bars. This is the ending pattern, so we will just make a simple accented ending, as shown here, or as you like.



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.

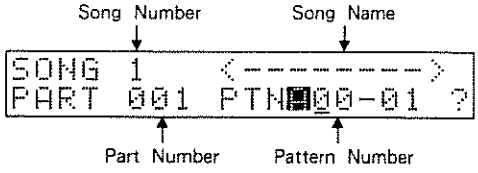
Putting it all together

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 "‖:× 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.

CONTENTS

SONG PROGRAMMING

OTHER USEFUL FUNCTIONS

■ 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.

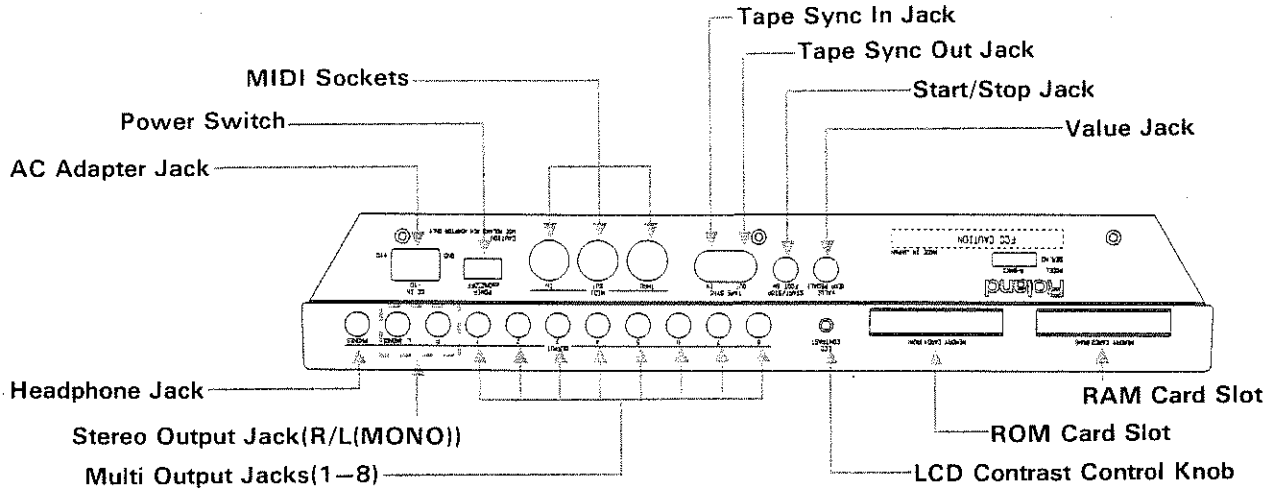
●Using an optional sound ROM card, you can increase the number of the Instruments available. (The R-8MK II also stores the same Instruments stored on the Sound ROM card in its internal memory. For a detailed explanation, refer to P.188.)

●The 8 Individual Outputs allow the R-8MK II to output Instruments separately.

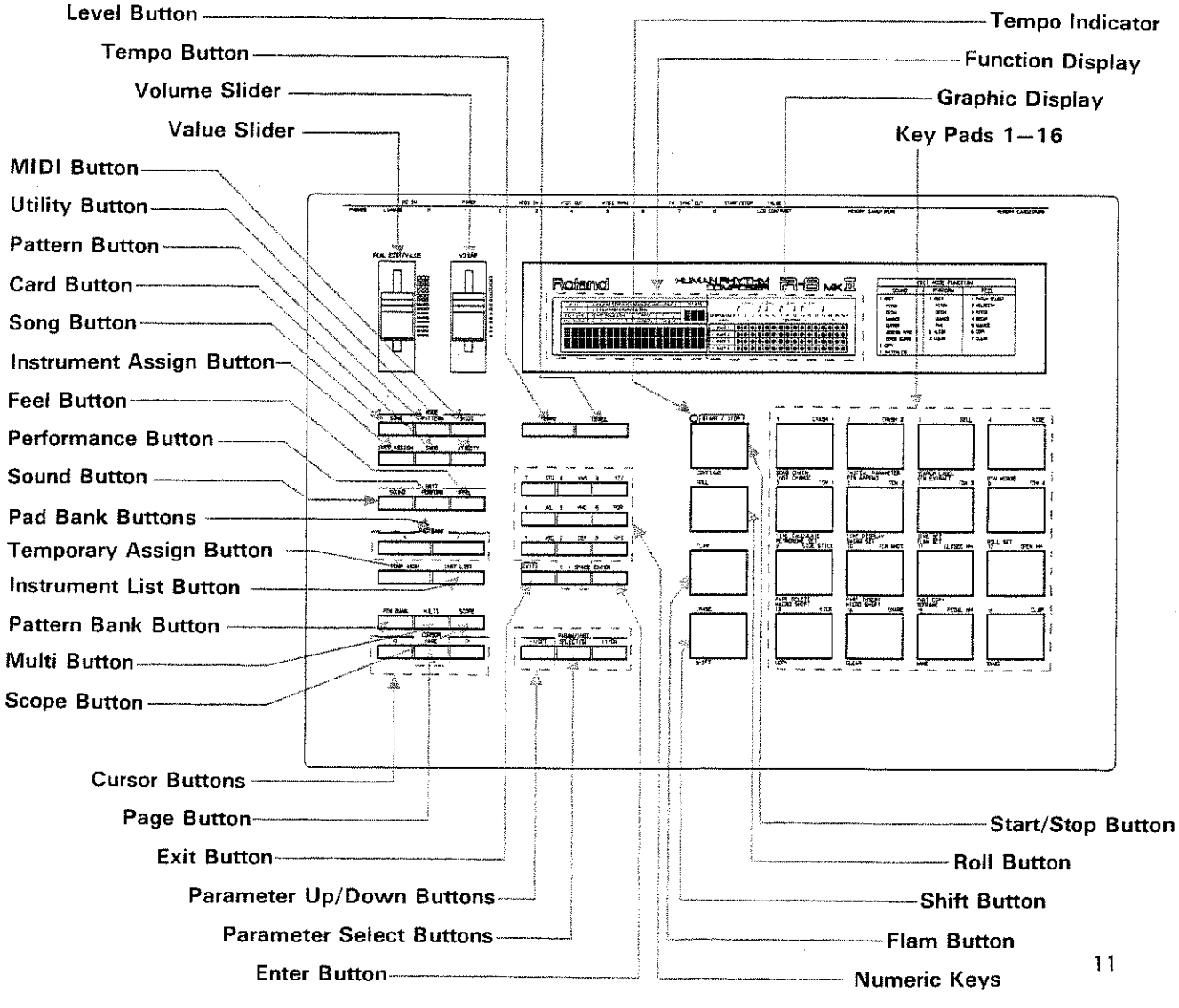
●The R-8MK II can check total playing time of a song, or calculate the tempo needed for playing a song within a specified time.

■PANEL DESCRIPTIONS

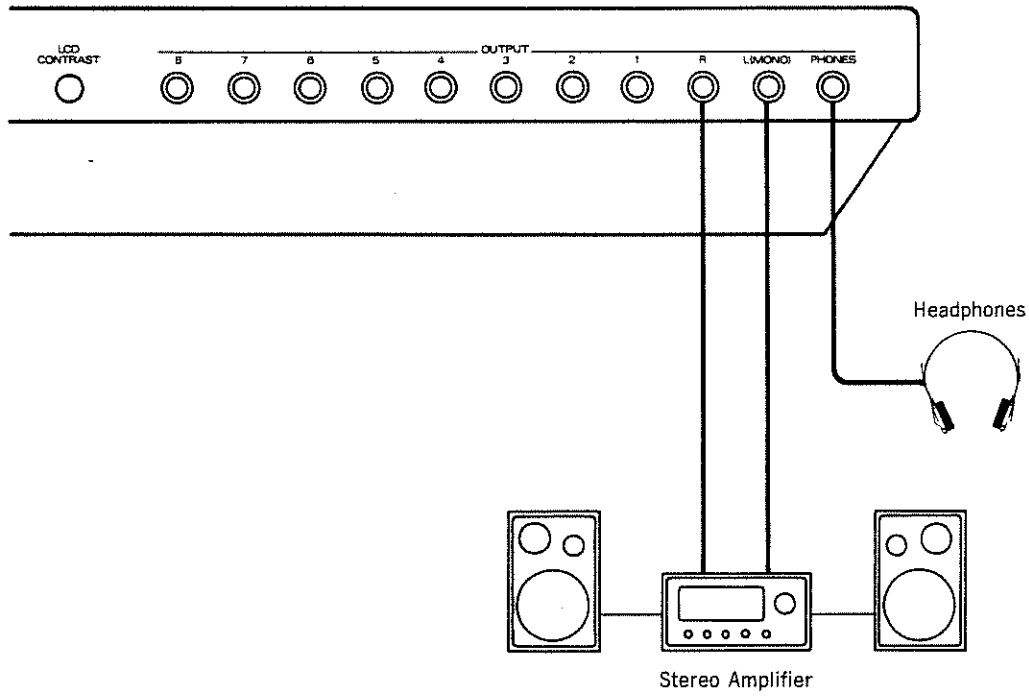
【Rear Panel】



【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 !

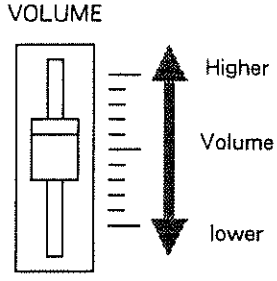
1. Manual Playing

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.**

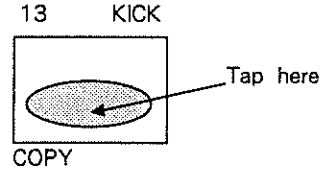
***This unit is equipped with a circuit protection device. A brief interval after power up is required before the unit will operate.**

Step 2 **Raise the VOLUME slider.**

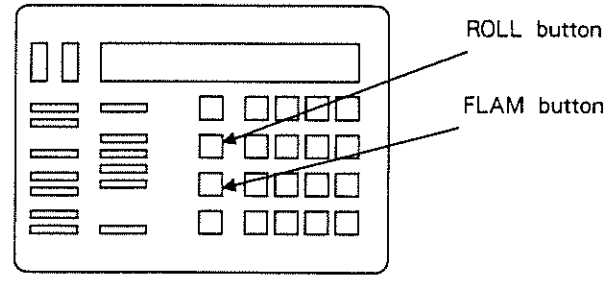


Step 3 **Simply tap each key pad ; each key pad triggers a different drum Instruments.** Depending on the tapping strength, the volume varies. (Instruments marked with "*" (in the table shown on page 188) will vary according to the tapping strength.)

***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.)**



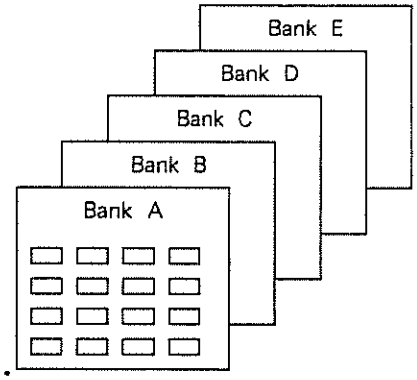
To obtain a Flam effect, hit a key pad while holding [FLAM] down.
To add a Roll effect, depress a key pad with [ROLL] held down : while the key pad is depressed, the relevant sound will play as long as [ROLL] is held down.



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

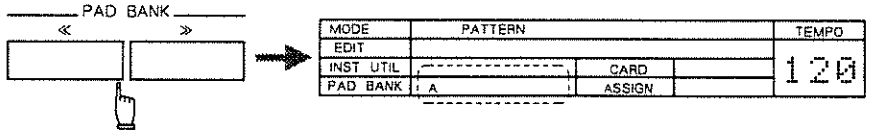
Pad Bank Selection

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 : BROP_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

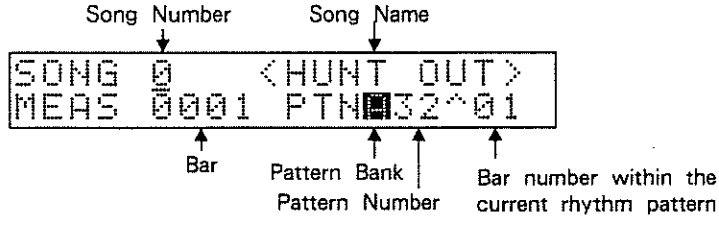
2. Demonstration Songs

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].**

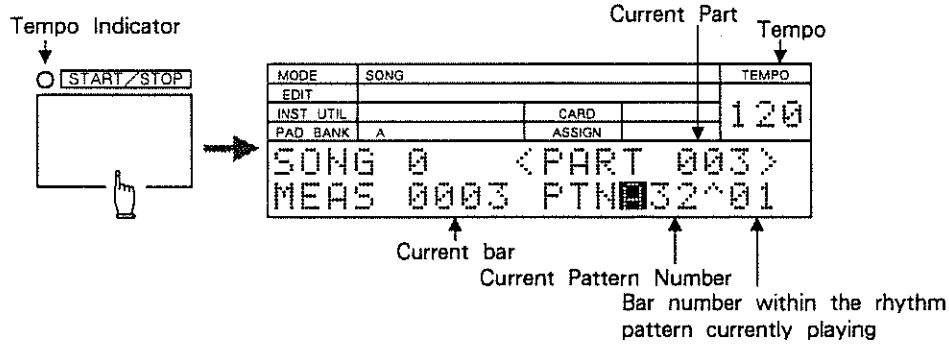
Step 2 **Press 1 (in the Numeric Keys) to select "PLAY."**



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.**

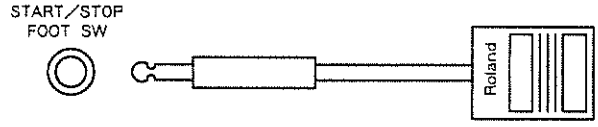
Step 4 **Press [START/STOP] to start playback.**
The Tempo Indicator blinks at the playback tempo, and the display shows the current status of the demo playback.



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].**

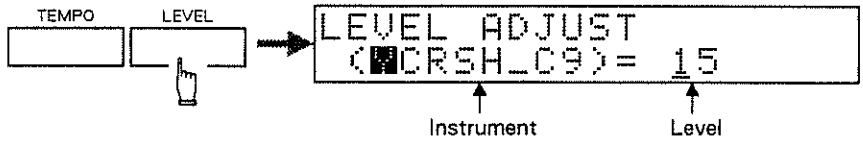
Step 2 **Using [−1/OFF] [+1/ON] or the Numeric Keys, set the tempo (20 to 250 bpm).**
Higher values quicken the tempo.

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

Level Adjustment

To adjust the level of each Instrument...

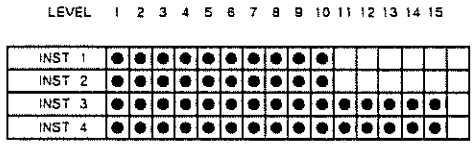
Step 1 **Press [LEVEL].**



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.



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

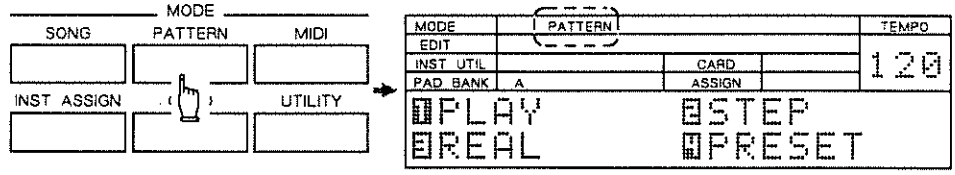
A song is made of many rhythm patterns. Let's play some Preset rhythm Patterns and User-programmed (in fact, preprogrammed at the factory) rhythm Patterns.

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.

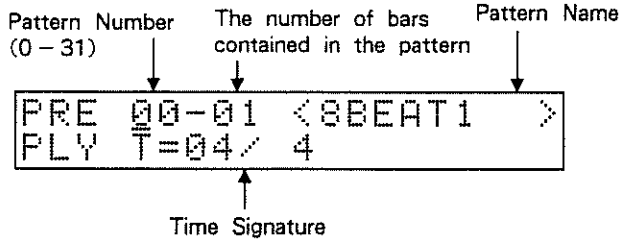
Step 1 **Press [PATTERN] to select the Pattern Mode.**



Menu Display

*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.**

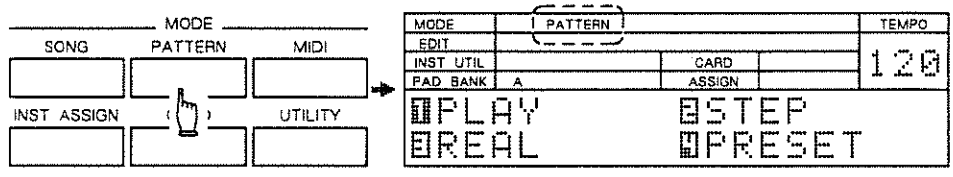
***To return to the Menu Display, press [EXIT].**

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).

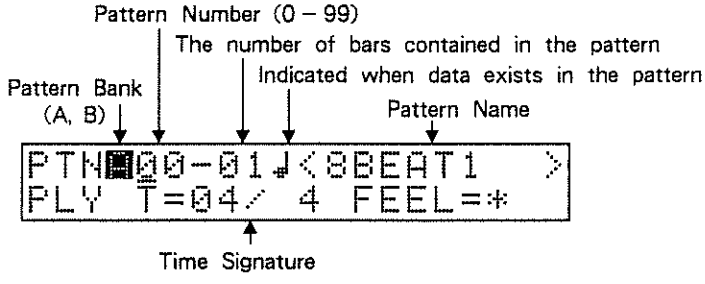
Step 1 **Press [PATTERN] to select the Pattern Mode.**



Menu Display

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

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

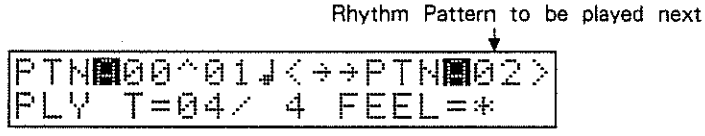


Step 3 **To change Pattern Banks, press [PTN BANK].**

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].**

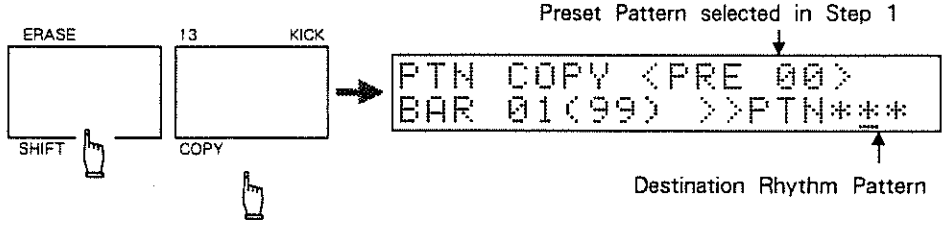
c. Feel Patch Assignment

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.**



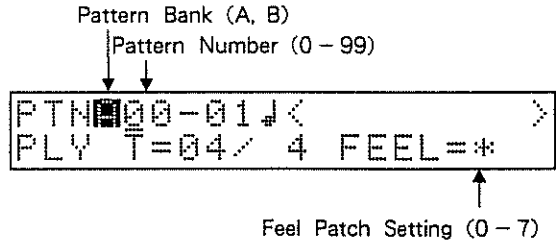
Step 3 **Select the destination rhythm Pattern Number (User Pattern 00 – 99), then press [ENTER].**
Pressing [ENTER] will copy the source pattern to the selected destination pattern.

***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

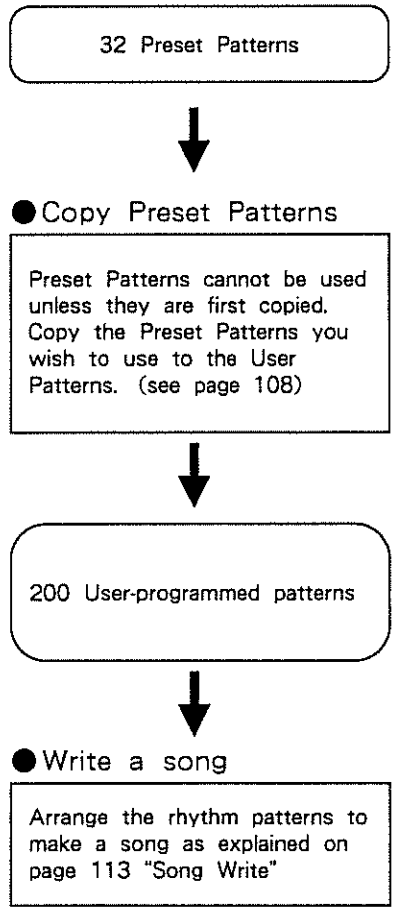
The R-8MK II features a great many functions, some of which may be unfamiliar to you. Some of you might feel lost and know not where to begin !
The following "courses" are for rhythm pattern and song writing. Follow any course you like. To master the basic procedures of the R-8MK II, study all three 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.

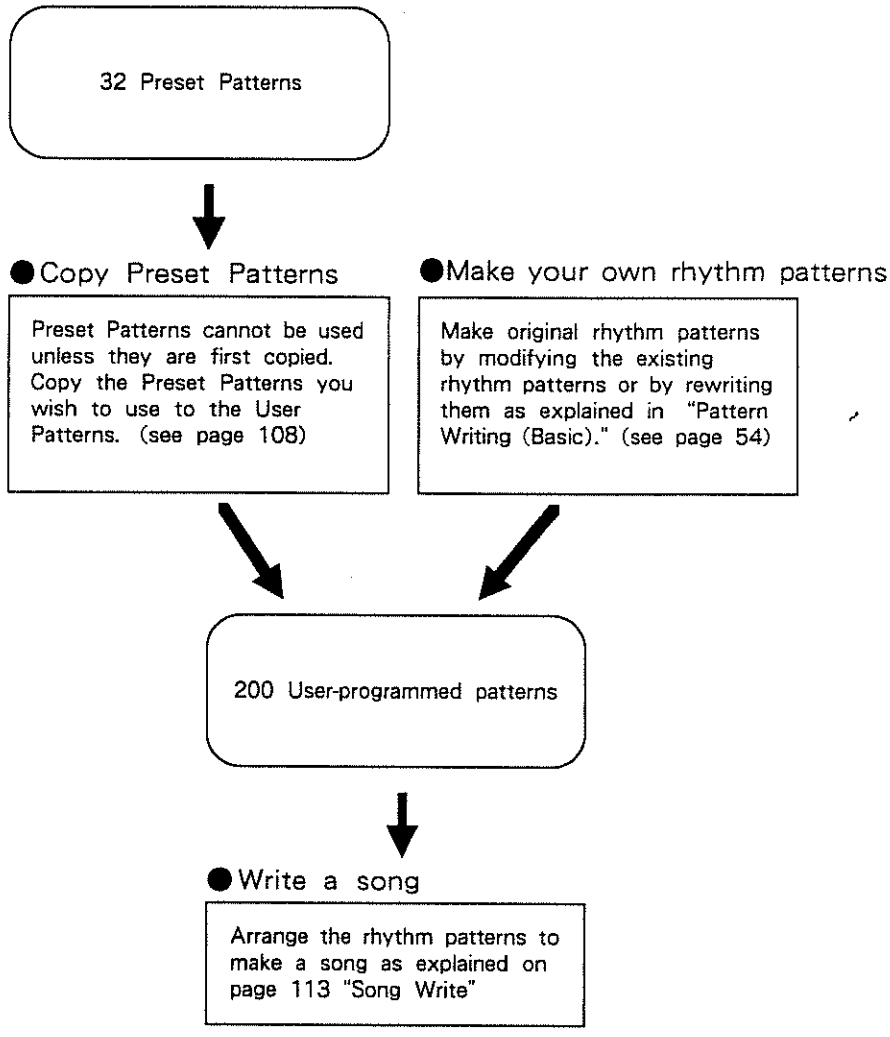
【Course 1】

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

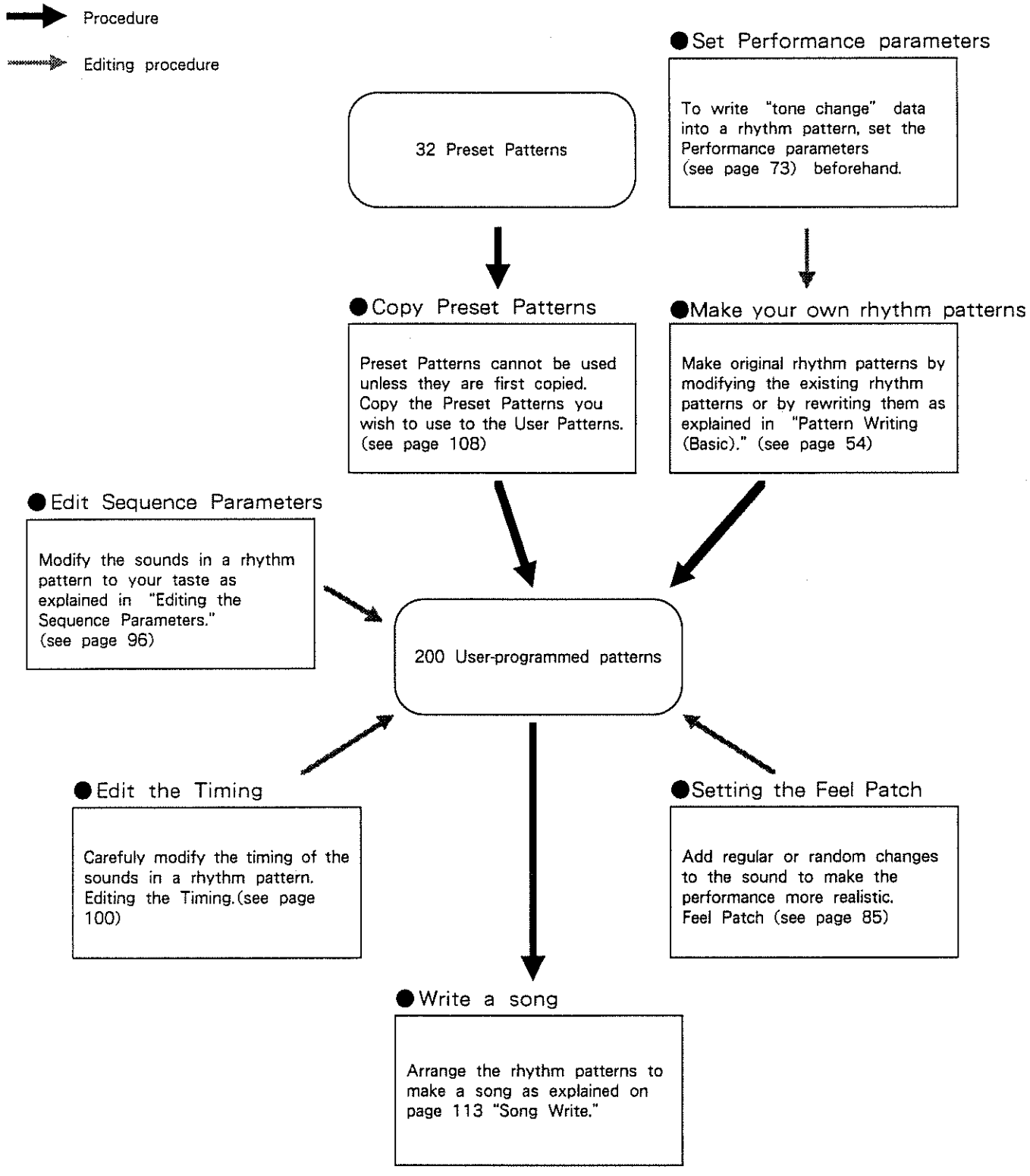


【Course 2】

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

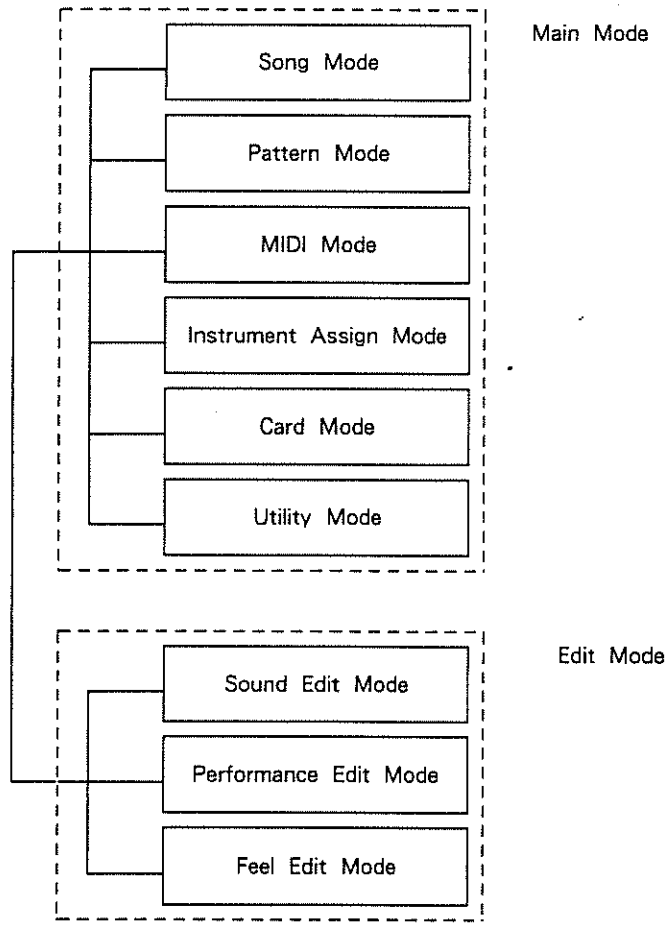


【Course 3】 Making a song using the Human Feel functions or Edit Functions.



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

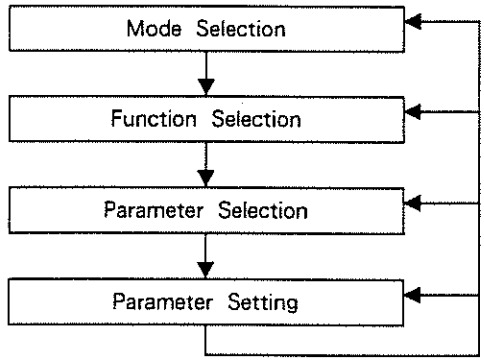
This mode allows you to set how the Instrument sounds for each key pad, by editing the Pitch, Decay, Nuance and Pan parameters.

●Feel Edit Mode

This mode is for setting a Feel Patch.

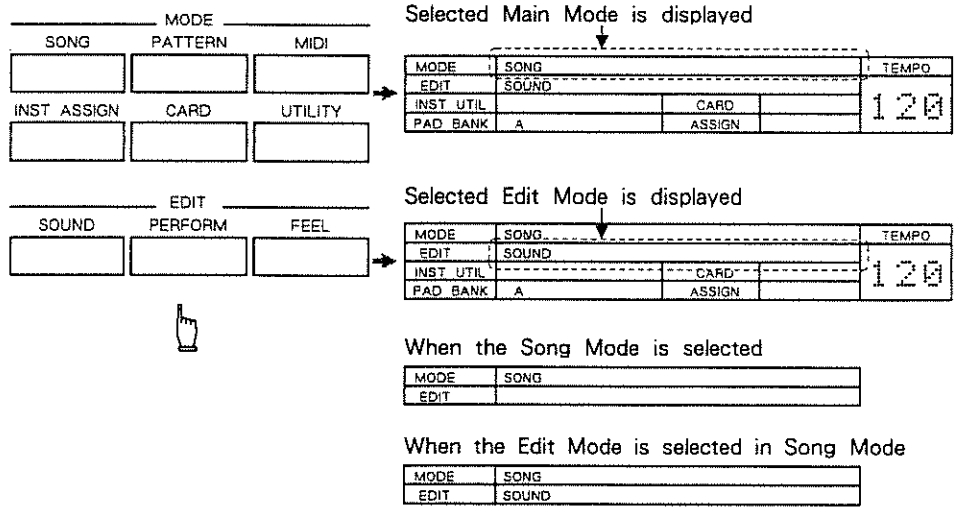
3. Basic Procedures

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.



●Use the appropriate MODE button (SONG, PATTERN, MIDI, UTILITY, CARD or INST ASSIGN), to select a Main Mode (without a rhythm playing).

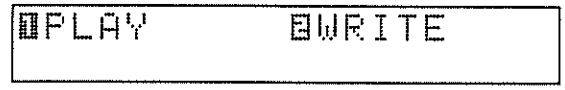
●Use the appropriate Edit button (SOUND, PERFORM or FEEL), to select an Edit Mode. To return to the Main Mode, press the same EDIT button or any MODE button.

2) Function Selection

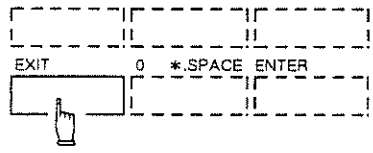
Select the function you want.

●The Menu Display appears upon selecting a mode.

Menu Display of the Song Mode

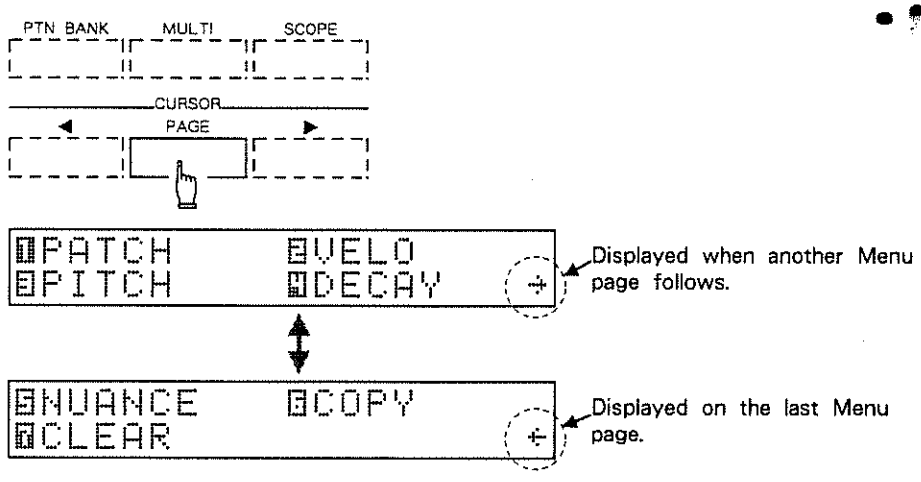


*When a Menu Display does not appear, press [EXIT]. If a Main Mode is selected, pressing the same button will also select a Menu Display.

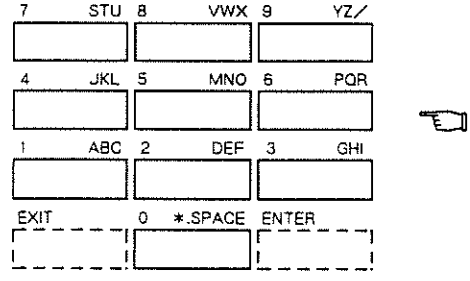


●A Menu Display shows the function names which are available in the current Mode.

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].



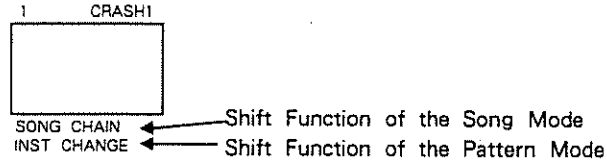
●Using the Numeric Keys, select the number shown at the left of the function name to change to the function setting display.



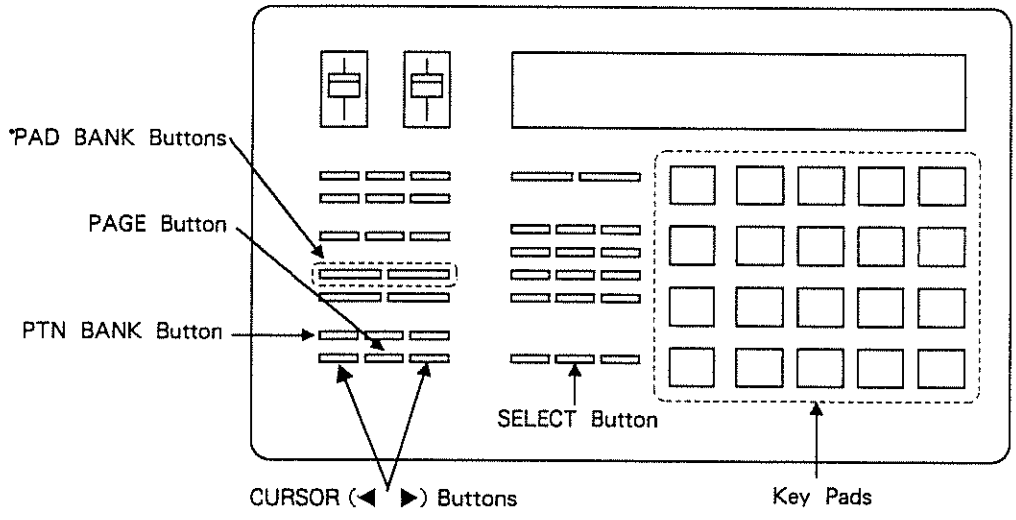
*You can select functions on other pages of the menu (those not currently shown).

●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.

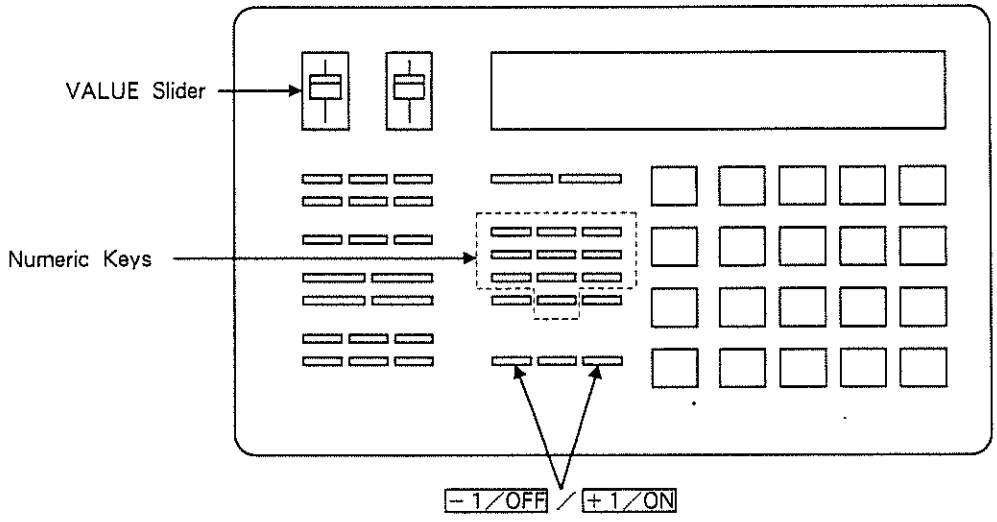
● PAD BANK [≪] [≫] / Key Pad

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 1/32	8 VWX 1/48	9 YZ/ HIGH (1/96)
4 JKL 1/12	5 MNO 1/16	6 PQR 1/24
1 ABC 1/4	2 DEF 1/6	3 GHI 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.

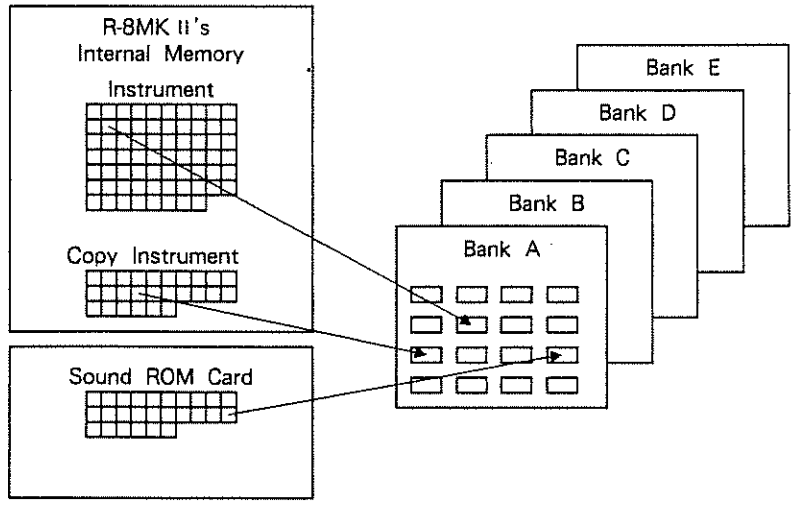
INSTRUMENT SETTINGS

[1] INSTRUMENT ASSIGNMENT

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

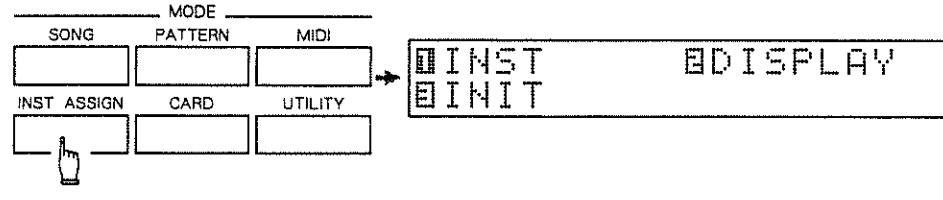
To each key pad you can assign one of the 200 internal Instruments, 26 Instruments from a Sound ROM card or 26 Copy Instruments (see page 50).



***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.**

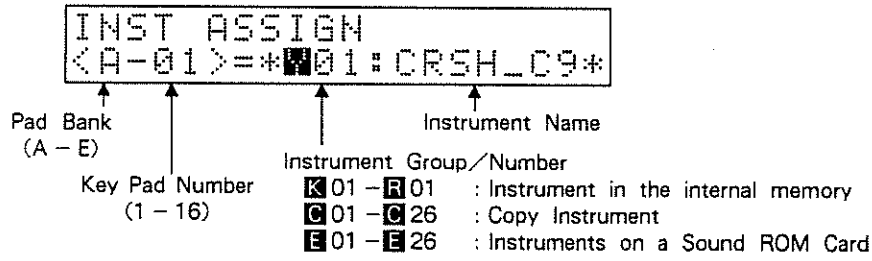
***Even after you have edited the original Instrument assignment (preset at the factory), it can be restored at any time with the Instrument Assign Initialize procedure (see page 144).**

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.

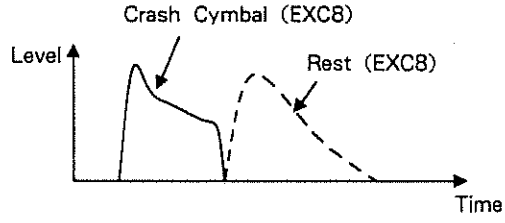
How to use a Rest

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.

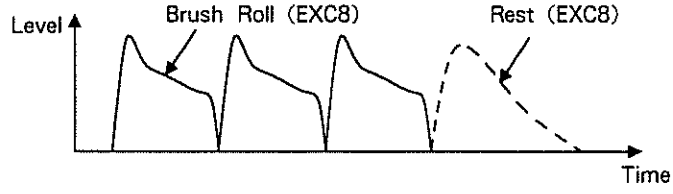
***The muting effect (using the Rest) can be written into a rhythm pattern. It will then be executed at the right point.**



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

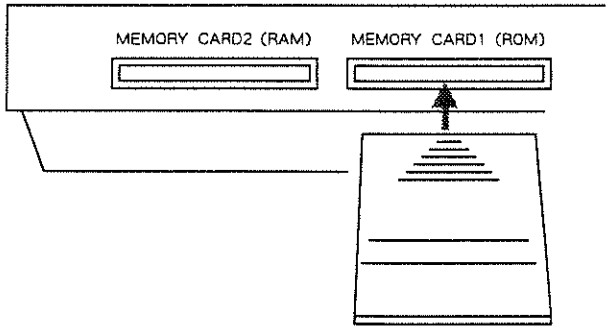
Using an optional Sound ROM card, you can increase the number of Instruments available.

Playing the Demonstration Songs on a Sound ROM card

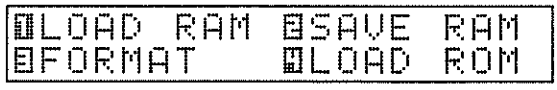
Optional Sound ROM cards contain some demonstration songs. To play these songs, following this procedure :

***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).**

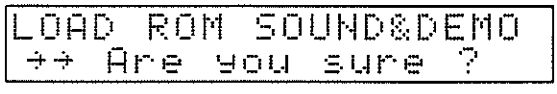


Step 2 **Press [CARD] to select the Card Mode.**



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

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



***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.**

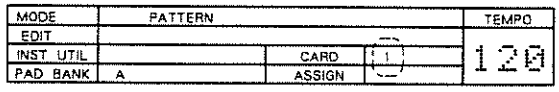
Before using a ROM card

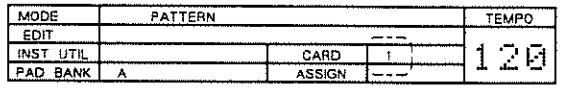
Before using data on a ROM card, you must load the settings (Sound Parameters) from the card into the R-8MKII. If you fail to do so, the Instruments on the ROM card cannot be used.
If you have loaded settings of a ROM card but wish to use a ROM card of a **different Card Number**, you must load the settings 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.





***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 :

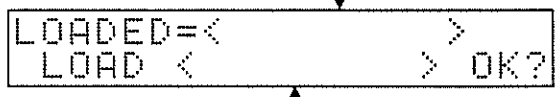
Step 1 **Insert the ROM card into the ROM Card Slot securely (it should click into place).**

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

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

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

Name of the ROM card previously loaded



Name of the inserted ROM card

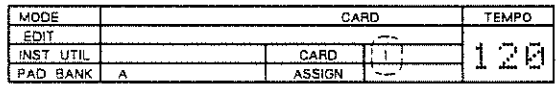
***If the card is not inserted correctly, the display responds with "Card not ready." If this happens, remove the card, reinsert it properly, then repeat the procedure.**

***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.**

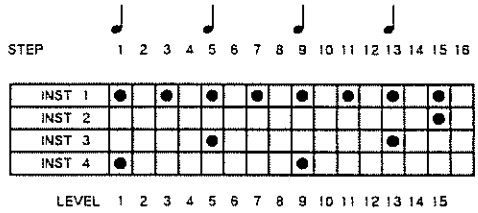
Step 5 **Press [ENTER].**

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

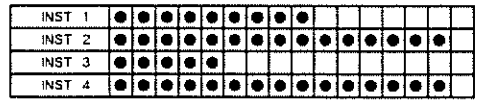


3. Display Assign

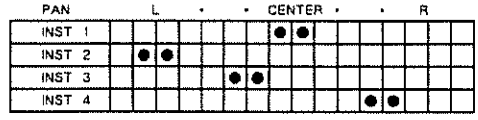
According to the mode currently selected, the Graphic Display shows the rhythm pattern, level and pan setting of the Instruments you specified.



Rhythm Pattern



Level
(indicated in Level Setting mode)



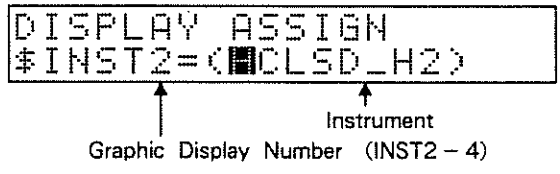
Pan
(indicated while Output Assign (Sound parameter) or Pan (Performance parameter) is being edited)

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."**



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

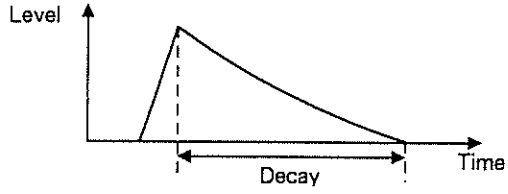
a. Pitch (−4800 to +4800 cents)

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.**

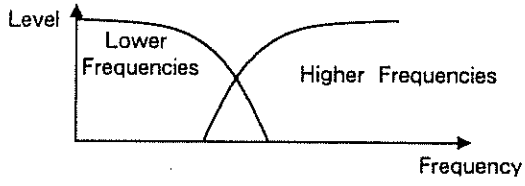
b. Decay (000 to 127)

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

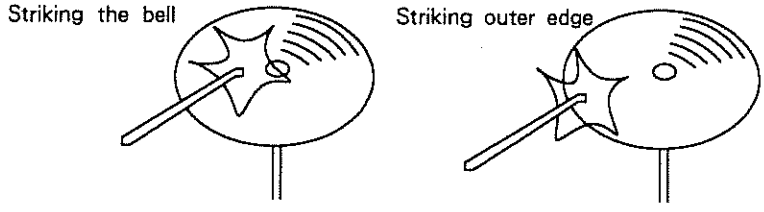


An Instrument which can accept Nuance settings (see next page) allows you to set two different decay times. Two values are shown in the display. You can set each of them by moving the cursor with [◀] and [▶].

●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).



＊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)

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

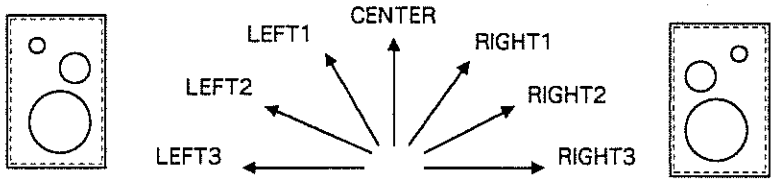
●For an Instrument with the "*" mark, lower frequency sounds will be increased by raising the value.

●For a Hi-hat or Ride Cymbal with the "" mark, higher values represent sounds created by striking closer to the center of the cymbal.**

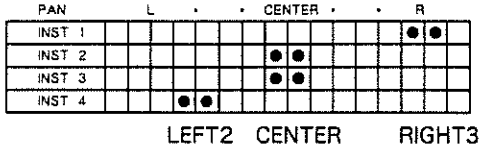
***Instruments for which Nuance cannot be set will be marked with "--".**

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

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.



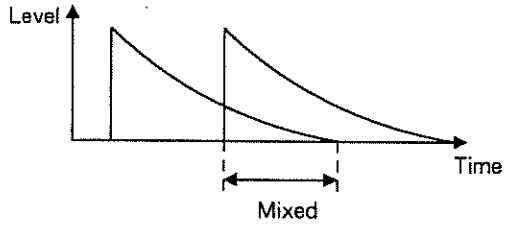
You can make INST 2 to 4 show the data of any Instrument you like. To change the Instrument, follow the Display Assign procedure (see page 42). INST 1 shows the last Instrument specified in Step Writing.

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

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

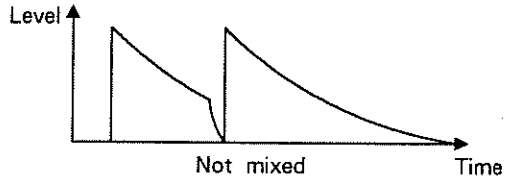
●POLY

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



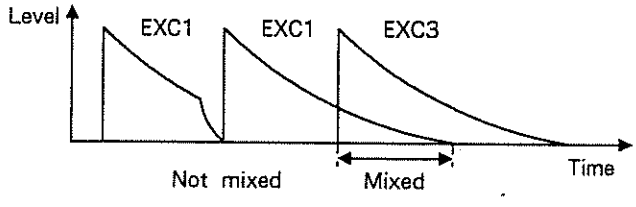
●MONO

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



●EXC 1 to 8

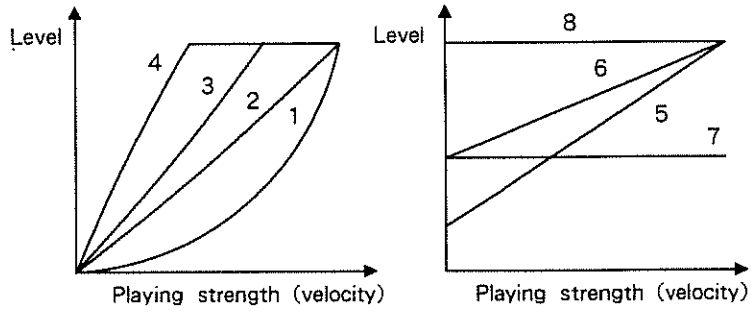
Instruments which are set to the same EXC number cannot be played at the same time. Set two Instruments (such as open and closed hi-hats) which are not normally played simultaneously to the same EXC number.



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.

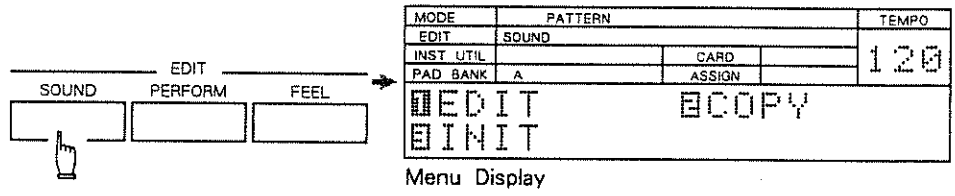


2. Editing Procedure

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."

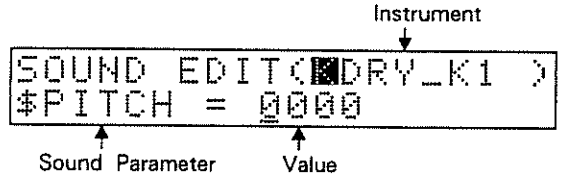
Step 1 **Press [SOUND] to select the Sound Edit Mode.**



Menu Display

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

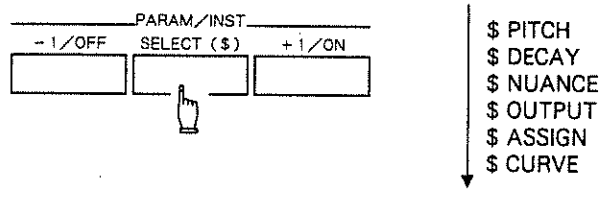
Step 2 **Press Numeric Key 1 to select "EDIT."**



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.

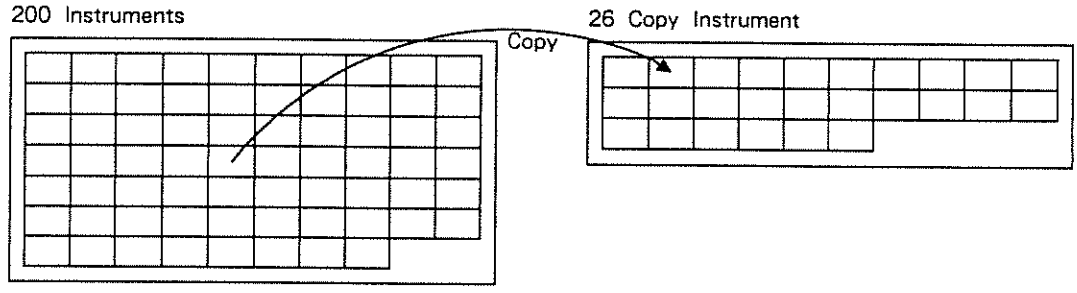
Step 6 To continue and edit other parameters, repeat steps 4 and 5.

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.

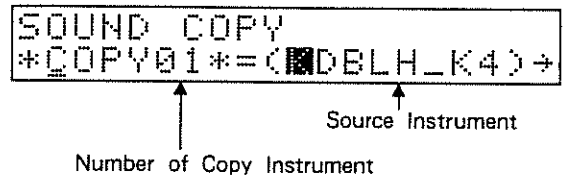


Registering a Copy Instrument

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

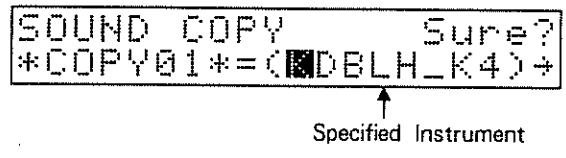
Step 1 **Press [SOUND] to select the Sound Edit Mode.**

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.**

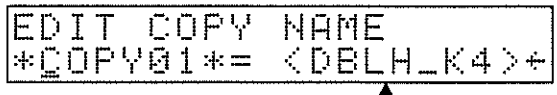
Naming a Copy Instrument

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.**



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)

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

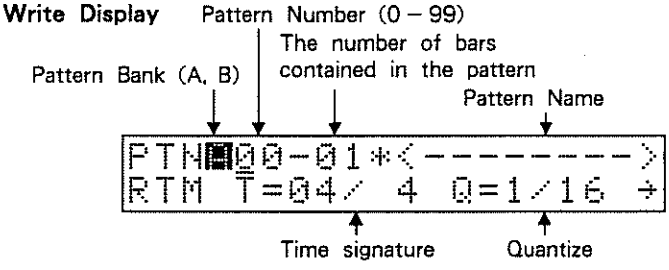
Before writing rhythm patterns either in Step time or Real-time, follow this procedure :

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

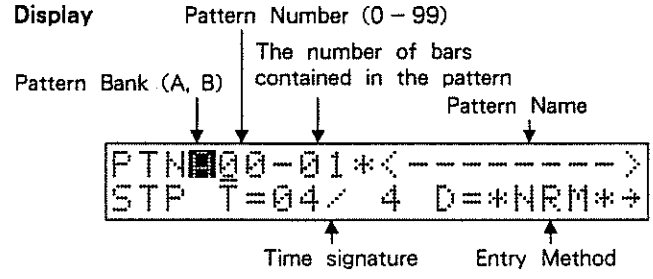
*If the Menu display is not shown, press [EXIT].

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

Real-time Write Display

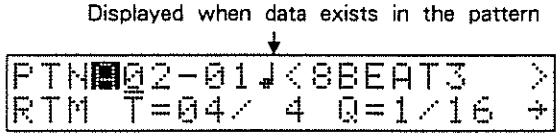


Step Write Display



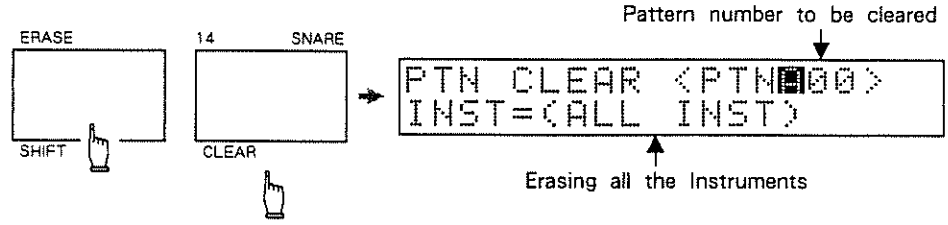
Step 3 **Using [– 1/OFF] [+ 1/ON], the VALUE slider or the Numeric Keys, select a pattern number (00 to 99).**

Displayed when data exists in the pattern



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.**

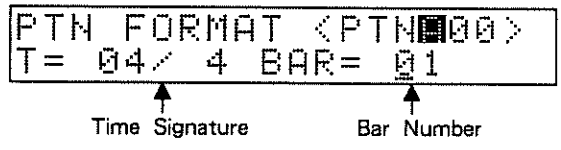
Step 5 **Erase unwanted Instruments.**

●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.**

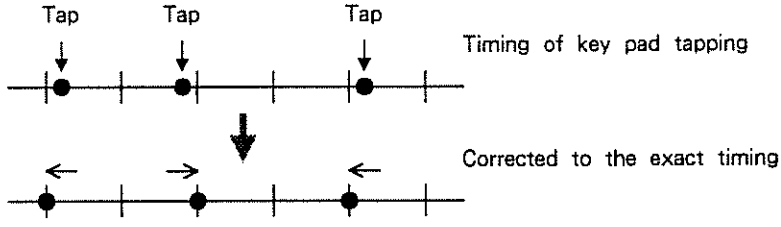
2. Real-time Writing

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

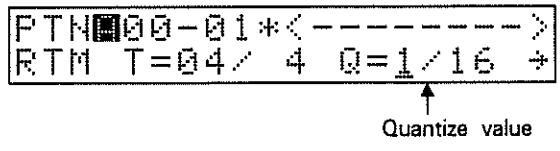
The Quantize function can correct the timing of your rhythm performance according to the set resolution. If you wish to write data with no quantization set resolution to HIGH.



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 [▶].**

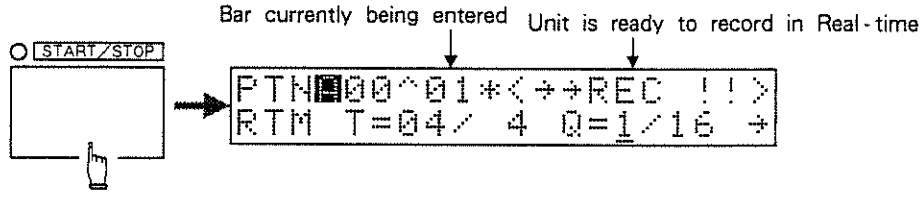


Step 2 **Specify the Quantize value using [−1/OFF] [+1/ON], the VALUE slider or Numeric Keys 1 to 9.**
(The variable range : 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/32, 1/48, HIGH = 1/96 notes)

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:

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

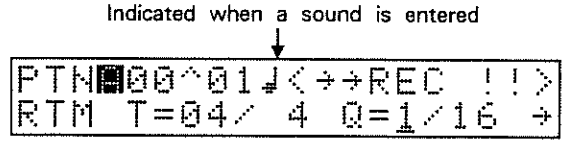
②While holding [SHIFT], press [START/STOP] to start play.

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 [≪][≫].

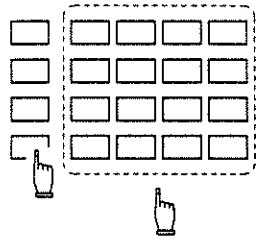


Step 5 **Press [START/STOP] to stop playing.**

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

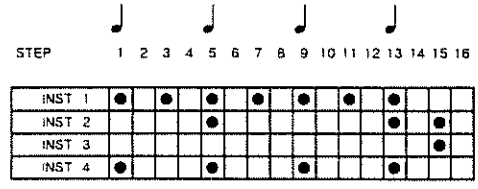
Erasing sounds

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

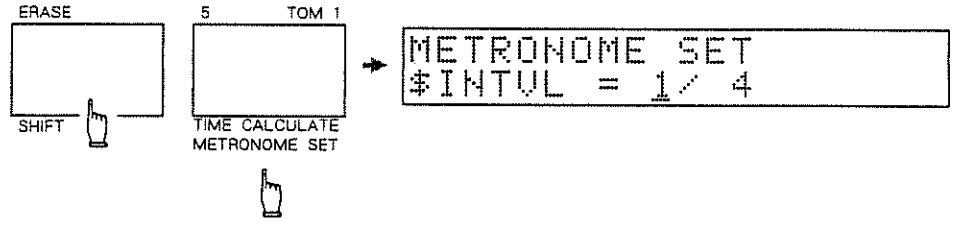
This parameter sets the volume of the metronome (0 – 15). At zero, the metronome does not sound.

●Output

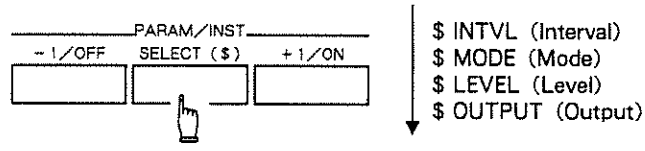
This parameter lets you select the output jack where the metronome is output (the Stereo outputs or one of the Multi outputs (1 – 8). When the Stereo output jacks are selected, one of the 7 pan settings (LEFT 1 – 3, CENTER, RIGHT 1 – 3) can be set.

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.**

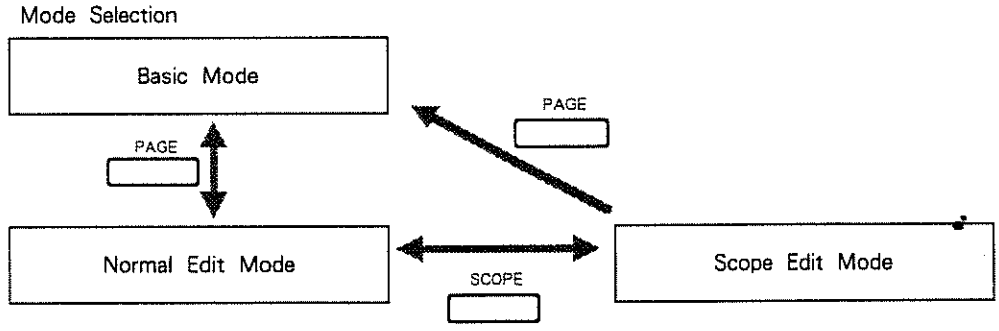
Step 5 **Press [ENTER] to return to the previous display.**

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.



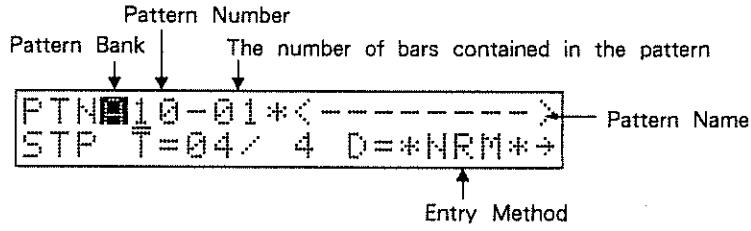
Functions of the Modes

O : yes, × : no

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

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.

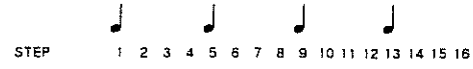
3) Setting the length of a step and the graphic display

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.**

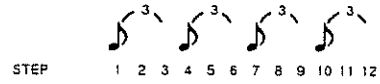
●Normal Entry (NRM)

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).



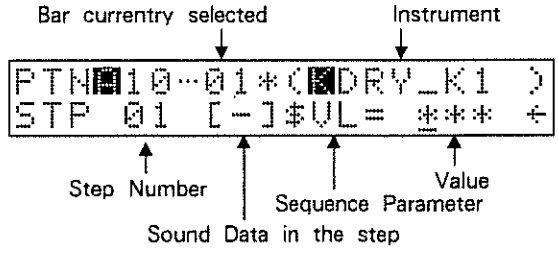
4) Basic Step Writing

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

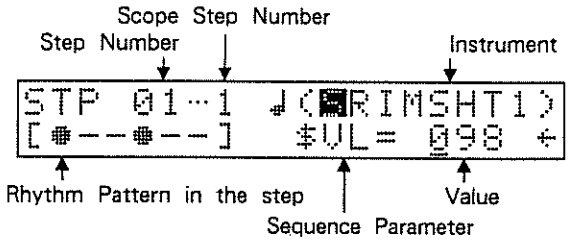
Just like in the Basic mode, the steps are entered using the 16 key pads ; each key pad corresponding to one of the 16 steps.

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

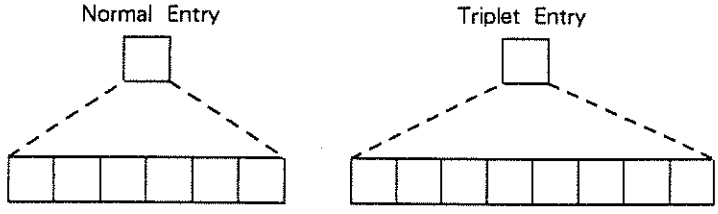
To select the Scope Editing mode, press [SCOPE] in the Normal Editing mode.



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).



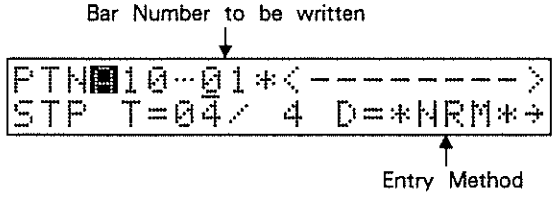
2) Editing Sequence Parameters in Scope Step units

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.

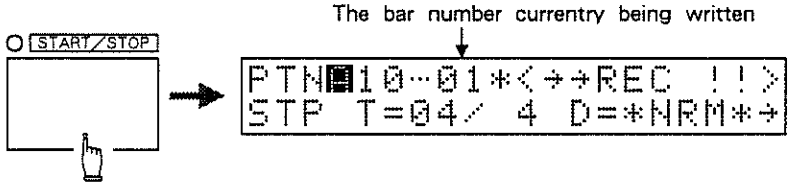
Step 1 To write a rhythm pattern made of more than one bar, specify the number of bars to be written. Move the cursor to the bar number with [◀] and [▶], then using [−1/OFF] [+1/ON], the Numeric Keys or the VALUE slider, set the bar number.



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.

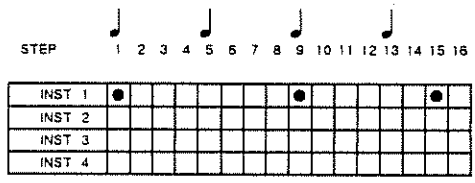


*While the rhythm is playing, key pads 1 to 16 behave as step number setting keys. That is, key pad 1 corresponds to step 1, key pad 2 corresponds to step 2 and so on.

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).



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

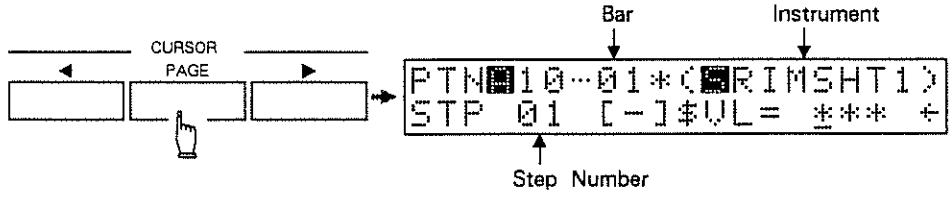
This section describes how to program rhythm patterns which cannot be made in the Basic Mode.

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

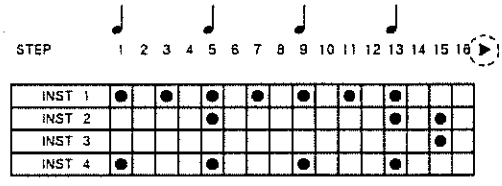
Normal Edit Mode

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.**



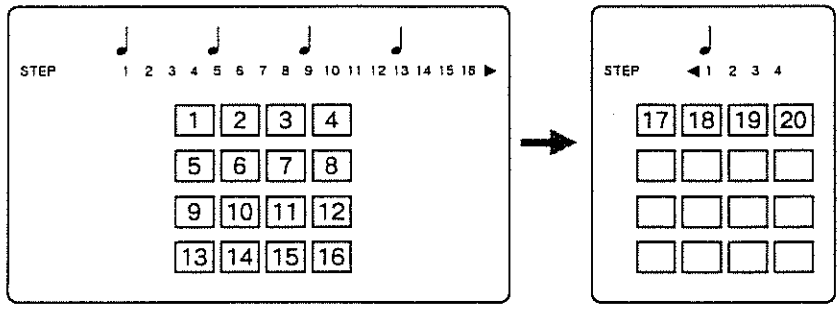
When a bar contains more than 17 steps (13 steps in the Triplet Entry), the "▶" mark appears to the right of step number 16.



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).

Key Pads and Step Numbers



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

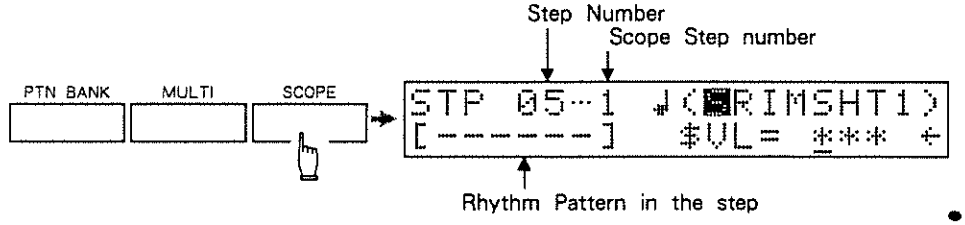
Step 3 Using the same procedure as in the Basic mode, set the steps with the key pads.

*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 specifyng 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.**

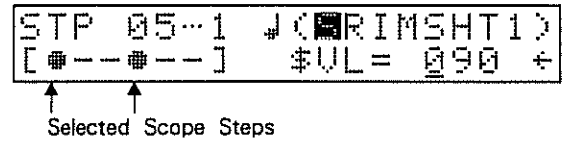
***With the start of play, the Key pads take on the function of scope step number assignments.**

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.**

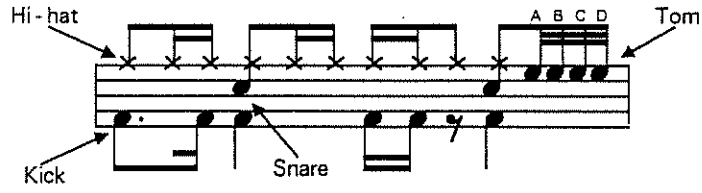
To check the Scope step status, select the Normal Edit mode. The display will respond as shown below :

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 – – – 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.

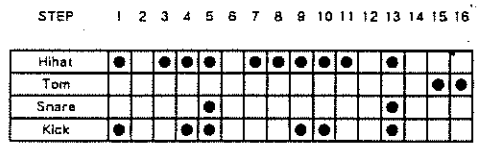
***For a detailed explanation of Flam entry (see page 82).**

d. Examples for Step Writing

Enter the following score using the Step Writing method.

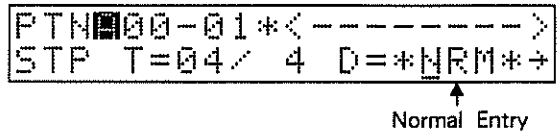


The score may be modified as shown below :



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

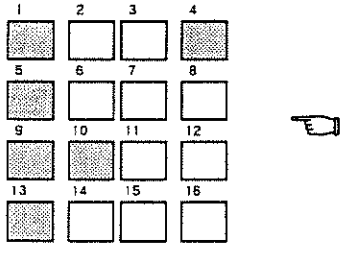
Step 2 **This rhythm pattern has 16 beats, so select Normal Entry in the Basic mode.**



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.**

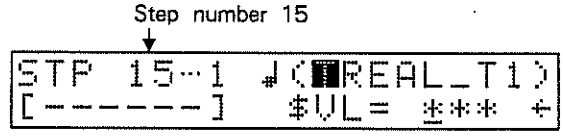
Step 8 **Enter the Hi-hat in the same way (step numbers 1, 3, 4, 5, 7, 8, 9, 10, 11 and 13).**

Step 9 **Enter the tom.**
Stop the rhythm playback. Then press the key pad for the tom (key pad 6 in Pad Band A).

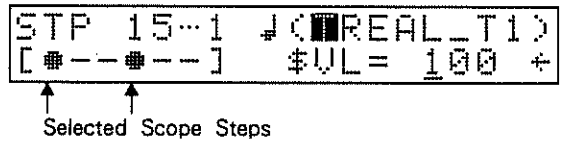
The tom uses 32nd notes, and therefore you cannot enter, steps B or D in the score. Use Scope editing to enter step numbers 15 and 16.

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.



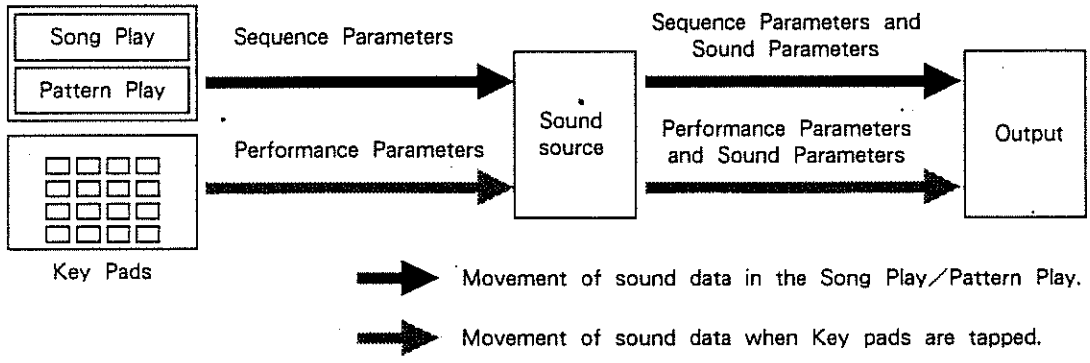
Step 13 **Select step number 16 with [▶], then repeat procedure 12.**

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.**

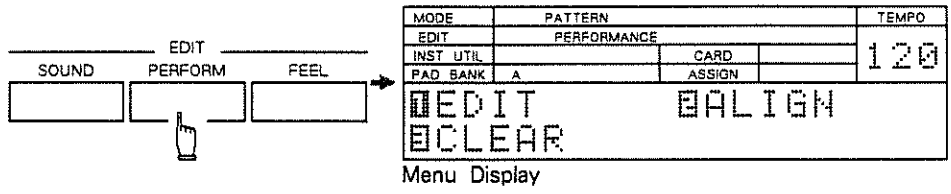
***If the Output Assign (Sound parameter) of an Instrument is set to MULTI OUT (MULTI's 1 to 8), the pan setting will be ignored.**

***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.

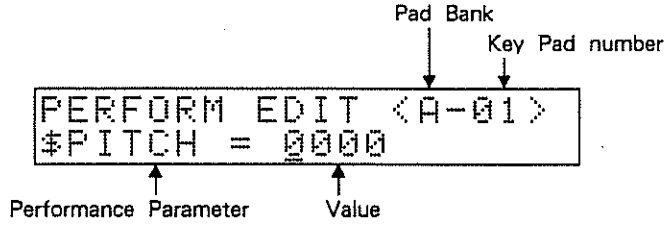
Step 1 **Press [PERFORM] to select the Performance Edit mode.**



Menu Display

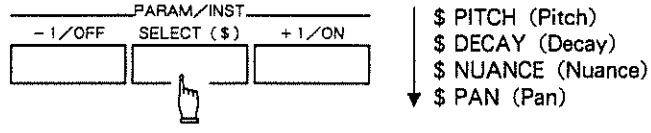
*If the Menu Display is not shown, press [EXIT].

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.**

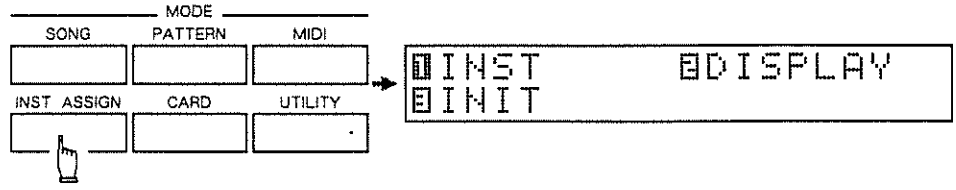
c. Using the Multi Assign Function

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

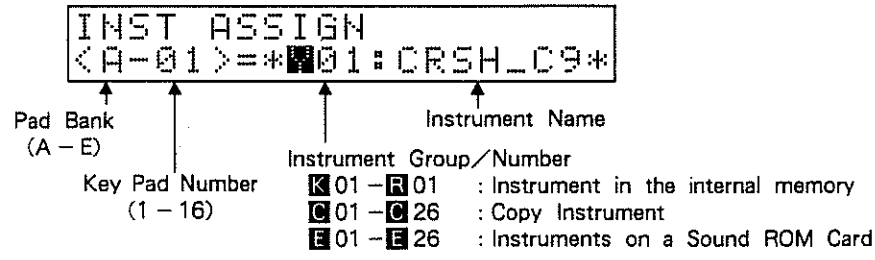
Select the Instrument you want to assign to all 16 key pads.

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

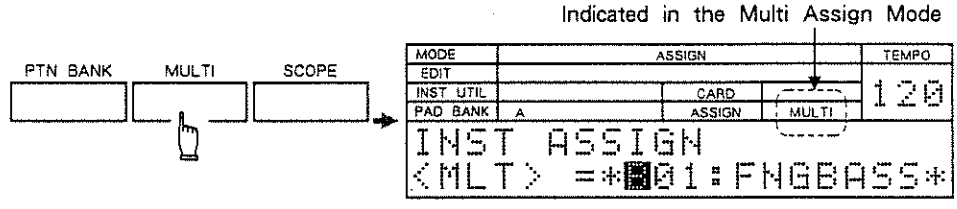


*If the Menu Display is not shown, press [EXIT].

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>
1PITCH    2DECAY    ÷
```

Next display

```
PERFORM ALIGN <A>
3NUANCE             ÷
```

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?".

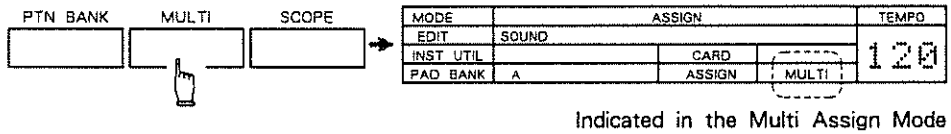
***To leave the mode, press [EXIT].**

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.**

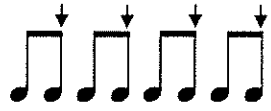
The Swing effect is determined by Swing Point and Swing Delay.

●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.

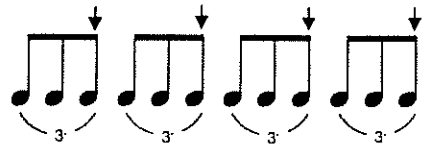
1/4, 1/8, 1/16 or 1/32 delays the timing of the even numbered multiple beats.

Swing Point : 1/8



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

Swing point : 1/12



●Swing Delay

This sets the amount of delay.

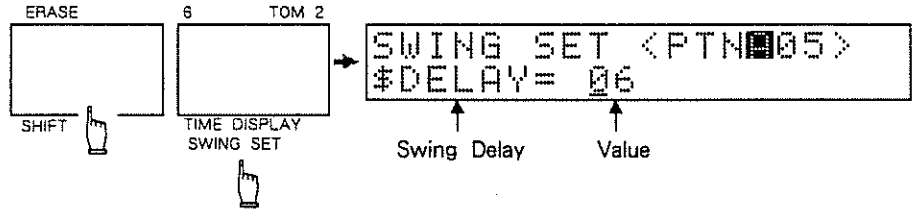
Now, let's set the swing effect in a rhythm pattern.

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.**

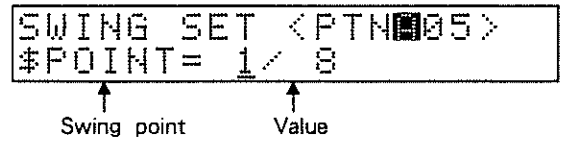
Step 2 **Tap key pad 6 while holding [SHIFT] down.**



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.**

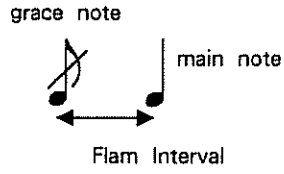
b. Flam

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.

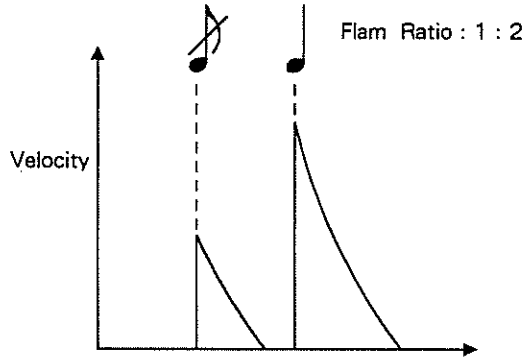
●Flam Interval

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.



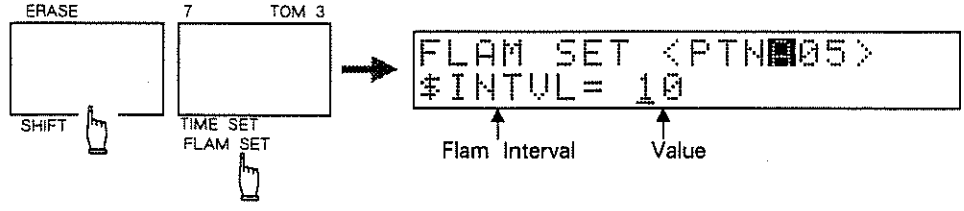
Flam Setting

Now, let's set the flam value.

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

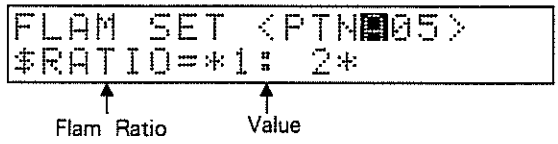
Step 1 **Specify the Pattern Number where you wish to set the Flam effect.**

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.

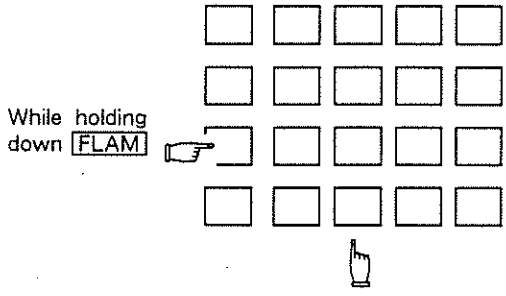
Flam Entry

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

Scope Edit Mode

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))

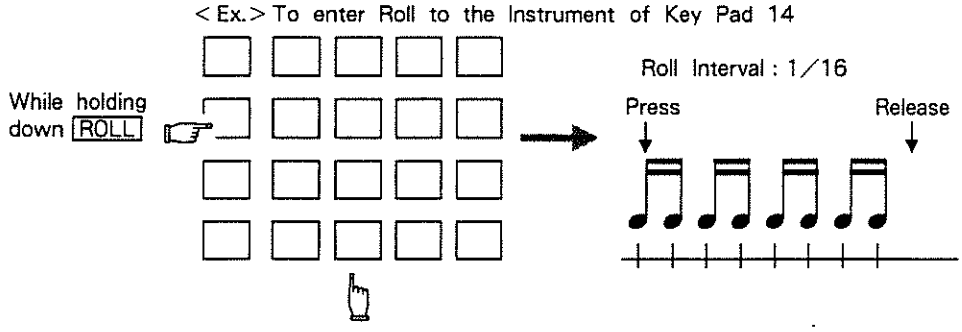
Step 3 **Press [ENTER] to return to the previous display.**

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).

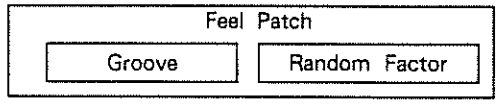
***In the Step Writing mode, the Roll effect cannot be entered.**
***The Roll effect can be performed in a mode other than Pattern Write. Even when the rhythm is not playing, the Roll rate can be changed with the tempo.**
***When writing a Roll into a Rhythm pattern, the Quantize setting will determine 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."**

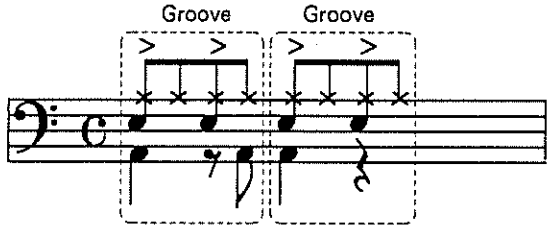
Feel Patch Structure

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.

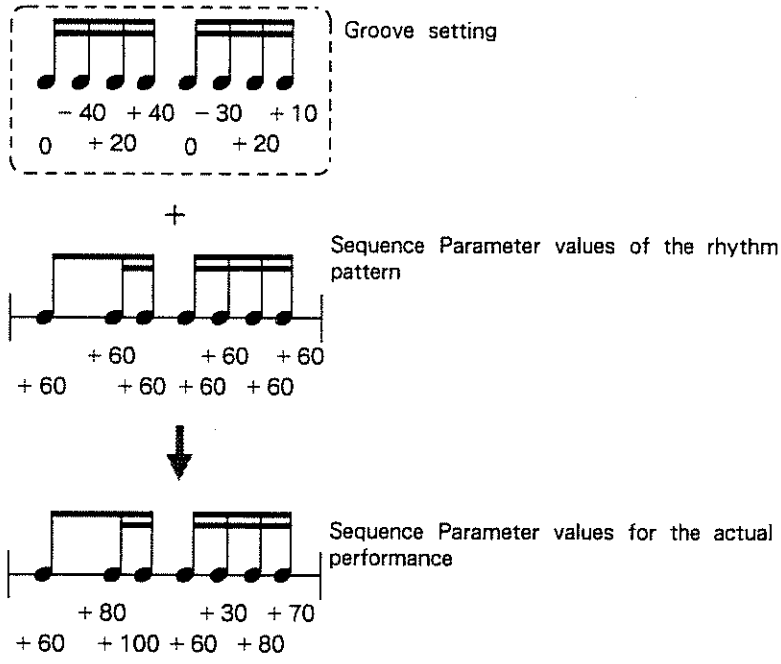


●Groove

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

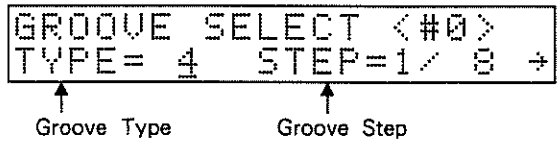
The Random Factors are used to randomly alter the values of the specified Sequence parameters.
By changing the Nuance of a drum Instrument, the sound will change subtly with each stroke. Also, by changing the Nuance of a cymbal Instrument, the sound will change depending on the position of the stroke. 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

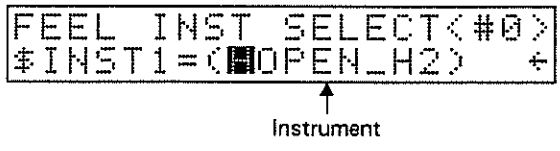


This parameter consists of two elements for setting the timing for accent changes ; Groove Type and Groove Step.

●Groove Type sets the number of notes whose accents should be changed, from 1 to 8.

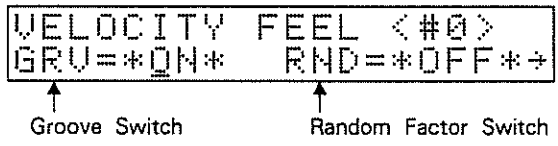
●Groove Step sets the timing value (length) of the note from 1/4 to 1/32.

b. Instrument Select



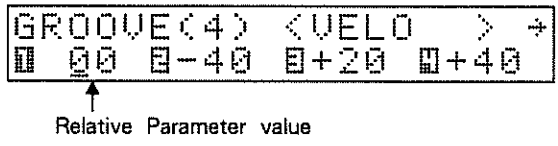
This parameter sets eight Instruments which should be accentuated by the Groove and Random Factors.

c. Groove Switch and Random Factor Switch



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

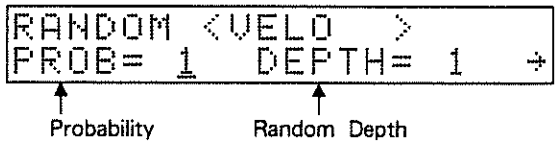
d. Groove



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

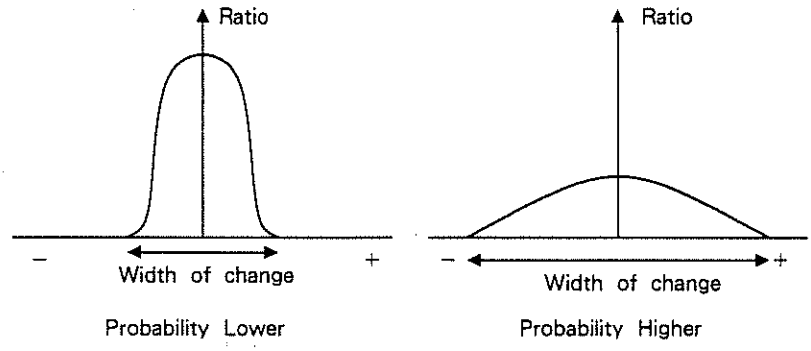


The Random Factors are Probability and Random Depth. Set these factors in each Sequence parameter to create random changes.

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

●Probability (1 to 8)

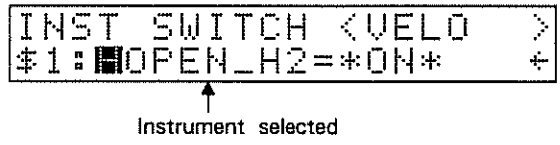
This parameter sets the ratio and the width of change of each Sequence parameter. Higher values increase the ratio and width of the change caused by the Sequence parameter.



●Random Depth (1 to 4)

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

f. Instrument Switch



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

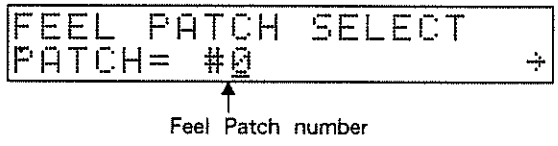
***When the same Instrument is selected more than once with a Instrument select, set any Instrument Switch to "ON" to obtain the Feel Patch effect.**

2. Editing Procedure

a. Groove Setting

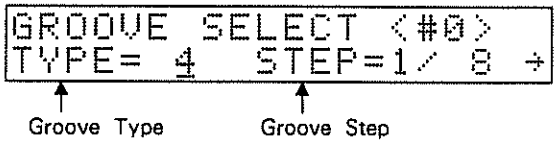
Step 1 Press [FEEL] to select the Feel Edit Mode.

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



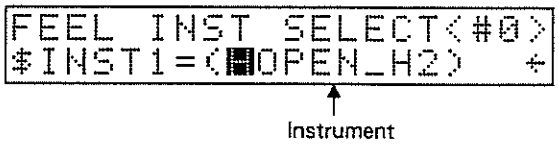
Step 3 Using [−1/OFF] [+1/ON], the VALUE slider or the Numeric Keys, select the Feel Patch number (0 to 7) to be used.

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.



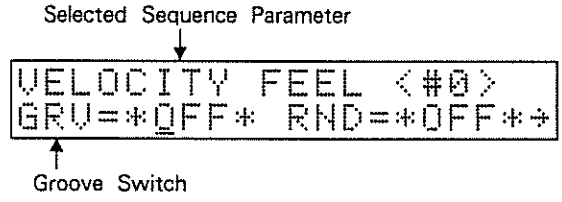
Step 7 Change Instruments (INST 1 to 8) using [SELECT], then press the key pad corresponding to each Instrument to be changed by Groove (common for Random Factors).
If necessary, change Pad Banks with [≪] [≫].

Step 8 Press [EXIT] to return to the Menu Display.

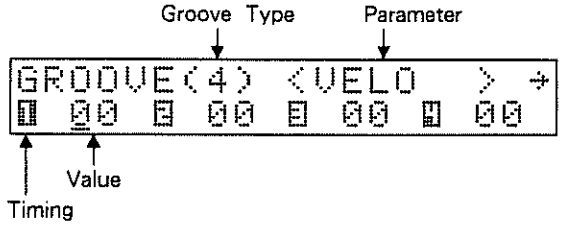
Step 9 Select the Sequence parameter to be edited with Numeric Keys 2 - 5.

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.



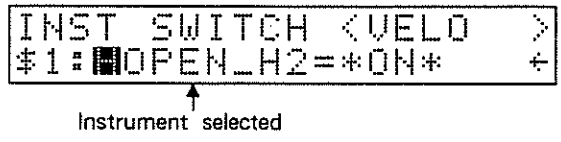
Step 11 Press [PAGE] to select the Groove Setting display.



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.

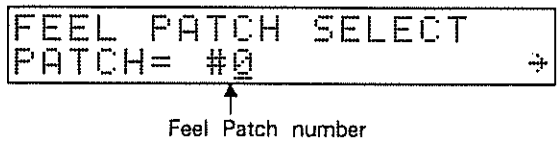
Step 15 To continue, and edit another Sequence parameter, press [EXIT] to return to the Menu Display then repeat steps 9 to 14.

Step 16 Press [FEEL] to return to the previous display.

b. Random Factor Setting

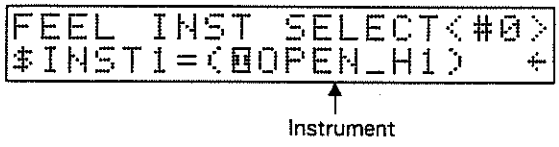
Step 1 Press [FEEL] to select the Feel Edit mode.

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.

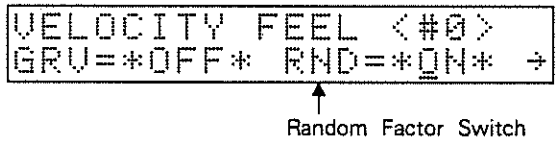


Step 5 Change Instruments (INST 1 to 8) using [SELECT], then press the key pad corresponding to each Instrument to be edited with the Random Factors (common for Groove).
If necessary, change Pad Banks with [≪] [≫].

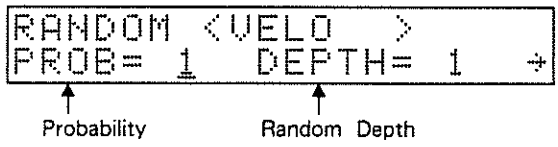
Step 6 Press [EXIT] to return to the Menu Display.

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.

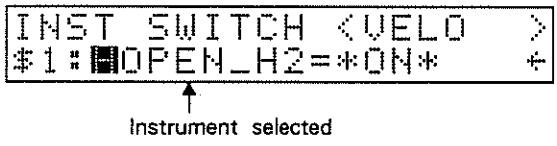


Step 9 Press [PAGE] to select the Random Factor Setting display.



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].



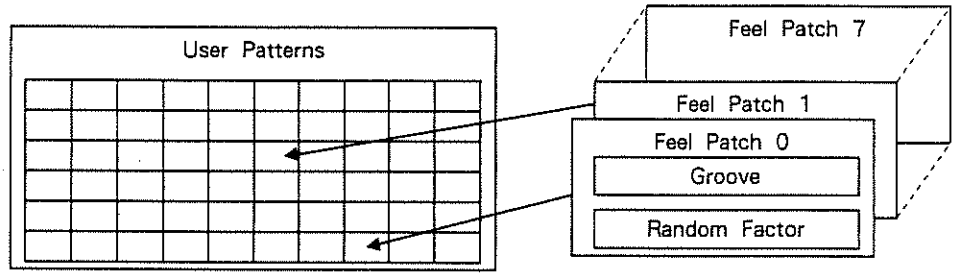
Step 12 Change Instruments (INST 1 to 8) using [SELECT], then with [−1/OFF] [+1/ON] or the VALUE slider, select On or Off for the Instrument Switch.

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

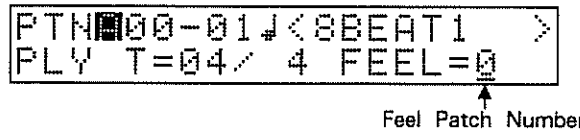
The Feel Patches you have made can be assigned to the User Patterns. Feel Patches change the feel of a rhythm performance.



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.

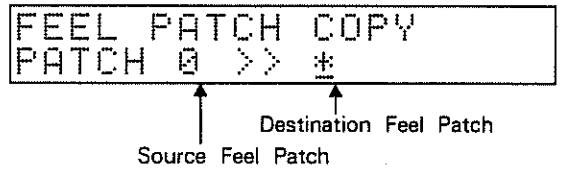
With the unit set to the Feel Edit mode and showing the Menu Display, follow this procedure :

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."**



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.

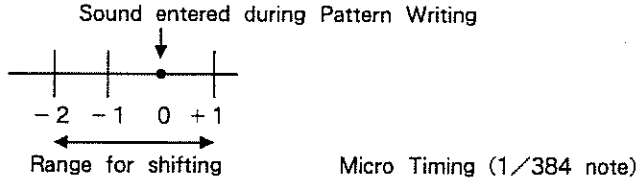
Functions of the Sequence Parameters

●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.

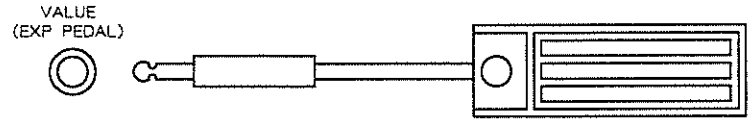
●Step Edit
This allows you to edit parameters of each Instrument written into a pattern.

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.

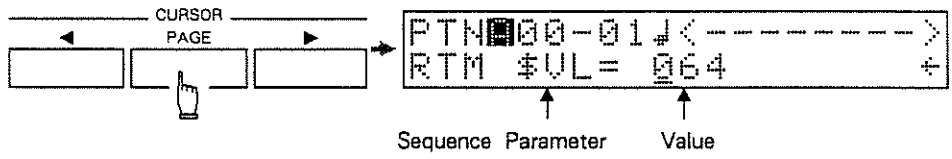
Using a Expression Pedal

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.

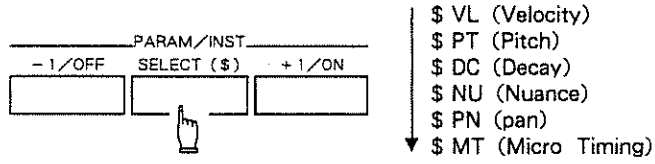


With the unit set to the Real-time Writing mode, follow this procedure :

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.**

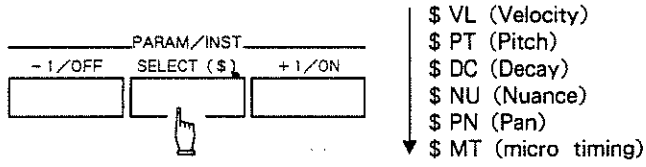
b. Step Edit

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.**

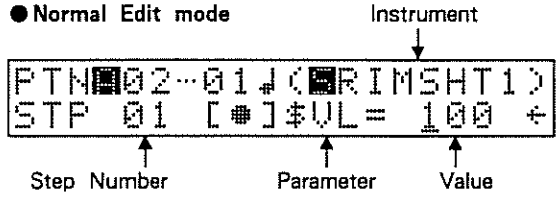
Step 2 **Using [SELECT], select the parameter to be edited.**



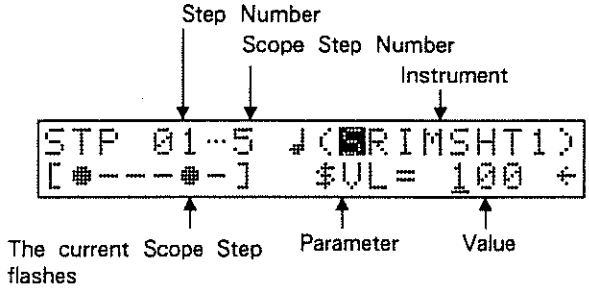
***If you wish to listen to the actual sound, press [START/STOP] to start playing the rhythm.**

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.**

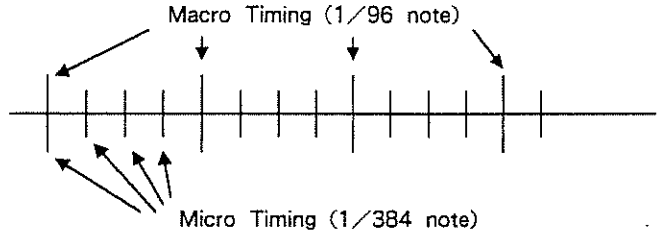
Step 4 **To continue, and edit another Instrument, stop playing the rhythm, then specify the Instrument using the appropriate key pad.**

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.

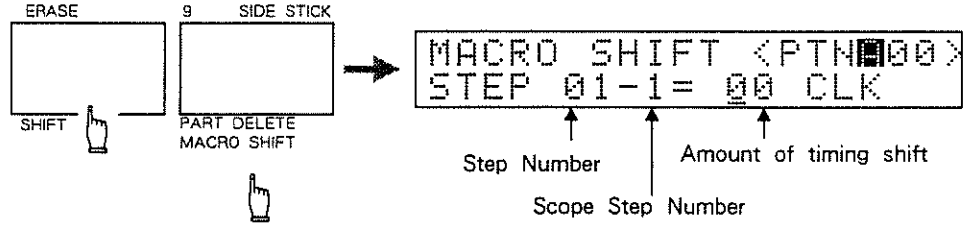
***Any note (step) pushed "outside" the rhythm pattern with the Macro Timing Shift function will be automatically returned to the rhythm pattern.**

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 [SHIFT] down.**



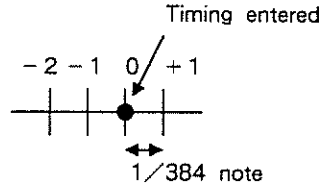
Step 4 **Using [−1/OFF] [+1/ON], the VALUE slider or the Numeric Keys, set the amount of shift by clock numbers (−12 to +12 : 1 clock = 1/96 note).**
Negative values quicken (rush) the timing and positive values slow (drag) it.

***Press [EXIT] to leave the mode.**

Step 5 **Press [ENTER].**
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.



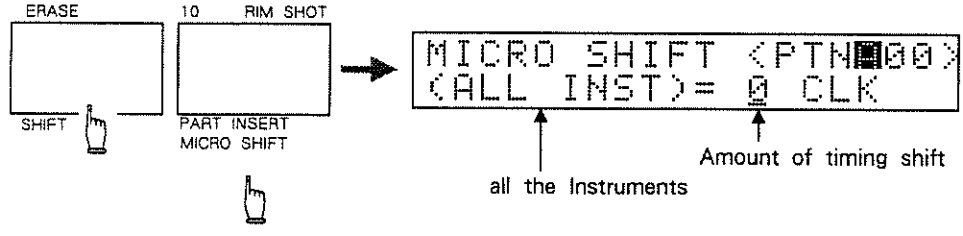
***To perform the Micro Timing Shift for each step, see "Step Edit" on page 99.**

***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.

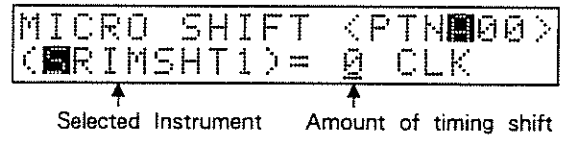
Step 1 **Specify the rhythm pattern number whose timing should be shifted.**

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

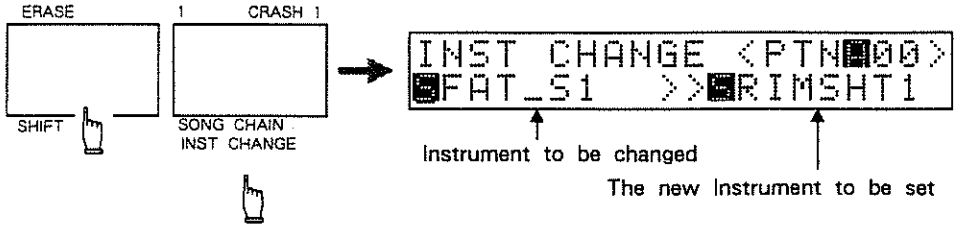
a. Instrument Change

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].**

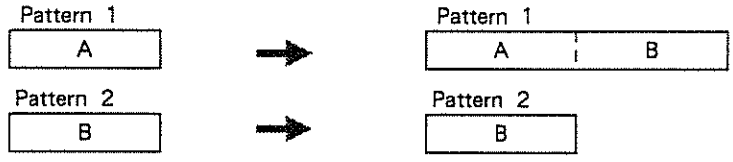
Step 4 **Press [ENTER].**
The display shows "Completed" and the Instrument Change is complete.

***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

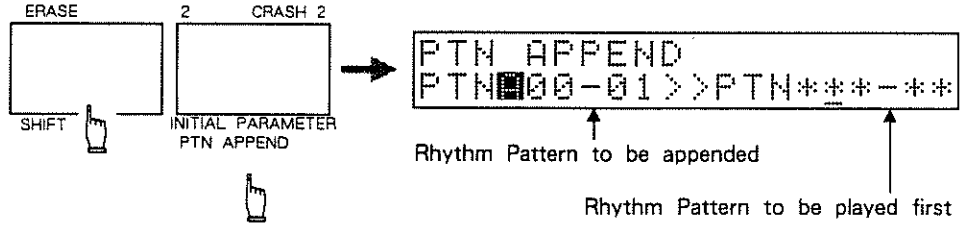


***It is not possible to append rhythm patterns with different time signatures.**
*** It is not possible to append rhythm patterns from different Pattern Banks.**
***The settings of the Swing, Flam and Feel Patch of the rhythm pattern selected in step 3 have priority.**
***If the total number of bars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

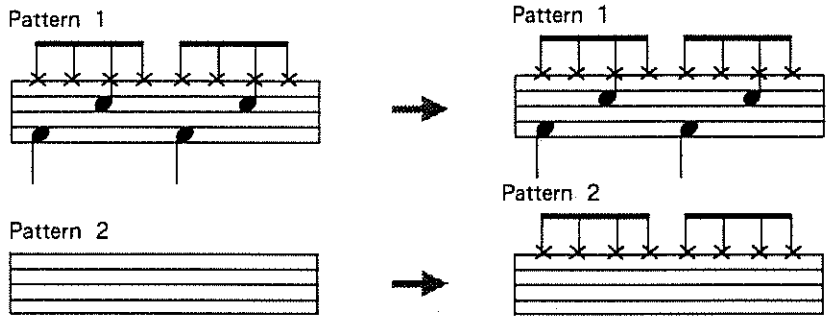
***To cancel this mode, press [EXIT].**

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

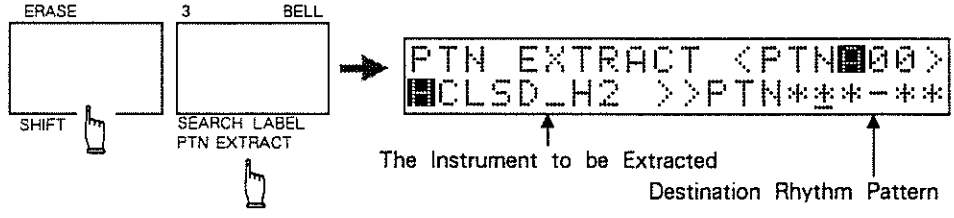


***It is not possible to copy the Instrument data to a rhythm pattern from a different Pattern Bank.**

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).**

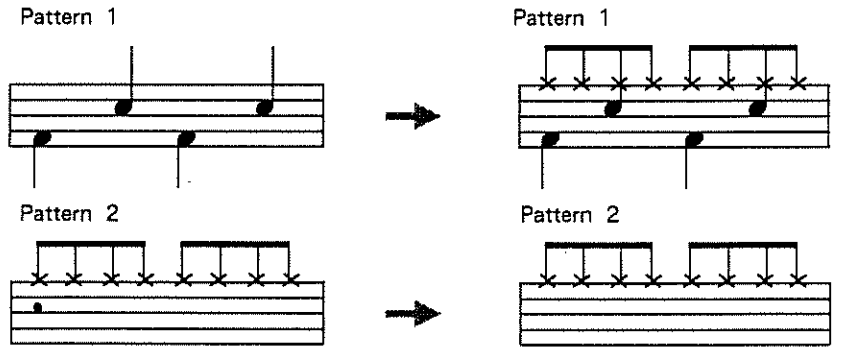
Step 5 **Press [ENTER].**
If the destination rhythm pattern contains no data, the message "Completed" appears in the display showing that the copy is complete.
If there is data written in the destination rhythm pattern, the message "Overwrite OK ?" appears in the display. To copy, press [ENTER] again, 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

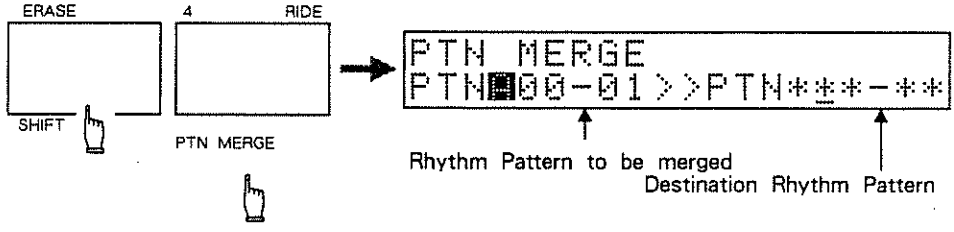


***The merged rhythm patterns cannot be restored.**
***It is not possible to merge rhythm patterns from different Pattern Banks.**
***It is not possible to merge rhythm patterns of different lengths or time signatures.**
***The settings of the Swing, Flam and Feel Patch of the destination rhythm pattern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



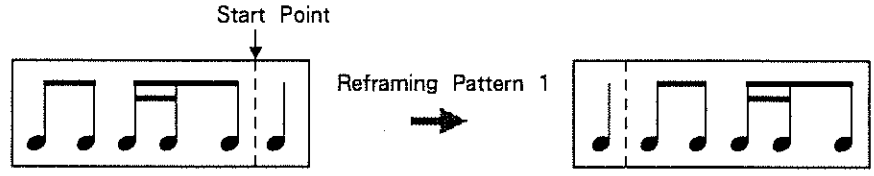
Step 3 **Using [-1/OFF] [+1/ON], the VALUE slider or the Numeric Keys, specify the destination Pattern (0 to 99).**

***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

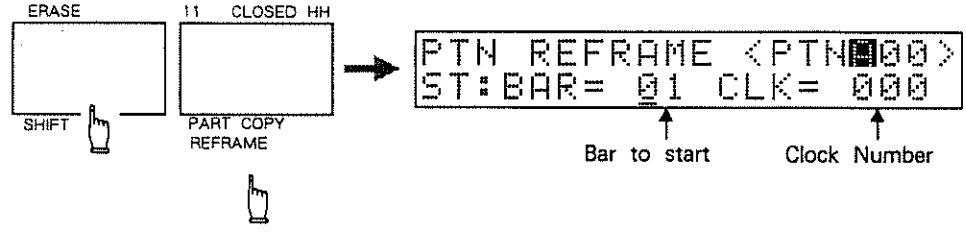
The Reframe function allows you to set a start point at any position in a rhythm pattern and to shift the data from the start point to the end. This function may be used to correct delayed timing of data you entered when you writing a rhythm pattern of more than one bar in Real-time.



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).**

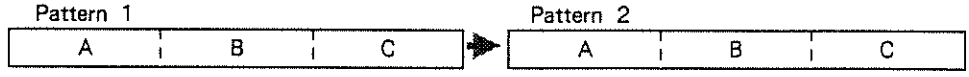
***To leave this mode, press [EXIT].**

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



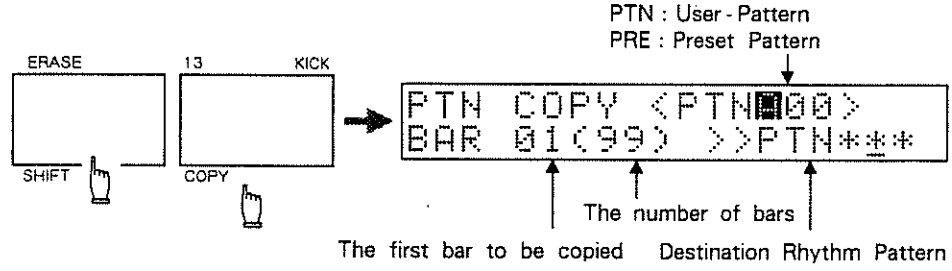
< Ex. > Copying "B" bar in Pattern 1 into Pattern 2

***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 [−1/OFF] [+1/ON], 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 [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 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.

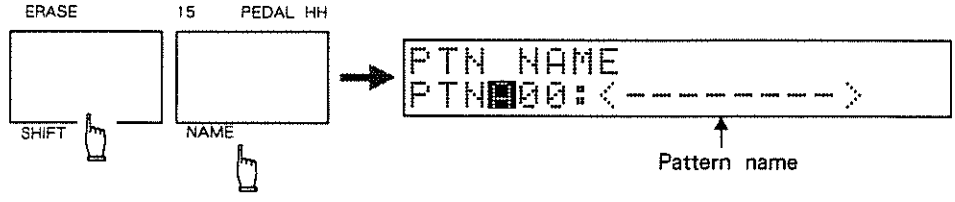
g. Pattern Name

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

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.

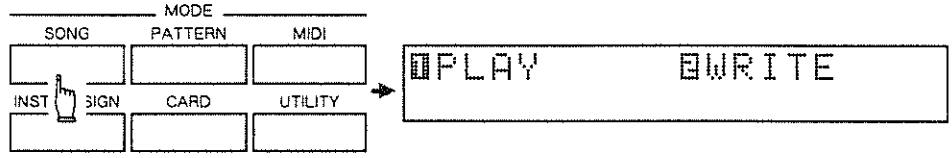
Part Number	001	002	003	004	005	006	007	008	009
Song Data	Rhythm Pattern 01	Rhythm Pattern 02	Tempo Change	Repeat	Rhythm Pattern 04	Repeat ×1	Label	Level Change	Rhythm Pattern 10

●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

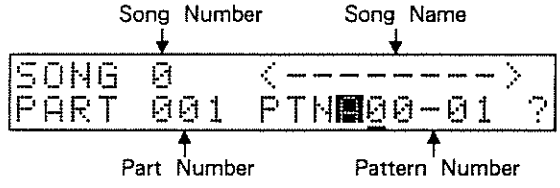
Step 1 **Press [SONG] to select the Song Mode.**



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

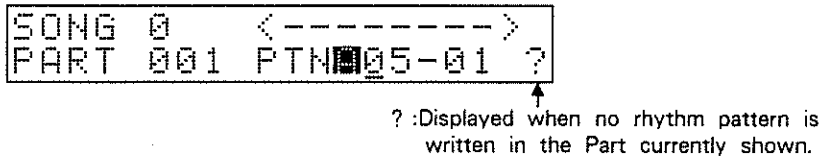
Step 2 **Press Numeric Key 1, to select "PLAY," then specify a song number.**

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



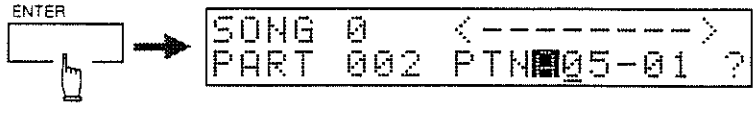
***To erase the entire song data, use the Song Clear procedure (see page 126).**

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.**



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.**

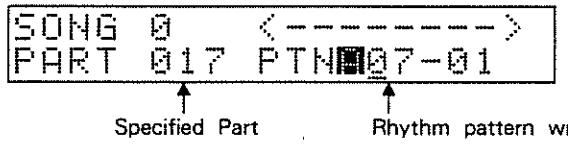
Step 7 **If the unit is playing a rhythm pattern, stop it.**

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.



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

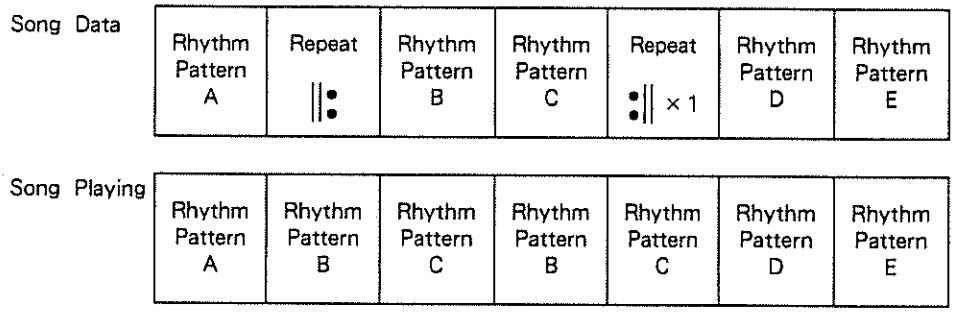
Step 3 **Press [ENTER].**
Now the rhythm patterns are rewritten.

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."**

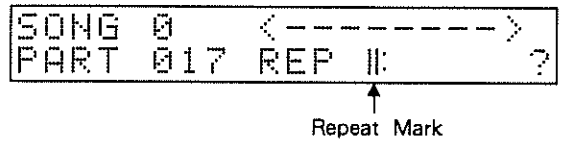
2. Repeat

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.



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.

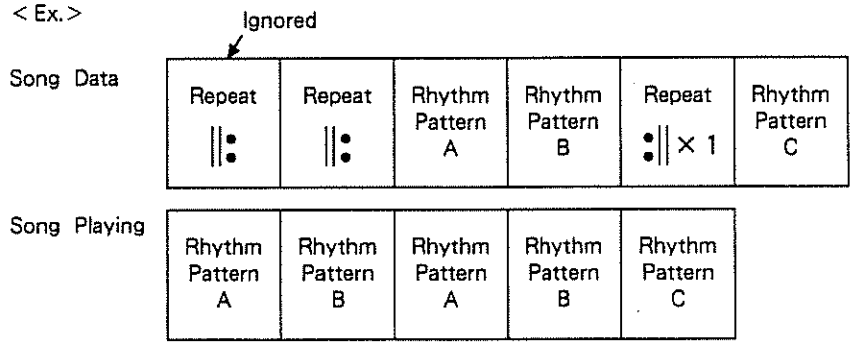
Step 3 **Write the rhythm patterns to be repeated.**

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 (:||).

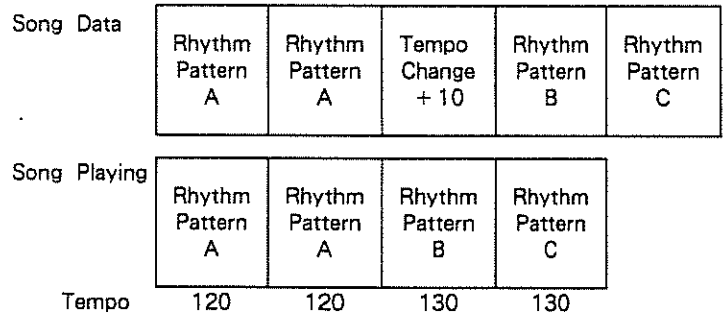
***Within one set of Repeat Marks another eight sets of Repeat Marks can be used.**

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



3. Tempo Change

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



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].**

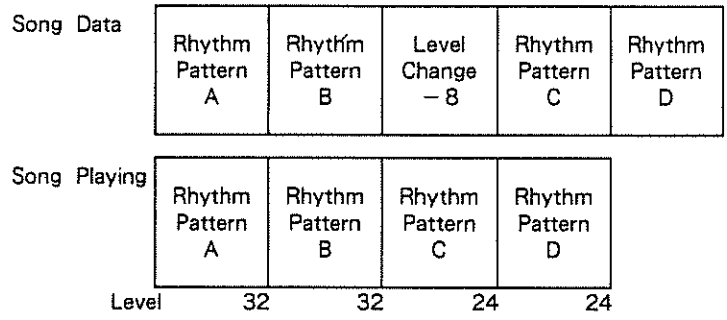
Step 2 **Set the amount of tempo to be changed (− 99 to + 99), using [−1/OFF] [+1/ON] or the Numeric Keys.**
Negative values reduce the tempo and positive values increase it.

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.**

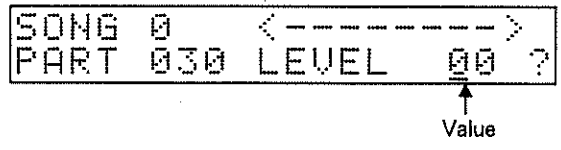
4. Level Change

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



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].**



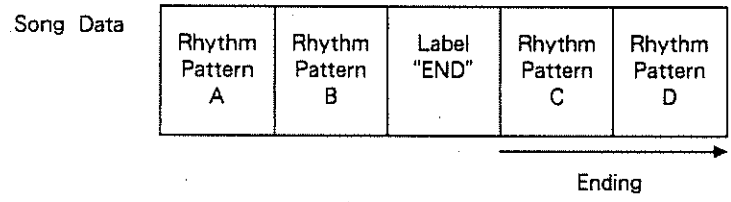
Step 2 **Set the amount of level to be changed (− 32 to + 32) using [−1/OFF] [+1/ON], the VALUE slider or the Numeric Keys.**
Negative values decrease the level and positive values increase it.

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

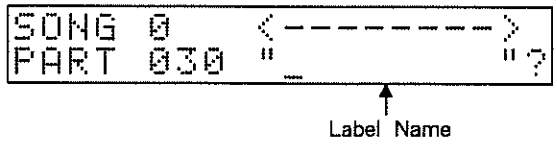
The Label function allows you to assign a Label at any place in a song, and name the Label using up to eight letters.
If a label is written at an impotant position in a song, you can quickly go to the specified label even after the Part numbers are changed by Part Delete or Part Insert, using the Search 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].**



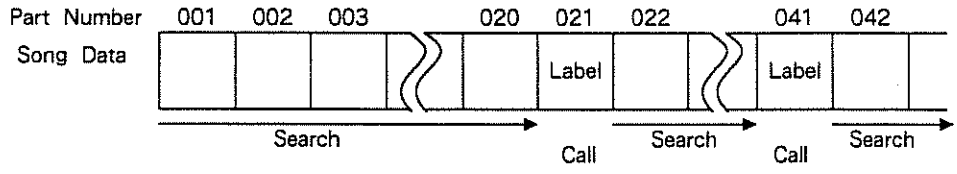
Step 2 **Move the cursor with [-1/OFF] [+1/ON], then name the Label using the VALUE slider or the Numeric Keys.**

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

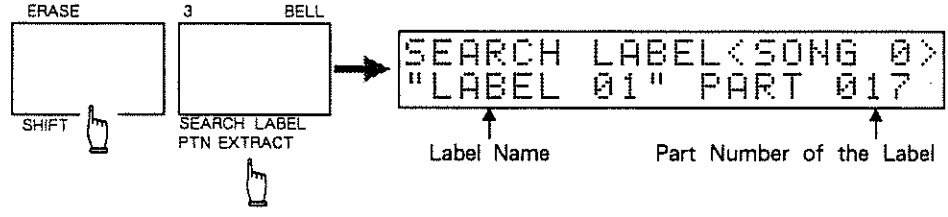
When more than one label is written into a Song, all the labels will be searched for (in sequence) until the Part with the assigned label is found.



***See page 131 for details of how to use the Search Label function in Song Play.**

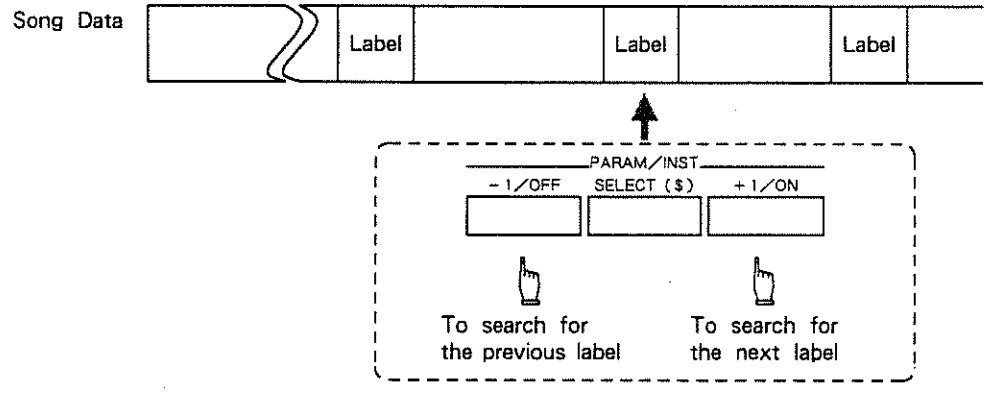
With the unit set to the Song Write mode and stopped, follow this procedure:

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].**

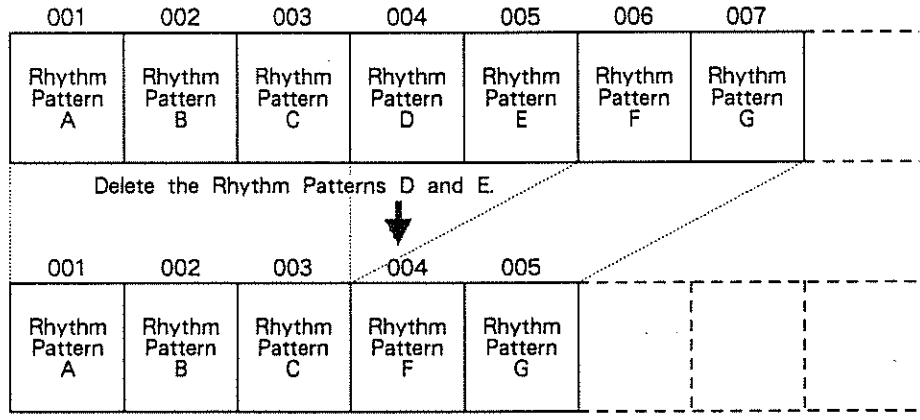


Step 3 **Press [ENTER] to return to the display of Song Write mode.**

[2] SONG EDIT

1. Part Delete

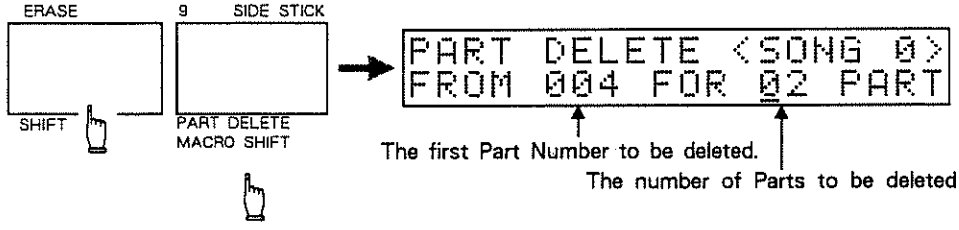
Specified Parts can be deleted.



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.**

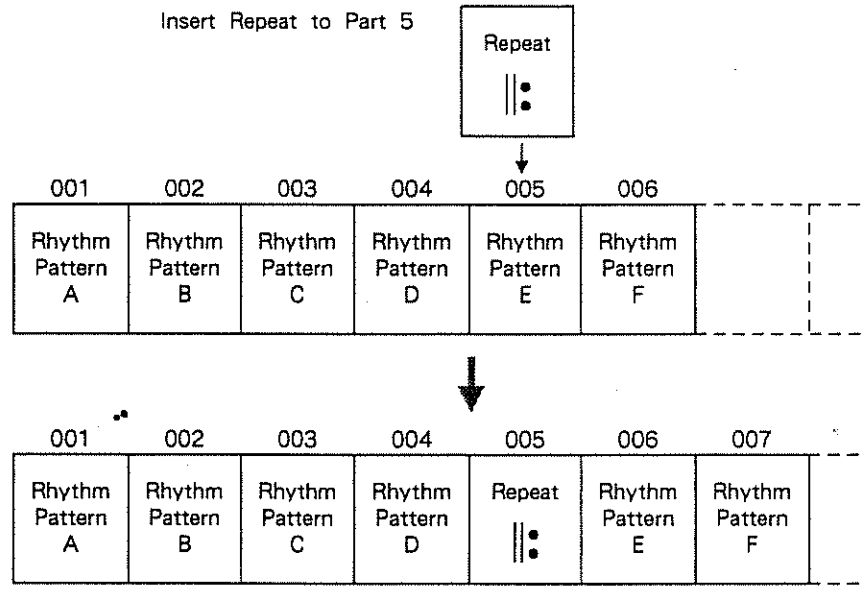
***To leave this mode, press [EXIT].**

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.

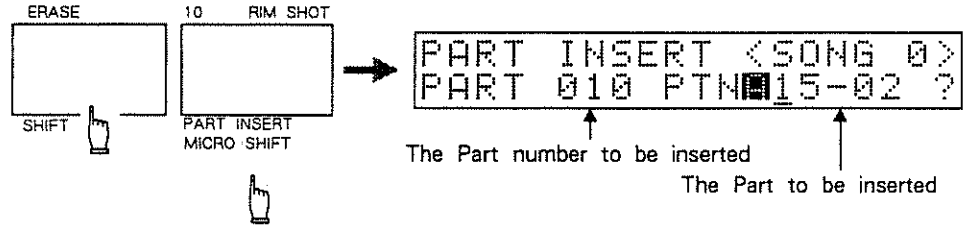


With the unit set to the Song Write mode and stopped, follow this procedure:

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).**

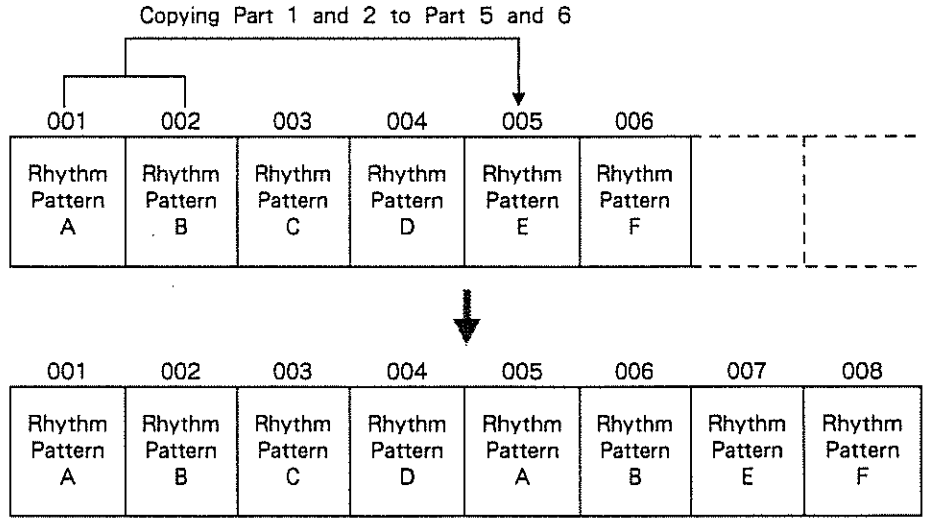
***To leave this mode, press [EXIT].**

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.



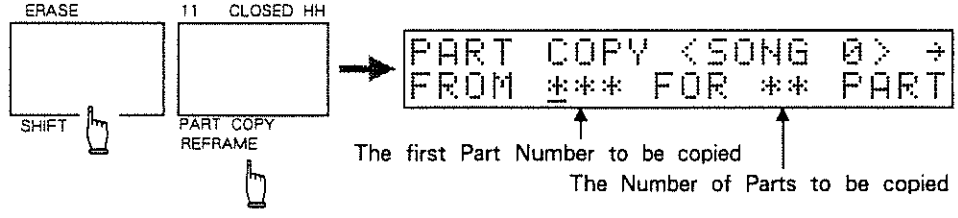
***The Part Copy function cannot copy Parts to a different song.**

***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:

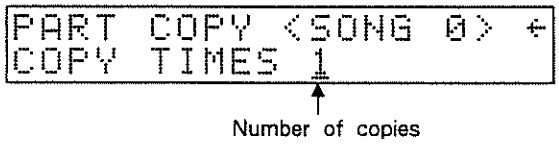
Step 1 **Specify the destination Part number using [◀] and [▶].**

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.



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.

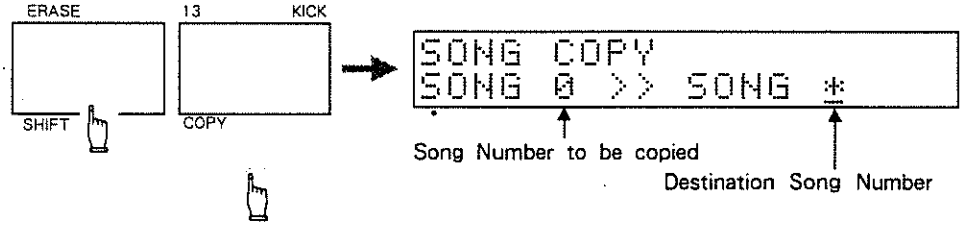
4. Song Copy

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].

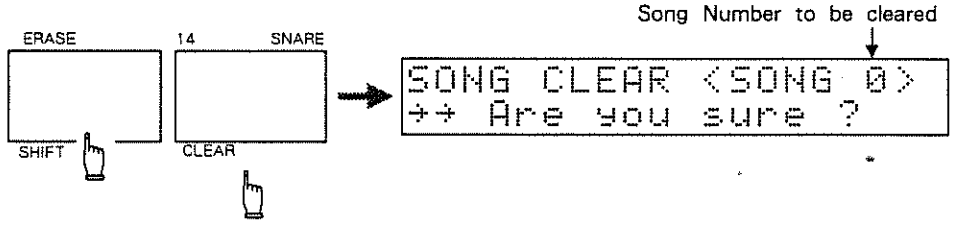
5. Song Clear

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.

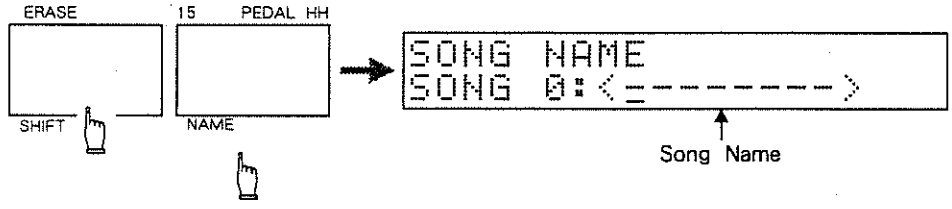
6. Song Name

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.**

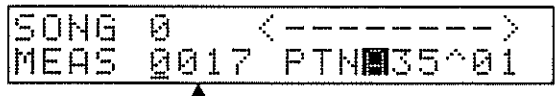
[3] FUNCTIONS FOR SONG PLAY

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 Nthe umeric Keys, specify the bar where you wish to start playing.**

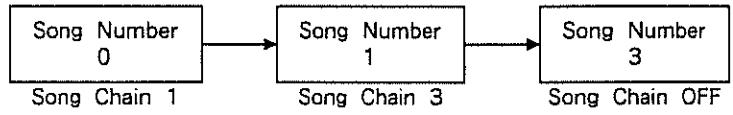


The first bar to be played

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:

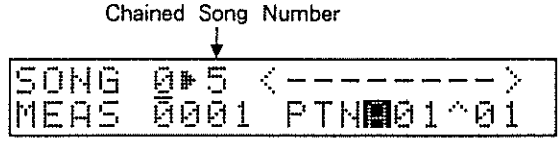
- **Step 1** **Specify the song number.**

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.



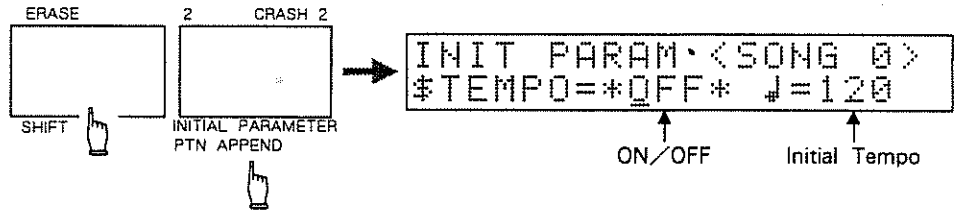
3. Initial Tempo and Initial Level

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.**



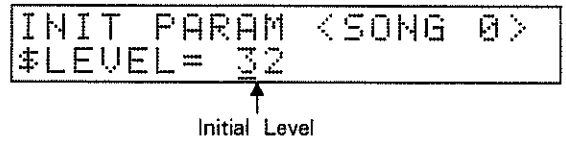
Step 3 **Select ON/OFF for the initial tempo using [−1/OFF] [+1/ON] or the VALUE slider.**

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.**

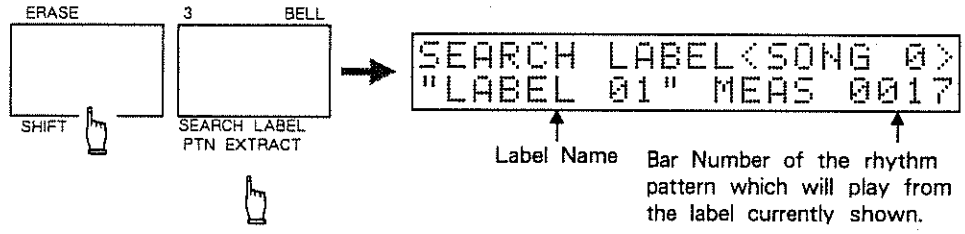
4. Search Label

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.**

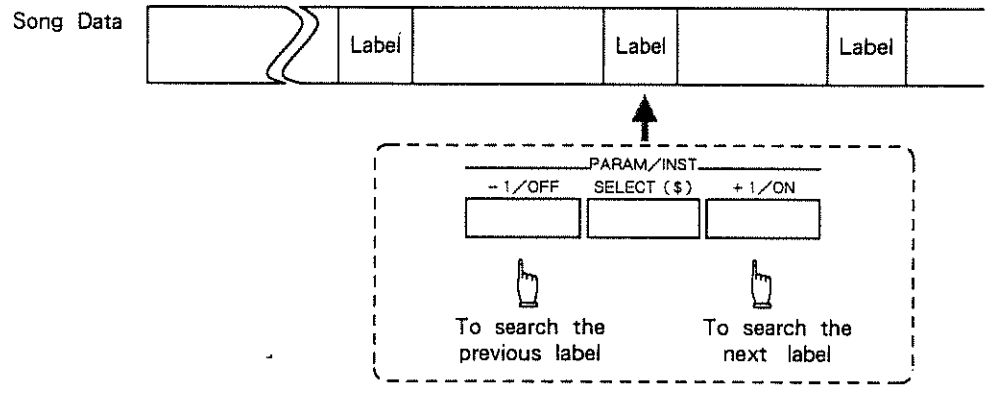
With the unit set to the Song Play mode and stopped, follow this procedure:

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 specifc bar) according to the initial tempo (see page 130) set in the song.

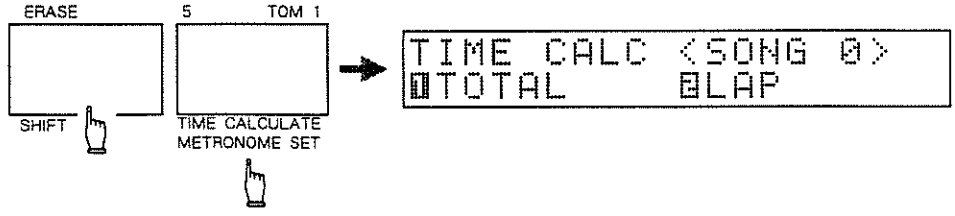
***The Time Calculate function is not obtained unless the Initial Tempo is set to ON.**

Time Calculation for the entire song

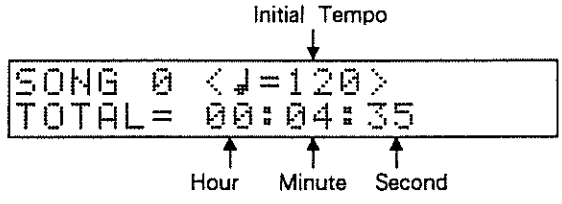
With the unit set to the Song Play mode and stopped, follow this procedure:

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

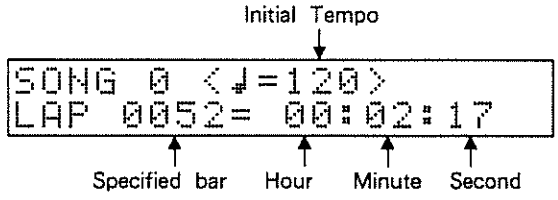
With the unit set to the Song Play mode and stopped, follow this procedure:

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.



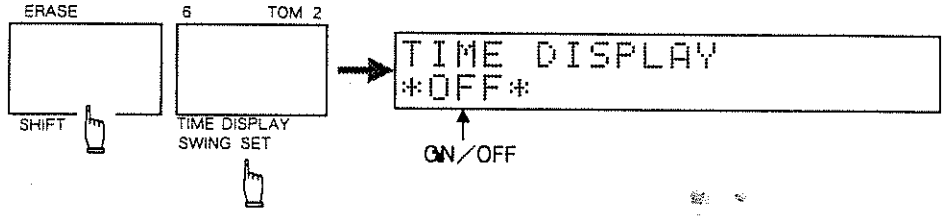
Step 4 **Press [ENTER] to return to the previous display.**

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.**



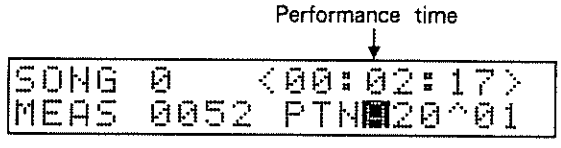
Step 2 **Select ON/OFF of the Time Display function using [−1/OFF] [+1/ON] or the VALUE slider.**

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

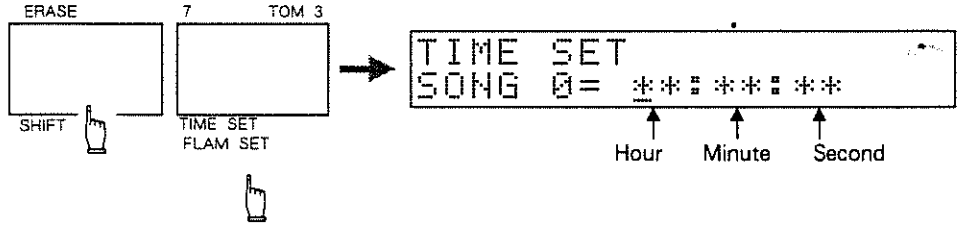
This function sets the initial tempo so that the song can be played within a specified time.

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.**

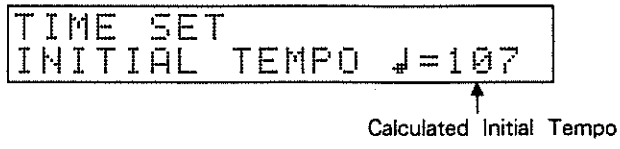
Step 1 **Specify the song number which you wish to time set.**

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

The Utility Mode contains three functions :

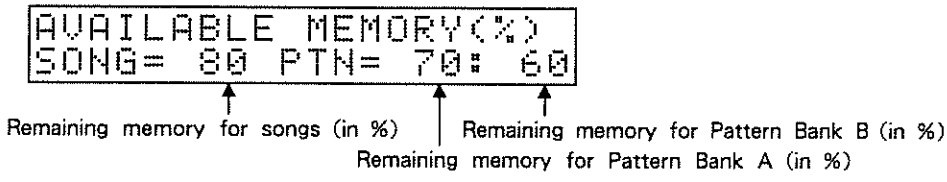
- **Available Memory (for checking the remaining memory for songs and rhythm patterns)**
- **All Song Clear (for erasing all songs stored in memory)**
- **All Pattern Clear (for erasing all the User-programmed patterns)**

1. Available Memory

This function allows you to check the remaining memory for songs and rhythm pattern data. It is shown as a percentage (%). At 0%, no more data can be written.

Step 1 **Press [UTILITY] to select the Utility Mode.**

Step 2 **Press Numeric Key 3 to select "AVAIL."**



The remaining memory capacity for songs and rhythm patterns is shown.

Step 3 **Press [EXIT] to return to the menu display.**

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.**

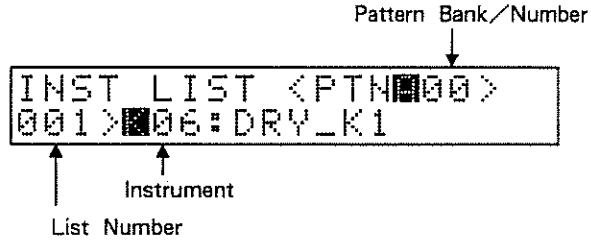
Step 1 **Press [TEMP ASGN].**
The Instrument shown in the screen will be assigned to all the key pads. (In a screen where the Instrument is not shown; such as in the Real-time Write screen, the Instrument last selected will be assigned.)

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."**

Step 3 **Specify the Instrument to be initialized with the Numeric Keys.**
To initialize a specific Instrument, press Numeric Key 1.

To initialize all the Instruments, press Numeric Key 2.

***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."**

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

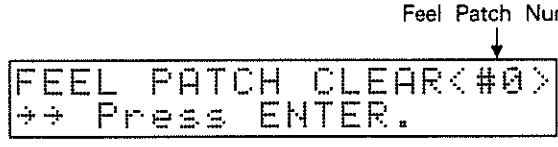
The settings of the Feel Patches can be cleared.

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.**



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

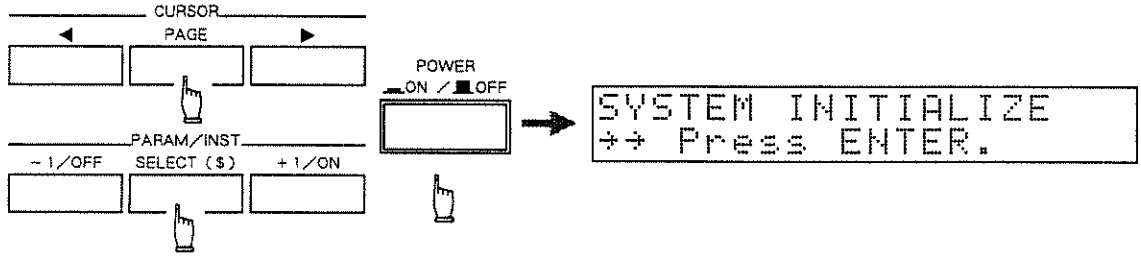
Step 6 **To continue, press [ENTER] again.**
To stop, press [EXIT].

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

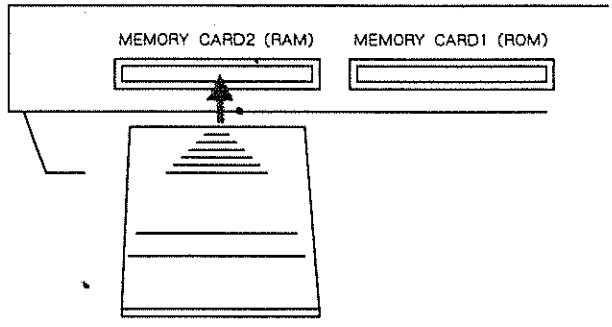
- Use only an M-256E RAM card.
- Read the instructions supplied with the card carefully.
- Normally, set the protect switch on the RAM card to the ON position to protect data. Set it to OFF only when saving data onto the card.
- Inserting a RAM card with the protect switch "OFF" into the ROM card slot 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

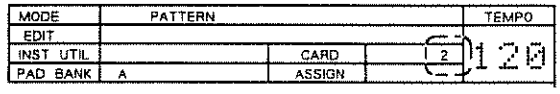
To save data onto a brand new RAM card or one used by another unit, the following formatting procedure is required. Formatting saves all in the R-8MK II onto the card.

***Formatting will erase any previous data stored on the RAM card.**

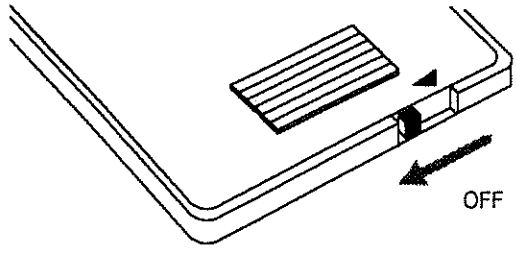
Step 1 **Insert the RAM card into the RAM Card Slot securely (it should click into place).**



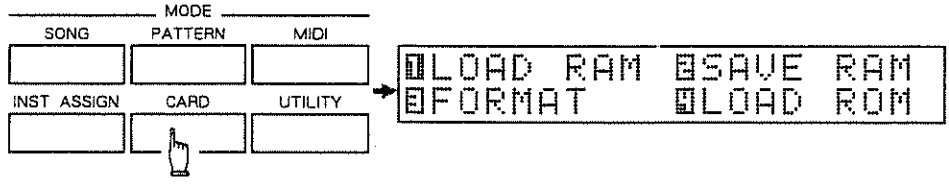
Card Number 2 is indicated



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 :

●If any data is written on the card, the following display appears :

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].

*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.

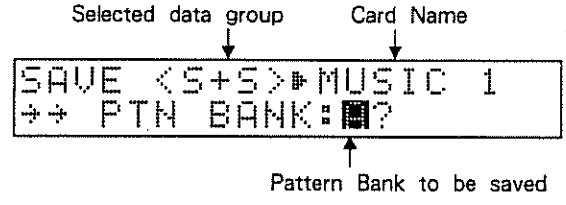
Step 3 Press [CARD] to select the Card Mode.

Step 4 Press Numeric Key 2 to select "SAVE RAM."

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?".



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).

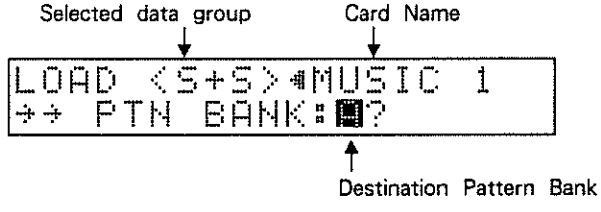
Step 2 Press [CARD] to select the Card Mode.

Step 3 Press Numeric Key 1 to select "LOAD RAM."

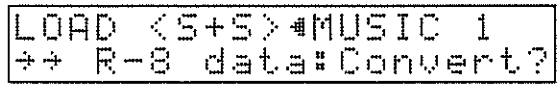
Step 4 Specify the data group to be loaded using Numeric Keys 1 to 3.
Normally, use the "SEQ + SETUP."
If you have selected "SETUP," the Display responds with "Are you sure?". You can skip step 5.

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?".



If you try to load the R-8's data, following message will apper. In this case, press [ENTER].



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	
1	DRY_K1	K06	DRY_K1
2	DRY_K2	K07	EZ_K
3	WOOD_K1	K30	WOOD_K3
4	DBLH_K1	K22	ROOM_K4
5	DBLH_K2	K04	DBLH_K3
6	SOLID_K	K25	SOLID_K
7	ROOM_K1	K19	ROOM_K1
8	ROOM_K2	K20	ROOM_K2
9	MONDO_K	K16	MONDO_K
10	WOOD_S1	S27	WOOD_S1
11	OPEN_S1	S16	REAL_S
12	TIGHT_S	S24	TIGHT_S
13	NICE_S1	S10	LA_S
14	FAT_S1	S06	FAT_S1
15	IMPCT_S	S20	SHARP_S
16	SNAP_S1	S02	BRITE_S
17	OUCH_S	S08	GATE_S
18	RVB_S1	S19	RVB_S1
19	PICL_S1	S13	PICL_S1
20	RIMSHT1	S17	RIMSHT1
21	RIMSHT2	S07	FUNK_S
22	SIDSTK1	S39	SIDSTK1
23	SIDSTK2	S40	SIDSTK4
24	DRY_T1	T01	ATAK_T1
25	DRY_T2	T02	ATAK_T2
26	DRY_T3	T03	ATAK_T3
27	DRY_T4	T04	ATAK_T4
28	ROOM_T1	T17	ROOM_T1
29	ROOM_T2	T18	ROOM_T2
30	ROOM_T3	T19	ROOM_T3
31	ROOM_T4	T20	ROOM_T4
32	POWR_T1	T13	ROCK_T1
33	POWR_T2	T14	ROCK_T2
34	POWR_T3	T15	ROCK_T3

R-8		→ R-8MK II	
35	POWR_T4	T16	ROCK_T4
36	DOOM_T1	T25	DOOM_T1
37	CLSD_H1	H04	CLSD_H4
38	OPEN_H1	H05	OPEN_H4
39	PDAL_H1	H06	PDAL_H4
40	CRSH_C1	Y01	CRSH_C9
41	MLLT_C1	Y10	MLLT_C2
42	RIDE_C1	Y05	RIDE_C3
43	RDBL_C1	Y06	RDBL_C3
44	BELL_C1	Y07	BELL_C3
45	808CLAP	P54	808CLAP
46	OPEN_D1	P35	OPN_SRD
47	TAIKO1	P41	TAIKO2
48	CLAVE1	P20	CLAVE1
49	CABASA1	P26	CABASA1
50	COWBEL1	P01	COWBEL1
51	TAMBRN1	P03	TAMBRN1
52	SHAKER1	P25	SHAKER1
53	MUTE_CG	P17	MUTE_CG
54	SLAP_CG	P16	SLAP_CG
55	LOW_CG	P14	LOW_CG
56	SLID_CG	P15	SLID_CG
57	AGOGO1	P29	AGOGO1
58	OCT_AGG	P30	OCT_AGG
59	WHISTL1	P27	WHISTL1
60	WHISTL2	P28	WHISTL2
61	CAN1	P42	CAN3
62	BACK_S1	X09	BACK_S1
63	BACK_T1	X10	BACK_T1
64	BACK_C1	X11	BACK_C2
65	SPARK1	X07	SPARK1
66	SURF	X12	BACK_GO
67	WHEEL1	X08	WHEEL2
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

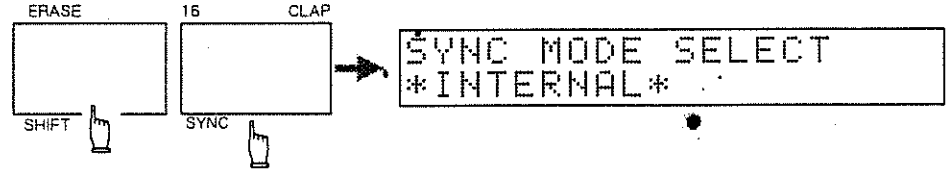
The R-8MK II can synchronize (sync) to other MIDI equipment or an MTR (multi track recorder).

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.**

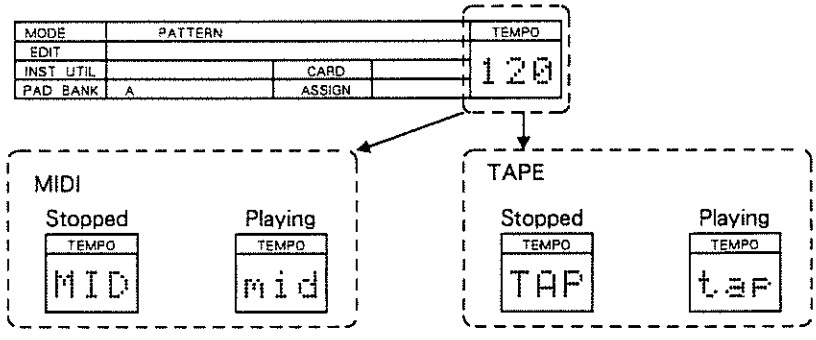
INTERNAL :An external device syncs to the R-8MK II
TAPE :The R-8MK II syncs to the sync signal recorded on an MTR
MIDI :The R-8MK II syncs to the MIDI clock signal of an external MIDI device

***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.



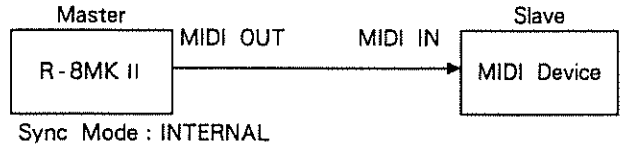
If [START/STOP] is pressed without any sync signal fed into the R-8MK II, the display indicates the playing, but the R-8MK II does not start playing until the sync signal is received from the external device.

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

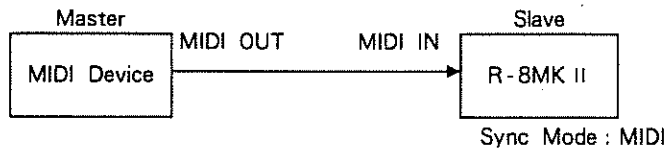
To control an external device with the R-8MK II's Start/Stop or tempo messages, set up the R-8MK II with an external device as shown below.



***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.



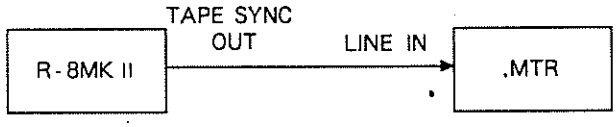
***When the master device (external device) can transmit MIDI Song Select or Song Position Pointer messages, the song numbers/bar numbers set on the external device are also selected on the R-8MK II.**

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.**

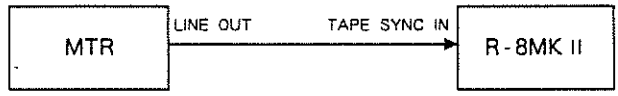
Step 3 **Set the tempo for the sync play.**

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.**

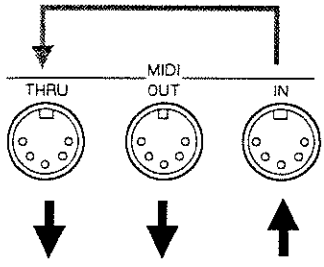
6 MIDI

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



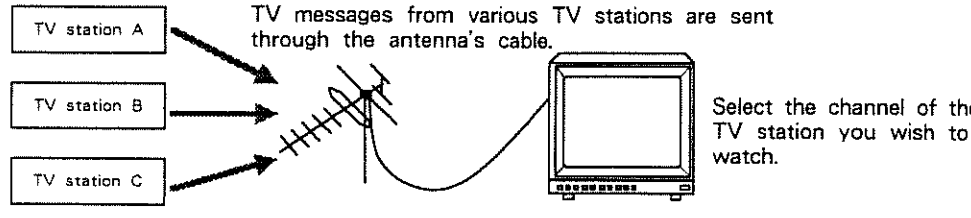
MIDI messages are transmitted or received (via special MIDI cables) through the following MIDI connectors :

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.**

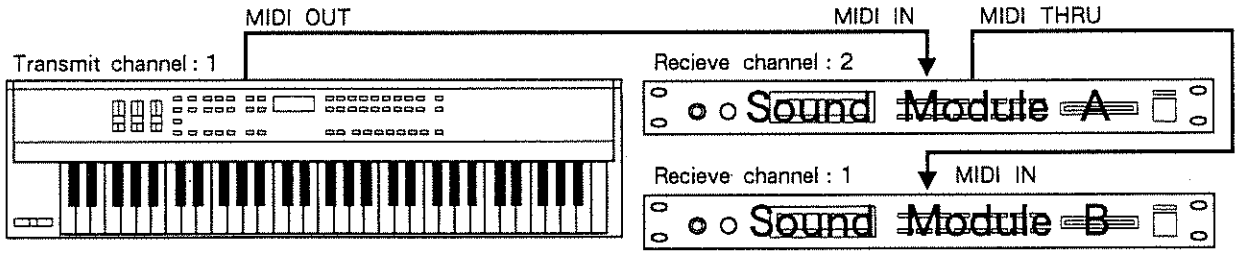
***Using MIDI THRU connectors, it is theoretically possible to connect many MIDI devices. However, 4 – 5 devices seems to be the practical limit. The more devices you connect in your system, the greater the chance of signal delay or deterioration.**

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).

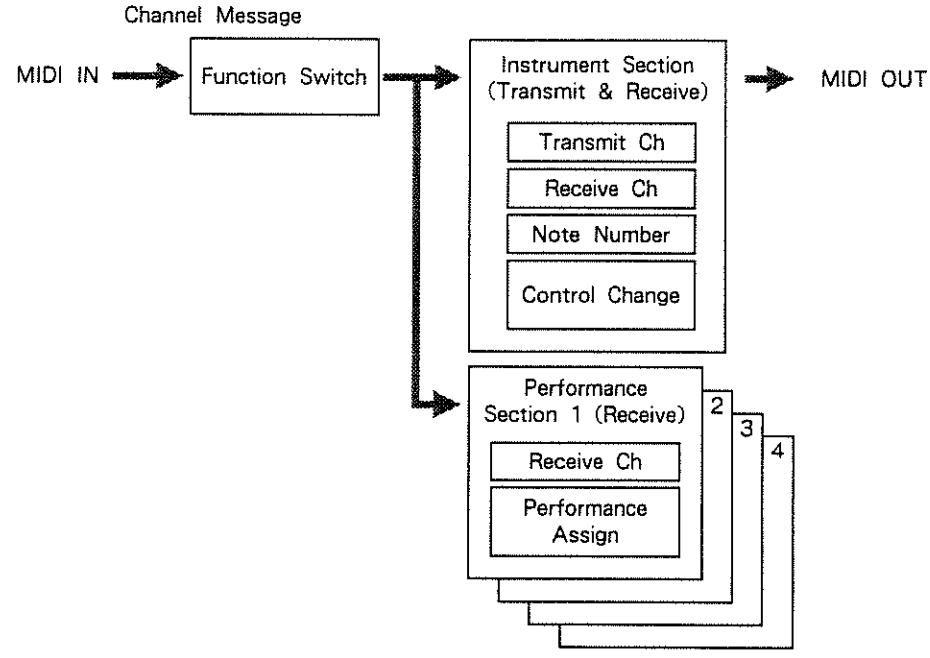
MIDI Implementation Chart

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.

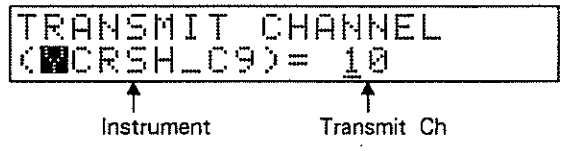
a. Transmit Channel (Instrument Section)

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.**

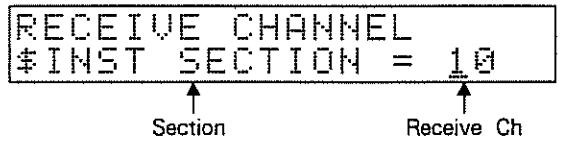
b. Receive Channel (Instrument Section/Performance Section)

This sets the R-8MK II's receive channel for each section where MIDI messages are received from an external MIDI device.

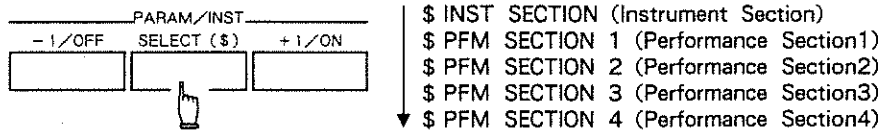
***The receive channel of the Instrument Section is the Basic channel on which Exclusive messages are received.**

***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.)**

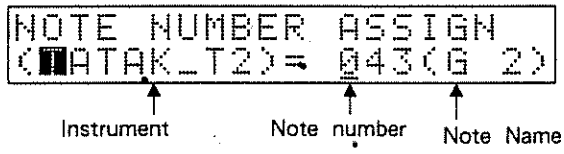
Step 4 **Press [EXIT] to return to the Menu Display.**

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).

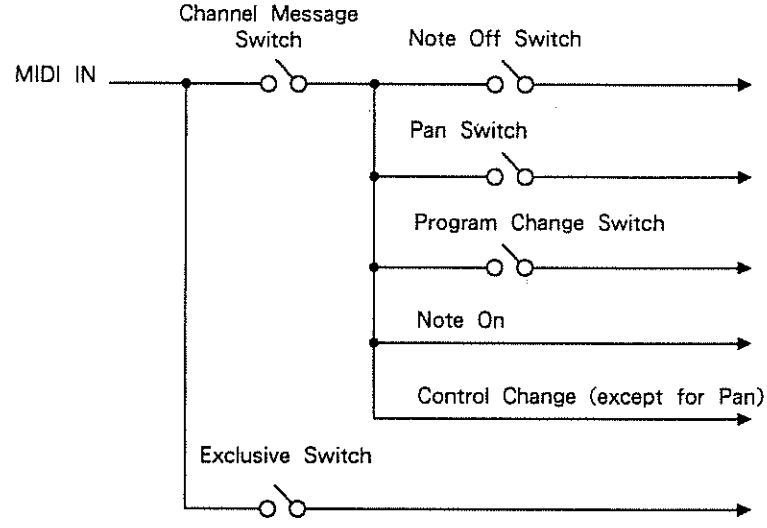
② Press [MIDI], and then select "NOTE #" by pressing 3 on the Numeric Keys.

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

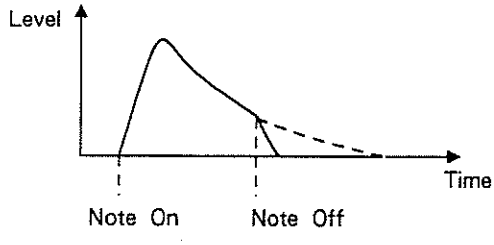
This selects whether or not to transmit and receive Channel messages (Note /Program Change/Control Change).

***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

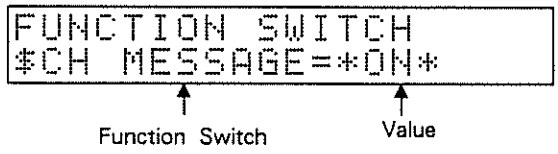
This selects whether or not to receive MIDI Exclusive messages.

ON :Exclusive messages are received when the R-8MK II is stopped.

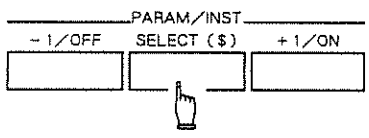
OFF :Exclusive messages are not received.

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.**



$ CH MESSAGE (Channel Message SW)
$ NOTE OFF (Note Off SW)
$ PANPOT (Pan SW)
$ PGM CHANGE (Program Change SW)
$ EXCLSV RX (Exclusive SW)

Step 3 **Select ON or OFF with [-1/OFF] [+1/ON], or the VALUE slider.**

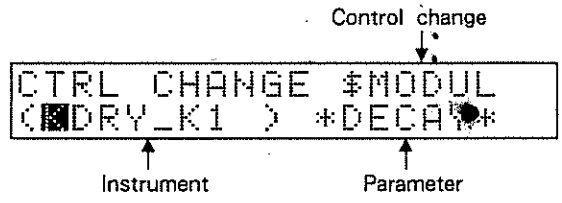
Step 4 **To continue, and set the other switches, repeat steps 2 and 3.**

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

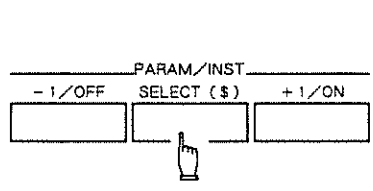
e. Control Change (Instrument Section)

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.**



$ MODUL (1)
$ CTRL – 1 (16)
$ CTRL – 2 (17)
$ CTRL – 3 (18)
$ CTRL – 4 (19)
$ CTRL – 5 (80)
$ CTRL – 6 (81)
$ CTRL – 7 (82)
$ CTRL – 8 (83)

***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

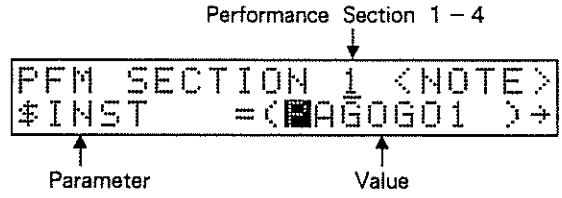
Keyboard follower determines how much the parameter should change by playing farther a way from the selected Center Note Number. For example, when the Keyboard Follower of the Pitch is set to 100 cents (one semitone), an equal temperament is obtained.

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

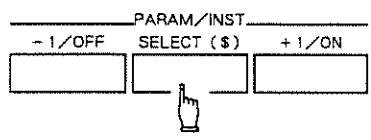
Using Control Change messages, you can control any of the Decay/Nuance/Pan parameters in real-time. The Control Change messages are optional from the Modulation (Control Number : 1), General Purpose Controllers 1 – 8 (Control Number : 16 – 19, 80 – 83).

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.

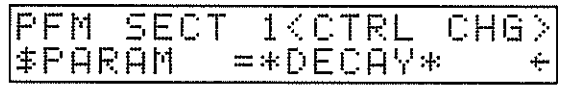
Step 3 Using [SELECT], select a parameter, then set the amount of change for the parameter with [–1/OFF] [+1/ON], the VALUE slider or the Numeric Keys.



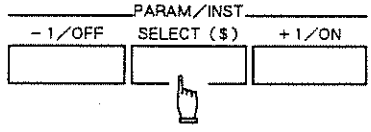
$ INST (Instrument to be assigned to the section)
$ PARAM
(Parameter : PITCH/DECAY/NUANCE/PAN)
$ CENTER (center Note Number : 0 – 127)
$ KYBD FL (Keyboard Follower)

*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.



$ PARAM
(Parameter : DECAY/NUANCE/PAN)
$ CONTROL
(Control Change : MODUL/CTRL - 1 – 8)

*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.

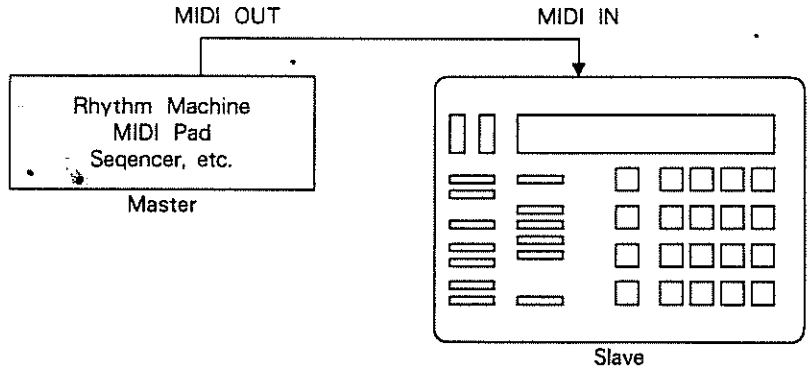
3. Example Setups

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 :

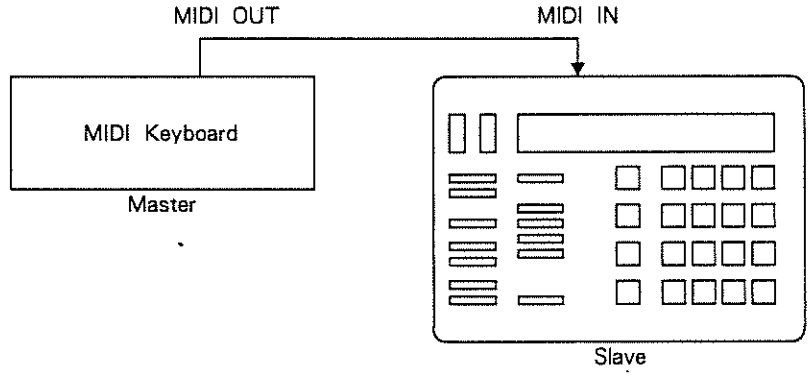
- **Set the Channel Message Switch (Function Switch) to "ON" (see page 163).**
- **Set the receive channel of the Instrument section to the same number as the transmit channel of the MIDI device (see page 161).**
- **Change the note number assignments to Instruments if necessary (see page 162).**

***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.

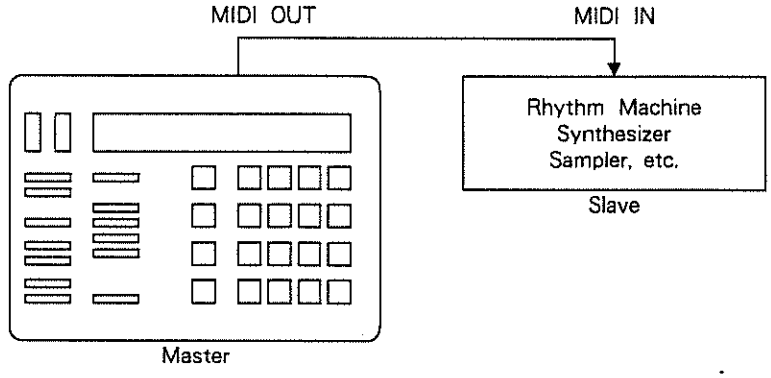


Set the MIDI parameters as follows.

- **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).**

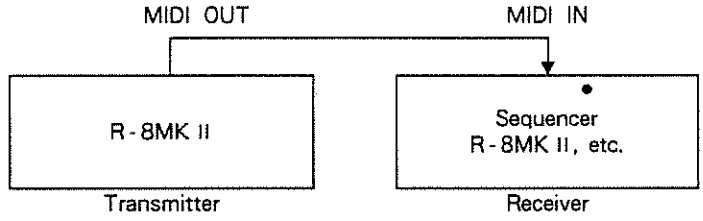
4. Data Transfer via Exclusive Messages

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).**

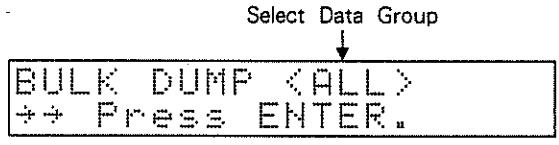
Step 2 **With the Menu Display shown in the MIDI mode, press Numeric Key 8 to select "BLK DUMP."**

次画面

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 0 2 :Rhythm Patterns (Pattern Bank A/B) and Song data are transferred.
4 SEQ 1 :Rhythm Patterns (Pattern Bank A) and Song data are transferred.
5 SEQ 2 :Rhythm Patterns (Pattern Bank B) and Song data are transferred.
6 1 PTN :One Rhythm Pattern is transferred.

The display responds with :



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.

Step 4 **Press [ENTER].**
The display responds with "Are you sure?".

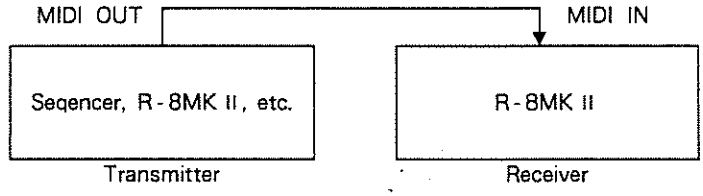
Step 5 **Press [ENTER] to transfer the data.**
When the data transfer is finished, "Completed" appears in the display.

***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).**

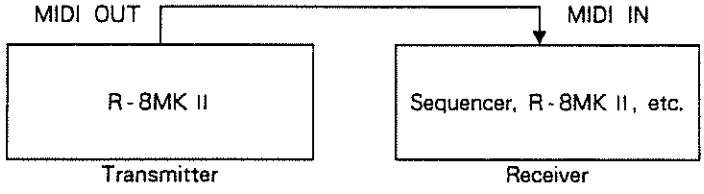
If the R-8MK II is stopped, it can receive Exclusive messages.

***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



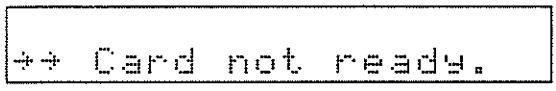
Step 1 **With the unit set to the Edit Mode of Sound parameters, specify the Instrument whose Sound parameters should be transferred.**

Step 2 **Press [ENTER] to transfer the data.**

■ REFERENCE

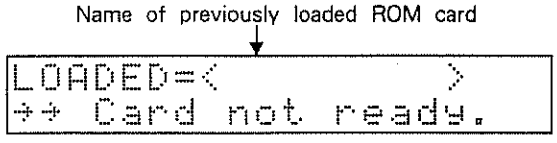
1. Error Message Table

If an error message appears in the display, refer to the information in this table for help.



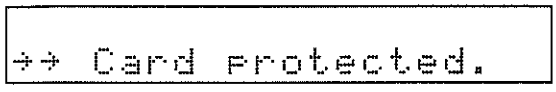
●A RAM Card is not inserted correctly into the RAM Card Slot.

☞Insert the RAM Card properly (it should click into place).



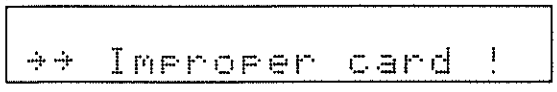
●A Sound ROM Card is not inserted correctly into the ROM Card Slot.

☞Insert the Sound ROM Card properly (it should click into place).



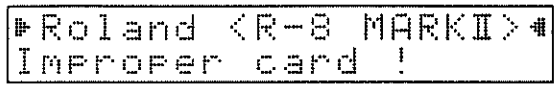
●The protect switch on the RAM card is set to "ON."

☞Set the switch to "OFF."



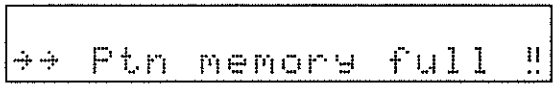
●The card connected to the RAM Card Slot cannot be used with the R-8MK II.

☞Replace the card with the specified RAM card (M-256E).



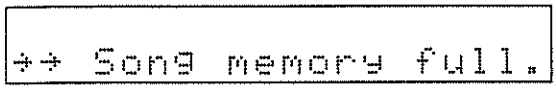
●When the R-8MK II is turned on, the card connected to the ROM Card Slot is not an R-8MK II Sound ROM card.

☞Replace the card with the specified Sound ROM card.

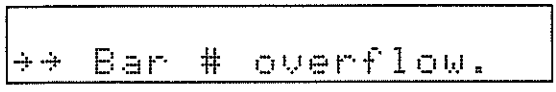


●No more Rhythm Patterns can be written into the Pattern Bank currently selected. (Press EXIT to return to the previous mode.)

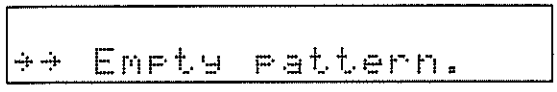
☞To continue Pattern Writing, select another Pattern Bank or erase some, existing Rhythm Patterns to make sufficient space.



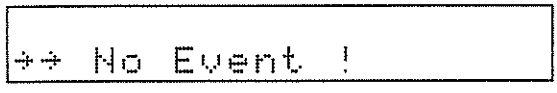
●There is no additional memory left for songs.
☞To continue to write or edit song data, clear any unneeded songs in the unit's memory.



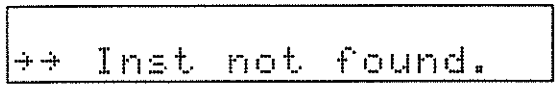
●As a result of Pattern Append the number of bars in the pattern exceeds 99.
☞Change the settings so that the total number will not exceed 99.



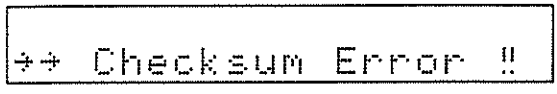
●There is no data in the source rhythm pattern for Pattern Copy, Pattern Merge, Pattern Append, etc.
☞Select another rhythm pattern.



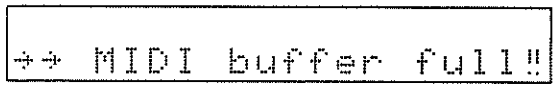
●In Micro Timing Shift or Macro Timing Shift, the sound to be shifted is not yet selected.
☞Check the procedure for the Micro Timing (Macro Timing) Shift.



●In Pattern Extract or Instrument Change, the Instrument you specified does not exist in the pattern.
☞Select a different source pattern or Instrument.



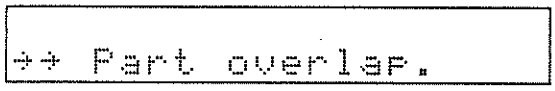
●Exclusive messages are not received correctly. Press [EXIT] to return to the previous mode.
☞Repeat the procedure carefully.



●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.

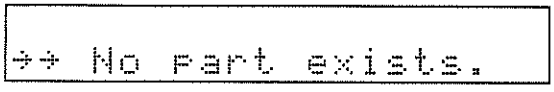
☞When this message appears during data reception, decrease the amount of MIDI messages from the transmitter.

☞Set the Function Switches so that unneeded data will not be transmitted (or received).



●You have selected a Destination Part within the specified source Part during Part Copy.

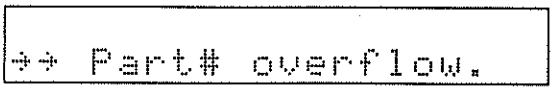
☞Set an appropriate Part number.



●There is no data in the selected Part in the Part Copy or Part Delete procedure.

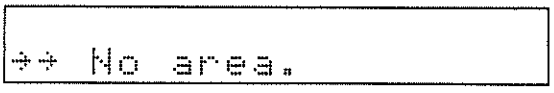
☞Set the specified Part properly.

☞Check if there is performance data in the specified Part.



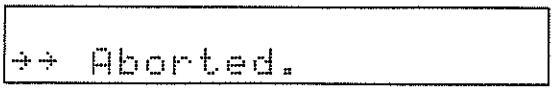
●Part Insert or Part Copy will result in more than 999 Parts in a song.

☞Set it so the total number of Parts does not exceed 999.



●There is not enough memory left for executing the Copy function.

☞Delete unneeded rhythm patterns, then repeat the procedure.



●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).

3. Blank Chart

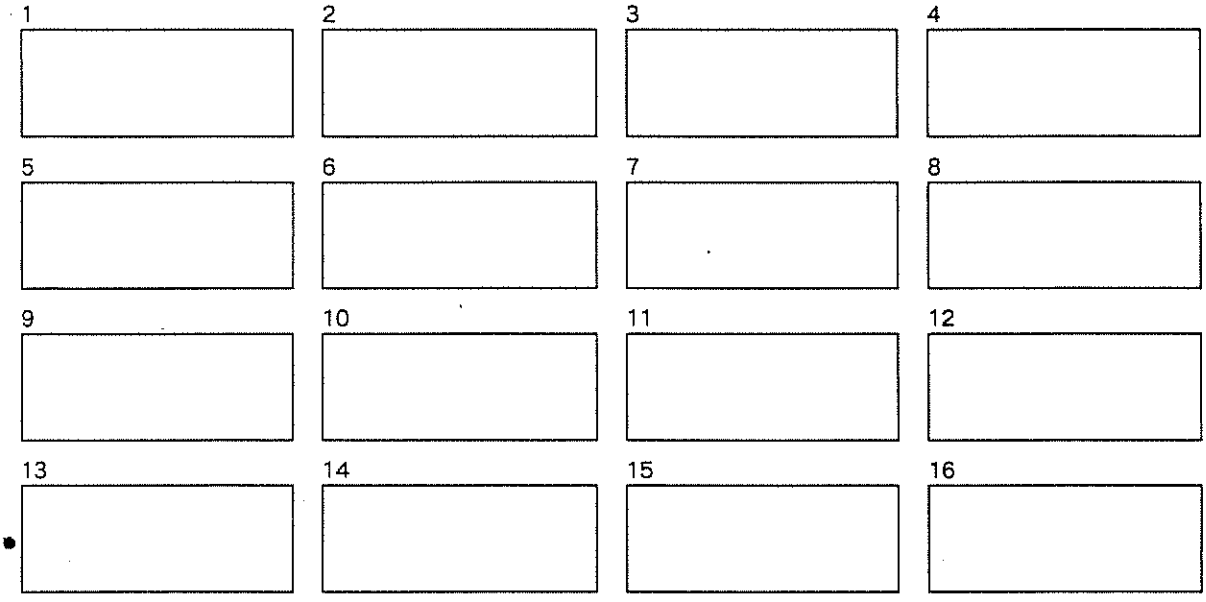
【Sound Parameters and Note Numbers】

INST #	INST NAME	PITCH	DECAY	NUANCE	OUTPUT ASSIGN	ASSIGN TYPE	SENSE CURVE	NOTE #
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					
			:					

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



Performance Parameter

Key Pad #	Pitch	Decay	Nuance	Pan
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				

【Song Data】

Part #	Data	Part #	Data	Part #	Data	Part #	Data

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 INSTURMENET
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

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

☆ The Nuance value of all Instruments (marked with * or **) with programmable Nuance is set to 8.
☆ The Pitch value of all Instruments is set to zero.
☆ The Sensitivity Curve value of all Instruments is set to 2.
☆ 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

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

☆ The Nuance value of all Instruments (marked with * or **) with programmable Nuance is set to 8.
☆ The Pitch value of all Instruments is set to zero.
☆ The Sensitivity Curve value of all Instruments is set to 2.
☆ 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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** : The sound changes by changing the Nuance setting.

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☆ The Pitch value of all Instruments is set to zero.
☆ The Sensitivity Curve value of all Instruments is set to 2.
☆ 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
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

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

☆ The Nuance value of all Instruments (marked with * or **) with programmable Nuance is set to 8.
☆ The Pitch value of all Instruments is set to zero.
☆ The Sensitivity Curve value of all Instruments is set to 2.
☆ 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
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	SCRPUSH	scratch push		20 : --	RIGHT1	EXC7	29	03
X06	SCRPULL	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

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

☆ The Nuance value of all Instruments (marked with * or **) with programmable Nuance is set to 8.
☆ The Pitch value of all Instruments is set to zero.
☆ The Sensitivity Curve value of all Instruments is set to 2.
☆ 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 NAME		SOURCE	PITCH	DECAY	NUANCE	OUTPUT ASSIGN	ASSIGN TYPE	SENSE CURVE	NOTE #
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

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

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

	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 : SCRPUSH
	30	X06 : SCRPULL
	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

Roland Exclusive Messages

1. Data Format for Exclusive Messages

Roland's MIDI implementation uses the following data format for all exclusive messages (type IV):

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
CMD	Command ID
[BODY]	Main data
F7H	End of exclusive

≠MIDI status : F0H, F7H

An exclusive message must be flanked by a pair of status codes, starting with a Manufacturer-ID immediately after F0H (MIDI version1.0).

≠Manufacturer-ID : 41H

The Manufacturer-ID identifies the manufacturer of a MIDI instrument that triggers an exclusive message. Value 41H represents Roland's Manufacturer-ID.

≠Device-ID : DEV

The Device-ID contains a unique value that identifies the individual device in the multiple implementation of MIDI instruments. It is usually set to 00H – 0FH, a value smaller by one than that of a basic channel, but value 00H – 1FH may be used for a device with multiple basic channels.

≠Model-ID : MDL

The Model-ID contains a value that uniquely identifies one model from another. Different models, however, may share an identical Model-ID if they handle similar data.

The Model-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Model-IDs, each representing a unique model:

01H
02H
03H
00H, 01H
00H, 02H
00H, 00H, 01H

≠Command-ID : CMD

The Command-ID indicates the function of an exclusive message. The Command-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Command-IDs, each representing a unique function:

01H
02H
03H
00H, 01H
00H, 02H
00H, 00H, 01H

≠Main data : BODY

This field contains a message to be exchanged across an interface. The exact data size and contents will vary with the Model-ID and Command-ID.

2. Address-mapped Data Transfer

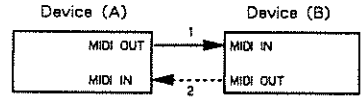
Address mapping is a technique for transferring messages conforming to the data format given in Section 1. It assigns a series of memory-resident records–waveform and tone data, switch status, and parameters, for example–to specific locations in a machine-dependent address space, thereby allowing access to data residing at the address a message specifies.

Address-mapped data transfer is therefore independent of models and data categories. This technique allows use of two different transfer procedures: one-way transfer and handshake transfer.

≠One-way transfer procedure (See Section 3 for details.)

This procedure is suited for the transfer of a small amount of data. It sends out an exclusive message completely independent of a receiving device status.

Connection Diagram

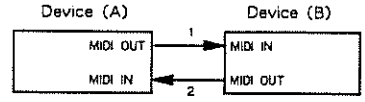


Connection at point 2 is essential for "Request data" procedures. (See Section 3.)

≠Handshake-transfer procedure (This device does not cover this procedure)

This procedure initiates a predetermined transfer sequence (handshaking) across the interface before data transfer takes place. Handshaking ensures that reliability and transfer speed are high enough to handle a large amount of data.

Connection Diagram



Connection at points 1 and 2 is essential.

Notes on the above two procedures

* There are separate Command-IDs for different transfer procedures.
* Devices A and B cannot exchange data unless they use the same transfer procedure, share identical Device-ID and Model ID, and are ready for communication.

3. One-way Transfer Procedure

This procedure sends out data all the way until it stops and is used when the messages are so short that answerbacks need not be checked. For long messages, however, the receiving device must acquire each message in time with the transfer sequence, which inserts intervals of at least 20 milliseconds in between.

Types of Messages

Message	Command ID
Request data 1	RQ1 (11H)
Data set 1	DT1 (12H)

≠Request data #1 : RQ1 (11H)

This message is sent out when there is a need to acquire data from a device at the other end of the interface. It contains data for the address and size that specify designation and length, respectively, of data required. On receiving an RQ1 message, the remote device checks its memory for the data address and size that satisfy the request.
If it finds them and is ready for communication, the device will transmit a "Data set 1 (DT1)" message, which contains the requested data. Otherwise, the device will send out nothing.

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
11H	Command ID
aaH	Address MSB
⋮	⋮
	LSB
ssH	Size MSB
⋮	⋮
	LSB
sum	Check sum
F7H	End of exclusive

* 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.

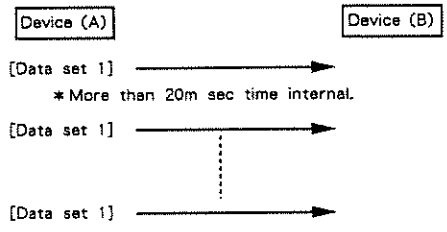
Byte	Description
F0H	Exclusive
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
12H	Command ID
aaH	Address MSB
⋮	⋮
	LSB
ddH	Data
⋮	⋮
sum	Check sum
F7H	End of exclusive

* 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

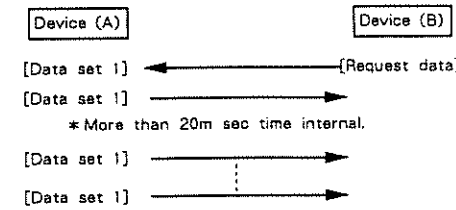
● Device A sending data to Device B

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.



MIDI Implementation

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
pitch	- 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
	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
decay		00H -> - 63
	- 63 -> 01H	01H -> - 63
	- 62 -> 02H	02H -> - 62
	:	:
	- 01 -> 3FH	3FH -> - 01
	00 -> 40H	40H -> 00
	+ 01 -> 41H	41H -> + 01
	:	:
	+ 62 -> 7EH	7EH -> + 62
	+ 63 -> 7FH	7FH -> + 63
nuance	- 7 -> 08H	00H-0BH -> - 7
	- 6 -> 10H	0CH-13H -> - 6
	- 5 -> 18H	14H-1BH -> - 5
	:	:
	- 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	00H-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
F0H : 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
F0H : 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
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

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	Manufacture'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
F0H	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)
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(Perform section #1)	0 - 16 (1-16, OFF)
01 7D	000a aaaa	Rx Channel(Perform section #2)	0 - 16 (1-16, OFF)
01 7E	000a aaaa	Rx Channel(Perform section #3)	0 - 16 (1-16, OFF)
01 7F	000a aaaa	Rx Channel(Perform 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 : PGM 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		
		Modulation	
00	0000 aaaa	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)
		Controller-1	
03	0000 aaaa	Control inst# bit3-0	0 - 251
04	0000 aaaa	Control inst# bit7-4	
05	0000 0aaa	Control Parameter	0 - 4
		Controller-2	
06	0000 aaaa	Control inst# bit3-0	0 - 251
07	0000 aaaa	Control inst# bit7-4	
08	0000 0aaa	Control Parameter	0 - 4
:	:	:	
		Controller-8	
18	0000 aaaa	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.

Address Map

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	
		:	
		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.

Decimal	Hexa-decimal	Decimal	Hexa-decimal	Decimal	Hexa-decimal	Decimal	Hexa-decimal
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	69	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 nibblized 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 ffH"

aa + bb + cc + dd + ee + ff = sum
sum ÷ 128 = quotient ··· remainder
128 − remainder = checksum

< 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 :
00H + 00H + 00H + 5AH + 0AH + 00H + 00H + 01H
= 0 + 0 + 0 + 90 + 10 + 0 + 0 + 1 = 101 (sum)
101 (sum) ÷ 128 = 0 (quotient) ··· 101 (remainder)
checksum = 128 − 101 (remainder) = 27 = 1BH

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 :
00H + 08H + 00H + 01H + 00H + 00H + 00H + 01H
= 0 + 8 + 0 + 1 + 0 + 0 + 0 + 1 = 10 (sum)
10 (sum) ÷ 128 = 0 (quotient) ··· 10 (remainder)
checksum = 128 − 10 (remainder) = 118 = 76H

Therefore, the message to send is : F0 41 09 5E 11 00 08 00 01 00 00 00 01 76 F7.

HUMAN RHYTHM COMPOSER (Instrument Section)　　Date : Nov. 4 1992

Model R-8MK II

MIDI Implementation Chart

Version : 1.00

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default	1 – 16	1 – 16	Memorized (Non-Volatile)
	Changed	1 – 16	1 – 16	
Mode	Default	モード 3	モード 3	
	Message	×	×	
	Altered	*********		
Note Number		0 – 127　　＊2	0 – 127　　＊2	Assignable to each instrument
	True Voice	*********		
Velocity	Note ON	○　＊1　9n v = 1 – 127	○　＊1　9b v = 1 – 127	n = Inst Ch　　＊3
	Note OFF	×　9n v = 0	×	b = Basic Ch
After Touch	Key's	×	×	
	Ch's	×	×	
Pitch Bend		×	×	
Control Change	1, 33	○　＊1	○　＊1	Modulation
	10	×	×　＊1	Panpot
	16 – 19, 48 – 51	○　＊1	○　＊1	Controllers 1 – 4
	80 – 83	○　＊1	○　＊1	Controllers 5 – 8
Prog Change		×	×　＊1	
	True #	*********		
System Exclusive		○	○　＊1	
System Common	Song Pos	○	○　SYNC = MIDI	
	Song Sel	○	○　SYNC = MIDI	0 – 9
	Tune	×	×	
System Real Time	Clock	○　SYNC = INT/TAPE	○　SYNC = MIDI	
	Commands	○　SYNC = INT/TAPE	○　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.		

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

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

Model R-8MK II

MIDI Implementation Chart

Version : 1.00

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default	×	OFF	Memorized (Non-volatile)
	Changed	×	OFF, 1 – 16 ＊2	
Mode	Default	×	モード3	
	Message	×	×	
	Altered	＊＊＊＊＊＊＊＊＊		
Note Number	True Voice	×	0 – 127	
		＊＊＊＊＊＊＊＊＊		
Velocity	Note ON	×	○ 9n v = 1 – 127	n = Section Ch
	Note OFF	×	×	
After Touch	Key's	×	×	
	Ch's	×	×	
Pitch Bend		×	×	
Control Change	1	×	○ ＊1	Modulation
	10	×	× ＊1	Panpot
	16 – 19	×	○ ＊1	Controllers 1 – 4
	80 – 83	×	○ ＊1	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.		

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

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

■ 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.**

■ Index to Functions

[Instrument Setting]

[Rhythm Pattern Writing]

[Song Writing]

[Song Playing]

[Sync Playing]

[MIDI]

■ Index to Terminology

For Nordic Countries

Apparatus containing Lithium batteries

ADVARSEL!

Lithiumbatteri – Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING!

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 rasidential 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 Réglement des signaux parasites par le ministère canadien des Communications.

Roland®

11043

UPC 11043

Roland Corporation

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